arebyte

Annual Report and Accounts 2022/2023

Kumbirai Makumbe, *LDMYA* , 2022. Installation view of Futures Past, 2022, arebyte Gallery, London. Image: Max Colson

Foreword

arebyte's 2022/23 programme theme Sci-Fi used archaeology, collaboration, speculation and storytelling to discuss the relationship between the past, present and future whilst placing the audience at the forefront of the latest advancements in new technology.

From quantum computing, NFTs and machine learning, we presented works providing insights into both the possibilities and the ethical implications of these technologies:

By immersing audiences in a 360˚ quantum projection, *The Evolution of Ent-: QX* by Libby Heaney prompted us to contemplate how corporate entities, driven by capitalist growth, interpret quantum computing in ways that are predicted to increase surveillance and disrupt existing data encryption methods. Heaney's work suggests alternative approaches, where quantum superposition enables us to rethink gender or hierarchical dynamics within institutions, and opens new interpretations of futurity, responsibility and kinship.

As a response to the rise of NFTs and a critique of the hyper-capitalised cryptoart market, the new commission *Club Zero* by avatar artist LaTurbo Avedon invited the audience on Twitch to collectively shape the appearance of three blockchained-based NFP's (non-fungible people) and consider our interactions with digitally-born entities.

Speculative Treasures by Juan Covelli, featured in *Futures Past* exhibition is based on a Generative Adversarial Network (GAN) that is trained to reconstruct images of artefacts of the Quimbaya Treasure from the Museo de América in Madrid. Covelli uses Artificial Intelligence as a tool for activism seeking to address matters about colonial histories and question the relationship between technology and archaeology.

We grasped the significance of *Science Fiction*, across various cultural settings and communities through the broad spectrum of perspectives and experiences brought by the creative professionals contributing to our programme:

Our self-curated digital trail *The Artist Chain* achieved its longest run ever, featuring 32 artists.This remarkable journey around Sci-Fi took us across Central America, East Europe, India, West Europe, Middle East, to eventually return to England.

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Natalee Decker's *Crip Fantasy* introduced us to a space for imaginatively reconstructed assistive technology devices, that defy physical limitations, societal attitudes and material constraints.

Science Fiction Squared, curated by the former New Scientist editor-in-chief Sumit Paul-Choudhury, invited Sci-Fi writers from diverse backgrounds to explore the future of science fiction literature.

Sci-Fi programme also offered opportunities for nurturing creative digital skills. *Hotel generation*, our young artist development programme, saw Abe Sugarman from West Yorkshire presenting *Rock Bottom*, the first solo show of his career.

XYZ, a creative module for ELAM's Game Design students run by art collective Keiken explored gaming as an art practice. *The Beta Toolkit, an* online platform developed with the MA Culture, Criticism and Curation students at Central St. Martins providing resources on how to curate online.

Our *Digital Training Sessions* focused on the open-source 3D modelling software Blender led by artist Marc Blazel for both beginner artists and intermediate practitioners.

In October 2022, in partnership with the London Borough of Tower Hamlets, we converted a 40,000 square feet council office building into a creative hub, providing 100 affordable studios and desk paces for artists and creative entrepreneurs living and working in the borough.

As arebyte celebrates its 10-year anniversary in 2023, our sci-fi program signifies the culmination of a transformative decade, clearing the path foran exciting new chapter of growth as we enter

Arts Council England's national portfolio of organisations for the funding period 2023-2026, and work towards the opening of 25,000 sq feet of capital projects 50-year lease Digital Art Centre where tomorrow's culture will get made.

December 2023

Nimrod Vardi
Creative director

Claudel Goy
Managing director

Our creative focus for this year: Sci-Fi
Science fiction has, since its inception, sparked people's imagination and inspired humanity to explore possible frameworks for the world of tomorrow.

Sci-Fi

Historically in Western cultures, the stories explored within Sci-Fi have had a strong bias towards white cis-male narratives, restricting our imaginations to a single perspective of a much broader phenomena.

In recent decades, there has been a shift in how Sci-Fi is perceived, discussed and developed, embracing diverse authors and narratives, allowing the medium to allow a wider breadth of individuals and communities to have a stake in imagining the future of our world.

In other cultures, Sci-fi has played a dominant historical role in literature: Afrofuturism dating back to 1920, Chinese sci-fi moving through waves of social and political upheaval since 1902, Latin-American ci-fi dates back to even 1775, and Russian sci-fi with its long history stretching back to the 19th Century. Sci-Fi across the globe touches upon questions that are shared by humanity, such as the survival of the human race and how to uphold morals in extreme circumstances.

Science fiction plays a crucial role in how we understand the world around us and helps us reimagine and discuss ideas such as identity, the self, communities, private and public, corporations, institutions, and everyone and everything in between.

As the power paradigm undergoes a noticeable shift and corporations rapidly evolve, matching the wealth and control of nations and the and the significance of technologies as tools for both resistance and compliance becomes increasingly evident there is a growing need for science fiction to serve as both a warning sign and a call for action. Science fiction's ability to anticipate and explore the consequences of these changes becomes more crucial than ever.

For its 2022/23 programme, arebyte presented artists and artworks surrounding science fiction, science-speculation, and science fact.

The programme unpicks our current reality and presents an exploration through various forms of speculative fiction(s), proposing imaginative and innovative concepts for a new kind of futurism, and mapping a new realm that we can unfold - a domain that incorporates ways to promote new ways of inhabiting, carving out, and finding spaces to exist within. These areas include quantum ideology, cyborgian prosthetics, performativity within identity,

and digital terraforming utilising thorough world-building techniques.

In conjunction with the "real-world-space", the liminal space is also put forward as an arena to consider ambiguity or disorientation as positive disrupters of the status quo. Within this, the programme adapts to the inherent hybridity of artistic forms and practices within the digital and confronts the limitations of working online and offline in ways that promote multifaceted offshoots. Although partitioned into pathways of exhibition, event, and discussion, the programme offers non-orientable surfaces, a Möbius strip of knotted and intertwined science-fiction inspirations to examine the ways in which the past and the present continually converge, collapse and co-invent each other.

These varied presentations offer adaptations of existing conversations around the overarching themes within science fiction; new, old, real and imagined perspectives intersect with interpretations and constructions of Western and non-Western notions of possible futures to further the conversation about inclusivity within the genre. Involving science fiction's main areas of reach - of beings and entities, habitats, technologies, travel, body and mind alterations, and hybridity - the programme grasps onto both earthly and extraterrestrial lenses to centre itself in the ever-evolving conversations surrounding the evolution of human and non-human agents.
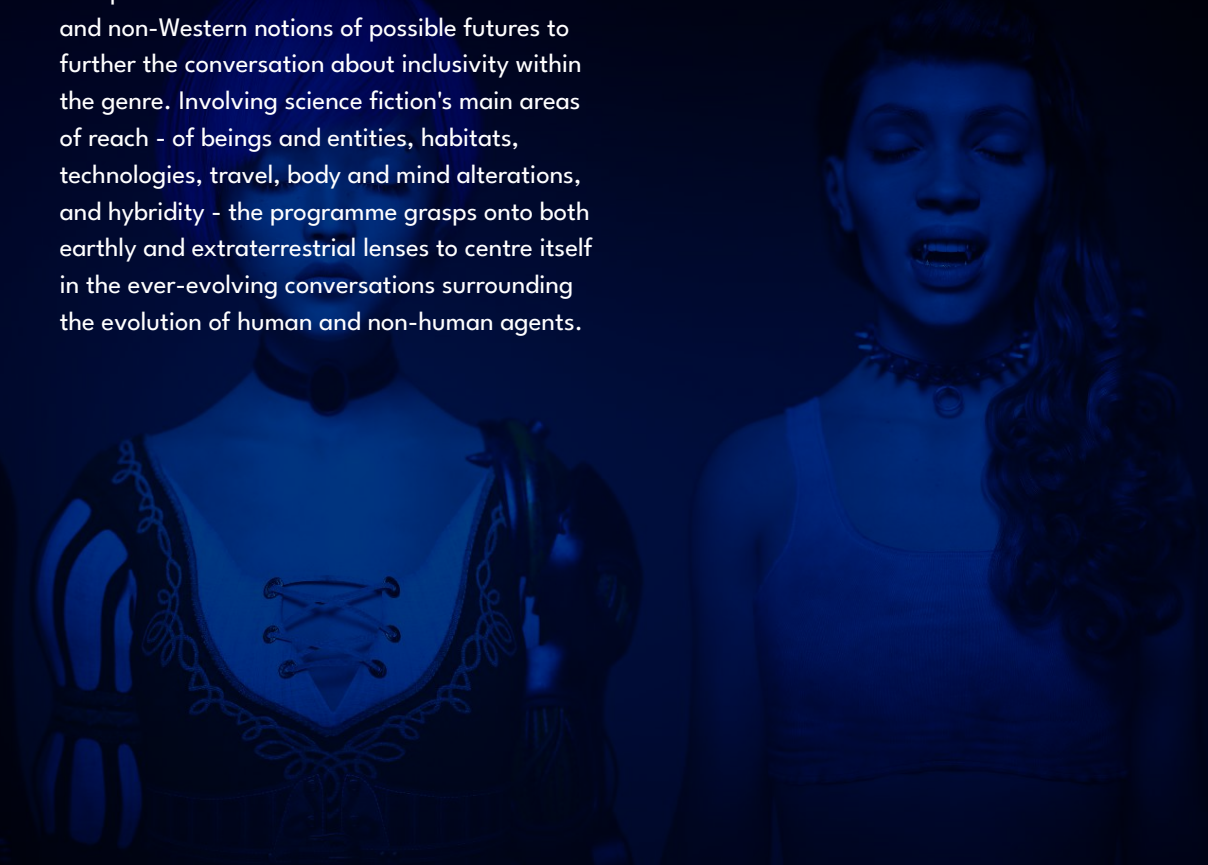
Atlantic Cruises

Ebun Sodipo
Chloe Filani

Atlantic Cruises is a polyphonic audio-visual conversation expanding speculative and critical narratives. Framed by moving image and sound, the performance delved into the complex interplay between imagination, the Atlantic, and Black trans-feminine existence. The artists employed scripted discourse, fragmentation, collage, and fabulation to invite the audience into a softer, alternative exploration of the body, desire, archives, and the past.

Atlantic Cruises, 2022. arebyte Gallery, London. Image: Max Colson

The Artist Chain

Umber Majeed	BBB_
Bassem Saad	(allapopp and Alex Sahm)
Lama El Khatib	Ksti hu
Samir Ghobril	IXXF
Sarah Zeryab	YVNG3.181.1RL
Marks Mara	Алёша Кобзева
Flaviu Cacoveanu	Jascha Bernhard
Valentino Russo	Yevhenii Novodvorkyi
Diana Gheorghiu	Thomas Eliot Strobel
Thea Lazar	Tasneem Lohani
Taietzel Ticalos	Jeremey Bailey
Rosa Menkman	shawné michaelain holloway
Echo Can Luo	

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.

Alesha Kobzeva, still from *Алеша Кобзева, TO BE FREE*, 2022

The Evolution Of Ent-: Qx

Libby Heaney

Explore parallel worlds in an immersive experience probing the many futures of powerful new quantum computing systems. The Evolution of Ent-: QX, an exhibition by artist and quantum physicist Libby Heaney. The exhibition is centered around an immersive experience that probes the many futures of powerful new quantum computing systems. the first artwork that uses quantum computing as both medium and subject matter, commissioned by Light Art Space. The immersive 360° projection takes audiences through three earthly layers of quantum experiments containing quantum hybrid lifeforms - fantastical creatures zipping in and out of dimensions - and pulsating liquid worlds that seem to shift and breathe.

Libby Heaney, *The Evolution of Ent-_ QX*, 2022. Installation view, arebyte Gallery, London. Images: Max Colson.

Club Zero

LaTurbo Avedon

Follow the emergence of three new NFP's and their creation through audience led editor sessions that offer an alternative to the hyper-capitalised cryptoart market Club Zero by digital avatar and artist La Turbo Avedon presented as non-fungible people (NFP's,) who inhabit La Turbo Avedon's new work Materia (2022), The three unnamed and pre-developed unfinished NFP's are rendered non-binary avatars algorithmically generated using character generation technology developed by Daz 3D - for sale on Open Sea, with proof of ownership stored on the Ethereum blockchain. Throughout the exhibition, visitors are granted access to the hidden backend of Avedon's creative process through three interactive sessions to determine the avatar's final appearance.

ȢR

Fronte Vacuo

ȢR is a performance by Fronte Vacuo (Marco Donnarumma, Margherita Pevere, and Andrea Familari), exploring violence in algorithmic societies. It combines faceless bodies, AI algorithms, lights, and sound vibrations. The piece reflects on the violence inherent in instructions, systems, and infrastructures designed to exploit all living beings. Through loops and repetitions, humans create instructions, machines repeat them, and living things suffer. The performance combines multi-sensorial stimulation, human-computer interaction, and somatic practices. Using Marco Donnarumma's XTH Sense instrument, an interactive, machine learning algorithm transforms internal body sounds into a real-time choreography of movement, sounds, and light.

La Turbo Avedon, *CLUB ZERO* (2022), commissioned by arebyte.

Humane Methods [ȢR], *Fronte Vacuo*, 2022. Performance still, arebyte Gallery, London. Image: Oliver Rudkin

Open Screen

Milad Forouzandeh
Natalee Decker
MH Sarkis

Developed in partnership with Shape Arts with the aim of addressing underrepresentation in the art industry, *Open Screen* invites artists that self-identify as disabled to explore the role of digital technology. With external judges Joseph Wilk (Live Coding Performer) and Vivek Gohil (Gaming Accessibility Consultant) joining the panel, arebyte and Shape Art selected three artists out of the 75 digital works submitted through the open call:

Milad Forouzandeh with *Prologue_version_01*, which creates an ecosystem with upgraded trans-humans, plants and animals, and the influence of their distinct abilities and on future literature, poetry, and stories

Natalee Decker with *Crip Fantasy,* which introduced us to a space for imaginatively reconstructed assistive technology devices, that defy physical limitations, societal attitudes and material constraints.

MH Sarkis with *ΠΛΝΛⲤƷΛ*, a post-apocalyptic future in the Levant, where the dystopian cityscape is filled with historically significant billboards and "physiographies" merged with metaphorical elements, with the intent to provoke catharsis about the region's history and unrest.

Top image: MH Sarkis, still from *ΠΛΝΛⲤƷΛ* (2020 - ongoing). Open Screen 2022, arebyte.
Bottom image: Milad Forouzandeh, still from *PROLOGUE_VERSION_01* (2020). Open Screen 2022, arebyte.
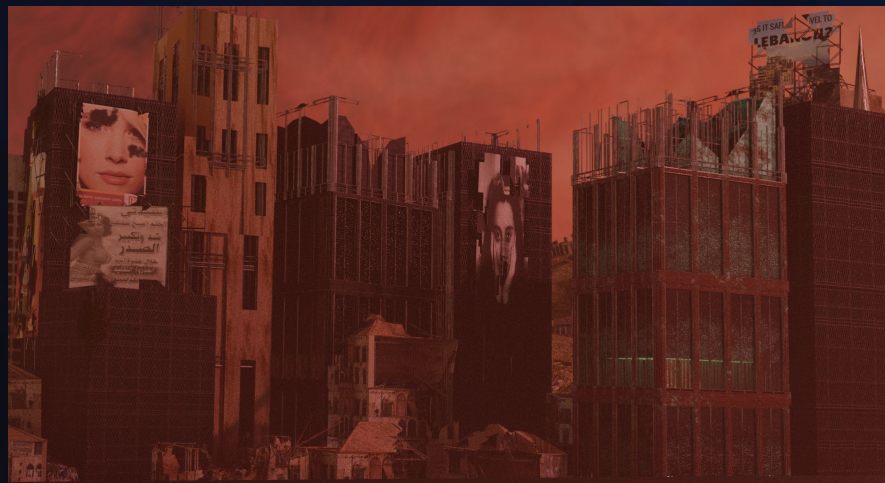
Science Fiction Squared

Adam Roberts,
Beth Singler,
Yen Ooi,
Jennifer Woodward,
Caroline Edwards,
Jo Walton,
Sumit Paul-Choudhury,
Glyn Morgan,
Steward Hotston,
Lavie Tidhar,
Neon Yang,
Modupe Ayinde,
Aliette de Bodard

Since its invention, science fiction has taken many forms - from its beginnings in the gothic horror of Frankenstein, through the globe-trotting adventures of Jules Verne, the techno-utopianism of its Golden Age, the trippy fantasies of New Wave and the slick, corporate dystopias of cyberpunk. But what will it evolve into next? We asked Sumit Paul-Choudhury, former New Scientist editor-in-chief, to invite established and emerging science fiction creators and critics to discuss how social and technological trends are likely to change the form and function of science fiction.

Science Fiction Squared, 2022. arebyte Gallery, London. Image: Oliver Rudkin

Futures Past

Morehshin Allahyari
Juan Covelli
Dominique Cro,
Sandrine Deumier,
Matteo Zamagni,
Lawrence Lek,
Kumbirai Makumbe,
Entangled Others,
Abi Sheng,
Shinji Toya,
Ryan Vautier
Sarah Blome

Futures Past takes the viewer on an immersive journey through the excavated ruins of the future filled with digital and sculptural works, interactive and static assets, as well as AI-generated renderings to contextualise the disparate findings. The gallery becomes a site for discovering fragments of media, objects and genre-fluid artwork documenting the perceived notion of futurity through retrospective, historical, orthographical, geological and temporal dimensions. The exhibition presents digital works that encapsulate ideas around the past, present and future: amalgamated beings, mixed histories, clashes of culture, and worlds within worlds.

Installation view of *Futures Past* (2022), arebyte Gallery, London. Image: Max Colson.

Hotel Generation

Abe Sugarman (West Yorkshire)
Ama Dogbe (Bristol)
Wolfe Musbahi (Edinburgh/London)
Jess Pemberton (Cornwall)

2022 panel of judges
Danielle Brathwaite-Shirley
(artist, London)
Rachel Falconer
(Head of Digital Arts Computing BSc,
Goldsmiths)
Yinka Danmole
(Cultural producer, Studio Danmole,
London)
Melanie Lenz
(Curator of Digital at the V&A)

arebyte 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.
Four participants from UK cities are selected through an open call to take part in a development programme including curatorial guidance, crit by guest artists, studio visits, digital skills and coding workshops, fundraising and marketing workshops. The programme culminates in a solo show at arebyte Gallery for the winning artists shortlisted by a panel of judges, while the three other participants have the opportunity to show an online iteration of their work.

Rock Bottom

Abe Sugarman

Rock Bottom transformed the gallery into an immersive game experience where the physical and the virtual collide. Set deep inside a cryptic ocean trench, a bottomless abyss that no light can penetrate, visitors embarked on a choose-your-own-adventure journey composed of games, video works and sculpture. The exhibition explored concepts of queer and jellyfish temporalities, where restarting and rejuvenation become the metaphorical pointers to introduce the narrative of survival.
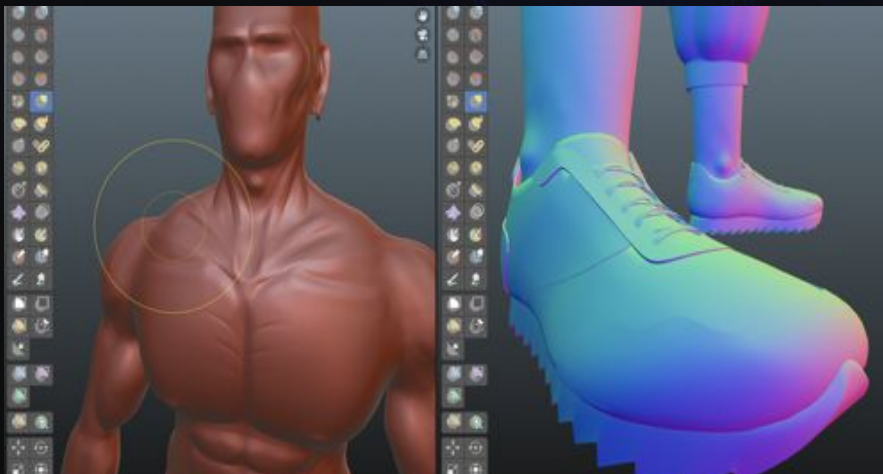

Abe Sugarman, *Rock Bottom*, 2023. Installation view, arebyte Gallery, London. Image: Max Colson.

Digital Training Sessions

Marc Blazel

arebyte's Digital Training Sessions provide practical techniques for digital making through workshops led by artists. From introductory to more advanced sessions on coding, 3D modelling, sound editing, as well as cross-platform 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. Divided into four online sessions, this series for intermediate level led by artist Marc Blazel explores different techniques and workflows in Blender, a free and open-source 3D computer graphics software toolset.

The Beta Toolkit

MACCC students:
Andreas Andronikou
Ula Deru
Carolina Buccellati
Amelia Kedge
Jianing Wu
Ping Xue
Lexian Xu

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. In collaboration with the MA Culture, Criticism and Curation (MACCC), Computational Arts Department of UAL, Central Saint Martins led Lee Weinberg (MACCC Lecturer), the students created *The Beta Toolkit,* a guide offering practical and theoretical context for Net.Art, to aid curators in their journey into online curation. The Toolkit invited external researchers Elliott Burns and Pita Arreola-Burns (off-site project, curators), Vuk Cosik (artist), Zach Blas (visual artist), Beryl Graham (scholar), Heath Bunting (visual artist), Tian Xiaolei (new media artist), and Hu Bin (curator).

Marc Blazel, Blender renderings, 2022.
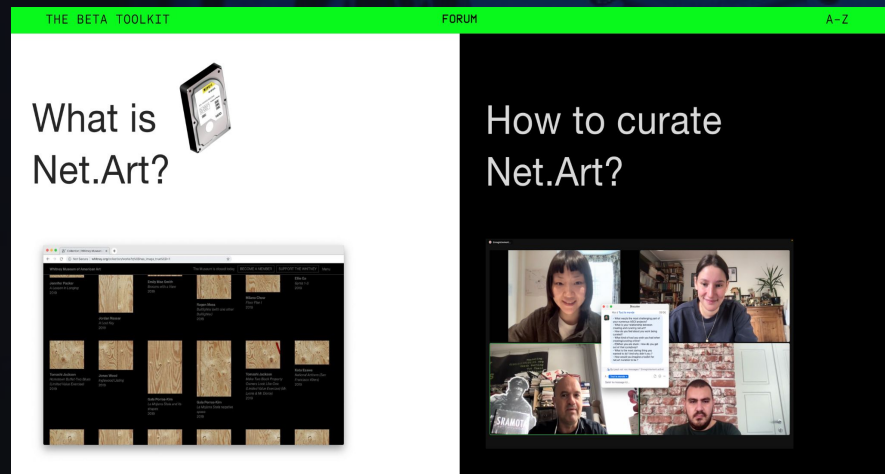
The Beta Toolkit, 2022.

XYZ

Keiken and
ELAM students:
Aldo McKinney
Humza Mustafa
Clarence Veras
Kazi Jawad
Frankie Miller

Thomas Screciu
Enrikas Necelis
Daniel Hernandez
Tin Hunyh
Taj
Cyril Jimenez
Jayden Stephenson-Miller

XYZ is arebyte's yearly initiative in collaboration with ELAM college for nurturing young talent's 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. Over the span of 3 months, digital art collective keiken ran collaborative sessions with the students which looked into the ethics of character design, the role of tools in gaming, and the potential of games to create new narratives. The programme included a visit to Target3D motion capture studios and resulted in 5 uniquely different digital works, showcased at arebyte Gallery in February 2023.

XYZ, 2023, arebyte Gallery. Image: Shane Sutherland
Artwork: Jayden Stephenson-Miller, Enhanced Boxing, 2023.
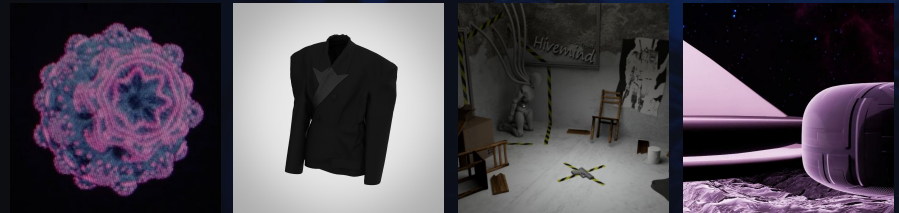
Artworks (from left to right): Aldo Mckinney, *F-R-A-C-T-A-L T-R-I-P*. Taj Shaun, *Taj Future Fashion*. Humza Mustafa; Clarence Veras; Kazi Jawad; Frankie Miller; Thomas Screciu; Enrikas Necelis; Daniel Hernandez; Tin Hunyh, *Hivemind*. Cyril Jimenez, *Liquidism*.

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 October 2022, in collaboration with the London Borough of Tower Hamlets, we converted a 40,000 sq feet council office building in Bethnal Green (Albert Jacob House) into a creative hub, providing 100 affordable studios and desk paces for artists and creative entrepreneurs. This initiative delivers £100,000 per year in rent support for the creative Industries workforce.

The studio complex prioritises the support of the local creative economy in Tower Hamlets by dedicating a minimum of 60% of its offerings to residents of the borough.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile warehouses in Camberwell and Peckham, arebyte support a vibrant creative workforce and art community of 330 artists, makers and entrepreneurs over 90,000 sq feet of affordable workspace in East and South London.

Images: Niki Tse

Impact

Libby Heaney, The Evolution of Ent-_ QX, 2022. Installation view, arebyte Gallery, London.
Image: Max Colson.

- 10,350 onsite visitors

- 350,103 online views with 35% in the UK and 65% from 147 countries around the world

- 3 solo commissions, 4 group shows, 2 evenings of performances, involving all together the participation of 50 talented artists

- 36 mentorship sessions and 19 artist-run workshops to support the development of 50 digital practitioners in education and early stages of their career

- 39 digital experts participating to talks, exhibition reviews, judging panels, and contributing to our exhibition booklets

Press Highlights

"By emulating big tech's communication strategies, Heaney not only exposes the dynamics of profit, techno-solutionism and surveillance capitalism but she also establishes a critical space of enquiry."

Libby Heaney's *The Evolution of Ent-: QX* reviewed in We Make Money Not Art (2022)

The exhibit links the digital, the sculptural, and the AI-generated, using monitors, projections, video walls and LED panels to blend histories, cultures, and temporalities and create unreal, archaeological scenery of the hereafter."

Exhibition Profile: FUTURES PAST featured in Jing Culture & Crypto

"Rock Bottom... aims to evoke the struggle towards escape by hitting 'Rock Bottom' in an immersive game experience."

Abe Sugarman's *Rock Bottom* Exhibition in National Videogame Museum

"a well-produced collection of digital works that leaves a surprisingly hopeful impression."

Open screen featured in Disability Arts Online (2022)

"...although science fiction and speculative fiction can be ways to think of the future, they can also help viewers rethink the present"

Futures Past featured in Photoworks

Libby Heaney, *The Evolution of Ent-_ QX*, 2022. Installation view, arebyte Gallery, London. Image: Max Colson.

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 2023. 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 330 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 26 major commissions, and supported over 650 creatives benefitting from our affordable studios.

We have collaborated with the Serpentine, Tate Modern, Goldsmiths University, 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

Thanks to a unique partnership with developer Ecoworld Ballymore, we have secured a 25,000 sq feet facility to open London's first Digital Art Centre, where tomorrow's culture will be made, experienced and discussed.

- **Digital art:** 9,000 sq feet of immersive and interactive gallery spaces for world class new media and technology-based art exhibitions and live performances

- **Business incubation:** 8,000 sq feet of affordable workspaces to support new digital businesses, and a like-minded community for artists and createch entrepreneurs

- **Skills development** :1,000 sq feet for creative digital skills, to build a talent pipeline and career pathways for the young people of Newham and Tower hamlets

- **Digital production:** 6,000 sq feet of virtual production facility supporting the development of the uk's world leading screen industries and powering the next generation of XR content and experiences,retail

- **Retail space:** 1,000 sq feet of food & beverage, and a shop for reproductions of works, limited editions and books.

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 Sci-Fi annual theme. These fruitful collaborations resulted in a rich array of online and onsite outputs including 3 solo commissions, 4 group shows and 2 evenings of performances, involving all together the participation of 50 talented artists.

Through our educational programme, we have implemented a series of initiatives in partnership with educational institutions, aimed at sharing knowledge on creative media technologies. In collaboration with Spotlight, ELAM college, and the Computational Arts Department of UAL, we have successfully delivered 19 artist-run workshops for digital making and provided 36 curatorial mentorship sessions to support the development of 26 young individuals in education and early stages of their career, as well as 24 more experienced digital practitioners. We invited another 39 digital experts to take part in 7 panel conversations, conduct 4 exhibition reviews and take part in 2 judging panels, and write 6 essays for our exhibition booklets,

Attendance and Public Reception of our Programme

arebyte reaches out to an audience ranging from 16-45 years old, who demonstrates enthusiasm for digital cultures. Our programme drew in 10,350 onsite visitors (2021:5,600), representing a slight 2.65% rise compared to our pre-COVID footfall of 10,082 in 2019. arebyte's online viewership experienced further growth, reaching 350,103 viewers, compared to 326,000 in 2021.

Of this total, 18.5% were from London (down from 20% in 2021), while 16.5% were from the rest of the UK (down from 26% in 2021). These figures indicate that arebyte has established a prominent presence internationally, with 65% of our viewership outside of the UK, originating from 147 countries around the world (2021:98). This international recognition is the result of our strategic collaborations with peer galleries worldwide for co-commissioning innovative artworks, the promotion of our online art exhibitions to a global audience, and our inclusive approach to programming that showcases artists representing many communities. Asia holds the largest audience share, with 35% of our reach originating from this region, followed by Europe (13.65%), North America (6.79%), South America (5.17%), Africa (2.65%) and Oceania (1.27%).

Creative Workspace provision

In October 2022, in collaboration with the London Borough of Tower Hamlets, we converted a 40,000 sq feet council office building in Bethnal Green (Albert Jacob House) into a creative hub, providing 100 affordable studios and desk paces for artists and creative entrepreneurs. This initiative delivers £100,000 per year in rent support for the creative Industries workforce. The studio complex prioritises the support of the local creative economy in Tower Hamlets by dedicating a minimum of 60% of its offerings to residents of the borough.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile warehouses in Camberwell and Peckham, arebyte support a vibrant creative workforce and art community of 330 artists, makers and entrepreneurs over 90,000 sq feet of affordable workspace in East and South London.

IV. Financial Review

This reported financial year extends to March 31, 2023, to align with typical fiscal year periods. Our new financial year will now run from April 1 to March 31, from 2024 onwards. This one-time adjustment results in a 15-month reporting period for this specific fiscal year. This needs to be taken into account for comparisons with figures from last financial report based on the standard 12-month periods

Performance

Total income amounts to £775,013 in 2022/2023 (2021: £584,128). Income from charitable activities has increased to £667,662 (2021: £482,178) as a result of an increase of rental income to £603,886 (2021: £424,648) due to the opening of a new studio site in October 2022.

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 2022/2023 arebyte's support costs increased to £88,695 (2021: £52,517).

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 £205,087 (2021: £185,034) and therefore within the threshold of the policy (£150,000 to £300,000).

Capital Investment and Growth

The financial statement notes shows a consistent and sustainable growth trend in the activities of both our programme and affordable studios provision.

One significant change during this financial period is the opening of a new studio site in October 2022, with an initial investment of £42,000, depreciated over a 2-year period. We anticipate an additional annual income of £300,000. This has led to an increase in tenants deposits related in comparison to the previous financial period.

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
	Hajnalka Semsei
	Guy Armitage
	Sumit Paul Choudhury
	Rosh Singh
	Shay Thompson
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 7th of November 2023 and signed on its behalf by:

Guy Armitage - Chair
22nd of December 2023

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 2023.

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

2nd of January 2024

AREBYTE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD 1 JANUARY 2022 TO 31 MARCH 2023

	Notes	Unrestricted fund £	Restricted funds £	Period 1.1.22 to 31.3.23 Total funds £	Year ended 31.12.21 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	107,351	-	107,351	101,951
Charitable activities	3				
Programme and Studios		609,819	57,843	667,662	482,178
Total		717,170	57,843	775,013	584,129
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		697,117	57,843	754,960	520,220
NET INCOME		20,053	-	20,053	63,909
RECONCILIATION OF FUNDS					
Total funds brought forward		185,034	-	185,034	121,125
TOTAL FUNDS CARRIED FORWARD		205,087	-	205,087	185,034

AREBYTE

BALANCE SHEET
31 MARCH 2023

	Notes	2023 £	2021 £
FIXED ASSETS			
Tangible assets	9	22,281	1,207
CURRENT ASSETS			
Debtors	10	75,147	36,011
Cash at bank		244,921	217,479
		320,068	253,490
CREDITORS			
Amounts falling due within one year	11	(137,262)	(69,663)
NET CURRENT ASSETS		182,806	183,827
TOTAL ASSETS LESS CURRENT LIABILITIES		205,087	185,034
NET ASSETS		205,087	185,034
FUNDS	13		
Unrestricted funds		205,087	185,034
TOTAL FUNDS		205,087	185,034

The financial statements were approved by the Board of Trustees and authorised for issue on ......7th of November 2023....... and were signed on its behalf by:

....
J Jona - Trustee

The notes form part of these financial statements

The notes form part of these financial statements

CASH FLOW STATEMENT
FOR THE PERIOD 1 JANUARY 2022 TO 31 MARCH 2023

	Notes	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Cash flows from operating activities			
Cash generated from operations	15	71,628	66,374
Net cash provided by operating activities		71,628	66,374
Cash flows from investing activities			
Purchase of tangible fixed assets		(44,186)	(548)
Net cash used in investing activities		(44,186)	(548)
Change in cash and cash equivalents in the reporting period		27,442	65,826
Cash and cash equivalents at the beginning of the reporting period		217,479	151,653
Cash and cash equivalents at the end of the reporting period		244,921	217,479

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD 1 JANUARY 2022 TO 31 MARCH 2023

1.   **ACCOUNTING POLICIES**

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

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

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

Taxation
The charity is exempt from tax on its charitable activities.

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

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

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

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

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

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

2.   DONATIONS AND LEGACIES

	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Donations	107,351	101,951

Donations in kind totalling £107,056 were received for discounts on equipment hire and advertisement. Other small donations were received totalling £295 (2022: £269). In 2021 donations in kind totalling £101,680 were received for advertising, staff training and artist support.

3.   INCOME FROM CHARITABLE ACTIVITIES

	Activity	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Grants	Programme and Studios	56,351	47,532
Curatorial income	Programme and Studios	1,421	-
Ticket sales	Programme and Studios	1,899	1,673
Co-commission fee	Programme and Studios	400	-
Studio rental income	Programme and Studios	603,886	424,648
Venue hire income	Programme and Studios	3,705	8,325
		667,662	482,178

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

	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
ACE Arts Council England - National Lottery Project Grant	43,508	15,000
Tower Hamlets Council - Covid 19	-	30,532
The Elephant Trust	-	2,000
Greater London Authority - Royal Docks Internship Programme	10,343	-
A New Direction	2,500	-
	56,351	47,532

4.   CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 5) £	Totals £
Programme and Studios	666,265	88,695	754,960

5.   SUPPORT COSTS

	Management £	Finance £	Governance costs £	Totals £
Programme and Studios	86,054	150	2,491	88,695

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

Management

	Period 1.1.22 to 31.3.23 Programme and Studios £	Year ended 31.12.21 Total activities £
Wages	38,221	32,629
Internet	9,056	6,293
Postage and stationery	1,218	2,002
Staff training	783	1,420
Subscriptions and IT	3,834	2,868
Travel & hospitality	9,830	2,778
Depreciation of tangible and heritage assets	23,112	2,317
	86,054	50,307

Finance

	Period 1.1.22 to 31.3.23 Programme and Studios £	Year ended 31.12.21 Total activities £
Bank charges	150	23

5.   SUPPORT COSTS - continued
Governance costs

	Period 1.1.22 to 31.3.23 Programme and Studios £	Year ended 31.12.21 Total activities £
Accountancy and consultancy	2,491	2,188

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 2022/23, 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 2023 (2021: nil).

7.   STAFF COSTS

	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Wages and salaries	103,522	64,764
	103,522	64,764

Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £50,962 in 2022/23 (2021: £32,629).

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

	Period 1.1.22 to 31.3.23	Year ended 31.12.21
Administration	1	1
Charitable activities	3	2
	4	3

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

8.   COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2020

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	101,951	-	101,951
Charitable activities			
Programme and Studios	465,178	17,000	482,178
Total	567,129	17,000	584,129
EXPENDITURE ON			
Charitable activities			
Programme and Studios	498,816	21,404	520,220
NET INCOME/(EXPENDITURE)	68,313	(4,404)	63,909
RECONCILIATION OF FUNDS			
Total funds brought forward	116,721	4,404	121,125
TOTAL FUNDS CARRIED FORWARD	185,034	-	185,034

9.   TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
COST				
At 1 January 2022	14,676	3,123	897	18,696
Additions	-	44,152	34	44,186
At 31 March 2023	14,676	47,275	931	62,882
DEPRECIATION				
At 1 January 2022	13,607	3,123	759	17,489
Charge for year	919	22,076	117	23,112
At 31 March 2023	14,526	25,199	876	40,601
NET BOOK VALUE				
At 31 March 2023	150	22,076	55	22,281
At 31 December 2021	1,069	-	138	1,207

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2021 £
Trade debtors	75,147	34,511
Prepayments and accrued income	-	1,500
	75,147	36,011

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2021 £
Trade creditors	865	358
Studio holders deposits	117,949	67,620
Accruals and deferred income	18,448	1,685
	137,262	69,663

Studio holders deposits have increased year on year due to the opening of a new site resulting in an increase in deposits held.

	2023 £	2021 £
Brought forward	-	-
Amount released to incoming resources	-	-
Amount deferred in year	16,696	-
Carried forward	16,696	-

Deferred income represents studio rents received in advance.

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2023 Total funds £	2021 Total funds £
Fixed assets	22,281	-	22,281	1,207
Current assets	320,068	-	320,068	253,490
Current liabilities	(137,262)	-	(137,262)	(69,663)
	205,087	-	205,087	185,034

13. MOVEMENT IN FUNDS

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

13. MOVEMENT IN FUNDS - continued

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

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

Comparatives for movement in funds

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

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	567,129	(498,816)	68,313
Restricted funds			
ACE Arts Council England - National Lottery Project Grant	15,000	(15,000)	-
Power Play exhibition	-	(4,404)	(4,404)
The Elephant Trust	2,000	(2,000)	-
	17,000	(21,404)	(4,404)
TOTAL FUNDS	584,129	(520,220)	63,909

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE PERIOD 1 JANUARY 2022 TO 31 MARCH 2023

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 An initiative that gives local young people the opportunity to work with
Programme   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

14.   RELATED PARTY DISCLOSURES

No trustee was paid for their function as trustee

Hajnalka Semsei who was a trustee of Arebyte during the year is an owner-director of Arbeit Project
Ltd, a studio provider operating in London. Trustees have put in place the right measures to deal with
any conflict or interest that may arise between the limited company and the charity in relation to the
studio provision operations

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

	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Net income for the reporting period (as per the Statement of Financial Activities)	20,053	63,909
Adjustments for:		
Depreciation charges	23,112	2,317
(Increase)/decrease in debtors	(39,136)	22
Increase in creditors	67,599	126
Net cash provided by operations	71,628	66,374

16.   ANALYSIS OF CHANGES IN NET FUNDS

	At 1.1.22 £	Cash flow £	At 31.3.23 £
Net cash			
Cash at bank	217,479	27,442	244,921
	217,479	27,442	244,921
Total	217,479	27,442	244,921