

REGISTERED CHARITY NUMBER: 1167185

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2018
FOR
AREBYTE**

AREBYTE

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FOR THE YEAR ENDED 31 DECEMBER 2018**

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AREBYTE

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2018**

The trustees present their report with the financial statements of the charity for the year ended 31 December 2018. 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 2015).

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.

AREBYTE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

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.

arebyte is a not-for-profit art organisation supporting the development of contemporary artists working across emerging artforms. Through its gallery space for emerging media (arebyte Gallery) and studio sites across London (arebyte Studios), arebyte aims to create thriving environments for creatives to expand on their practices and meet new audiences.

Following in the long tradition of artists experimentation with new technologies, arebyte has led a pioneering art programme in its London gallery 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. arebyte Gallery brings innovative perspectives to art through an interdisciplinary approach at the intersection of new technologies and social sciences.

Channeling its income from the studio lettings into the gallery enables the gallery to commission new work across emerging media, with the additional support of public and private partners, to deliver a year-round art programme with free entry to events and exhibitions.

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 tenants. 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.

arebyte's 2018 art programme ran from February to December. arebyte annually incorporate a newly-commissioned series of solo exhibitions into the programme, to support artists in their professional and artistic development, inform the future legacy of emerging media artforms, and allow artists to push their practice with producing new works in these disciplines. With "hotel generation", arebyte UK-wide young artist development programme mentoring four shortlisted participants from outside of London working across emerging media, the gallery provides non-London university graduates a firsthand experience of exhibiting in a funded solo show and allows them a sense of place in the Capital art scene which can be notoriously difficult to infiltrate.

As part of the commissioned programme, arebyte also invites guest curators to curate group shows at the gallery, as a way to explore new curatorial processes with emerging media work.

In addition to the series of commissions, arebyte host shows that fit in its yearly theme to open up opportunities for London-based artists, collectives and curators to show their work in London. Each artist arebyte collaborated with during the year emphasised the importance of having gained knowledge and experience from the curatorial and financial support provided by the gallery, aiding their further artistic and career development.

In 2018, arebyte engaged thousands of live and online audiences and collaborated with seventy-two artists, five guest curators and over twenty researchers, academics and writers. This enabled arebyte to establish its position in the art sector as a leading art space that opens up new cultural public space for audiences to experience emerging media.

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**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2018**

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.

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

ACHIEVEMENT AND PERFORMANCE

Charitable activities

ART PROGRAMME

a) 2018 Overview

arebyte's 2018 programme themed 'Islands' researched into notions of autonomy, ecology, occupation and colonisation shaped and contained by the nature of islands. Responding to recent socio-political changes, a series of commissioned exhibitions addressed ideas of dislocation and association of space. Launching arebyte Gallery first year at its new location London City Island, 'Islands' has been a key moment in arebyte's artistic development and anchorage in its new home. The theme related to arebyte's new environment and initiated a reflection on the meanings of space. Conceived around ideas of space sharing, it sought dialogues with the gallery's surroundings, the Capital, and the wider contemporary art scene in the UK and abroad.

Islands featured a mix of UK and international artists and guest curators enabling arebyte to contextualise its work internationally, represent multiple voices and gain recognition beyond the London art scene. More established artists assisted the gallery in building links with leading figures in the digital sector and strengthen its profile, benefiting the more emerging artists arebyte that supports.

Each of the exhibition has been accompanied by a publication documenting the projects with commissioned texts from guest writers and an educational programme of talks and workshops led by experts in their field (journalists, historians, scientists, lawyers, academics). arebyte curates an interdisciplinary series of events giving further insights on the relationship between arts and other disciplines, acting as a vehicle for deeper involvement of non-visual art audiences in creative processes.

b) List of artists in 2018

Naama Arad (IL)	Jakob Kudsk Steensen (DK)	Antonia McDonald (GB)
Guy Ben-Ner (IL)	Marie Munk (DK)	Roxman Gatt (GB)
Verity Birt (GB)	Olga Fedorova (RU)	Matthew Darbyshire (GB)
Holly Graham (GB)	Sarah Derat (FR) & Rachel	Lizzie Hughes (GB)
Richard-Forbes Hamilton (GB)	McRae (US)	Sally Labern (GB)
Edgar-Walker (GB)	Stephan Backes (GB)	Maria Paz Garcia (ES)
Gery Georgieva (BG)	Stine Deja (DK)	Louise Long (GB)
Joan Jonas (US)	Yuri Pattison (IE)	Shayna Fonseka (GB)
Terence McCormack (GB)	Ilona Broeselske (NL)	Ruby Rossini (IT)
Hannah Regel (GB)	Nina Coulson (GB)	MustaFa Hulusi (GB)
Mike Seaborne (GB)	Santiago Sierra (ES)	Jon Rafman (CA)
Mediengruppe Bitnik (DE,GB)	Adrian Lee (GB)	Paul Purgas (GB)
Anne De Boer (NL)	Thomson & Craighead (GB)	Shinji Toya (JP)
Bora Akinciturk (TR)	Marcia Farquhar (GB)	Max Colson (GB)
Dominic Dispirito (GB)	London Fieldworks (GB)	Oliver Durcan (GB)
Emma Stern (US)	Theo Ellison (GB)	David Cotterell (GB)
Harm van den Dorpel (NL)	Paula Roush (PT)	Tristan Hessing
Iain Ball (GB)	Theo Turpin (GB)	Jacob Farrell (GB)
Jon Trayner (GB)	Gabriel Markan (IS)	Rasha Kahil (LB)
Christopher Macinnes (GB)	Anna Mikkola (FI)	Flore Nové-Josserand (FR)
Rod Dickinson (GB)	Herdís Stefánsdóttir (IS)	Sorawit Songsataya (NZ)
Inês Dos Santos (GB/PT)	Anna Maggý (IS)	Te Arika Alistair Taniwha
Helen Cox (GB)	Lawrence Lek (GB)	Jaider Esbell (BR)
Doron Altaratz (IL)	Steve Goodman (GB)	Umber Majeed (US)
Saemundur Thor Helgason (IS)	Lucas Odahara (GB)	Muhammad Jabali (DE)
Hawk Björgvinsson (IS)	Jennifer Martin (UK)	Neda Saeedi (IR)

Curators

Chris Rawcliffe (GB/FR)	Daniel Rourke (GB)
Bob Bicknell Knight (GB)	Luiza Prado (BR)
Jon Fawcett (GB)	

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

ACHIEVEMENT AND PERFORMANCE

Charitable activities

c) List of events and exhibitions

Responding to recent socio-political changes, it comprised of a series of commissioned exhibitions, online digital work and performative events inviting the audience to explore the idea of control, accompanied by an interdisciplinary programme of talks, screenings and workshops, and a publication documenting the projects with commissioned texts from writers.

1) on my island none of this would be true (1 February - 17 March)

Group show curated by Chris Rawcliffe featuring Naama Arad, Guy Ben-Ner, Verity Birt in collaboration with Holly Graham and Richard-Forbes Hamilton, Edgar-Walker, Gery Georgieva, Joan Jonas, Terence McCormack, Hannah Regel and Mike Seaborne.

The exhibition brought together the work of 10 artists whose practices span sculpture, installation, photography, poetry, video and performance. on my island none of this would be true explores the various interpretations and contradictions that islands summon in our minds. Islands are the place of freedom and adventure sold to us on billboards at Heathrow Airport but also the morning-after of the UK's Brexit wet dream. Islands are where identities and cultures meet to do commerce and forge empires, yet they are also the forgotten lands where reptiles are left in a permanent Paleolithic state. on my island none of this would be true observes how artists interpret and reclaim these different narratives to reshape and make sense of the world.

2) I'm sorry, I didn't quite catch that (23 March - 5 April)

I am sorry, I didn't quite catch that, an exhibition curated by Bob Bicknell-Knight featuring 15 national and international artists concerning automated empathy, new age philosophy, digital death and the rise of artificial intelligence in contemporary society launched the fourth issue of the *isthisit?* magazine consisting of essays, interviews and artist features discussing the complications and assumptions surrounding AI, the automation of work and the corporatisation of an unknown future.

Featured artists include: !Mediengruppe Bitnik, Anne De Boer, Bora Akinciturk, Dominic Dispirito, Emma Stern, Harm van den Dorpel, Iain Ball, Jakob Kudsk Steensen, Marie Munk, Olga Fedorova, Sarah Derat & Rachel McRae, Stephan Backes, Stine Deja and Yuri Pattison.

3) Double Pendulum (10 & 11 April)

Mesa is a project by artist Inês Neto dos Santos existing in the form of various eating experiences, which challenge our encounters with art and are designed as platforms for creative discussion and conversation. MESA and choreographer Helen Cox collaborated for a unique evening of contemporary dance and food, bringing an innovative spin on what a dance and a meal can be, individually, or together.

The choreography, double pendulum, created and performed by Cox with dancer Andrew Oliver, is a duet inspired by the motion of two connected pendulums in motion, creating complex and uncertain patterns as metaphor for the relationships we have with those people close in our lives. Danced to the music of electronic artist, Floating Points, you see two people pushing, pulling, flourishing and faltering but never stop. Guests were invited to experience a dinner and a dance piece intertwined: the menu borrowed themes and aesthetics from double pendulum, interpreting them through flavours, textures and colours. This immersive, multi-sensory experience aims to introduce new audiences to contemporary arts and dance in an interesting and stimulating environment.

4) Lounge Arrival (17-22 April)

Infinite Multiple is a recently-launched online platform selling unlimited edition artworks at a maximum price of £300, including sculptural prints, objects, clothing, bookworks and more.

arebyte hosted Infinite Multiple's new exhibition of unlimited contemporary art editions, from some of London's and the world's most exciting contemporary artists. The exhibition offered an exclusive preview of new artworks to be released throughout 2018 and a celebration of Infinite Multiple's new website, a jargon-free portal into the world of contemporary art and an online shop selling its exclusive artworks.

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Featured artists include Nina Coulson, Santiago Sierra, Adrian Lee, Thompson & Craighead, Marcia Farquhar, London Fieldworks, Theo Ellison, Paula Roush, Theo Turpin, Antonia McDonald, Roxman Gatt, Matt Darbyshire, Freee, Lizzie Hughes, Sally Labern, Maria Paz Garcia, Louise Long, Shayna Fonseka, Ruby Rossini, Mustapha Hulusi, Jon Rafman, Paul Purgas, Shinji Toya, Max Colson, Oliver Durcan, David Cotterell, Adrian Lee, Tristan Hessing, Jacob Farrell, Jon Trayner, Christopher Macinnes and Rod Dickinson.

5) #FashionMeansBusiness (25-29 April)

arebyte hosted the pop-up exhibition #FashionMeansBusiness curated by the Fashion Business School of the London College Of Fashion. Centered around the themes of people, planet, profit and purpose, the digital installation presented videos and interactive content from students and graduates with further information of the academic foundation of each project. Panel discussions, seminars and interviews with staff and students were also screened, while LCF's Fashion Clinic, a community for emerging and established fashion businesses, was on hand to offer advice and networking.

6) Fellowship of Citizens (1- 30 June)

Fellowship of citizens is an infrastructural and social-economic artwork that operates under the umbrella of Félag Borgara (translating into English as Fellowship of Citizens), a charity founded by the artist in October 2017 to raise awareness of the economic and cultural value of unpaid work outside of the labour market, such as art practices, writing, research, domestic labour as well as the work of homeless, unemployed and those with limited abilities (or will) to undertake recognized jobs. The artwork operates as an organization that aims to provide systemic change - as a micro-pilot for UBI (Universal Basic Income) in Iceland.

The exhibition premiered the pilot episode of a series of short films made in collaboration by director Hawk Björgvinsson and composer/producer/songwriter Herdís Stefánsdóttir. Alongside the short film, an installation integrating physical artworks produced in collaboration with Icelandic photographer Anna Mággý and Gnax Type (type foundry) were on display.

7) Nøtel (19 Jul - 1 Sept)

Lawrence Lek's multimedia installation in collaboration with electronic musician Kode9 (Steve Goodman) transformed the gallery into a marketing suite for the fictional Nøtel Corporation, advertising future plans for a global expansion of the hotel chain. The exhibition used similar conventions of property marketing, including a video trailer and virtual reality, to conjure an image of a future luxury hotel as if it were to be developed on site. The installation relocated in Stroom, an art gallery in the Hague in September 2018, with an iteration upgraded with militarised architectural features and high-tech surveillance, referring to the city's political culture of international justice and its cyber security industry.

Co-commissioning the two-chapter installation with Stroom gave arebyte the chance to build links with a well-established gallery abroad, reach out to Stroom's audiences through joint marketing, and get another curatorial input on Lawrence's work through a joint studio visit of the artist with the curator of Stroom and ongoing curatorial conversations about the two iterations of Nøtel in London and the Hague.

8) International residency - Doron Altaratz (13 Jul - 13 Aug)

Israeli artist Doron Altaratz has been invited to do a five-week residency at arebyte Gallery. Within this time, Doron examined three different locations in order to begin his process of pilgrimage. His work will culminate in an immersive installation in collaboration with electronic musician Ariel Karsh that seeks to build a conceptual bridge between the city of Jerusalem, acting as a temporal-historical island, and London City Island, the physical location of arebyte gallery.

Combining 360 video footage, photogrammetry, sound, 3D printed artefacts and virtual reality, his work acts as a pilgrimage which critically examines historical, political and cultural connections as well as preservation, replication and the use of mimicry as a tool for exploration.

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

ACHIEVEMENT AND PERFORMANCE

Charitable activities

9) hotel generation class of '17 reunion X Ars Electronica (6-10 Sept)

arebyte X Ars Electronica Showing new work made since the end of the hotel generation programme 2017, or existing work used for the programme, the exhibition aimed to reconnect and re-establish discussions, ideas and thoughts around productivity and longevity using the class reunion as a starting point.

Artists selected were: Tom Ireland, Will Kendrick, Conor Brazier, Eden Mitsenmacher, Laura Yuile, Christopher MacInnes, Marc Blazel and Stelios Ilchouk.

10) Atropelos (21 Sept - 29 Sept)

This online project curated by Daniel Rourke & Luiza Prado soft-launched arebyte's new digital channel 'arebyte on screen' (AOS) where it evolved into an endless chain of artists to co-create a billboard of graffiti-like visual calls-and-response works. Each artist runs over one other in dissenting acts of 'atropelo': a term used in Brazilian graffiti culture for territorial interventions over someone else's work. The project is still ongoing, with each featured artist choosing the next one to follow in the chain, giving artists a bigger agency and allowing a much broader mix of participants and audiences to be reached out. In 2018, thirteen artists have participated, starting with Luiza Prado (BR) and Daniel Rourke (UK), followed then by Lucas Odahara (BR), Jennifer Martin (UK), Rasha Kahil (LB), Flore Nové-Josserand (FR), Sorawit Songsataya (NZ), Te Ariki Alistair Taniwha, Jaider Esbell (BR), Umber Majeed (US), Muhammad Jabali (DE) and Neda Saeedi (IR).

11) Unity Festival (22 - 23 Sept)

Unity Festival is a festival taking place on London City Island involving the cultural organisations on the island. arebyte participated to the festival by holding events and workshops in the gallery:

- An artist talk about Atropelos with Daniel Rourke, Luiza Prado and featured artists.
- Sewing For Beginners by arebyte studios tenant Lucretia Sandu
- Puppet Making and Stop-Motion by arebyte studios tenant Jenny Kidd
- Life Drawing the Bauhaus by arebyte studios tenant Miles Coote in collaboration with Dr. Angella Hodgeson-Teall
- Drawing For Kids by arebyte studios tenants Maeve O'Neill & Maria Paz Garcia

12) Conversation in Colour, collaboration with The Line (6-27 October 2018)

Curated by Caroline Worthington, Director of the Royal Society of Sculptors, the exhibition will showcase new specially commissioned, site-specific work from two of the UK's most exciting contemporary artists. The exhibition marks The Line's first collaboration with arebyte Gallery and anticipates its long-term residency at London City Island as The Line extends its programme of outdoor sculpture to include the plinths at Botanic Square in spring 2019.

Conversation in Colour brings together painter, Paul Huxley RA (UK) and a young sculptor, Holly Rowan Hesson (UK) for the first time. While working in different media, they both use planes of colour to create visual riddles in their work. Huxley will create two new canvasses for the show which will be juxtaposed with installation work by Hesson. Visitors are invited to take part in the dialogue that is contained in the artists' work.

13) hotel generation '18 and THE WAY THINGS ARE

Aaron McCarthy (Glasgow), Sulaiman Majali (Glasgow), Karanjit Panesar (Bristol) and Cassia Dodman (Orkney) were the four candidates shortlisted through an open call to take part in 'hotel generation 18', arebyte's young artist development programme mentoring four graduates from outside of London who work across emerging media.

The participants received studio visits, critical feedback and professional guidance on proposal writing, budgeting, fundraising and promoting their work with the aim of gaining the skills to manage their professional life, from approaching a public gallery to develop a proposal, producing works against a timeline and budget, writing an artist statement, to successfully generate interest around their work.

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

ACHIEVEMENT AND PERFORMANCE

Charitable activities

The ongoing crits, curatorial conversations and budget management advice given to the four artists have been well received and further confirmed the need of that type of support for young UK-based artists outside of London.

Out of these four candidates, the panel of judges of the programme selected Karanjit Panesar to have a solo show at the gallery in November. The programme enabled the three other candidates to develop their project proposal and opened opportunities for them: Aaron McCarthy showed his work at Trongate 103 in November 2018 (Glasgow), Sulaiman Majali got a two year residency at Talbot Rice in October 2018 (Edinburgh), and Cassia Dodman has shown her work at Laurieston Arches in February 2019 (Glasgow).

Comprising sculpture, film, CGI animation, and text, Karanjit Panesar's exhibition *The Way Things Are* aimed at mapping the vast and somehow unrepresentable world systems - economies, politics and the environment - critiquing their infiltration into aspects of our lives and our relationships and questioning what this means for us - the perennial consumer - and for our view of the world at large. As part of the show, the artist invited a series of experts to run free educational sessions and workshops on climate change, economics, wax-record making, artwork crits and film screening. The artist also opened the gallery for use by local groups who needed space to meet.

d) Audiences and press coverage

In 2018, 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 2018, 8,000 visitors came to the gallery and arebyte reached 160,000 views online from 83 countries.

arebyte received a large and positive press coverage in 2018, 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 others, arebyte's exhibitions have been positively reviewed in Time Out, Apollo Magazine, a-n, London Evening Standard and Art Monthly. arebyte was also selected as one of the five most exciting new galleries in London by Time Out.

STUDIOS PROVISION

The property operation directly supports the charity's ambitions by facilitating affordable studios and workspaces for artists in and around London. This allows arebyte to remain deeply connected with the art community and work with it to develop art projects and to nurture creative skills. The property operation also serves the charity's financial needs by financing arebyte's designated funding for its charitable activities and transferring of unrestricted funds to restricted funds.

arebyte Studio_LCI

During 2018 arebyte have continued its studio provision work in London City Island, consisting of 18 studios and a coworking space for desk users.

arebyte Studio_Camberwell

arebyte Studios site in Camberwell consisting of 47 studios (Unit 4, 3, 5) has been expanded to an additional unit (unit 6) used by arebyte as a venue for hire for photo and film shootings, rehearsals and other non-public activities.

AREBYTE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

ACHIEVEMENT AND PERFORMANCE

Charitable activities

From 14 Sep to 16 Sep 2018, arebyte invited the artist and site manager of the site, Ines Ferreira, to curate a group show, Southern Navigators, showing works of the tenants in Unit 6. Exhibiting artists were Colin Barnes, Eleanor Bedlow, Rosa Beiroa, Felix Dean, Marc Dear, Marie Doinne, Holly Drewett, Jeannette Gunnarsson, Mia Hawk, Jane Higginbottom, Arthur Laidlaw, Ben McDonnell, Millington | Marriott, Nemo Nonnenmacher, Joshua Phillips, Emily Scaife, Evan Thomas, Catherine Trowbridge, Joana Wakefield, Samuel Weniger and Joanna Georgiades

In late 2018 the planning submitted by the Peachtree Services Ltd. to develop the site in Burgess Business Park, Camberwell was rejected by Southwark Council. The developers have appealed the decision, which in turn allows arebyte Studios to keep operating onsite for a longer period. Originally expected to be terminated in the first quarter of 2019, arebyte's license to use the site has been renewed in July 2019.

arebyte Studios_Oxford Street

In May 2018 arebyte took over a site in 411-413 Oxford Street, W1C, for a term of 4 months (until Sep 2019), having 19 recent graduates from Central St. Martin's University.

arebyte Studios_Victoria

In 2018 arebyte started a conversation with Grosvenor Group regarding a site in Victoria (SW1W) that lead to the opening of another studio sites the year after in 2019.

In total, throughout 2018, arebyte Studios provided 83 studios to artists, makers and creatives in London from jewellery, graphic design, fine art, animation, fashion, photography, architecture, ceramic, craft and other tech and creative industries.

FINANCIAL REVIEW

Financial position

The charity's financial year ran from the 1 January to 31 December 2018, during which arebyte achieved a net of expenditure £10,972 and net current assets of £11,081. The charity's total income was £274,119, and total expenditure was £285,091.

arebyte received donations and grants of £15,750 of which £15,750 was restricted (grant from ACE and donations from Diversity Art Forum and the Israeli Embassy). The total in kind support amounted to £35,243 from Ballymore. The income from charitable activities was £236,800, and Expenditure on charitable activities was £285,091.

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 2018 financial year, the reserve level amounted to £20,448.

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.

AREBYTE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2018

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

- appointed 29.8.2018

Independent examiner

P J Underwood, FCCA
Morris Crocker
Chartered Accountants
Station House
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PO9 1QU

Bankers

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Bethnal Green
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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 14th October 2019 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 the Arebyte (the Trust) for the year ended 31 December 2018.

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: 17 October 2019

AREBYTE

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2018**

		Unrestricted fund	Restricted funds	Total 2018 funds	Total 2017 funds
	Not es	£	£	£	£
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	37,319	-	37,319	63,575
Charitable activities	3				
Operation of gallery and affordable lettings		<u>221,050</u>	<u>15,750</u>	<u>236,800</u>	<u>169,757</u>
Total		258,369	15,750	274,119	233,332
 EXPENDITURE ON					
Charitable activities	4				
Operation of gallery and affordable lettings		<u>258,163</u>	<u>26,928</u>	<u>285,091</u>	<u>209,373</u>
NET INCOME/(EXPENDITURE)		206	(11,178)	(10,972)	23,959
Transfers between funds	13	<u>(11,178)</u>	<u>11,178</u>	<u>-</u>	<u>-</u>
		<u> </u>	<u> </u>	<u> </u>	<u> </u>
Net movement in funds		(10,972)	-	(10,972)	23,959
 RECONCILIATION OF FUNDS					
Total funds brought forward		<u>26,520</u>	<u>-</u>	<u>26,520</u>	<u>2,561</u>
		<u> </u>	<u> </u>	<u> </u>	<u> </u>
TOTAL FUNDS CARRIED FORWARD		<u><u>15,548</u></u>	<u><u>-</u></u>	<u><u>15,548</u></u>	<u><u>26,520</u></u>

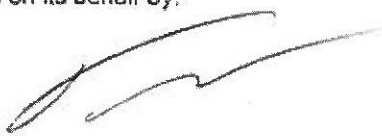
The notes form part of these financial statements

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**BALANCE SHEET
AT 31 DECEMBER 2018**

	Notes	2018 £	2017 £
FIXED ASSETS			
Tangible assets	9	4,467	3,713
CURRENT ASSETS			
Debtors	10	8,195	6,220
Cash at bank		<u>40,282</u>	<u>30,349</u>
		48,477	36,569
CREDITORS			
Amounts falling due within one year	11	<u>(37,396)</u>	<u>(13,762)</u>
NET CURRENT ASSETS		<u>11,081</u>	<u>22,807</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>15,548</u>	<u>26,520</u>
NET ASSETS		<u>15,548</u>	<u>26,520</u>
FUNDS	13		
Unrestricted funds		15,548	26,520
Restricted funds		<u>-</u>	<u>-</u>
TOTAL FUNDS		<u>15,548</u>	<u>26,520</u>

The financial statements were approved by the Board of Trustees on 14th October 2019 and were signed on its behalf by:


.....
N Vardi -Trustee

The notes form part of these financial statements

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018**

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 2015)', 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

	2018	2017
	£	£
Donations	<u>37,319</u>	<u>63,575</u>

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**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 DECEMBER 2018**

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2018 £	2017 £
Grants	Operation of gallery and affordable lettings	15,750	32,000
Curatorial income	Operation of gallery and affordable lettings	4,500	-
Event, talk, workshop income	Operation of gallery and affordable lettings	155	164
Art sale, sale commission income	Operation of gallery and affordable lettings	800	-
Rental income	Operation of gallery and affordable lettings	200,288	127,420
Service charge income	Operation of gallery and affordable lettings	-	3,778
Venue hire income	Operation of gallery and affordable lettings	<u>15,307</u>	<u>6,395</u>
		<u>236,800</u>	<u>169,757</u>

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

	2018 £	2017 £
ACE Arts Council England	15,000	32,000
Diversity Art Forum	250	-
Israeli Embassy	<u>500</u>	<u>-</u>
	<u>15,750</u>	<u>32,000</u>

4. CHARITABLE ACTIVITIES COSTS

	Direct costs £	Support costs (See note 5) £	Totals £
Operation of gallery and affordable lettings	<u>244,793</u>	<u>40,298</u>	<u>285,091</u>

5. SUPPORT COSTS

	Management £	Finance £	Governance costs £	Totals £
Operation of gallery and affordable lettings	<u>38,477</u>	<u>21</u>	<u>1,800</u>	<u>40,298</u>

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

AREBYTE

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 DECEMBER 2018**

5. SUPPORT COSTS - continued

Management

	2018	2017
	Operation of gallery and affordable lettings	Total activities
	£	£
Wages	20,366	3,648
Telephone	4,097	1,421
Postage and stationery	418	253
Advertising	5,857	4,529
Sundries	1,397	878
Conference & training	231	42
Software	220	132
Subscriptions	456	270
Travel	1,512	1,253
Depreciation of tangible and heritage assets	<u>3,923</u>	<u>2,357</u>
	<u>38,477</u>	<u>14,783</u>

Finance

	2018	2017
	Operation of gallery and affordable lettings	Total activities
	£	£
Bank charges	<u>21</u>	<u>-</u>

Governance costs

	2018	2017
	Operation of gallery and affordable lettings	Total activities
	£	£
Accountancy and legal fees	<u>1,800</u>	<u>2,000</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 2018, 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 £6,000 (2017: £4,000) 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.

Trustees' expenses

There was an amount of £223 for one trustee's travel expenses paid for the year ended 31 December 2018 (2017: £nil).

AREBYTE

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 DECEMBER 2018**

7. STAFF COSTS

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

	2018	2017
Administration	<u>1</u>	<u>1</u>

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

8. 2017 COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	42,074	21,501	63,575
Charitable activities			
Operation of gallery and affordable lettings	<u>137,767</u>	<u>32,000</u>	<u>169,767</u>
Total	179,831	53,501	233,332
 EXPENDITURE ON			
Charitable activities			
Operation of gallery and affordable lettings	<u>151,431</u>	<u>57,942</u>	<u>209,373</u>
Total	151,431	57,942	209,373
 NET INCOME/(EXPENDITURE)	28,400	(4,441)	23,959
 Transfers between funds	<u>(4,441)</u>	<u>4,441</u>	<u>-</u>
 Net movement in funds	23,959	-	23,959
 RECONCILIATION OF FUNDS			
Total funds brought forward	2,561	-	2,561
 TOTAL FUNDS CARRIED FORWARD	<u>26,520</u>	<u>-</u>	<u>26,520</u>

AREBYTE

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 DECEMBER 2018**

9. TANGIBLE FIXED ASSETS

	Plant and machinery	Fixtures and fittings	Library books	Totals
	£	£	£	£
COST				
At 1 January 2018	4,235	2,276	582	7,093
Additions	<u>4,344</u>	<u>332</u>	<u>-</u>	<u>4,676</u>
At 31 December 2018	<u>8,579</u>	<u>2,608</u>	<u>582</u>	<u>11,769</u>
DEPRECIATION				
At 1 January 2018	2,345	751	284	3,380
Charge for year	<u>2,859</u>	<u>869</u>	<u>194</u>	<u>3,922</u>
At 31 December 2018	<u>5,204</u>	<u>1,620</u>	<u>478</u>	<u>7,302</u>
NET BOOK VALUE				
At 31 December 2018	<u>3,375</u>	<u>988</u>	<u>104</u>	<u>4,467</u>
At 31 December 2017	<u>1,890</u>	<u>1,525</u>	<u>298</u>	<u>3,713</u>

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2018	2017
	£	£
Other debtors	<u>8,195</u>	<u>6,220</u>

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2018	2017
	£	£
Trade creditors	3,373	6,873
Other creditors	<u>34,023</u>	<u>6,889</u>
	<u>37,396</u>	<u>13,762</u>
	2018	2017
	£	£
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>

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 DECEMBER 2018

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	Total	2018 funds	Total	2017 funds
	£	£		£		£
Fixed assets	4,467	-		4,467		3,713
Current assets	48,477	-		48,477		36,569
Current liabilities	(37,396)	-		(37,396)		(13,762)
	<u>15,548</u>	<u>-</u>		<u>15,548</u>		<u>26,520</u>

13. MOVEMENT IN FUNDS

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

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	258,369	(258,163)	206
Restricted funds			
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>
TOTAL FUNDS	<u>274,119</u>	<u>(285,091)</u>	<u>(10,972)</u>

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 DECEMBER 2018

13. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.1.17 £	Net movement in funds £	Transfers between funds £	At 31.12.17 £
Unrestricted Funds				
General fund	2,561	28,400	(4,441)	26,520
Restricted Funds				
ACE Arts Council England	-	(5,356)	5,356	-
Westminster University	-	(125)	125	-
Ballymore	-	<u>1,040</u>	<u>(1,040)</u>	-
	-	(4,441)	4,441	-
TOTAL FUNDS	<u>2,561</u>	<u>23,959</u>	<u>-</u>	<u>26,520</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	179,831	(151,431)	28,400
Restricted funds			
ACE Arts Council England	32,001	(37,357)	(5,356)
Westminster University	1,000	(1,125)	(125)
Ballymore	<u>20,500</u>	<u>(19,460)</u>	<u>1,040</u>
	53,501	(57,942)	(4,441)
TOTAL FUNDS	<u>233,332</u>	<u>(209,373)</u>	<u>23,959</u>

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

	At 1.1.17 £	Net movement in funds £	Transfers between funds £	At 31.12.18 £
Unrestricted funds				
General fund	2,561	28,606	(15,619)	15,548
Restricted funds				
ACE Arts Council England	-	(16,534)	16,534	-
Westminster University	-	(125)	125	-
Ballymore	-	<u>1,040</u>	<u>(1,040)</u>	-
	-	(15,619)	15,619	-
TOTAL FUNDS	<u>2,561</u>	<u>12,987</u>	<u>-</u>	<u>15,548</u>

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 DECEMBER 2018

13. MOVEMENT IN FUNDS - continued

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 £
Unrestricted funds			
General fund	438,200	(409,594)	28,606
Restricted funds			
ACE Arts Council England	47,001	(63,535)	(16,534)
Embassy of Israel	500	(500)	-
Westminster University	1,000	(1,125)	(125)
Ballymore	20,500	(19,460)	1,040
Diversity Art Forum	250	(250)	-
	<u>69,251</u>	<u>(84,870)</u>	<u>(15,619)</u>
TOTAL FUNDS	<u>507,451</u>	<u>(494,464)</u>	<u>12,987</u>

Westminster University	Grant financing crowd control, part of the 2017 programme control
Ballymore	Grant financing the 2017 programme control
ACE Arts Council England	Restricted financing of Concertina exhibition launching the new gallery

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 desk space 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 has been partly reimbursed up to an amount of £3,500 on the 12th September 2018. £3,372 was still outstanding at 31 December 2018.