



arebyte

REPORT OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2019  
FOR  
AREBYTE

**AREBYTE**

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FOR THE YEAR ENDED 31 DECEMBER 2019**

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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2019

The trustees present their report with the financial statements of the charity for the year ended 31 December 2019. The trustees have adopted the provisions of 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).

The trustees of arebyte 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.

### OBJECTIVES AND ACTIVITIES

#### Objectives and aims

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.**

### I. AREBYTE OVERVIEW

arebyte is a London-based organisation which brings innovative perspectives to art through new technologies by supporting artists working across digital and emerging artforms.

Operating as a studio provider throughout London, arebyte channels its income from the studio lettings into its arts programme to deliver a year-round art programme with free entry to events and exhibitions, with the support of additional private and public funders.

#### a) arebyte Gallery

At the forefront of today's digital art scene, arebyte Gallery offers an inspiring place to explore emerging media art.

Following in the long tradition of artists experimentation with new technologies, the London-based gallery has led a pioneering art programme since 2013, to much acclaim. From web-based work to multimedia installations including Virtual/Augmented Reality, Artificial Intelligence, Computer Generated Images and 3D printing, the gallery invites multiple voices in digital culture from emerging, as well as more established artists, across the UK and internationally.

Through supporting artists in their professional and artistic development, arebyte informs the future legacy of emerging media artforms and allows artists to push their practice with producing new works in these disciplines.

#### b) arebyte Studios

arebyte Studios provides affordable workspace to artists, makers and creatives in London from jewellery, graphic design, fine art, animation, fashion, photography, architecture, ceramic, craft and other tech or creative industries.

With sites combining hot-desking with shared, semi-open or self-contained units, arebyte Studios creates dynamic working environments tailored to the practice of each tenant. Workspaces offered to creative businesses cross-subsidise artist studios, and enables the formation of a network to best support interdisciplinary production, blending expertise across fields.

## **OBJECTIVES AND ACTIVITIES**

### **Public benefit**

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities. The trustees refer to public benefit throughout this report.

## ACHIEVEMENT AND PERFORMANCE

### Charitable activities

#### I. ART PROGRAMME

Arebyte's 2019 programme Home reflected upon notions of housing and redevelopment, the dislocation of marginalised bodies, new ecologies for future ways of living and the relinquishing of control of such futures back to nature. Continuing on from arebyte's 2018 theme Islands, Home extended to the peripheries and becomes more personal; home is relational, emotive, nostalgic and warm, but it's also impossible, scary and unstable. The artists confronted and collapsed the limits of what these situations mean in our present, our future and our online homes.

##### 1. Re-Figure Ground (18 Jan - 16 Mar)

Curated by Kelani Nicole of TRANSFER with works by Alan Warburton, Amina Ross, Carla Gannis, Claudia Hart, Eva Paparmargariti, La Turbo Avedon, Lorna Mills, Morehshin Allahyari, Pussykrew, Sabrina Ratte and Snow Yunxue Fu, this show proposed a softening - opening up an alternative view to the ideologies of Silicon Valley.

The multimedia installation allowed the virtual space to be inhabited with queer bodies and cultural identity to be reclaimed through subversive uses of technology.



Installation view of *Re-Figure Ground*, Pussykrew 2019, arebyte Gallery, London. Image. Christopher MacInnes.

#### Associated events:

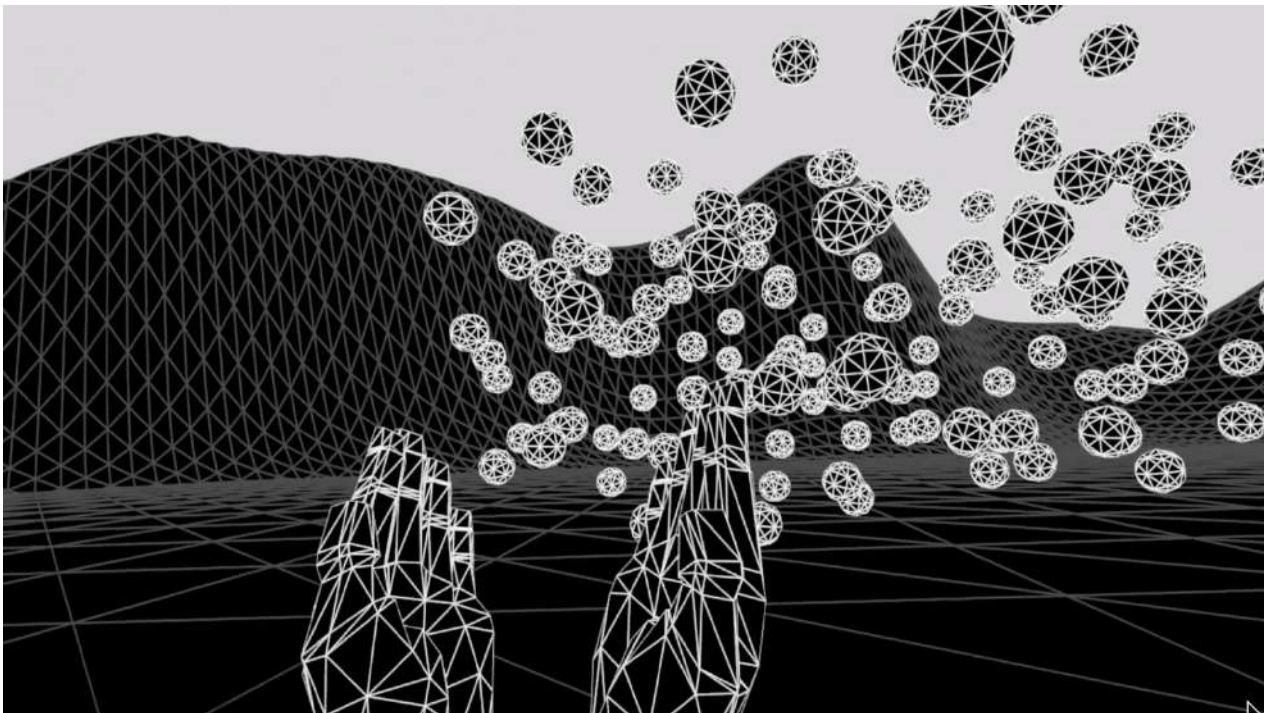
- 23 Feb: Digital Art Club: Make your own avatar, animation workshop with Tim Allen
- 9 Mar: Virtually Malleable: Breaking Photorealism with Blender' workshop with Shinji Toya and Marc Blazel.
- 16 Mar: curated tour by Kelani Nichole

## 2. The Realm (20 March 2019)

Initiated and led by artist Heather Barnett (University of the Arts London), The Realm team comprises of technology company Tengio, artists Andy Lomas and Heloise Tunstall- Behrens, and arebyte gallery, with scientific input from the SHOAL group (Swansea University) and the Kampff Lab (University College London). The Realm combines visual art and computational design with behavioural science to create aesthetic and immersive collective encounters. Through Virtual Reality technologies, participants interacted with imaginary biological creatures, whose individual and collective actions are driven by player interactions, interconnecting to create a dynamic co-evolving system, affected by bodily gestures, sounds and social signals.

The Realm invited people to test the work-in-progress prototype in a drop-in sessions and give feedback, from people with a range of prior VR experience, people who have never experienced virtual reality, to novice users. Inspired by the coordinated motion of animal groups, The testing session lasted 15 minutes and have been video recorded for internal use to better understand how people experience it. Data collected have provided valuable user responses and fed into the further development of the project.

The Realm was funded by Audience of the Future Challenge from Immerse UK.



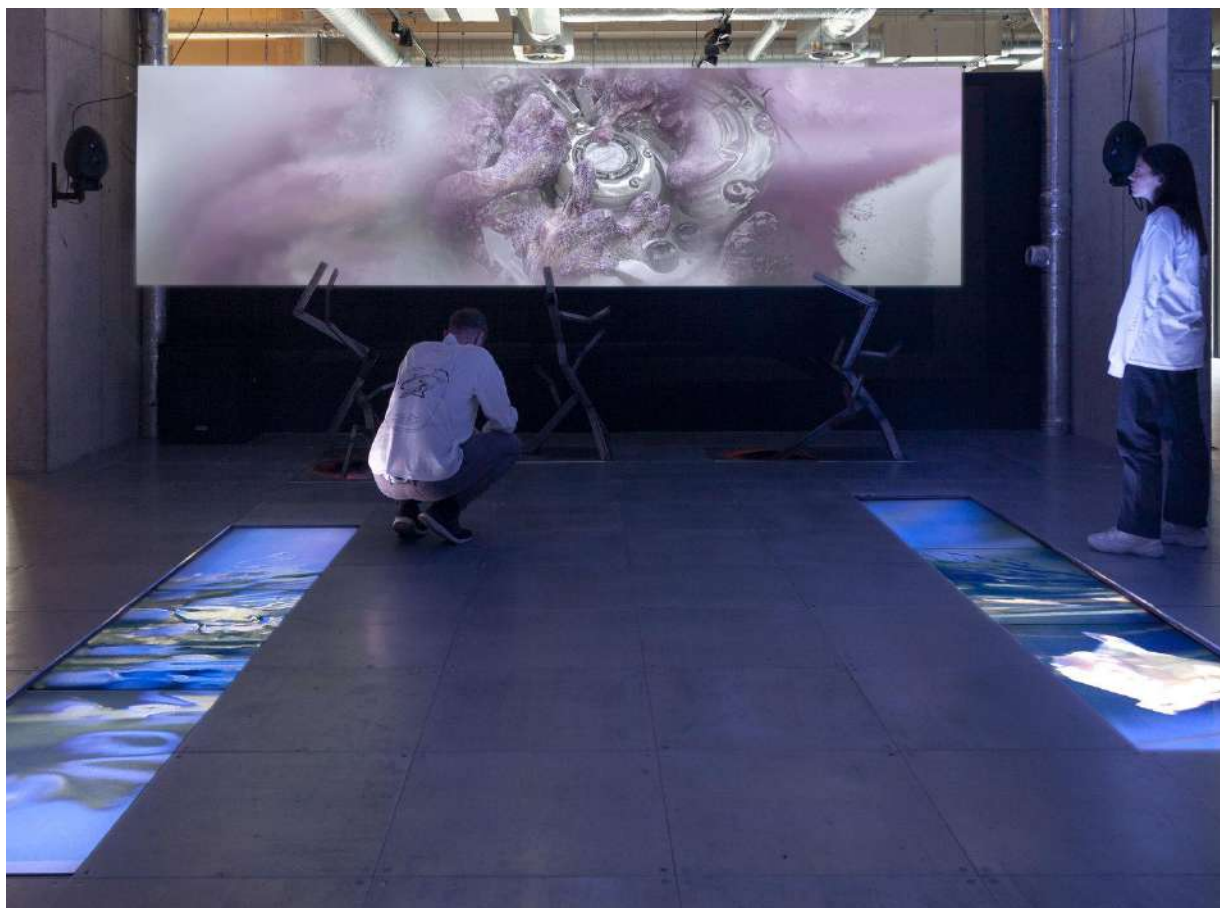
Still from video, The Realm, 2019.

Associated events:

- 20 Mar: User testing drop in sessions

### 3. Swamp Protocol (29 March - 13 April)

Swamp Protocol is a protean compression of data by 18 artists working across digital media, installation, performance, machine learning, music, film and poetry. Guest curated by Most Dismal Swamp (Dane Sutherland) and featuring works by David Atlas, Iain Ball, Lara Joy Evans, Samuel Capps, Holly Childs, Lea Collet and Marios Stamatis, core.pan, Porpentine Charity Heartscape, Marija Bozinovska Jones with MJB Wetware, Will Kendrick, Rachel McRae, Benoit Me?nard, Sarah Montet, Anni No?ps, Eva Papamargariti, Jakob Kudsk Steensen, Viktor Timofeev, Kyle Zeto Thorne, Artists' works were remixed and presented as a site-specific film installation including a spatial 8-channel sound work by producer and genre fluid DJ Anni No?ps.



Installation view of *Swamp Protocol*, 2019, arebyte Gallery, London. Image: Christopher MacInnes

#### Associated events:

- 6 Apr: Digital Art Club: Make and animate your own slime, slime workshop with Rebecca Edward and Marc Blazel.



#### 4. World Capital (26 Apr - 18 May)

World Capital, a new installation by Felicity Hammond. Conversations about the homogenisation of the built environment have taken many forms. From Walter Benjamin's writings about the effect of capitalism on nineteenth century Paris, to Ian Nairn's scathing review of the growing ubiquity of town planning, the crisis surrounding urban identity has been and will continue to be widely contested. In World Capital the conversation turned towards the way that digital technologies have influenced the global image of the city. Offering a commentary on the role that the computer generated architectural proposition plays in the increasing uniformity of the urban realm, the work outlines the ways in which the proliferation of the virtual world has contributed to urban indifference.



Installation view of *World Capital*, Felicity Hammond, 2019, arebyte Gallery, London. Image: Felicity Hammond

##### Associated events:

- 10 May: Panel discussion with Clare Melhuish, Monica Degen, and Adam Brown
- 11 May: Urban Collage: Reading and Writing Group with Felicity Hammond
- 18 May: Walking tour with Debbie Kent and Felicity Hammond
- 18 May: Digital Art Club: Build your own Capital, 3D modelling workshop on iconic buildings with Kate Outten and Rebecca Edwards



## 5. Unsound : Undead (25 May - 15 Jun 2019)

*Unsound : Undead* brought together AUDINT's research into the peripheries of audition as explored in their edited collection *Unsound:Undead* (Urbanomic Press April 2019). From high frequency crowd control systems, whispering windows, and directional ultrasound technology to haptic feedback devices using vibration within immersive VR, the parameters of the sonic are constantly re-engineered. AUDINT refers to such augmentations, which extend audition to encompass the imperceptible and the not-yet or no-longer audible, as unsound. The notion of undead, for them, is a cipher, constantly recrypted by socio-economic, political, aesthetic, techno-scientific, juridical, and other forces. The work encompassed video works, a sculptural piece and a sonic environment with projections.



Installation view of *Unsound : Undead*, Audint, 2019, arebyte Gallery, London. Image: Toby Heys

Associated events:

- 8 Jun: Digital Art Club: Improvise Freely, improvised music workshop with Tasos Stamou

## 6. Satellite Devotion (2 Jul-24 Aug 2019)

This exhibition inaugurates Tabita Rezaire's Center for Moon Studies and Practices, an ever-evolving anchor for Moon knowledge to understand and experience the vastness of her influence. In a quest to share Moon wisdoms across time and space, a 12 video-channel dome presents a constellation of Moon teachings from a shaman in the Amazonian forest; a traditional herbalist in Democratic Republic of the Congo; an astrophysicist in Guyana; the chief of the Druids and a South African yogi amongst others.



Installation view of *Satellite Devotion*, Tabita Rezaire, 2019, arebyte Gallery, London. Image: Christopher MacInnes

### Associated events:

- 2 Jul: soft drinks by artist Inês Neto dos Santos for the opening event of the installation. Inspired by New Moon energy and symbolism designed to leave you feeling relaxed while generating focus and awareness in the body
- 16 & 17 Jul: Full Moon Blessing by Gold Akanbi
- 20 Jul: Digital Youth Club: Moon Landing Anniversary green screen photoshoot with Isaac Kariuki

## 7. Seeing I (2-9 Sept 2019)

Seeing I is a psychological art experiment that examines the implications of surveillance technologies on our experience, and questions how much of the individual is an inherent personality and how large a portion of the individual is conditioned through a cultural identity.

Seeing I took place as a residency and trial run exhibition at Ars Electronica Festival, 2019. For seven consecutive days, Mark Farid has been living in the exhibition space. In the morning he put on a virtual reality headset and watched the first person point-of-view perspective of seven different people (the 'Other'), from the moment they got out of bed in the morning, to the moment they went to sleep in the evening.

Seeing I has been conceived and produced by artist Mark Farid and is commissioned by arebyte Gallery in partnership with Sundance Institute, The Mindfulness Centre of Excellence, Ravensbourne University and Imagine Science Film Festival.



Installation view of *Seeing I*, Mark Farid, 2019, Ars Electronica, Linz. Image: Milla Lewis

### Associated events:

- 5 Sep: Panel discussion: Theatre in the Digital Age
- 9 Sep: Open conversation between Mark Farid and Dr. Tamara Russell.



## 8. The Underlying (20 Sept - 16 Nov 2019)

The Underlying is a new body of work by London based artist Ami Clarke, including *Derivative* (Virtual Reality), *Lag Lag Lag* (video interface with live sentiment analysis) and *The Prosthetics* (prosthetic optics, blown glass). Working with former derivatives trader Jennifer Elvidge and programmer Rob Prouse, Clarke's video work utilises live sentiment analysis of online news production and social media, relating to BPA's (Bisphenol A\*) to consider how surveillance, rather than a rogue element of capitalism, enmeshes with the effects of market forces upon the environment, happening at a molecular level. Her VR work draws from the popular imaginary of film productions such as *Mars*, and *Bladerunner 2049*, but located amongst the City of London's financial district.



Installation view of *The Underlying*, Amy Clarke, 2019, arebyte Gallery, London. Image: Christopher MacInnes

### Associated events:

- 19 Oct - Post-capitalist Ecologies: A panel discussion part of Art Licks Weekend 2019 with Ami Clarke, Diann Bauer, and Arun Saldanha
- 26 Oct & 9 Nov - The Underlying artist talk and exhibition tour: an informal discussion with Ami Clarke
- 21 & 22 Sept - Digital Art Club - Augmented Reality sculptures by Studios Above and Below: Children hunt for found objects to use in the creation of digital sculptures placed around London City Island as an invisible sculpture trail.

## 9. hotel generation (15 May 2019-11 Jan 2020)

Arebyte UK wide young artist development programme mentors each year four shortlisted digital artists from outside of London selected through an open call.

Responding to the lack of existing support for young artists during the critical and unproven early stages of establishing a career in the arts, hotel generation gives recent graduates in digital art the opportunity of first hand experience of exhibiting in a funded solo exhibition and equips them with the skills to manage sustainable careers.

The skills-focused programme includes personalised development planning and business support as well as critique of their work. We expect participants to gain the professional ability to approach a public gallery to develop a proposal, produce works against a timeline and budget, realise their ideas in a concise manner, learn how to successfully promote their own work and generate new interest around their practice through events and outreach.

2019 shortlisted candidates were Henry Driver (Norwich), Sarah Selby (Bristol), Jacob Bolton (Liverpool), Isabell Bolt (Manchester). In August 2019, the final selected participant Sarah Selby was selected by a judging panel comprised of Alan Warburton (multi-disciplinary artist based in London), new media specialist David Gryn (Director and Founder of daata editions), digital art curator Kelani Nichole (Director and founder of TRANSFER Gallery, NY), Beryl Graham (Course Leader / Prof. of New Media Art, University of Sunderland) and Irini Papadimitriou (Creative Director of Future Everything) to be on the panel of judges.

Raised By Google (6 Dec -11 Jan) by artist Sarah Selby explored the impacts of current data practices on our seemingly autonomous lives, investigating to what degree our opportunities and experiences are influenced by the underlying systems of a data-driven society.



Still from video of *Raised by Google*, Sarah Selby, 2019. Image: Paul Chapelier

## Associated events:

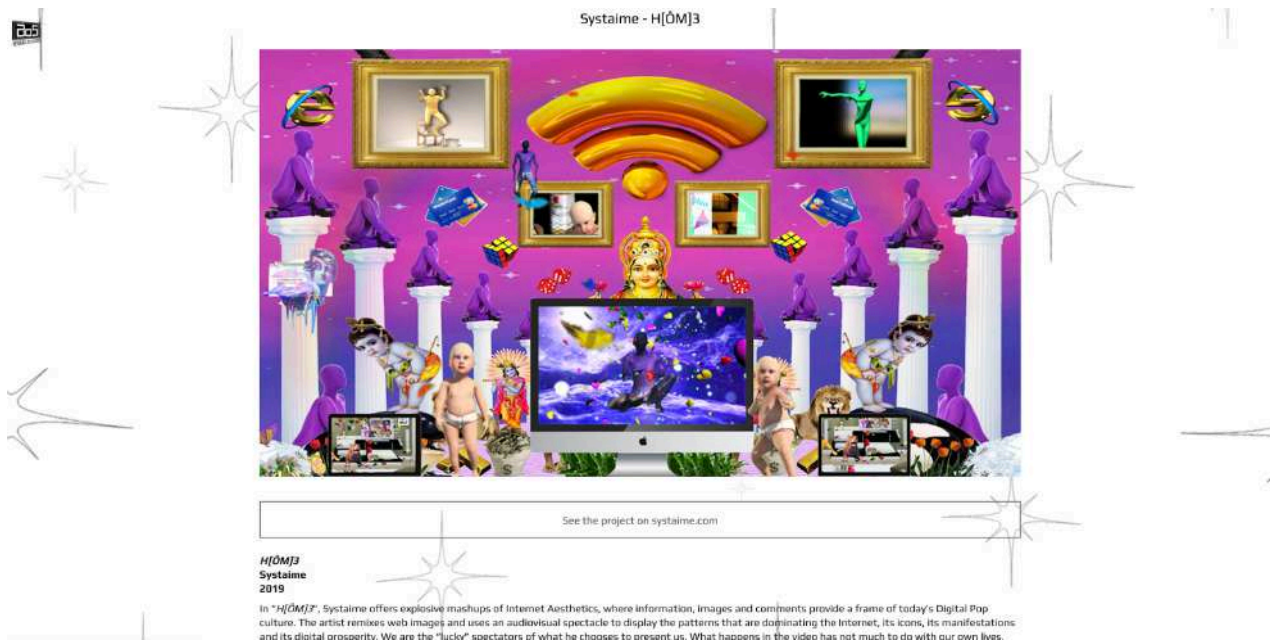
- 14 Dec, Digital Art Club - Cookie Monster workshop : For children aged 7-12, this interactive workshop will explore different types of internet cookies and how we can manage them to protect our privacy online.
- 14 Dec, Workshop - Psychographic profiling and targeting: Participants are invited to create their own psychographic profiles using Cambridge University's Psychometrics Centre's 'Apply Magic Sauce' app.
- 11 Jan, Sarah Selby in a discussion around the impact of behavioural targeting on democracy, diversity and autonomy with Ves Popov, Lauri Love, Kadine James and Rod Dickenson.

**10. AOS (22 Feb - 31 Dec 2019)**

AOS is a platform dedicated to artist videos, multimedia experiences and curatorial interventions utilising digital formats to address current political, economic and theoretical discussion, viewable 24/7 both online and via a screen in the gallery window of arebyte Gallery. AOS invites web-based artists, digital artists and curators from around the world to experiment with new forms of creating, curating and presenting online art, allowing for more artists to disseminate their work to a greater audience internationally.

By guest curators: The strand by guest curators invites art space and curators from abroad to experiment with new forms of curating online art.

- David Quiles Guillo, founder and director of the Wrong Biennale presented works by Yoshi Sodeka, Michaël Borrás A.K.A Systaime, Clusterduck, Mit Borrás, Mario Santamaria and Ben Grosser.



Systaime - HOME - presentation for AOS

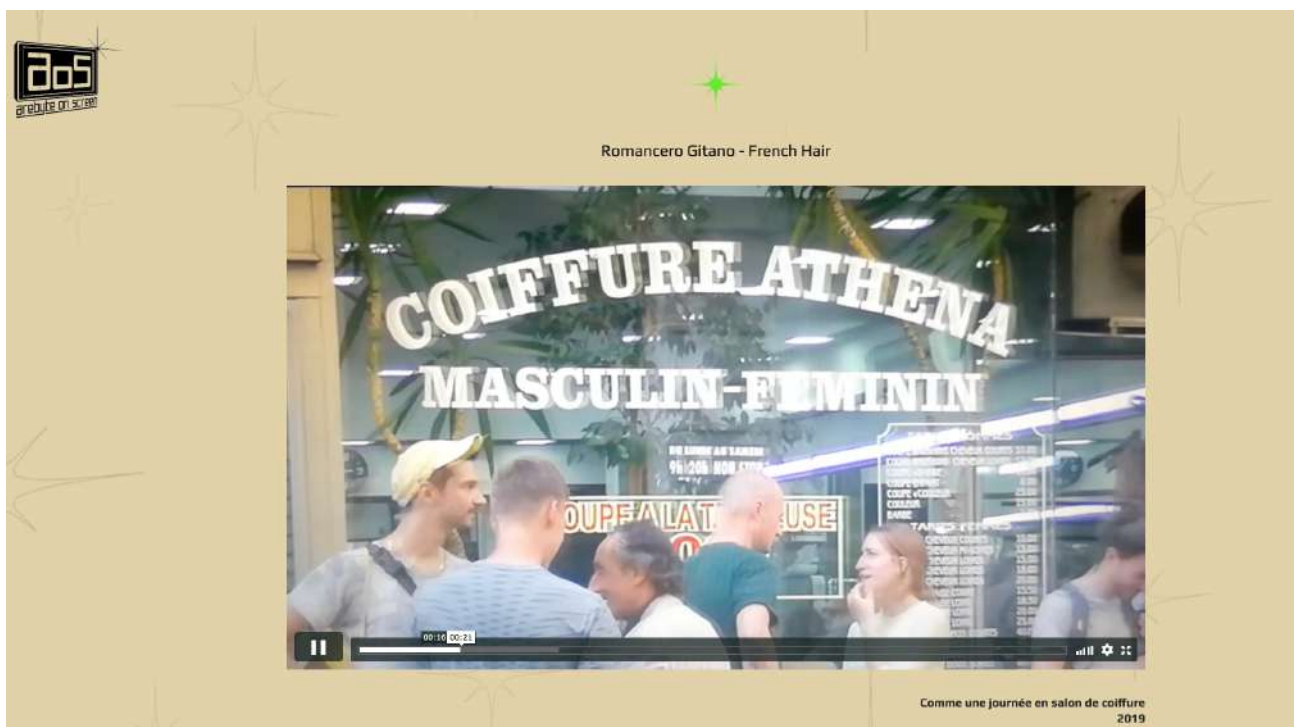


- Green Cube Gallery (works by JODI)



JODI – presentation for AOS

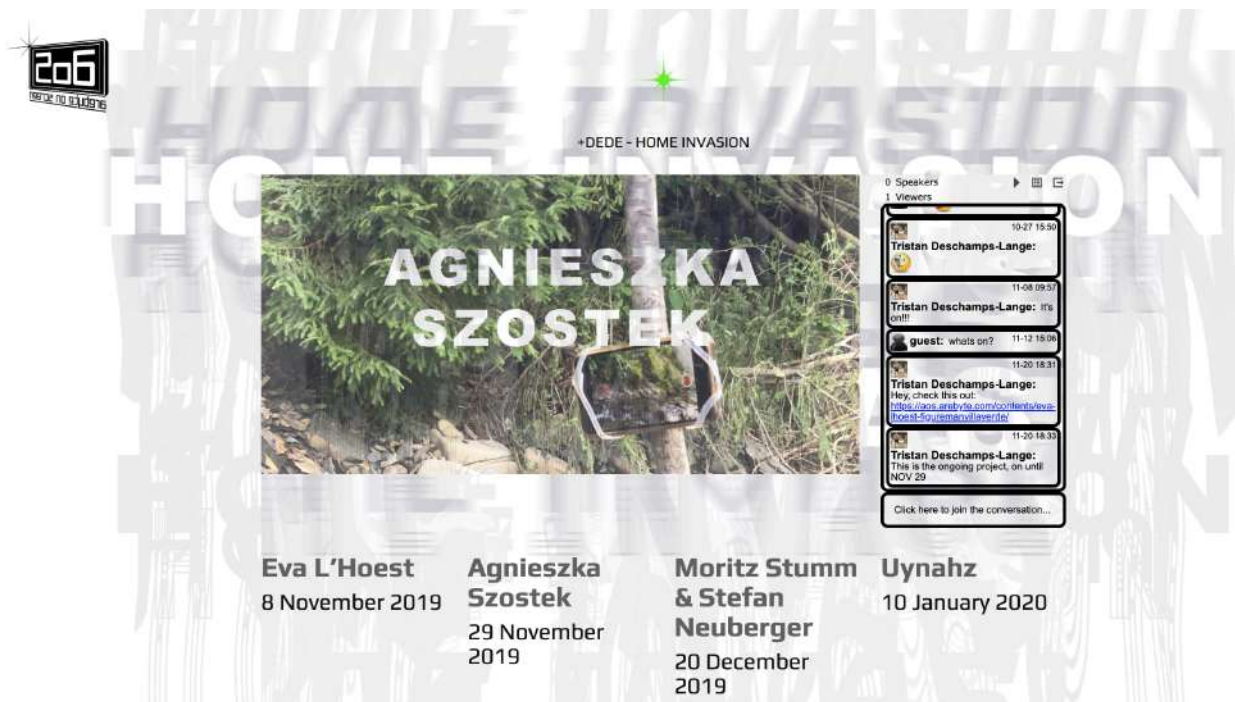
- Atelier Sumo presented works by Benjamin Collet, Alain Barthelemy, Marc Etienne, Pierre Gagnard, Marie Grimal, Hele?ne Hulak et Guillaume Seyller, Christopher MacInnes, Camille Soulat, Laure Rogemond and Len Acker.



French Hair physical event in Marseille with all artists and robes



- +DEDE presented works by Uynahz, Moritz Stumm & Stefan Neuberger, Agnieszka Szostek and Eva L'Hoest.



+DEDE four artists and AOS homepage, with live embedded chat room

- By artists: by artists creates an endless chain of works from around the world led by artists.

- Jan Robert Leegte, Lorna Mills, Faith Holland, Ad Minoliti, Gaby Cepeda, Liz Mputu, Wilf Speller, Jemma Egan, Isabella McEvoy, Natalie Price Hafslund, Simen Musaeus, Hans Henning Korb, Leon Eixenberger, Kumbirai Mukambe, Danielle Braithwaite Shirley, Ebun Sodipo, Shinji Toya, Juan Covelli, Sebastian Mira

By arebyte: by arebyte broadcasts talks and interviews related to the physical shows of the art programme.

- Talks by Wade Wallerstein
- Interview of Carla Gannis
- Interview of Alan Warburton
- Interviews hotel generation candidates
- Interview of Felicity Hammond
- Interview of Liliana Farber
- Online talk between Sarah Selby, artist Annemiek Höcker and curator Rebecca Edwards

#### a) List of artists involved in the 2019 Art Programme

##### Artists

Alan Warburton (UK)	Snow Yunxue Fu (CN)	core.pan (FR/CZ)
Amina Ross (US)	Heather Barnett (UK)	Porpentine Charity Heartscape (US)
Carla Gannis (US)	Andy Lomas (UK)	Marija Bozinovska Jones (MK)
Claudia Hart (US)	Heloise Tunstall- Behrens (UK)	Will Kendrick (UK)
Eva Paparmargariti (GR)	David Atlas (US)	Rachel McRae (CA)
La Turbo Avedon (Avatar)	Lara Joy Evans (GR)	Benoit Me?nard (FR)
Lorna Mills (CA)	Samuel Capps (UK)	Sarah Montet (FR)
Morehshin Allahyari (IR)	Holly Childs (AU)	Anni No?ps (NL)
Pussykrew (PL)	Lea Collet (FR)	Jakob Kudsk Steensen (DK)
Sabrina Ratte (CA)	Marios Stamatis (GR)	Viktor Timofeev (LV)

Kyle Zeto Thorne (GR)  
Felicity Hammond (UK)  
Steve Goodman (UK)  
Iain Ball (UK)  
Eleni Ikoniadou (GR)  
Toby Heys (UK)  
Patrick Defasten (CA)  
Krystian Griffiths (UK)  
Anthony Yannick (FR)  
Jamie Lee Wainman (UK)  
Brett Turner (UK)  
Katerina Athanasopoulou (GR)  
Savvas Metaxas (GR)

Tabita Rezaire (FR)  
Mark Farid (UK)  
Ami Clarke (UK)  
Henry Driver (UK)  
Sarah Selby (UK)  
Jacob Bolton (UK)  
Isabelle Bolt (UK)  
Jan Robert Leegte (NL)  
Faith Holland (US)  
Ad Minoliti (AR)  
Gaby Cepeda (MX)  
Liz Mputu (CG/US)  
Wilf Speller (UK)

Jemma Egan (UK)  
Isabella McEvoy (UK)  
Natalie Price Hafslund (NO)  
Simen Musaeus (NL)  
Hans Henning Korb (GE)  
Leon Eixenberger (GE)  
Kumbirai Mukambe (ZW/UK)  
Danielle Braithwaithe Shirley (UK)  
Ebun Sodipo (NG/UK)  
Shinji Toya (JP/UK)  
Juan Covelli (CO)  
Sebastian Mira (CO)

## Guest Curators

Kelani Nichole (Transfer Gallery, US)  
Dane Sutherland (Most Dismal Swamp, UK)  
David Quiles Guillo (The Wrong Biennale)  
Guido Segni (Green Cube Gallery, online/nomadic/ IT)  
Benjamin Collet (Atelier Sumo, FR)  
Alain Barthelemy (Atelier Sumo, FR)  
Tristan Deschamps (+DEDE, GE)  
Flavio Degen (+DEDE, GE)  
Toby Heys (UK)  
Steve Goodman (UK)  
Eleni Ikoniadou (UK)

## d) Audiences and press coverage

In 2019, the great turnout and the increasing interest in arebyte's work from artists and leading figures in the digital art sector demonstrated the continuous need for a digital art gallery in London to represent and collaborate with emerging as well as more established artists who work in augmented/virtual reality, computer generated images and artificial intelligence.

With an interdisciplinary and educational approach to its programme, arebyte draws in new audiences across diverse segments such as art, technology, social sciences and the broader creative industries. Through its series of participatory events and curated tours arebyte has invited audiences to participate in an evening of food experience, video games, animation workshop, shaping up new forms of participatory models that develops a diverse art community.

In 2019, 10,082 visitors came to the gallery and arebyte reached 102,385 views online from around the world.

arebyte received a large and positive press coverage in 2019, raising greater awareness of the gallery on the local, national and international art scene and featured in a range of online and printed press. The exhibitions were listed on New Exhibitions, Art Rabbit, Rhizome, Whitechapel Gallery's First Thursdays and AQNB, among many others. arebyte's exhibitions have been positively reviewed in, Time Out, Tank, Furtherfield, Imperica and Icon Eye Magazine.

**FINANCIAL REVIEW****Financial position**

The charity's financial year ran from the 1 January to 31 December 2019, during which arebyte achieved a net income of £70,688 (2018: net expenditure £10,972) and net current assets of £82,100 (2018: £11,081). The charity's total income was £436,680 (2018: £274,119) and total expenditure was £365,992 (2018: £285,091).

arebyte received donations and grants of £84,400 all of which was restricted with details in note 3 of the account.

**Reserves policy**

The charity's reserve policy is to attempt to ensure that there are sufficient funds available to meet the anticipated expenditure requirements for a minimum period of 3 months.

The charity's engagement in affordable studio and workspace lettings aims to support the accumulation of this level of reserves over time. For this purpose, the trustees have increased the footage of lettings space across other affordable properties in Greater London and will be able to accommodate greater contributions toward building up the required reserves.

At the end of the 2019 financial year, the reserve level amounted to £86,236.

**STRUCTURE, GOVERNANCE AND MANAGEMENT****Governing document**

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

**Charity constitution**

arebyte was formally registered with the Charity Commission on 18 May 2016 as a charitable incorporated organisation (CIO). The charity is governed by its constitution, which consists of the 'foundation model' memorandum and articles of association offered by the Charity Commission.

**STRUCTURE, GOVERNANCE AND MANAGEMENT****Recruitment and appointment of new trustees**

The members of the Board are the trustees of the charity under charity law. They are the only voting members. Each trustee was 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 if available, also with a copy of the latest Trustees' Annual Report and statement of accounts.

**REFERENCE AND ADMINISTRATIVE DETAILS****Registered Charity number**

1167185

**Principal address**

Java House  
7 Botanic Square  
London City Island  
London  
E14 0LG

**Trustees**

H Semsei  
N Vardi  
J Jona  
A Marques  
G Armitage

**Independent Examiner**

P J Underwood, FCCA  
Morris Crocker  
Chartered Accountants  
Station House  
North Street  
Havant  
Hampshire  
PO9 1QU

**Bankers**

HSBC Bank plc  
465 Bethnal Green Road  
Bethnal Green  
London  
E2 9QW

PayPal (Europe)  
S.a.r.l. et Cie S.C.A  
22-24 Boulevard Royal  
L-2449  
Luxembourg

Approved by order of the board of trustees on .....11 May 2020..... and signed on its behalf by:



N Vardi - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
AREBYTE****Independent examiner's report to the trustees of Arebyte**

I report to the charity trustees on my examination of the accounts of Arebyte (the Trust) for the year ended 31 December 2019.

**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 \_ 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.



P J Underwood, FCCA  
Morris Crocker  
Chartered Accountants  
Station House  
North Street  
Havant  
Hampshire  
PO9 1QU

Date: 28 July 2020 .....

**TESTATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 DECEMBER 2019**

	Notes	Unrestricted fund £	Restricted funds £	2019 Total funds £	2018 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	83,251	-	83,251	37,319
<b>Charitable activities</b>					
Gallery and studio provision	3	351,955	39,400	391,355	236,800
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Total</b>		435,206	39,400	474,606	274,119
 <b>EXPENDITURE ON</b>					
<b>Charitable activities</b>					
Gallery and studio provision	4	364,518	39,400	403,918	285,091
		<hr/>	<hr/>	<hr/>	<hr/>
<b>NET INCOME/(EXPENDITURE)</b>		70,688	-	70,688	(10,972)
 <b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		15,548	-	15,548	26,520
		<hr/>	<hr/>	<hr/>	<hr/>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u>86,236</u>	<u>-</u>	<u>86,236</u>	<u>15,548</u>



**BALANCE SHEET 31 DECEMBER 2019**

	Notes	2019 £	2018 £
<b>FIXED ASSETS</b>			
Tangible assets	9	4,136	4,467
<b>CURRENT ASSETS</b>			
Debtors	10	4,893	8,195
Cash at bank		<u>137,556</u>	<u>40,282</u>
		142,449	48,477
<b>CREDITORS</b>			
Amounts falling due within one year	11	(60,349)	(37,396)
<b>NET CURRENT ASSETS</b>		<u>82,100</u>	<u>11,081</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>86,236</u>	<u>15,548</u>
<b>NET ASSETS</b>		<u>86,236</u>	<u>15,548</u>
<b>FUNDS</b>	13		
Unrestricted funds		<u>86,236</u>	<u>15,548</u>
<b>TOTAL FUNDS</b>		<u>86,236</u>	<u>15,548</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 11 May 2020 and were signed on its behalf by:

  
 .....  
 N Vardi - Trustee

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019****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.

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**2. DONATIONS AND LEGACIES**

	2019 £	2018 £
Donations	<u>83,251</u>	<u>37,319</u>

During the year donations in kind were received from Ballymore for rent and service charges totalling £37,926 (2018: £37,319), Grosvenor Estate totalling £45,000 (2018: Nil) and other small donations totalling £290 (2018: Nil).

**3. INCOME FROM CHARITABLE ACTIVITIES**

	Activity	2019 £	2018 £
Grants	Gallery and studio provision	39,400	15,750
Curatorial income	Gallery and studio provision	1,600	4,500
Ticket sales	Gallery and studio provision	(28)	155
Art sales	Gallery and studio provision	850	800
Studio rental income	Gallery and studio provision	335,910	200,288
Venue hire income	Gallery and studio provision	<u>13,623</u>	<u>15,307</u>
		<u>391,355</u>	<u>236,800</u>

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

	2019 £	2018 £
ACE Arts Council England	39,000	15,000
Diversity Art Forum	400	250
Israeli Embassy	<u>-</u>	<u>500</u>
	<u>39,400</u>	<u>15,750</u>

**4. CHARITABLE ACTIVITIES COSTS**

	Direct Costs £	Support costs (see note 5) £	Totals £
Gallery and studio provision	<u>355,081</u>	<u>48,837</u>	<u>403,918</u>

**5. SUPPORT COSTS**

	Management £	Finance £	Governance costs £	Totals £
Gallery and studio provision	<u>41,615</u>	<u>27</u>	<u>7,195</u>	<u>48,837</u>

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**5. SUPPORT COSTS - continued**

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

**Management**

	2019 Gallery and studio provision £	2018  Total activities £
Wages	23,637	20,366
Internet	4,688	4,097
Postage and stationery	642	418
Advertising & marketing	3,837	5,857
Books	158	1,397
Staff training	689	231
IT Software	1,215	220
Subscriptions	64	456
Travel & hospitality	2,500	1,512
Depreciation of tangible and heritage assets	<u>4,185</u>	<u>3,923</u>
	<u><u>41,615</u></u>	<u><u>38,477</u></u>

**Finance**

	2019 Gallery and studio provision £	2018  Total activities £
Bank charges	<u>27</u>	<u>21</u>

**Governance costs**

	2019 Gallery and studio provision £	2018  Total activities £
Accountancy and consultancy	<u>7,195</u>	<u>1,800</u>

**6. TRUSTEES' REMUNERATION AND BENEFITS**

In terms of remuneration of trustees, the charity uses as basis for its governance the model constitution provided by the Charity Commission, specifically clause 6. Of the charity trustees in 2019, one trustee was compensated for their services during the financial year, which means in reference to clause 6.(3)(g) that the majority of the charity trustees then in office were not in receipt of remuneration or payments authorised by clause 6. The trustee Nimrod Vardi was paid £18,420 (2018: £6,000) specifically and exclusively for his extensive managerial attention to the gallery and property operations in this dynamic period of the charity. No trustee was paid for their function as trustee.

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 DECEMBER 2019**

**6. TRUSTEES' REMUNERATION AND BENEFITS - continued**

**Trustees' expenses**

There was an amount of £26 for one trustee's travel expenses paid for the year ended 31 December 2019 (2018: £223).

**7. STAFF COSTS**

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

	2019	2018
Administration	<u>1</u>	<u>1</u>

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

**8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES 2018**

	Unrestricted fund £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	37,319	-	37,319
<b>Charitable activities</b>			
Gallery and studio provision	221,050	15,750	236,800
<b>Total</b>	258,369	15,750	274,119
<b>EXPENDITURE ON</b>			
<b>Charitable activities</b>			
Gallery and studio provision	258,163	26,928	285,091
<b>NET INCOME/(EXPENDITURE)</b>	206	(11,178)	(10,972)
<b>Transfers between funds</b>	(11,178)	11,178	-
<b>Net movement in funds</b>	(10,972)	-	(10,972)
<b>RECONCILIATION OF FUNDS</b>			
<b>Total funds brought forward</b>	26,520	-	26,520
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>15,548</u>	<u>-</u>	<u>15,548</u>

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**9. TANGIBLE FIXED ASSETS**

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
<b>COST</b>				
At 1 January 2019	8,579	2,608	582	11,769
Additions	<u>3,339</u>	<u>515</u>	<u>-</u>	<u>3,854</u>
At 31 December 2019	<u>11,918</u>	<u>3,123</u>	<u>582</u>	<u>15,623</u>
<b>DEPRECIATION</b>				
At 1 January 2019	5,204	1,620	478	7,302
Charge for year	<u>3,040</u>	<u>1,041</u>	<u>104</u>	<u>4,185</u>
At 31 December 2019	<u>8,244</u>	<u>2,661</u>	<u>582</u>	<u>11,487</u>
<b>NET BOOK VALUE</b>				
At 31 December 2019	<u>3,674</u>	<u>462</u>	<u>-</u>	<u>4,136</u>
At 31 December 2018	<u>3,375</u>	<u>988</u>	<u>104</u>	<u>4,467</u>

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

	2019 £	2018 £
Trade debtors	993	-
Prepayments and accrued income	<u>3,900</u>	<u>8,195</u>
	<u>4,893</u>	<u>8,195</u>

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

	2019 £	2018 £
Trade creditors	-	3,373
Other creditors	<u>60,349</u>	<u>34,023</u>
	<u>60,349</u>	<u>37,396</u>

	2019 £	2018 £
Brought forward	1,373	-
Amount released to incoming resources	(1,373)	-
Amount deferred in year	<u>-</u>	<u>1,373</u>
Carried forward	<u>-</u>	<u>1,373</u>

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**12. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

	Unrestricted fund £	Restricted funds £	Total funds £	Total funds £
Fixed assets	4,136	-	4,136	4,467
Current assets	142,449	-	142,449	48,477
Current liabilities	(60,349)	-	(60,349)	(37,396)
	<u>86,236</u>	<u>-</u>	<u>86,236</u>	<u>15,548</u>

**13. MOVEMENT IN FUNDS**

	At 1.1.19 £	Net movement in funds £	At 31.12.19 £
<b>Unrestricted funds</b>			
General fund	15,548	70,688	86,236
	<u>15,548</u>	<u>70,688</u>	<u>86,236</u>
<b>TOTAL FUNDS</b>			
	<u>15,548</u>	<u>70,688</u>	<u>86,236</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	435,206	(364,518)	70,688
<b>Restricted funds</b>			
ACE Arts Council England	39,000	(39,000)	-
Diversity Art Forum	400	(400)	-
	<u>39,400</u>	<u>(39,400)</u>	<u>-</u>
<b>TOTAL FUNDS</b>	<u>474,606</u>	<u>(403,918)</u>	<u>70,688</u>

**Comparatives for movement in funds**

	At 1.1.18 £	Net movement in funds £	Transfers between funds £	At 31.12.18 £
<b>Unrestricted funds</b>				
General fund	26,520	206	(11,178)	15,548
<b>Restricted funds</b>				
ACE Arts Council England	-	(11,178)	11,178	-
	<u>26,520</u>	<u>(10,972)</u>	<u>-</u>	<u>15,548</u>
<b>TOTAL FUNDS</b>				
	<u>26,520</u>	<u>(10,972)</u>	<u>-</u>	<u>15,548</u>



**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**13. MOVEMENT IN FUNDS - continued**

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	258,369	(258,163)	206
<b>Restricted funds</b>			
ACE Arts Council England	15,000	(26,178)	(11,178)
Embassy of Israel	500	(500)	-
Diversity Art Forum	250	(250)	-
	<u>15,750</u>	<u>(26,928)</u>	<u>(11,178)</u>
<b>TOTAL FUNDS</b>	<u>274,119</u>	<u>(285,091)</u>	<u>(10,972)</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.1.18 £	Net movement in funds £	Transfers between funds £	At 31.12.19 £
<b>Unrestricted funds</b>				
General fund	26,520	70,894	(11,178)	86,236
<b>Restricted funds</b>				
ACE Arts Council England	-	(11,178)	11,178	-
	<u>26,520</u>	<u>59,716</u>	<u>-</u>	<u>86,236</u>
<b>TOTAL FUNDS</b>	<u>26,520</u>	<u>59,716</u>	<u>-</u>	<u>86,236</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	693,575	(622,681)	70,894
<b>Restricted funds</b>			
ACE Arts Council England	54,000	(65,178)	(11,178)
Embassy of Israel	500	(500)	-
Diversity Art Forum	650	(650)	-
	<u>55,150</u>	<u>(66,328)</u>	<u>(11,178)</u>
<b>TOTAL FUNDS</b>	<u>748,725</u>	<u>(689,009)</u>	<u>59,716</u>

Ballymore

ACE Arts Council England

Grosvenor Estate

Money for rent and service charges

Restricted financing of Concertina exhibition launching the new gallery

Funding to provide monies for refurbishment

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**14. RELATED PARTY DISCLOSURES**

The charity enjoys a close working relationship with Arbeit Project Ltd, whose two owner-directors Hajnalka Semsei and Nimrod Vardi are trustees of arebyte.

Between August and November 2016, Arbeit Project Ltd provided the charity with a loan of £6,872 for leasehold improvements at Laser House, which was Arebyte's first location for studio and deskpace lettings. The terms of this loan are interest-free and repayable within 90 days after expiration of that lease. At no time were any payments made to or on behalf of Arbeit Project, nor are any such payments due except in regard of the mentioned loan.

The loan of £6,872 was fully reimbursed on 26/01/2019.

The trustee Nimrod Vardi was paid £18,420 (2018: £6,000) specifically and exclusively for his extensive managerial attention to the gallery and property operations in this dynamic period of the charity. No trustee was paid for their function as trustee.