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The Artist-Staff Model of the International Contemporary Ensemble



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The Artist-Staff Model of the International Contemporary Ensemble

Since its founding in 2001, the International Contemporary Ensemble (ICE) has branded itself as an “artist-run collective.” Its forty-one members consist primarily of performing musicians, many of whom serve as “artist-staff” responsible for concert programming, fundraising, recording, and digital outreach. While employing ensemble musicians in administrative roles brings numerous advantages, obstacles also emerge. Artists do not always have a background in business and finance, for instance, and they are frequently busy with rehearsals, performances, and travel. As a result, ICE has become increasingly reliant on full-time administrative staff. This case explores the benefits and drawbacks of maintaining the artist-staff model in a professional ensemble. The reader is asked to devise a set of recommendations for hiring new staff members, considering the challenges associated with employing artists and non-artists in administrative positions.



This case study was prepared by Myles Boothroyd. *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

Introduction and Background

Beneath the blue stage lights of the Abron Arts Center, musicians from the University of South Carolina sit stoically before music stands repurposed as makeshift desks. Calmly, the players at center stage reach forward to pick up handfuls of dry rice, which they sprinkle methodically over hand-held drums, metal plates, printer paper, and other resonating objects. They are surrounded by instrumentalists from the International Contemporary Ensemble (ICE), who join the students in bringing the premiere of Michael Pisaro's *Ricefall(2)* (2016) to life. Pisaro's work is a 72-minute composition that offers his unique perspective on the dialogue between music and noise. Listeners may marvel at the unusual instruments onstage, but performances like this are routine for ICE, a collective of 41 musicians and staff dedicated to bringing modern art music to new audiences.

The International Contemporary Ensemble provides over 150 events each year in locales ranging from New York and San Francisco to Mexico and the

United Kingdom. They frequently collaborate with composers to commission new works, and with a roster of 37 artists, virtually every combination of instruments and voices lies within their artistic grasp. Since its founding in 2001, ICE has increased exposure for numerous living composers with premieres of more than 500 new works. They formerly served as artists-in-residence at the Museum of Contemporary Art

Chicago, and in 2014, ICE was named Musical America Worldwide's Ensemble of the Year.

What distinguishes ICE from other ensembles specializing in contemporary music is the way they have reshaped the traditional concert experience. Rather than preparing for concerts behind the scenes, the ensemble presents OpenICE events where audiences can attend rehearsals, interject questions, and witness the process by which performers bring a musical score to life. Public rehearsals represent just a portion of ICE's educational mission, which also involves exposing young musicians to new music. As part of the EntICE program, ensemble members collaborate with schools and invite students to rehearse, improvise, and perform alongside ICE musicians. Meanwhile, fans unable to attend a live performance can view almost any ICE event via DigitICE, a freely accessible, online collection of high-definition videos. ICE's mission remains as strong today as it was seventeen years ago: to increase exposure, understanding, and appreciation of new music across a diverse range of audiences.

Establishing the Artist-Staff Model

ICE formed in 2001 under the executive and artistic leadership of flutist Claire Chase. Its first members were Oberlin College graduates—including several living in Chicago—who shared a vision of educating listeners about new music. Their earliest performances included pedagogical components ranging from pre-concert talks to public rehearsals, and many of their events could be attended free of charge. Clarinetist and Technology Program Director Joshua Rubin recalled that the enterprise was a labor of love in its formative years and that the founding members worked without pay.

Like most fledgling ensembles of its size, ICE was in a period where the artists themselves were responsible for the bulk of administrative work. This was not merely a necessary growing pain: the ensemble deliberately branded itself as an “artist-run collective” comprising

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musicians who collaborated on major decisions. The intent was to function as a collection of soloists who shared responsibility for the artistic identity of the group. To that end, the ensemble has never designated a sole music director, preferring to rely on one another's expertise when programming and curating concerts. From the start, ICE musicians established contact with venues, publicized upcoming performances, spearheaded fundraising initiatives, and forged relationships with composers who might one day write for the ensemble. As the collective began to expand its concert season, administrative needs inevitably increased, demanding additional hours from the artist roster. A significant contributor to this evolution was David Schotzko, a percussionist and founding member who worked alongside Chase to handle administrative duties. Schotzko served as ICE's first program director and was paid on an hourly basis. Together with Chase, Schotzko helped to establish ICE's earliest New York concert presence, and his role as both percussionist and paid administrator would ultimately pave the way for a more formal "artist-staff" model—with salaried positions—in the coming years.

In 2003, Chase convened a "round-table" committee meeting of six ICE musicians to discuss future concert programming, ensemble membership, and the ICE brand. The conversation was a natural outgrowth of exchanges that had taken place in ICE all along: the musicians examined ways of expanding their concert season, making connections with presenters, and generating ticket revenue. Jacob Greenberg, an ensemble pianist and ICE's director of recordings and digital outreach, credited these discussions with generating the "ethos" of the artist-staff model. The committee aimed to establish a clear system in which artists could be utilized according to their expertise both on- and offstage. ICE's hiring system, which had never involved formal auditions, valued performers for their distinctive musicality. They now sought a more

official model in which concert planning could be run directly by those responsible for the musical output of the ensemble.

ICE began to experiment with new personnel structures in the years that followed. They hired their first non-artist staff to work alongside Chase as office assistants, and yet the majority of creative and operational decisions continued to be made by ensemble musicians. This led to the establishment of the ICECore in 2011, a group of eleven artists living near the collective's new headquarters in Brooklyn. Together with Chase, the ICECore made governing decisions about programming, collaborations with presenters, grant funding, and more. This was the beginning of a more comprehensive artist-staff model involving recurring, delegated tasks and assigned leadership roles among musicians. For the time being, the ICECore was capable of handling the bulk of administrative responsibilities that kept the ICE enterprise running smoothly.

As the group began to take on additional projects, however, administrative tasks ballooned. By 2013, ICE was visibly outgrowing its managerial framework while simultaneously increasing the size and scope of its concert season. It now had to consider fully professionalizing by hiring a separate staff of non-artists to oversee tasks spanning fundraising, concert production, marketing, finance, and educational outreach. Expanding the office staff would have the benefit of giving players more time for music-making and would create room for continued financial and artistic growth.

Yet the musicians feared that any drastic restructuring would weaken ICE's claim of being artist-led. It was perhaps ideal that the ensemble had recently received an invitation to participate in an EmcArts Innovation Lab, a platform for arts organizations to explore creative projects and new initiatives. This was the perfect opportunity to look to the future

and to examine the possibility of a professionalized leadership model. Members of the ICECore traveled to Virginia for a five-day retreat and series of round-table discussions, where they were joined by several board members poised to analyze how the organization was functioning as a whole. Multiple ideas were advanced for restructuring, including the option of becoming a for-profit organization, yet no one was willing to abandon ICE's foundational vision of collective leadership and its commitment to education. In the months following the retreat, the ICECore was dissolved. It was replaced with a more inclusive "artist-staff" model that welcomed any member of the ensemble to serve a project management role.

Building a Staff of Artists

The first artist-staff members were appointed to meet ICE's most immediate logistical needs. Jacob Greenberg, who had taught at SUNY Buffalo and city community music schools, was appointed as education director, and Ross Karre was added to the staff as a production director to assist Joshua Rubin (then program director) with planning and executing concerts. Chase retained her title as executive director, while bassoonist Rebekah Heller managed fundraising events and cultivated relationships with individual donors. The pattern continued: as the organization uncovered new demands that exceeded the capacity of its current staff, musicians with relevant expertise volunteered—or were called upon—to serve in leadership roles. Artist-staff were paid for their work as both performers and administrators, just as they are today.

ICE's new staffing arrangement did not go unchallenged. While musicians were not required to take on administrative duties, some artists worried they would be pressured into positions that would cut into practice and rehearsal time. Meanwhile, those who elected not to occupy a staff role risked being disconnected from group decision-making.

New staff members were initially pigeonholed into discrete teams according to their background and expertise, which inhibited lines of communication in a tight-knit ensemble that prided itself on internal collaboration. An isolated artist-staff—one that operated independently from the other performers—might have fostered the "top-down" management style it was designed to prevent.

The possibility that only a core group of musicians would be responsible for managerial decisions raised concerns about distinct "tiers" of artists—namely, those with administrative roles and those left out of day-to-day planning. Further, any non-musicians working with ICE might feel marginalized in an environment that placed a special value on artists' contributions. Among the ensemble's chief concerns was ensuring that no one felt alienated. Each member of ICE had a creative voice backed by a commitment to fostering the growth of the organization. To that end, the ensemble began to revise its vision of the artist-staff in 2014. They initially considered labeling everyone in the group as an "artist," but that title was not strictly accurate. An easier solution was simply to abandon official use of the term "artist-staff" altogether, a decision that has only recently taken hold. Today, the ICE website lists just two categories of employment: artists and staff. Those who serve in both capacities are listed in each column, eliminating any distinction that might indicate a "higher" status within the organization. Although ICE still prides itself on its artist-staff and uses this term regularly in pre-concert talks, they are always careful to illustrate how their management style promotes a collaborative environment, rather than a competitive one.

Despite early challenges, positive aspects of the model were readily apparent. Ensemble members felt empowered by stepping into administrative roles, which strengthened their commitment to the

ICE mission and its future. There also emerged opportunities for musicians not currently occupying a staff position to spearhead new initiatives. “Artist liaisons” were ICE performers who were selected, or who volunteered, to take significant creative and operational charge of a given project. In many cases, these artists discovered previously untapped interests and skill sets that positioned them to take on more permanent administrative roles. Ad hoc endeavors like this eventually evolved into the SLICE program, through which current ICE

musicians volunteer as “project leads” and are paid for special events, which they curate from start to finish.

Meanwhile, the most significant advantage of the new staff model was that ICE had systematized its foundational vision of being artist-run. Each musician possessed an intimate understanding of the organization as a whole, and no one was more committed to seeing ICE succeed than the performers responsible for its artistic product.

Artist-staff were naturally conversant in topics ranging from rehearsal logistics to audience engagement, which eliminated a potential learning curve for new employees. Having artists at the helm was not just appealing within the ensemble; financial donors were also eager to interface with performers who held leadership positions. Many of the musicians already had a sizable network of professional contacts that allowed them to make inroads with concert presenters and event sponsors. The communal spirit that had defined the ensemble as a startup was now a core component of the ICE brand, and the

artist-staff model was rapidly generating new opportunities for collaboration and growth.

Claire Chase Steps Down

After the artist-staff was formally established, Chase’s role within the organization remained as essential as ever. Yet ICE’s vision of a musical “collective” had begun to shift away from a top-down leadership model. Chase knew that if ICE were to sustain itself over the long term, it needed to become a self-sufficient organization that could operate independently from its founder. Meanwhile, the sheer volume of commitments that ICE had taken on made it increasingly challenging for a single artist to manage the ensemble. Chase had a blossoming career as a soloist and educator, with professional aspirations that exceeded her commitment to ICE alone. The increasingly stable artist-staff provided an ideal opportunity to reallocate her former responsibilities. Chase officially stepped down as executive director in 2015; she was replaced by Vanessa Rose, a non-ICE member living near the ensemble’s new headquarters in New York City. Alongside Joshua Rubin, Chase took up the position of co-artistic director, eventually relinquishing this job to ICE percussionist Ross Karre in 2016. Today, Chase serves on the board of directors and performs as a flutist with the ensemble.

Members of ICE were aware of Chase’s career goals long before she left, which made the transition to a new executive director a smooth one. Director of Production Maciej Lewandowski explained that he had no concerns that the change in leadership would disturb daily operations. This is not to suggest that Chase’s role was insignificant, but it does reveal the extent to which ICE prepared for the change in management. Since 2013, Lewandowski had been working alongside Rubin and Karre to oversee concert production, and it was evident that crucial aspects of the organization could effectively be artist-run. Meanwhile, multiple artist-staff had

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worked with Chase for more than a year in fundraising and development, roles they were adequately prepared to oversee in her stead.

Chase's departure, then, would ultimately test ICE's ability to sustain itself without the oversight of its founder. Because there was no longer a primary figurehead to field questions, artists had to reevaluate how they would attend to unexpected scenarios, potential crises, and new initiatives. Given that Chase had supervised so much of ICE's operations as executive director, would she need to be replaced by multiple staff members? Could the current artist roster handle daily operations, or would they need to hire additional administrative employees? How would ICE determine the "ideal" staff arrangement to manage its expanding concert season and to prepare for future growth?

The Current Artist-Staff Model

Today, out of ten staff members, all but four are ICE musicians. The non-musicians are Will McDaniel, executive director; Karla Brom, general manager; Maciej Lewandowski, director of production; and Bridgid Bergin, development associate. Additional responsibilities are shouldered by performers who oversee engineering and recording, digital media and outreach, artistic planning, development, and the "First Page" commissioning program, wherein ICE collaborates with individual donors to fund new compositions. As a nonprofit, ICE is guided by a thirteen-member board of directors, with daily operations handled by the staff at its Brooklyn headquarters.

Much like when the ensemble was founded, all ICE musicians contribute to artistic decisions through group discussion. Questions of programming, presenters, and long-range projects are settled after conversations with many—or all—of the performers, and everyone is made aware of structural changes and new initiatives. In this way, each ICE musician

functions as an unofficial "artist-staff" member responsible for upholding the mission and brand of the group. Lewandowski summarized the dynamic: "No one [person] just makes decisions."

Technology has played a significant role in improving communication across the ensemble. ICE maintains an online database of shared schedules and documents to facilitate remote collaboration, and apps for group chatting and video conferencing are integral to daily operations. On top of that, Joshua Rubin led the design of a new platform, LUIGI, to handle project management and concert production. In collaboration with Karre and Lewandowski, LUIGI became a fully functional software application that houses transparent production budgets, personnel rosters, contracts, and more. It is an illustrative example of how the ensemble capitalizes on the diverse skill sets of its artist-staff; in this instance, a co-artistic director's knowledge of software design has reshaped ICE's approach to collaboration.

As ICE evolves, ensemble members systematically evaluate the number of tasks artists are asked to manage. Because performers are not required to fill administrative roles, those who do commit are expected to monitor their own availability and preferred levels of dedication to that position. Artist-staff jobs only take shape when needs arise and when a musician willingly accepts the additional responsibility. Others are free to maintain lighter obligations in order to leave room for separate career goals, while still others simply wish to perform. Of course, some responsibilities require dedicated professionals unburdened by the commitments of working musicians. ICE pays a CPA for bookkeeping, for instance, and the positions of executive director and general manager have traditionally been reserved for those who can devote all of their time to the office.

While ICE retains its identity as an artist-run collective, it has also become more hierarchical over time. Four years after adopting the artist-staff model, it is clear that resorting to communal discussions for decision-making can hinder the efficiency of daily work. Executive judgments pertaining to the operating budget, contracts, development, and administrative oversight are often made “from above,” and when legal issues arise, the executive director must make a choice that will protect the ensemble from potential liability disputes. At the same time,

Because artist-staff take on assignments that suit their unique skills, they often flow in and out of roles, covering the various demands of ICE’s eclectic concert season.

McDaniel’s managerial approach supports what he terms a “conveyor belt” of rotating staff roles and responsibilities. Traditional organizations generally fill staff vacancies by hiring new employees to oversee the same set of duties. Because artist-staff take on assignments that suit their unique skills, however, they often flow in and out of roles, covering the various demands of ICE’s eclectic concert season.

When artist-staff join or leave the team, tasks are reallocated along this “conveyor belt” to match the distinct composition of backgrounds and expertise among remaining personnel.

Advantages and Disadvantages of the Artist-Staff Model

The benefits of the artist-staff model are manifold, and some have already been outlined here. For instance, the broad array of professional identities that constitute ICE contributes to the variety of their musical offering, an element that has helped the ensemble dodge labels such as “minimalist,” “spectral,” or otherwise. Artists are naturally more invested in their work when they

have the freedom to operate as project leads that oversee a given event; meanwhile, performers are often more conversant in the mission and goals of the organization than their non-musician counterparts. This makes them ideal spokespeople for ICE’s branding, marketing, and development. ICE artists have been particularly indispensable to the financial viability of the ensemble. Director of Institutional Giving Ryan Muncy, who is also a saxophonist with ICE, has established numerous connections to funders willing to underwrite upcoming events. While ICE relies on several renewable grants to subsidize overhead costs and the OpenICE program, many concerts are funded on a per-project basis. As active and visible performers, ICE musicians are especially well-positioned to connect with presenters and other benefactors who sustain their concert season.

There are reasons, however, that the artist-staff model is not more widely adopted among ensembles of this size, and ICE has adapted to the various administrative challenges that the model presents. Artists are sometimes scattered around the globe, and strategic planning meetings—while typically held in person—occasionally require conference calls across time zones. Although the ICE staff is centralized in New York City, musicians’ busy touring schedules often require that staff conversations be scheduled well in advance.

McDaniel also noted that not all artists step into leadership positions with the relevant expertise one might find in a corporate hire. Musicians are frequently less experienced with project planning, spreadsheets, and budgeting, for instance, and when busy performing schedules leave little room to accomplish these tasks in the first place, cultivating new clerical skills can be difficult. While the deep knowledge of music and performance that artists bring to their offices is invaluable, the learning curve for administrative tasks can be daunting.

Perhaps the most conspicuous challenge in the ICE artist-staff model is determining a reasonable workload for musicians who must make room for both administrative duties and performance commitments. Because ICE has no off-season, artists spend much of their time in practice sessions, rehearsals, and onstage. This schedule affords little time to catch up on emails, revise grant proposals, or connect with potential event sponsors, tasks usually accomplished late in the evening or following a concert. McDaniel admitted that the ensemble is still seeking an appropriate balance between administrative and concert-related demands. In his ideal scenario, administrative staff would handle operational tasks in support of the artist-staff, which frees up more time for the latter to focus on ensemble vision and artistic decisions.

As an example, Ryan Muncy is a typically busy artist-staff member who spends much of the workday writing grants and building relationships with supporting foundations. He is also active as the ensemble's only saxophonist and maintains a thriving solo career, routinely collaborating with composers to commission and record new works. On any given day, he might spend several hours in rehearsals, in the recording studio, or traveling to lead an arts management workshop. At other times, he will devote the afternoon to preparing for an evening concert, reserving time later that night for emails, grant proposals, and other administrative work.

Demanding schedules like this become even more complicated when artists leave or change roles to accommodate personal career developments. ICE musicians are highly successful soloists, chamber artists, and teachers. When significant professional opportunities arise, they sometimes need to reduce their workload within the group, and academic positions and commitments to other ensembles can disrupt administrative responsibilities. While

major staff changes have only taken place every ten to twelve months, the fact that each artist's role has been adapted to that performer's schedule and expertise means that filling the shoes of a former staff member is not as simple as hiring a direct replacement. Projects must be redistributed, and existing staff often volunteer to take on various tasks previously assigned to the person who left. In other cases, artists meet to discuss who among them is willing to take on a new initiative, and responsibilities are subsequently allocated according to musicians' varying levels of expertise. There is no "one-size-fits-all" approach to hiring in ICE; by its very nature, the artist-staff model requires a flexible approach to staffing that accommodates the evolving needs of both the ensemble and its individual members.

There is no "one-size-fits-all" approach to hiring in ICE.

Bracing for the Future

The artist-staff model can be a boon for driving vision, long-range planning, performance logistics, and networking, yet ICE members admit that an ideal arrangement of staff roles and responsibilities has heretofore remained elusive. The ensemble is constantly in a period of evolution, and the inevitable challenges of its current management structure raise questions. How much can artists feasibly take on, and how many full-time staff members are necessary to keep performers with administrative roles from feeling overwhelmed? Are there certain tasks best suited to musicians, and others that should be left to full-time office employees?

A complicating factor in ICE's staffing structure is the extent to which artists move in and out of roles. As musicians navigate their own evolving career paths, McDaniel must routinely consider how to fill newly opened positions. ICE has seen the value of hiring non-musicians to handle certain adminis-

trative tasks—particularly those related to financial planning, accounting, and operations. While expanding the team of professionals may have practical advantages, ICE is also wary of any drastic restructuring that would alter the ensemble's valuable identity as “artist-run.” The eclectic nature of ICE's concert seasons, for instance, might be lost if musicians were less involved in curating performances. As McDaniel explains, the artist-staff functions “like a large R&D department,” and innovative ideas regularly emerge from performers' interactions with composers and audiences. Staffing changes must therefore be weighed against the potential to impede ICE's goals as a collective.

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ICE's former general manager, Meredith Morgan, recently left to pursue a leadership position with a theater company in New York City, a role more closely aligned with her administrative background. McDaniel has since hired Karla Brom in her stead. Personnel changes at this level of leadership have traditionally involved non-musicians who can devote a consistent schedule to operational tasks, yet McDaniel has considered whether such a role could be filled by an ICE performer. Meanwhile, Bridgid Bergin has been promoted from the role of executive assistant to development associate, and ICE is now seeking a new executive assistant to manage daily operations. For every staff change, McDaniel is faced with two possibilities: (1) hire another artist-staff member, whether by appointing someone from within the ensemble or by reallocating responsibilities among current staff, or (2) hire a full-time administrative employee.

Option (1) has inherent advantages as outlined to this point. Artists are intimately connected to the world of music, and their performance knowledge gives them an edge in overseeing vision and planning for any group of musicians. They are also deeply

committed to the mission of the ensemble as a whole. Nonetheless, they may need more time to train for an administrative role, draining some of the organization's resources while they learn how to balance a budget, organize spreadsheets, generate publicity materials, and more. In addition, because they are ICE performers, they likely cannot rely on predictable hours for their administrative job.

Compare this to option (2). Administrative hires tend to be more experienced with office work, which means they can begin completing tasks with little or no training. As non-performers, they can also devote more time—and a regular schedule—to operational tasks. At the same time, non-artists do not necessarily have large networks of supporters in the music world, which can create some initial barriers when establishing relationships with concert presenters. The fact that they are sometimes less familiar with the genre of new music inhibits their ability to become a mouthpiece for the organization and to promote the ensemble articulately. In many cases, an administrative employee will need some degree of informal “training” in the language and culture of contemporary music.

All of these factors must be considered when ICE makes staffing decisions. McDaniel has been tasked with hiring a new executive assistant, an entry-level position providing administrative support. The ideal candidate for the job will necessarily be different than that for general manager, a significant leadership role: the general manager is responsible for personnel and human resources management, financial oversight, and contract execution. (In particular, the general manager partners with Director of Production Maciej Lewandowski—who oversees artistic decisions for events—to handle contract terms and financial agreements with concert presenters.) Help McDaniel by drafting separate lists of guidelines

and recommendations for both positions. Consider the advantages and disadvantages of hiring an artist-staff member over a full-time administrative employee. What operational skills can artists learn in a reasonable time frame (and how much time is considered “reasonable”)? Is there specific knowledge that every employee must have before taking the job, regardless of his or her musical expertise? What attributes do artists possess that could make up for the fact that they may have minimal experience in administrative roles? What attributes of non-artists could compensate for a lack of background in music? Discuss how these questions differ for an executive assistant versus a general manager.

You may wish to draft your guidelines as “must have” and “if/then” statements (e.g., “artist-staff must have a willingness to...” or “if an administrative employee has never worked for a music organization, then that person must be able to...”). Consider real-world scenarios: for instance, should artists who need more administrative training be asked to perform less frequently in their first year? Should they be paid less for their time as a trainee, and if so, should the same rule apply to administrative workers (who may lack experience with music organizations, in general)? What is the procedure if a new artist-staff member cannot balance performance and administrative commitments (i.e., if the work suffers because of a busy concert schedule)? Should artist-staff members only be considered if they have administrative experience? Should non-artist staff only be considered if they have previously worked for a music organization?

APPENDIX 1

Appendix 1: ICE Organizational Chart

William McDaniel Executive Director	Joshua Rubin Artistic Director Emeritus Technology Program Director <i>Clarinet</i>	Kivie Cahn-Lipman <i>Cello</i>	Gareth Flowers <i>Trumpet</i>	Nicholas Masterson <i>Oboe</i>	James Austin Smith <i>Oboe</i>
Karla Brom General Manager	Jacob Greenberg Director of Recordings and Digital Outreach <i>Piano</i>	Erik Carlson <i>Violin</i>	Nicholas Houfek <i>Lighting Designer</i>	Josh Modney <i>Violin & Viola</i>	Cory Smythe <i>Piano</i>
Maciej Lewandowski Director of Production	Levy Lorenzo Engineer & Technical Director <i>Percussion</i>	Claire Chase <i>Flute</i> Founder & Board Member	Bridget Kibbey <i>Harp</i>	Michael Nicolas <i>Cello</i>	Peter Tantsits <i>Tenor</i>
Bridgid Bergin Development Associate	Kyle Armbrust <i>Viola</i>	Phyllis Chen <i>Piano</i>	Katinka Kleijn <i>Cello</i> Board Member	Maiya Papach <i>Viola</i>	Alice Teyssier <i>Flute & Voice</i>
Ross Karre Co-Artistic Director Director of DigitICE.org <i>Percussion</i>	Tony Arnold <i>Voice</i>	Jennifer Curtis <i>Violin</i>	Daniel Lippel <i>Guitar</i>	Dan Peck <i>Tuba</i>	Nuiko Wadden <i>Harp</i>
Rebekah Heller Co-Artistic Director Director of Individual Giving <i>Bassoon</i>	David Bowlin <i>Violin</i>	Nathan Davis <i>Percussion</i>	Mike Lormand <i>Trombone</i>	Wendy Richman <i>Viola</i>	Randall Zigler <i>Bass</i>
Ryan Muncy Director of Institutional Giving Director, OpenICE <i>Saxophone</i>	David Byrd-Marrow <i>Horn</i>	Peter Evans <i>Trumpet</i>	Campbell MacDonald <i>Clarinet</i>	Steven Schick Artist-in-Residence <i>Percussion</i>	



= Administrative staff



= Artist-staff



= Artists



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