Choirs as Catalysts for Public Pedagogy: Expanding Professional Responsibility through the *Let's Change the Rules* Concert Programme

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Abstract

In 2021, the Stop Ecocide Foundation proposed a legal definition of ecocide as an international crime, in response to decision-makers frequently escaping accountability for large-scale environmental destruction ranging from oil spills and mass deforestation to chemical disasters, the loss of endangered species, and severe contamination of land and water. In this collaborative inquiry, we first recount how the Choirs for Ecocide Law (CFEL) platform was established by a Finnish choir leader and university lecturer along with her two colleagues to support this urgent initiative. We then explore the concert programme created by the CFEL team, Let's Change the Rules (LCR), an international, transdisciplinary artistic framework for choirs through which participating groups can explore opportunities for local collaboration and activism to advance the law. By approaching LCR through the lens of public pedagogy, we illustrate how a concert programme at the intersection of arts, education, and politics can become an educative agent that fosters understanding of the urgent need for the law while nurturing hope and a sense of agency amid ecological despair. Finally, we reflect on LCR as an ongoing connective art-activist practice committed to maintaining art's inherent value and purpose in a transdisciplinary context, thus suggesting that professionalism and activism need not be set against each other within professional education in music and choir conducting. Rather, LCR offers an artistic example of public pedagogy through which professional responsibility in music is enacted in the face of complex ecological crises.

Keywords

activism, choir, collaborative inquiry, ecocide law, ecological crisis, professional responsibility, public pedagogy

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The Ecocide Law proposal: A call to action across disciplines

In many parts of the world, decision-makers are not held responsible for the large-scale destruction of nature, such as that stemming from oil spills, mass deforestation, chemical disasters, endangering species, and severe water and land contamination. Already in 1973, Richard A. Falk, a law scholar, wrote: "Just as counterinsurgency warfare tends toward genocide with respect to the people, so it tends toward ecocide with respect to the environment" (Falk, 1973, p. 80). Acknowledging the need for an internationally enforceable legal framework to safeguard the natural environment and address the "inadequacies of current global environmental governance" (Stop Ecocide Foundation, 2021, n.p.), the Stop Ecocide Foundation–the principal fundraising and commissioning vehicle for Stop Ecocide International–convened an independent international expert panel in 2021 to develop a legal definition of ecocide as an international crime. The endeavour regards international law as central to transforming how humans relate to the environment, complementing political, diplomatic, and economic efforts, and ultimately standing in defence of all life. Stop Ecocide International works across all sectors of civil society to share knowledge and inspire positive legislative change (Stop Ecocide International, n. p.). However, reflective of the arts' peripheral position when it comes to political processes and governance, artistic means for impact were not initially incorporated into the civic engagement strategies of Stop Ecocide International.

To support the Stop Ecocide movement and find meaningful and impactful ways for artists to contribute to it, three Nordic choir professionals and activists, including Merzi (the second author of this paper), founded *Choirs for Ecocide Law* (CFEL), an international platform through which choirs can help raise awareness of proposed legislative changes. CFEL was first launched at the World Symposium on Choral Music in Istanbul in April 2023 with the introduction of the *Let's Change the Rules* concert programme (LCR) (Figure 1). The concert programme was made available to choirs around the world and, by June 2026, had been performed by more than 350 choirs in 11 countries, reaching thousands of audience members.

In music professionalism, ecological dimensions have remained largely marginal, leaving music practitioners with limited examples of what an ecological-crisis-oriented practice might look like. Among the relatively few authors who have worked with these themes, early contributors include those of Satis Coleman (1930) and R. Murray Schafer (1986), who advocated attentive listening to and musical interaction with the biophysical environment. The composer and pioneer in electronic music, Pauline Oliveros, developed the concept of Deep Listening in the 1980s, later elaborating it in her book of the same title (2005). Her work attended to both internal and external aspects of the sonic experience, fostering heightened awareness of acoustic environments in ways that can also be read as encouraging attentiveness to the biophysical environment. Within musicology, Titon (2009) has advocated a shift in discourse from heritage to sustainability, while Allen (2012) has examined both the aesthetic and political dimensions of ecomusicology. Cobussen (2016) has envisioned "a new sonic ecology" that explores "alternative ways of interaction between the environment, the human body and sound" (Cobussen, 2016, p. 4) and argued that sounds have "social, political and ethical powers because they occupy time and space and because they affect us" (p. 11). The LCR concert programme is thus a welcome artistic intervention that responds musically to the ecological crisis, and describing some of its dynamics adds to a growing body of literature.

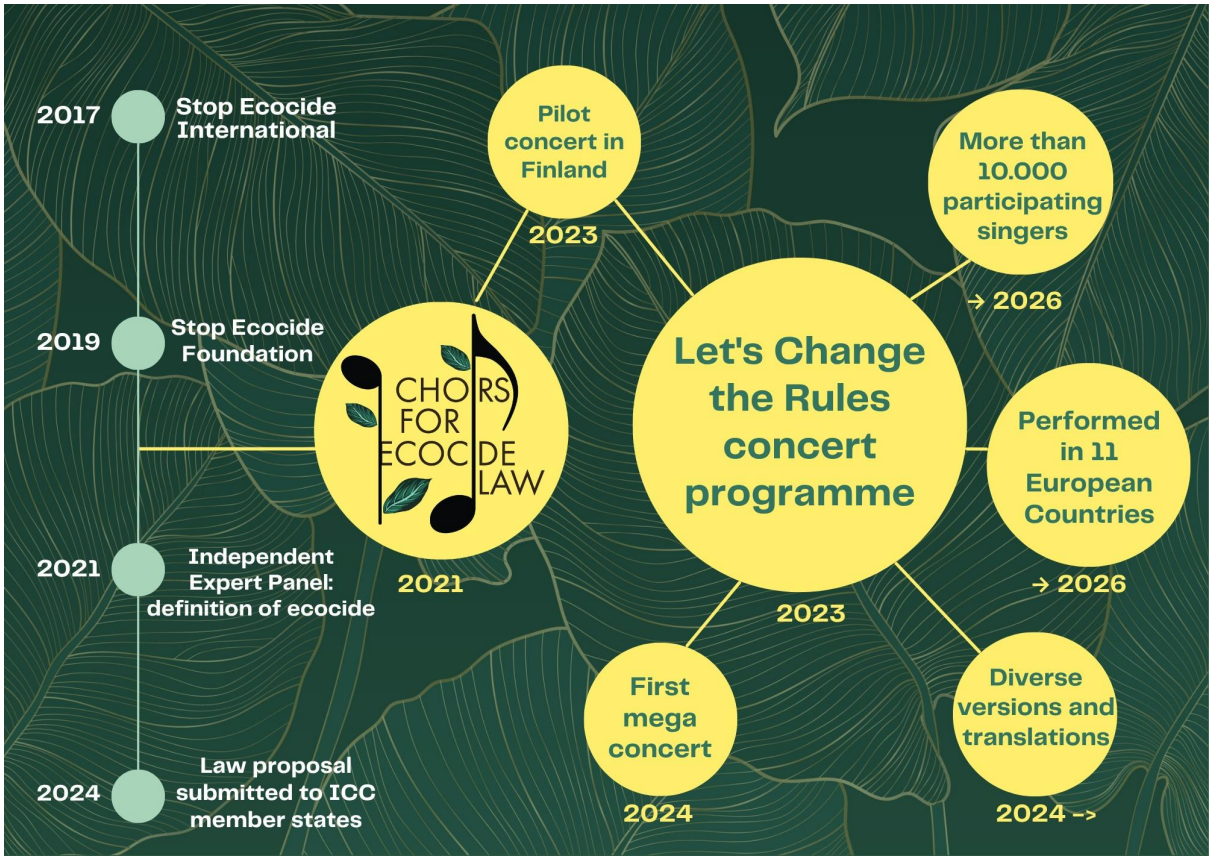


Figure 1. Choir leaders create Choirs For Ecocide Law and develop the Let's Change the Rules concert programme to advance awareness of the Ecocide Law.

Much of the music education literature that considers the opportunities and challenges of engaging with the ecological crisis in musical practice does so from a theoretical perspective, and very few provide concrete examples of action. Yet, it has been long acknowledged that arts have potential for building civil and political resilience through "(re)shaping the imagination" and "engaging one's embodied perception" (Steinbock et al., 2021, p. 3), as well as having a capacity for "loosening the hold of paradigmatic views, and freeing self and other from structural rationalities" (Maggs & Robinson, 2020, p. 162) that continue to constrain the imagination and enactment of meaningful sustainability transformations. Morton (2012) has called for "a vision for music education that includes and embraces social and ecological justice", while Matsunobu (2013) and Shevock (2017) explore connections between music practitioners, sound and environment, including their spiritual dimensions. Exploring ecopolitical professionalism for societal transformation in music education, Barrett and Westerlund (2023) present three examples of music practitioners who enact professional responsibility by extending beyond conventional roles, including the musician and environmentalist Ricky Kej, who uses music-making to advocate for change in global political forums in ways that resonate with the LCR concert programme.

Using the LCR concert programme as a case, this article examines how choir practice, as a particular kind of musical and educational setting, can function as a form of public pedagogy aligned with an expanding music professionalism amid ecological crisis. While choir conducting professionalism is conventionally understood as being tied primarily to concerns about what, how, where, and to or with whom the choir performs, Westerlund and Gaunt (2021) provide an

expanded understanding of music professionalism as encompassing "the conduct, aims, values, responsibilities, and ongoing development of a practising professional in the field" (xiv). By drawing attention to the values and responsibilities embedded in professional practice, this broader conception resonates with the concept of public pedagogy, which is interested in "the possibility of forms of human togetherness in which freedom can appear" (Biesta, 2012, p. 694) as well as with notions of "the entanglements of learner, knowledge, place, and sometimes pedagogue" (Charman & Dixon, 2024, p. 36). Expanding professionalism in the context of choir singing and conducting is demonstrated in, for example, Lehtinen-Schnabel's (2023) practitioner research on her intercultural language-aware choir, which emphasises the embodied and dialogical nature of choir practice and shows how it can reconfigure immigrant adults' language learning through playful singing, whereas Siljamäki (2021) highlights the potential of an open-access free improvisation choir drawing on improvisational theatre to afford sociomusical learning for participants who agree to experiment with their voices. Choir practice in these cases pursues both "musical" and "non-musical" ends, without necessarily compromising one or the other (Lehtinen-Schnabel, 2023, p. 479).

In this article, we consider the formation of the *Choirs for Ecocide Law* from the perspective of one of its co-founders, Merzi. Her account of the *Let's Change the Rules* concert programme and what it is intended to achieve forms the narrative through which we theoretically respond to the following research questions:

1) *How can the Let's Change the Rules concert programme, understood as a catalyst for change with a concern for publicness (Biesta, 2012), be interpreted from a public pedagogy perspective?*
2) *How does interpreting the Let's Change the Rules concert programme through public pedagogy inform an expanding music professionalism?*

Research approach

This article reports a thematically structured collaborative inquiry (Wyatt et al., 2018) between Katja, a researcher with a music education background, and Merzi, the co-founder of Choirs for Ecocide Law. In this collaborative inquiry, our different professional stances of "researcher and practitioner" come together "to generate data and ideas", while the researcher is "responsible for finding ways to weave the voice of the practitioner through the text" (Wyatt et al., 2018, p. 744). Hence, the structure of this article alternates between Merzi's accounts (which she wrote in first person) and research reflections produced collaboratively between us. The process began with a several-hours-long conversation between the authors, in which Merzi provided a chronological account from her perspective of the three choir leaders founding the CFEL and how this collaboration led to the creation of the LCR concert programme. We agreed that Merzi would talk freely about all aspects of LCR without predetermining what might be most relevant or what we might choose to focus on in the article. During this dialogue, Merzi discussed, for example, the following dimensions: the background of LCR; the current state and challenges; the values and visions; how the concept of a choir is understood within LCR; expectations for the composers and the commissioned compositions; issues of diversity and accessibility in terms of participation; the involvement of local politicians and professionals from outside the arts; and communication and project management. Katja asked questions for clarification and elaboration.

The conversation was used as a way to explore possibilities at this initial stage both to help Katja gain a comprehensive understanding of LCR and to provide starting points for Merzi to write more detailed descriptions, with the idea that the written material might become useful for her, the core team trio and the development of LCR in other contexts. Merzi edited the written descriptions and translated them from Finnish into English and confirmed some of the details concerning the Ecocide Law with the founder of Ecocide Law Finland, Raila Knuuttila. Parallel to generating the written descriptions, we deepened our understanding of public pedagogy and discussed our interpretations of the public pedagogical theorisations of concepts such as the educative agent and knowledge. This helped us to identify the parts of the written descriptions we thought would be interesting to focus on from the perspective of public pedagogy. In this process, we repeatedly considered how to balance between perspectives and writing that would benefit LCR with what might be particularly relevant from a research perspective. While these aspects are not mutually exclusive, challenges or new theorisations can be particularly intriguing for research, whereas descriptions of artistic work and successes can be more relevant to those potentially interested in participating in LCR. As LCR is grounded in collaboration among the three choir professionals, we checked our interpretations with Merzi's colleagues to ensure accuracy and capture nuances.

Voicing a call for Ecocide Law

The following three subsections each begin with a narrative account by Merzi, which is subsequently analysed using public pedagogy frameworks.

How was the Choirs for Ecocide Law initiated?

Merzi: The Choirs for Ecocide Law began in 2021 with a call from a colleague who, after years with End Ecocide Sweden, was seeking to explore international artistic collaborations in support of the cause. As I began to learn more, it was difficult to comprehend what I came across: it seems that those corporate and government bodies responsible for large-scale environmental destruction can simply continue their operations, facing at most financial penalties that are often accounted for within their business models. These environmental offenders frequently act across national borders with minimal or no legal consequences.

I felt inspired by the potential impact of the proposed law. As well as promoting direct criminal accountability, the law could indirectly influence financial, banking, and insurance systems that currently enable environmentally harmful activities, give companies a clear guidance for doing things responsibly, take better care of natural resources, and foster peace and equality among communities. I also realised that if I had never heard of Ecocide Law, many others probably didn't know about it either.

With over 30 years' experience as a choir leader, musician, and educator, I saw immense potential for choirs, both as an artistic medium and as social organisations, to raise awareness of the law and inspire action toward its implementation. Together with my Swedish colleague Peder Karlsson, we invited another Finnish choir leader, Kirsi Kaunismäki-Suhonen, to join the core team, and the three of us met the ecologist Pella Thiel and the End Ecocide Sweden research team to deepen our understandings. To deal with shared environmental anxiety and feelings of powerlessness, we began designing collective action in support of the law. This led us to create a concert programme for this purpose: Let's Change the Rules. We wanted to create a space for dialogue and collective learning

amongst choir singers and leaders, audiences, and professionals such as legal experts, scientists, and policymakers.

The core team trio – Merzi, Peder, and Kirsi – found an opportunity to channel their urge to act in the face of the environmental crisis and to use their artistic and pedagogical capacity and international networks in a new way to advance the Ecocide Law. The idea for the LCR concert programme arose from the trio's ambition to advance environmental awareness through choirs and choir performances, which in public pedagogical terms could be described as enabling pedagogical encounters where learning is "the becoming of each in the encounter – the learner, the knowledge, the place and sometimes the teacher/pedagogue/artists/activist" (Charman & Dixon, 2024, p. 30). Furthermore, through artistic processes with choirs, they sought to affirm the power of collective action, resonating with the idea of "public space…brought into being when people come together" (Charman & Dixon, 2021, p. 14).

Reflecting on earlier scholarship that highlights an information gap in practices within music and wider communities, particularly in practices outside of formal institutions (Kenny, 2016), LCR takes as one of its starting points the notion that education and learning can occur anywhere (Charman & Dixon, 2021, p. 15). This poses pertinent questions about the untapped potential of choir professionals' public work in society. Firstly, a performance collaboration like LCR has the capacity to reach tens of thousands of people globally, considering that there are approximately 37 million choir singers across the European continent alone, organized into about one million ensembles (European Choral Association, 2015). Secondly, when legal aims are communicated through music rather than through legal texts alone, music's affective qualities offer broader potential for what Charman and Dixon (2024, p. 28) describe as the reconfiguration and reconstitution of knowledge, thereby enabling the emergence of new knowledge. Hence, the arts can play a significant role in supporting the Ecocide Law proposal.

This potential of choir practices is reflected in both the music's explicit messages and the collaborative processes it fosters. Haycock (2015) has proposed a framework for protest music as public pedagogy, wherein "musicians as performers and producers of popular/protest music texts might be understood as public pedagogues; how the texts produced through performance by protest musicians might be considered pedagogical; and how audiences, consumers or users of protest music texts might be considered adult learners" (p. 427). In LCR, the music performance, including the entire rehearsal process, the concert event, and the interaction between performers and the audience, is both the knowledge itself and the educative agent (Charman & Dixon, 2024) that enables the "pedagogical transformation of consciousness" (Haycock, 2015, p. 435) among all participants.

How can choirs advance dialogue and action within their local communities?

Merzi: In designing LCR, the key question for us was how to create a choir concert that would introduce the proposed Ecocide Law and its background, while also fostering an emotional connection and sense of ownership to the cause. Other guiding questions we explored were: What kind of and how much information should the concert communicate? What kinds of singers, what languages, and what musical aesthetics should we consider? How could we balance anxiety and hope so that the performance inspires action rather than despair? We also considered whether the concert's message would come across as credible if it featured only perspectives supporting the proposed law, and if it should therefore include opposing views. After careful consideration, we

decided that the concert would take an explicitly supportive stance toward the proposed law rather than present any competing perspectives.

The creation of LCR was grounded in an understanding that a choir, as a collective musical practice, is inseparable from its social context (Kenny, 2016). Moreover, underpinning this perspective was the idea that a choir, as a social formation, encompasses multiple collectively agreed and negotiated purposes beyond mere singing together.

The core team trio sought to combine dedicated artistic practice with ambitious musical criteria while at the same time aiming to implement a new international law, seeking in this way to "engage with societal concerns" and integrate a "multidimensional transformative view of professionalism in which the environment is transformed as well as the professional work itself" (Barrett & Westerlund, 2023, p. 6).

Merzi: We then invited ten composer friends from Brazil, Denmark, Finland, Sweden, the UK, and the US working in the field of popular music and western classical music to contribute songs to a concert programme, a composite choral work. Also, Peder and I each composed a song. To inspire the composers we introduced them to the law proposal, the overall frame of the concert programme, and the background and emotional feel planned for each song. We encouraged them to create songs that reflected their own artistic ideas while being as musically and vocally accessible as possible. The composers also needed to consider the diversity of choral formations, including traditional choral ensembles as well as community choirs, school groups, and other participatory singing practices. To encourage broad participation, the songs were published in three versions: unison parts with piano accompaniment, treble choir, and mixed choir.

The resulting concert programme took shape as a loosely narrative sequence of fifteen songs addressing the urgency of Ecocide Law based on scientific knowledge and environmental facts, exploring historical perspectives, and individual experiences of hope and despair. Spoken text was also incorporated into the musical structure. For example, Song 7 includes a speech on biodiversity loss written by Panu Halme, professor of forest biodiversity at the Finnish Environment Institute. Song number 13, "The Rules, the New Law", incorporates sections of the law proposal text for the Ecocide Law. The idea was that choirs around the world could also integrate texts from local scientists and policymakers into their performances.

The core team trio aimed to generate an ongoing series of concerts, offering a range of arrangements tailored to different vocal groups to engage as many choirs as possible. They planned a process that would culminate in a performance designed to draw the audience into the artistic experience while highlighting the urgency and significance of the Ecocide Law proposal. To keep the law proposal central and explore its complex themes and emotions throughout rehearsal and performance, the participating choirs are asked to perform the complete concert programme, that is – all 15 songs – in the prescribed dramaturgical order. Alternatively, the songs may be distributed among several choirs provided that the complete programme is presented within a single performance.



Figure 2. Let's Change the Rules concert programme

Although choir performance is an artistic phenomenon, learning is central to LCR. Both the rehearsal process and the performance itself are intended to foster learning amongst choir participants and audiences, bringing people together to engage with the law proposal and explore ways of acting on it. The pedagogical encounter in LCR can be seen, as Charman and Dixon (2024) explain, as "the dynamic intra-action" (p. 26) of the learner, knowledge, place, and teacher. Key to this encounter is the potentially occurring learning event, which "constitutes a rupture of what and who the learner has been" (p. 26) and sometimes the pedagogical encounter "may not even be recognised as an event when it occurs" (ibid). Importantly, the learner in the case of LCR can refer to multiple actors involved in and affected by the process: it can be, for example, the individual choir leader or singer creating a new relationship with performance and its purpose; the choir as a social entity assuming a novel position in local decision-making; the scientists, legal experts, or politicians experiencing their topic in an artistic form; the wider local community forging new connections across different fields; or the international network of choirs and their audiences discovering a collective power that usually remains unnoticed. As the singers learn the musical work, they actively engage with the background, rationale, and demands of the Ecocide Law, and encounter the emotions that learning about ecocide evokes. In this way, the law becomes the knowledge, and this knowledge "itself is the teacher" (Charman & Dixon, 2024, p. 29); the concert prompts the audience to explore this knowledge while experiencing the emotional and aesthetic dimensions of the musical performance.

> *Merzi: We, the core team trio, envisioned that each concert would help create dialogue and spark community action, stimulating local conversations about environmental responsibility, legislation, and collective ways of making an impact. One distinctive element is bringing the scientific and legal experts on stage to participate in panel discussions, and we help the choirs to find and collaborate with local authorities and legal experts to strengthen the credibility and immediacy of the message. In addition, we suggest that choirs organise panel discussions involving local decision-makers and advocates. We support this through links to national and local Stop Ecocide organisations active in more than 40 countries. Where possible, choirs are encouraged to arrange online consultations with representatives from Choirs for Ecocide Law or Stop Ecocide International, allowing them to ask questions and share experiences or organise accompanying events during the rehearsal process.*

Here, the choir professionals who initiate cross-disciplinary and cross-sectoral collaboration with local communities can be seen as boundary spanners who facilitate transactions and organise collaboration between individuals or groups beyond organisational and disciplinary silos (Barrett & Westerlund, 2023, p. 34). This kind of boundary spanning expands the ecosystems wherein musicians and music educators work "to embrace the transformative possibilities of ambiguity and complexity and engage in public pedagogy" (p. 34).

Even when public pedagogy is defined much more broadly than simply "a teaching strategy" (Charman & Dixon, 2021, p. 14), framing a (public) concert programme such as LCR not only as artistic performance but also as pedagogy – with "a concern for publicness" (Biesta, 2012) – may initially raise concerns of stripping the artistic experience of its emergent and elusive qualities. However, viewing LCR through the lens of public pedagogy opens a reading of a multifaceted, indeterminate artistic space at the "intersection of politics and education" (Biesta, 2012, p. 693). This view has further implications for understandings of who learns, what they learn, and why (they should) learn. While a more traditional pedagogical discourse applied to a choir might position the choir leader as the teacher, the choir singer as the learner, and the repertoire as the

knowledge, we choose a more dynamic, non-linear angle. Charman and Dixon (2024, p. 27) define the learner as "the 'one' that learns". The learner can be any person, but their interpretation goes even wider: the knowledge, the place, and the environment can also be seen as the learner. This is significant in the context of LCR as the participating choirs, choir leaders, singers, experts, and audience members navigate both the musical and the legal-scientific aspects of the work, connecting them to their own local life-worlds. Aiming to recognise all participants as potential promoters of Ecocide Law, LCR addresses questions of authority in influencing decision-making on collective political issues. In educational terms, as Charman and Dixon (2024, p. 27) articulate it, when the learner actualises their authority with knowledge and teaches that knowledge, the educative agent emerges. According to them, "public pedagogy is the actualisation of the educative agent as authority in the public" (p. 33).

How can choir leaders expand their professionalism in and through LCR?

> *Merzi: The requirement that participating choirs commit to performing the complete concert programme is there because we want to make sure that the difficult themes and emotions connected to ecocide are also encountered during the rehearsal process and included in the performance. Some choirs have struggled with this expectation, as they would have preferred to select specific songs rather than learn and perform the entire 15-song work. Also, because LCR is inevitably political, some participants worry about being labelled "radical activists". We have been asked if CFEL has ties to political parties, and even though there are no such ties, potential participants have worried about being associated with particular parties – or being against certain parties if taking part in the concert programme. Environmental activism is perceived as creating disruption, and some people have worried about stigmatisation, asking questions such as "Do I have to tie myself to a tree or the ground on the highway if I sing this piece?" In response, we have emphasised that LCR is for the benefit of the biosphere and that we are not searching for "the guilty" – we are looking for constructive solutions. Activism within LCR, if we choose to call it that, happens by raising awareness and building a sense of ownership. For the same reason, it is important to us that politicians and other local collaborators do not push their own agendas through the concert, and that the legal initiative stays central to the panel discussion and audience participation.*

Given LCR's precomposed structure and the guidelines for local adaptation, the invitation to experiment with the concert programme, and harnessing performances for environmental action, it operates between the instructional and facilitative dimensions of public pedagogy – the pedagogy *for* the public and *of* the public (Biesta, 2012) – while interrupting the conventional performative-oriented music education practice (Kanellopoulos, 2016) through its activist trajectory. By fostering a sense of togetherness and a capacity to act in and as communities, these choral interruptions contribute to 'becoming public' (Biesta, 2012, p. 693) while testing "what is possible in that location" (Biesta, 2012, p. 694). The LCR's constructive, non-accusatory tone aims to build trust that collective action is indeed possible, even amid differing views on environmental protection and political sides that give different weight to the issue. In this way, LCR seeks to nurture a "human togetherness characterised by plurality" (p. 693): instead of teaching the choir leaders, singers and audiences how they should think, be, or act, or demanding "a particular kind of learning" (p. 693), the concert programme can be seen as "an enactment of a concern for 'publicness' or 'publicity' that is a concern for the public quality of human togetherness and thus for the possibility of actors and events to become public" (Biesta, 2012, p. 693).

We see the choir professionals' work in LCR, expanding across disciplinary boundaries, local communities, and diverse choral formations, as ecopolitical professionalism that, whether defined as "democratic, collaborative" or "activist", can effect "both inwards and outwards of the choir community", "serving not only the individual concerns" of the choir leader or a singer but also providing a framework for the choir practice "to address the wicked problems we now face" (Barrett & Westerlund, 2023, pp. 29–30).

Choir practice as public pedagogy in music education

As we have illustrated in this article, choirs can become enabling and generative sites for public pedagogy, operating at the intersections of institutional frameworks and civic life. LCR was conceived as an expanding and connective art-activist practice, and has evolved into a large-scale, ongoing artistic intervention. It responds through artistic means to the necessity for all fields to engage with sustainability as a fundamental question in light of current global challenges, while enabling exploration of how professional responsibility in music can be understood in relation to these issues.

Using the public pedagogy lens helped us to see how LCR aims for a deeper engagement with science and law than 'merely' providing information through songs and evoking emotions, although those dimensions are also present. As Maggs and Robinson (2020) claim, the dynamic of science outlining sustainability challenges and other measures being "enlisted to make people care" (p. 5) is reductive, and such narrow instrumental uses of art have limited impact. Accordingly, it could be argued that LCR is explicitly an instrument for advancing the Ecocide Law proposal; yet, it simultaneously focuses on and generates art's more elusive qualities, maintaining art's inherent value and purpose in a transdisciplinary context. Articulated in public pedagogical terms, such value and purpose can be found in "the presence of intra-active bodies" (Charman & Dixon, 2024, p. 36) and an understanding of "freedom… not [as] an 'inner feeling' or a private experience but something that is by necessity a public and hence a political phenomenon" (Biesta, 2012, p. 687). LCR demonstrates that such freedom can appear through collective artistic action within choir practices when choirs and their leaders decide to enter a transprofessional collaboration encompassing an arts-science-law performance collaboration. Moreover, just as it can be unhelpful to juxtapose "scientific inquiry and creative practice" (Laes et al., 2024, p. 4), setting professionalism and activism against each other within music education is equally unnecessary. When music education is viewed in connection with sustainability, professional education in music and choir conducting could, as suggested by Laes and colleagues (2024), "consciously seek ways of disrupting consensus and revealing gaps between various individual experiences of how to adapt to sustainable futures" (p. 9).

Furthermore, as the core team trio has acknowledged, the programmed concert practice is not necessarily equally open and inviting for all singing groups. While the leaders wish to reach diverse groups and contexts, certain aspects of the practice may be experienced as culturally specific or oriented toward western convention. Nevertheless, while recognising these limits is important, it does not diminish the potential of the original purpose to support the law proposal. Considering "the social/cultural world of the encounter" (Charman & Dixon, 2024, p. 28) with the understanding that "the place itself is sometimes the holder of the knowledge" (ibid), the core team trio encourages the choirs to explore local expressions reflecting the groups' own sensibility, musical aspirations, and skills. In other words, although designed and scripted, LCR opens space for engagement with the initial concern for a sustainable future through a range of approaches to music creation and performance.

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