

CANADIAN ELECTROACOUSTIC COMMUNITY

– A SOUND NETWORK

STRATEGIC PLAN

June 2024 — May 2028

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

The following Strategic Plan was drafted in April–August 2024 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-2028

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 nurture 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 3,600 works by 1,240 artists known as Sonus, an open-access periodical of primary importance for research titled eContact!, and a competition that encourages the work of emerging artists called JTTP, as well as educational projects, symposia, colloquia, and collaborations.

Over the next four years, we aim to develop a series of initiatives to enhance existing activities and create new ones. To guide this process, we recently conducted a member poll that will inform transformation and shape new initiatives during this period. For example, we have reimagined how we communicate and connect with our members through the development of a new online community platform and the opportunities it offers. We are also continuing to develop an equity, diversity, and inclusion plan that provides concrete tools for participants to become agents of change in their environments. This plan will be applied across all of our activities, whether through raising awareness, ensuring equity in representation, or deepening our engagement with the community.

By community, we mean not only artists, but also the public, teachers, curators, students, music lovers, academics, organizations, and institutions. It is with them that we bring music to life. We want to strengthen these ties both within 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 to and reflecting changes in society. One of our objectives is to have a social impact by establishing an ambitious network of exchanges between the academic world, the professional world, and the broader community. Using sound and music as a vehicle, we aim to connect the entire electroacoustic community to the local, national, and international cultural milieu, as well as to the public.

Respectfully yours,

James Andean
President

About the CEC

The Canadian Electroacoustic Community (CEC) is Canada's official national association for electroacoustic music practices. Since its founding in 1986, the CEC has dedicated its resources to supporting and promoting the ever-expanding field of practices that make up 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 broad range of studio and live practices. These include acousmatic music, musique concrète, circuit bending, hardware hacking, sound art, and video-music, as well as live coding, glitch, soundscapes, acoustic ecology, electronic and tape music, sound design, live audiovisual performance, turntablism, and generative music, along with any combination or permutation thereof.

The CEC supports a broad, diverse, and inclusive community of electroacoustic artists, raises the profile of electroacoustic music within the Canadian arts sector, and promotes Canadian electroacoustic artists and their activities both nationally and internationally. In tandem with its own initiatives, the CEC maintains and strengthens communication and information exchange related to electroacoustic activities around the world.

With projects such as the electronic journal eContact!, the online jukebox and digital archive 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 through 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 dedicated membership and by arts funding bodies such as the SOCAN Foundation and the Canada Council for the Arts. Its membership includes emerging and established artists, educators, enthusiasts, production centers, support organizations, and institutions across Canada and around the world.

While the interests and needs of the CEC's members and the Canadian electroacoustic community are central to its operations, all of its projects and activities are developed with an awareness of and commitment to the broader international context.

Slogan

Canadian Electroacoustic Community

A sound network.

Mission

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

Vision

To enrich and broaden awareness of the vibrant mosaic of electroacoustic art forms in Canada by sharing works to create bridges for international collaborations.

Values

Passion

Supporting artistic practice requires ongoing commitment and care. We believe this is best achieved through meaningful relationships that connect artists, their works, and arts organizations.

Empowerment and Community

We acknowledge that the vitality of a community is 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, to develop and ensure listening, connection and mutual support.

Strategic Orientations 2024–2028

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 reflect 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, as well as educational projects and the sharing of knowledge more generally.

Unite

A unified voice supporting the increasingly diverse landscape of electroacoustic practices across Canada helps strengthen the role of the Canadian arts milieu as a model of inclusivity for the broader international community.

Operating Plans

1. Reimagining the CEC: Members Poll (2024–2025)
2. Rethinking Community, Communication and Participation (2024–2028)
3. Reimagining eContact! (2025–2028)
4. CEC Community Workshops (2025–2028)
5. Web Development (2024–2028)
6. Cross-Canada Public Outreach Project — JTTP — 25th Anniversary Edition
7. Pursuing EDI Orientations (2024–2028)
8. Restructuring CEC Workflow (2025)

1. Reimagining the CEC: Members Poll (2024–2025)

Coordination: **James Andean (CEC President)**

In 2026, the Canadian Electroacoustic Community will celebrate its 40th anniversary. This, together with recent changes to the CEC's Board and working groups suggests an ideal moment to revisit and reflect upon the CEC's role in a changing world. To that end, the CEC engaged its membership in considering what the organization has been, what it could be, and what it should become. In early 2025, a poll was drafted and sent to members, with the following strategically-minded questions:

- What has the CEC been doing right, and what do you wish the CEC would be doing?
- What do you feel that the CEC contributes, and what do you feel that it could contribute?
- Are there any new directions that you would like to see the CEC explore?
- How important for you are each of the following CEC projects: JTTP, SONUS, eCONTACT!?

The Board also held its own brainstorming session along similar lines, allowing recently joined younger members a greater opportunity to help shape future directions for the CEC.

The results of these parallel processes were heartening and reassuring, in that members expressed strong and enthusiastic support for the CEC and for its endeavors over the past years, while proposing priorities for future directions that aligned very closely with the outcomes of the Board's own ideas on these subjects.

Themes that emerged include:

- Engagement with the broadening of aesthetic practices and approaches
- Increased opportunities for collaboration at all levels
- An emphasis on networking, at both individual and organizational levels
- A continued focus on inclusivity
- Rethinking and revamping of how the CEC communicates with its membership
- Increased focus on practical and creative opportunities
- Reimagining the CEC's publishing platforms and online presence
- Ongoing efforts at outreach, both across regions and across demographics

The outcomes of the membership polls have been a prime driver behind all of the following initiatives of the current StratPlan.

2. Rethinking Community, Communication and Participation (2024–2028)

Coordination: **Pauline Patie (CEC Vice-President)**, **Etienne Mason (CEC Board Member)**

A community to revive, expand and rejuvenate

The CEC wants to reimagine its role in the electroacoustic landscape by broadening its vision of community. That means rethinking participation by creating inclusive, accessible spaces grounded in today's ways of meeting, learning and collaborating. Redefining community is about acknowledging the diversity of backgrounds, practices and audiences that shape electroacoustic music today.

Our goal is to make the CEC a true living community space, not only a resource, but a place for participation, exchange and contribution. This shift is essential to reflect evolving electroacoustic practices and to support the many paths that lead people into this field.

Between 2024 and 2028, the CEC commits to:

- Strengthen inclusivity across its virtual, editorial and artistic spaces to reflect the plurality of members' practices, origins and backgrounds
- Reach new audiences by adapting engagement methods to current habits, especially among young artists and underrepresented groups
- Promote exchanges among members using collaborative, participatory and intergenerational tools

This renewal is accompanied by a reimagined organizational structure, now built around three complementary pillars:

- Showcasing (JTTP competition, concerts and events)
- Knowledge Sharing (SONUS, eContact!, podcasts, workshops)
- Archiving & Memory (highlighting our resources and ensuring long-term accessibility)

Renewed, active and coherent communication

Until now, CEC communications have relied primarily on an email newsletter (the eFlash). In 2024, the CEC will embark on a true digital transition to give the organization a stronger public voice and to reinforce ties with its members.

Discord

In 2024, we will launch a Discord server as a central space for dialogue, collaboration and information sharing.

It will offer:

- Thematic channels (sharing works, calls for projects, job offers, collaboration requests, member discussions)
- Direct relays of the CEC's three main axes: SONUS, JTTP and eContact!
- A video channel for upcoming online workshops led by artists published in eContact!, launched with each issue (biannual)

This tool is meant to build an active support network, encourage lateral communication among members, and multiply engagement opportunities.

Instagram

Also in 2024, the CEC will launch an Instagram account to modernize its communication and widen its reach. Beyond relaying the eFlash and regular announcements, this channel will allow us to:

- Share varied audiovisual content (SONUS archive excerpts, quotes, article summaries)
- Promote community works and artists
- Turn the eContact! journal into an interactive, artistic format via audiovisual podcast capsules, reinforcing the CEC's digital identity

Website

The CEC website will be redesigned. This new online space will support the revamped eContact! format, improving ergonomics, readability and accessibility while integrating more interactive and user-friendly features. These tools are not mere showcases but vectors of connection, engagement and collective creation.

Active, Embodied and Collective Participation

Rethinking participation means shifting posture: no longer addressing “a” community, but acting with it. Our communications revival aims not just to inform better, but to encourage members' direct involvement in the organization's choices, content and direction.

Several initiatives will build a co-construction culture:

- Regular consultations (surveys, open discussions, online events) to better understand community needs
- Open working groups so members can participate according to their interests: writing, archives, digital tools, showcasing, mentoring, etc.

- Special emphasis on highlighting individual contributions through article writing, artist interviews (podcasts) and public workshops. We aim to publicly recognize active members' work and showcase collective initiatives
- This participation will also take shape through co-created content: video, short podcasts, collaborative publications, all designed to reflect the plurality of voices and practices within the CEC. Adapted for social networks, these will feed a new dynamic of exchange between members and the public

Finally, participation will be a strategic lever for forging strong ties with other organizations. The CEC is developing cross-promotion strategies with cultural partners (festivals, concert venues, digital platforms) to extend its reach while staying rooted in real-world practice.

This strategy confirms that the CEC is more than an institutional body; it is a living, welcoming and evolving community.

3. Reimagining eContact! (2025–2028)

Coordination: **James Andean (CEC President)**, **Simon Chioini (CEC Secretary)**

Since July 2023, CEC's online academic journal, eContact!, has been on a temporary pause, to allow the admin team to focus on restructuring and other urgent priorities. The poll of CEC members and Board discussions have confirmed eContact! as a continuing priority, and as a result we will not only recommence its long publishing run but also take this opportunity to reimagine and revitalize the journal.

To this end, the Board has identified a number of priorities for 'eContact! redux':

- Investigate online publishing platforms to achieve a more visually integrated and flexible journal design
- Include a fuller range of written works and expand formats beyond academic articles to include interviews, artist statements, creative work presentations, reviews, and more
- Continue to build and expand on eContact!'s innovative embedding of a range of media within its written publications, with a focus on audio and audiovisual materials
- Leverage cross-publication across CEC platforms to exploit synergies. For example, use eContact! to elaborate on social-media or Discord posts and deepen themes grounding CEC events such as concerts or workshops

These strategies will sustain eContact!'s long history of academic excellence in support of the electroacoustic community. They will also make the journal more forward-looking, keeping it at the cutting edge of academic publishing, in keeping with past initiatives such as its revolutionary move online in 1998 to explore new possibilities.

These developments will further position eContact! as a key tool in the CEC's refreshed efforts to reach new audiences and to bring together communities of interest.

4. CEC Community Workshops (2025–2028)

Coordination: **Simon Chioini (CEC Secretary), Michael Palumbo (CEC Board Member)**

As part of its renewed focus on participation and practical engagement, the CEC is launching a series of Community Workshops between 2025 and 2028. These workshops are designed to offer members of the community a space to share diverse practices while fostering the transmission of skills and knowledge, active learning, and creative experimentation. Offered online or in person, the workshops will serve as platforms for dialogue between artists, researchers, students, and the public. In continuity with CEC activities, they will be closely linked to eContact! and related events or partnerships.

Responding directly to themes raised in the Members Poll and Board discussions, notably the need for more practical opportunities, intergenerational exchange, and regional outreach, this initiative positions workshops as sites of encounter for a plurality of practices and perspectives in electroacoustic creation.

In keeping with the CEC's longstanding commitment to accessibility, workshops will be offered in both French and English and scheduled with consideration for members across multiple time zones.

Key Objectives:

- Offer learning opportunities to support emerging artists and creators
- Foster community-building through sharing, collaboration, and mentorship
- Expand geographic and demographic reach through online access and recorded archives
- Reinforce ties between the CEC's pillars by showcasing the work of artists featured through JTTP, SONUS, and eContact!.

Workshop Formats:

To reflect the diversity of approaches within the electroacoustic field, workshops will vary in scale, format, and focus.

Examples include, but are not limited to:

- Skill-building sessions (e.g. spatial audio, DIY electronics, soundscape composition, multimedia performance, etc.)
- Artist-led labs connecting creative practices with critical and technical exploration
- Roundtable discussions inviting community members to explore contemporary issues in electroacoustic music, technologies, history, composition, or analysis
- Public presentations or online performances concluding workshop cycles

In addition to the live events, workshops will be documented and shared through the CEC's digital platforms. These initiatives aim to strengthen the synergies between JTTP, SONUS, and eContact!, while expanding the CEC's online presence and media reach.

The envisioned platforms include:

- The CEC Discord server, where participants will attend workshops, share materials, provide feedback, and take part in follow-up discussions
- eContact!, which will feature interviews, reflections, or media capsules on selected workshop artists and themes
- SONUS, where curated recordings may be archived for long-term listening and study
- Social media, where excerpts, short videos, and highlights from the workshops will be shared with a broader public

Timeline (2025–2028)

The Community Workshops program will unfold progressively over the current period, growing in scope, accessibility, and participation. The structure below outlines key milestones, while allowing flexibility for responsive programming and community input.

2025: Infrastructure and Launch

- Assessment of logistical, communications, and technical needs;
- Research and submission of grant applications to support the initiative;
- Launch of the Community Workshops program and initial planning;
- Development of feedback and evaluation tools to support continuous improvement.

2026: Implementation and Reflection

- Initial round of workshop presentations (targeting ~2 events per year);
- Archiving and dissemination of content across CEC platforms;
- End-of-year review to assess accessibility, reach, and participation;
- Refinement of selection, outreach, and documentation processes.

2027: Expansion and Community Engagement

- Continued workshop presentations with a focus on diversity of format and theme;
- Ongoing documentation and expanded dissemination efforts;
- Integration of feedback into planning and facilitation models;
- Strengthening partnerships with external collaborators.

2028: Consolidation and Knowledge Transfer

- Final series of workshops presented before fall 2028 and the AGM;
- Comprehensive archival and sharing of workshop materials;
- Development of a facilitator toolkit, templates, and documentation to support future workshops and member-led initiatives;

Strategic review of the program's impact and recommendations for continuation or evolution. In this way, Community Workshops serve as a bridge between individuals, disciplines, and regions, reinforcing the CEC's commitment to inclusive, living community spaces where knowledge, creativity, and practice are shared openly.

5. Web Development (2024–2028)

Coordination: **Yves Gigon (CEC Admin)**

- The CEC is taking the opportunity to refresh and reimagine our web presence, including communications, outreach, publishing, and storage.
- CEC's web redevelopment will take place in several stages:
- The CEC will open a Discord server in spring 2025. It will provide a place for the community to exchange and discuss ideas, and will also enable us to hold online workshops, meetings of the Board of Directors, and so on.
- The CEC's main page will be redesigned for greater intuitiveness and easier access to the sections most requested by users. New social-media links (Discord, Instagram, YouTube) will also be added.
- The CEC will migrate JTTP, eContact!, SONUS, and the main CEC website to a new server in summer 2025 to consolidate 900 GB of content and reduce hosting costs. This move will also enable the repatriation of SONUS's multichannel files, which had been hosted on Hightail due to previous server restrictions.
- The CEC will upgrade the eContact! website with newer technologies in 2025–26 to prepare for the magazine's relaunch. Website data will be migrated into databases to simplify the editor interface for future issues. An improved website design and user interface are also planned as part of this redesign.
- For some time now, community members have requested the inclusion of videos on the SONUS website, which currently supports only audio. We will advance this feature as part of the current stage of web development.
- The Board will integrate Bandcamp into our distribution channels to host and showcase works from SONUS and JTTP. By creating dedicated SONUS and JTTP pages on Bandcamp, we will leverage the platform's promotional features to reach a broader audience.

6. Cross-Canada Public Outreach Project — JTTP — 25th Anniversary Edition

Coordination: **CEC Board of Directors and Administration Team**

Jeu de temps / Times Play (JTTP), a large multi-level project coordinated by the Canadian Electroacoustic Community (CEC), is an annual project aimed at promoting and celebrating new electroacoustic works from young and/or emerging electroacoustic artists from, or living in, Canada, for which a diverse international jury adjudicates and selects prize-winning works and award recipients.

In late 2025 the CEC will undertake a cross-Canada project in order to reach out to and connect underrepresented communities and at the same time celebrate the 25th edition of JTTP. The project is structured in a modular fashion, and is 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.

Cross-Canada Tour (2025)

The 25th edition of the JTTP project coordinated by the CEC will be celebrated with a more substantial collection of activities than usual:

- Meetings: panel discussion/presentations, feedback sessions, private meetings (individuals, groups, institutional representatives)
- Interviews: radio promotion and presentation of CEC representatives, with local artists (with tie-ins with eContact!)
- Surveys: info from individuals and institutions before, during and after the visits about their activities and relation to their local, regional and national communities
- Events: concerts featuring the winning JTTP works, as well as local performers/composers;
- Sharing: workshops by invited guests on locally relevant practice
- 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)

One or more CEC Board members will be present at each visit, based on the available budget. Two JTTP winners will take part in every JTTP-related event. The Project Manager or Coordinator will attend all venues and events throughout the project.

The various project components and modules contribute to ongoing initiatives such as the promotion of the upcoming JTTP deadline and the development of content for Sonus and eContact!. They also generate valuable feedback, including data, insights, and statistics, that will inform future Strategic Plans.

Project-Specific Goals

Improve the reach of the CEC's activities, increase awareness of JTTP and other CEC initiatives, improve communication between the CEC and the community it serves, attract new members, and generate a range of new Canadian content for CEC projects.

7. Pursuing EDI Orientations (2024–2028)

Coordination: **Pauline Patie (CEC Vice-President), Etienne Mason (CEC Board Member)**

The CEC's EDI strategy aims to encourage tangible and lasting changes in the electroacoustic community by focusing on openness, communication and shared learning. It builds on past efforts while refocusing action toward accessibility outside academic circles.

Today, this means a clear commitment: make electroacoustic practice more permeable, more connected to current social realities, and more open to the many artistic trajectories. It involves expanding the CEC's presence in more diverse cultural spaces, creating welcoming and inclusive environments, and highlighting underrepresented voices, practices and knowledge.

Beyond mere openness, the CEC adopts an active stance: establish lasting ties with marginalized communities, encourage new forms of participation, and create conditions for genuine and equitable engagement. The objective is to reflect the diversity of contemporary electroacoustic practices and to support a more inclusive, socially engaged and constantly evolving artistic environment.

Objective 1: Expand Access and Encourage Active Inclusion

The CEC is committed to broadening access to electroacoustic creation by promoting participation beyond traditional structures. This includes creating welcoming digital environments (Discord, Instagram), issuing open calls and events with targeted outreach to artists less connected to established networks, adding an EDI resource section on the website with links to inclusive events, articles, collectives and artist networks, and updating editorial practices to better reflect contemporary identities and offer a model open to all.

These tools aim to support a diversity of practices, surface new voices and provide concrete resources for creators from every background.

Objective 2: Build networks and strengthen participation

The CEC will strengthen its internal and external links by engaging in events and networks that promote peer-to-peer collaboration and wider participation, notably with Keychange, Global Music Network, SOCAN's Equity X Production Mentorship Program, and local collectives outside institutional frameworks. These partnerships will open pathways for co-creation, equitable presentation and recognition of emerging practices.

This work will continue through flagship projects like the JTTP competition, which is being redesigned to include seven thematic awards recognizing inclusivity, marginal practices, and

underrepresented regions. A renewed communication strategy is being developed to ensure these opportunities circulate more effectively.

The upcoming transformation of eContact! embodies this openness. Twice yearly, an invited artist will contribute an article, followed by an audiovisual interview, and a workshop (online or in person). This new editorial model moves beyond academic publishing, offering a more dynamic, embodied, and interactive approach to sound practice. Additional workshops on both artistic and professional topics such as copyright, economic models, and grant applications will equip artists with practical tools and encourage more accessible dialogue. These events will invite people from diverse backgrounds to share knowledge often absent from traditional channels, extending the conversation beyond current circles to a broader and more inclusive audience.

Objective 3: Champion Diverse Practices and Trajectories

The CEC recognizes that sound creation is shaped by a diversity of cultural, social and personal experiences. Supporting this diversity means challenging narrow definitions of the electroacoustic field and affirming its evolving and global nature.

We will support artists experimenting with new forms, tools or methodologies, especially those working outside dominant frameworks.

We will elevate transcultural and collective approaches as integral to our landscape. We will encourage alternative sharing formats beyond academic writing like oral transmission, short-form media, podcasts and video.

DIY, community-based and informal practices will be fully recognized as drivers of transformation in electroacoustic music.

This openness is exemplified in the evolution of the JTTP competition, an annual call for works judged by an international jury. The submitted works will now exceed traditional categories and reflect approaches from diverse artistic, social and cultural contexts.

JTTP will introduce three new thematic awards to further reflect and support this plurality:

- The jef chippewa Award for Indigenous cultural background
- The Barry Truax Award for environmental or ecological audio practices
- The Yves Gigon Award for the most outrageous electroacoustic work

These new awards join the existing thematic distinctions:

- The Micheline Coulombe Saint-Marcoux Award for self-identified female or non-binary electroacoustic artists
- The Hildegard Westerkamp Award for soundscape and sound installation
- The Jean Piché Award for videomusic, new media, and creative coding
- The Martin Gotfrit & Martin Bartlett Award for live electroacoustic practices

JTTP is more than prizes: it is an act of artistic engagement and an opportunity to make one's voice heard in an international conversation. Some awards also include concrete opportunities, creation residencies, performance invitations and public broadcasts in collaboration with CEC partners.

This strategy positions the CEC as an active platform for support, visibility and inclusion, affirming electroacoustic music as an open, multifaceted art form rooted in contemporary social realities.

8. Restructuring CEC Workflow (2025)

Coordination: **James Andean (CEC President)**

With recent changes to both the Board and the CEC's administrative support, the Board has taken the opportunity to engage with an internal restructuring of workflow management.

This involves a rebalancing of duties between the admin team and the Board, allowing the admin team to focus on support tasks, with vision and development roles distributed amongst the Board.

This has been structured through the organization of a number of thematic subcommittees, each with a Board member, or pair of members, assigned primary responsibilities, and a flexible team helping to develop that thematic thread of the organization's strategic development. This allows for a more agile workflow, with task-based teams meeting more regularly, in a more focused manner, without requiring the participation of the full Board. Each subcommittee sets itself a task list, with outcomes and achievable set against strategic deadlines. We expect that this will allow for a greater degree of flexible productivity that will help the CEC to deliver on the targets expressed in the current Strategic Plan and to grow and develop into the future.

In addition, this restructure, along with a reevaluation of priorities, will allow the Board to draft a more focused set of needs and ideals for an upcoming hiring process, prompted by the recent departure of key administrative staff. This process aims to strengthen the already productive collaboration between admin and the Board, and to support the Strategic Plan's vision through expanded roles in web development, online presence, and outreach.

These changes will ensure the CEC remains adaptable, responsive, and equipped to grow.

CANADIAN ELECTROACOUSTIC COMMUNITY COMMUNAUTÉ ÉLECTROACOUSTIQUE CANADIENNE

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Support



Canada Council
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Conseil des arts
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Engage!

<https://cec.sonus.ca/>

[Discord / Instagram / YouTube]

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