



arebyte

annual report
and accounts
2021

Installation view of RE-FIGURE-GROUND, 2019, arebyte
Gallery, London. Image: Christopher MacInnes



contents

Forewords	3
About arebyte	4
Programme 2021	5
arebyte Gallery	6
arebyte On Screen	11
arebyte Skills	15
arebyte Studios	20
Press highlights	22
Thank you	23
Report and accounts of the Trustees and financial statement for the year ending 31 December 2021	25
Report of the Trustees	26
Objectives and activities	26
Governance & management	27
Achievements and Performances	27
Financial review	28
Reference & administrative details	28
Statement of Trustees' responsibilities	29
Independent examiner's report to Trustees	29
Statement of financial activities	30
Balance Sheet	30
Notes to the financial statements	31



forewords

In 2021, the world was still deep into the Covid-19 pandemic; new variants and restrictions continued to affect most aspects of our everyday life. Confronted with this dawning 'new normal', the 2021 artists responded to our yearly theme *Realities* with ambitious projects: new commissions challenging audiences with urgent societal questions of democracy and equality; exhibitions exploring collectivism within communities, as well as live performances and online experiences offering a breath of fresh air away from the pandemic.

arebyte Gallery programme started with Kate Frances Lingard, winner of our nation-wide young artist development programme *hotel generation*, with their exhibition *Tender spots in hard code... fraught with potential, fragile with indecision* looking into the notion of personal and collective care through card and computer games. Following Kate's show, online communities gathered IRL for *Going Away TV*'s curated evening of live streamed acts, performed in front of a green screen, blurring digital and physical spaces. We then presented *Software for Less* by artist Ben Grosser who exposed the real motivations which govern social media platforms through user's profiling for advertising and political purposes. As a counteract to this, Ben developed the commissioned work *Minus*, a new finite social media platform where users get 100 posts – for life. *Software for Less* toured to Aksioma, Ljubljana in May 2022. The programme continued with *The Rogue Collection* who curated *Free From*, a day celebrating Black Womxnhood through digital artworks, photography and live performances. Closing the programme, *She Keeps Me Damn Alive* by Danielle Brathwaite-Shirley urged audiences to take a stand to protect the lives of trans black people through a first-person shootout game using a physical infrared gun in immersive arcade-style play. We were pleased to collaborate with

Quad on one event of our events programme associated with the exhibition, reinforcing our work with peer organisations in the UK. Danielle's installation travelled to Julia Stoschek Collection, Düsseldorf in June 2022.

Our online programme **arebyte on Screen** overcame the mobility restrictions imposed by the pandemic by taking the viewers on a virtual journey through *The Digital Weird*, a digital scavenger hunt co-curated by Jan Robert Leegte, with artworks hidden across the World Wide Web. We joined forces with *LIMA* for the events programme running alongside the *Digital Weird*, allowing us to extend our audience reach. We then launched *Open Screen* in partnership with *Shape Arts*, with the aim to remove disabling barriers in the digital age and address an area of underrepresentation in the art industry: through a yearly worldwide open call for online works by digital artists who self-identify as disabled, *Open Screen 2021* presented two interactive newly commissioned works, a hyper-link story about rescue by Uma Breakdown, and a multiple choice game exposing how mundanity drips into self-made mythologies by Tilly P-M. We then showed *Para-Net*, an online experiment in distributed paraspace developed by Digital Arts Computing students from *Goldsmith University*, during their online residency with arebyte. We ended the programme with the release of the 2nd generation of *arebyte Plugin* in partnership with *The Wrong*, offering audiences a progressive way for traversing the magnitude and unique breadth of content featured in the online biennale, as a series of window pop-ups via a browser plugin.

The popularity gained among audiences by our educational programme **arebyte Skills** confirmed the need for creating more opportunities to share knowledge on creative media technologies for amateurs and professionals

of all ages. This led to a partnership with *The Serpentine Galleries* and their initiative *Future Art Ecosystems* around the coproduction of three of our Digital Training Sessions series on creative software run by digital artists.

arebyte Studios continued to provide much needed creative workspaces at London City Island, Camberwell and Peckham, preserving the affordability of 150 artist studios in London.

2021 saw arebyte cement its reputation as one of the most innovative digital art organisations in Europe, with ongoing increase in viewership and visitors, coverage in major outlets such as The Guardian, Frieze, Art Review, and Hyperallergic, collaborations with acclaimed cultural partners, and exhibitions touring internationally.

Building on the success of our programmes and our growing expertise in art & technology, arebyte will open London's first Digital Art Centre in 2024 in a 20,000 sqft new building secured as our permanent home. The Digital Art Centre will act as a creative hub championing digital cultures, connecting multiple voices and embracing a wide range of influences to offer immersive experiences in large scale exhibition spaces, affordable workspaces with digital fabrication facilities for the creative tech sector, and educational rooms for creative digital skills and literacy workshops.

5 May 2022

Nimrod Vardi,
Founder and Creative director

Claudel Goy,
Managing director

about arebyte

Since 2013, arebyte brings innovative perspectives to art through new technologies.

arebyte leads a pioneering digital art programme at the intersection of new technologies and contemporary culture. From net art's inception in the 90s to more recent innovations in computer technology from VR to AI, the programme invites multiple voices to create multimedia installations at arebyte Gallery, London, and online experiences at arebyte on Screen.

Alongside the art programme, arebyte Skills shares knowledge on creative media technologies with audiences of all ages. Run in partnership with artists and the education and youth sectors, the programme offers activities for amateurs and professionals to develop hands-on digital techniques and gain critical thinking around digital art practices through workshops, artist development programmes, university residencies and panel discussions.

arebyte also supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 creative professionals across London.

Contacts

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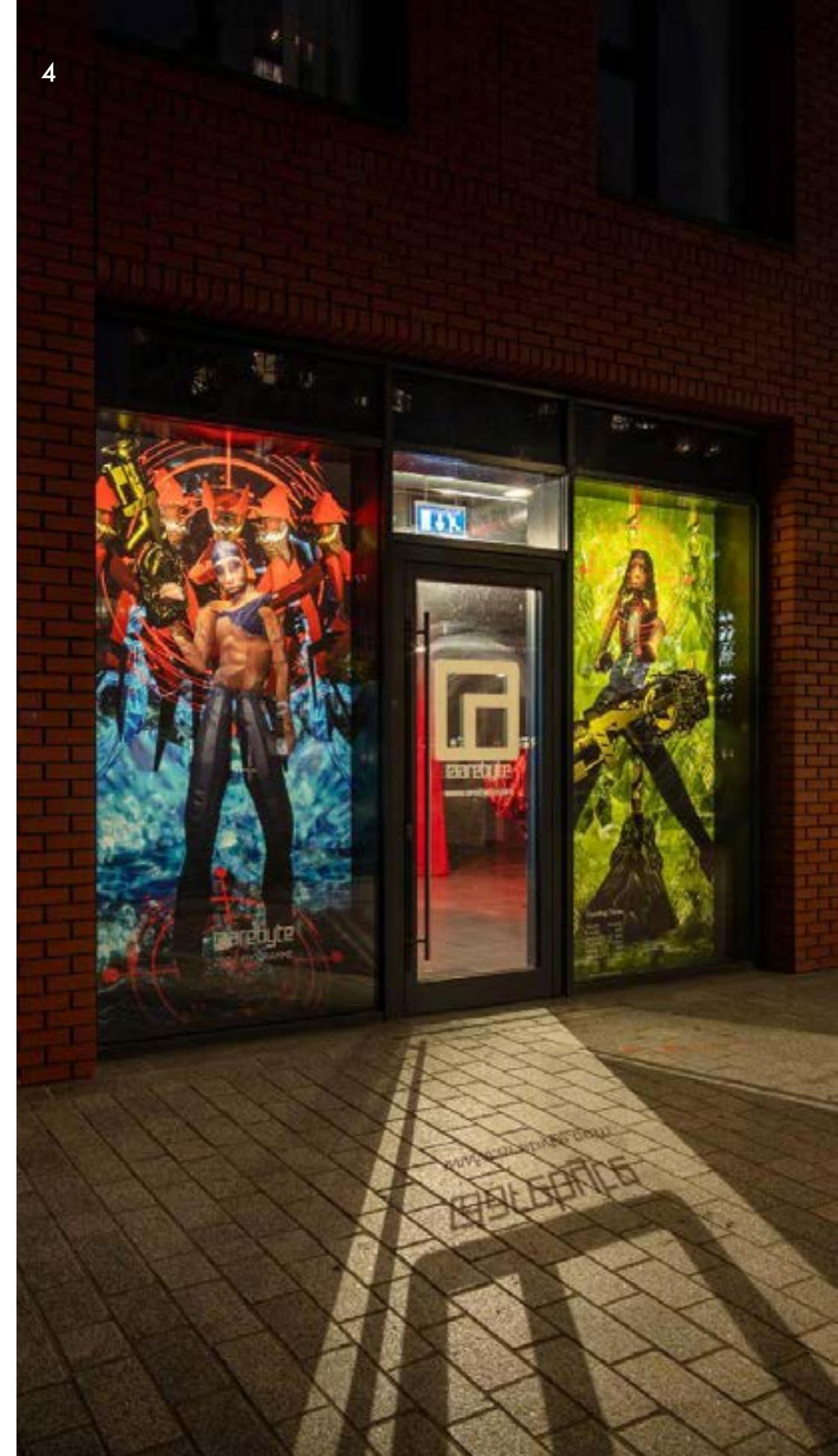
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Danielle Brathwaite-Shirley
SHE KEEPS ME DAMN ALIVE
arebyte Gallery (2021)
Image: Dan Weill



2021 programme

Realities

arebyte's 2021 artistic programme *Realities* explores various speculative truths (and fictions) present within the complexities of living and nonliving bodies, those who are represented within real-life experiences and encounters and those who are present in avatars and online platforms. Questioning the circumstances surrounding our states of individual and collective being, the programme traverses the myriad ways we conduct ourselves and our behaviours – our emotions and body language, our learned social etiquettes and intimate gestures, and our ability to work and talk together to enforce change – as a way of asserting new forms of experience. The layering, multiplicity and diversity of our collective existence is interrogated in the programme through computational, cultural, political, and other perspectives.

Our supposed reality is in a constant state of flux, and increasingly so when faced with major global transformation. The premise of the global village (with all its inherent systems of community, care, movement of goods

and transport) is narrowing physically but expanding digitally, and is not exempt from change; the fundamental structures of our societies are volatile, with each depending on the other in times of growth and subsequent decline. We are facing a new reality which is yet to be fully unveiled to us – *A New Normal* – parts of which we negotiate through endless speculations on the one hand, and through scientific knowledge on the other. New (or renewed) markets for technology, science, food and stocks, and the distribution of communication are shifting and now exist via dispersed elements of rationing, multi-platform communications, video conferencing, social distancing, community driven initiatives and the abundance of so-called free voice-video messaging applications.

An important starting point for a discussion surrounding reality begins with Lacan's definition of *real* vs. his definition of *reality*. For Lacan, the real is what is quantifiably / objectively real or true and reality is that which presents itself as real or true. Reality is pure ideology but acts as if it is non-ideological – it covers up and suppresses what is truly real. For example, we are taught that many things (like mental instability) are a fact of life that it is caused by a change in the chemicals within our brains. However, we are not often taught about why these chemical changes might come about: social, political or economical issues contribute to mental illness. In *Capitalist Realism*, Mark Fisher argues that "all mental illnesses are neurologically instantiated, but this says nothing about their causation... the task of repolitisising mental health is an urgent one." Mental health is one reality, but the same argument can be made for many other realities faced by groups and individuals the world-over whereby the only viable political economic way to organise a society is through capitalism. The plasticity of capitalism, as taken from Deleuze + Guatarri, makes it a monstrous entity, "capable of metabolising and absorbing anything that comes into contact with it". [1] In Fredric Jameson's words, we are fragmented.

In the pre-Covid-19 world, we were haphazardly finding our way through ingrained routines and the mundanities of existence. Personal identity, our personal realities, are an effect of the unification of the past and future with

one's present. The inability to unify these passages of time, especially in times of stress or routine mundanity, reduces us to being an experience of pure material signifiers, unrelated markers of gesture, object, form (a facial expression, words on a page, an image etc). This dislocation of our bodies situated firmly on solid ground exacerbated our fears for the uncertainty of the United Kingdom and Europe; frustration at austerity motivated funding cuts in our National Health Service; our cultural sector; inherent racism and sexism without our emergency services; and our complex education matrix. In a post-Covid-19 world, we find it difficult to forget the impacts of "social distancing"; what it felt and looked like to have empty streets and empty supermarket shelves from the spread of panic; the acceptance of resigning a set of personal liberties in favour of the greater good; embracing an enforced police state; and the growth of conspiracies. Remembering these thoughts will be implicit in understanding our new reality. We may now be in a position to logically understand our future, but how we respond to these past events – and how we should treat our social systems with more respect, love and care – will be paramount.

Following arebyte's 2020 programme focused on *Systems*, the conversations and discussions surrounding 2021 have broadened to challenge how these systems are reflected in the lived-world and our experiences in real-time. The programme embraces an interdependent curatorial approach whereby artists, works, texts, ideas and plans relate to each other on varying levels of abstraction, positioning broader interpretations and methodologies ahead of one, singular narrative. This allows the programme to include artists working at the intersections of everything from explorations into the dark corners of digital making via the "eerie" and "weird" sub-genres, black-trans perspectives presented through designing specific game-world environments, accessibility and inclusion for artists with visible or invisible disabilities via online presentations, and an open-access / DIY events programme.

Written by Rebecca Edwards, Curator of arebyte

[1] Fisher, M., 2009, *Capitalist Realism*. p.6.



arebyte Gallery

from net art's inception in the 90s to more recent innovations in computer and immersive technology, arebyte Gallery leads a pioneering programme of multimedia installations in London that push the boundaries of digital art.



Kate Francis Lingard

Tender Spots in Hard Code...fraught with potential, fragile with indecision, 2021, arebyte Gallery, London. Image: Max Colson



Kate Frances Lingard
Tender spots in hard code... fraught with potential, fragile with indecision
11 June – 24 July 2021

Kate Frances Lingard is the 2020 finalist from the gallery’s annual young artist development programme, hotel generation.

The project emerges from the fraught and complex convergence of social, economic and technological space. In trying to navigate this pervasive architecture of power, decentralised and distributed systems hold the potential as organisational tools in the digital commons. They can allow us to rethink the kinds of social relations that structure this space, to prioritise an ethics of care.

Kate Francis Lingard, *Tender spots in hard code... fraught with potential, fragile with indecision* (2021). Installation view. Commissioned by arebyte. Image: Max Colson



Judgment Day
Guest-curated by Going Away.tv
Friday 30 July / 7 – 9pm

Transforming arebyte Gallery into an apocalyptic public access TV studio audiences are invited to enter the bunker and take part in the fun.

Live-streamed with experimental effects from Rob Hall, Going Away.tv LIVE – Judgement Day features performances from Gal Go Grey, a London born experimental producer; live music from London-based producer and beatmaker Skye Chai; performance art chaos from London artists Dank Collective, made up of Grant Bingham, Tori Carr, James D. Hopkins, Ian Williamson, and Zen Khalid; as well as jingles from house-band Adam Parrousos, and all-night banter from artists and hosts Meg Jenkins and Marc Blazel.

Skye Chai Live performance part of Going Away.TV at arebyte, 2021. Image: Max Colson



Ben Grosser
Software for Less
20 August – 23 October 2021

Software for Less takes visitors on a journey through a pseudo tech exposition. Each work is presented as a product that could have come out of an alternative Silicon Valley, interrogating and reimagining how software is created, operated, and sold.

The exhibition provokes the viewer to consider the influence software has on us, foregrounding social media platforms as the main impetus; how is an interface that foregrounds our friend count changing our conceptions of friendship? Who benefits when a software system can intuit how we feel? Ultimately, questioning how software moulds who we are.

Ben Grosser, *Software for Less*, (2021). Installation view. Commissioned by arebyte. Image: Max Colson.



Free Form: a celebration of Black womxnhood

Guest-Curated by The Rogue Collection
29 October 2021 / 1–9pm

Curated by The Rogue Collection in collaboration with arebyte Gallery, Free Form: An artistic exploration from a network of Black artists using technology and digital media to celebrate the distinct complexities of Black womxnhood in all its facets. Through live performance & exhibition, Free Form tears away at societal restraints to reveal the limitless Black Feminine reality.

Free Form explores themes of queerness, heritage, intergenerational relations, hair, skin, and body image, intimacy, love, sex, joy, masculinity as a part of womxnhood, resistance, and more.



Danielle Brathwaite-Shirley

She Keeps Me Damn Alive
19 November – 5 March 2022

SHE KEEPS ME DAMN ALIVE, uses the artist's recent series of DOTCOM works, blacktransarchive.com, blacktransair.com and blacktranssea.com as a starting point for furthering research on Archiving the black trans experience via interactivity and storytelling.

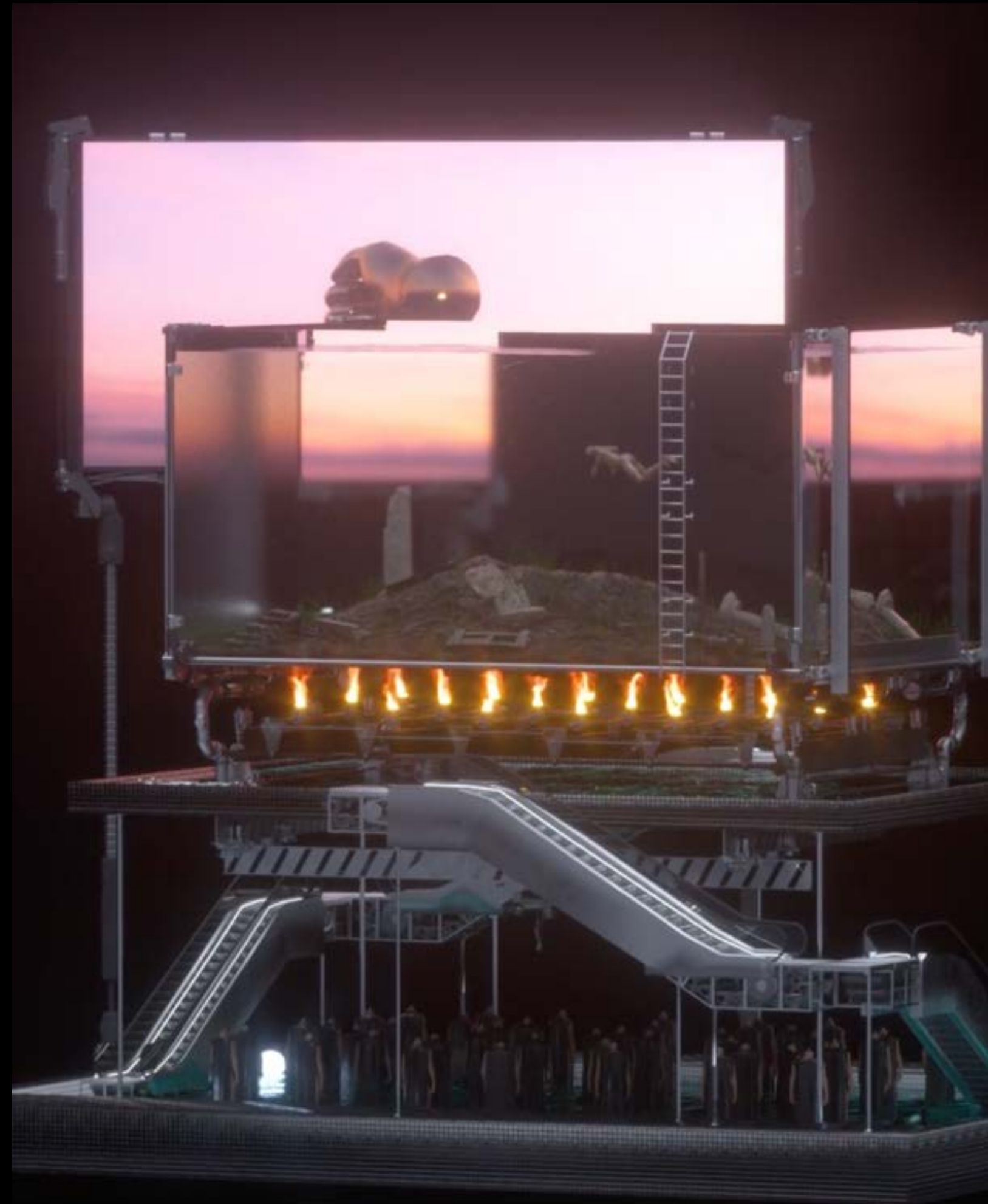
In SHE KEEPS ME DAMN ALIVE, this methodology takes shape as an immersive point and-shoot style arcade game asking visitors to question how their choices and actions (or inactions) affect others directly. The game uses the interactions of those who play it to recentre their understanding of responsibility; challenging them to see if their sense of when to act and when not to act is sustainable for black trans people.



arebyte on Screen

arebyte on Screen is an expanded and innovative platform experimenting with new forms of curating online from digital animations, videos, or web-based interactive experiences.

Linyou Xie
We Will Love You (2021).
3D Video





Bot (Bio Operational Transition)
Guest-Curated by Harddiskmuseum
March – April 2021

BOT plays with the idea of the chat-bot through the presence of the artists, who are in control of answering the questions and comments of visitors on the website.

The project is guest created by Solimán López, new media artist and founder of the Harddiskmuseum as an environment of real and non real connection. The project will unfold over the coming weeks with contributions from Solimán López, Klaus Fruchtnis, Stash, Maximiliano Bellman, Vidya-Kelie and Paulo Arriano from Harddiskmuseum.

Image: Artwork by Solimán López,



Spur.World
Babe, lil, Ilcruthac
May – June 2021

Presenting works from three artists from SPUR.WORLD on AOS, Babe, lil, and Ilcruthac relating to the theme of ‘realities’, and with connections to the natural, mysticism and magic within landscapes, and alternative rituals of performing consciousness, memory and otherness.

SPUR is a virtual residency platform uniting international graduates working across digital mediums. Spanning workshops, collaboration, and mentorship, the residency program facilitates new methodologies for working collectively online.

Image: Screenshot from spur.world wesbite



The Digital Weird
Co-curated with Jan Robert Leegte
5 July – 6 September 2021

The Digital Weird parodies the format of an online scavenger hunt. Visitors are asked to find hyperlinks within each work to progress through a sequence of carefully placed videos, stills, texts and games. These works are disseminated across a number of platforms, websites, and other methods of communication; supplanted into subcultured social scenes, added into niche video platforms, appearing as links into the esotericism of Reddit debates, and bogus landmarks within the Google map matrix. Nothing is what it seems, and nothing is given context of artist name or exhibition title. Using nonsense usernames and phoney accounts, the embedded works exist in a chain of discovery but can equally be stumbled upon by unsuspecting viewers at random.

Image: Exhibition booklet designed by Conor Rigby

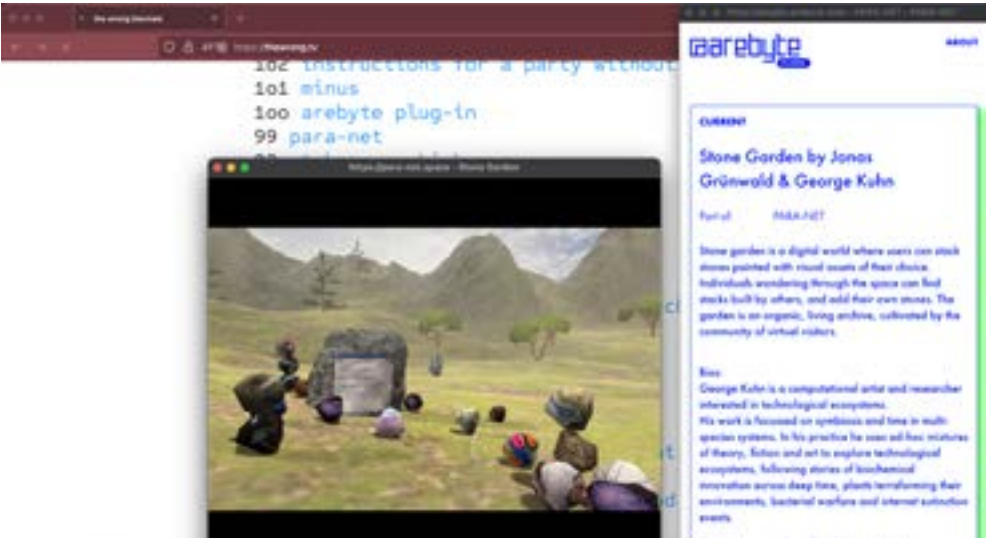
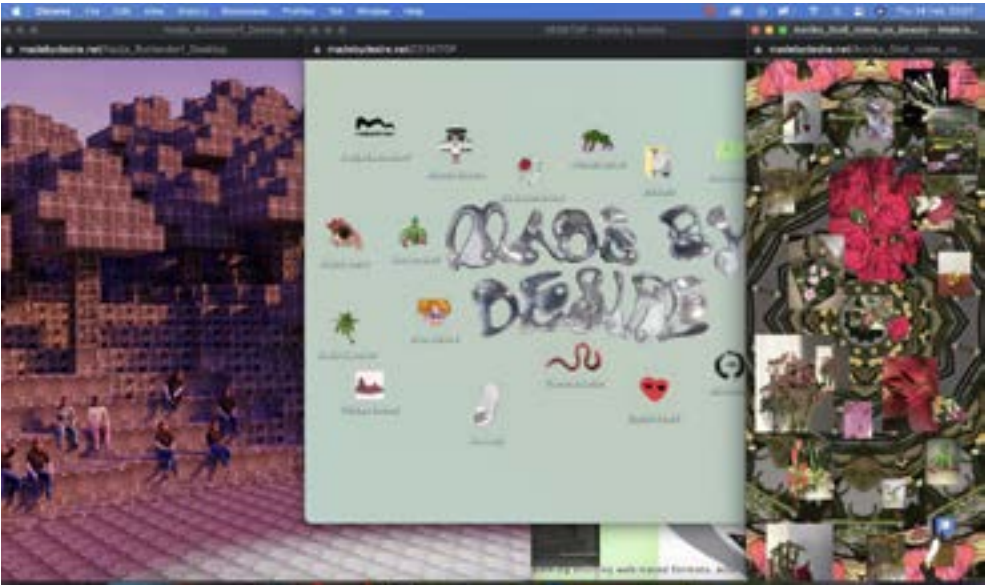
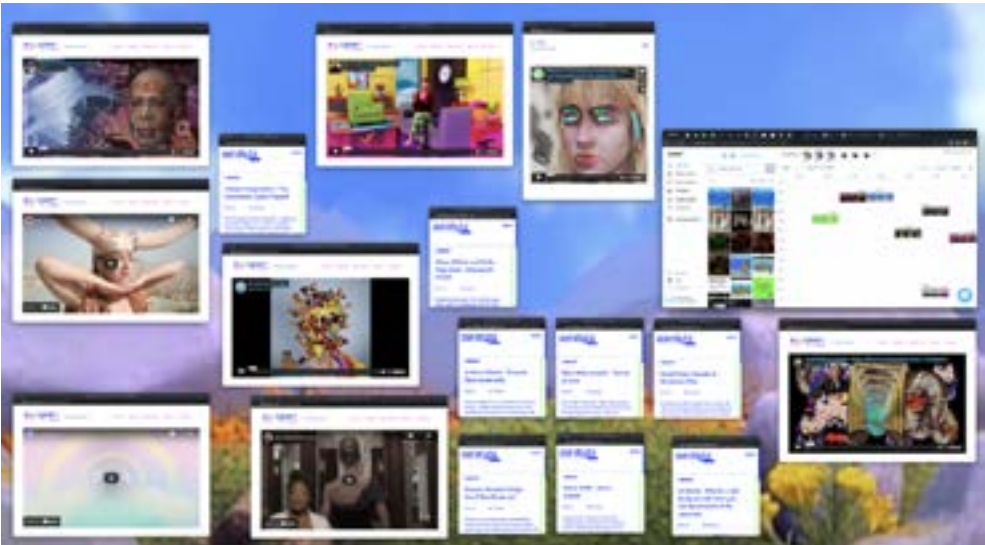


Para-Net
Paraspaces
12 September – 11 October 2021

Paraspaces are the layers of reality that weave together, forming the warp and weft of reality. Paraspaces are an emergent property of swarm behavior, rising out of collective belief, communal engagement rising out of semi-anonymised forum posters, neural network-powered bots, rising out of techno-occult covens and well-known non-profits we can't name.

The paraspace residency traces mycelial links between paraspaces, following evidence of lost civilisations through deserted forums, esoteric institutions and the occasional small-scale internet connection. Residency is an experiment in distributed paraspace cartography producing values that aren't values, un-realities that are real.

Image: Screenshot from Para-net website



The Wrong Biennale – arebyte plugin
2021–2022

arebyte Plugin in partnership with [The Wrong](#), offers audiences a progressive way for traversing the magnitude and unique breadth of content featured in the online biennale, as a series of window pop-ups via a browser plugin.

Brought directly to the viewer’s screen weekly exhibitions are disseminated over the duration of a week, providing an artistic ‘stopping cue’ from relentless scrolling, email notifications and other computer-centered work.



OPEN SCREEN



Uma Breakdown
Take The Moonlight by The Tail
April – October 2021

Take The Moonlight by The Tail is a story about rescuing someone and taking them home through complex swamps; sheer cliffs; unreliable simulations/ memories; and the roaming commune of dead souls. You have only one mission, and it only goes one way.

Uma Breakdown, still from Take The Moonlight by The Tail (2021).
Commissioned by arebyte.

Developed in partnership with Shape Arts, Open Screen is arebyte’s yearly open call for digital artists working online to be exhibited on arebyte on Screen.

Open Screen is actively aiming to address an area of underrepresentation in the art industry with proposals exploring the role of digital technologies and the new opportunities it creates or hinders; from experiments in augmented, virtual and mixed reality, to fake news, online bots, social media, darknet and deep fakes.



Tilly Prentice-Middleton
byobob
April – October 2021

byobob is a multiple-choice game where players move around by selecting how they would like the person, or sim, to spend their day. Computer-generated images and gifs, alongside real-life documentation of immediate surroundings create collaged fragments of daily routines.

Tilly Prentice-Middleton, byobob - bring your own banality of being (2021).
Commissioned by arebyte.

OPEN SCREEN 2021 panel of judges

Elinor Hayes
Creative Producer at Shape Art

Joseph Wilk
*Programmer
and Live Coding Performer*

Vivek Gohil
*Gaming Accessibility
Consultant and Freelance
Writer at Eurogamer*

Nimrod Vardi
*Founder and Creative Director
at arebyte*

Rebecca Edwards
Curator at arebyte





artist chain

The Artist chain is an endless digital trail of works where arebyte selects the first artist of the chain, who then invites the next artist to participate, forming a dialogue between peer groups around the world.



Douglas Verinder Gedge
Ethos



Hal Hewetson
@i_know_that_my_redeemer_liveth



Enzo Vieira Medeiros
Jackie Treehorn Affair



Titas Mackevicius
Covid-99



Noah Griffin
Endon



James Sibley
Kicking a Dead Horse



Adam Grant
Mother Bear



Linyou Xie
We Will Love You



00Zhang
Post-2020-Experiment



Keiga
Post-SMT



Zongbo Jiang
DEL>x6F//50<200000-0000



Abi Sheng
Digital Ego libido and replication



Cattin Tsai
The unreal world



Oliver Hunter Pohorille
AKA SCUM BOY W3T DR3AM



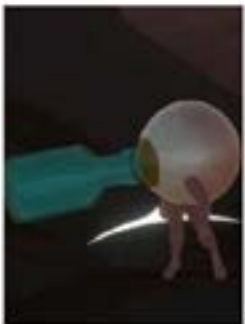
Josiane M.H. Pozi
JPS GIVING rendition



Ed Fornieles
Associations



Omsk Social Club
S.M.I2.L.E – A trip into Synesthesia



Ana María Millán
Playing Invisible



Luciana Ponte
Shhhhhh Bai



LAZYBACKHOME
IMAGO I: SUPERVISORY CONTROL



arebyte Skills

arebyte Skills shares knowledge on creative media technologies with audiences of all ages. Run in partnership with artists and the education and youth sectors, the programme offers activities for amateurs and professionals to develop hands-on digital techniques and gain critical thinking around digital art practices through workshops, artist development programmes, university residencies and panel discussions.

Sade Arellano. WIP, Map 3. work in progress (2021).
Comissioned by arebyte.





April – August 2021

arebyte yearly artist development programme *hotel generation* mentors the next eneration of UK digital artists during the critical early stages of establishing a career in the arts.

Four participants from UK cities are selected through an open call to take part in a development programme including curatorial guidance, crit by guest artists, studio visits, digital skills and coding workshops, fundraising and marketing workshops.

The programme culminates in a solo show at arebyte Gallery for the winning artists shortlisted by a panel of judges.

The 2021 shortlisted candidates are Molly Erin McCarthy (PLYMOUTH), Martin Disley DINBURGH), Natasha Thembiso Ruwona (GLASGOW), Sade Arellano (BRISTOL).

HOTEL GENERATION 2021 panel of judges

Christl Bauer
Co-producer
Ars Electronica Festival

Zaiba Jabbar
Co-founder
HERVISIONS

Olia Lialina
Artist

Alessandro Ludovico
Researcher, artist and chief editor
Neural magazine

Ben Vickers
CTO *Serpentine Galleries*
co-founder *Ignota Books*
initiator *unMonastery*

HOTEL GENERATION 2021 participants

Molly Erin McCarthy
(Plymouth)

Martin Disley
(Edinburgh)

Natasha Thembiso Ruwona
(Glasgow)

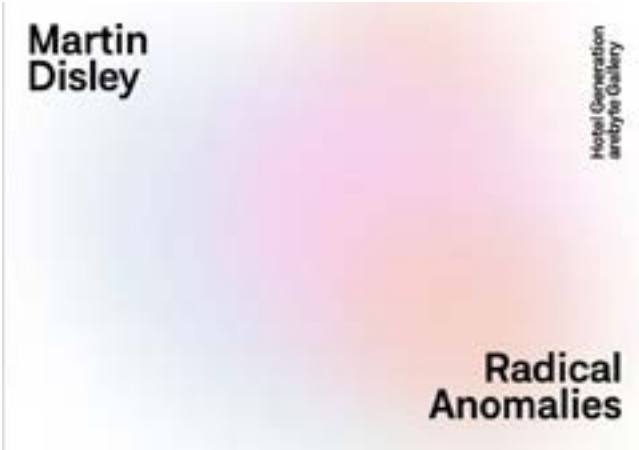
Sade Arellano
(Bristol)



Sade Arellano (Bristol)



Natasha Thembiso Ruwona (Glasgow)



Martin Disley (Edinburgh)



Molly Erin McCarthy (Plymouth)



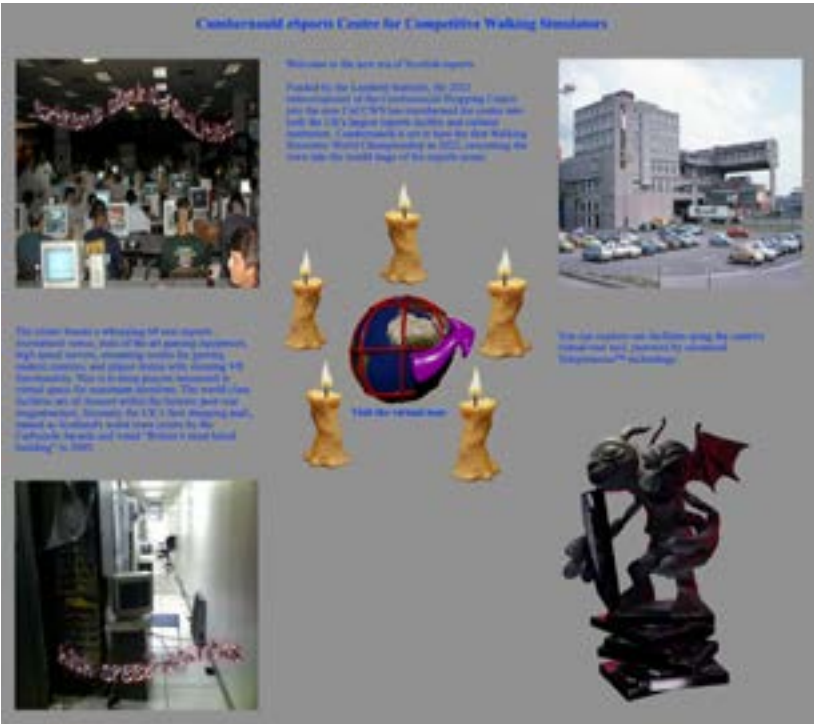
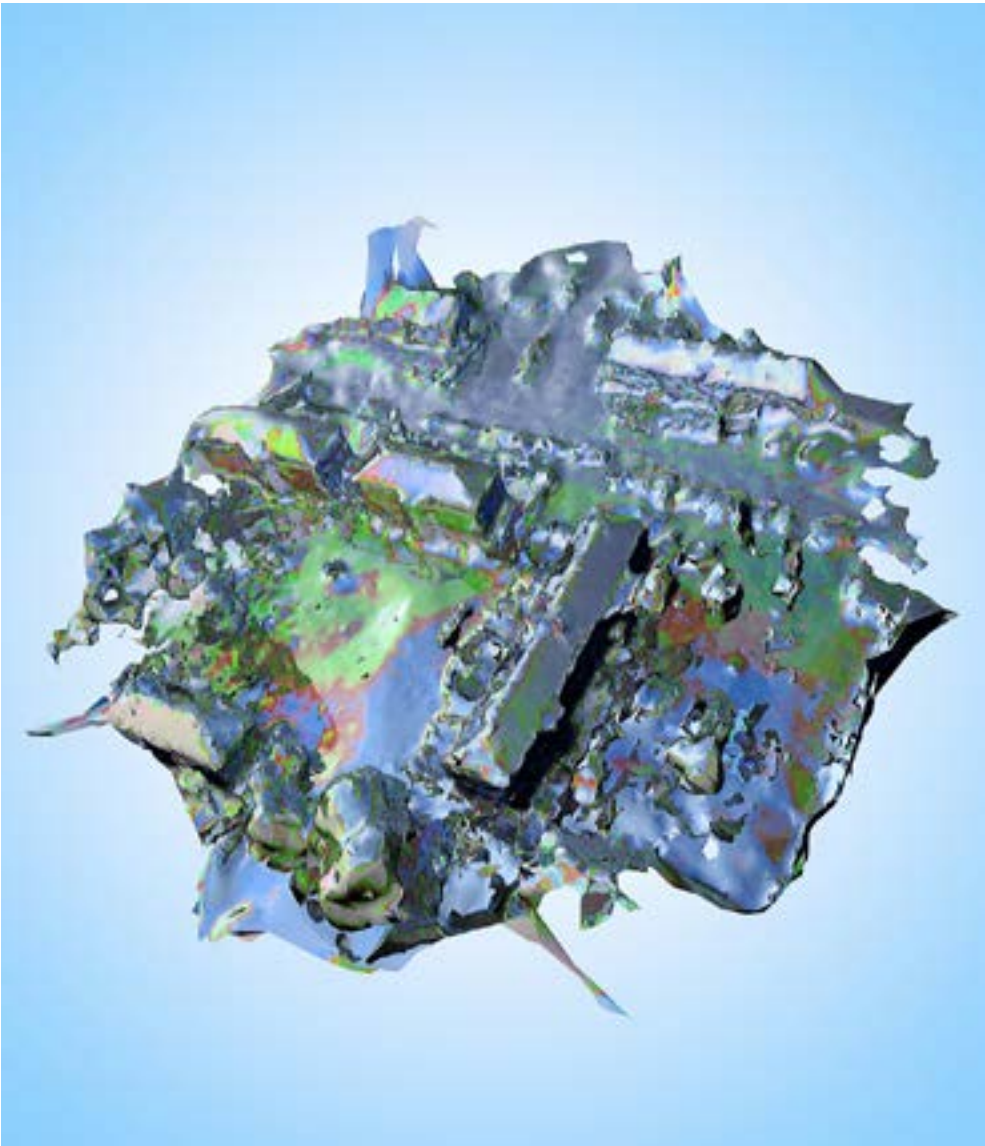
university residency

Each year, arebyte partners with a London University running a new media course and invite their students to look into new forms of making, curating, displaying and archiving digital art. The residency culminates in a collaborative public outcome as part of arebyte’s programme.

For 2021 arebyte in collaboration with Goldsmiths University, invited students and alumni from Goldsmiths Computing Department to take part in a 4-week residency around arebyte’s 2021 theme of ‘Realities’.

During the 4-week period, students experimented with the idea of a residency and public-facing outcomes. The residency aims to be transparent and open to the public via unconventional and disruptive methods of collaborative making. The driving motivation of the residency is to allow students the opportunity to challenge the idea of what a gallery is and what it can offer, as well as experimenting beyond the white cube space and context through a dedicated and sustained pedagogical framework.

Participants students are Pietro Bardini, Kris Cirkuit (Kris Hillquist), Jonas Grünwald, George Kuhn, Felix Loftus, Alexander MacKinnon, Rohan Mathur, Nahab (James Treagus), Zoë O’Shea, Chris Speed, Szonja Szendi, Samuel Antonio Turner, and Han Yajuan.



Images: Collection of Screenshots from *Para-net* website



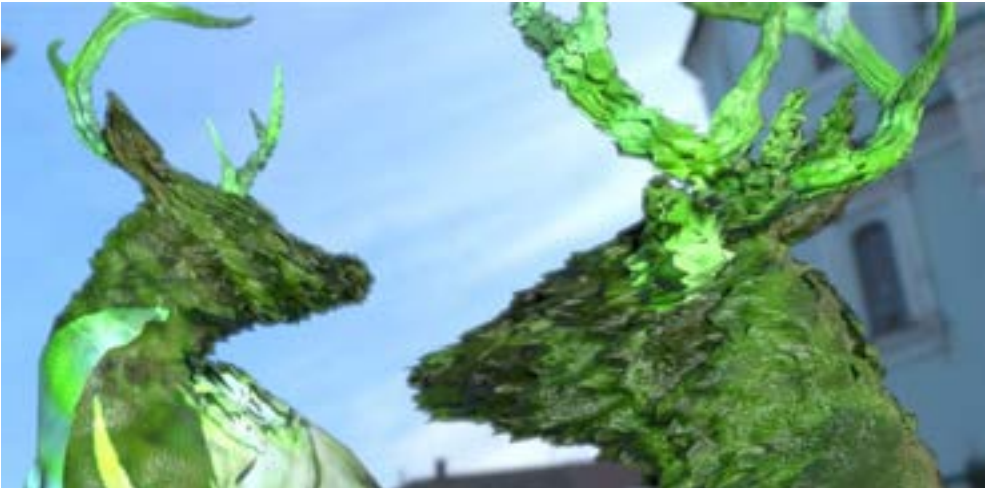
digital training sessions



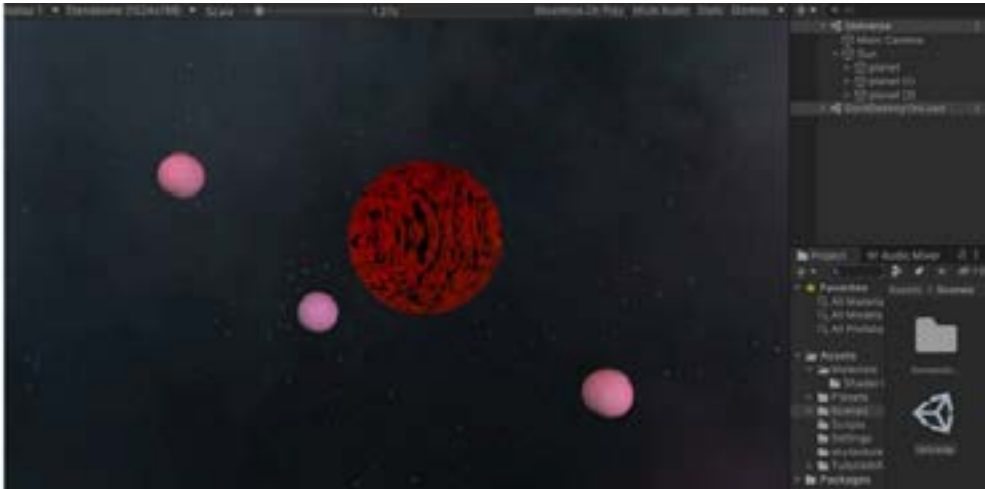
3D in the wild! Getting 3D online with THREE.js
with artist **Christopher MacInnes**
Saturday 5 January



Augmented Reality Makeover Party
with artist **Jeremy Bailey**
Saturday 20 March



Breaking Reality: Blender for beginners
with artist **Marc Blazel**
Saturday 9 October



Basics of C# code and emergence in Unity 3D in the
with artist **George Simms**
Saturday 6 November



Augmented Reality Tools for Artists (intermediate)
with artist **Studio Above&Below**
Saturday 3 July



Make or break: An Introduction to Deepfakes
with artist **Libby Heaney**
Saturday 19 June



Serpentine x arebyte present Skills for Future Art Ecosystems

As part of [Future Art Ecosystems: Art x Metaverse's](#) exploration into virtual experiences and the infrastructure necessary to support evolving art and advanced technologies, Serpentine and [arebyte](#) partner to bring you a series of technical workshops focused on artmaking in the metaverse. Each workshop, led by an artist, will offer participants the opportunity to learn and create live with a group of 20 other participants. Upon completion, attendees can expect to have tangible skills to apply in their own creative practice.

SERPENTINE



Interaction 101
with **Danielle Brathwaite-Shirley**
Saturday 24 July



Metahuman Production
with **Keiken**
Saturday 18 September



Dynamic Environments in Unity
with **Christopher MacInnes**
Saturday 28 August



arebyte Studios

arebyte supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 professionals across London.

In partnership with developers, councils and private landlords, arebyte sets up flexible workspaces as part of a cultural placemaking strategy. preserving the affordability of premises for artists, creative start-ups and micro businesses, with the ambition to nurture London's creative workforce and art community.





Kokomelt Ltd, arebyte Studios @London City Island, 2020

AREBYTE STUDIOS – LONDON CITY ISLAND

arebyte Studio at London City Island has been set up in partnership with Ballymore, with support from Studiomakers, an initiative led by Outset Contemporary Art Fund. Since 2017, the new development hosts an exciting community of 30 artists, designers, makers and creative businesses, with studios, offices and a co-working space.



arebyte Studios @Burgess Business Park, 2020

AREBYTE STUDIOS – CAMBERWELL

arebyte Studios in Camberwell is situated within an industrial complex and comprises 80 creative workspaces for artists and makers. The site also includes a venue available to hire for rehearsals, photo and film shootings.



arebyte Studios @Old Kent Road, 2020

AREBYTE STUDIOS – PECKHAM

arebyte Studio site on Old Kent Road is located on a two-storey warehouse housing 45 makers and designers. It includes an exhibition space run by artist-led collective Superfluous, and the Old Kent Road Arts Club run by F.A.T. Studio



press highlights



The Digital Weird listed under Brilliant Things To Do in [AnOther](#) (2021)



RGBFAQ featured in [CLOT Magazine](#) (2021)



SHE KEEPS ME DAMN ALIVE reviewed in [Frieze](#) (2021)



Artist Ben Grosser interviewed for Software for Less online in [TheGuardian](#) and in print in The Observer (2021)



arebyte's creative director & curator give insight on London's crypto art scene online and in print in [Financial Times](#) (2021)



arebyte creative director Nimrod Vardi selected as 40 under 40 art & tech in [Apollo Magazine](#) (2021)



thank you

artists and curators we worked with in 2021

Artists

00Zhang	Ilcruthac	Omsk Social Club
Abi Sheng	India Sky	Paulo Arriano
Adam Grant	Jacques Perconte	Pietro Bardini
Adam Paroussos	James Sibley	Rachel Maclean
Adham Faramawy	Jonas Grüwald	Rebecca Gill
Alexander MacKinnon	Josiane M.H. Pozi	Rohan Mathur
Ana María Millán	Kate Frances Lingard	Sabrina Ratté
Babe	Keiga	Samuel Antonio Turner
Ben Grosser	Keleena Onyeaka	Sheila Chukwulozie
Benjamin Hall	Kid Xanthrax	Skye Chai
Casey Kauffmann	Klaus Fruchtnis	Sola
Cassie McQuater	Kris Cirkuit (Kris Hillquist)	Solimán López
Cattin Tsai	LAZYBACKHOME	Solimán López
Chris Speed	Leo Robinson	Stash
CIL	III	Summer Pearl
Danielle Brathwaite-Shirley	Linyou Xie	Szonja Szendi
Dank Collective	Luciana Ponte	The Vasulkas
Digital Excreta	Martin Disley	Tilly Prentice-Middleton
Douglas Verinder	Maximiliano Bellman	Titas Mackevicius
Ed Fornieles	Molly Erin McCarthy	Uma Breakdown
Enzo Vieira Medeiros	Nahab (James Treagus)	Vidya-Kelie
Felix Loftus	Natasha Thembiso Ruwona	Wednesday Kim
Gal Go Grey	Nicolai Schmelling	Zoë O'Shea
Geoffrey Lillemon	Nnenna Onuoha	Zongbo Jiang
George Kuhn	Noah Griffin	
Hal Hewetson	Nwaka Okparaeke	
Han Yajuan	Oliver Hunter Pohorille	



thank you

Curators

Ayshia Taskin
Bart Seng Wen Long
Bjørn Magnhildøen
Canek Zapata
Collagsim
Enrique Salmoiraghi
Exonemo
Fabio Fon
Flounder Lee
Jan Robert Leegte
Jonathan Touitou
Juliusz Grabinski
Luis Mercado
Lupus Siegert
Marc Blazel
Meg Jenkins
Rachel Falconer
Ross Alexander Payne
Sizzle Lyk Dat.Studio
Soraya Braz
Systaime
The Rogue Collection

Judges

Alessandro Ludovico
Ben Vickers
Christl Bauer
Julian Lee
Mark Stokes
Olia Lialina
Zaiba Jabbar

Guest Speakers

Cade Diehm
Christopher MacInnes
Christopher MacInnes
David Blandy
Dr. Bo Ruberg
Elinor Hayes
Erik Davis
Fopé Olaleye
Gabrielle de la Puente
George Simms
James Rogers
Jeremy Bailey
Joana Moll
Keiken
Libby Heaney
Marc Blazel
Matthew Fuller
Nabiha Syed
Omikemi
Patricia Falcão
Sanneke Huisman
Studio Above & Below
Valentina Tanni
Wendy Hui Kyong Chun

Guest Writers

Chloe Filani
Colm Guo-Lin Peare
Emelia Kerr Beale (Illustration)
Jan Robert Leegte
Rachel O’Bwyer
Tamar Clarke-Brown



Report of the Trustees and financial statement for the year ending 31 December 2021



Report of the Trustees

The trustees are pleased to present their annual report together with the charity's statement of accounts for the financial year ended 31 December 2021.

The financial statements comply with the Charity Act (2011), arebyte's CIO constitution ('foundation model' offered by the Charity Commission), and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and activities

In pursuing arebyte's charitable objectives through its main activities, the trustees hold regard to the Charity Commission's guidance on public benefit.

The organisation's charitable objectives as registered with the Charity Commission are to advance education in the fields of digital and performance art by the establishment and maintenance of an art gallery, and in particular the production of artistic projects, and facilitating the development of emerging artists and their audiences.

arebyte brings innovative perspectives to art through new technologies. The organisation fulfils its mission by delivering the following programmes:

- arebyte Gallery commissions and presents artists who push the boundaries of digital art through multimedia installations that use projection mapping, spatial soundscapes, virtual and augmented reality, artificial intelligence, and computer generated imagery.
- arebyte on Screen offers artists and curators an expanded and innovative online platform for digital animations, videos, web-based interactive experiences and curatorial interventions.
- arebyte Skills features short courses and workshops to creative software providing practitioners and newcomers with practical techniques for digital making.
- arebyte Studios supports a vibrant community of artists, designers and creative technologists through affordable workspaces

The 2020-2022 audience development plan aims to:

- Grow audiences: reach more people in the UK and abroad across all audience segments
- Maintain existing audiences: increase depth of experience and develop loyalty
- Diversify audiences: arebyte identifies inspirational artists that reflect contemporary society in its multiplicity. By drawing in talented practitioners from all backgrounds, arebyte embeds multiple voices and perspectives in the cultural content the charity produces and ensures underrepresented communities feel their experiences are reflected in the programme
- Attract the less engaged to contemporary and digital art by providing engaging opportunities through community art participation and creation.

arebyte's longer term plan is to set up London's first Digital Art Centre in 2024 centred around digital experiences, digital making and digital learning in a 20,000 sqft new building secured as arebyte's permanent home at London City Island, where the charity is currently located.

The Digital Art Centre by arebyte will act as a creative hub championing digital cultures, connecting multiple voices and embracing a wide range of influences to offer:

- immersive experiences and digital art installations in large scale exhibition spaces;
- affordable workspace provision with digital fabrication facilities for the art and creative tech sectors; educational rooms for creative digital skills and literacy workshops.



Governance & management

RECRUITMENT AND APPOINTMENT OF TRUSTEES

The members of the Board are the trustees of the charity under charity law. They are the only voting members. Each trustee is appointed for a term of 2 years. All trustees offer their services on a voluntary basis and no funds are held as custodian trustees.

In selecting a new trustee, the trustees must have regard to the skills, knowledge and experience needed for the effective management of the charity.

Appointment of trustees is by resolution passed at a properly convened meeting of trustees. Before or on the appointment of a new member of the trustee body, a candidate is provided with a copy of the constitution and the latest Trustees’ Annual Report and statement of accounts.

ORGANISATION

The day-to-day direction of arebyte’s affairs is the responsibility of the Managing director and the Creative director who reports to the Board during the trustee’s meeting or in between meetings, as detailed in arebyte Delegation scheme document.

RISK MANAGEMENT

The major risks to arebyte’s activities, finance and reputation have been identified by the Trustees and are reviewed at each Trustees meetings.

arebyte rates the importance of risks through consideration of the likelihood of an event occurring, and the seriousness that would arise if the event were to occur. Preventive mitigation actions to reduce the likelihood and/or seriousness are identified, and implemented as a priority for higher risks.

arebyte has successfully mitigated the risk associated with the Covid-19 pandemic (insufficient staff resources, drop in audiences attendance due to social distancing measures and lockdowns) by shifting elements of its programme online, allowing greater attendance and increased flexibility in terms of project management.

Achievements and Performances

PROGRAMME OF ACTIVITIES

Our initiatives provide vital opportunities every year to support the professional development of curators and artists working within digital cultures. From making new work, curating exhibitions, performing, giving talks, delivering workshops or writing contributions, arebyte invites multiple voices to take part in the programme.

arebyte aims to inspire more people to engage with digital art, by experiencing arebyte Gallery’s multimedia installations, visiting *arebyte on Screen*’s online experiences and taking part in arebyte *Skill*’s digital making workshops.

Following the outbreak of the coronavirus, arebyte did rapidly adapt to the changing environment. Throughout the pandemic, benefiting from a strong expertise in curating online, we seized the opportunities to grow our online art programme, *arebyte on Screen*, bringing exhibitions straight to the screen of the viewers. arebyte continued its educational programme arebyte Skill online, sharing knowledge about creative media technologies to an extended audience.

All this led to a great coverage in renowned outlets, cementing arebyte’s reputation as one of the most innovative digital art galleries.

In 2021, arebyte’s viewership continued to grow with 326,000 viewers (2020: 312,000). In contrast with previous years where 66% of our online audience was

located in the UK, the reach in London and the rest of the UK in 2021 accounts for 46% (London: 20%, UK: 26%), whereas the majority of our viewers comes from abroad (54%), spread across 98 countries. This drastic increase in diversity is the outcome of a consistent effort in developing and promoting our online programme to a worldwide audience, to situate arebyte on the international scene. The existing reach in Asia has seen a substantial increase, reaching 31% of viewership, followed by Europe (9%), South America (6%), North America (5%), Africa (2%) and Australia (1%) and Africa.

WORKSPACE PROVISION

All studios sites have been kept open during the pandemic, with measures put in place to work safely, with the primary focus to keep the studio holders as safe and protected as possible from spreading and contracting the Coronavirus, whilst working in the workspace.



Financial review

PERFORMANCE

Total income amounts to £584,128 in 2021 (2020: £456,290). Income from charitable activities has increased to £482,178 (2020: £439,966) as a result of an increase of rental income to £ 424,648 (2020: £325,829) due to a full year of operations of arebyte Studios at Old Kent Road (Peckham) which opened in summer 2020.

EFFICIENCY

arebyte is focused on delivering the greatest possible public benefit to the widest possible public; this requires to keep our support costs and overall return on investment under close scrutiny. In 2021 arebyte’s support costs slightly decreased to £52,517 (2020: £55,252).

RESERVES POLICY

The Trustees review arebyte’s reserves policy on an annual basis to consider the difference between the yearly expenditures and income, and ensure that adequate resources are available to meet liabilities. The charity’s reserve policy is to ensure that there are sufficient funds available to meet the anticipated expenditure requirements for a period between 3-6 months. At the end of the 2021 financial year, the reserve level amounted to to £185,034 (2020: £118,148) and therefore within the threshold of the policy (£96,000 to £192,000).

Reference & administrative details

Charity name:	arebyte CIO
Charity type:	Charitable incorporated organisation
Charity number:	1167185
Registration date:	18 May 2016
Principal office:	Java House 7 Botanic Square London City Island E14 0LG
Trustees:	Jonatan Jona Hajnalka Semsei Guy Armitage
Financial year end:	31 December
Independent examiner:	Morris Crocker Station House, 50 North Street, Havant, Hants PO9 1QU
Bankers:	HSBC Bank plc 465 Bethnal Green Road, London E2 9QW PayPal (Europe) S.à.r.l. et Cie, S.C.A, 22-24 Boulevard Royal L-2449, Luxembourg



Statement of Trustees’ responsibilities

The trustees are responsible for preparing the Trustees’ Annual Report and the statement of accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The trustees have had due regard to guidance published by the Charity Commission on public benefit. They believe the activities and achievements discussed in this report clearly show how the charity brings benefit to the public. The trustees are not aware and have no knowledge of any serious incidents or other such matters that should be reported to the Commission.

Approved by order of the board of trustees on 13 May 2022 and signed on its behalf by:


Guy Armitage - Chair

Independent examiner’s report to Trustees

I report to the charity trustees on my examination of the accounts of arebyte (the Trust) for the year ended 31 December 2021.

RESPONSIBILITIES AND BASIS OF REPORT

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (‘the Act’). I report in respect of my examination of the Trust’s accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

INDEPENDENT EXAMINER’S STATEMENT

Since your charity’s gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of FCA which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.


.....
S F Mackie, FCA Morris Crocker Chartered Accountants
Station House

North Street Havant Hampshire PO9 1QU

Date: 16 May 2022

AREBYTE					
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2021					
	Notes	Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	101,950	-	101,950	16,324
Charitable activities	3				
Programme and Studios		465,178	17,000	482,178	439,966
Total		<u>567,128</u>	<u>17,000</u>	<u>584,128</u>	<u>456,290</u>
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		498,815	21,404	520,219	421,401
NET INCOME/(EXPENDITURE)		<u>68,313</u>	<u>(4,404)</u>	<u>63,909</u>	<u>34,889</u>
RECONCILIATION OF FUNDS					
Total funds brought forward		<u>116,721</u>	<u>4,404</u>	<u>121,125</u>	<u>86,236</u>
TOTAL FUNDS CARRIED FORWARD		<u>185,034</u>	<u>-</u>	<u>185,034</u>	<u>121,125</u>

AREBYTE			
BALANCE SHEET 31 DECEMBER 2021			
	Notes	2021 £	2020 £
FIXED ASSETS			
Tangible assets	9	1,207	2,977
CURRENT ASSETS			
Debtors	10	36,011	36,032
Cash at bank		<u>217,479</u>	<u>151,653</u>
		253,490	187,685
CREDITORS			
Amounts falling due within one year	11	(69,663)	(69,537)
NET CURRENT ASSETS		<u>183,827</u>	<u>118,148</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>185,034</u>	<u>121,125</u>
NET ASSETS		<u>185,034</u>	<u>121,125</u>
FUNDS	13		
Unrestricted funds		185,034	116,721
Restricted funds		-	4,404
TOTAL FUNDS		<u>185,034</u>	<u>121,125</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 13 May 2022 and were signed on its behalf by:



H Semsei - Trustee

AREBYTE
CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2021

Notes	2021 £	2020 £
Cash flows from operating activities		
Cash generated from operations 1	<u>66,374</u>	<u>16,622</u>
Net cash provided by operating activities	<u>66,374</u>	<u>16,622</u>
Cash flows from investing activities		
Purchase of tangible fixed assets	<u>(548)</u>	<u>(2,525)</u>
Net cash used in investing activities	<u>(548)</u>	<u>(2,525)</u>
Change in cash and cash equivalents in the reporting period	<u>65,826</u>	<u>14,097</u>
Cash and cash equivalents at the beginning of the reporting period	<u>151,653</u>	<u>137,556</u>
Cash and cash equivalents at the end of the reporting period	<u>217,479</u>	<u>151,653</u>

The notes form part of these financial statements

AREBYTE
NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2021

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES			
	2021 £	2020 £	
Net income for the reporting period (as per the Statement of Financial Activities)	63,909	34,889	
Adjustments for:			
Depreciation charges	2,317	3,685	
Decrease/(increase) in debtors	22	(31,140)	
Increase in creditors	<u>126</u>	<u>9,188</u>	
Net cash provided by operations	<u>66,374</u>	<u>16,622</u>	
2. ANALYSIS OF CHANGES IN NET FUNDS			
	At 1.1.21 £	Cash flow £	At 31.12.21 £
Net cash			
Cash at bank	<u>151,653</u>	<u>65,826</u>	<u>217,479</u>
	<u>151,653</u>	<u>65,826</u>	<u>217,479</u>
Total	<u>151,653</u>	<u>65,826</u>	<u>217,479</u>

The notes form part of these financial statements

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Financial instruments

The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

2. DONATIONS AND LEGACIES

	2021 £	2020 £
Donations	<u>101,950</u>	<u>16,324</u>

During the year no donations in kind were received from Ballymore for rent and service charges (2020: £15,916). Donations in kind totalling £101,680 were received in 2021 for advertising, staff training and artist support. Other small donations were received totalling £269 (2020: £408).

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2021 £	2020 £
Grants	Programme and Studios	47,532	109,537
Curatorial income	Programme and Studios	-	500
Ticket sales	Programme and Studios	1,673	300
Art sales	Programme and Studios	-	500
Studio rental income	Programme and Studios	424,648	325,829
Venue hire income	Programme and Studios	<u>8,325</u>	<u>3,300</u>
		<u>482,178</u>	<u>439,966</u>

Grants received, included in the above, are as follows:

	2021 £	2020 £
ACE Arts Council England - Programme 2021	15,000	45,000
British council - Power Play	-	30,000
Creative Land Trust - Creative Workspace Resilient Fund	-	9,537
Tower Hamlets Council - Covid 19	30,532	25,000
The Elephant Trust	<u>2,000</u>	-
	<u>47,532</u>	<u>109,537</u>

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 5) £	Totals £
Programme and Studios	<u>467,702</u>	<u>52,517</u>	<u>520,219</u>

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

5. SUPPORT COSTS

	Management £	Finance £	Governance costs £	Totals £
Programme and Studios	<u>50,306</u>	<u>23</u>	<u>2,188</u>	<u>52,517</u>

Support costs, included in the above, are as follows:

Management

	2021 Programme and Studios £	2020 Total activities £
Wages	32,629	27,680
Internet	6,293	7,208
Postage and stationery	2,002	1,129
Advertising & marketing	-	9,315
Staff training	1,420	198
IT Software	2,710	2,573
Subscriptions	157	199
Travel & hospitality	2,778	743
Depreciation of tangible and heritage assets	<u>2,317</u>	<u>3,685</u>
	<u>50,306</u>	<u>52,730</u>

Finance

	2021 Programme and Studios £	2020 Total activities £
Bank charges	<u>23</u>	<u>4</u>

Governance costs

	2021 Programme and Studios £	2020 Total activities £
Accountancy and consultancy	<u>2,188</u>	<u>2,518</u>

6. TRUSTEES' REMUNERATION AND BENEFITS

In terms of remuneration of trustees, the charity uses as basis for its governance the model constitution provided by the Charity Commission, specifically clause 6. Of the charity trustees in 2021, no trustee was compensated for their services during the financial year, which means in reference to clause 6.(3)(g) that all of the charity trustees then in office were not in receipt of remuneration or payments authorised by clause 6. No trustee was paid (2020: Nimrod Vardi - £17,400) specifically and exclusively for managerial work. Nimrod Vardi resigned in October 2020 so any remuneration paid to him in 2021 is no longer considered trustee remuneration or a related party transaction.

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

6. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 December 2021 (2020: nil).

7. STAFF COSTS

	2021 £	2020 £
Wages and salaries	<u>64,764</u>	<u>47,360</u>
	<u>64,764</u>	<u>47,360</u>

Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £32,629 in 2021 (2020: £20,724).

The average monthly number of employees during the year was as follows:

	2021	2020
Administration	1	1
Charitable activities	<u>2</u>	<u>1</u>
	<u>3</u>	<u>2</u>

No employees received emoluments in excess of £60,000.

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2020

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	16,324	-	16,324
Charitable activities			
Programme and Studios	355,429	84,537	439,966
Total	<u>371,753</u>	<u>84,537</u>	<u>456,290</u>
EXPENDITURE ON			
Charitable activities			
Programme and Studios	341,268	80,133	421,401
NET INCOME	<u>30,485</u>	<u>4,404</u>	<u>34,889</u>
RECONCILIATION OF FUNDS			
Total funds brought forward	86,236	-	86,236
TOTAL FUNDS CARRIED FORWARD	<u>116,721</u>	<u>4,404</u>	<u>121,125</u>

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

9. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
COST				
At 1 January 2021	14,226	3,123	799	18,148
Additions	450	-	98	548
At 31 December 2021	14,676	3,123	897	18,696
DEPRECIATION				
At 1 January 2021	11,574	2,943	654	15,171
Charge for year	2,033	180	105	2,318
At 31 December 2021	13,607	3,123	759	17,489
NET BOOK VALUE				
At 31 December 2021	1,069	-	138	1,207
At 31 December 2020	2,652	180	145	2,977

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade debtors	34,511	28,532
Prepayments and accrued income	1,500	7,500
	<u>36,011</u>	<u>36,032</u>

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade creditors	358	-
Studio holders deposits	67,620	67,901
Accruals	1,685	1,636
	<u>69,663</u>	<u>69,537</u>

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
Fixed assets	1,207	-	1,207	2,977
Current assets	253,490	-	253,490	187,685
Current liabilities	(69,663)	-	(69,663)	(69,537)
	<u>185,034</u>	<u>-</u>	<u>185,034</u>	<u>121,125</u>

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

13. MOVEMENT IN FUNDS

	At 1.1.21 £	Net movement in funds £	At 31.12.21 £
Unrestricted funds			
General fund	116,721	68,313	185,034
Restricted funds			
Power Play exhibition	4,404	(4,404)	-
TOTAL FUNDS	<u>121,125</u>	<u>63,909</u>	<u>185,034</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	567,128	(498,815)	68,313
Restricted funds			
ACE Arts Council England - Programme 2021	15,000	(15,000)	-
Power Play exhibition	-	(4,404)	(4,404)
The Elephant Trust	2,000	(2,000)	-
	<u>17,000</u>	<u>(21,404)</u>	<u>(4,404)</u>
TOTAL FUNDS	<u>584,128</u>	<u>(520,219)</u>	<u>63,909</u>

Comparatives for movement in funds

	At 1.1.20 £	Net movement in funds £	At 31.12.20 £
Unrestricted funds			
General fund	86,236	30,485	116,721
Restricted funds			
Power Play exhibition	-	4,404	4,404
TOTAL FUNDS	<u>86,236</u>	<u>34,889</u>	<u>121,125</u>

continued...

AREBYTE
NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

13. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	371,753	(341,268)	30,485
Restricted funds			
ACE Arts Council England - Programme 2021	45,000	(45,000)	-
Power Play exhibition	30,000	(25,596)	4,404
Creative Land Trust - Creative Workspace Resilient Fund	9,537	(9,537)	-
	<u>84,537</u>	<u>(90,133)</u>	<u>4,404</u>
TOTAL FUNDS	<u>456,290</u>	<u>(421,401)</u>	<u>34,889</u>

ACE Arts Council	Arts Council England National Lottery Project grant: Restricted financing of the 2021 programmes (arebyte on Screen, arebyte Gallery, arebyte Skills).
PowerPlay	A catalyst for the creation of art that reaches new audiences in Sub-Saharan Africa and the UK.
The Creative Land Trust	To reduce occupancy costs for artists, makers and other creative tenants during Covid - 19.
The Elephant Trust	Funding received to go towards the solo comission 'She keeps me damn alive' by Danielle Brathwaite-Shirley as part of the Arebyte Gallery programme.

14. RELATED PARTY DISCLOSURES

The charity enjoys a close working relationship with Arbeit Project Ltd. One of the owner-directors Hajnalka Semsei was trustee of Arebyte during the year.

Nimrod Vardi was paid £17,400 in 2020 specifically and exclusively for his extensive managerial attention to the gallery and property operations in this dynamic period of the charity. He resigned from the position of trustee in October 2020. No trustee was paid for their function as trustee.