

The Wee Gaitherin SCIO Annual Report 2024

The Wee Gaitherin SCIO (having first staged its festival in Stonehaven in summer 2021) strives to offer the most democratic poetry festival in Scotland, providing a platform for poets – from the unknown to the acclaimed – to showcase their work on an equal footing.

Our motto of ‘Turn up, tune in, take part’ reflects the inclusive ethos of the festival, which encourages participation from all marginalised and traditionally under-represented sections of society, including younger and working-class poets, in particular, who may struggle to gain exposure for their work. In a radical departure from the norm - in a spirit of goodwill any poet, with a desire to share their work, can contact us to perform and we will endeavour to offer an opportunity to take part.

The Wee Gaitherin also strives to act as a focal-point for the diversity of talent from the Scottish regions – not least those writing and performing their poetry in Scots, especially Doric, and Gaelic - as well as for independent poetry publishers and event organisers. Being the first of its kind in the area, the festival is dedicated to highlighting the vitality of Scottish and international poetry to new and receptive audiences across Northeast Scotland and beyond. To that end, it is free at admission to all-comers. As well as indoor and outdoor readings, the festival also acts as a forum for discussion, debate, workshops, and an exchange of ideas on the role of poetry and its intrinsic value to the greater good of society.

This year on 07/03/24 we added a new trustee, [REDACTED], to our existing cohort, [REDACTED]. We have been incredibly grateful also to all those who shared of their time and talents with goodwill and great grace, including members of The Mearns Writers, Red Squirrel Press; [REDACTED] of Seahorse Publications; [REDACTED] [REDACTED] and all the poets – and those who support them – who made The Wee Gaitherin 2024 such a success.

The Wee Gaitherin 2024 Summary

Awards, Pre-Festival Engagement, and Heritage Exhibition

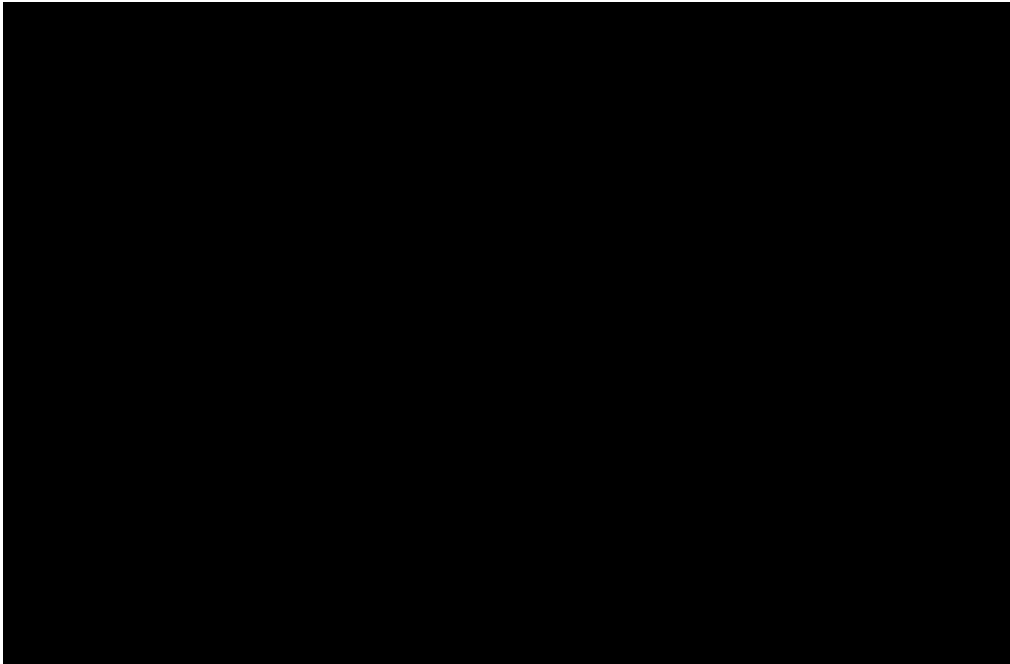
Since registration as a Scottish Charity in the summer of 2022, our aim of engaging with a becoming more embedded in the local community has resulted in The Wee Gaitherin being awarded financial sponsorship from local businesses Whittaker Engineering, Macphie's Foodservice Ltd, FirstDrive Cars and a donation from 'Friends of the Festival'. We were also delighted to receive funding for a second year from National Lottery - Awards for All, and also Aberdeenshire Council; for the third year running from Hugh Fraser Foundation; and for the first time from Hillhead of Auquhirie Wind Farm (Octopus Energy) and William Syson Foundation. These generous awards have made it possible for us to improve and increase our activities both throughout The Wee Gaitherin Festival itself, as well as adding some activities and resources to engage with and become more visible to people living in Stonehaven and the wider surrounding area.

Feedback received from those who participated in and attended The Wee Gaitherin 2023 demonstrated fantastic support for The Wee Gaitherin Poetry Festival in its aim of becoming an annual feature in Scotland's cultural calendar. Based on some of the key features that recurred throughout this feedback, we applied for support to improve and increase our local engagement programme; to celebrate and document the work of Northeast writers past and present; to improve our operations - including how we share information about events, and archive and share a record of these - and to increase the ways in which we celebrate Stonehaven and District's wonderful location, cultural resources, and amenities. As part of our overall aim of inclusivity and widening access, this year included, for example, video and soundscape as well as other activities to ensure our festival was as accessible as possible to all, with a particular focus of encouraging young people both from the local community and further afield.

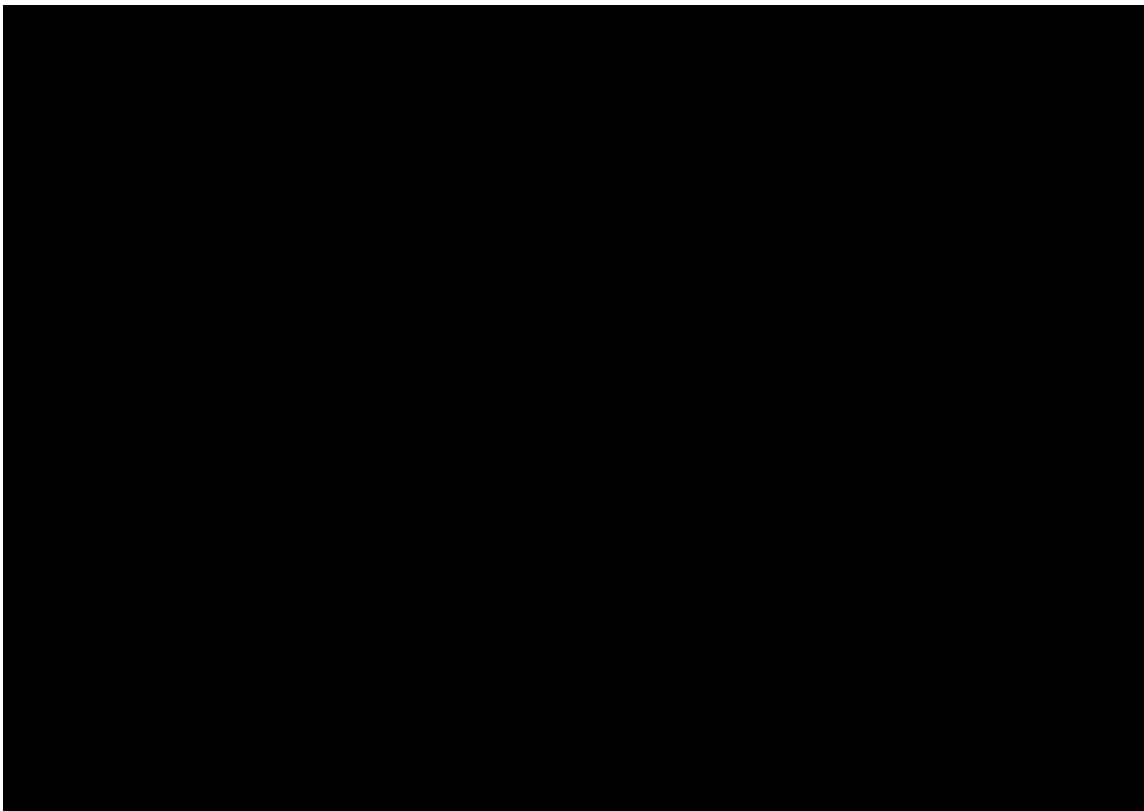
What we did

We offered workshops for pupils at Mackie Academy, led by Northeast performance poet and experienced facilitator [REDACTED] who shared their expertise and experience with Stonehaven's budding poets. Subjects included zine making, Sound, Scots, performance poetry, popular culture, Eco poetry and editing. The excellent work produced was entered into our first ever 'Young People's Poetry Competition' and also formed the content of a video soundscape and an opportunity to share it with a much wider audience via the festival and on our website:

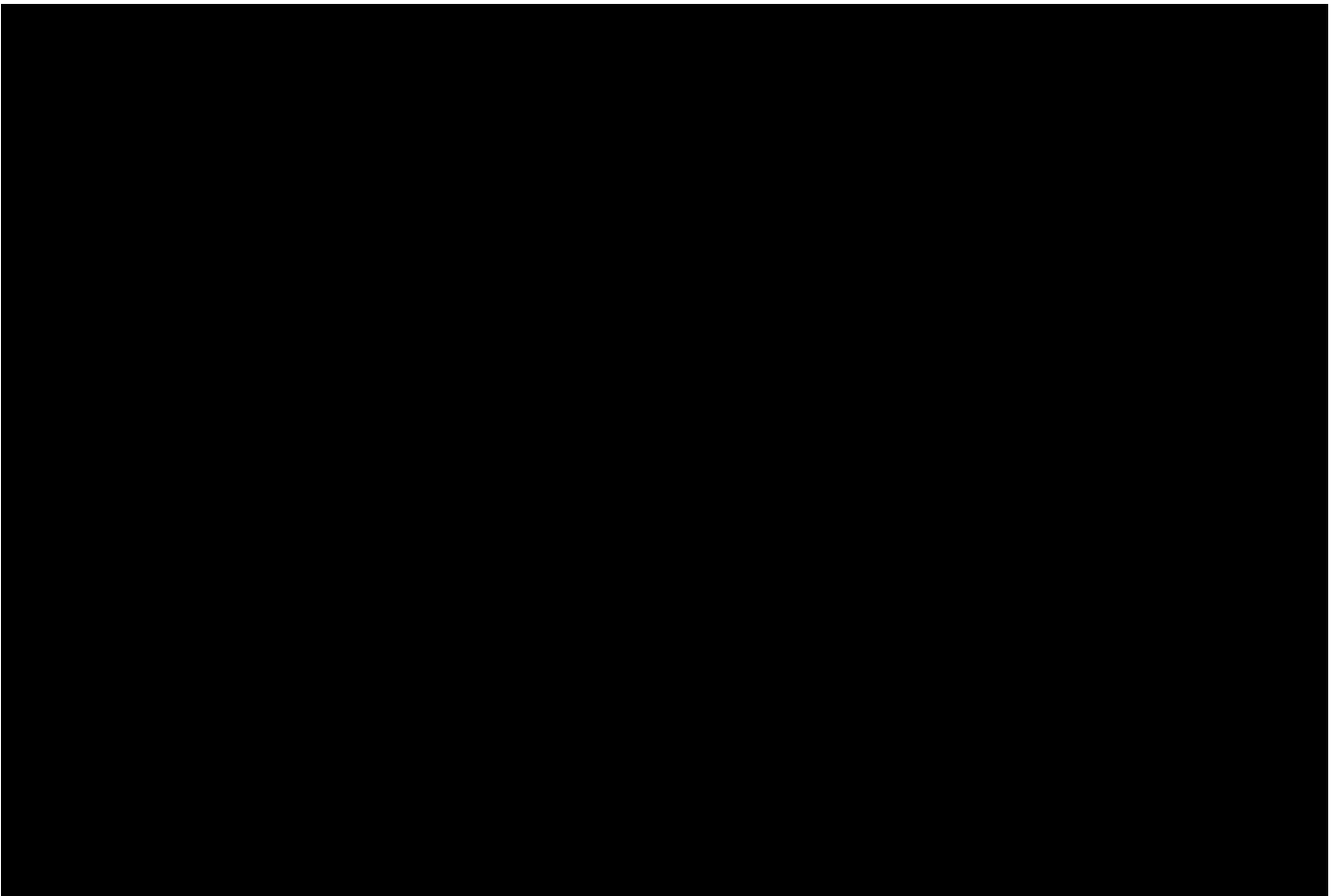
<https://www.weegaitherin.com/post/announcing-the-wee-gaitherin-young-people-s-poetry-competition-winners-2024>



We facilitated five 'Wee Words' community poetry evenings with open mics which were well attended with 86 people attending across the sessions, some reading their work publicly for the first time. In the spirit of the Wee Gaitherin's commitment to offering poetry events where all can turn up, tune in and take part, these informal gatherings afforded poets opportunities to try out new writing and well-beloved pieces in a safe and celebratory environment.



We facilitated free community-based workshops, hosted in partnership with Stonehaven Library, inviting people at every level of interest and experience to join for any number of up to six sessions exploring new approaches to their writing. Workshops covered Zines and Sound, Scots and Folklore; names; images and found poetry; nature and eco poetry, Slam, film and performance as well as form and editing. With special access to local history collections in the library's archives, we explored the lives of people in Stonehaven's pasts that have shaped its present, and how these can inspire writing poems that imagine more possible futures. These sessions were co-facilitated by guest poets [REDACTED] who are well respected/accomplished NE Scotland poets.



We put together a beautiful and well-researched heritage exhibition featuring the voices of the Northeast which was displayed in Stonehaven Library during and in the weeks following the festival. The exhibition will tour various locations including Aberdeen Arts Centre, Aberdeen Central Library and the WayWord Festival 2025, and other Northeast communities before finding a permanent home. In early September we held a showcase event with poetry readings and opportunities for the community, partner organisations and funding bodies to enjoy the space and explore this fascinating exhibition. The exhibition attracted national attention and was shortlisted for The Scots Language Awards in the education category.

The Heritage Exhibition celebrates influential and important Northeast writers of the past from 1320 to the present day and includes a wide array of poetry from our community engagement workshops with pupils at Mackie Academy and all age workshops held within the library.

The Heritage Exhibition owes its existence to the enormous amount of work generously given by local volunteers, in particular, Gloria Potter who co-conceived and curated the exhibition, aided by writers and local history enthusiasts: Andrew Urquhart,

[REDACTED]

[REDACTED]

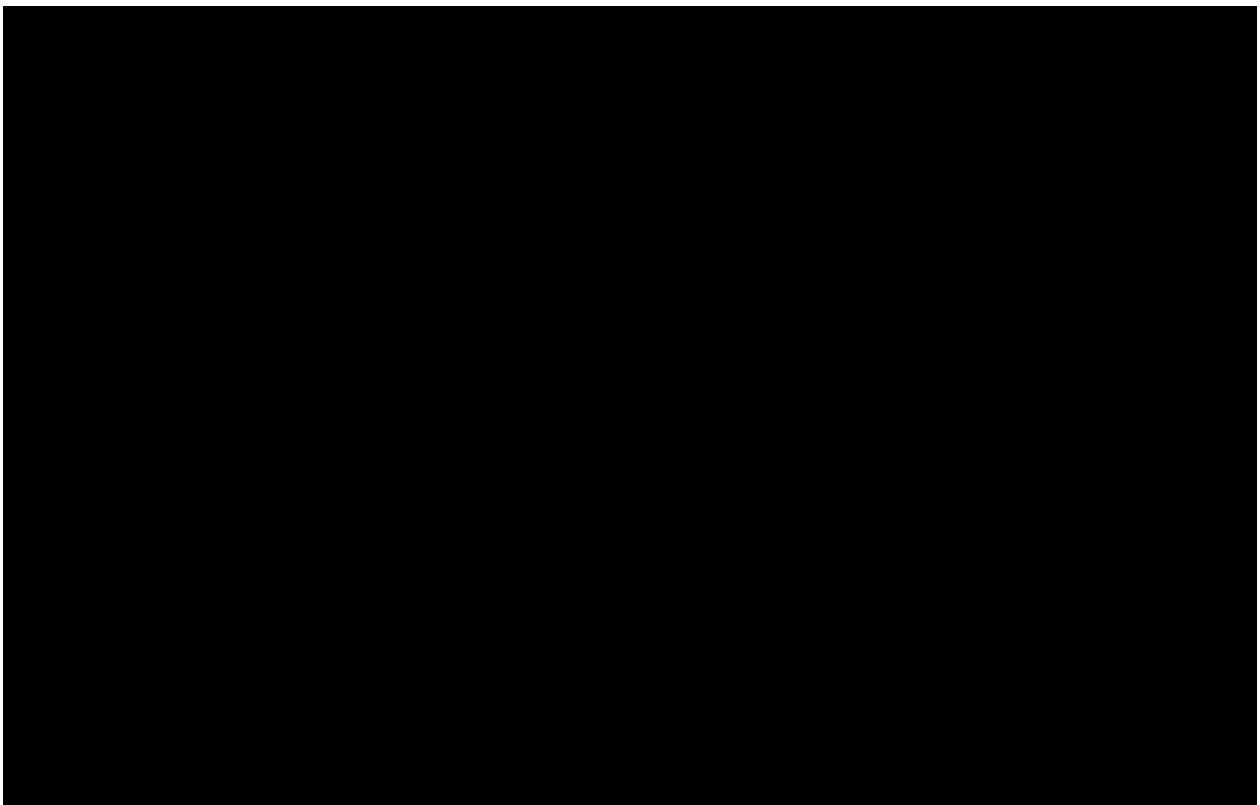
We continued to look at ways to reach more people through our website and social media channels – our performance and bursary application submission windows were advertised on social media sites focusing specifically on BAME, disabled and young writers and we ran a successful ‘crowdfunding’ campaign. We continue to share information about our increased programme of events and details about the festival itself. Please see: <https://www.weegaitherin.com/>

This year, in honour of a friend of the festival and much loved and respected Northeast Poet, the late Sheila Templeton, and with the aim of encouraging young people's participation we were able to offer two bursary awards to young people who financially would have otherwise been unable to attend the festival. Our bursary recipients were Elspeth Wilson, a disabled poet/fiction writer from Edinburgh and Eleanor a working-class poet/fiction writer from London. Each was awarded £250+ subsistence and expenses to attend and perform at the festival.

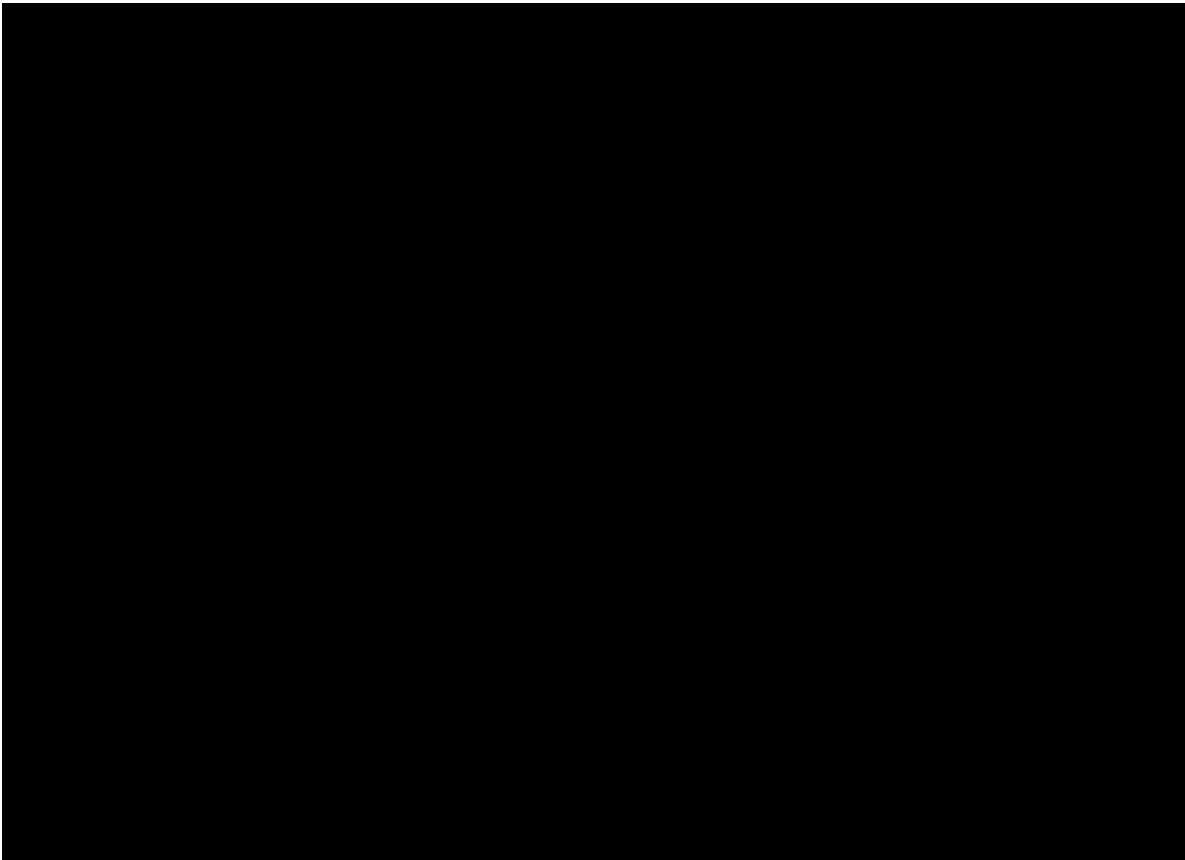
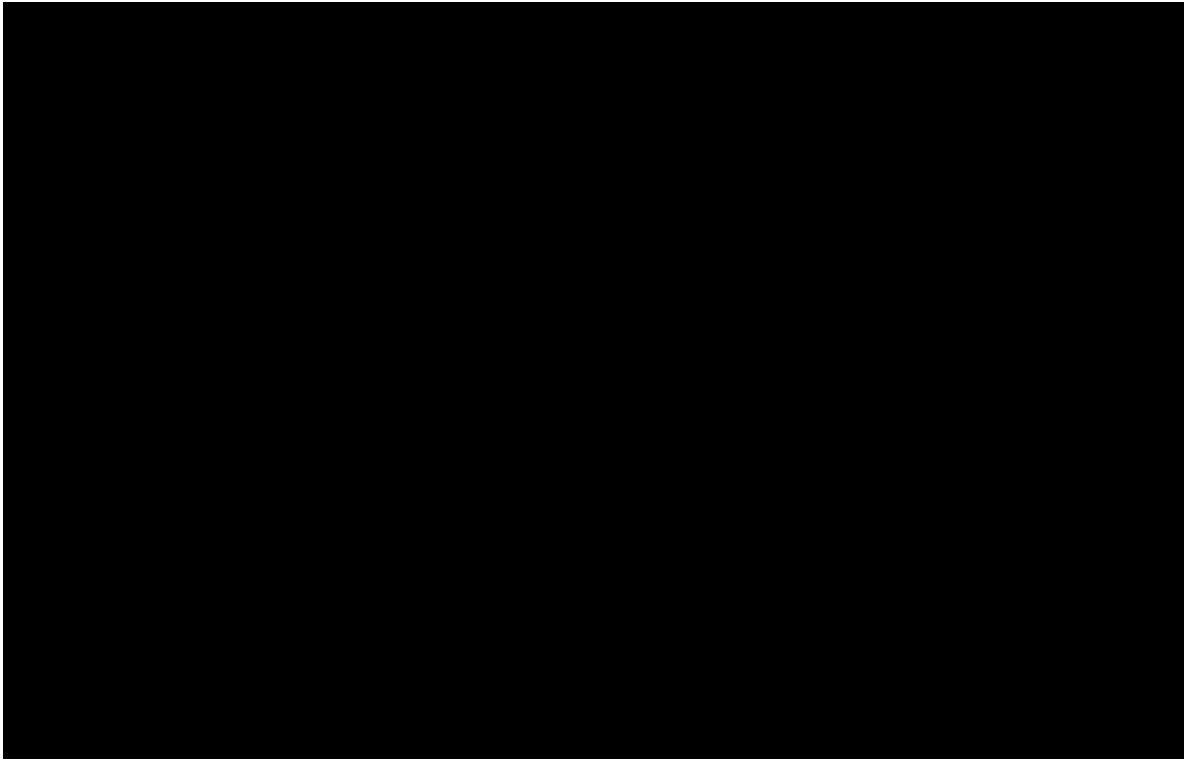
Links to further information and videos here:

[Announcing the Awardees of The Sheila Templeton Bursary 2024](#)
weegaitherin.com

The bursary application process also attracted other young poets to apply for and become involved in the festival including Nazaret Ranea, a Spanish/ Scottish poet who enriched the festival with her beautiful dual lingual performances.



During the festival we held a poignant Saturday morning reading at the war memorial in Stonehaven where poets spoke of justice and peace. As well as festival participants this event attracted a small crowd who were out walking dogs/visiting the memorial or had climbed up to see the beautiful views.



We also ran two free workshops – an outdoor ekphrastic workshop offering the possibility to write pieces inspired by the public art in Stonehaven particularly along the seafront led by [REDACTED] – examples of work from this workshop can be found here: [weeGEkphrastic](#) and a very well attended writing for ‘Peace & Justice’ workshop led by Irish poet and facilitator [REDACTED] - Praise for the workshops included:

A completely different experience for me writing poetry by the sea.

Great to write outdoors and be inspired by beautiful Stonehaven.

[REDACTED] *created a safe space.*

Brilliant workshop! Loved it!

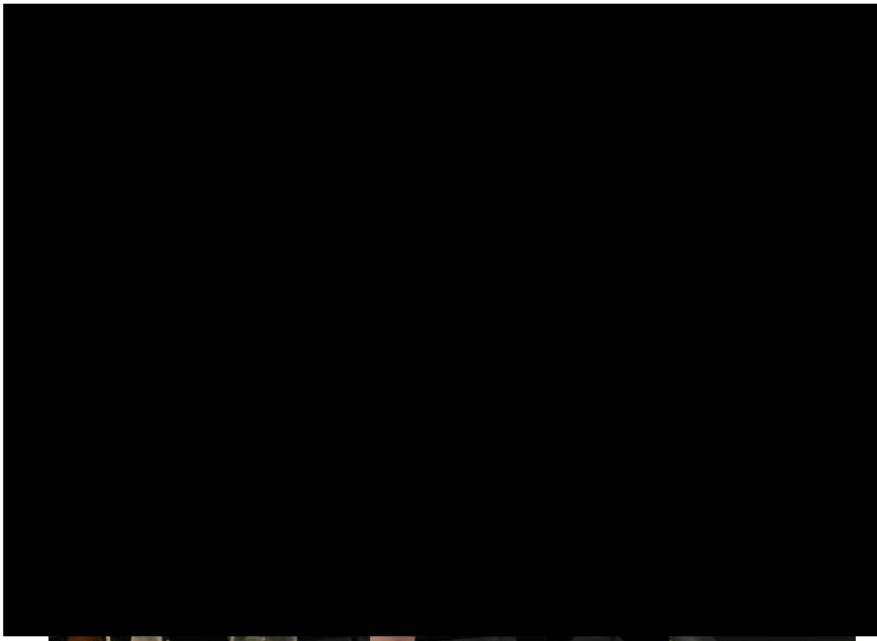
What a brilliant morning sharing words and thinking about poetry of protest.

What a brilliant morning sharing words.

And thinking about poetry of protest.

This year the Wee Gaitherin Festival 2024 was able to support 89 poets to read/perform their work, representing a greater diversity of cultural experiences than in previous festivals – including increasing the range of ages and cultural backgrounds of the festival participants. We had 79 full reading slots (including book launches/small publisher showcases/local writing groups and individuals) as well as 10 ‘quick fire carousel’ performances in an organised open mic format and were delighted for the first time to have school pupils perform their work. We had poets from Ireland, England, Wales and Scotland covering a breadth of topics, styles and subject matters. It was fantastic to welcome poets from the Scottish Highlands and islands and more young poets that we’ve ever had.

Enhancing our offering to schools, we ran a poetry competition as part of our school workshops, to encourage more young people to participate, which resulted in £50 being awarded to the winning poet Olivia Wands for her poem *Newtown Connecticut* and two runners up receiving £25 each – [REDACTED] for his poem *The Tranquil Garden* and [REDACTED] for *Prometheus*. All three were invited to read their work as part of the festival in a prime slot on the Saturday evening and have their work displayed in Stonehaven Library and our website.



We rounded off festival 2024 with a ceilidh supported by local musicians and young performers



The Wee Gaitherin 2024 Pre-Festival Engagement Programme – Report & Evaluation

Following feedback from participants in The Wee Gaitherin 2023, and consultation with collaborating community groups and organisations – including Live Life Aberdeenshire, Stonehaven Library, Mearns Writers' Group and Mackie Academy, the trustees sought funding from Aberdeenshire Council - Top-up fund, [REDACTED] Foundation and Hillhead of Auquhirie Wind Farm Community Fund to support expansion of our pre-festival/festival engagement programme.

The enhanced 2024 engagement programme comprised a series of monthly evening readings, 'Wee Words' and programmes of poetry writing workshops at Mackie Academy and at Stonehaven Library as well as the development of the Heritage

Exhibition. The aim of these events and activities was to encourage involvement and progression of local access to all-age poetry-based activities, and to enable a free-flowing exchange of ideas and feedback between community members and the trustees.

Wee Words

Between January and July five 'Wee Words' events were held in Stonehaven, welcoming audiences/participants of 86 in number. Gathering for two hours on a Friday evening, the invitation was extended to members of the public to join in an 'Open Mic' at which each participant was invited to share readings of their own creative writing. On some occasions community members also shared musical performances, both instrumental and song. Whilst the majority of those who participated came from the Stonehaven area, these events also attracted regular visitors from Aberdeen, Glasgow, Fife, Dumfries and further afield.

Commendations from participating 'Open Mic' poets and audience members, suggest that 'Wee words' was a welcome addition to The Wee Gaitherin Repertoire. Notable comments included the following:

Loved the variety and meeting new folk.

Keep doing what you do, loved the variety of work.

Loved the nurturing and welcoming atmosphere.

It was a lovely night, and beautifully hosted'

Great poetry is being written in the Northeast!

The open mic evenings were a safe, inspiring space for people to share work for the first time / share new material / network / practice and perfect performance and come together in a spirit of solidarity and inspiration.

School Workshops

Between May and June five school workshops were held at Mackie Academy, led by poet [REDACTED]. The topics were wide and varied – from writing in Scots to using sound as inspiration. Participants said they enjoyed:

Listening to sounds to inspire my writing.

That poetry doesn't have to follow the rules.

Learning about the Scots language.

Learning about different types of poetry.

I have ever done free writing before I found it challenging at the start of the workshops, got used to it at the end.

Liked the experiences Jo shared with us during the workshops.

How to use different forms and write in Scots.

How to express my emotions through poetry.

This year Mearns Writers' Group partnered with us offering the first prize winning monies and adjudication for the poetry competition. This was a wonderful celebration of young talent in the area and enriched the festival and pre-festival offering by bringing Wee Gaitherin to new audiences.

<https://www.weegaitherin.com/post/announcing-the-wee-gaitherin-young-people-s-poetry-competition-winners-2024>

(All Age) Workshops

Between May and June saw six community poetry writing workshops facilitated at Stonehaven Library led by Jo Gilbert and Judith Taylor which attracted a total of 50 participants. People said:

'The workshops are like stops in the road where writers can refresh, take stock, look back & forward, be nourished & break bread with others.

Loved the creative space

Sharing thoughts & ideas

Great variety of prompts & materials

Thoughtful, well put together

Help us to express our own voices

Wonderful

Hearing different voices

Beginners and more established writers were invited to explore poetry written by bards and makars of Northern Scotland, and selections from Stonehaven Library's book and archive collections to stimulate and inspire writing their own poems. Practising writing exercises and techniques with experienced tutors, poets at every level were invited to increase their confidence in developing and sharing their work.

The Wee Gaitherin Poetry Festival 2024 – Report and Evaluation

The fourth Wee Gaitherin poetry festival took place in Stonehaven from August 1-3 (Thursday to Saturday inclusive) and was our largest festival offering to date.

In keeping with the democratic ethos that underscores the festival, we again sent out an invitation, this year via a submissions window publicised and opened-up during May. On our part the aim was to offer a platform for as many of those who submitted a request to perform as seemed practicable. We continued in our aspiration of welcoming poets of whatever demographic, well-kent or unknown, or somewhere betwixt both, to read and perform on an equal footing, devoid of hierarchies.

We responded to feedback and decided to hold all live indoor poetry readings in one central venue, maximising the possibility of people attending more sessions and making it easier for organisers and performers alike. The venue was accessible, and we continued our commitment to ensuring that all of our events were free to attend.

The numbers of people who got involved; where they came from; languages they performed/read in; how they identified themselves?

Over 2 full days and three evenings, 89 poets, and members of their families and friends, joined with members of the public in populating the events that made up The Wee Gaitherin Festival 2024.¹

Performing poets came from throughout Scotland; the Highlands and islands, Dumfries and Galloway, the central belt: Perthshire, Renfrewshire, Edinburgh and Glasgow. We also welcomed poets from England, from Wales and from Ireland to share their poetry as part of the event. Twenty-four of these poets were from Aberdeenshire, and 39 of those reading and performing throughout each day of the festival shared poems in Scots, including 22 performing in Doric.

We also welcomed two poets who performed poems in Gaelic, two in Spanish, one in Estonian and one in Punjabi.

The youngest participants were 16 years old and the oldest in their 80s. The programme and biographies are found here. Some self-identified as disabled, neurodiverse, queer, working class, non-binary and two spoke openly through their poetry about poor mental health.

Themes covered ranged from war and peace, justice and conflict, ecology, natural world, family relationships, abuse, writing from memories and living with and through conflict. The diversity of voices and experiences is what enriches the Wee Gaitherin Festival and makes it a welcoming and unique space for all. We had an increase in the number of 'performance poets' this year indicating we were reaching a wider cross section of the voices working in and writing poetry. At least three poets incorporated music or song in their performance, and many talked about their collaborative work across genres.

What people said about The Wee Gaitherin 2024

56 people completed evaluation forms during the festival. Some of the highlights and themes included:

- *The war memorial readings*
- *The free workshops – throughout the festival as well as in the pre-festival engagement programme*
- *The venue – central/accessible*
- *More young voices and first-time performers*
- *The location - Stonehaven as a welcoming, vibrant place to hold a community poetry festival*
- *The diversity of voices – each session being carefully planned to showcase a variety of voices and themes*
- *Finding new work*
- *Inspirations for your own work*
- *Being able to speak to editors and founders of small press' across Scotland*

What went well?

Many of those who commented applauded The Wee Gaitherin 2024 being a welcoming environment for people of diverse backgrounds and experiences, reflected in the range of 'voices' (and languages and dialects) that were shared in the poetry performances and readings. For many, the added experience of understanding the democratic vision of The Wee Gaitherin trustees was demonstrated through seeing poets of all levels of experience sharing the same platforms. This was powerful and a welcome contrast to other poetry gatherings and festivals where the presentation of such performances was felt to be more hierarchical:

I loved watching some of my poetry idols perform alongside those sharing their work for the first time. It gave me hope in the future of poetry in Scotland and the collaborative nature of this medium – the rising tide raises all boats!

We continued to work this year on the 'professionalisation' of the festival including tightening-up of scheduling and pacing of the festival's events and maintaining the inaugural spirit of the festival as a democratic and inclusive space. Holding most of the festival events in one venue certainly made this easier and maximised attendance across the programme. The venue worked with us to provide discounted food and incentives for festival goers which helped everyone feel welcome; and well fed! We enlisted the help of a filmmaker to capture some images of the festival and heritage exhibition as well as creating a soundscape some of the young people's fabulous poetry.

The Wee Gaitherin emerges as a space where 'becoming poets', those interested in hearing poetry, and poets with deep experience and accolades accrued through years of honing their craft, could meet in an atmosphere of mutuality and shared learning.

The Wee Gaitherin has momentum. This year it really moved up a gear without losing any of its authenticity and charm ... the respectful inclusive yet highly professional ethos that is the Festival [is notable].

The Wee Gaitherin is my favourite date in the poetry calendar – a space for me to be myself, I always come away inspired, recharged and fulfilled!

It was much better to hold the venues in one central location – it saved rushing from place to place.

The timing felt slicker this year – everything ran to time, and nobody spent 15 minutes introducing a 5-minute poem! Maybe us poets are learning to keep to time after all!

The performances were of a very high standard.

The festival was well organised, and people felt they had enough space to read their work to a good audience.

What talent we have! Great to see it showcased in such a variety of voices

It was notable that a number of respondents chose to highlight the experience that The Wee Gaitherin 2024 demonstrated a greater diversification in terms of participants. This was identified, particularly, in terms of a lowering of the overall age profile of those attending and performing from previous years:

This year brought a younger crowd which was fantastic.

Great to see performance poets bringing a different interpretation of poetry to the festival.

The music! Most unexpected!

It was great to see young people sharing

One respondent to the survey highlighted the experience that the greater variety of ages represented among those at the festival accompanied a diversity of cultural backgrounds also:

[I] liked the mix of ages, experiences and origin stories.

Another aspect of The Wee Gaitherin 2024 that received overwhelmingly positive feedback among respondents to the evaluation survey were the two workshops, one offered each morning of the festival before the programme of readings began. Each workshop was free to participants, and both were over-subscribed.

Comments from those who participated reflected on both the skills of the workshop providers and upon the ways in which each workshop offered significant opportunities to hone their craft as poets. In both cases, the only suggested modification to this aspect of the festival was the request that there be more workshops and that they might last for longer (see below, under 'What might we improve'):

A key feature of the democracy of The Wee Gaitherin festivals has been the attentiveness to offering space for publishers (perhaps, most especially, independent publishers) both to showcase their publications by offering them stalls for selling books throughout the festival, and also to offer sessions at which those poets whom they publish might perform their work. Red Squirrel Press, Seahorse Publications, Salt, Mearns Writers, Health of the sublime and Drunk Muse Press, each had such spaces at The Wee Gaitherin 2024. Each is a publishing house or community initiative specialising in seeking out poets whose work might not otherwise make it into print through mainstream channels, including poets from working class backgrounds, those who are writing in the margins, often without the opportunity or support of having received accreditation through vocational Higher Education degree programmes, nor the financial security to be able to launch into a more full-time approach to their writing, but rather needing to subsidise their art through other forms of work.

Respondents to the evaluation survey noted that the presence of these publishers was an invaluable aspect of the festival, offering both increased access to the work of performing poets:

It was really lovely seeing the option to buy people's collections and the presence of publisher, being able to talk about projects and the processes for publication

demystified it for me.

Also, a great opportunity for poets to meet in a convivial atmosphere with publishers, their peers and through the presence of those publishers throughout the festival, be able to show their poetry through performance to these prospective supporters. Trustees have since heard anecdotal accounts of poets who have secured opportunities to have their first pamphlets or full-length collections published by presses whose representatives were able to experience them reading their work at the festival:

[I valued] the opportunity for not just poets but small publishers to network. The quality of poetry... and publishers was very high indeed.

I received an offer of publication – I can't believe it, can't wait to see my work in print.

As a publisher it is invaluable for me to keep a finger on the poetry pulse and witness new talent coming through the ranks.

What have we learned?

We have increased audience participation numbers this year through better advertising and holding the outdoor event at the war memorial. However, we aim to build on this so that more 'non-poets' can enjoy the festival to a greater degree.

It would be great to see more 'non-poets' at the events.

I did notice a couple of folk on the Saturday afternoon who were at the war memorial event in the morning walking their dog – great that we enticed them in and they seemed to enjoy the performances

We had some challenges around locating venues for the community offering, Wee Words, which started off in the snug of a local restaurant but had to move to the community centre. Having one consistent venue would have been preferable in terms of advertising and helping people feel a sense of ownership over the space.

Holding all events in one space would be better.

The first venue for wee words was a bit noisy

We have achieved some progress this year in attracting a wider range of backgrounds, ethnicities and experiences. This was partly down to our marketing strategy of sharing promotional materials in a more targeted way, specifically through poetry groups for BAME writers or through open mics where they had evenings dedicated to the

celebration of queer writers or writers of colour for example.

From the evaluations and biographical information provided by performing poets, we recognise that we have achieved some progress in and can continue to do more to meet our aspirations to diversify the festival community in terms of age ranges, cultural background and ethnicity, and in terms of ensuring that people from the range of all eight categories of people protected by Scottish law against discrimination, as was commented on by some of those responding to the survey:

I would love to see more diversity in age, race, ability...

We have established contact with a growing community of poets, and poetry interested individuals who are well-connected with, for example, community groups and organisations that welcome and support members of the LGBTQ+, and neurodiverse communities and those who are active in organisations including BPOC, or who self-identify as persons of colour, as queer, and/or as people with disabilities, also as working class. We plan to actively encourage these new friends of The Wee Gaitherin to assist us in getting the festival and our other events known and sharing our message that we are welcoming of all people without prejudice.

While there was general agreement among respondents to our survey, and those sharing their reflections in-person throughout this year's Wee Gaitherin, who had attended previous festivals, that the programme felt more generously paced, allowing more time for breaks, and for appreciation of the performances, there was some feedback from the workshops (community and festival) that more time to write would have been welcomed. This was also echoed in the school workshop feedback:

It was hard to take everything in, more time to write and reflect would have been fab!

I would've liked more time to finish whole pieces of writing rather than start lots of new things.

It may not be possible to ever completely get the balance between ensuring that we accommodate as many poets as we are able to attain a good representation of the diversity of poets requesting spots in the festival's running order, including meeting our own aspirations to be inclusive. However, we feel that we will need to continue checking this aspect of the festival coordination. This year we accommodated some poets within an 'open mic' style event with shorter time slots meaning we could hear a greater diversity of voices, but we will review this in coming years to ensure we are not trying to squeeze too much into an already very packed festival programme.

We were stricter about keeping performers to time (employing a gentle tambourine sound when poets were about to go over their allocated time slot) which worked

wonders in keeping attention and ensuring we stick to the aims of the festival as a democratic space where everyone is given time to showcase their work.

What might we improve?

Our website and social media presence, (<https://weegaitherin.com>) has been a significant step towards The Wee Gaitherin becoming more visible online. This has increased our accessibility through creating a digital platform from where we can share news about our mission, and events and activities, as well as sharing digital outputs of these, including soundscape recordings of young poets sharing work composed during, inspired by, and/or launched at The Wee Gaitherin's events. We worked hard this year to professionalise the 'tech' aspects and make sure the acoustics were favourable and also invested in videography and photography to showcase the work of the festival and performers to a wider audience. As aforementioned, we will continue to balance the need for a well-spaced programme with the hope of offering a platform for poets requesting a performance spot during the festival. This includes those poets who represent marginalised voices in the circulation of poetry throughout Scotland and beyond.

What difference did The Wee Gaitherin Festival 2024 make to communities

We were delighted to hear from those folk who completed our evaluation survey about the very personal ways in which The Wee Gaitherin 2024 touched them, affectively and emotionally. Hard things to articulate as aims and objectives, but important in this time of learning to live with the challenges of economic, environmental and climate crises as well as addressing the troubling rise in conflict and changing political climate.

Such responses were notable among the community of participants/attendees who were new to this type of event, and who found the festival a welcoming induction into the arena of poetry gatherings.

My first time in Scotland and I'll be back.

It was a great environment for someone who is new to performing, I felt very well looked after.

This was my first time sharing my work. Thank you for the opportunity to be around so many inspiring people

It's inspired me to keep going, and to keep writing.

Additionally, we were also pleased to hear that, for some, still finding their feet after the isolation experienced during the pandemic/constraints on community socialisation, including for those who had migrated during this period, The Wee Gaitherin afforded a sense of belonging again , a kind of homecoming:

My heart is full at the Wee Gaitherin – the poetry, the people, what a treat! I love that you have chosen our community – it enriches all of us.

For a considerable number of respondents the experience of being able to participate in an event that welcomed a diverse range of poets, at a variety of levels of experience both in writing and in performing their work, afforded invaluable learning. This included an increase in enthusiasm and confidence for sharing work whilst at the festival and afterwards as part of their ongoing practice of poetry writing and performing:

I loved meeting poets from different places. I learned a lot from the performances. The atmosphere - very sociable and welcoming!

I was very nervous before my reading, but the audience could not have been more supportive, lots came up to me afterwards offering encouraging words. Thank you to everyone who helped organise the festival.

And the learning worked in each direction according to some of the more established poets who offered their thoughts on being able to experience listening to newer and more emergent poets' voices, all well summed up in one poet's well-chosen words:

The voices and poetry - outstanding and inspiring. I enjoyed hearing new work from new, to me, voices. The future of Scottish poetry is in safe hands!

Perhaps some of the most moving and encouraging feedback on this year's Wee Gaitherin, and the ways in which the festival, and associated events and activities, bring benefits to and reflect the skill and talents of the Stonehaven community, itself, came from local participants and attendees, some of whom have now become Wee Gaitherin volunteers. They celebrated the ways in which The Wee Gaitherin is supporting Stonehaven, offering added value to the cultural life of the Kincardine and Mearns district, the Northeast of Scotland, Scotland itself, and beyond.

We held a free event post-festival to showcase the Heritage Exhibition and the response from the local community was very positive and encouraging. It was well attended and showed the value of the festival beyond 1st - 3rd August as a legacy of cultural engagement and participation locally.



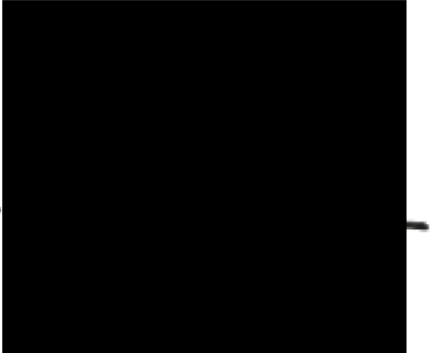

Certainly, when the trustees are given to consider the continuing and developing success of The Wee Gaitherin. We realise that it is by no means an accident that we are situated in such a special location. The trustees, our friends and supporters among the communities of Stonehaven and of poets, local, national and from farther afield, are some key commendations for sustaining The Wee Gaitherin. More than that, to seek ways to keep refining all those qualities that make it such a welcome addition to the year for a growing number of folk. All who appreciate the space that this festival and the programme of activities offers, being, as one Wee Gaitherer shared: *'it enables people to be themselves and to be heard in a beautiful welcoming space'*.

Financial Report – Wee Gaitherin 2024 key Income/Spending Summary

	Income	Expenses
Income /Funding	£21,647.16	
Expenditure		
Accountancy	-	-£273.28
Donations	£3,899.41	-
Event/venue hire/video/photography	£9.47	-£2,720.55
Restricted Funding Awards	£17,500.00	-
H&S, insurance etc	-	-£416.91
Printing	£176.11	-£1,457.88
Festival Poets/Speakers/fees/Expenses	-	-£8,316.29
Travel, accommodation events/meetings	-	-£1,878.90
Workshops	-	-£3,958.20
Sundry	£12.17	-£679.27
Bank transfer	£50.00	-£50.00
		-£19,751.28
Balance carried forward	£1,895.88	
Opening Balance as at 01/09/2023	295.22	
Closing Balance	£2,191.10	
NB: Majority of balance is for touring the Heritage Exhibition		

All accounts Externally Examined by Dennis Collie, Treasurer of both Tolbooth Museum and Stonehaven Folk Club, whose services are approved for the purposes of a small-scale SCIO. Accounts approved at AGM 15/10/2024.

Report prepared by [REDACTED] Financial information provided by [REDACTED], on behalf of The Trustees.


Signature	Name & Title	Date
	 – Treasurer	15/10/2024
	 - Secretary	15/10/2024

A momentous Thank You to our funders and sponsors, without whom none of this would be possible!



Numbers Sheet Name	Numbers Table Name	Excel Worksheet Name
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R&P Accounts		
	Table 1	R&P Accounts
Statement of balances		
	Table 1	Statement of balances
Notes		
	Table 1	Notes
Additional notes (1)		
	Table 1	Additional notes (1)
Additional notes (2)		
	Table 1	Additional notes (2)
Additional notes (3)		
	Table 1	Additional notes (3)

	Enter charity name below						Enter SC No. below	
							51799	
	Receipts and payments accounts							
	For the period from	Period start date			to	Period end date		
Day		Month	Year	Day		Month	Year	
	01	September	2023		30	September	2024	

Section A Statement of receipts and payments						
	Unrestricted funds	Restricted funds	Expendable endowment funds	Permanent endowment funds	Total funds current period	Total funds last period
	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £
A1 Receipts						
Donations	722				722	200
Legacies					-	
Grants	2,000	17,500			19,500	15,984
Receipts from fundraising activities	1,249				1,249	
Gross trading receipts					-	
Income from investments other than land and buildings					-	
Rents from land & buildings					-	
Gross receipts from other charitable activities					-	
Other	176				176	
A1 Sub total	4,147	17,500	-	-	21,647	16,184
A2 Receipts from asset & investment sales						
Proceeds from sale of fixed assets					-	
Proceeds from sale of investments					-	
A2 Sub total	-	-	-	-	-	-
Total receipts	4,147	17,500	-	-	21,647	16,184
A3 Payments						
Expenses for fundraising activities	177				177	
Gross trading payments					-	
Investment management costs					-	
Payments relating directly to charitable activities	1,960	15,242			17,202	10,900
Grants and donations					-	
Governance costs:					-	
Audit / independent examination					-	
Preparation of annual accounts	273				273	
Legal costs					-	
Other	1,682	417			2,099	689
A3 Sub total	4,092	15,659	-	-	19,751	11,589
A4 Payments relating to asset and investment movements						
Purchases of fixed assets					-	4,300
Purchase of investments					-	
A4 Sub total	-	-	-	-	-	4,300
Total payments	4,092	15,659	-	-	19,751	15,889
Net receipts / (payments)	55	1,841	-	-	1,896	295
A5 Transfers to / (from) funds					-	
Surplus / (deficit) for year	55	1,841	-	-	1,896	295

						-	51,799
Section B Statement of balances							
Categories	Details	Unrestricted funds	Restricted funds	Expendable endowment funds	Permanent endowment funds	Total current period	Total last period
		to nearest £	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £
B1 Cash funds	Cash and bank balances at start of year	295				295	295
	Surplus / (deficit) shown on receipts and payments account		1,896			1,896	1,896
						-	
						-	
	Cash and bank balances at end of year	295	1,896	-	-	2,191	2,191
	(Agree balances with receipts and payments account(s))	- 55	55	-	-	-	1,601
	Details			Fund to which asset belongs		Market valuation	Last year
						to nearest £	to nearest £
B2 Investments							
				Total		-	-
	Details		Fund to which asset belongs		Cost (if available)	Current value (if available)	Last year
					to nearest £	to nearest £	to nearest £
B3 Other assets							
			Total		-	-	-
	Details		Fund to which liability relates			Amount due	Last year
						to nearest £	to nearest £
B4 Liabilities							
			Total		-	-	-
	Details		Fund to which liability relates			Amount due (estimate)	Last year
						to nearest £	to nearest £
B5 Contingent liabilities							
			Total		-	-	-
Signed by one or two trustees on behalf of all the trustees	Signature		Print Name				Date of approval
							#####
							#####

								-	51799	
Additional analysis (1)										
Analysis of receipts and payments										
1 Donations										
	Unrestricted funds	Restricted funds	Expendable endowment funds	Permanent endowment funds	Total current period	Total last period				
	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £				
					-					
					-					
					-					
Total	-	-	-	-	-	-				
	reference	-	-	-	reference	reference				
2 Grants										
	Unrestricted funds	Restricted funds			Total current period	Total last period				
	to nearest £	to nearest £			to nearest £	to nearest £				
					-					
					-					
					-					
Total	-	-			-	-				
	reference	reference			reference	reference				
3 Gross receipts from other charitable activities										
	Unrestricted funds	Restricted funds	Expendable endowment funds	Permanent endowment funds	Total current period	Total last period				
	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £				
					-					
					-					
					-					
					-					
					-					
					-					
Total	-	-	-	-	-	-				
	-	-	-	-	-	-				
4 Payments relating directly to charitable activities										
	Unrestricted funds	Restricted funds	Expendable endowment funds	Permanent endowment funds	Total current period	Total last period				
	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £	to nearest £				
					-					
					-					
					-					
					-					
					-					
					-					
					-					
Total	-	-	-	-	-	-				
	reference error	reference error	-	-	reference error	reference error				

					51799	
Additional analysis (2)						
5 Breakdown of unrestricted funds						
	Unrestricted fund 1 - enter name of fund below	Unrestricted fund 2 - enter name of fund below	Unrestricted fund 3 - enter name of fund below	Unrestricted fund 4 - enter name of fund below		
					Total unrestricted funds	Total unrestricted funds last period
Receipts						
Donations					-	
Legacies					-	
Grants					-	
Receipts from fundraising activities					-	
Gross trading receipts					-	
buildings					-	
Rents from land & buildings					-	
Gross receipts from other charitable activities					-	
Sub total	-	-	-	-	-	-
					cross ref error	
Receipts from asset & investment sales						
Proceeds from sale of fixed assets					-	
Proceeds from sale of investments					-	
Sub total	-	-	-	-	-	-
Total receipts	-	-	-	-	-	-
					cross ref error	
Payments						
Expenses for fundraising activities					-	
Gross trading payments					-	
Investment management costs					-	
Payments relating directly to charitable activities					-	
Grants and donations					-	
Governance costs:					-	
Audit / independent examination					-	
Preparation of annual accounts					-	
Legal costs					-	
					-	
Sub total	-	-	-	-	-	-
					cross ref error	
Payments relating to asset and investment movements						
Purchases of fixed assets					-	
Purchase of investments					-	
Sub total	-	-	-	-	-	-
					-	
Total payments	-	-	-	-	-	-
					cross ref error	
Net receipts / (payments)	-	-	-	-	-	-
Transfers to / (from) funds						
					-	
Surplus / (deficit) for year	-	-	-	-	-	-
					cross ref error	
Nature and purpose of funds						

					-	51799
Additional analysis (3)						
6 Breakdown of restricted funds						
	Restricted fund 1 - enter name of fund below	Restricted fund 2 - enter name of fund below	Restricted fund 3 - enter name of fund below	Restricted fund 4 - enter name of fund below		
					Total restricted funds	Total restricted funds last period
Receipts						
Donations					-	
Legacies					-	
Grants					-	
Receipts from fundraising activities					-	
Gross trading receipts					-	
Income from investments other than land and buildings					-	
Rents from land & buildings					-	
Gross receipts from other charitable activities					-	
Sub total	-	-	-	-	-	-
					cross ref error	
Receipts from asset & investment sales						
Proceeds from sale of fixed assets					-	
Proceeds from sale of investments					-	
Sub total	-	-	-	-	-	-
Total receipts	-	-	-	-	-	-
					cross ref error	
Payments						
Expenses for fundraising activities					-	
Gross trading payments					-	
Investment management costs					-	
Payments relating directly to charitable activities					-	
Grants and donations					-	
Governance costs:					-	
Audit / independent examination					-	
Preparation of annual accounts					-	
Legal costs					-	
					-	
Sub total	-	-	-	-	-	-
					cross ref error	
Payments relating to asset and investment movements						
Purchases of fixed assets					-	
Purchase of investments					-	
Sub total	-	-	-	-	-	-
					-	
Total payments	-	-	-	-	-	-
					cross ref error	
Net receipts / (payments)	-	-	-	-	-	-
Transfers to / (from) funds						
					-	
Surplus / (deficit) for year	-	-	-	-	-	-
					cross ref error	
Nature and purpose of funds						

APPENDIX 3



		Independent examiner's report on the accounts v2						
Report to the trustees/members of		Charity name The Wee Gaitherin						
Registered charity number		SC051799						
On the accounts of the charity for the period		Period start date				Period end date		
		Day	Month	Year		Day	Month	Year
		1	Sep	2023	to	30	Sep	2024
Set out on pages		(remember to include the page numbers of additional sheets)						
Respective responsibilities of trustees and examiner		The charity's trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) 2005 Act and the Charities Accounts (Scotland) Regulations 2006 (as amended). The charity trustees consider that the audit requirement of Regulation 10(1) (d) of the Accounts Regulations does not apply. It is my responsibility to examine the accounts as required under section 44(1) (c) of the Act and to state whether particular matters have come to my attention.						
Basis of independent examiner's statement		My examination is carried out in accordance with Regulation 11 of the 2006 Accounts Regulations. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeks explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently, I do not express an audit opinion on the view given by the accounts.						
Independent examiner's statement		<p>In the course of my examination, no matter has come to my attention</p> <ol style="list-style-type: none"> which gives me reasonable cause to believe that in any material respect the requirements: <ul style="list-style-type: none"> to keep accounting records in accordance with section 44(1) (a) of the 2005 Act and Regulation 4 of the 2006 Accounts Regulations, and to prepare accounts which accord with the accounting records and comply with Regulation 9 of the 2006 Accounts Regulations <p>have not been met, or</p> <ol style="list-style-type: none"> to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached. 						
Signed					Date:	3 Oct 2024		
Name								
Relevant professional qualification(s) or body (if any)								
Address								

*Please delete the words in the brackets if they do not apply. If the words do apply, set out those matters which have come to your attention on the following page.