Annual Report and Accounts

2024/2025

Contents

Foreword 3
Our creative focus:
The Body, The Mind, The Soul 4
Farewell to arebyte 6

- Fragments of a Panorama 7
- Hotel Generation 8
- Alexandria's Genesis 9
- What is it Like? 10
- Assemblages of Being 11
- The Artist Chain 12
- Digital Training Sessions 13
- XYZ 15

arebyte Studios 16
Impact 17
Press Highlights 18

Report of the Trustees and Financial Statement 19

- Objectives & Activities 20
- Our Core Values 21
- The Camden Chapter 22
- Governance & Management 23
- Achievement & Performance 23
- Financial Review 24
- Reference & administrative details 25
- Statement of Trustees' responsibilities 25
- Independent examiner's Report to Trustee 25

Foreword

2024/25 marks our final year at London City Island. The eight years spent there as part of a placemaking partnership with property developer Ballymore have been transformative for arebyte, giving us the stability to refine our identity, strengthen our exhibition programme, build a comprehensive educational offer, including initiatives for young people and develop our integrated model of digital art programming alongside creative workspace provision.

Over this time, we expanded across five sites to support a total of 280 studios. These years allowed us to test, learn, and sharpen our focus - doing less, but better - and to evolve from a small, DIY team into a professionalised organisation with defined roles and policies, a period of consolidation that also led to our National Portfolio Organisation status with Arts Council England.

Our final year at London City Island was shaped by a number of new developments:

– guest-curated exhibitions by Helen Starr and Kinnari Saraiya that expanded our networks and enabled us to explore diverse cultural narratives.

– the launch of our first residency programme in partnership with Goldsmiths, a natural progression for an organisation rooted in studios, which we plan to continue.

– a new format for our artistic gaming programme, XYZ, shifting from working with game design students to engaging younger participants from age 11 with no prior technical experience. Delivered during school holidays in partnership with local youth charity Sirlute, the 2D game-making approach proved more accessible and impactful, and will be developed further

– the closure of our Peckham studio site, resulting in the loss of 50 studios and bringing to an end eight years of presence in Southwark. While challenging, this moment reaffirmed the central importance of affordable workspace to our mission and strengthened our commitment to securing a long-term, unified site for our activities.

Leaving London City Island marks a significant shift. Our move to Camden to open a new Digital Art Centre brings most of our operations together under one roof for the first time, with 100 workspaces located alongside our exhibition and education spaces. This more central location allows us to scale up our artistic and educational offer, engage wider audiences, and carry forward the institutional yet experimental spirit that defines arebyte into its next chapter.

Claudel Goy
Managing Director

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.

The Body, The Mind, The Soul

Art Programme 2024/25

2024/25 continues our artistic programme theme: The Body, The Mind, The Soul – an inquiry into what it means to be human as technological systems reshape how we perceive the world, our identity, and collective life. The programme closes our London City Island chapter after eight years and over 60 exhibitions and events, taking arebyte from an experimental project space to one of the UK's leading digital art spaces. It also marks the end of my time as Creative Director. I founded arebyte 12 years ago and have led its artistic programme and vision since; I now join the board, making way for new voices.

Across the year, four solo and group exhibitions explore the programme's themes through different lenses.

Murthovic & Thiruda's Fragments of a Panorama, curated by Kinnari Saraiya, moves through collective memory and archiving, remixing cultural identity in pre- and post-colonial India through AI, film, 3D printing, and immersive formats.

Dian Joy's Alexandria's Genesis re-surfaces a 1998 fanfiction/copy-paste myth about "perfect" bodies, unpacking internet folklore and the production of the self, while mapping how algorithms reward the viral and the sensational. Assemblages of Being, by UCL East BA Media students, continues arebyte's commitment to emerging practice and academic partnerships, presenting seven game-engine works exploring autonomy, memory, and decision-making.

What Is It Like?, curated by Helen Starr and featuring works by Anna Bunting-Branch, Choy Ka Fai, Damara Inglês, Katarzyna Krakowiak, Lawrence Lek, and Kira Xonorika, draws on Thomas Nagel's 1974 essay What Is It Like to Be a Bat? to examine subjective experience, consciousness, and AI sentience. Using sliding panels that trigger the works, the exhibition turns the gallery into a playable model of mind and machine.

Funded by the British Council as part of the UK–Poland Year, What Is It Like? travels to Wrocław, Poland to take part in the WRO Biennale 2025.

As part of our educational programme, alongside the Digital Training Sessions and XYZ programmes, we launch our first Digital Art Residency in partnership with Goldsmiths University, supporting Ayesha Sureya, Josha Eiffel, and Zhiyan Cai as they explore anti-colonial practice, class struggle, mythology, and femininity.

The programme explores how technology shapes human life – how we see our bodies, how we think and remember, how ideas and stories spread, and how we make sense of ourselves and the world around us.

This year reaffirms arebyte's commitment to digital art as imaginative cultural critique: a space where audiences don't only view technology's impact, but move through it, testing how the body, the mind, and the search for meaning continue to evolve.

Nimrod Vardi
Founder & Creative Director (2013–2025)

Farewell to arebyte

It's hard to believe it's been 12 years since arebyte was first launched in Hackney Wick. Now, the time has come for me to step down as Creative Director and make space for new energy, ideas, and perspectives to lead the artistic programme into its next phase.

arebyte has always been a forward-thinking, dynamic, and independent organisation, making its own path within London's artistic landscape.

As a child of the '80s, my fascination with and appreciation of computers has been an integral part of how I see the world, and when the idea came to open a space that brings this love into my artistic and curatorial practice, it made sense. It was natural.

When I founded arebyte, digital art was still considered a niche. While many artists had been making pioneering work in this space for decades, and although London has a history of this medium going back to the 1960s, there were only a few spaces giving visibility to digitally born work—galleries and institutions such as Furtherfield and FACT in the UK and Rhizome in the US, to name a few.

We were called experimental, and we embraced it.

Now, in 2025, the landscape has changed significantly. Digital art is no longer on the fringes—it is being discussed, recognised, and exhibited across the spectrum of the art world. Major institutions are dedicating entire exhibitions to the field, while smaller galleries and project spaces continue to promote its evolution. Digital practices are now taught in schools, academies, and universities; auction houses, commercial galleries, and art fairs actively sell digital works, and immersive installations are being experienced by millions of audiences worldwide. The arena continues to expand, encompassing a broad range of forms and experiences, from immersive installations and NFTs to artistic video games and interactive artworks, and is steadily gaining mainstream recognition.

I truly believe arebyte played a meaningful role in that shift. Though small in scale, we had the ambition to push forward. We've built an international reputation for commissioning and presenting cutting-edge, critical, and ambitious work. We've collaborated with pioneering artists, pushed boundaries, and curated exhibitions that took risks and asked crucial questions.

So many people have been part of arebyte's story: trustees, team, friends and family, curators, producers, technicians, designers, programmers, workshop leaders, studio managers, tenants, partners, and, of course, the audiences—above all, the artists who entrusted us with their work and ideas. I'm deeply grateful to everyone who has contributed to what arebyte has become. Thank you!

arebyte is in the brilliant hands of our Managing Director, Claudel Goy, who has been shaping its path over the past eight years, guiding it with clarity, vision, and dedication—from a small project space to a National Portfolio Organisation. I know arebyte's future is in great hands with her leading the way.

I will remain close to arebyte. I will join our wonderful board of trustees and continue to champion the gallery's mission—to experiment, be curious, and continue to push the boundaries of art.

With deep gratitude, appreciation, and a sense of awe.

We are byte!

Nimrod Vardi
Founder & Creative Director (2013-2025)

Exhibition, 11 Jul – 13 Oct 2024

Fragments of a Panorama

Curated by Kinnari Saraiya

Murthovic and Thiruda

Since 2016, Murthovic and Thiruda have taken on the role of archivists for their ongoing project, Elsewhere in India, remixing and fragmenting millennia of South Asian cultural traditions, sonic and visual heritage, and classical dances of India. Fragments of a Panorama explores cultural heritage, digital technology, and speculative futures through film, interactive experiences, video games, and sculpture, as a commissioned chapter within this broader exploration.

The topology of Fragments of a Panorama is built on layers of destruction, construction, and reparation, connecting us to generations past and future. Through the malleability of space-time in virtual AI-rendered worlds, the exhibition introduces immersive experiences across various states and technological landscapes, transporting us to Elsewhere in India.

Murthovic & Thiruda, *Fragments of a Panorama*, 2024. Images: Devika Bilimoria.

Artist development programme Apr 2024

Hotel Generation

Participants

GWENBA (Cardiff)
Dian Joy (London) – winner
Tyler Mellins (Sheffield)
Daira Ronzoni (Dundee)
Rebecca Saw (Derby)
Yudi Wu (Exeter)

Mentoring Partners

New Media Scotland, Edinburgh
Mediale, York
G39, Cardiff
Knowle Media Centre, Bristol

Panel of Judges

Sarah Cook (Professor, University of Glasgow)
Zhang Ga (Chronus Art Center, Shanghai)
Nora N. Khan(Biennale de l'Image en Mouvement)
Alain Servais (Art collector, The Servais Family Collection)
Winnie Soon (Associate Professor,UCL Slade School of Fine Art)

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: New Media Scotland, Mediale, G39 and Knowle West Media Centre.

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

Tyler Mellins, 'Receiver' (2022). Installation view 'Dark Echoes', Site Gallery, Sheffield. Image: Jules Lister

Hotel Generation Winning Exhibition Nov 2024 – Jan 2025

Alexandria’s Genesis

Dian Joy

Alexandria’s Genesis, a solo exhibition by British-Nigerian artist Dian Joy, examines how digital folklore shapes self-perception and social ideologies, with a particular focus on the role of the gaze in perpetuating myths about the body. Stemming from a widely circulated fanfiction entitled Purple Eyes and Other Interesting Anomalies, written in 1998 by Cameron Aubernon, the exhibition delves into the internet myth of Alexandria’s Genesis. This viral lore describes an idealised genetic condition, marked by pale skin, purple eyes, extended lifespan, immunity to disease, and freedom from bodily waste as well as unwanted hair growth.

Dian Joy, *Alexandria’s Genesis*, 2024. Images: Devika Bilimoria

Group Exhibition Feb–Apr 2024

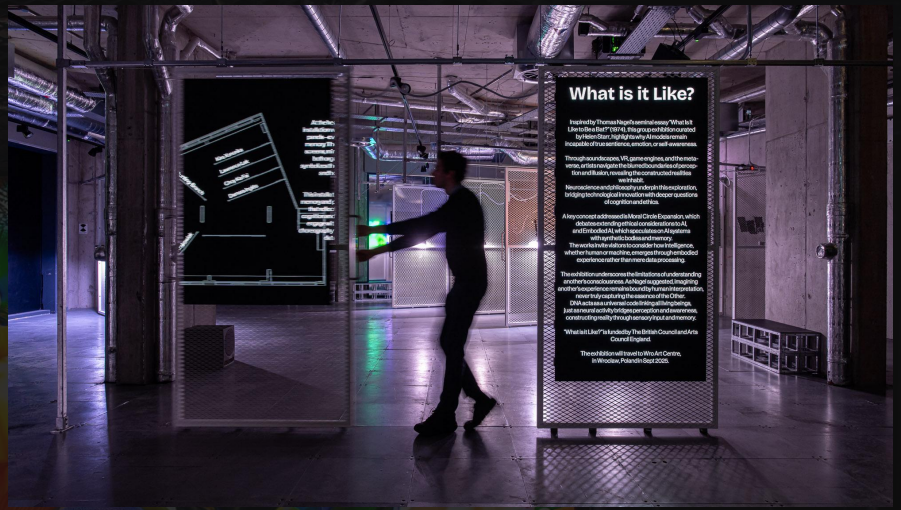
What is it Like?

Curated by Helen Starr

Anna Bunting-Branch
Choy Ka Fai
Damara Inglês
Katarzyna Krakowiak
Lawrence Lek
Kira Xonorika

What Is It Like? is a group exhibition that explores the nature of subjective reality, inspired by Thomas Nagel's seminal 1974 paper, What Is It Like to Be a Bat?. Curated by Helen Starr, the exhibition reflects her practice of investigating the brain as a machine that constructs tailored realities. The exhibition delves into language, memory, and the boundaries of consciousness, shedding light on why AI models currently remain incapable of true sentience, emotion, or self-awareness.

Through artworks employing soundscapes, VR, game engines, and the metaverse, it invites viewers to navigate the layered complexities of perception, experience, and consciousness—mirroring with its interactive stage-crafting how AI technologies generate immersive yet illusory realities. Featuring artworks by Anna Bunting-Branch, Choy Ka Fai, Damara Inglês, Katarzyna Krakowiak, Lawrence Lek and Kira Xonorika, the exhibition celebrates how artists use AI tools and techniques to craft cultural meaning, bridging creativity, innovation and humanity into our rapidly evolving technological landscape.



What Is It Like? , 2024. arebyte Gallery, London. Images: Devika Bilimoria.

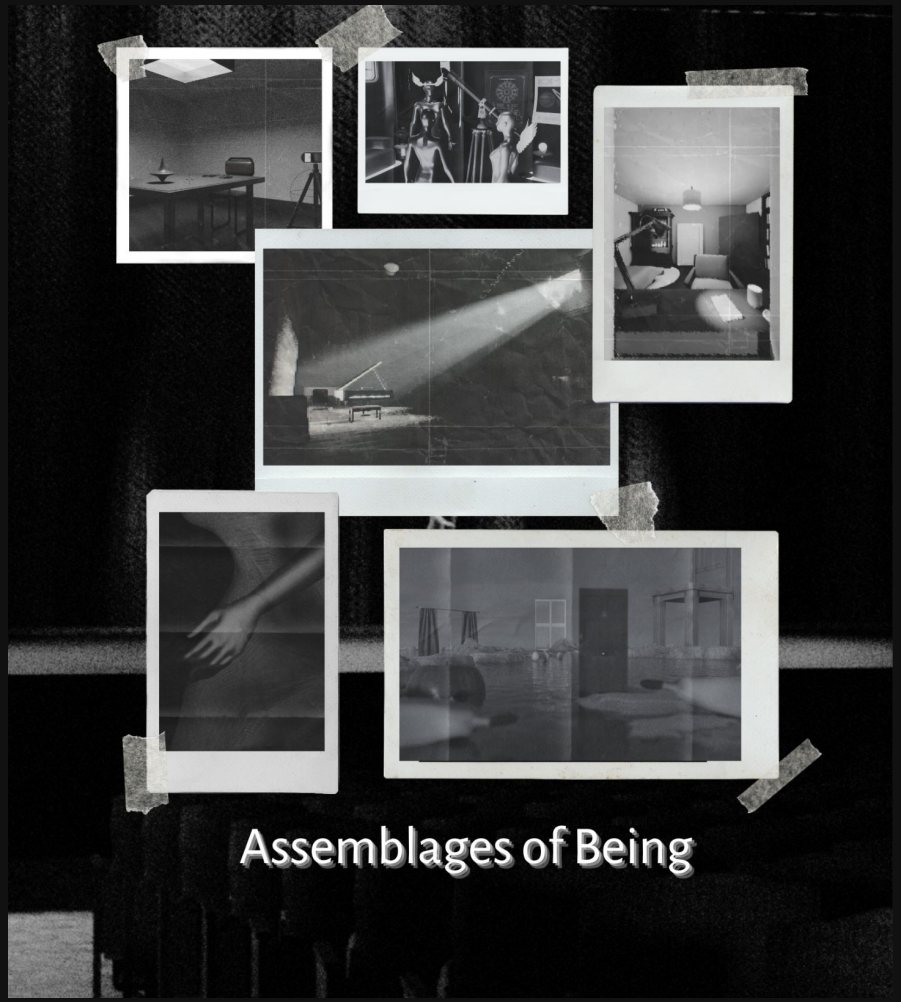
University residency, Jun 2024 – Feb 2025

Assemblages of Being

UCL BA Media students: **Imogen Adeoye, Joe Cunningham, Ranya Dizayee, Lidia Tirado Gomez, Ali Jamil, Daisy Lang, Stephanie Lin, Haoen Li, Peter Popov, Hany Radwan-Radulescu, Rundong Sang, Uliana Sadovskaya, Nikoletta Varga, Chuhan Wang, Aaron Wang, Ruoyu Wang,, Yang Wang, Yibing Wang, Shutong Xu, Dan Xue, Eric Wei**

Assemblages of Being is a group exhibition by UCL BA Media students responding to arebyte's focus on The Body, the Mind, and the Soul which explores the complexity of existence both individual and collective, within a world reshaped by technological transformation.

Developed with support from arebyte and UCL tutors, the students present interactive game-engine projects examining the impact of merging human consciousness with digital realms, raising questions about autonomy, collective intelligence, and the influence of technology on human perception and decision-making.



Self-curated artist-led programme, Apr 2024 – Mar 2025

The Artist Chain

Ru Kim
Matthieu La-Brossard
Alexandra Sheherazade Salem
Xheneta Imeri
Fatemeh Afimoh Kazemi
Zelikha Zohra Shoja
Henry Lai-Pyne
Lucas Horta
Jake Starr
Kalanjay Dhir
Tiyan Baker
Kent Chan
Nina Djeki
Aram Lee

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.

Top: Kalanjay Dhir - Immersion: Parra River Patch, 2024 | Bottom: Lucas Horta - Pinocchio, 2024

Digital Training Session – Creative workshops

Digital Training Sessions

Practical techniques for digital making.

From introductory to more advanced sessions, the creative courses led by artists provide hands-on tools for all educational levels.

Digital Training Session, March 2025

Introduction to Arduino

Robert Hall

In this two-part workshop series introduces participants to integrating Arduinos into creative practices, from interactive artworks, smart installations, to custom controllers. Suitable for both beginners and those with prior experience, the hands-on programme enable attendees to design interactive systems. Full participation to the workshops develops skill in building both basic and wireless-enhanced projects, unlocking new dimensions for artistic expression.

Digital Training Session, May 2024 & Sep 2024

AI Image Generation Workshops

James Irwin

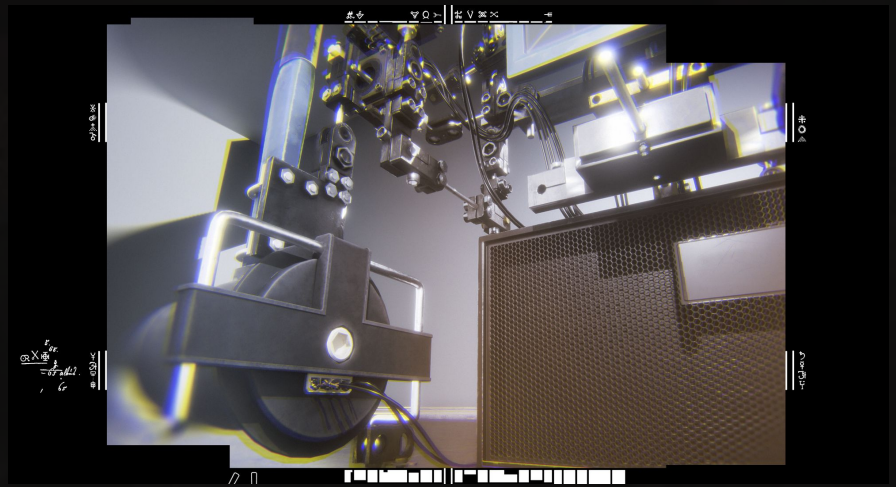
In this four-part workshop series, artist James Irwin teaches participants about the concept of "prompting" in AI image generation, where text-based inputs are used to instruct AI systems to create images. They explore how prompts influence image style, composition, and genre, often resulting in images 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.

Digital Training Session, Nov 2024

Unreal Engine Workshops

James B Stringer

This beginner and intermediate workshop series (with two sessions in each), 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.



Game Design Workshops, Summer 2024

XYZ with Sirlute

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 2024–25, the programme is delivered in partnership with Sirlute as a four-part creative game design course for young people aged 13–16.

Across the programme, participants develop their own 2D Game Boy–style game using GB Studio, guided by workshop facilitator Joseph Whitmore. Beginning at arebyte Gallery with an exclusive viewing of Fragments of a Panorama, the course combines hands-on world-building and character development with digital asset creation and game programming. Participants work with open-source tools including Piskel and Tiled before importing assets into GB Studio and using visual scripting to build interactive, narrative-driven gameplay.

The programme concludes with a guest presentation from a leader in the games industry, offering insight into professional pathways, pitching, publishing and promotion. Participants finish the course with a completed 2D game, an understanding of narrative and character development from concept to gameplay, and practical knowledge of how games are produced and shared within the video games industry.

Image: Norika Pacarada

Affordable Creative Workspace

arebyte supports London’s creative community by working with private landlords, developers, and local authorities to provide affordable working spaces. Through placemaking initiatives, we’ve built a thriving community of over 300 artists, makers, and designers across the city.

In January 2025, we opened a new site in Mitcham (South West London)) with 48 studios, while the closure of our Peckham site at Old Kent Road in March 2025 ended eight years of presence in Southwark and the loss of 50 studios. These changes reinforced the importance of affordable workspace to our mission and the need for a consolidated, long-term home for our activities. Some artists from our Old Kent Road site relocated to our Bethnal Green and Mitcham sites, ensuring continuity for our creative community.

At the end of March 2025, we signed for 100 studios in Camden, scheduled to open in May 2026. This strategic move marks the beginning of relocating our public programme to Camden, bringing most of our operations under one roof while the studios at London City Island continue to operate. By combining exhibitions, education, and workspaces, the Camden site realises our vision of a Digital Art Centre. Once fully operational, arebyte will support a total of 270 studios across East and South London, fostering a vibrant community of 300 artists, creative businesses, and digital practitioners.

Images: Niki Tse.

Impact

- 9,044 onsite visitors
- 192,912 views with 33.1% in the UK and with Brazil, USA, and India being the following top 3 countries.
- 2 solo commissions, 2 group shows, 14 online works involving all together the participation of 45 talented artists.
- 41 mentorship sessions and 10 workshops to support the development of 69 digital practitioners in education and early stages of their career.
- 16 digital experts participating in talks, exhibition reviews, judging panels, and publications.

Murthovic & Thiruda, *Fragments of a Panorama*, 2024. Images: Devika Bilimoria.

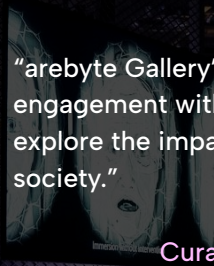
Press Highlights

“At the heart of this exhibit is an exploration of the boundaries of consciousness and What Is It Like? offers some strong statements about the human and the technological, arguing that current models of AI are incapable of sentience, emotion, or self-awareness, and shedding light on why current debates about AI are lacking.”

What is it Like? Reviewed by
Barry Taylor, Trebuchet (2025)

“I was doubly impressed by the screens on racks that you can slide along, and that movement changes the screen’s viewable content – it’s a technology I’ve not seen before, and it’s very impressive.”

What is it Like? Reviewed by
Tabish Khan, FAD Magazine (2025)



“arebyte Gallery’s programme pioneers new forms of engagement with creative technologies, to critically explore the impact of technology in contemporary society.”

Interview with *Fragments of a Panorama*
Curator Kinnari Saraiya in FLO London (2024)

“*Alexandria's Genesis* is a study of how ideas spread in the digital age. Dian's work reveals how myth and similar viral phenomena mutate to survive within algorithmic systems.”

Alexandria’s Genesis reviewed by
Nora O Murchú, Anti-Materia (2025)

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 2025. 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.

Founded in 2013, arebyte is a leading organisation in the field of digital and emerging media art, exploring the impact of technology in our contemporary society through an ambitious programme of exhibitions, performances, workshops, and educational activities both in person and online.

Based in London, our work spans Virtual Reality, Augmented Reality, Motion Capture, Computer Generated Images, Net.Art, Artificial Intelligence, blockchain technology, and more, pushing the boundaries of the artistic medium, curatorial practices and audience engagement.

In parallel with our artistic programme, arebyte supports London's creative community by working with private landlords, developers, and local authorities to provide affordable studios and co-working spaces. Through these placemaking initiatives, we've built a thriving community of 0ver 300 artists, makers, and designers across the city.

Over the past decade, arebyte has supported more than 1,700 creatives and collaborated with institutions such as the Serpentine, Tate Modern, Goldsmiths University, University College London, and Ars Electronica.

Our exhibitions have toured internationally to Berlin, Ljubljana, Wroclaw, The Hague, Paris, Vienna, New York, Shanghai, and Seoul.

After 12 years in East London, we have entered an exciting new chapter of development as we relocated our art programme to our new site in Camden, which also houses 100 artist studios and creative offices.

This move supports our continued expansion as we work towards our long-term goal: the creation of London's first Digital Art Centre – a permanent space dedicated to shaping today's culture.

Our core values

As an experimental institution in digital culture, arebyte is guided by the following values

Critical Experimentation in Creative Technology

We approach technology as a site of inquiry rather than a neutral tool. Through experimental research and development, we push the boundaries of artistic practice while critically examining how technologies shape social, cultural, and political realities. Our work brings together art, humanities, and science to explore both the possibilities and consequences of technological systems.

Diversity of Perspectives and Cultural Agency

We believe meaningful digital culture must reflect a plurality of voices, identities, and lived experiences. Diversity and inclusion are embedded in how we curate, collaborate, and programme — not as representation alone, but as a framework for cultural relevance, critical dialogue, and shared authorship. We actively work to address structural imbalances in both the art and technology sectors.

Radical Collaboration and Open Exchange

Collaboration is central to our methodology. We cultivate environments where artists, technologists, curators, researchers, and communities work together, sharing knowledge and expertise through open, process-led exchange. These collaborations enable new forms of practice, experimentation, and long-term relationships.

Environmental Responsibility in Digital Practice

We recognise the environmental impact of digital culture and commit to developing more sustainable approaches to digital art production, exhibition-making, and distribution. Sustainability is integrated into our curatorial thinking, technical processes, and organisational decisions, with the aim of contributing to sector-wide learning and change.

Talent Development and Artist-Centred Support

We are committed to nurturing creative practitioners at all stages of their journeys — from young people encountering digital tools for the first time to artists at more established points in their careers. Through education, mentorship, affordable workspaces, and production support, we create accessible pathways that enable experimentation, risk-taking, and the development of sustainable practices within an evolving digital landscape.

arebyte Digital Art Centre

The Camden chapter

The strategic relocation to Camden at the end of March 2025 marks a key step toward arebyte's long-term vision of a Digital Art Centre – a dedicated base for ambitious commissions, public programmes and critical engagement with technology-driven culture.

Housed in the former British Transport Police Headquarters, **the temporary site functions as a pilot space where we test and articulate this vision publicly, and embed the infrastructure, identity, and programming that defines it.**

These years allow us to demonstrate a sustainable model for artistic experimentation, digital production, learning, and public engagement that can be scaled to a permanent digital art centre, supporting the growth of digital practitioners.

For the first time, exhibitions, residencies, affordable workspaces, research, and education operate under one roof, forming an integrated ecosystem that nurtures a community of artists and creative businesses.

Image: Devika Bilimoria.

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 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 & Performance

Programme of activities

Our annual programme provides opportunities for creative professionals, children, and young people working within digital cultures to develop skills, gain professional guidance, participate in public exhibitions and workshops, and engage with critical and experimental digital practices.

As part of our triennial theme The Body, The Mind, The Soul (2023–2026), we invited artists, curators, creative technologists, researchers, and writers to contribute to our exhibition programme.

These collaborations resulted in a rich array of outputs, including 2 solo commissions, 2 group shows and 14 online works, involving 45 artists in total. We also invited 6 digital experts to contribute to the exhibition programme through panel discussions, exhibition reviews, and essays for exhibition booklets, enriching the programme with critical perspectives and professional insight.

Our educational programme, developed in partnership with art and educational institutions, provides hands-on learning in creative media technologies and supports the growth of children, young people, and early-career digital practitioners. Together, we delivered 10 workshops and 41 curatorial mentorship sessions, reaching 69 participants. The programme also included judging panels led by digital experts, offering professional feedback and guidance to support participants' creative development.

Attendance and Public Reception of our Programme

arebyte continues to engage a diverse audience of both children and adults. Over the past 12 months, the programme attracted 9,044 onsite visitors, representing a stable level of in-person engagement compared to previous years.

Attendance remained broadly consistent with the previous period (10,017 in 2023/24), reflecting sustained audience interest and the programme's ability to maintain reach across diverse programming.

Our online presence continued to grow, particularly via Instagram and our website, reflecting the expanding reach of our programme nationally and internationally.

Instagram, our primary online presence,saw a 782% growth in views from the previous period, with 104,229 total views and 15.6k profile visits. Our website also attracted 66,529 users, with 25,078 of these being new users, demonstrating a consistent trend of reaching a wider online audience, worldwide. Of the total views, 33.1% were from the UK, with the remaining audiences coming from 147 countries worldwide. After the UK, Brazil, the United States and India were the top three countries.

The strong engagement from India reflects the impact of our exhibition Fragments of a Panorama, which foregrounded Indian heritage artists and explored themes drawn from Indian culture, resonating with audiences in India and across the global diaspora.

Creative Workspace provision

In January 2025, we opened a new site in Mitcham (South West London)) with 48 studios, while the closure of our Peckham site at Old Kent Road in March 2025 ended eight years of presence in Southwark and the loss of 50 studios. These changes reinforced the importance of affordable workspace to our mission and the need for a consolidated, long-term home for our activities. Some artists from our Old Kent Road site relocated to our Bethnal Green and Mitcham sites, ensuring continuity for our creative community.

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IV. Financial Review

This financial year covers the period from April 1, 2024, to March 31, 2025.

Performance

This year total income was £823,166, compared with £938,535 in 2023/2024. Income from charitable activities decreased to £643,709 (2023/2024: £842,499). This reduction was primarily driven by lower workspace rental income of £486,860 (2023/24: £685,822), largely resulting from the loss of 65 studios at our Camberwell studio complex, which closed in January 2023. At the same time, donations increased to £188,457 (£96,036 in 2023/24), reflecting capital and revenue contributions secured from landlords in relation to some of the meanwhile properties we operate.

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 2024/2025 arebyte's support costs increased slightly to £64,044 (2023/2024: £59,925).

Reserves policy

The Trustees review arebyte's reserves policy annually to assess the balance between income and expenditure and to ensure sufficient funds are available to meet liabilities. The charity's reserves policy is to maintain funds equivalent to 3–6 months of anticipated expenditure.

At the end of the financial year, reserves totalled £338,574 (2023/24: £290,050). In line with strategic priorities, reserves have been both built and partially deployed to support the development of the Digital Art Centre in Camden, explaining the higher reserve level while maintaining long-term 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:	25–27 Camden Road, NW1 9LN London
Trustees:	Jonatan Jona Guy Armitage Sumit Paul Choudhury Nimrod Vardi Eva Pascoe James Viggers
Financial year end:	31 March
Independent examiner	Morris Crocker Lake House 2 Port Way Port Solent, Hampshire PO6 4TY
Bankers:	HSBC Bank plc 48 Canada Square London E14 5HQ 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 22nd of January 2026 and signed on its behalf by:

Guy Armitage – Chair
January 2026

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 2025.

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.

Stuart Mackie 22/01/2026

S F Mackie, FCA Morris Crocker Chartered Accountants Morris Crocker Lake House 2 Port Way, Port Solent, Hampshire PO6 4TY

AREBYTE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	143,457	45,000	188,457	96,036
Charitable activities	3				
Programme and Studios		489,409	145,300	634,709	842,499
Total		632,866	190,300	823,166	938,535
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		584,342	190,300	774,642	853,572
NET INCOME		48,524	-	48,524	84,963
RECONCILIATION OF FUNDS					
Total funds brought forward		280,050	10,000	290,050	205,087
TOTAL FUNDS CARRIED FORWARD		328,574	10,000	338,574	290,050

The notes form part of these financial statements

AREBYTE

BALANCE SHEET 31 MARCH 2025

	Notes	2025 £	2024 £
FIXED ASSETS			
Tangible assets	9	11,642	11,098
CURRENT ASSETS			
Debtors	10	22,394	49,628
Cash at bank		415,502	391,339
		437,896	440,967
CREDITORS			
Amounts falling due within one year	11	(110,964)	(162,015)
NET CURRENT ASSETS		326,932	278,952
TOTAL ASSETS LESS CURRENT LIABILITIES		338,574	290,050
NET ASSETS		338,574	290,050
FUNDS	13		
Unrestricted funds		328,574	280,050
Restricted funds		10,000	10,000
TOTAL FUNDS		338,574	290,050

The financial statements were approved by the Board of Trustees and authorised for issue on 22nd of January 2026 and were signed on its behalf by:

J Jona - Trustee

The notes form part of these financial statements

AREBYTE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	15	33,199	162,824
Net cash provided by operating activities		33,199	162,824
Cash flows from investing activities			
Purchase of tangible fixed assets		(9,036)	(16,406)
Net cash used in investing activities		(9,036)	(16,406)
Change in cash and cash equivalents in the reporting period		24,163	146,418
Cash and cash equivalents at the beginning of the reporting period		391,339	244,921
Cash and cash equivalents at the end of the reporting period		415,502	391,339

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

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.

continued…

2. DONATIONS AND LEGACIES

	2025	2024
	£	£
Donations	188,457	96,036

Donations in kind totalling £92,952 were received for Google Ads. A restricted donation of £45,000 was received from Clarion Housing Property Development Services Limited as a fit-out contribution to the capital refurbishment of the Mitcham studio.

Unrestricted donations consisted of £17,500 received from Clarion House, £32,105 from Regal Barkwest as a contribution to the operational costs for the Old Kent Road studio site, and £900 amounting from individual giving.

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2025	2024
		£	£
Grants	Programme and Studios	143,300	143,586
Curatorial income	Programme and Studios	1,250	1,250
Ticket sales	Programme and Studios	1,299	2,541
Co-commission fee	Programme and Studios	2,000	4,300
Studio rental income	Programme and Studios	486,860	685,822
Venue hire income	Programme and Studios	-	5,000
		634,709	842,499

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

	2025	2024
	£	£
Greater London Authority - Royal Docks Internship Programme	-	2,586
British Council Polska	20,000	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)	113,300	113,300
Outset Contemporary Art Fund	10,000	-
	143,300	143,586

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Programme and Studios	710,598	64,044	774,642

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

5. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Programme and Studios	61,224	108	2,712	64,044

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

Management

	2025 Programme and Studios	2024 Total activities
	£	£
Wages	49,361	44,186
Postage and stationery	5,336	5,100
Staff training	1,103	608
Travel & hospitality	5,424	7,342
	61,224	57,236

Finance

	2025 Programme and Studios	2024 Total activities
	£	£
Bank charges	108	169

Governance costs

	2025 Programme and Studios	2024 Total activities
	£	£
Accountancy and consultancy	1,890	1,756
Independent examiners fee	822	765
	2,712	2,521

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 2024/25, 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.

continued…

6. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 March 2025 (2024: nil).

7. STAFF COSTS

	2025 £	2024 £
Wages and salaries	132,332	121,748
	132,332	121,748

Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £64,260 (2024: £58,915).

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

	2025	2024
Administration	1	1
Charitable activities	2	3
	3	4

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

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2023/24

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	96,036	-	96,036
Charitable activities			
Programme and Studios	698,913	143,586	842,499
Total	794,949	143,586	938,535
EXPENDITURE ON			
Charitable activities			
Programme and Studios	719,986	133,586	853,572
NET INCOME	74,963	10,000	84,963
RECONCILIATION OF FUNDS			
Total funds brought forward	205,087	-	205,087
TOTAL FUNDS CARRIED FORWARD	280,050	10,000	290,050

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

9. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
COST				
At 1 April 2024	31,082	47,276	931	79,289
Additions	8,917	-	119	9,036
At 31 March 2025	39,999	47,276	1,050	88,325
DEPRECIATION				
At 1 April 2024	19,994	47,276	921	68,191
Charge for year	8,441	-	51	8,492
At 31 March 2025	28,435	47,276	972	76,683
NET BOOK VALUE				
At 31 March 2025	11,564	-	78	11,642
At 31 March 2024	11,088	-	10	11,098

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	22,091	49,628
Other debtors	303	-
	22,394	49,628

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	21,040	22,499
Social security and other taxes	2,868	-
Studio holders deposits	43,801	93,220
Accruals and deferred income	43,255	46,296
	110,964	162,015

	2025 £	2024 £
Brought forward	44,460	16,696
Amount released to incoming resources	(44,460)	(16,696)
Amount deferred in year	19,451	44,460
Carried forward	19,451	44,460

Deferred income represents studio rents received in advance.

continued…

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
Fixed assets	11,642	-	11,642	11,098
Current assets	427,896	10,000	437,896	440,967
Current liabilities	(110,964)	-	(110,964)	(162,015)
	328,574	10,000	338,574	290,050

13. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	At 31.3.25 £
Unrestricted funds			
General fund	280,050	48,524	328,574
Restricted funds			
British Council Polska	10,000	-	10,000
TOTAL FUNDS	290,050	48,524	338,574

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	632,866	(584,342)	48,524
Restricted funds			
British Council Polska	20,000	(20,000)	-
UCL East	2,000	(2,000)	-
ACE Arts Council England - National Portfolio Organisation (NPO) 2023-2026	113,300	(113,300)	-
Clarion Housing Property Development Services Ltd.	45,000	(45,000)	-
Outset Contemporary Art Fund	10,000	(10,000)	-
	190,300	(190,300)	-
TOTAL FUNDS	823,166	(774,642)	48,524

13. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

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

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	794,949	(719,986)	74,963
Restricted funds			
British Council Polska	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) 2023-2026	113,300	(113,300)	-
	143,586	(133,586)	10,000
TOTAL FUNDS	938,535	(853,572)	84,963

continued…

13. MOVEMENT IN FUNDS - continued

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 Polska	UK/Poland Season 2025 towards the exhibition What is it Like?
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
Outset Contemporary Art Fund	Partners Grant towards the delivery of arebyte's plugin, a digital tool to disseminate content
Clarion Housing Property Development Services Limited	To support the conversion and fit-out of the Mitcham space to provide functional and affordable creative studios, enabling artists and creative practitioners to work in purpose-built environment.

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

	2025 £	2024 £
Net income for the reporting period (as per the Statement of Financial Activities)	48,524	84,963
Adjustments for:		
Depreciation charges	8,492	27,590
Decrease in debtors	27,234	25,519
(Decrease)/increase in creditors	(51,051)	24,752
Net cash provided by operations	33,199	162,824

16. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

16. ANALYSIS OF CHANGES IN NET FUNDS - continued

Cash at bank	391,339	24,163	415,502
	391,339	24,163	415,502
Total	391,339	24,163	415,502