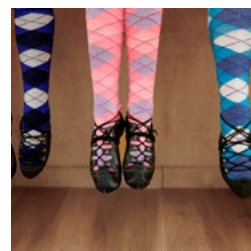
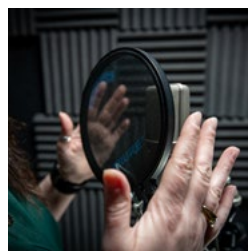




# Highlands and Islands creative growth and innovation workbook

A workbook for creators, communities and small businesses across the Highlands and Islands.



VERSION 1.0 | AUGUST 2026



Highlands and Islands Enterprise  
Iomairt na Gàidhealtachd 's nan Eilean





## Disclaimer

This workbook has been developed for UK based organisations; laws and platform rules may differ elsewhere.

While every effort has been made to ensure the accuracy of the information in this document, digital tools and opportunities change quickly. You must carry out your own checks to ensure compliance with all legal, regulatory, and platform requirements before launching any activity. The approaches outlined are intended to support your work but do not guarantee specific results. By using, you acknowledge that all decisions, compliance checks and outcomes remain your responsibility and neither the authors nor associated organisations accept liability for any actions based on this. The mini case studies used are illustrative examples created specifically for this workbook.



# 1. Introduction and how to use this workbook

## Welcome

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The Highlands and Islands has always been a place of resourcefulness, imagination, and deep cultural continuity. From crofting ingenuity to contemporary arts, from Gaelic storytelling to digital innovation, creativity has long shaped life here. This workbook harnesses that creativity to support small organisations, community groups, independent makers, and early-stage creative businesses to grow sustainably.

Digital tools are now essential for reaching audiences, generating income, sharing heritage, and strengthening community identity. The goal is to enhance traditional craft, culture and methods, ensuring Highlands and Island voices are heard locally and globally.

This workbook offers practical, step-by-step pathways that work even with limited time, equipment, or budget. Every tool, example, and template is grounded in real challenges faced by rural and island creatives: patchy connectivity, seasonal income, volunteer-led organisations, and limited access to specialist skills. The aim is to make digital growth achievable, sustainable, and culturally grounded.

### How to use this workbook

Each toolkit is self-contained and includes:

- background and purpose
- step-by-step guidance
- examples and indicative costs
- worksheets you can photocopy or adapt
- recommended tools and templates

Use it section-by-section – or jump to the tools you need most.

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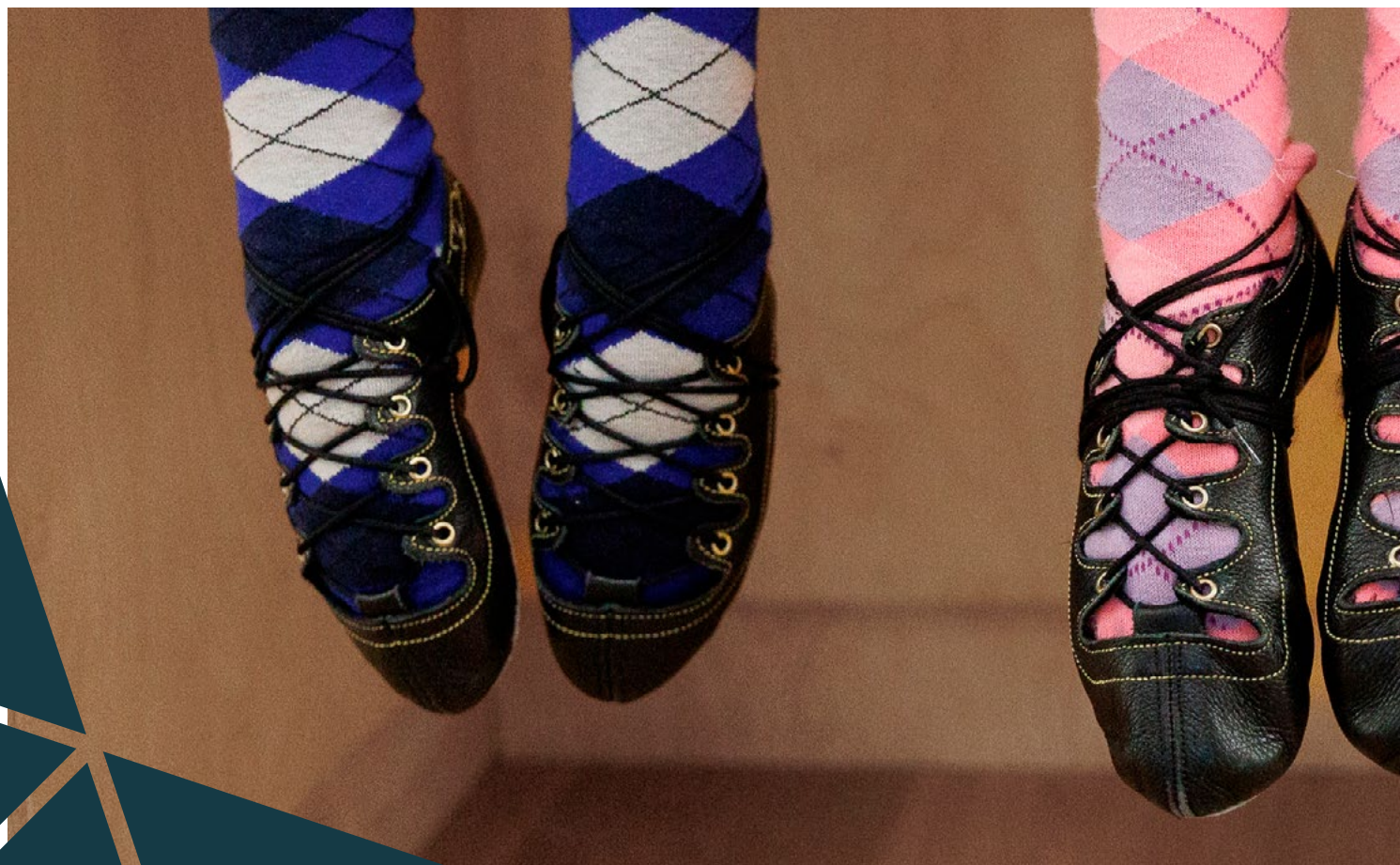
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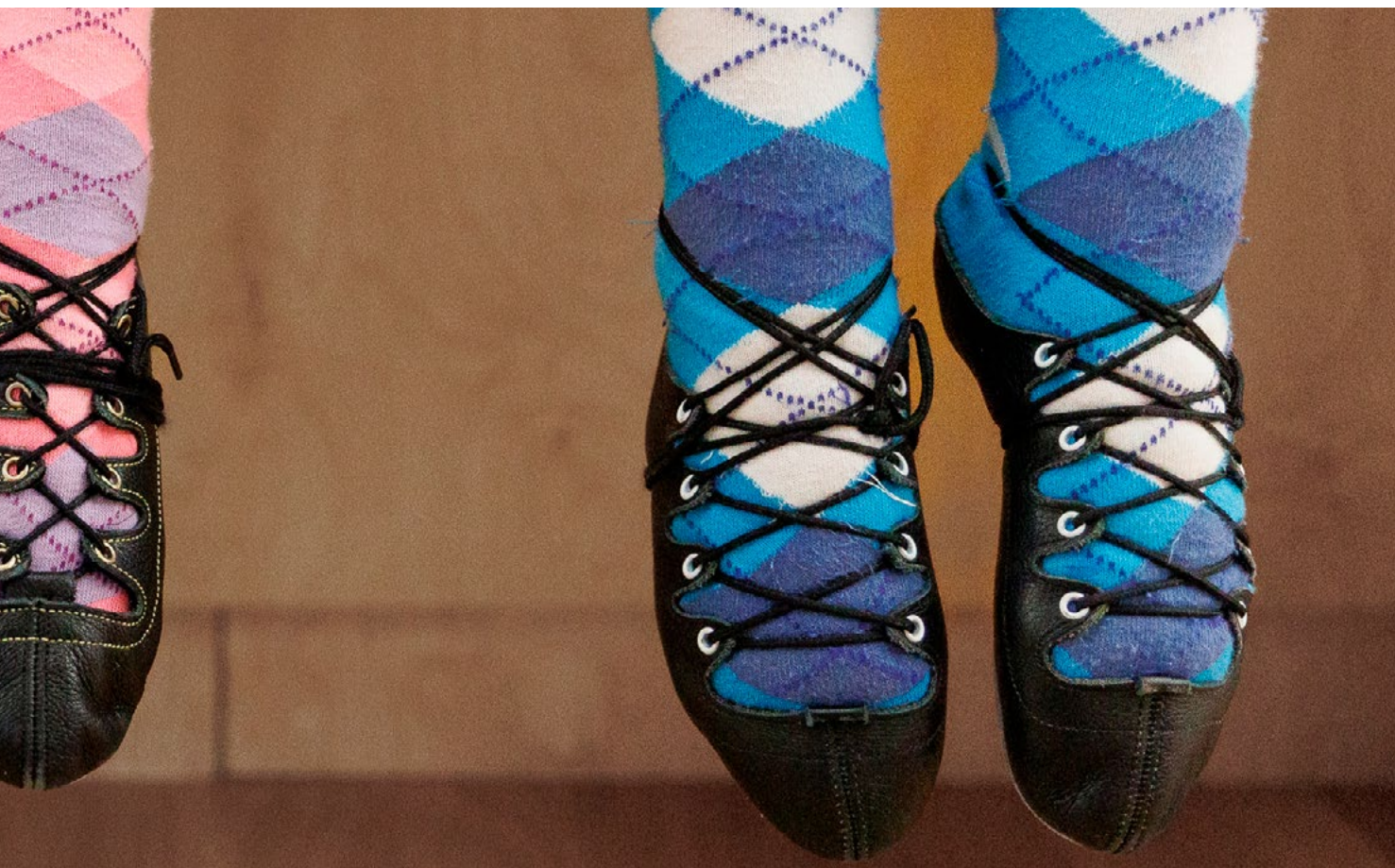
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## 2. Digital creation foundations

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Digital creation allows Highlands and Islands creatives to reach audiences anywhere in the world without needing large budgets, specialist facilities, or constant travel. These foundations help you produce high-quality digital products – videos, podcasts, downloads, online courses, photography, or hybrid events – using affordable equipment and practical workflows.

### 2.1 DIGITAL PRODUCT CREATION

**Purpose:** To help you turn your skills, creativity, heritage knowledge, or craft experience into something you can share or sell online

#### Why digital products matter

For rural and island communities, digital products create:

- **income resilience** during seasonal or low-tourism periods
- **global reach** without leaving home
- **low-carbon engagement** compared to physical touring or shipping
- **opportunities to preserve and share local culture** through new formats

#### Digital products include:

- downloadable patterns, guides, or templates
- audio packs, interviews, oral history series
- short online courses or masterclasses
- digital art, photography bundles, or printable artwork
- cultural learning materials or storytelling collections

**Example:** A Uist weaver creates a Hebridean Pattern Starter Pack (£15). Selling 100 copies annually generates **£1,500** - more than a typical craft fair weekend, with no travel, stall fees, or postage.

#### Steps to create your first digital product

1. Identify your niche – what do people ask you about? what knowledge is unique to you or your community?
2. Choose a format – PDF, MP3, video, downloadable workbook, or a paid live session.
3. Test the idea – ask your followers, customers, or community what they'd find useful.
4. Choose a platform – Gumroad, Etsy, Ko-fi, Shopify, Patreon, Fourthwall. Platform fees, VAT handling and payout rules can vary – always check current terms.
5. Create and price – value your time; price typically ranges £5–£30.
6. Launch – promote through social channels, partners, newsletters, WhatsApp groups.
7. Iterate – collect feedback, update seasonally, and relaunch.

### Typical costs and returns

| Activity                       | Approx Cost | Time      | Typical Return |
|--------------------------------|-------------|-----------|----------------|
| Record/edit a 1-hour workshop  | £0–£150     | 1 day     | £250–£500      |
| Create a digital guide/pattern | £0–£100     | 2–3 days  | £200–£1,000    |
| Simple e-book                  | £0–£200     | 5–10 days | £300–£1,500    |

### VAT and digital sales

If you sell digital products (such as downloads, online courses or paid digital access), VAT rules may apply depending on your circumstances.

- In the UK, VAT obligations may apply on digital sales/digital products if your taxable turnover exceeds the VAT registration threshold.
- Some platforms (E.g. Etsy, Shopify) may automatically collect and remit VAT on certain digital sales, particularly for EU or other customers.
- Other platforms do not handle VAT for you, meaning you remain responsible for registration, collection and reporting where required.
- VAT rules differ depending on product type, customer location and platform terms and can change over time.

If you are unsure, check current guidance on the UK Government website or seek professional advice before launching paid digital products.

### Worksheet – digital product plan

|                  |  |
|------------------|--|
| My idea:         |  |
| Format:          |  |
| Platform:        |  |
| Price:           |  |
| Launch date:     |  |
| Promotion plan:  |  |
| Feedback method: |  |

## 2.2 LOW-COST PRODUCTION EQUIPMENT

Producing quality podcasts, videos, and photos no longer requires expensive gear. Below are practical setups suited to beginners, community groups, and small budgets. The following equipment lists are examples of budget end equipment that would be sufficient for social media platforms. **To be very clear. These products are examples of the kind of kit that would be representative examples. Use the details to compare with other options that may offer better value.**

### Entry level podcast kit

|                                                         |                                                                                               |
|---------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| Smartphone + free app (Voice Memos / Dolby On)          |                                                                                               |
| USB mic (dynamic) £55–£90                               | Entry-level dynamic USB/XLR mic — great for podcasting, streaming and community audio setups. |
| Lavalier mic (£15–£40)                                  | Clip-on lav mic for smartphone or DSLR filming/interviews — very cost-effective.              |
| Pop filter + desk stand (£10–£20)                       |                                                                                               |
| Headphones: (£35–£80)                                   |                                                                                               |
| Editing: <b>Audacity</b> / <b>Ocenaudio</b> (free)      |                                                                                               |
| Hosting: Spotify for Podcasters / Acast Open or similar | Free hosting tiers available; monetisation terms vary.                                        |

### Smartphone video

|                                                                                     |                                                                                           |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| Phone cage and grip: (£20–£45)                                                      | Affordable phone-video cage with cold shoes — upgrade your mobile video production value. |
| Tripods: full-height (£20–£35) or mini (£15–£20)                                    |                                                                                           |
| Mics: wired lav (£15–£25), shotgun <b>VideoMicro</b> (£40–£60), wireless (£80–£150) | Compact shotgun mic for smartphone/DSLR video — good for outdoor filming.                 |
| Lighting: (£25–£70)                                                                 |                                                                                           |
| ND filters (clip-on): £15–£30                                                       |                                                                                           |
| Apps: <b>Blackmagic Camera</b> , <b>CapCut</b> , <b>VN</b>                          |                                                                                           |
| <b>Add on smartphone lenses</b>                                                     |                                                                                           |
| Anamorphic (£120 - £160)                                                            | Gives more cinematic style images, letterbox format                                       |
| Wide/Tele/Macro (£25–£60)                                                           |                                                                                           |

## Photography setups

|                                            |  |
|--------------------------------------------|--|
| Natural light plus reflector (£12)         |  |
| Tripod and phone clamp (£20 - £35)         |  |
| LED bi colour panel (£25-£45)              |  |
| Editing: Lightroom mobile, Snapseed (free) |  |

With a £100–£150 kit, creators can produce acceptable quality short videos suitable for social platforms. Obviously better quality equipment will cost more, and ability to use the equipment effectively is vital.

## Notes and tips for use

|                                                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Platform compression will affect final quality; test uploads before release.                                                                                  |
| Always check compatibility with your phone/PC (USB-C, Lightning, TRRS jack) especially for mics and rigs.                                                     |
| Consider accessory costs (e.g., cables, adapters, mic stands, pop filters) when budgeting.                                                                    |
| For community/heritage settings: if you supply gear to groups, include a quick start sheet/training for each item (how to plug, how to use, monitoring tips). |
| When filming video: pairing a rig + good mic + lighting moves you into a “semi-professional” look for very modest cost.                                       |
| Editing and post-processing still matter: gear is a tool, but good mic technique + clean audio + careful lighting = most of the “look and feel”.              |



## 2.3 AI AND AUTOMATION STARTER

AI tools help small teams and individuals save time while maintaining creative authenticity.

### What AI can do

- draft and edit text
- design graphics or rescale layouts
- automatically caption videos
- translate between Gaelic and English
- suggest content ideas
- schedule social posts

### Some AI tools

| Need          | Tool                | Free Option? | Notes                      |
|---------------|---------------------|--------------|----------------------------|
| Writing       | ChatGPT / Notion AI | ✓            | Edit tone, check facts     |
| Design        | Canva Magic Studio  | ✓            | Auto-resize, templates     |
| Video editing | CapCut / Descript   | ✓            | Auto-captions, quick edits |
| Scheduling    | Buffer / Later      | ✓            | Automates posting          |
| Translation   | DeepL               | ✓            | High-quality translations  |

### Ethical AI use

- **always** edit and verify AI-generated text
- never upload private or confidential information
- keep your authentic voice
- recognise contributors (AI is an assistant, not a replacement)
- **AI tools may retain prompts for training depending on settings – review privacy options for each service you use**

### Worksheet – AI helper plan

| Task              | Tool     | Time    | Notes              |
|-------------------|----------|---------|--------------------|
| Draft newsletters | ChatGPT  | 1 hr/wk | Review tone        |
| Video captions    | Descript | 30 mins | Check Gaelic terms |
| Social posts      | Buffer   | 15 mins | Schedule off-peak  |
| Translation       | DeepL    | 10 mins | Human check needed |

# 3. Storytelling, collaboration and community campaigns

Stories sit at the heart of life in the Highlands and Islands. They make places memorable, strengthen communities, build pride, and create powerful digital content that audiences actively seek out. This section helps groups and creators work together, co-create narratives, support young people, embed sustainability, and care for wellbeing.

## 3.1 COLLABORATIVE CAMPAIGNS

**Purpose:** To help small organisations, local groups, freelancers, and community hubs share resources, audiences, and creative energy.

### Why collaboration works

Collaboration:

- multiplies your reach
- reduces cost and workload
- strengthens community relationships
- creates a unified regional voice

### Example

In Morvern, three community groups created **Crafts by the Coast**, a summer trail combining artist films, maker stories, and place-based heritage. Each partner contributed something small – editing time, local research, photos – but together they produced a campaign that boosted footfall, online sales, and regional visibility.

### Steps to build a collaboration

1. **Choose a shared theme** – landscape, food, heritage, festivals
2. **Define roles** – who handles design, filming, posting, hosting
3. **Create a shared content folder** – Google Drive, Dropbox, OneDrive
4. **Develop a single promotional calendar** – prevents overlap and confusion
5. **Share credit equally** – consistent logos, mentions, acknowledgements
6. **Evaluate together** – what worked, what didn't, what returns you achieved

### Worksheet – Collaboration plan

|                    |  |
|--------------------|--|
| Partners:          |  |
| Shared purpose:    |  |
| Contributions:     |  |
| Promotion plan:    |  |
| Timeline:          |  |
| Success measures:  |  |
| Follow-up actions: |  |

### 3.2 COMMUNITY CONTENT COLLABORATION TOOLKIT

**Purpose:** To support communities to record, preserve, and share culture using digital tools.

## Why it matters

Every village, island, glen, and shore has stories. Digital tools help preserve:

- oral history
- traditions, crafts, and songs
- place-based folklore
- intergenerational knowledge
- local dialects and Gaelic heritage

## How to co-create digital material

**Step 1 – Choose a theme:** sea routes, the seasons, local food, stories of work

**Step 2 – Run a story circle:** gather ideas; identify storytellers, musicians, historians, or young creators. (see below)

**Step 3 – Involve local talent:** photographers, writers, audio recorders, drone users, young people

**Step 4 – Share skills:** host small training sessions or pair experienced volunteers with learners

**Step 5 – Edit and credit:** use simple agreements about who edits, approves, and owns each piece. (see below)

**Step 6 – Publish responsibly:** use Creative Commons licences (e.g., CC-BY-NC) to allow sharing. (see below)

## Template – Shared story planning grid

| Topic            | Format        | People           | Equipment   | Timeline | Publishing Plan | Licence  |
|------------------|---------------|------------------|-------------|----------|-----------------|----------|
| Old ferry routes | Photo + audio | Local historians | Phone + mic | 6 weeks  | Website + FB    | CC-BY-NC |

[illegible]

## Simple co-creation agreement (Example)

Project Title: \_\_\_\_\_

Date: \_\_\_\_\_

Participants: \_\_\_\_\_

### 1. PURPOSE OF THE AGREEMENT

This agreement sets out how we will work together to create digital material (stories, photos, audio, video, text, artwork) for the project named above. It helps everyone understand who edits, approves, and owns the work, and how it can be used.

### 2. CONTRIBUTIONS

Each participant agrees to share the materials they create for this project, such as:

- text or stories
- photographs or video
- audio recordings or music
- illustrations or designs

**List contributions (optional):**

### 3. EDITING PROCESS

We agree that:

- [Name/Role] will act as the lead editor
- the editor may correct grammar, improve clarity, crop images, or adjust audio/video, but will not change the meaning of contributors' work without checking
- significant changes will be approved by the contributor before publication

### 4. OWNERSHIP AND PERMISSIONS

- contributors retain ownership of the material they create
- contributors grant the project a non-exclusive licence to edit, publish, and share the material for project use (e.g. website, social media, exhibitions)
- contributors can continue to use their own material elsewhere at any time

### 5. CREDITS

Everyone whose work appears in the final outputs will be credited.

Preferred name for credit (optional): \_\_\_\_\_

### 6. AGREEMENT ON LICENCE FOR FINAL OUTPUT

We agree that the final digital materials will be shared under the following Creative Commons licence (tick one):

- ☐ CC BY – credit required
- ☐ CC BY-NC – credit required; non-commercial use only (**Interpretations of 'non-commercial' can vary; when in doubt, avoid NC licenses**)
- ☐ CC BY-SA – credit required; share alike
- ☐ Other CC licence: \_\_\_\_\_

This licence applies only to the final project output and does not remove contributors' rights over their individual work.

## 7. RESPONSIBILITIES

All participants agree to:

- share only material they have the right to share
- respect others' contributions
- respond promptly to approval requests
- follow the agreed editing and publishing process

## 8. SIGNATURES

By signing, we agree to the terms above.

Contributor: \_\_\_\_\_ Date: \_\_\_\_\_

Project Lead / Editor: \_\_\_\_\_ Date: \_\_\_\_\_

**Creative Commons (CC) licences** are a set of free, standardised copyright licences that allow creators to share their work with the public on terms they choose. Instead of “all rights reserved,” CC licences give creators flexible options such as allowing reuse, remixing, or sharing; sometimes with restrictions like non-commercial use or requiring attribution. These licences are widely used across the creative, academic, cultural, and digital sectors. Artists, educators, museums, writers, and businesses use Creative Commons licences to:

- share work openly while keeping certain rights
- encourage collaboration, adaptation, and innovation
- clearly communicate what others can and cannot do with their work
- support open education, open culture, and accessible digital content

There are six main CC licences, ranging from the most open (CC BY) to the most restrictive (CC BY-NC-ND). Each licence clearly states conditions such as attribution, whether commercial use is allowed, or whether adaptations can be made.

You can explore the full set of licences here:

<https://creativecommons.org/licenses/>

### Community publishing models

- **shared website** – one central hub for several groups
- **hashtag campaigns** – e.g. #HighlandVoices
- **community newsletter / digital zine**
- **shared social media account** with rotating curators

### 3.3 YOUNG CREATORS PATHWAY IMPORTANT: PLEASE READ SAFEGUARDING AND YOUNG PEOPLE IN SECTION 6 - SAFETY, RIGHTS, ACCESSIBILITY AND CRISIS MANAGEMENT

**Purpose:** to help young people gain creative skills, confidence, and community connection

Never collect personal details directly from under-18s without appropriate parental or organisational oversight.

#### Why involve young people?

Rural teenagers often:

- have strong digital skills
- lack creative opportunities locally
- want experience in media, filming, editing, design

A youth pathway strengthens:

- community pride
- local creative capacity
- intergenerational learning

How to Start

- 1. create an open call** – invite secondary pupils, UHI students, volunteers
- 2. match with mentors** – local artists, filmmakers, radio volunteers, heritage staff
- 3. set small goals** – 1 short film, 1 photo series, 1 podcast episode
- 4. support reflection** – keep short progress logs

#### Template – young creator progress log

| Name   | Project               | Skills Gained         | Mentor      | Outcome    | Next Steps       |
|--------|-----------------------|-----------------------|-------------|------------|------------------|
| Isabel | Voices from the Croft | Interviewing, editing | Local radio | 4 episodes | UHI media course |

#### Optional learning routes

[Saltire Awards](#)

[Duke of Edinburgh Awards](#)

[Digital Badges](#)

[DYW partnerships](#)

[School/UHI collaboration](#)

### 3.4 CIRCULAR CREATIVITY AND SUSTAINABILITY

**Purpose:** to help groups adopt environmentally responsible creative practices

#### Why it matters

The region leads in renewable energy and circular thinking. Sustainable creative practice reduces waste, protects landscapes, and strengthens local identity.

#### Practical actions

##### Carbon-light practice:

- use renewable-powered hosting
- compress images before upload
- reuse graphics; avoid unnecessary print

##### Green content ideas:

- document renewable projects (wind, hydro, tidal)
- create digital guides on sustainable craft
- film “life-cycle stories” of local products

##### Sustainable events:

- livestream or hybrid events
- encourage public transport or shared travel
- use digital programmes + QR codes

Template – sustainability action plan

| Area           | Current Practice | New Idea | Partner                  | Priority |
|----------------|------------------|----------|--------------------------|----------|
| Event printing | Flyers           | QR codes | Local school design club | High     |

### 3.5 WELLBEING AND DIGITAL BALANCE

**Purpose:** to help individuals and teams work creatively without burnout

#### How to build creative wellbeing

1. **art as connection** – song circles, story exchanges, creative clubs
2. **small daily creativity** – sketching, journalling, photo prompts
3. **digital volunteering** – editing, captioning, archiving
4. **healthy boundaries** – scheduled posting days; screen breaks

#### Examples

| Activity             | Purpose           | Tools           |
|----------------------|-------------------|-----------------|
| Playlist             | Shared identity   | Spotify/YouTube |
| Digital journal      | Reflection        | Google Docs     |
| Online creative club | Reduce isolation  | Zoom/Discord    |
| Story exchange       | Intergenerational | Voice recorder  |

#### Template – Team Wellbeing Plan

| Goal           | Actions                    | Lead       | When    | Measure        |
|----------------|----------------------------|------------|---------|----------------|
| Reduce burnout | Limit posting to 3 days/wk | Comms lead | Ongoing | Staff feedback |

## 4. AUDIENCE BUILDING AND DIGITAL MONETISATION

### 4.1 Why audience building matters

Your audience is your most valuable asset. They are the people who care about your story, your craft, or your place, and who will share it, buy from it, or support it.

In small and rural communities, your advantage is authenticity and trust. People connect with real stories, real landscapes, and real voices – not polished, corporate-style advertising.

A loyal, engaged audience becomes:

- your customer base
- your ambassadors
- your collaborators
- your long-term sustainability

**Every new subscriber, learner, or supporter is another bridge between your community and the world.**

## 4.2 BUILDING AN AUDIENCE ONLINE

**SOCIAL MEDIA PLATFORMS CHANGE. WHEREVER POSSIBLE ENCOURAGE FOLLOWERS TO JOIN YOUR MAILING LIST, MEMBERSHIP SCHEME OR WEBSITE. YOUR E-MAIL LIST IS THE ONLY AUDIENCE YOU TRULY OWN.**

### Start with your purpose

Ask yourself:

- who are we trying to reach? (locals, visitors, buyers, supporters, learners?)
- what do we want them to do? (follow, attend, donate, buy, volunteer?)
- where do they already spend time online?

Audience clarity prevents wasted effort and helps you choose the right platforms.

### Choose 1-2 platforms to start

| Goal                    | Best Platforms                       | Content Type                                                                                     |
|-------------------------|--------------------------------------|--------------------------------------------------------------------------------------------------|
| Local engagement        | Facebook, WhatsApp, community groups | Stories, events, updates                                                                         |
| Tourism/storytelling    | Instagram, YouTube, TikTok           | Visual stories, reels, short films                                                               |
| Professional visibility | LinkedIn, website blog               | Case studies, achievements                                                                       |
| Direct sales            | Etsy, Shopify, TikTok Shop           | Product photos, testimonials. TikTok shop availability varies by region and account eligibility. |
| Learning/membership     | Patreon, Substack, Teachable         | Tutorials, behind-the-scenes                                                                     |
| Music/performance       | Spotify, Bandcamp, YouTube           | Recordings, livestreams                                                                          |

### Create trust before selling

People buy from people they trust. **Always disclose sponsored or affiliate content, in line with Advertising Standards Authority (ASA).**

Your content should be:

- **authentic** – real people, real places, real stories
- **consistent** – a simple posting rhythm works
- **valuable** – teach something, inspire, entertain
- **conversational** – ask questions, talk with your audience

#### Suggested content balance:

- 70% storytelling or useful content
- 20% community engagement
- 10% promotional or sales content

## 4.3 PLATFORM WORKBOOKS

Platform features, algorithms, reach and monetisation options change frequently; always review current platform guidance before committing significant time or resources. Additionally, the post frequencies are maximums not minimums. Consistency matters far more than volume.

### Facebook

Best for: residents, local event reach, community groups

- up to 3–4 posts/week; 1–2 Stories/day
- use the Events tab
- cross-post to community groups
- use polls and local questions for engagement

### Instagram

Best for: destination storytelling; crafts; culture

- reels + carousels + bilingual captions
- increased opportunity through Broadcast Channels
- use collab posts with partners
- up to 3 Reels/week + daily Stories

### TikTok

Best for: young audiences, quick storytelling

- 7–20 second videos
- use series (#IslandNotes, #HighlandLife)
- consistency matters more than volume. One good post every few days is preference to frequent low-quality uploads.
- use stitches and duets

### YouTube

Best for: long-form, evergreen content

- there is no ideal length. Most educational and heritage content performs well between 8 and 20 minutes/
- up to Shorts 2–3/week
- good for tutorials, heritage stories, interviews

### Substack

Best for: writers, heritage interpreters, educators

- one free post per week + optional paid post
- use welcome sequences
- host audio, PDFs, or essays

## 4.4 DATA, GDPR AND ETHICAL PRACTICE

### What data to collect (legally and ethically)

| Type                 | Purpose               | How to Collect     |
|----------------------|-----------------------|--------------------|
| Email addresses      | Newsletters           | Sign-up forms      |
| Name/town            | Personal connection   | Optional fields    |
| Engagement stats     | Know what works       | Platform analytics |
| Purchasing behaviour | Understand demand     | Shop analytics     |
| Feedback             | Improve your offering | Surveys/polls      |

## UK GDPR essentials for small organisations

- ✓ all organisations should have a privacy notice explaining what personal data is collected and why
- ✓ get consent before adding anyone to a mailing list
- ✓ be clear about what data is used for
- ✓ store safely (password protected, encrypted)
- ✓ delete old data: As good practice, review stored personal data at least once per year and securely delete anything that is no longer needed for its original purpose.
- ✓ make unsubscribing easy
- ✓ most organisations that process personal data for business, fundraising or organisational purposes must register with ICO and pay a data protection fee, though some exemptions apply. Always check current ICO guidance. <https://ico.org.uk/for-organisations/data-protection-fee/register/>

## 4.5 Turning audience into income

Your audience can support multiple income streams.

### Income opportunities

| Approach         | Platform               | Typical Range    |
|------------------|------------------------|------------------|
| Direct sales     | Etsy, Shopify          | £10–£200/item    |
| Events/workshops | Eventbrite, Zoom       | £5–£25/ticket    |
| Online classes   | Teachable, Thinkific   | £15–£50          |
| Membership       | Patreon, Substack      | £3–£10/month     |
| Sponsorship      | Local brands           | £100–£1,000      |
| Donations        | Ko-fi, Buy Me a Coffee | £50–£500/year    |
| Affiliate links  | Amazon, localmakers    | small % of sales |

### Pricing guide

| Offer                                   | Suggested Price |
|-----------------------------------------|-----------------|
| Digital download (PDF, pattern, recipe) | £3–£10          |
| Short workshop (30–60 min)              | £10–£25         |
| Monthly membership                      | £5–£10          |
| Multi-part online course                | £25–£100        |
| Sponsored post                          | £50–£300        |
| Newsletter ad                           | £20–£50         |

## 4.5A YOUTUBE: LONG-FORM CONTENT AND DYNAMIC SPONSORSHIP

### Why YouTube matters for Highlands and Islands creators

YouTube is uniquely suited to rural, place-based and cultural work because it supports long-form, searchable, evergreen content.

Unlike fast-turnover social platforms, YouTube videos:

- continue to attract views months or years after publication
- reward depth, expertise, and storytelling
- work well for heritage, tutorials, interviews, documentary and educational formats

For creators and organisations with limited capacity, YouTube allows fewer pieces of content to work harder for longer.

### Recommended YouTube content types

YouTube performs best when content answers real questions or documents real expertise.

Strong formats include:

- how-to guides and demonstrations
- heritage stories and oral history
- interviews with local makers, artists or historians
- behind-the-scenes process videos
- landscape, craft or cultural explainers
- recorded talks or workshops

Typical length: there is no ideal length, but most educational and heritage content performs well between 8 and 20 minutes

Posting frequency: even one video per month is sufficient if content is evergreen.

### Dynamic sponsorships on YouTube (what's new and why it matters)

Emerging creator tools and third-party platforms are beginning to allow some sponsorship placements within existing videos to be updated without re-uploading content.

- YouTube now supports Creator Partnerships and has expanded branded content tools
- some creators can use third-party services (such as Rembrand) to insert or replace sponsorships dynamically
- this is not yet a standard feature available to every creator

### Why this is important

Traditionally, YouTube sponsorships were one-off deals tied to a single upload. Dynamic sponsorships allow creators to treat videos as renewable assets, not disposable content.

This is particularly valuable for:

- heritage organisations with archive material
- creators with a strong back catalogue
- seasonal or campaign-based partners

A single video can now support multiple sponsorships over time, increasing long-term value without increasing workload.

### How dynamic sponsorships work in practice

A typical dynamic sponsorship:

- appears as a short host-read or visual segment
- runs for an agreed period (e.g. 30, 60 or 90 days)
- is clearly disclosed as sponsored content
- is removed or replaced when the campaign ends

### Sponsors benefit from:

- targeted, values-aligned audiences
- clear campaign windows (not permanent commitments)
- transparent performance data

### Creators benefit from:

- repeatable income
- the ability to re-monetise older content
- reduced pressure to constantly create new videos

### When dynamic sponsorships are most suitable

Dynamic sponsorships work best when:

- content is evergreen rather than time-specific
- the audience trusts the creator or organisation
- the sponsor aligns with place, culture, sustainability or learning
- the video continues to receive steady views over time

### They are especially suitable for:

- local and regional businesses
- tourism, food, craft and outdoor brands
- cultural institutions and community partners
- ethical or sustainability-focused organisations
- Pricing Dynamic YouTube Sponsorships (Simple Model)
- Pricing should be modest, transparent and repeatable.
- The aim is sustainability, not inflated influencer pricing.

### Step 1: Estimate views during campaign

Average monthly views ÷ 30 × campaign days

### Step 2: Apply a sensible CPM

Suggested guide:

- local / community audience: £5–£8 CPM
- niche or specialist audience: £8–£12 CPM
- high-trust or professional audience: £12–£18 CPM

### Step 3: Add admin and reporting time

Dynamic sponsorships still involve:

- communication with sponsors
- basic reporting
- placement management

A small fixed admin fee is appropriate.

### Indicative example

- Average views: 1,200 per month
- Campaign length: 60 days
- Estimated impressions: 2,400

### Base value:

$(2,400 \div 1,000) \times £10 = £24$

Admin and reporting: £40

Indicative sponsorship price: £60–£80

This level is:

- accessible to local brands
- defensible and repeatable
- appropriate for community and cultural content

### Bundling for stability

Creators are encouraged to offer packages, not one-off deals.

Examples:

- 2–3 videos over 60 days
- seasonal bundles (summer / winter)
- themed playlists or series

### Bundling:

- increases income predictability
- reduces admin overhead
- strengthens long-term partnerships

### Disclosure, ethics and trust

All sponsored content must:

- be clearly disclosed
- follow Advertising Standards Authority guidance
- align with the creator's values and audience expectations

Trust is your most valuable asset.

If a sponsorship feels uncomfortable to explain to your audience, it is probably not the right fit.

### Key principle

YouTube rewards depth, not volume. One well-made video that works for years is more valuable than dozens that disappear in days.

## 4.6 BRAND PARTNERSHIPS AND AGENT GUIDANCE

**Always identify sponsored or affiliate content in line with ASA.**

### Brand fit mapping

Choose brands aligned with:

- Gaelic culture
- heritage and craft
- sustainability
- outdoors and adventure
- rural living

### Create a 5-slide pitch:

1. who you are
2. your audience
3. example content
4. package options
5. metrics and expected reach

### Creator/brand platforms

- TikTok Creator Marketplace
- Instagram/Meta Brand Tools
- YouTube BrandConnect
- Aspire, Upfluence, Whalar

### Pricing sponsorships

Price = time + production + usage rights.

Always clarify:

- deliverables
- approval process
- payment schedule
- exclusivity period
- rights (e.g., can the brand reuse your content?)

### When to consider an agent

- ✓ you receive 3+ paid offers per month
- ✓ you are negotiating national brands
- ✓ you need help with contracts or pricing

Typical commission: **15–20%**.

## 5. CREATORS OF THE HIGHLANDS AND ISLANDS

This section highlights some of the leading and emerging digital creators whose work showcases the culture, landscapes, languages, and contemporary life of the Highlands and Islands. These creators reach local, national, and global audiences across Instagram, YouTube, TikTok, Substack, and podcast platforms. Their content offers models of good practice for storytelling, platform strategy, and sustainable creator growth.

### 5.1 Purpose

- celebrate the creative diversity of the region
- provide inspiration and models for content types, formats, and platform use
- highlight creators with proven audience reach and engagement

## 5.2 FEATURED CREATORS – PROFILES AND ANALYTICS

The following profiles present detailed insights into some of the region's most successful and influential digital creators.

### NIAMH MACKINNON (ISLE OF SKYE)

**Platforms:** Instagram, TikTok  
Instagram: ~260,000 followers at date of publication

**Content Style:** slow-living, landscape storytelling, Skye lifestyle, travel aesthetics

**Strengths:** high-quality cinematic reels; strong use of natural light; niche expertise in island-based slow-living content

**Audience:** young adults (18–34), Scotland travel enthusiasts, international slow-living communities

**Top-performing content:** slow sunrise walks, Hebridean aesthetic reels, seasonal croft life

**Link:** [www.instagram.com/niamh.mackinnon](https://www.instagram.com/niamh.mackinnon)

### CALUM MACLEAN – WILD SWIMMER AND GAELIC PRESENTER

**Platforms:** Instagram, YouTube, TV/BBC Alba

**Instagram:** ~53,000 followers at date of publication

**Content Style:** outdoor swimming, safety education, Gaelic humour, challenges

**Strengths:** highly recognisable Gaelic voice; frequent viral clips; bilingual storytelling

**Audience:** outdoor enthusiasts, Gaelic learners, wild swimming communities

**Top-performing content:** safety tips, extreme swims, comedic sketches, bilingual short reels

**Link:** [www.instagram.com/caldamac](https://www.instagram.com/caldamac)

### CALUM GILLIES (ISLE OF RAASAY)

**Platforms:** YouTube, Instagram, X/Twitter

**Content Style:** long-form storytelling, engineering history, island culture, comedy

**Strengths:** detailed research; cinematic editing; strong regional identity; breakout viral humour

**Audience:** Scottish history fans, engineering enthusiasts, island communities, global diaspora

**Top-performing content:** Raasay ironworks history, ferry engineering, long-form humorous monologues

**Link:** [www.instagram.com/calumgilliesraasay](https://www.instagram.com/calumgilliesraasay)

**MOLLY ELLA DOUBLEDAY  
(SUBSTACK – “HIPPIY HIGHLAND  
LIVING”)**

**Platforms:** Substack, Instagram

**Substack:** Regular contributor;  
several bestselling posts

**Content Style:** slow Scottish  
stories, lifestyle writing, folklore  
reflections, creative nonfiction

**Strengths:** excellent narrative  
voice; strong newsletter growth;  
ideal example of monetisable  
writing

**Audience:** readers interested  
in Scottish culture, slow living,  
nature writing, and creative  
reflection

**Top-performing content:**  
personal essays, seasonal  
reflections, long-form place-  
based storytelling

**Link:** [www.mollyella.substack.com](http://www.mollyella.substack.com)

**STORIES OF SCOTLAND  
(PODCAST)**

**Platforms:** podcast apps,  
Patreon, website

**Content Style:** folklore, history,  
environmental storytelling,  
women's history

**Strengths:** exceptional  
research; warm and humorous  
tone; strong community support

**Audience:** podcast listeners  
worldwide; educators; heritage  
sector; diaspora communities

**Top-performing content:**  
folklore specials; crofting life;  
environmental deep dives

**Link:** [www.storiesofscotland.com](http://www.storiesofscotland.com)

**SPIRIT: DISCOVERING THE  
HIGHLANDS AND ISLANDS  
(PODCAST SERIES)**

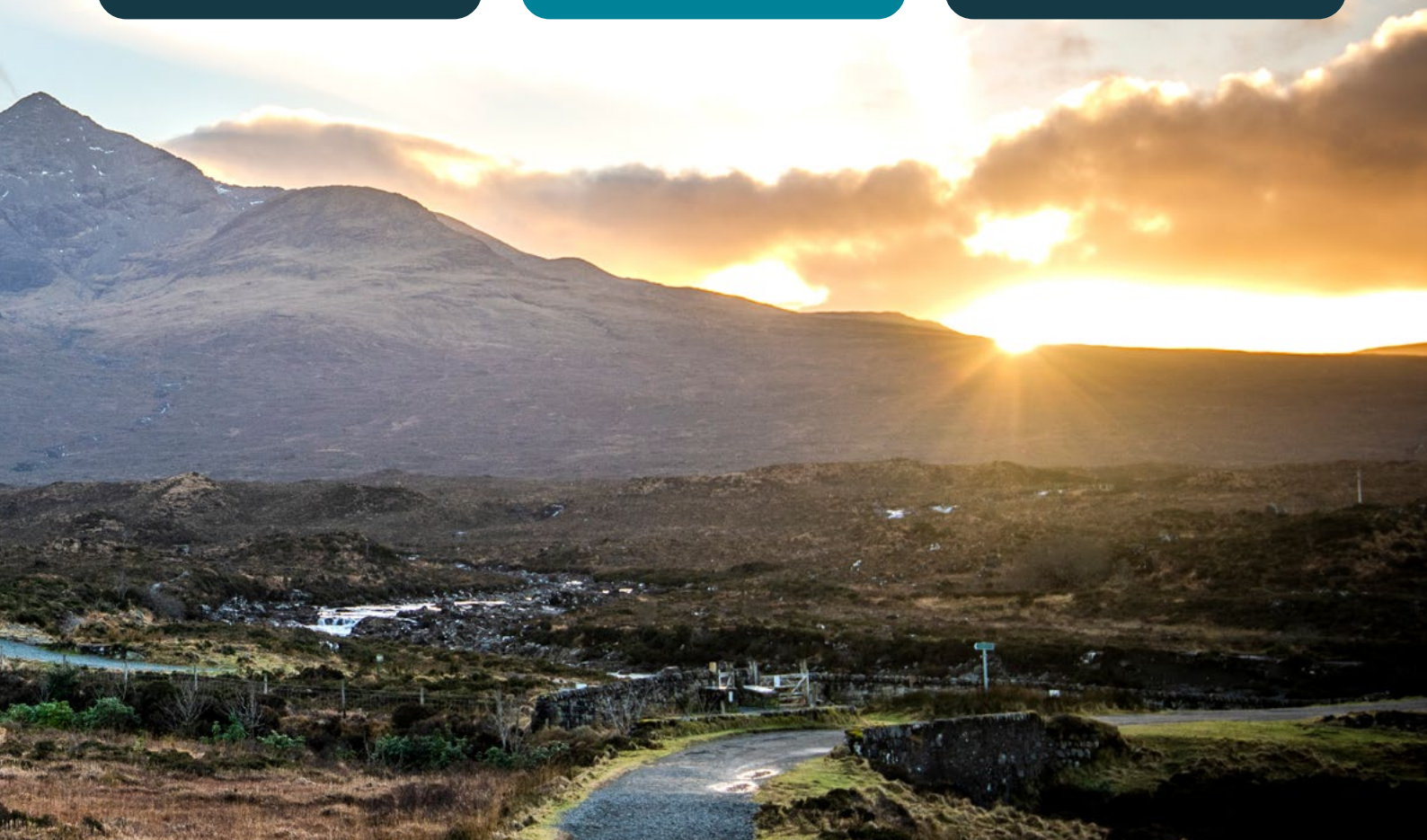
**Platforms:** Apple Podcasts,  
Spotify

**Content Style:** place-based  
storytelling, interviews with  
locals, regional culture  
explorations

**Strengths:** professional audio  
craft; strong sense of place;  
accessible narrative structure

**Audience:** visitors; cultural  
learners; global Scots; slow  
travel communities

**Link:** [www.podcasts.apple.com](http://www.podcasts.apple.com)



## 6. SAFETY, RIGHTS, ACCESSIBILITY AND CRISIS MANAGEMENT

This section helps creators, community groups, and small organisations work safely, ethically, and accessibly online. It ensures digital work is inclusive, legally compliant, and resilient when challenges arise. **Golden rule: if in doubt, check!** Again, this workbook is not a replacement for legal or other advice.

### 6.1 ACCESSIBILITY AND INCLUSION TOOLKIT

Accessible content ensures everyone – less abled users, older adults, neurodivergent people, Gaelic learners, low-bandwidth users – can participate fully.

#### Core accessible content principles

✓ use clear, plain UK English where appropriate ✓ provide **captions** on all videos ✓ add **alt text** to every image (what it shows + purpose) ✓ avoid flashing or strobe effects ✓ use high-contrast colours, but avoid conveying meaning by colour alone (this is a WCAG requirement) ✓ provide **transcripts** for all audio content ✓ for bilingual content: add **Gaelic + English** captions or summaries

#### Accessible design checklist

| Item              | Standard                                   |
|-------------------|--------------------------------------------|
| Text size         | Minimum 12–14 pt                           |
| Colour contrast   | 4.5:1 minimum                              |
| Heading structure | H1 □ H2 □ H3 for screen readers            |
| Link text         | Describe destination (“Visit our website”) |
| Images            | Alt text included                          |
| Videos            | Captions + optional transcript             |
| Audio             | Written transcript                         |

#### Gaelic accessibility guidance

- offer bilingual posts where practical
- provide simple glossary notes for Gaelic terms
- ensure consistency of orthography
- when using AI translation – **always human-check Gaelic**

#### Accessible PDFs

- tag headings, paragraphs, and tables
- set document language (UK English + Gaelic where used)
- ensure all images have alt text
- enable text reflow for mobile users

### 6.2 Music, copyright and rights

Understanding rights protects your organisation, avoids accidental infringement, and builds trust with partners.

#### Copyright basics

You automatically own copyright for anything you create:

- writing; photographs; video; music; designs; artwork; digital products

#### Using content that's not your own

Creative Commons for photos, text, images and documents – simple guide

Creative Commons (CC) licences allow creators to share their work (photos, writing, graphics, illustrations, documents, datasets) so others can use them legally.

The key point is this:

**\*\*You can use Creative Commons material if you follow the exact licence conditions.**

If you break even one condition, you are infringing copyright.\*\*

#### 1. The Simple Rule

- always check the licence
- always credit the creator
- never assume anything is “free”
- reusing the same video across platforms requires checking music is licensed for each platform

## 2. What the Different CC Licences Mean (Simple Table)

| Licence You can... | You cannot:                                     |                                                                                                                                                                                    |
|--------------------|-------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CC BY              | Use, share, crop, edit, adapt, use commercially | No restrictions except attribution                                                                                                                                                 |
| CC BY-SA           | Use, edit, share commercially                   | Must share new versions under the same licence                                                                                                                                     |
| CC BY-ND           | Use and share exactly as-is                     | ND licenses prohibit sharing adapted versions- to avoid risk, treat cropping/ overlays/colour changes and design reworking as prohibited and avoid ND when you need modifications, |
| CC BY-NC           | Use, edit, adapt non-commercially               | <b>No commercial use. Interpretation of 'non-commercial' can vary; organisational or funded or promotional use is high risk and generally discouraged.</b>                         |
| CC BY-NC-SA        | Non-commercial use only + share alike           | Cannot use commercially                                                                                                                                                            |
| CC BY-NC-ND        | Share exactly as-is, non-commercial only        | Cannot edit, crop, or use commercially                                                                                                                                             |

## 3. When you can use Creative Commons material

You can use CC photos, text, or graphics when:

- the licence matches your use (e.g., you only use CC BY for commercial work)
- you can credit the creator clearly (CC always requires attribution)
- you don't need to hide or remove attribution
- you're not altering work marked ND (No Derivatives)
- you're not using NC (Non-Commercial) content in any setting involving revenue, grants, sales, donations, membership schemes, sponsorship, or marketing
- you downloaded the content from a legitimate CC source (e.g., Wikimedia Commons, Flickr CC, CC Search)

Safe examples:

- using a CC BY historic photograph on a museum website with a credit
- using CC BY text excerpts in a booklet with attribution
- using a CC BY-SA map in an educational PDF and sharing your PDF under the same licence

## 4. When you cannot use Creative Commons material

Avoid CC material when:

- the licence includes NC (Non-Commercial) but your organisation charges money, receives funding, accepts donations, or promotes services
- the licence is ND (No Derivatives) but you need to crop, resize, overlay text, recolour, or combine it into a design
- you need the image in a context where attribution can't be shown (e.g., printed signage with no space)
- you're making promotional, fundraising, sales, or marketing materials
- you don't fully understand the licence terms

Example:

Using a CC BY-NC photo on a charity poster is not allowed because the charity is promoting a funded, public-facing service that's considered commercial use. **(Interpretations of 'non-commercial' can vary; when in doubt, avoid NC licenses)**

## 5. How to attribute Creative Commons material (easy formula)

Use this template:

- title of work – Author Name, © YEAR, used under CC BY 4.0.
- link to licence: <https://creativecommons.org/licenses/by/4.0/>
- if there is no title, describe it:
- “Man walking by the harbour” – Photo by Jane Smith, CC BY-SA 3.0.

Attribution should be:

- visible
- placed near the image or in a credit list
- unchanged from the licence terms

## 6. How to Decide — Quick Decision Steps

### Step 1 — Check your use

Is this for:

- a business
- a museum/heritage organisation
- a charity
- a funded project
- marketing or promotion
- ➡ If yes → avoid all NC licences unless you are certain your use falls within the licence.

### Step 2 — Will you edit/crop/resize/overlay text?

- ➡ If yes → avoid ND licences.

### Step 3 — Can you show the attribution clearly?

- ➡ If no → don't use CC material at all.

### Step 4 — Is the source trustworthy?

- ➡ Always use proper CC repositories.

### Step 5 — Can you comply with ALL conditions?

- ➡ If not → choose royalty-free or licence-free alternatives.

## 7. Where to find Creative Commons photos and text safely

**Openverse is probably the most widely used Creative Commons search tool**

<https://openverse.org/en-gb>

- Wikimedia Commons  
<https://commons.wikimedia.org>
- Flickr Creative Commons  
<https://www.flickr.com/creativecommons>
- Creative Commons Search  
<https://search.creativecommons.org>
- Openverse (formerly CC Search)  
<https://wordpress.org/openverse/>
- Unsplash (not CC, but free-to-use licence)
- Pexels (not CC, but free-to-use licence)

## 8. Who to ask if you're unsure

- Creative Commons FAQ  
<https://creativecommons.org/faq>
- the creator/photographer directly – many respond quickly.
- your organisation's legal adviser or rights officer.
- rights specialists in museums/archives (e.g., Museums Galleries Scotland, Collections Trust).
- if in doubt, you can message Creative Commons via:  
<https://creativecommons.org/about/contact>

### Golden rule:

If the use is public-facing, revenue-generating, or organisational, always avoid NC and ND licences unless you're absolutely sure.

### Using music legally

- ✓ You *may* use:
  - your own original recordings **provided you own the appropriate permissions/licenses**
  - royalty-free tracks (check licences)
  - Creative Commons music (check restrictions)
  - YouTube Audio Library / Artist tracks
- ✗ You may not use commercial songs (e.g., Runrig, Taylor Swift) unless:
  - you have explicit written permission; or
  - you have purchased the correct licence

### Simple guide: how to use music legally online

Using music online is confusing because two sets of rights are involved:

PRS for Music: covers the songwriting: melody, lyrics, composition.

PPL: covers the sound recording: the recorded track you hear.

To use commercial music legally, you normally need **appropriate permission covering both sets of rights**. Social platforms offer shortcuts – their own licensed libraries – which you can use without buying PRS/PPL licences.

Below is how to keep it simple.

## 1. The Simple Rule

**\*\*If the platform provides the music in its built-in library, you can use it, within the permissions of your account type and the platform's current terms.**

If you bring your own commercial track, you need licences.\*\*

That's the cleanest, easiest way to understand it.

## 2. When do you need PRS or PPL licences?

You only need PRS/PPL licences if you:

- upload or livestream a video containing commercial music you added yourself (e.g., edited in CapCut/Premiere).  
**You may also require additional synchronisation/master-use clearance**
- use recorded music at in-person events, exhibitions, workshops, cafés, or open days
- host music on your own website, app, or digital archive
- use commercial music in paid/promotional content unless the platform explicitly covers it

You generally do not need PRS/PPL if:

- you use the platform's in-app music library (TikTok/Instagram)
- you use YouTube Audio Library, Facebook Sound Collection, or royalty-free libraries
- you use your own original music or commissioned tracks with written permission

### 3. What each platform allows

#### TikTok

- personal/creator accounts → ✓ full in-app music library
- business/organisation accounts → ✓ commercial music library only
- uploading your own commercial tracks → ✗ not allowed (unless licensed)

#### Instagram

- personal → ✓ full music library
- business and charities → ✓ commercial music library only
- uploading videos with commercial music added offline → often muted/blocked

#### Facebook

- ✓ use the Facebook sound collection
- ✗ no other commercial music unless you own rights
- YouTube
- ✓ YouTube Audio Library (royalty-free, safe to monetise)
- ✗ commercial music added by you needs full PRS/PPL + label permissions

#### Twitter / X, LinkedIn, Pinterest

- ✗ no licensed commercial music library
- ✓ only use royalty-free, original, or commissioned music.

### 4. What about using commercial music offered by the platform?

If the track is inside the platform's music menu:

- you don't need to pay PRS/PPL separately
- you don't need to get permission
- the platform already paid for the licence for personal/creator use

BUT businesses/organisations have restrictions:

- Instagram and TikTok only allow Commercial Music Library (simpler, safer)
- these tracks are cleared for business use – no extra costs

Paid ads and boosted posts:

- even if you used an in-app song, you might not be allowed to use that same track in a paid promotion
- rule of thumb: ads must use royalty-free or fully licensed music

### 5. How to decide — quick decision steps

#### 1. Is the music coming from the platform's own library?

- ✓ Yes → Safe. No extra licences.
- ✗ No → Go to step 2.

#### 2. Is it a commercial song?

- ✓ Yes → You need PRS + PPL + label permission. Often expensive.
- ✗ No → Go to step 3.

#### 3. Is it royalty-free / your own / commissioned?

- ✓ Yes → Safe, keep documentation.
- ✗ No → Don't use it.

### 6. Cheapest and safest options

- use TikTok/Instagram Commercial Libraries for business posts
- use YouTube Audio Library and Facebook Sound Collection
- buy a subscription to a royalty-free library like Artlist, Epidemic, or Pixabay
- commission a local musician and get the rights in writing

These avoid PRS/PPL entirely.

### 7. Where to get more information

UK Licensing Bodies

- PRS for Music — What licence do I need? <https://www.prsformusic.com/using-music/licences>
- PPL — Licence finder <https://ppluk.com/licensing/>

Platform Guidance

- TikTok Commercial Music Library <https://www.tiktok.com/business/library>
- Instagram Music Guidelines (Meta) <https://www.facebook.com/business/help>
- YouTube Audio Library <https://www.youtube.com/audiolibrary/music>
- Facebook Sound Collection <https://www.facebook.com/sound/collection>

## Royalty-free options

- Pixabay Music
- Artlist
- Epidemic Sound
- Free Music Archive

## 8. Who to ask if you're unsure

- PRS for Music Customer Services: They can tell you exactly which PRS licence applies.
- PPL Licensing Support: For questions about recorded music use.
- The platform's business support team: For TikTok, Instagram, Facebook/Meta, YouTube.

## Golden rule:

If you run a business, organisation, heritage centre or charity, always check with the platform first — rules differ by account type and they can change over time.

## Music usage across main platforms

| Platform           | In-App Music Library Allowed?                      | Business/ Org Accounts Allowed?                               | Upload Your Own Commercial Music?              | Royalty-Free / Commissioned Music? | Paid Ads / Boosted Posts?                                                         | Risk if Incorrect Use          |
|--------------------|----------------------------------------------------|---------------------------------------------------------------|------------------------------------------------|------------------------------------|-----------------------------------------------------------------------------------|--------------------------------|
| <b>TikTok</b>      | ✓ Yes — full library for personal/creator accounts | ! Limited — must use Commercial Music Library                 | ✗ No, unless you own/ cleared all rights       | ✓ Safe to use                      | ✗ Not allowed with non-commercial tracks                                          | Muted audio / removal          |
| <b>Instagram</b>   | ✓ Yes for personal accounts                        | ! Limited — businesses restricted to Commercial Music Library | ✗ No, commercial tracks will be blocked/ muted | ✓ Safe to use                      | ✗ Cannot use commercial tracks in ads                                             | Muted audio / blocked content  |
| <b>Facebook</b>    | ✓ Only via Facebook Sound Collection               | ✓ Same                                                        | ✗ No                                           | ✓ Safe to use                      | ✗ Not allowed unless fully licensed                                               | Muted audio / restricted reach |
| <b>YouTube</b>     | ! Yes — via YouTube Audio Library                  | ✓ Same                                                        | ✗ No, unless licensed (Content ID will claim)  | ✓ Safe to use                      | Sometimes allowed, but Content ID may still block monetisation even with licences | Monetisation loss / takedown   |
| <b>Twitter / X</b> | ✗ No built-in library                              | ✓ Same                                                        | ✗ No                                           | ✓ Safe to use                      | ✗ Requires full licences                                                          | Takedown / copyright strike    |
| <b>LinkedIn</b>    | ✗ No licensed music library                        | ✓ Same                                                        | ✗ No                                           | ✓ Safe to use                      | ✗ Commercial music prohibited in business posts                                   | Muted audio                    |
| <b>Pinterest</b>   | ✓ Limited native library for standard users        | ! Restrictions for business use                               | ✗ No                                           | ✓ Safe to use                      | ✗ No commercial tracks                                                            | Muted audio                    |

## Filming people – consent requirements

Always obtain consent when filming identifiable individuals. Special caution for:

- children and young people
- vulnerable adults
- indoor private settings

Below is a clear list of the minimum safe practice requirements.

### A. Filming children and young people (<18 years)

**Legal/Safeguarding Requirements: For schools and youth clubs, follow the host organisation's safeguarding policies and procedures, especially if it exceeds the suggestions below. Never collect personal contact details directly from under-18s without appropriate parental or organisational oversight.**

- written parental/carer consent is mandatory for all identifiable children
- for group filming, consent must be secured for every child, or systems must ensure non-consenting children are not recorded
- obtain approval from school/club/organisation safeguarding leads if filming during organised activities
- ensure a risk assessment covers filming, locations, exit routes, equipment, and supervision levels

#### Good practice

- never film a child alone unless a parent, teacher, or support adult is present
- avoid capturing personal details: door numbers, school badges, sensitive documents, etc
- do not ask children for personal information on camera
- clearly explain:
  - what's being recorded
  - where it will appear
- that participation is voluntary
- allow children to opt out even if parents have given consent

## Privacy and ethics

- avoid recording children in distress or vulnerable situations
- keep unedited footage secure and password-protected
- use only first names unless explicit additional consent is obtained

### B. Filming vulnerable adults

#### Legal Requirements

- confirm capacity to consent – the adult must understand what the recording involves and how it will be used
- if capacity is limited, obtain consent from:
  - a guardian
  - legal representative, or
  - designated carer

#### Good practice

- explain the project slowly and clearly, using plain language
- offer the opportunity to stop filming at any time
- provide a quiet, comfortable environment free from pressure
- confirm understanding by asking: "Can you tell me what you think this video will be used for?"

#### Privacy

- avoid sharing sensitive personal details (medical information, addresses, financial matters).
- store footage with enhanced privacy measures.

## C. Filming in indoor private settings (e.g., someone's home, private workspace, non-public building)

### Legal requirements

- obtain written location consent using a separate location release or integrate it into your main consent form
- inform participants exactly who will see the footage, e.g. public, closed group, internal
- follow data-protection law: avoid filming documents, family photos, personal items unless permission is given

### Safety and practical requirements

- do a simple location risk assessment: trip hazards, cables, privacy concerns, access needs
- do not film bedrooms, bathrooms, or private areas unless absolutely essential and explicitly agreed
- confirm whether other people live/work in the building — if so, they must not appear without consent

### Privacy protection

- blur any identifying information (e.g., bills, medication packages, photos of minors)
- ensure the person has the right to give consent (e.g., tenants may need landlord permission for commercial filming)

**Safeguarding checklist** (for community groups, cultural organisations, local businesses, creative projects and events)

Use this checklist before, during, and after any filming, photography or audio recording.

## A. BEFORE FILMING – PREPARATION AND PERMISSIONS

### Planning

- ☐ clarify the purpose of filming and where material will be shared
- ☐ confirm if sensitive groups are involved (children, young people, vulnerable adults, people in care, private homes)
- ☐ identify a Safeguarding Lead for the activity
- ☐ carry out a risk assessment (location, equipment, supervision, privacy)

### Permissions

- ☐ written consent obtained for all identifiable individuals
- ☐ parental/carers consent for children/young people under 18
- ☐ capacity-to-consent checked for vulnerable adults
- ☐ location permissions obtained for private or restricted-access spaces
- ☐ list of non-consenting people created and communicated to the filming team

### Staff and volunteer briefing

- ☐ staff/volunteers aware of safeguarding rules
- ☐ at least two adults present around children or vulnerable adults
- ☐ no one-to-one unsupervised filming
- ☐ staff aware of how to handle refusals or withdrawals of consent

## B. DURING FILMING – SAFETY AND GOOD PRACTICE

### Safeguarding during filming

- ☐ individuals reminded they can stop filming at any time
- ☐ avoid capturing personal information (addresses, badges, documents)
- ☐ avoid filming people in distress, private moments, or vulnerable situations
- ☐ children not asked to share private or identifying details
- ☐ consent forms readily available for reference

### Privacy in indoor/private settings

- ☐ no filming in bedrooms, bathrooms, private offices, or staff-only areas
- ☐ sensitive materials moved or blurred (bills, medication, documents)
- ☐ other household members, visitors or staff not filmed without consent
- ☐ emergency exits and hazards identified

### Respect and inclusion

- ☐ cultural, accessibility, and individual needs respected
- ☐ clear communication with participants
- ☐ provide breaks, quiet spaces, and options for alternative participation

## C. AFTER FILMING – STORAGE AND USE

### Data storage and protection

- ☐ footage stored securely (password or encryption)
- ☐ access restricted to named individuals
- ☐ location metadata checked and removed if necessary
- ☐ raw footage deleted when no longer required

### Publishing and distribution

- ☐ final edits reviewed by Safeguarding Lead
- ☐ only footage with valid consent used
- ☐ personal details reviewed before publication
- ☐ if new uses arise later, fresh consent is obtained
- ☐ clear process for withdrawing consent before publication

### SAMPLE SAFEGUARDING POLICY

(Suitable for community groups, heritage projects, arts organisations and small businesses)

Safeguarding policy

Organisation name: \_\_\_\_\_

Date approved: \_\_\_\_\_

Next review date: \_\_\_\_\_

### 1. Purpose of this policy

This Safeguarding Policy outlines how our organisation protects the welfare, rights, and safety of children, young people, and vulnerable adults involved in our activities, including digital storytelling, workshops, events, filming, photography, and community engagement.

We are committed to creating a safe and respectful environment for everyone.

### 2. Who this policy applies to

This policy applies to:

- all staff, volunteers, freelancers and contractors
- participants, visitors, and community members
- anyone representing the organisation online or in person

It covers all activities in community spaces, workplaces, homes, museums, heritage sites, workshops, outdoor locations, and digital environments.

### 3. Our commitment

We commit to:

- protecting children, young people, and vulnerable adults from harm
- ensuring all participants are treated with dignity and respect
- following relevant safeguarding laws, including child protection and adult support regulations
- obtaining informed consent for filming, recording, and photography
- creating environments where safeguarding concerns can be raised safely
- storing and processing personal data responsibly and securely
- taking immediate action if harm or risk is identified

#### 4. Safeguarding roles and responsibilities

Safeguarding Lead:

Name: \_\_\_\_\_

Contact: \_\_\_\_\_

The Safeguarding Lead is responsible for:

- responding to safeguarding concerns
- maintaining safeguarding records securely
- ensuring staff/volunteers understand this policy
- updating procedures and training

All staff and volunteers must:

- follow this policy at all times
- act on any concerns immediately
- avoid one-to-one unsupervised situations with children or vulnerable adults
- report risks or incidents to the Safeguarding Lead

#### 5. Code of conduct

All representatives must:

- work respectfully and professionally
- avoid physical contact unless essential for safety
- not disclose personal details about participants
- not photograph or film individuals without appropriate consent
- avoid inappropriate language, behaviour, or conversations
- maintain professional boundaries
- follow safer-working practices in all locations

#### 6. Safer filming and recording practices

We will:

- obtain written consent before filming or photographing identifiable individuals
- secure parental/carers consent for under-18s
- assess capacity and obtain guardian consent for vulnerable adults
- avoid filming in private or sensitive spaces unless explicitly agreed
- ensure at least two adults are present when filming children
- allow participants to opt out at any time
- not share images or audio without proper permissions
- store footage securely and delete it when no longer needed

#### 7. Responding to concerns or incidents

All concerns about safety, welfare, or inappropriate behaviour must be reported immediately to the Safeguarding Lead.

Concerns may include:

- inappropriate filming or photography
- unsafe behaviour around children or vulnerable adults
- disclosures of harm or abuse
- online safety risks
- breaches of consent or misuse of images

The Safeguarding Lead will:

- take concerns seriously
- record them securely
- report them to the appropriate authority if required (e.g., police, social work, school safeguarding lead)

## 8. Data protection and privacy

We will comply with GDPR and good practice in digital safety by:

- securely storing consent forms and recordings
- restricting access to authorised personnel
- not sharing identifiable data without permission
- removing metadata and sensitive information before publishing
- deleting data that is no longer necessary

## 9. Review

This policy will be reviewed annually or sooner if legislation, project activity, or safeguarding guidance changes.

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

### FILMING AND RECORDING CONSENT FORM (EXAMPLE TEMPLATE)

Project Title: \_\_\_\_\_

Organisation / Group: \_\_\_\_\_

Filming / Recording Dates: \_\_\_\_\_

Location(s): \_\_\_\_\_

## 1. Purpose of filming / recording

We are collecting photographs, video, and/or audio recordings for the following purpose(s):

- ☐ educational materials
- ☐ community storytelling
- ☐ social media / website
- ☐ archive / research
- ☐ public exhibition
- ☐ other (please specify): \_\_\_\_\_

Recordings may be used in digital, print, or public settings. We will store and use material responsibly, following data-protection and safeguarding standards.

## 2. Type of recording (tick all that apply)

- ☐ photographs
- ☐ video recording
- ☐ audio recording
- ☐ interviews / storytelling
- ☐ group activity footage
- ☐ indoor private setting (e.g., a home, private workshop space)

If indoor private settings apply, a separate location agreement may be required.

## 3. Participant details

Name of participant: \_\_\_\_\_

Address (optional): \_\_\_\_\_

Contact email/phone: \_\_\_\_\_

#### 4. IF THE PARTICIPANT IS A CHILD OR YOUNG PERSON (<18 YEARS)

Parent/Carer Name: \_\_\_\_\_

Relationship to child: \_\_\_\_\_

Parent/Carer Consent required:

- ☐ Yes, I give consent  
☐ No, I do not give consent

Child's age: \_\_\_\_\_

Child's name (if different from above): \_\_\_\_\_

#### 5. Vulnerable adults

If the adult is considered vulnerable (e.g., learning disability, additional support needs, health condition, under guardianship), please tick:

- ☐ participant has capacity to consent  
☐ consent provided by legal guardian / carer

Guardian/Carer Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

#### 6. HOW THE MATERIAL MAY BE USED (TICK OPTIONS THE PARTICIPANT AGREES TO)

- ☐ public website  
☐ social media channels  
☐ printed publications  
☐ reports or evaluations  
☐ public screenings, exhibitions, events  
☐ educational or training materials  
☐ internal use only  
☐ unlimited future project use (non-commercial)  
☐ other limitations: \_\_\_\_\_

Participants may withdraw consent at any time before publication. Once published, recall may not always be possible.

#### 7. RIGHTS AND DATA STORAGE

We will:

- store recordings securely
- keep recordings only as long as required for the stated purpose
- respect privacy and remove materials if reasonably requested before publication
- never sell or misuse recordings

Participants may request to view or remove recordings before final publication.

#### 8. Consent

By signing below, I confirm that:

- I understand why recording is taking place and how it may be used
- I give permission for the organisation to record and use the material as agreed
- I understand I may withdraw consent at any time prior to publication
- I understand that once material is publicly released, complete withdrawal may not be possible

Signature of participant / parent / carer / guardian: \_\_\_\_\_

Name (print): \_\_\_\_\_

Date: \_\_\_\_\_

Organisation representative:

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

#### Location rights

Some estates, museums, or heritage sites require filming permission. Always check policies before publishing.

## 6.3 MODERATION AND DIGITAL SAFETY

Protecting your digital spaces is essential for staff wellbeing and community trust.

### Comment moderation rules

- ✓ set clear rules (e.g., no hate speech, respect for Gaelic, no harassment)
- ✓ delete or hide abusive comments
- ✓ block persistent offenders
- ✓ use keyword filters on Facebook/Instagram
- ✓ never “feed the trolls” — do not argue publicly

### Safeguarding for youth projects

- never share children’s full names without consent
- avoid posting identifiable school uniforms
- for livestreams: disable or pre-moderate comments
- youth interviews must be supervised by *two* adults

### Internal wellbeing safeguards

- ✓ limit posting days (e.g., Mon–Wed–Fri)
- ✓ avoid out-of-hours replying
- ✓ share social-media workload across a team
- ✓ monthly wellbeing check-ins for volunteers/staff

## Digital resilience, succession and account continuity

Many community groups and small organisations rely on volunteers or short-term staff to manage digital accounts. Planning for continuity helps protect your work if roles change.

Good practice includes:

- ensure at least two trusted people have administrator access to key accounts (website, email, social media, cloud storage etc)
- use a shared organisational email address (not a personal one) for account registration wherever possible
- store login details securely using a password manager or locked access document, accessible only to authorised roles
- keep a simple handover checklist covering platforms used, posting schedules and key contacts
- remove access promptly when someone leaves a role
- this protects digital assets, avoids account loss and ensures smooth transitions during staff or volunteer changes

## 6.4 CRISIS AND REPUTATION MANAGEMENT TOOLKIT

A crisis can be small (a mis-captioned Gaelic phrase) or significant (misinformation, offensive comments, or data breaches). A clear plan keeps things calm.

### Common crisis types

- negative press or online criticism.
- harmful/offensive comments on posts.
- accidental sharing of private information.
- technical failures during events.
- safety concerns involving participants.

## Six-step crisis response

1. **Pause** – stop posting immediately.
2. **Assess** – what happened – who’s affected
3. **Inform** – alert your internal team/lead
4. **Act** – remove harmful content or correct errors
5. **Communicate** – issue a short factual holding statement
6. **Review** – identify learning + prevention steps

### Holding statement template

“We are aware of an issue affecting our recent post/event. We are currently reviewing the situation and will update our community once we have more information. Thank you for your patience.”

### Post-incident review template

- what happened?
- why did it happen?
- what immediate action was taken?
- what should change in future?
- what support or training is needed?

## 7. Measurement, evaluation and reporting

This section helps creators, community groups, and small enterprises track progress, demonstrate value to funders, and understand what is working. Good measurement isn’t about complicated systems—it is about capturing simple evidence consistently.

Effective evaluation supports:

- stronger funding applications
- better partnerships
- clearer strategy and content planning
- celebration of achievements across the Highlands and Islands

### 7.1 METRICS DASHBOARDS

A simple dashboard allows you to see what is growing, what needs attention, and where your energy should go.

#### Monthly metrics table (template)

| Metric              | Facebook | Instagram | TikTok | YouTube | Email List |
|---------------------|----------|-----------|--------|---------|------------|
| New followers       |          |           |        |         |            |
| Reach / impressions |          |           |        |         |            |
| Top post            |          |           |        |         |            |
| Link clicks         |          |           |        |         |            |
| Email sign-ups      | n/a      | n/a       | n/a    | n/a     |            |
| Sales / bookings    |          |           |        |         |            |

### How to use this table

- fill it in once a month
- highlight the *top-performing* post from each platform
- track whether your email list is growing
- notice which platforms are worth keeping – and which may be dropped

### 7.2 QUARTERLY REVIEW TOOLS

A quarterly rhythm works well for rural and volunteer-led projects. It balances meaningful reflection with realistic capacity.

#### Quarterly review questions

1. What content performed best? Why?
2. What caused audience or revenue growth?
3. Which collaborations delivered the best returns?
4. Which platforms could be reduced or removed?
5. Which income streams performed strongest?
6. What were the top three challenges?
7. What opportunities emerged?

#### Quarterly review snapshot template

- top three successes this quarter
- top three challenges
- audience change (numbers)
- income change (if relevant)
- best-performing content
- partnerships/collaborations
- planned changes for next quarter

## 7.3 STORY AND EVIDENCE COLLECTION TOOLS

Numbers matter but stories are often *more powerful* for funders, boards, communities, and local government.

### What to Collect

- ✓ 1 quote per month
- ✓ 1 story per project
- ✓ 3 photos per event or workshop
- ✓ brief audio or video clips where possible

### Simple testimonial template

**“Before...”** What was the challenge or barrier?

**“After...”** What changed or improved?

**Quote:** “This helped me... / I learned... / I now feel...”

### Story collection template

- project
- who was involved
- what happened
- who benefited
- evidence (photo/quote/data)
- outcome/impact

### Photo and video evidence guidance

- always obtain consent for identifiable people
- save files in a shared, well-labelled folder
- include date, location, and a short description

## 7.4 IMPACT SUMMARY TEMPLATES

Impact summaries are short, punchy reports that show what your creative work has delivered.

### One-page impact summary (template)

**Title of Project:**

**Period:** (e.g., Jan–Mar 2026)

**Lead Organisation:**

**Partners:**

## 1. Overview

A two-sentence description of what you set out to do.

## 2. Key Numbers

- participants
- events/activities run
- digital reach (views, impressions, downloads)
- income generated (if relevant)
- volunteers involved

## 3. Outcomes (what changed?)

Examples may include:

- increased skills or confidence
- strengthened community connection
- youth involvement
- improved cultural visibility
- reduced isolation
- new digital content created

## 4. Evidence

**Include:**

- 1–2 quotes;
- 1 photo or screenshot;
- a brief success story.

## 5. Next Steps

Short list of planned actions or improvements.

### Summary of Section 7

By collecting simple data consistently – not perfectly – you can:

- monitor growth
- secure stronger funding
- plan more effectively
- demonstrate the cultural and economic value of Highlands and Islands creativity

## 8. TEMPLATES, WORKSHEETS AND REFERENCE TOOLS

This chapter brings together all practical tools, worksheets, checklists, and reference material used throughout the workbook.

It is designed to reduce admin pressure, avoid duplication, and allow users to quickly find what they need without re-reading earlier chapters.

All templates may be:

- photocopied
- adapted for workshops
- converted to spreadsheets or digital planners

### How this chapter should be used

This chapter is not meant to be read cover-to-cover. Use it:

- as a toolbox
- as a workshop resource
- as a reference point when planning or reviewing activity

### 8.1 MASTER PLANNING WORKSHEETS

These worksheets support planning across digital creation, collaboration, sustainability, wellbeing, and evaluation.

#### Digital Product Planning Worksheet

|                                      |
|--------------------------------------|
| Idea / theme:                        |
| Format (PDF / audio / video / live): |
| Target audience:                     |
| Platform:                            |
| Price:                               |
| Launch date:                         |
| Promotion plan:                      |
| Feedback method:                     |

#### Collaboration planning worksheet

|                             |
|-----------------------------|
| Partners:                   |
| Shared purpose or story:    |
| Roles and responsibilities: |
| Resources contributed:      |
| Promotion schedule:         |
| Timeline:                   |
| Success measures:           |
| Follow-up actions:          |

### Young creators progress log

|                |
|----------------|
| Creator name:  |
| Project:       |
| Skills gained: |
| Mentor:        |
| Outcome:       |
| Next steps:    |

### Sustainability action plan

| Area | Current practice | New action | Partner | Priority (H/M/L) |
|------|------------------|------------|---------|------------------|
|------|------------------|------------|---------|------------------|

### Wellbeing and digital balance plan

|           |
|-----------|
| Goal:     |
| Actions:  |
| Lead:     |
| Timeline: |
| Measure:  |

### Content calendar template

| Day | Platform | Content type | Caption / script | Media needed | Posted | Notes |
|-----|----------|--------------|------------------|--------------|--------|-------|
|-----|----------|--------------|------------------|--------------|--------|-------|

## 8.2 HOW TO CHOOSE THE RIGHT DIGITAL TOOLS

Before selecting tools, clarify:

- who you are trying to reach (audience)
- what you are trying to do (purpose)
- how much capacity you realistically have (time, skills, confidence)

One well-used tool is better than five unused ones.

### 8.3 CORE FREE AND LOW-COST DIGITAL TOOLS (BY FUNCTION)

This is a single consolidated list. Tools appear once only to avoid confusion.

#### Graphic design and visual content

| Tool        | Free tier | Beginner friendly | Notes               |
|-------------|-----------|-------------------|---------------------|
| Canva       | ✓         | ✓                 | Best all-round tool |
| VistaCreate | ✓         | ✓                 | Strong templates    |
| GIMP        | ✓         | ✗                 | Advanced editing    |
| Inkscape    | ✓         | ✗                 | Logos / vector      |
| Krita       | ✓         | ✓                 | Illustration        |

#### Video editing and animation

| Tool            | Free tier | Beginner friendly | Notes                 |
|-----------------|-----------|-------------------|-----------------------|
| CapCut          | ✓         | ✓                 | Short-form and mobile |
| OpenShot        | ✓         | ✓                 | Simple desktop        |
| DaVinci Resolve | ✓         | ✗                 | Professional          |
| HitFilm Express | ✓         | !                 | Paid add-ons          |
| Blender         | ✓         | ✗                 | -3D / animation       |

#### Audio and podcasting

| Tool                 | Free tier | Beginner friendly | Notes             |
|----------------------|-----------|-------------------|-------------------|
| Audacity             | ✓         | ✓                 | Industry standard |
| Ocenaudio            | ✓         | ✓                 | Faster edits      |
| GarageBand (Mac/iOS) | ✓         | ✓                 | Music             |

#### Web, planning and co-ordination

| Tool         | Free tier | Use                |
|--------------|-----------|--------------------|
| WordPress    | ✓         | Blogs and sites    |
| Google Sites | ✓         | Simple websites    |
| Notion       | ✓         | Planning and notes |
| Trello       | ✓         | Project tracking   |

#### Email, CRM and audiences

| Tool         | Free tier | Notes             |
|--------------|-----------|-------------------|
| Mailchimp    | ✓         | Subscriber limits |
| Brevo        | ✓         | Small lists       |
| Substack     | ✓         | Paid newsletters  |
| HubSpot Free | ✓         | CRM and tracking  |

## Social media scheduling

| Tool                | Free tier | Notes                  |
|---------------------|-----------|------------------------|
| Buffer              | ✓         | Multi-platform         |
| Later               | ✓         | Visual-first           |
| Meta Business Suite | ✓         | Facebook and Instagram |

## Collaboration and meetings

| Tool         | Free tier | Use                |
|--------------|-----------|--------------------|
| Zoom         | ✓         | Meetings           |
| Slack        | ✓         | Team messaging     |
| Discord      | ✓         | Creative and youth |
| Google Drive | ✓         | File sharing       |

### 8.4 AI and creative tech (practical use only)

AI tools should save time, not replace judgement or voice.

#### AI tools

| Tool               | Best use             | Free tier | Notes            |
|--------------------|----------------------|-----------|------------------|
| ChatGPT            | Writing and planning | ✓         | Drafts and ideas |
| Claude             | Editing              | ✓         | Long documents   |
| Canva Magic Studio | Design               | ✓         | Text-to-visual   |
| Runway ML          | Video                | ✓         | Creative effects |
| ElevenLabs         | Voice                | ✓         | Accessibility    |
| Whisper            | Transcription        | ✓         | High accuracy    |
| Descript           | Audio/video          | ✓         | Edit by text     |
| Otter.ai           | Meetings             | ✓         | Workshops        |

Rule of thumb: one AI writing tool + one AI visual tool is enough.

## 8.5 PLATFORMS AND AUDIENCE MATCH

Choose platforms based on audience behaviour, not trends.

| Audience            | Platforms                       | Purpose      |
|---------------------|---------------------------------|--------------|
| Local residents     | Facebook, WhatsApp, newsletters | Community    |
| Visitors / tourists | Instagram, TikTok, YouTube      | Storytelling |
| Buyers              | Etsy, Shopify, TikTok Shop*     | Sales        |
| Learners            | YouTube, Teachable              | Training     |
| Supporters          | Patreon, Ko-fi, Substack        | Membership   |
| Collaborators       | LinkedIn, Slack                 | Partnerships |
| Students / youth    | TikTok, Discord                 | Skills       |
| Funders             | LinkedIn, website               | Impact       |

\*Availability varies by region and account eligibility.

## 8.6 Monetisation and revenue stacking

**Most sustainable creative activity combines multiple small income streams:**

|                         |
|-------------------------|
| ■ digital products,     |
| ■ events and workshops, |
| ■ memberships,          |
| ■ donations,            |
| ■ sponsorship,          |
| ■ courses,              |
| ■ commissions,          |
| ■ ticketing,            |
| ■ crowdfunding.         |

Revenue stacking spreads risk and supports long-term resilience.

## 8.7 TOOLS BY PURPOSE (QUICK REFERENCE)

| Purpose                  | Suggested tools         |
|--------------------------|-------------------------|
| Digital storytelling     | Canva, CapCut, Audacity |
| Training and workshops   | Zoom, Eventbrite        |
| Feedback and evaluation  | Google Forms            |
| Planning and scheduling  | Trello, Notion          |
| E-commerce and payments  | Etsy, Shopify, PayPal   |
| Community building       | Discord, Slack          |
| Sustainability tracking  | Giki Zero, Pawprint     |
| Wellbeing and reflection | Padlet, Google Docs     |

## 8.8 Glossary (plain English)

- revenue stacking – combining multiple income streams
- evergreen content – content that stays relevant
- CTA – call to action
- engagement rate – interaction vs audience size
- alt text – accessibility description
- carbon-light practice – reducing digital environmental impact

|                          | Rules used to decide what content is shown |
|--------------------------|--------------------------------------------|
| Alt Text                 | Image description for accessibility        |
| Audience Segmentation    | Dividing audience into groups              |
| Brand Alignment          | Matching values with a partner brand       |
| Call to Action (CTA)     | “Sign up”, “Book now”, “Learn more”        |
| Carbon-Light Practice    | Reducing digital environmental impact      |
| Creative Commons Licence | Framework granting reuse rights            |
| CRM                      | Customer/audience management system        |
| Engagement Rate          | Interaction as % of audience size          |
| Evergreen Content        | Content that remains relevant              |
| Hybrid Event             | Live + online combined                     |
| Metadata                 | Hidden descriptive data about content      |
| Reach                    | Number of people who saw your content      |
| Revenue Stacking         | Many small income streams combined         |
| Thumbnail                | Preview image of a video or link           |
| UGC                      | Audience-created content                   |

# Appendix A

## Funders, boards and governance bodies

### Purpose of this appendix:

Clarity for funders, trustees, board members, and senior decision-makers that this workbook has been designed to support responsible, lawful, ethical, and sustainable digital activity by small creative businesses, community groups, and cultural organisations.

It clarifies the boundaries, safeguards, and risk controls embedded throughout the workbook.

### 1. SCOPE AND INTENDED USE

This workbook is intended as:

- an early-stage strategic guide
- a capacity-building resource, not an operational mandate
- a tool for small organisations, community groups, and micro-enterprises

**It is not intended to replace professional legal, financial, safeguarding, or technical advice.**

**All guidance is framed to support informed decision-making while ensuring responsibility remains with the organisation or individual implementing activities.**

### 2. LEGAL AND REGULATORY POSITIONING

The workbook:

- ✓ avoids providing legal or tax advice
- ✓ clearly flags areas requiring independent verification
- ✓ reflects current UK-based practice (2024–25)
- ✓ uses cautious, conservative interpretations of platform rules

Specific high-risk areas (copyright, safeguarding, GDPR, music licensing) are intentionally stricter than minimum compliance, reducing exposure for inexperienced users.

### 3. DATA PROTECTION AND PRIVACY

The workbook aligns with UK GDPR principles by:

- emphasising consent-based data collection
- discouraging unnecessary data retention
- promoting secure storage and limited access
- encouraging annual review and deletion of unused data

Organisations are reminded to register with the ICO where required and to follow their own internal data-protection policies if these exceed the guidance provided.

### 4. SAFEGUARDING AND ETHICAL PRACTICE

Safeguarding guidance covers:

- children and young people
- vulnerable adults
- filming and recording consent
- digital publication risks
- data storage and access controls

**Templates and checklists are provided to support compliance, but responsibility for safeguarding decisions remains with the organisation.**

**Where organisations already operate under safeguarding frameworks (e.g. schools, local authorities, heritage bodies), existing policies take precedence.**

## 5. COPYRIGHT, CREATIVE COMMONS AND MUSIC RIGHTS

The workbook:

- accurately distinguishes between copyright ownership and licensing
- provides clear guidance on Creative Commons use and restrictions
- explicitly warns against misuse of “non-commercial” licences
- correctly explains PRS/PPL distinctions and platform-specific music rules

**Users are repeatedly encouraged to check licences at the point of use and avoid assumptions that content is “free”.**

## 6. PLATFORM AND TECHNOLOGY RISK

The workbook acknowledges that:

- social media algorithms change frequently
- platform monetisation models are volatile
- tools and pricing evolve over time

Users are encouraged to:

- diversify platforms
- build owned audiences (e.g. mailing lists)
- avoid dependency on any single service

This approach supports long-term resilience and reduces digital risk.

## 7. FINANCIAL RESPONSIBILITY

The workbook:

- avoids income guarantees
- presents conservative pricing and revenue examples
- flags VAT and tax responsibilities without offering advice
- encourages proportionate, realistic investment

**All financial decisions remain the responsibility of the user organisation.**

## 8. GOVERNANCE CONFIDENCE STATEMENT

This workbook has been designed to:

- ✓ support public-value creative activity
- ✓ align with funder expectations
- ✓ minimise legal and reputational risk
- ✓ encourage ethical, inclusive, and sustainable digital practice

When used as intended, it represents a low-risk, high-value capacity-building resource suitable for funded programmes, community initiatives, and organisational development.

# APPENDIX B

## Legal and compliance overview

.....

This workbook supports responsible digital practice but does not replace professional advice. Users remain responsible for compliance.

### 1. DATA PROTECTION (UK GDPR)

- ✓ obtain consent before collecting personal data
- ✓ use clear privacy explanations
- ✓ store data securely (password-protected / restricted access)
- ✓ review and delete unused data at least annually
- ✓ register with the ICO if required

### 2. COPYRIGHT AND CREATIVE COMMONS

- ✓ you automatically own copyright in your own work – this may differ if it's employed work or a commission – please check your contract
- ✓ never assume online content is “free”
- ✓ check Creative Commons licences carefully
- ✓ avoid NC and ND licences for funded, public, or commercial use
- ✓ always credit creators exactly as required

If in doubt: do not use the material.

### 3. MUSIC LICENSING (PRS / PPL)

- ✓ use platform-provided music libraries where available
- ✓ use royalty-free or commissioned music with written rights
- ✓ do not upload commercial tracks unless fully licensed
- ✓ paid ads often require different permissions

When unsure, check platform guidance or licensing bodies.

### 4. FILMING, RECORDING AND CONSENT

- ✓ written consent required for identifiable individuals
- ✓ parental consent mandatory for under-18s
- ✓ extra care for vulnerable adults
- ✓ location consent needed for private spaces
- ✓ consent may be withdrawn before publication

Safeguarding always takes priority over content needs.

### 5. VAT AND DIGITAL SALES

- ✓ VAT may apply to digital products depending on turnover
- ✓ some platforms collect VAT automatically – others don't
- ✓ responsibility ultimately rests with the seller

Check current HMRC guidance if selling digital products

### 6. PLATFORM RULES AND VOLATILITY

- ✓ algorithms, reach, and monetisation change frequently
- ✓ platform terms differ by account type
- ✓ always check current guidance before major activity

Avoid reliance on a single platform.

### 7. SAFEGUARDING AND DUTY OF CARE

- ✓ follow your organisation's safeguarding policy if it exists
- ✓ appoint a safeguarding lead where possible
- ✓ report concerns promptly and appropriately



## **Final reminder**

This workbook provides guidance, tools, and templates. It supports good practice, but responsibility remains with the user organisation. When in doubt: pause, check, and seek advice.



Highlands and Islands Enterprise  
Iomairt na Gàidhealtachd 's nan Eilean