



institute for creative enterprise

ICE Cool: A Case Study

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ICE

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Institute For Creative Enterprise









In the first year we:

- created 10 new jobs
 - assisted 10 people to get a job
 - gave pre-start up advice to 25 businesses
 - supported the development of 5 new businesses
 - supported the development of creative practice in 10 businesses
 - assisted 25 businesses to improve
 - brought creative thinking into 10 businesses not in the creative sector
 - developed the skills of 25 people
- and
- helped 3 businesses to access the research skills of the University



Being on the ICE business support programme and utilising all the available support and facilities has shown tangible improvements to both my creative and practical approaches. This programme stands out from other business support because of the unique understanding and flexibility of the programme, which is necessary as a creative entrepreneur.

Verity Pabla, singer songwriter



The term 'creative conversations' is often used to describe these processes, and there are interesting implications to this metaphor. One is the paradox of intensely global phenomena that thrive off very local interactions. Another is that in the most digitally-driven of fields exciting breakthroughs generally come when people shape ideas face-to face. And the best conversations are sustained over time, in an exchange of difference. Encounters of different art forms, technologies, cultures, disciplines produce new knowledge in the creative sectors and it produces them when people are together.

Crossick 2009





**DIGITAL
CREATIVE
DEVELOPMENT
PROGRAMME**



As a student at ICE I felt as though I was part of a creative community and could connect with already established performing arts companies. Through this I have the opportunity to work with one of the companies *Talking Birds* in the Fargo Space Programme.

Postgraduate dance student



It is rare to find a facility that can support me through both business development and in my creative practice. Now as a freelance artist I am supported by ICE in my continuing development through the Emerge networking events, where I can showcase my own work and meet fellow practitioners.

Dance artist



The bottom line for the Government is that the creative industries are and must remain central to a balanced, knowledge economy. They are one of the keys to the recovery now underway and our whole economic future. There is no economy on earth in which the creative industries play such an important part in overall growth and job creation, and that is an immense asset to the UK that we are determined to preserve and strengthen.

Lord Mandelson BIS, 2009



Placing cultural activities within the existing creative industries/knowledge economy framework buries this vital cultural policy objective, and misses the point about the important public benefits provided by culture. Public support for culture simply recognises that it provides public benefits that cannot be captured through markets, and the currently fashionable way of viewing the cultural sector as part of the wider creative economy simply subsumes it within an economic agenda to which it is ill-suited.

Dunlop and Galloway, 2007



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