



# warebyte

**ANNUAL REPORT & ACCOUNTS**  
**2023/2024**



**3 Foreword**

**5 Our creative focus: The Body, The Mind, The Soul**

**16 arebyte Studios**

**17 Press Highlights**

**16 Impact**

**19 Report of the Trustees and financial statement**

# Foreword

2023/24 has been a pivotal year, marking our 10th anniversary and successful inclusion in Arts Council England's National Portfolio, a key funding programme. This provides crucial stability for the next four years to champion digital art, expand our ambitions, and sustain the vibrant community we've built over the past decade.

We remained dedicated to enhancing our programme through partnerships and collaborations. These alliances strengthen our sustainability, facilitate the exchange of best practices, and extend the life of our projects through touring. By pooling resources and leveraging external expertise, we can develop ambitious programmes, reach wider audiences, and make a greater impact. We commissioned Zach Blas' show with Secession in Vienna and toured it there, we co-curated the online group show *For Data You Are* with Cronus Art Centre in Shanghai, and visited Wro Art Centre in Poland through a British Council grant, which has facilitated larger funding for a touring project in 2025 as part of the Wro Biennale.

We maintain a balance between featuring internationally

renowned artists and nurturing emerging talent, reflecting our commitment to community engagement with creative media technology across age groups. Our 2023/24 partnerships with peer organisations such as Quad, Neon, and FACT focused on supporting young artists in the UK. Our ongoing collaboration with UCL East creates opportunities for university BA Media students through placements and residencies. Our artistic gaming programme caters to ELAM Game Design College students, and with our partner youth charity Sirlute, we provide activities for children during school holidays. Together, these initiatives create pathways for aspiring creatives.

Inclusivity remains a guiding principle through initiatives highlighting underrepresented voices, like *For Data You Are* and *To Data You Shall Return* and *Psychodelia*, addressing themes of spirituality and human connection in the digital age from both Chinese and Global South perspectives. We explored diverse cultural narratives, from Vietnamese Buddhism in *Homage to Quan* to Indigenous South American rituals in *Minimal Rituals*, fostering dialogue between tradition and contemporary digital practices.


This year, we closed our studio site in Camberwell, a creative hub of 95 artists over seven years. This closure highlights that our growth and staff professionalisation depend on a sustainable model requiring ongoing renewal. When one site closes, finding new spaces becomes a challenge in London's shifting property landscape, often leaving artists vulnerable without immediate alternatives. Affordable workspace remains central to our mission, and this challenge strengthens our commitment to securing a permanent site. We are actively searching for a space that can unify our operations, providing stability and continuity for the communities we support.

Looking to the future, we are committed to creating a dynamic and sustainable environment for digital art. Our vision for a permanent Digital Art Centre is gaining momentum—a dedicated space where tomorrow's culture is shaped, creating an ecosystem to support emerging artists and provide context for the genre. We are grateful for the ongoing support of our partners, artists, and community as we work towards this ambitious goal.

Claudel Goy  
Managing Director







# The Body, The Mind, The Soul -

## Art Programme 23/24

The 23/24 programme marks an exciting and important milestone in arebyte's significant chapter; it is our 10th anniversary year, as well as our first year as a National Portfolio Organisation (NPO). Over the past 10 years, arebyte has evolved from a small project space in a first-floor warehouse in Hackney Wick to one of the leading voices in digital arts in the UK, with audiences and fans worldwide.

In October 2013, we launched arebyte with the exhibition *h/u/m/a/n/m/a/c/h/i/n/e* by the Japanese artist Irie Takahito, who is also the artist behind our logo and branding. The exhibition presented a series of body-painted cyborgs inspired by the anime Gundam series. Although it did not involve digital technologies per se, it served as a call to action and launched our journey as an arts space dedicated to exploring the intersection of art and the technologies that shape and define our world.

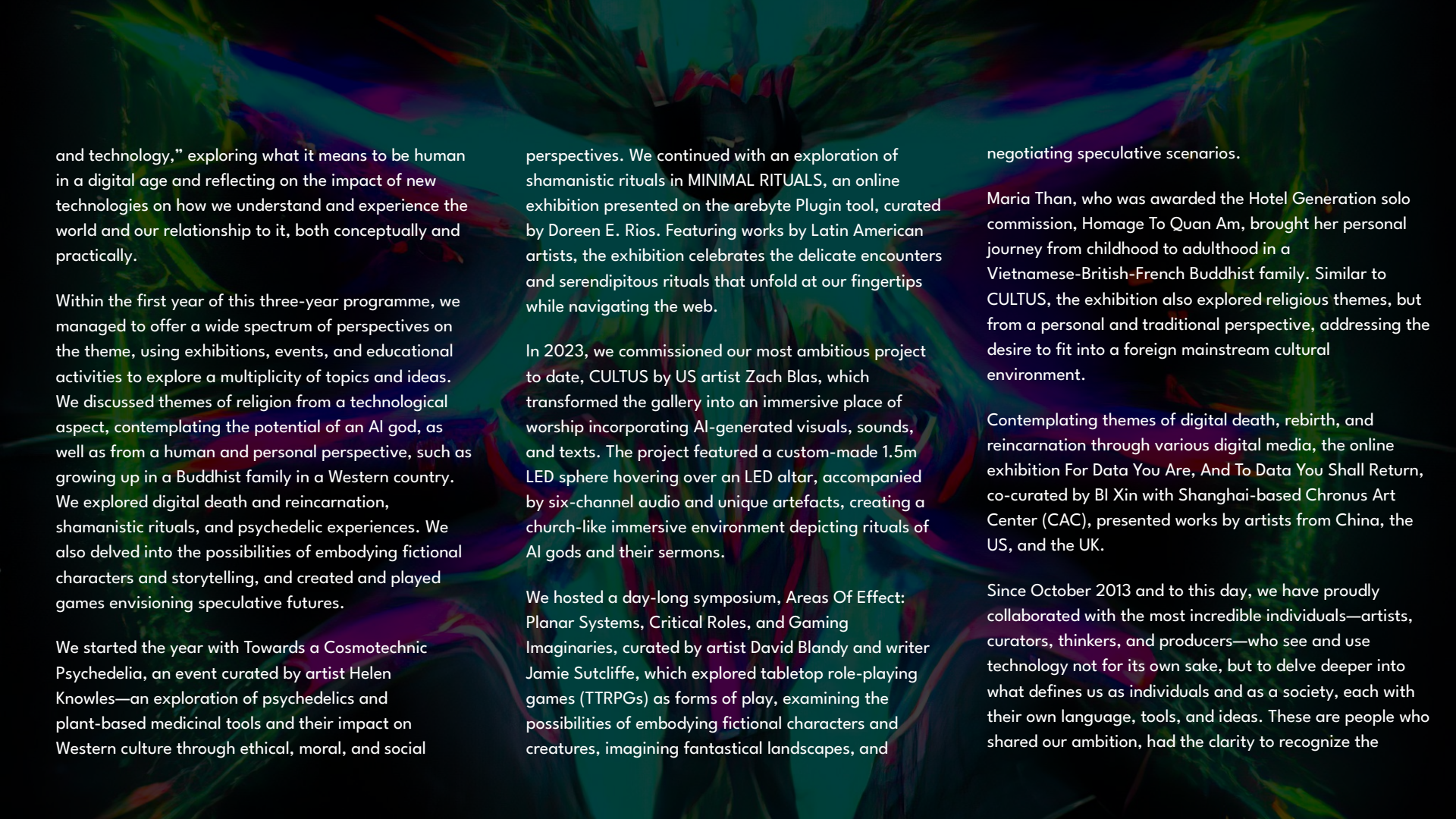
Throughout the years, arebyte has transformed and experimented with various curatorial modes, exhibition formats, residencies, development models, online projects, events, symposiums, and festivals. We have worked with and commissioned hundreds of artworks

across countless exhibitions, projects, and events, viewed by hundreds of exhibition formats, residencies, development models, online projects, events, symposiums, and festivals. We have worked with and commissioned hundreds of artworks across countless exhibitions, projects, and events, viewed by hundreds of thousands of people both onsite and online.

Each year, our artistic and curatorial approach stems from a simple idea or concept—usually a word—that is freely and intuitively interpreted by the invited artists and curators as a starting point or provocation to develop the work. Over the years, the themes we have explored have ranged from the sites, spaces, and processes of artistic research and production to societal questions of control, isolation, and separation, and the exploration of the systems that govern our world and the methods and strategies we use to challenge these very structures.

Unintentionally, but perhaps subconsciously, our 2023-2026 programme, titled “The Body, The Mind, The Soul”, continues the 2013 theme of “The body and technology,” exploring what it means to be human in a digital age and reflecting on the the impact of new technologies on how we understand and experience





and technology,” exploring what it means to be human in a digital age and reflecting on the impact of new technologies on how we understand and experience the world and our relationship to it, both conceptually and practically.

Within the first year of this three-year programme, we managed to offer a wide spectrum of perspectives on the theme, using exhibitions, events, and educational activities to explore a multiplicity of topics and ideas. We discussed themes of religion from a technological aspect, contemplating the potential of an AI god, as well as from a human and personal perspective, such as growing up in a Buddhist family in a Western country. We explored digital death and reincarnation, shamanistic rituals, and psychedelic experiences. We also delved into the possibilities of embodying fictional characters and storytelling, and created and played games envisioning speculative futures.

We started the year with *Towards a Cosmotechnic Psychedelia*, an event curated by artist Helen Knowles—an exploration of psychedelics and plant-based medicinal tools and their impact on Western culture through ethical, moral, and social

perspectives. We continued with an exploration of shamanistic rituals in *MINIMAL RITUALS*, an online exhibition presented on the arebyte Plugin tool, curated by Doreen E. Rios. Featuring works by Latin American artists, the exhibition celebrates the delicate encounters and serendipitous rituals that unfold at our fingertips while navigating the web.

In 2023, we commissioned our most ambitious project to date, *CULTUS* by US artist Zach Blas, which transformed the gallery into an immersive place of worship incorporating AI-generated visuals, sounds, and texts. The project featured a custom-made 1.5m LED sphere hovering over an LED altar, accompanied by six-channel audio and unique artefacts, creating a church-like immersive environment depicting rituals of AI gods and their sermons.

We hosted a day-long symposium, *Areas Of Effect: Planar Systems, Critical Roles, and Gaming Imaginaries*, curated by artist David Blandy and writer Jamie Sutcliffe, which explored tabletop role-playing games (TTRPGs) as forms of play, examining the possibilities of embodying fictional characters and creatures, imagining fantastical landscapes, and

negotiating speculative scenarios.

Maria Than, who was awarded the Hotel Generation solo commission, *Homage To Quan Am*, brought her personal journey from childhood to adulthood in a Vietnamese-British-French Buddhist family. Similar to *CULTUS*, the exhibition also explored religious themes, but from a personal and traditional perspective, addressing the desire to fit into a foreign mainstream cultural environment.

Contemplating themes of digital death, rebirth, and reincarnation through various digital media, the online exhibition *For Data You Are, And To Data You Shall Return*, co-curated by BI Xin with Shanghai-based Chronus Art Center (CAC), presented works by artists from China, the US, and the UK.

Since October 2013 and to this day, we have proudly collaborated with the most incredible individuals—artists, curators, thinkers, and producers—who see and use technology not for its own sake, but to delve deeper into what defines us as individuals and as a society, each with their own language, tools, and ideas. These are people who shared our ambition, had the clarity to recognize the



importance of our work, and the courage to ask the questions that needed to be asked and answered.

As we continue working on next year's programmes, we want to thank everyone who has contributed to our success over the past 10 years.

Whether you are a current or former peer or colleague, an artist, curator, partner, avatar, individual or organisation, funder, sponsor, writer, contributor, occasional or frequent visitor, workshop leader, participant, performer, regular user, mentor, trustee, lecturer, student, presenter, guest speaker, intern, trainee, neighbour, or anyone else, we thank you for your passion, support, and friendship. Words cannot fully express our gratitude for everyone and everything.

Here's to the next decade and to bigger and greater things to come.

Thank you

October 2024

Nimrod Vardi  
Creative director



Image: Max Colson.





# Our creative focus 2023-2026: The Body, The Mind, The Soul

Exploring the human condition, reflecting on the nuance of individual and collective existence within the changing world that now shapes us.



Film screenings and panel discussion in collaboration with Helen Knowles, 27 May 2023

## Towards a Cosmotechnic Psychedelia

Helen Knowles  
Andrea Khora  
Catherine Bird  
Péter Bergmann  
Patricia Domínguez  
Rebeca Romero  
Suzanne Treister  
Ursula Biemann

Presented in collaboration with artist and researcher Helen Knowles, Towards a Cosmotechnic Psychedelia is a screening event followed by a panel conversation looking at alternate states, entity encounters, differing ethical, moral, and social forces, as described in Yuk Hui's concept of 'cosmotechnics'. A framework that continues to shape use of psychedelics and plant-based medicinal tools both in Global South's communities, like Putumayo in Colombia, and in affluent Western societies.



*Towards a Cosmotechnic Psychedelia*, 2023. arebyte Gallery, London. Image: Jack Jones.

Self-curated artist-led programme, Apr 2023 – Mar 2024

## The Artist Chain

Amina Ross  
Misra Walker  
Clio Brava  
Khairullah Rahim  
Martin Disley  
Asad Khan  
Patricia Wu Wu

Daphne Jiyeon Jang  
IVAAIU City  
Yuseok Bak  
Jongmin Jung  
Jae Kong  
SANGHEE  
Yagwang/Kim Terri

The Artist Chain is an online self-curated artist-led programme, where arebyte selects the first artist of the chain, who then invites the next artist to participate, creating an endless digital trail of works. The links created through the Artist Chain present a variety of ideas, concepts and mediums from different parts of the world, forming a dialogue between peer groups.



SANGHEE, still from *Oneroom-Babel*, 2022.



Solo exhibition, 11 Oct 2023 - 18 Feb 2024

# Cultus

Zach Blas

Co-commissioned with Secession, Vienna, CULTUS is the second instalment of the Silicon Traces trilogy, a series of moving image installations that contends with the beliefs, fantasies, and histories influential to Silicon Valley's visions of the future. Spanning queer and speculative engagements with psychedelia, the nootropics industry, California futurism, network infrastructure, and political resistance, the trilogy surfaces the political unconscious of the tech industry.

CULTUS looks towards the spiritual and religious associations which are grounded in questions of submissive technological worship, esoteric beliefs conjured by the 1%, and the enduring nature of our relationships with monolithic corporations embraced in trust and subordination.

Zach Blas, *CULTUS*, 2023. Installation view, arebyte Gallery, London. Top image: Max Colson. Bottom image: Ellinor Paik.



Online group exhibition, live from 30 Aug 2023

# Minimal Rituals

Doreen A. Ríos (guest curator)

César Chirinos

Concepción Huerta

Sebastián Mira

Mónica Nepote

Vica Pacheco

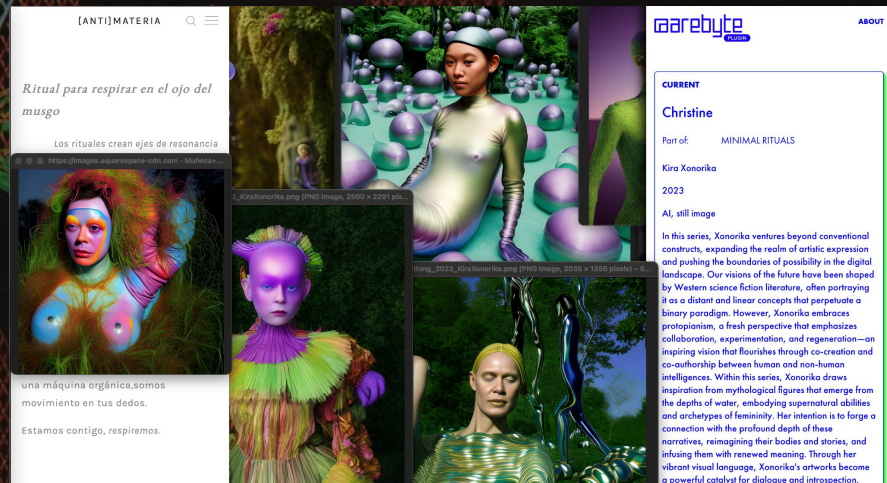
Ricardo Sierra

Flavia Visconte

Kira Xonorika

Developed in collaboration with [ANTI]MATERIA, MINIMAL RITUALS is an online exhibition that blurs the boundaries between humans, animals, and machines, and invites us to consider the ways in which technology can be used to reconnect with ourselves and each other through the mineral computation that surrounds us. Featuring a curated selection of works by Latin American artists, the exhibition celebrates the delicate encounters and serendipitous rituals that unfold at our fingertips while navigating the web.

The exhibition is presented on arebyte Plugin, a new digital tool that offers an innovative way to experience online exhibitions as a series of automatic window pop-ups that appear at different times throughout the day.



Top: Kira Xonorika, *Christine*, 2023. Bottom: Vica Pacheco, *Alambique*, 2021. Screenshots of *Minimal Rituals* (2023).



Online group exhibition, live from 16 Nov 2023

# For Data You Are, And To Data You Shall Return // 为数据所生, 亦归数据而去

Alice Yuan Zhang  
Iris QU Xiaoyu  
Rebecca Allen  
Ruini Shi  
April Lin 林森  
XU Haomin  
crosslucid

Presented in partnership with Chronus Art Center, For Data You Are, And To Data You Shall Return // 为数据所生, 亦归数据而去 is an online exhibition that challenges the traditional boundaries of the online and offline world through generative, video, and gamified works, showing their interconnectedness through the mediation of the screen.

Visitors contribute their data as they interact with the exhibition, leaving a digital footprint that influences their experience and leaves traces for others. This circular relationship between life and technology encompasses both the physical and spiritual dimensions, albeit with a unique twist - the exhibition itself is decaying.





Symposium, 9 Mar 2024

# Areas Of Effect: Planar Systems, Critical Roles, and Gaming Imaginaries

Jamie Sutcliffe	Dylan Hall
David Blandy	Hasti Mohammadi
Simon O' Sullivan	Laine Powell
Holly White	Xena Pointer
Zedeck Siew	Jeremiah Tabudlong
Timothy Linward	Katie Vong
Kayla Dice	Alex Vuong

Curated by artist David Blandy and writer Jamie Sutcliffe in association with Strange Attractor Press, Areas Of Effect: Planar Systems, Critical Roles, and Gaming Imaginaries is a one-day symposium on Tabletop Role Playing Games (TTRPGs) with live game sessions.

Questioning the complex nature of humanity in the realm of technological progress, the event brings together artists, game designers, theorists, and philosophers to discuss these wildly expansive forms of play in which players utilise both their imaginations and chance mechanics (such as dice rolls) to determine the actions of fictional characters and the scenarios surrounding them.

*Areas Of Effect*, 2024. arebyte Gallery, London. Images: Ellinor Paik.





Artist development programme, Dec 2023 – Mar 2024

## Hotel Generation

Shae Myles (Glasgow)  
Ryan Heath (Nottingham)  
Maria Than (London) - winner  
Kinnari Saraiya (Gateshead)  
Issy Robertson (Surrey)  
David Matunda (South West)

2023 panel of judges

Jamie Sutcliffe  
(writer, curator and publisher,  
Strange Attractor Press, London)  
Gabrielle Jenks  
(Manchester International Festival)  
Seema Mattu  
(artist, London)  
Nora O Murchu  
(transmediale, Berlin)  
Magdalena Sawon  
(Postmasters Gallery, NYC)

arebyte's yearly artist development programme *hotel generation* mentors the next generation of UK digital artists during the critical early stages of establishing a career in the arts. It equips young artists with the ability to manage sustainable careers and expose them to new audiences in London, with the aim to expand their network and foster new opportunities.

Six 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. This year, arebyte partnered with the following organisations to mentor the young artists: NEoN Digital Arts, FACT and QUAD.

The programme culminates in a solo show at arebyte Gallery for the winning artist selected by a panel of judges, with Maria Than chosen as this year's recipient.

# HOTEL GENERATION

Solo exhibition of the winner of Hotel Generation, Mar – May 2024

## Homage To Quan Âm

Maria Than

*Homage To Quan Âm*, a solo show by London based artist Maria Than, delves deep into the intricate layers of personal identity, cultural assimilation, and the evolution of self-discovery. Drawing inspiration from Than's upbringing in a Vietnamese-British-French Buddhist family, the exhibition is titled after Quan Âm, the Vietnamese name for the Bodhisattva (Buddhist deity) associated with Compassion, Mercy and Medicine.



Maria Than, *Homage To Quan Âm*, 2024. Installation view, arebyte Gallery, London. Image: Max Colson.



University residency, Jun 2023 – Mar 2024

# Algorithmic Unconscious

UCL students:	Stephanie Lin
Daisy Lang	Allison Zhong
Ellena-Maria Kappos	James Thom
Imogen Adeoye	Maria Mujib
Cara McDerment	Aaron Wang
Eric Wei	Hany Radwan-Radulescu

Each year, arebyte partners with a University's new media course and invites their students to look into new forms of making, curating, displaying and archiving digital art. *Algorithmic Unconscious* is a group exhibition by UCL BA Media students responding to arebyte's current artistic focus on The Body, the Mind, the Soul, an exploration of the complex nature of humanity in the realm of technological progress. Students present new media projects that examine the impact of digital transformation on the mind, focusing particularly on unconscious processes such as emotions, addiction, and dreaming.

Installation view of *Algorithmic Unconscious* (2024), arebyte Gallery, London. Images: Ellinor Paik.



# Digital Training Sessions

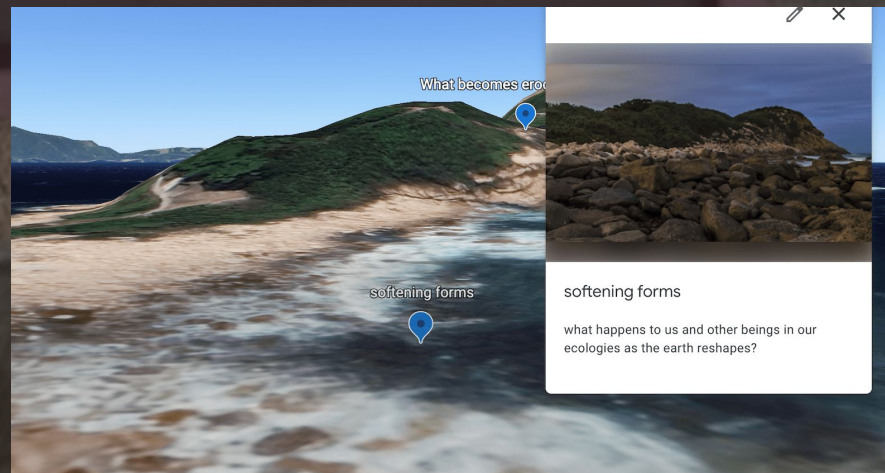
Our Digital Training Sessions provide practical techniques for digital making through workshops led by artists. From introductory to more advanced sessions on sustainable creative practices, AI image prompting, coding, 3D modelling, as well as game engines and virtual world-making, the creative courses provide hands-on tools that participants can apply in their creative development, for all educational levels.

## Digital Training Session

### Towards More Environmentally and Socially Responsible Digital Practices

Angela YT Chan

In this masterclass with climate change specialist Angela YT Chan, participants learn about the historical roots of the climate crisis and its connections to colonial exploitation, while exploring the importance of climate justice in addressing these issues. They gain tools for applying climate literacy to digital projects, covering concepts such as carbon footprint, sustainability, and the environmental impact of digital practices. The session emphasizes the need for socially and environmentally responsible digital practices, focusing on the long-term infrastructures, resources, and support needed to build a sustainable future in the digital sector.



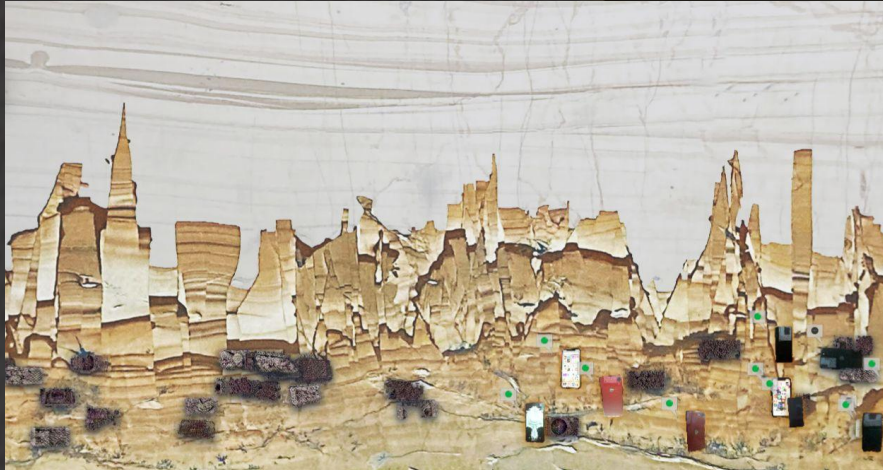
Angela YT Chan, *Storytelling Interconnectedness*, 2022-24.



# Lives Of Your Smartphones

Shinji Toya

In this workshop led by artists Shinji Toya and Tanya Boyarkina, participants produce decaying versions of their smartphone handsets as png images to be uploaded online. Through contextualising the materiality of smartphones and their ecological implications, participants are encouraged to consider how the operation of the current mainstream technological development is harming the environment.



Shinji Toya, a screenshot of *Lives of Your Smartphones* Version 1.0 [...], 2022.

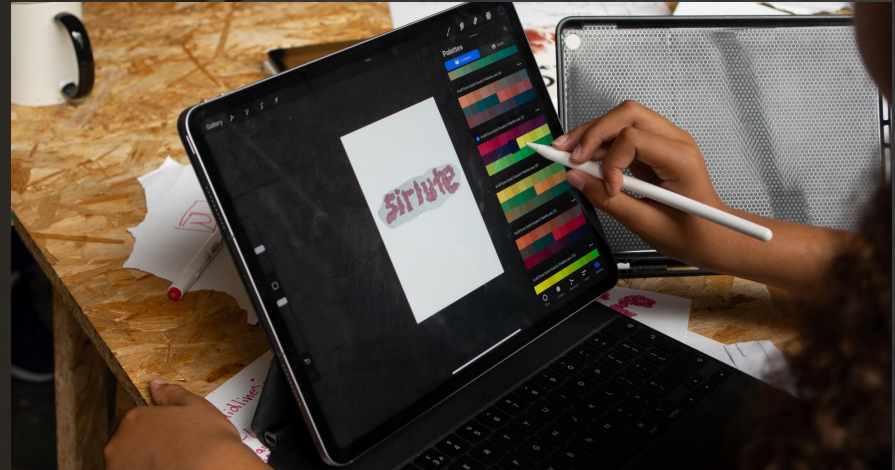
# Design & Deliver

Sirlute

Kieron Boothe

Ese

This youth workshop series, led by creative youth charity Sirlute alongside illustrator Kieron Boothe and photographer Ese, focuses on entrepreneurship in the fashion and design industry. Participants design their own t-shirts, set up e-commerce stores, and learn key skills in branding, marketing, and sales. Through hands-on experience in graphic design, business startup, product photography, and social media marketing, they develop a strong foundation for turning their creative work into a marketable brand.



*Design & Deliver* workshop, 2023. Image: Ellinor Paik.



# AI: Prompting Images of Digital Life

James Irwin

In this workshop, artist James Irwin teaches participants about the concept of "prompting" in AI image generation, where text-based inputs are used to instruct AI systems like DALL-E and Midjourney to create images. They explore how prompts influence image style, composition, and genre, often resulting in images with artificial traits. Participants experiment with creative prompts to identify flaws in these systems and consider whether AI image generation could revolutionize digital image-making.

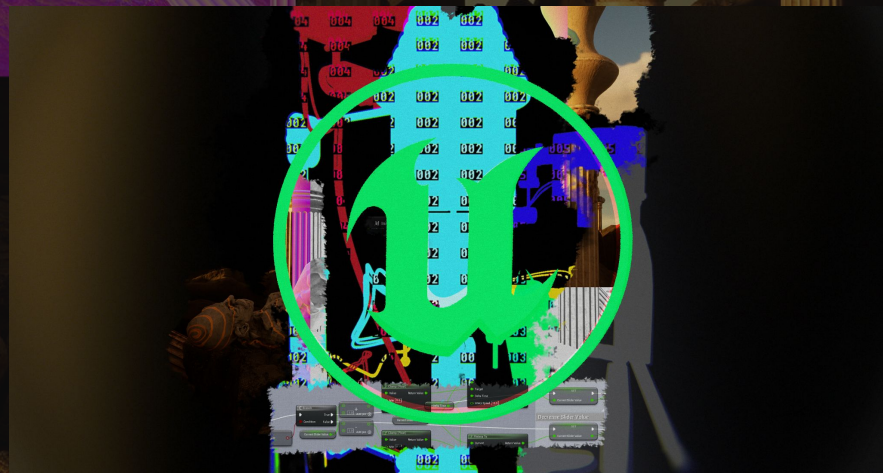


James Irwin, *GLTF\_Blob\_11*, 2022.

# Unreal Engine Workshops

James B Stringer

This beginner and intermediate workshop series, led by artist James B Stringer, explores the use of video game development platform Unreal Engine in a fine art practice, demystifying the engine and introducing participants to many of its features and use cases. Beginners familiarise themselves with how to use the program's features and bring 3D scans into the engine. Intermediates look at more advanced game coding, working towards building and publishing their own project in Unreal Engine.



James B Stringer, *Untitled*, 2022.

Game Design course and showcase, Nov 2023 – Mar 2024

# XYZ

CyberZero by:

Hashim Amin

Zain Almadani

Kristine Binas

Mohammad Galib Chowdhury

Dipa Ghosh

Jeremiah Tabudlong

Katie Vong

Alex Vuong

Future Future by:

Ashton Bura

Dylan Hall

Hasti Mohammadi

Xena Pointer

Laine Powell

Alex Vuong

XYZ is arebyte's yearly initiative for nurturing young talents' creative digital skills. Each year, arebyte invites an artist to run a creative course around artistic games and world-building for ELAM's game design students, with the aim to open paths into employment within the art, games & real time industries.

The students were guided through a programme on game development led by artist David Blandy, in addition to sessions conducted by arebyte's team covering artistic direction, curation, and exhibition design, providing a comprehensive view of the creative process for displaying game works in an art gallery. The module concluded with a segment on game marketing and publishing, featuring presenter and broadcaster Shay Thompson, and Chucklefish Product Lead Alexis Trust, before culminating in a showcase of the two game works at arebyte Gallery.

Top: *Future Future*, 2024. Bottom: *CyberZero*, 2024. Images: Ellinor Paik.





# Affordable Creative Workspace

arebyte is committed to further support London's creatives by providing affordable workspaces in the capital city, through its arebyte Studios initiative.

In partnership with private landlords and Councils, arebyte sets up flexible workspaces as part of a cultural placemaking strategy, to preserve the affordability of rent for artists, creative start-ups and micro SMEs.

In February 2023, we closed our Camberwell studio site, located in an industrial estate awaiting redevelopment, marking the end of a seven-year chapter.

Our other site in Southwark, located in Peckham, remains operational, continuing to provide essential affordable workspace for artists in South London.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile office building in Bethnal Green in partnership with Tower Hamlets Council, arebyte supports a vibrant creative workforce and art community of 250 artists, makers and entrepreneurs over 65,000 sq feet of affordable workspace in East and South London.



# Impact



Maria Than, *Homage To Quan Âm*, 2024. Installation view, arebyte Gallery, London. Image: Ellinor Paik.

- 10,017 onsite visitors
- 277,357 online views with 41% in the UK and 59% from over 100 countries around the world, with USA, India and China as top 3 countries.
- 2 solo commissions, 5 group shows, 2 live performances and 1 symposiums involving all together the participation of 71 talented artists.
- 53 mentorship sessions and 25 workshops to support the development of 132 digital practitioners in education and early stages of their career.
- 46 digital experts participating in talks, exhibition reviews, judging panels, and contributing to our exhibition booklets.



# Press Highlights

“[Leading digital] artists said the industry needed organisations like the Serpentine and arebyte galleries in London, which has supported emerging artists who work with immersive technology.”

by David Batty in  
[The Guardian](#) (2022)

“The whole thing is kind of like the set of a BDSM episode of Red Dwarf, and it’s visually super impressive.”

*CULTUS* reviewed by Eddy Frankel in  
[Time Out](#) (2023)

“...the works in the exhibition serve as a visual exploration of the complex journey away from refusal and towards acceptance and understanding of one’s own identity.”

Homage To Quan Âm by Hollie Hilton in  
[Woo by ITV](#) (2024)

“Homage To Quan Âm suggests an assimilation with other narratives through the lens of Buddhist philosophy, fostering personal connections that transcend cultural divides and resonate on a deeply human level.”

Homage To Quan Âm featured in  
[ART PLUGGED](#) (2024)

The background is an abstract composition of flowing, organic shapes in shades of teal, purple, and green. These shapes appear to be layered and translucent, creating a sense of depth and movement. The overall effect is reminiscent of a microscopic view of cells or a stylized representation of natural elements like water or smoke.

# **Report of the Trustees**



# Report of the Trustees

The trustees present their annual report together with the charity's statement of accounts for the financial year that ended 31 March 2024. 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).

## I. Objective 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.

Initiated in 2013, arebyte has established itself as an influential voice in the digital art landscape. From exhibitions, online experiences, live performances to educational initiatives, our programmes explore the creative application of new technologies spanning virtual reality (VR), augmented reality (AR), motion capture, computer-generated imagery (CGI), artificial intelligence (AI), and blockchain technology.

Meeting the growing demand for immersive experiences and digital content creation, arebyte pioneers new forms of engagement with creative technologies, to

critically explore the impact of technology in contemporary society.

arebyte is committed to further support London's creatives by providing affordable workspaces in the capital city. In partnership with private landlords and Councils, arebyte strives to preserve a vibrant community of 300 artists, makers and designers in East and South London.

Over 10 years, we've nurtured over 1,050 artists and curators through our programme, produced 28 major commissions, and supported over 650 creatives benefitting from our affordable studios.

We have collaborated with the Serpentine, Tate Modern, Goldsmiths University, UCL East, Royal College of Art, Central Saint Martins, Ars Electronica and Rhizome, and toured work as far as Berlin, Ljubljana, The Hague, Paris, New York, Vienna, Shanghai, Seoul, and Copenhagen.

## Our core values

# As an experimental institution dedicated to digital culture, we uphold to the following values

### *Innovating Creative Tech: Exploring Boundaries with a Critical Approach*

By fostering a culture of experimental research and development, our work pushes the boundaries of art and technology, opening up new forms of curation, production and experiences. We critically examine the role of technology in our modern society through thought-provoking art projects that merge the realms of technology, humanities and science, to provide critical insights into the implications and potential ramifications of technology on all aspects of our lives.

### *Cultivating Diverse Perspectives in Cultural Programming and Tech Initiatives*

We are an inclusive organisation with a diverse workforce that values a range of perspectives and lived experiences, seamlessly integrating them into our cultural programming and tech initiatives. Our mission

is to cater to the needs of audiences from various backgrounds and identities, representing the vibrant diversity of contemporary Britain and of our global audience. Acknowledging the existing lack of diversity in the worlds of technology and art, we actively work to bridge this gap in everything we do.

### *Fostering Radical Collaboration and Open Knowledge Sharing*

We create an environment where diverse areas of expertise converge, fostering connections and igniting innovation for long-term growth and community engagement. Through strong connections with peers

### *Environmental Sustainability in the Digital Art Space*

We research and develop practices surrounding sustainable forms of digital art making and curation, with the aim of reducing the environmental impact both

IRL and online. We aim to emerge as leaders in the realm of digital sustainability, inspiring sector behaviour change and sharing best practice with our peers.

### *Talent Development*

Our education initiatives pioneer innovative ways to engage with creative technologies, meeting the demand for digital content creation. Through workshops and activities for participants of all ages and skill levels, we empower everyone to actively shape and explore our creative landscape.

We nurture the next generation of digital practitioners, providing affordable workspaces, business support, and curatorial mentorship to artists, students and micro SMEs, equipping them with the tools to flourish at every stage of their career.



## Our long-term ambition:

London's first Digital Art Centre, where tomorrow's culture will be made, experienced and discussed.

- **Digital art:** Immersive and interactive gallery spaces for world class new media and technology-based art exhibitions and live performances
- **Business incubation:** Affordable workspaces to support new digital businesses, and a like-minded community for artists and createch entrepreneurs
- **Skills development :** Educational room for creative digital skills, to build a talent pipeline and career pathways for the young people of Newham and Tower hamlets
- **Digital production:** Production facilities supporting the development of the uk's world leading screen industries and powering the next generation of XR content and experiences.

## II. 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 and in between meetings, as detailed in arebyte Delegation scheme document.

### *Risk Management*

The major risks to arebyte's activities and reputation are identified by the Trustees and logged in the risk register under the categories Finance & Enterprise, Governance, Programme, People, Project, Environment. The risk register is reviewed at each Trustees meetings, with additional reviews conducted as necessary for urgent actions.

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.

## III. Achievements and Performances

### *Programme of activities*

Our yearly initiatives provide crucial opportunities for creative professionals who operate within the realm of digital cultures. We extended invitations to artists, curators, programmers, researchers and writers to make valuable contributions which responded to our triennial theme The Body, The Mind, The Soul. These fruitful

collaborations resulted in a rich array of online and onsite outputs including 2 solo commissions, 5 group shows and a day-long symposium, involving all together the participation of 71 talented artists.

Our educational programme in partnership with art and educational institutions aims at sharing knowledge on creative media technologies and nurturing young artists through creative development programme.

In collaboration with ELAM college, youth Charity Sirlute, BA Media UCL East, FACT, QUAD, Neon, we have successfully delivered 25 workshops for digital making and provided 53 curatorial mentorship sessions to support the development of 132 digital practitioners in education and early stages of their career.

We invited another 46 digital experts to take part in panel conversations, conduct exhibition reviews and take part in judging panels, and write essays for our exhibition booklets,

### *Attendance and Public Reception of our Programme*

arebyte continues to engage a diverse audience, both children and adults, with a strong interest in digital cultures. Over the past 12 months, our programme attracted 10,017 onsite visitors, reflecting a slight increase when compared on a month-to-month basis with the previous period (10,350 visitors across 18 months in 2022/23). Our online presence also saw significant growth, with 272,357 viewers over 12



months, compared to 350,103 during the 18-month span of the prior report. This steady increase in both physical and digital engagement highlights the growing impact and reach of our programme.

Of this, 41% were from the UK (2022/23: 35%), and 59% from 147 countries worldwide (2022/23: 65%), with USA, India and China as top 3 countries. This reflects the growing engagement within the UK through our development programme delivered in partnership with peer organisations located in the different regions of the UK.

#### *Creative Workspace provision*

In February 2023, we closed our Camberwell studio site, located in an industrial estate awaiting redevelopment, marking the end of a seven-year chapter.

Our other site in Southwark, located in Peckham, remains operational, continuing to provide essential affordable workspace for artists in South London.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile office building in Bethnal Green in partnership with Tower Hamlets Council,, arebyte support a vibrant creative workforce and art community of 250 artists, makers and entrepreneurs over 65,000 sq feet of affordable workspace in East and South London.

## IV. Financial Review

This financial year covers the period from April 1, 2023, to March 31, 2024. As the previous report covered a 15-month period, from January 2022 to March 31, 2023, comparisons should consider the difference in reporting periods.

#### *Performance*

This year total income was £938,535, compared to £775,013 in 22/23. Income from charitable activities increased to £842,499 (22/23: £667,662), driven by (i) higher grants of £143,586 (22/23: £56,351) - largely due to the organisation's successful inclusion in Arts Council England's National Portfolio funding scheme, and (ii) increased rental income of £685,822 (2022/2023: £603,886), due to the full-year operation of the Bethnal Green studio site.

#### *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 2023/2024 arebyte's support costs increased slightly to £59,925 (2022/23: £52,693).

#### *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 this financial year, the reserve level amounts to £290,050 (2022/23: £205,087) and therefore within the threshold of the policy (£150,000 to £300,000).

In line with strategic priorities, arebyte is building reserves to support the development of the Digital Art Centre project, explaining the higher reserve levels. These reserves allow us to advance long-term goals while maintaining financial resilience.

# V. Reference & administrative details

Charity name:	arebyte CIO
Charity type:	Charitable incorporated organisation
Charity number:	1167185
Registration date:	18 May 2016
Principal office:	7 Botanic Square, London E14 0LG
Trustees:	Jonatan Jona Guy Armitage Sumit Paul Choudhury Rosh Singh Shay Thompson Eva Pascoe James Viggers
Financial year end:	31 March
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

# VI. 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 the 4th of November 2024 and signed on its behalf by:



Guy Armitage - Chair  
November 2024

# VII. Independent examiner's Report to Trustee

I report to the charity trustees on my examination of the accounts of arebyte (the Trust) for the year ended 31 March 2024.

## 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 ICAEW 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*


S F Mackie, FCA Morris Crocker Chartered Accountants  
Station House, North Street Havant Hampshire PO9 1QU

26 November 2024

AREBYTE					
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024					
	Notes	Unrestricted fund £	Restricted funds £	Year ended 31.3.24 Total funds £	Period 1.1.22 to 31.3.23 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	96,036	-	96,036	107,351
<b>Charitable activities</b>	3				
Programme and Studios		<u>698,913</u>	<u>143,586</u>	<u>842,499</u>	<u>667,662</u>
<b>Total</b>		<u>794,949</u>	<u>143,586</u>	<u>938,535</u>	<u>775,013</u>
<b>EXPENDITURE ON</b>					
<b>Charitable activities</b>	4				
Programme and Studios		<u>719,986</u>	<u>133,586</u>	<u>853,572</u>	<u>754,960</u>
<b>NET INCOME</b>		74,963	10,000	84,963	20,053
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		<u>205,087</u>	-	<u>205,087</u>	<u>185,034</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u>280,050</u>	<u>10,000</u>	<u>290,050</u>	<u>205,087</u>

AREBYTE			
BALANCE SHEET 31 MARCH 2024			
	Notes	2024 £	2023 £
<b>FIXED ASSETS</b>			
Tangible assets	9	11,098	22,282
<b>CURRENT ASSETS</b>			
Debtors	10	49,628	75,147
Cash at bank		<u>391,339</u>	<u>244,921</u>
		440,967	320,068
<b>CREDITORS</b>			
Amounts falling due within one year	11	(162,015)	(137,263)
<b>NET CURRENT ASSETS</b>		<u>278,952</u>	<u>182,805</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		290,050	205,087
<b>NET ASSETS</b>		<u>290,050</u>	<u>205,087</u>
<b>FUNDS</b>	13		
Unrestricted funds		280,050	205,087
Restricted funds		<u>10,000</u>	-
<b>TOTAL FUNDS</b>		<u>290,050</u>	<u>205,087</u>

The financial statements were approved by the Board of Trustees and authorised for issue on ..4th November 2024..... and were signed on its behalf by:

  
 .....  
 J Jona - Trustee



## AREBYTE

CASH FLOW STATEMENT  
FOR THE YEAR ENDED 31 MARCH 2024

		Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
Notes			
<b>Cash flows from operating activities</b>			
Cash generated from operations	15	<u>162,824</u>	<u>71,629</u>
Net cash provided by operating activities		<u>162,824</u>	<u>71,629</u>
<b>Cash flows from investing activities</b>			
Purchase of tangible fixed assets		<u>(16,406)</u>	<u>(44,187)</u>
Net cash used in investing activities		<u>(16,406)</u>	<u>(44,187)</u>
<b>Change in cash and cash equivalents in the reporting period</b>		146,418	27,442
<b>Cash and cash equivalents at the beginning of the reporting period</b>		<u>244,921</u>	<u>217,479</u>
<b>Cash and cash equivalents at the end of the reporting period</b>		<u>391,339</u>	<u>244,921</u>

## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024

## 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.

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

**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.

## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 2. DONATIONS AND LEGACIES

	Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
Donations	<u>96,036</u>	<u>107,351</u>

Donations in kind totalling £95,040 were received for discounts on equipment hire and advertisement. Other small donations were received totalling £996 (2023: £295). In 2023 donations in kind totalling £107,056 were received for advertising, staff training and artist support.

## 3. INCOME FROM CHARITABLE ACTIVITIES

	Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
Grants	143,586	56,351
Curatorial income	1,250	1,421
Ticket sales	2,541	1,899
Co-commission fee	4,300	400
Studio rental income	685,822	603,886
Venue hire income	<u>5,000</u>	<u>3,705</u>
	<u>842,499</u>	<u>667,662</u>

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

	Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
ACE Arts Council England - National Lottery Project Grant	-	43,508
Greater London Authority - Royal Docks Internship Programme	2,586	10,343
A New Direction	-	2,500
British Council Polska	12,500	-
Social Sciences and Humanities Research Council	13,000	-
Leamouth Limited Partnership	200	-
UCL East	2,000	-
ACE Arts Council England - National Portfolio Organisation (NPO)	<u>113,300</u>	-
	<u>143,586</u>	<u>56,351</u>

continued...

## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 4. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 5) £	Totals £
Programme and Studios	<u>793,646</u>	<u>59,926</u>	<u>853,572</u>

## 5. SUPPORT COSTS

	Management £	Finance £	Governance costs £	Totals £
Programme and Studios	<u>57,236</u>	<u>169</u>	<u>2,521</u>	<u>59,926</u>

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

## Management

	Year ended 31.3.24 Programme and Studios £	Period 1.1.22 to 31.3.23 Total activities £
Wages	44,186	38,221
Postage and stationery	5,100	1,218
Staff training	608	783
Travel & hospitality	<u>7,342</u>	<u>9,830</u>
	<u>57,236</u>	<u>50,052</u>

## Finance

	Year ended 31.3.24 Programme and Studios £	Period 1.1.22 to 31.3.23 Total activities £
Bank charges	<u>169</u>	<u>150</u>

## Governance costs

	Year ended 31.3.24 Programme and Studios £	Period 1.1.22 to 31.3.23 Total activities £
Accountancy and consultancy	1,756	1,741
Independent examiners fee	<u>765</u>	<u>750</u>
	<u>2,521</u>	<u>2,491</u>

continued...



## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 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 2023/24, 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.

## Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 March 2024 (2023: nil).

## 7. STAFF COSTS

	Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
Wages and salaries	<u>121,748</u>	<u>103,522</u>
	<u>121,748</u>	<u>103,522</u>

## Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £58,915 (2023: £50,962).

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

	Year ended 31.3.24	Period 1.1.22 to 31.3.23
Administration	<u>1</u>	<u>1</u>
Charitable activities	<u>3</u>	<u>3</u>
	<u>4</u>	<u>4</u>

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

## 8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2022/23

	Unrestricted fund £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	107,351	-	107,351
<b>Charitable activities</b>			
Programme and Studios	<u>609,819</u>	<u>57,843</u>	<u>667,662</u>
<b>Total</b>	<u>717,170</u>	<u>57,843</u>	<u>775,013</u>
<b>EXPENDITURE ON</b>			
<b>Charitable activities</b>			
Programme and Studios	<u>697,117</u>	<u>57,843</u>	<u>754,960</u>

## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2022/23 - continued

	Unrestricted fund £	Restricted funds £	Total funds £
<b>NET INCOME</b>	20,053	-	20,053
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	<u>185,034</u>	<u>-</u>	<u>185,034</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>205,087</u>	<u>-</u>	<u>205,087</u>

## 9. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
<b>COST</b>				
At 1 April 2023	14,676	47,276	931	62,883
Additions	<u>16,406</u>	<u>-</u>	<u>-</u>	<u>16,406</u>
At 31 March 2024	<u>31,082</u>	<u>47,276</u>	<u>931</u>	<u>79,289</u>
<b>DEPRECIATION</b>				
At 1 April 2023	14,526	25,199	876	40,601
Charge for year	<u>5,468</u>	<u>22,077</u>	<u>45</u>	<u>27,590</u>
At 31 March 2024	<u>19,994</u>	<u>47,276</u>	<u>921</u>	<u>68,191</u>
<b>NET BOOK VALUE</b>				
At 31 March 2024	<u>11,088</u>	<u>-</u>	<u>10</u>	<u>11,098</u>
At 31 March 2023	<u>150</u>	<u>22,077</u>	<u>55</u>	<u>22,282</u>

## 10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade debtors	<u>49,628</u>	<u>75,147</u>

## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade creditors	22,499	865
Studio holders deposits	93,220	117,950
Accruals and deferred income	<u>46,296</u>	<u>18,448</u>
	<u>162,015</u>	<u>137,263</u>

	2024 £	2023 £
Brought forward	16,696	-
Amount released to incoming resources	(16,696)	-
Amount deferred in year	<u>44,460</u>	<u>16,696</u>
Carried forward	<u>44,460</u>	<u>16,696</u>

Deferred income represents studio rents received in advance.

## 12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2024 Total funds £	2023 Total funds £
Fixed assets	11,098	-	11,098	22,282
Current assets	430,967	10,000	440,967	320,068
Current liabilities	<u>(162,015)</u>	<u>-</u>	<u>(162,015)</u>	<u>(137,263)</u>
	<u>280,050</u>	<u>10,000</u>	<u>290,050</u>	<u>205,087</u>

## 13. MOVEMENT IN FUNDS

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
<b>Unrestricted funds</b>			
General fund	205,087	74,963	280,050
<b>Restricted funds</b>			
British Council	-	10,000	10,000
<b>TOTAL FUNDS</b>	<u>205,087</u>	<u>84,963</u>	<u>290,050</u>

## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 13. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	794,949	(719,986)	74,963
<b>Restricted funds</b>			
British Council	12,500	(2,500)	10,000
Greater London Authority	2,586	(2,586)	-
Social Sciences and Humanities Research Council	13,000	(13,000)	-
Leamouth Limited Partnership	200	(200)	-
UCL East	2,000	(2,000)	-
ACE Arts Council England - National Portfolio Organisation (NPO)	<u>113,300</u>	<u>(113,300)</u>	<u>-</u>
	<u>143,586</u>	<u>(133,586)</u>	<u>10,000</u>
<b>TOTAL FUNDS</b>	<u>938,535</u>	<u>(853,572)</u>	<u>84,963</u>

## Comparatives for movement in funds

	At 1.1.22 £	Net movement in funds £	At 31.3.23 £
<b>Unrestricted funds</b>			
General fund	185,034	20,053	205,087
<b>TOTAL FUNDS</b>	<u>185,034</u>	<u>20,053</u>	<u>205,087</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	717,170	(697,117)	20,053
<b>Restricted funds</b>			
ACE Arts Council England - National Lottery Project Grant	45,000	(45,000)	-
Royal Docks Internship Programme	10,343	(10,343)	-
A New Direction	<u>2,500</u>	<u>(2,500)</u>	<u>-</u>
	<u>57,843</u>	<u>(57,843)</u>	<u>-</u>
<b>TOTAL FUNDS</b>	<u>775,013</u>	<u>(754,960)</u>	<u>20,053</u>

continued...

continued...



## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 13. MOVEMENT IN FUNDS - continued

ACE Arts Council	Arts Council England National Lottery Project grant: public funding four our art programme and educational programme.
Royal Docks' Internship Programme	An initiative that gives local young people the opportunity to work with organisations in the Royal Docks and the vicinity. Arebyte participated in the scheme and received 50% subsidy to cover the wage of an intern assisting the team.
A New Direction	A one-off payment to cover the costs of additional work from our press and marketing managers to cover for an intern, who's wage was supported by this, who has been working at a reduced rate due to sickness.
British Council	Relates to 24/25 programme - British Council - UK/Poland Season Of Culture 2025
Greater london authority	Royal Docks' Internship Programme: initiative for local young people to work with organisations in the Royal Docks's vicinity. 50% subsidy to cover the wage of a marketing intern (CAY) for 1 year.
Social Sciences and Humanities Research Council	Social Sciences and Humanities Research Council (SSHRC) - Grant towards Cultus by Zach Blas.
Leamouth limited partnership	Ballymore - Contribution to Maria Than Artist Tour event as part of The Islander Festival
ACE Arts Council England - National Portfolio Organisation (NPO)	Arts Council England - National Portfolio Organisation (NPO) 2023-2026
UCL East	UCL East - BA Media - Contribution to University Residency Programme - Exhibition Production costs

## 14. RELATED PARTY DISCLOSURES

No trustee was paid for their function as trustee.

## 15. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
<b>Net income for the reporting period (as per the Statement of Financial Activities)</b>	84,963	20,053
<b>Adjustments for:</b>		
Depreciation charges	27,590	23,112
Decrease/(increase) in debtors	25,519	(39,136)
Increase in creditors	<u>24,752</u>	<u>67,600</u>
<b>Net cash provided by operations</b>	<u>162,824</u>	<u>71,629</u>

continued...

## AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2024

## 16. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.23 £	Cash flow £	At 31.3.24 £
<b>Net cash</b>			
Cash at bank	<u>244,921</u>	<u>146,418</u>	<u>391,339</u>
	<u>244,921</u>	<u>146,418</u>	<u>391,339</u>
<b>Total</b>	<u>244,921</u>	<u>146,418</u>	<u>391,339</u>