

CANADIAN
ELECTROACOUSTIC
COMMUNITY
A sound network

Strategic Plan

June 2020 – May 2024

An action-based plan to clarify, realign and reinforce core values.

The following Strategic Plan was drafted in April–August 2020 by the CEC Board of Directors with the Assistance of its Administrative Team, in order to fine-tune and enhance the organization’s existing activities, define new mid-term goals and reflect on directions to take in the coming four years.

The CEC’s fiscal year runs from 1 June – 31 May. The present Strategic Plan details the plans and activities of the Canadian Electroacoustic Community from its current fiscal year through to mid-2024, when the 25th edition of JTTP (project for young/emerging electroacoustic artists) and the publication of the 25th volume of *eContact!* will coincide.

Sommaire

Il me fait grand plaisir de vous présenter le Plan stratégique mis en place par le Conseil d'administration de la CEC. Avec ce plan, nous souhaitons encourager une communauté forte et passionnée, qui reflète la diversité de ses artistes et de leur géographie.

Notre objectif premier est de supporter la communauté électroacoustique canadienne. Nos activités se concentrent sur une sonothèque en ligne contenant plus de 3000 œuvres de 1120 artistes (Sonus), un périodique libre d'accès de première importance pour la recherche (*eContact!*) et un concours qui encourage le travail des artistes émergents (JTTP), ainsi que des projets à vocations pédagogiques, des symposiums, colloques et collaborations.

Au cours des quatre prochaines années, nous souhaitons développer une série d'initiatives visant à améliorer les activités existantes et à en développer de nouvelles. Pour ce faire, nous mettons de l'avant un plan en matière d'équité, de diversité et d'inclusion. Ce plan offre des outils concrets afin que les personnes impliquées deviennent actrices et acteurs de changement dans leur milieu. Nous nous engageons à l'appliquer à l'ensemble de nos activités, que ce soit par le biais de sensibilisation, de représentation ou d'engagements divers envers la communauté. Par communauté, nous pensons aux artistes aussi bien qu'au public, aux enseignant·e·s, aux commissaires, étudiant·e·s, mélomanes, universitaires, organisations, institutions. C'est avec eux que nous faisons vivre la musique. Nous souhaitons renforcer ces liens, autant au Canada qu'à l'international, en développant des partenariats, en créant des lieux d'échanges, en invitant le public de tout âge et de tout milieu à découvrir la musique électroacoustique.

Ce que nous proposons répond à l'évolution de notre milieu, en s'adaptant et répondant aux changements de la société. Ainsi, l'un de nos objectifs est d'avoir une portée sociale en mettant en place un ambitieux réseau d'échanges entre le milieu académique, le milieu professionnel et la communauté. En prenant le son et la musique comme véhicule, nous souhaitons connecter l'ensemble de la communauté électroacoustique au milieu culturel local, national et international ainsi qu'au public.

Respectfully yours,

Myriam Boucher
Présidente

Executive Summary

It gives me great pleasure to present the Strategic Plan put in place by the Board of Directors of the CEC. With this four-year plan, we wish to foster a strong and passionate community that reflects the diversity of its artists and their geography.

Our primary goal is to support the Canadian electroacoustic community. Our activities focus on an online sound library containing more than 3000 works by 1120 artists (Sonus), an open-access periodical of primary importance for research (*eContact!*) and a competition that encourages the work of emerging artists (JTTP), as well as educational projects, symposia, colloquia and collaborations.

Over the next four years, we wish to develop a series of initiatives to enhance existing activities and develop new ones. In order to do so, we are putting forward an equity, diversity and inclusion plan that offers concrete tools for participants to become actors of change in their environment. We are committed to applying this plan to all of our activities, whether through raising awareness, equity in representation, or other engagements with the community. By community, we mean artists as well as the public, teachers, curators, students, music lovers, academics, organizations and institutions — it is with them that we bring music to life. We wish to strengthen these ties, both in Canada and internationally, by developing partnerships, creating forums for exchange and inviting audiences of all ages and backgrounds to discover electroacoustic music.

What we are proposing responds to the evolution of our network by adapting and responding to changes in society. Thus, one of our objectives is to have a social impact by setting up an ambitious network of exchanges between the academic world, the professional world and the community. By using sound and music as a vehicle, we wish to connect the entire electroacoustic community to the local, national and international cultural milieu as well as to the public.

Respectfully yours,

Myriam Boucher
President

About the CEC

The Canadian Electroacoustic Community (CEC) is Canada's official national association for electroacoustic practices. Since its founding in 1986, the CEC has dedicated its resources to supporting and promoting the ever-expanding field of practices comprising this progressive art form.

Advocating the widest possible interpretation of the umbrella term “electroacoustic”, the CEC understands this field of creative activity to encompass a divergent range of studio and live practices, from acousmatic and musique concrète to circuit bending and hardware hacking to sound art and videomusic, but also embracing live coding and glitch, soundscape and acoustic ecology, electronic and tape music, sound design and live audiovisual, turntablism and generative, as well as any combination or permutation thereof.

The CEC fosters a broad, diverse and inclusive community of electroacoustic artists, raises the profile of electroacoustic within the Canadian arts sector and promotes Canadian electroacoustic artists and their activities across Canada and internationally. In tandem with its own recurring and singular activities, the CEC maintains and strengthens communications and information flow related to electroacoustic activities around the globe.

With projects such as the electronic journal *eContact!*, the online jukebox SONUS and the annual Jeu de temps / Times Play (JTTP) project, the CEC provides electroacoustic artists of all generations, backgrounds and interests with a range of interrelated avenues in which to plug into the Canadian and global communities, thereby fostering mutual awareness and benefit between local, national and international scenes.

The CEC is supported by a committed membership and by arts funding bodies such as the SOCAN Foundation and the Canada Council for the Arts. Its membership is comprised of emerging and established artists, educators and enthusiasts, production centres, support organizations and institutions across Canada and around the globe.

Although the interests and needs of the CEC's members and the Canadian electroacoustic milieu are positioned at the forefront of its operations, all its projects and activities are designed and implemented with the perspective of the wider international community in mind.

Slogan

Canadian Electroacoustic Community

A sound network.

Mission

To foster the growth of a passionate and inspiring community of Canadian artists within a collaborative international network of influential creators, engaged listeners and devoted educators reflecting a diverse range of innovative electroacoustic practices.

Vision

Enrich and broaden awareness of the vibrant mosaic of electroacoustic art forms in Canada and, in doing so, demonstrate global leadership in community building.

Values

Passion

Support of artistic practice requires dedication and sustenance, and we see these as being informed and strengthened through the fostering of a personal relationship linking art, artist and arts organization.

Empowerment and Community

We acknowledge the vitality of a community to be dependent on the empowerment of its constituent members within a mutually beneficial relationship. Give voice to an individual and the individual will speak on behalf of the community.

Sustained and Adaptive Support

We are committed to the long-term and far-reaching sustenance of the electroacoustic arts milieu and understand this can only be founded on innovative and forward-thinking actions implemented with critical self-awareness, reflection and flexibility.

Strategic Orientations 2020–2024

Stimulate

A welcoming, supportive environment encourages passionately dedicated contributions to the community as well as enthusiastic participation and complementarity within it.

Advocate

The enhanced exposure of underrepresented artists, activities and practices within a broadened community better reflects the inherent diversity of electroacoustic practices in Canada.

Grow

The nourishment of an expanded international network of electroacoustic artists, groups and institutions provides a fertile, collaborative environment in which innovative artistic practices and exchange are the norm.

Listen

Understanding that the needs and interests of the electroacoustic community are in constant evolution is the quintessential quality necessary for a support organization to comprehend the past while working in the present on building a framework for the future.

Sustain

Creative and reflective practices related to the electroacoustic arts achieve longevity through the cultivation and maintenance of accessible publishing and archival initiatives.

Devenir

A unified voice in support of an evermore complex fabric of electroacoustic practices across Canada further strengthens the role of the Canadian arts milieu as a model of inclusivity for the wider international community.

Operating Plans

1. EDI — Stratégie en matière d'équité, de diversité et d'inclusion / A Strategy for Equity, Diversity and Inclusion (2021–2023)
2. Enhanced AGMs (2021)
3. JTTP — New Project Component: Residencies (starting in 2021)
4. Cross-Canada Public Outreach Project (two phases in 2021 and 2022)
5. JTTP — Collaboration with CMMAS (2022)
6. JTTP — 25th Anniversary Edition (2024)

EDI — A Strategy for Equity, Diversity and Inclusion (2021–2023)

Project Manager: Myriam Boucher (CEC President)

The proposed Equity, Diversity and Inclusion Strategy aims to initiate a dialogue that enables change in the electroacoustic community towards more diversity and inclusion. This important shift in the reflection on, representation and presence of electroacoustic artists will be achieved through ongoing meetings, exchanges and sharing that will serve to inform and guide artists, organizations and public alike. The three objectives of this strategy will stimulate people working in the field of electroacoustic practices to act for the common good of a more socially responsible society.

Objective 1: Raise Awareness and Cultivate Sensitivity

The CEC website will present its EDI commitments and objectives. It will include links to events related to gender equity in contemporary sound and music practises, articles on diversity in the arts, websites of groups such as womeninmusic.org and writings offering ideas, proposals and actions related to EDI that can be developed and applied within one's own professional, artistic environment. This sharing of information will serve to not only raise awareness and cultivate sensitivity, but also to encourage more active participation of marginalized or underrepresented communities within the local, regional and national electroacoustic community.

In parallel to these activities we will more prominently and consistently exploit the use of inclusive writing developed by the CEC specific to the art forms it represents. Reflections on the further development, use and improvements of inclusive writing will be published online in order to provide an accessible reference for the broader public and artistic community to use in their own communications, publications and articles.

Objective 2: Strengthen Links and Participation in Events

Various CEC Board members will take part alongside other professionals in the milieu in various events such as discussion groups, training, creative workshops and awareness campaigns. As an example, we are already looking into participation in the Keychange Amplify network, a project of conferences, networking events and creative labs that cultivates the empowerment and professional development of artists who identify themselves as women, innovators and cultural workers in the field of electronic music and digital arts. Cooperation could also be established with the project Global Music Network: Discussing Diversity, which brings together people from various networks in the music and performing arts fields in the Nordic European countries and Québec. These and other similar networks enable encounters and exchange through artistic collaborations, symposia, festivals and the collaborative organization of international events. Additionally, they give the artists themselves the chance to act in their environment and to change mentalities, thereby stimulating self-awareness, empowerment and autonomy.

Objective 3: Diversity and Transculturality

This objective is based on the assumption that diversity and transculturality open up awareness of the vast sonic and structural possibilities of music, but also lead to a better understanding of the power of its role in a wide range of human life. This diversity is fully rooted in the study of music as a global phenomenon, a pan-human need, a universally vital component of cultural identity as expressed artistically. As the representative of this initiative, the CEC President embraces diversity in the knowledge of the structures, functions and meanings of music as a global phenomenon.

Timeline (Participation and Activities)

2020

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| September | Committee on diversity: Matralab (Concordia University, Montréal) |
| December | Revision of the evaluation criteria used by the jury for JTTP submissions |

2021

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| January | Updates to the CEC website: new resources for sensitization and training. |
| February | Round Table “Discussing Diversity”: Festival Montréal / Nouvelles Musiques (NMN) |
| August | Keychange :: Amplify symposium: Mutek Festival (Montréal) |

2022

With earlier experiences and initiatives as reference, implement changes in programming and development that help improve representation in the CEC’s activities and publications.

2023

Continue to develop partnerships with organizations acting on (behalf of) EDI principles.

Enhanced AGMs (starting in 2021)

Coordinators: Corina MacDonald (CEC Secretary) and Julie Matson (CEC Board member)

Starting in 2021, the CEC’s Annual General Meeting (AGM, normally held in late August) will be transformed into a more inviting and personable format. The traditional “passive” aspect of AGMs — transmit information about the organization’s activities to its members and to the general public — will be complemented by presentations, workshops and artistic activities. The AGM will thus be transformed into a more “active”, event-based encounter, wherein the organization’s members and public are invited to take part in and contribute to the event.

Plans to begin presenting enhanced AGMs starting in 2020 were postponed to 2021 in the midst of limitations on physical gatherings due to the Covid-19 pandemic. The presentation of the winning JTTP works in 2020, for example, was to be done in the format of an informal mini-concert with JTTP winners interviewed live before the public by a local radio personality.

Timeline (Simplified)

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| <u>2021</u> | Alongside the President’s and Treasurer’s Reports, CEC President Myriam Boucher will give an overview of the developments of the Strategy for Equity, Diversity and Inclusion (EDI) that is core to the Strategic Plan 2020–2024. Live interview of the JTTP 2021 winners and mini-concert. |
| <u>2022</u> | The AGM will be complemented by a workshop given by a local artist on a topic such as hardware hacking or glitch. Live interview of the JTTP 2022 winners and mini-concert. |
| <u>2023</u> | The AGM will be complemented by a workshop given by a local artist on a topic such as videomusic or live audiovisual practices. Live interview of the JTTP 2023 winners and mini-concert. |

Project-Specific Goals

Make the AGM something members and even the general public look forward to as a source of new information on contemporary electroacoustic practices.

JTTP — New Project Component: Residencies (starting in 2022)

Coordinator: jef chippewa (CEC Admin)

For the 15th edition of Jeu de temps / Times Play in 2014, an international concert component was added to the project. Since then, all winning works each year have been featured in concerts and festivals in Canada, Europe, Australia and Mexico. The new activity has proven extremely successful in increasing the renown of the project and in raising awareness of the engaging and skilful work of young and emerging Canadian artists.

In celebration of the CEC's collaboration with CMMAS on JTTP 2022 (see below), a new and even more ambitious component will be implemented for the 23rd edition of JTTP. "Exchange residencies" will be awarded by Canadian and international partners to the first-place winner for each edition. To spotlight the launch of this new residency component, the first occurrence of the component will provide residencies to both the first- and second-prize winners in 2022.

Timeline

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| <u>2021</u> | Develop contacts and residency partners for subsequent editions of JTTP. |
| <u>2022</u> | Residencies will be awarded to the first-and second-prize Canadian winners by CMMAS (Morelia, Mexico) [<i>confirmed</i>] and another Latin American partner such as Panorama Studios (São Paulo, Brazil), and to the first-and second-prize Latin American winners by Sporobole (Sherbrooke QC) [<i>confirmed</i>] and another Canadian partner. |
| <u>2023</u> | A residency will be offered to the first-place winner of JTTP 2023 by an international partner such as Musiques & Recherches (Belgium). |
| <u>2024</u> | The 25th anniversary of JTTP will be celebrated with even more gusto than normal. Among the activities for the 2024 edition of JTTP, all five winners will be awarded residencies by Canadian and international partners. |

Project-Specific Goals

Increased professional support and greater international recognition for the winners of the annual JTTP project.

Cross-Canada Public Outreach Project (two phases in 2021 and 2022)

Project Manager: jef chippewa (CEC Admin)

The CEC will undertake a cross-Canada project in order to reach out to and connect underrepresented communities. The project is structured in a modular fashion, and therefore scalable according to the needs, size and capabilities of each community the CEC visits. In particular, the various types of face-to-face meetings designed as core elements of the project will be extremely helpful in informing the CEC about the needs and interests in various communities that the organization might better respond to in the future.

Phase 1 (2021): Cross-Canada Visits and Information Gathering

- **Meetings:** panel discussion/presentations, feedback sessions, private meetings (individuals, groups, institutional representatives);
- **Interviews:** radio (promotion) presentation of CEC representatives, and with local artists (*eContact!*);
- **Surveys:** info from individuals and institutions before, during and after the visits about their activities and relation to their local, regional and national community;

Phase 2 (2022): Cross-Canada Events and Activities

- **Events:** concerts featuring the winning JTTP 2021 works, as well as local performers/composers;
- **Sharing:** workshops by invited guests on locally relevant practices;
- **Other:** partners can use the project's modular "template" as a model to develop other components and activities (*sim.* Edmonton's Sea of Sound festival on the CEC's 25th Anniversary Tour in 2011).

Two or more (according to budget) CEC Board members are present at each visit (2021); two JTTP 2021 winners will be present at each JTTP-related event (2022); jef chippewa (Project Manager/Coordinator) and Yves Gigon (Technical Director, documentation) are present at every venue/event on the project.

The various project components/modules feed into existing projects (promotion for upcoming JTTP deadline, content for Sonus and for *eContact!*) but also provide valuable feedback (data, information, statistics, etc.) to be used in forming the Strategic Analysis for the Strategic Plan subsequent to the present Plan (foreseeably a three-year plan for 2024–2026).

The project is also meant to help the CEC realign JTTP in view of the 25th anniversary of JTTP in 2024.

Timeline (Simplified)

2020

January–July Prelim. contacts to gauge interest; design Outreach Project as component of Strategic Plan;
September Canada Council Public Outreach grant application (results in Jan. 2021).

2021 (Phase 1)

March–May Planning, project development, re-initiate and extend contacts;
June–Sept. Planning and project development; cross-Canada visits.

2022 (Phase 2) Dates TBD in early 2022: 10–14 stops over 2–3 weeks.

Project-Specific Goals

Improve the reach of the CEC's activities, heighten the awareness of JTTP and the CEC's various activities, enhance communications between the CEC and the community it represents, recruit new CEC members, generate a variety of new (Canadian) content for CEC projects.

JTTP — Collaboration with CMMAS (2022)

Coordination: Shawn Pinchbeck (CEC Treasurer)

Similar to prior collaborations with SAN — Sonic Arts Network (2003), DEGEM — Deutsche Gesellschaft für elektroakustische Musik (2009) and ACMA — Australasian Computer Music Association (2010), for the 2022 edition of JTTP the CEC will collaborate with CMMAS — Centro Mexicano por la Música y las Artes Sonoras (Morelia, Mexico), by far the most important creative and educational space for the electroacoustic arts in Latin America. <http://cmmas.org/en>

CMMAS is home to the RedASLA — Latin American Sonic Arts Network, founded in 2002 by Rodrigo Sigal, who will act as Project Coordinator for the Latin American communities.

The project will involve:

- Recognition of five Canadian and five Latin American winners (normally only Canada-based winners);
- Awards from international partners (CDs, books, prize money) to all winners;
- Sustained promotion for all submissions to the project through the open-access “Jukebox” for electroacoustic practices, Sonus.ca;
- Concert performances of the winning works presented by JTTP Partners in Canada (Akousma Festival), Mexico (CMMAS) and internationally (BIMESP in Brazil, for example).

In addition to reinforcing and broadening exchange within an existing collaboration (CMMAS was a Media Partner for JTTP 2016), the collaboration will help the CEC heighten awareness of JTTP in view of the 25th anniversary of the project in 2024.

Timeline (Simplified)

2020

July Collaboration with CMMAS confirmed.

2021

Fall Preliminary promotion, organization (establish donors and broadcast/concert partners).

2022

January First call for submissions

January–April Call for submissions, confirmation of partners and donors

May 1 Submission deadline

May 15–31 Jurying

June 15 Results announced to participants

August Results made public, awards ceremonies

Fall Promotion, concerts of winning works, broadcasts of winning works

2023

Jan.–Apr. Broadcasts and promotion continue.

Project-Specific Goals

Expand existing partnerships between key electroacoustic institutions in Canada, Mexico and Latin America; reaffirm the CEC’s role as an organizational model for the promotion of young and emerging artists; promote the work of young and emerging electroacoustic artists (composers, sound artists, performers) in from or living in Canada, Mexico and Latin America.

JTTP — 25th Anniversary Edition (2024)

Coordination: CEC Board of Directors and Administration Team

This particular Operational Plan will in fact function as a launch project for the Strategic Plan that will follow the present one; as its planning takes place within the current Strategic Plan, some basic information is provided here.

A large multi-level project coordinated by the Canadian Electroacoustic Community (CEC), Jeu de temps / Times Play (JTTP) is an annual project aimed at promoting and celebrating new electroacoustic works from young and/or emerging electroacoustic artists from (or living in) Canada.

The 25th edition of this project coordinated by the CEC will take place in 2024 with a more substantial collection of activities than usual.

- An official and public Awards Ceremony (normally presented informally at the CEC’s AGM);
- Residencies awarded to all five winners (normally only awarded to the First Prize winner);
- Multiple concert presentations by Canadian and international Partners (normally one Partner per year);

Timeline

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| <u>2022</u> | Use the collaboration with CMMAS on JTTP 2022 as a resource for the reflection on the renewal process of JTTP in view of the upcoming 25th anniversary. |
| <u>2023</u> | Secure Canadian and international partners for several concert presentations of the winning works, and for residencies awarded to all five winners. |
| <u>2024</u> | The 25th anniversary of JTTP will feature an enhanced and renewed project and will be celebrated with even more gusto than normal. Among the activities for the 2024 edition of JTTP, all five winners will be awarded residencies by Canadian and international partners. |

Project-Specific Goals

Celebrate the 25th anniversary of the CEC’s management of JTTP with not only an enhanced edition but also a renewed project informed by the multifarious activities of the 2020–2024 Strategic Plan (notably the Strategy for Equity, Diversity and Inclusion [EDI]).

CEC

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Canadian Communauté
Electroacoustic électroacoustique
Community canadienne

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Support



Canada Council Conseil des arts
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Engage!

<http://facebook.com/cec.sonus> http://twitter.com/CEC_ca <http://youtube.com/CECSonus>

<http://cec.sonus.ca>

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eContact! — Online Journal for Electroacoustic Practices
info@econtact.ca | <http://econtact.ca>

JTTP — Jeu de temps / Times Play
jttp@sonus.ca | <http://jttp.sonus.ca>

Sonus — Online Electroacoustic Sonotheque
info@sonus.ca | <http://sonus.ca>

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CEC Board of Directors (2020–21)

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