

Z-LAB
One
Thousand
Birds



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One Thousand Birds

ONLINE IMMERSIVE TRAINING ON ARTS FOR CHILDHOOD

By Companhia de Música Teatral /
ERASMUS+ SenseSquared Project

TO WHOM

Educators working in kindergartens in Belgium, Denmark, The Netherlands, Norway and Portugal.

WHAT

z.Lab – One Thousand Birds is an online immersive training on arts for childhood that follows a vision of arts and education as an holistic process. It follows the assumption that we have to benefit from the aesthetic experience ourselves in order to transmit it to the little ones.

Taking birds' world as the core theme in all the training process, it emphasizes the importance of listening, expanding it to all the senses. Birds' universe is also an inspiration for singing, movement and interdisciplinary activities. Taking care of the environment and of people are key values.

z.lab is part of *Thousand Birds'* constellation, in which all the community is invited to send *orizurus* for a collective installation. This has been inspired on a saying of Japanese traditional culture, that claims that a wish comes true when someone makes one thousand *orizurus* while thinking about it.

Participants on this online immersive training are invited to lead their own kindergarden communities to create *orizurus* (see instructions [here](#) and [here](#)), sharing a common desire for peace and an harmonious world.

PROGRAM

FIRST SESSION

11 OCTOBER 2023, WEDNESDAY, 14H30-16H30 (CET)

Educators attend to the presentation of *PaPI – Opus 8.z*, a music-theater piece that was specifically developed for the Zoom platform. (This same piece is offered to kindergarten classes on the fourth session.) The deconstruction of this piece and a conversation with the artists roots this training session.

Educators are invited to engage parents and guardians on birds' listening and on the construction of an *orizuru* for their own children.

SECOND SESSION

15 NOVEMBER 2023, WEDNESDAY, 14H30-16H30 (CET)

Practical activities exploring soundscapes, movement and vocal expression. *PaPI – Opus 8.z*'s artistic contents roots this training session.

Educators are invited to develop different experiences relating to birds and listening with children and their families.

THIRD SESSION

10 JANUARY 2024, WEDNESDAY, 14H30-16H30 (CET)

Practical activities exploring movement, vocal expression and plastic expression. *PaPI – Opus 8.z*'s artistic contents roots this training session.

Inspired by birds' universe, each kindergarten is invited to build up their own "First Bird" installation as a preparation to host *PaPI – Opus 8.z*.



FOURTH SESSION

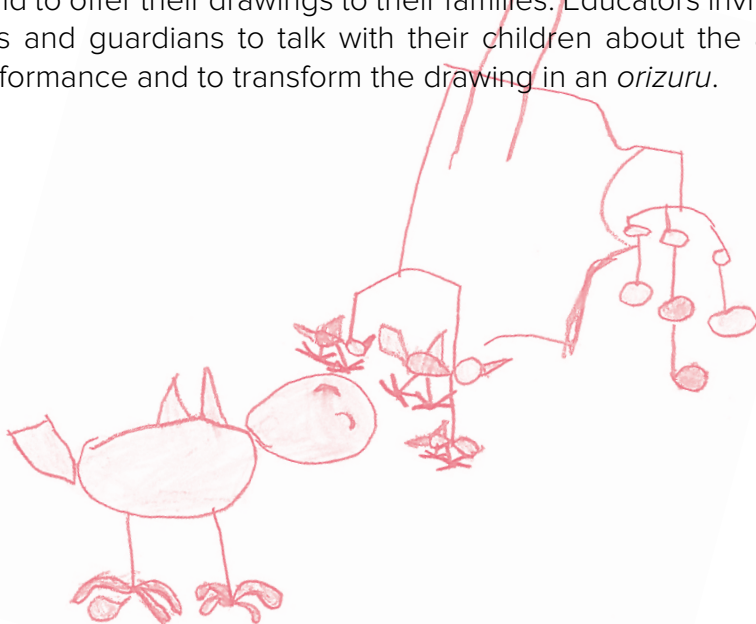
Papi Opus 8.z is performed to the children in the kindergartens. Educators choose one of the following sessions:

15 January Monday	16 January Tuesday	17 January Wednesday	18 January Thursday	19 January Friday
9:00	9:00	9:00	9:00	9:00
10:15	10:15	10:15	10:15	10:15

22 January Monday	23 January Tuesday	24 January Wednesday	25 January Thursday	26 January Friday
9:00	9:00	9:00	9:00	9:00
10:15	10:15	10:15	10:15	10:15

Schedules in central european time

After the presentation, educators ask the children to draw about it and to offer their drawings to their families. Educators invite parents and guardians to talk with their children about the artistic performance and to transform the drawing in an *orizuru*.



FIFTH SESSION

13 MARCH 2024, WEDNESDAY, 14H30-16H30 (CET)

Time to share: i) the activities related to birds and to the artistic performance that are being developed in each kindergarten; ii) challenges related to parents' engagement in the proposed activities; iii) plans for sending the *orizurus* to the collective installation.

BIRD'S OFFICE

Each educator gets a tutor that provides individualised support throughout all the process.

Moreover, the artistic team is available for online support by request.

ONE THOUSAND BIRDS INSTALLATION

Participants contribute with *orizurus* that will be gathered in a final installation.



PREREQUISITES TO PARTICIPATE

- To be concerned with environmental issues and to be interested on arts for childhood.
- To have good listening skills in English.
- To work in a kindergarten that has technical conditions to attend an artistic performance online (a good internet connection, a computer with access to Zoom, a projector, loudspeakers and a screen).

APPLICATION

Please register [here](#) until 1st June 2023.

By 7th June, we will inform you who the group (that includes educators from Belgium, Denmark, The Netherlands, Norway and Portugal) that will participate in this initiative is. Places are limited to 20 participants and free of charge.

CREDITS

Concept: Companhia de Música Teatral

Artistic Director: Paulo Maria Rodrigues

Artists/Trainers: Ana Isabel Pereira (coordinator), Gustavo Paixão, Inês Silva, Mariana Vences, Rita Roberto

Research Consultant: Anna Harris

General Management: Céu Santos

Portugal Coordinator: Helena Rodrigues

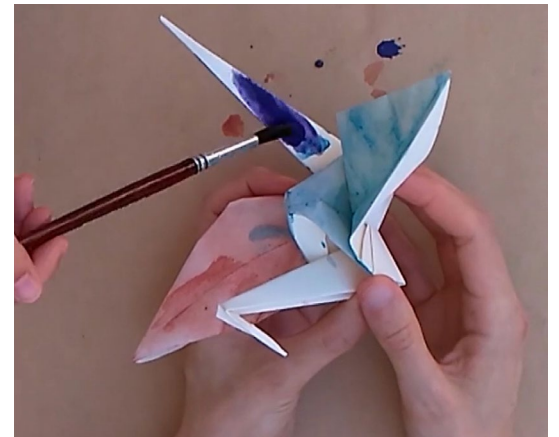
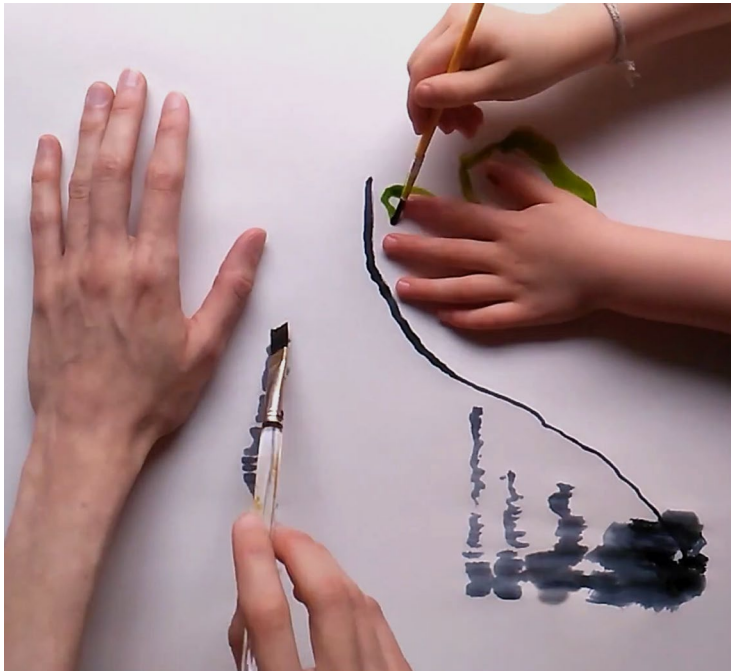
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CONTACT

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z.lab One Thousand Birds is part of the Erasmus+ SenseSquared project





ABOUT COMPANHIA DE MÚSICA TEATRAL

Artistic creation is the heartbeat of Companhia de Música Teatral (CMT). Starting with music and seeking interaction between various languages and possibilities for artistic communication, CMT has built a pathway to the discovery of what it calls “the development of artistic-educational constellations”. The philosophical matrix of CMT is defined by the creation of relationships between art and education, and by the articulation of academic research, artistic production, training, technological creation, community involvement and the promotion of the general importance of musical experience and the arts for social and human development. CMT has made a decisive contribution to a diverse and comprehensive cultural offer: CMT’s repertoire is a kaleidoscope of shows, installations, workshops, medium- and long-term projects, training activities, publications in various formats, participation in research projects and presentations that have national and international academic scope.

“Tuning people, birds and flowers” is a lemma in CMT’s philosophy, which is reflected in several works dedicated to environmental issues and community work.

CMT receives regular support from DGArtes (national agency whose mission is to coordinate and implement policies to support the arts), is a member of RESEO (European Network for Opera and Dance Education) and has presented its work in Portugal and abroad including prestigious venues and events such as the Concertgebouw Brugge, Babelut (Belgium), Theatre de la Ville (France), Den Jyske Opera (Denmark), Harvard School of Education (USA), SESC São

Paulo (Brazil), Teatro Real de Madrid (Spain), Ghuangzhou Opera House (China), BICT (Thailand) among others. Several works were nominated for YAMA Awards. *Murmuratorium* got this prize in the category “Best participatory project”.

CMT has collaborated with major cultural institutions in Portugal such as Centro Cultural de Belém, Casa das Artes, Fundação Calouste Gulbenkian or Casa da Música. At the same time, it has been also offering a set of development and training opportunities to nurseries, schools, non-profit organizations and the general community, which contributes to art being accessible to everyone.

CMT collaborates regularly with municipal councils and universities and has participated in international projects namely with the support from the EEA Grants. Currently, CMT is one of the partners that integrate Ur-Gente, a project that takes place in Guinea-Bissau in Africa.

With the support of the Calouste Gulbenkian Foundation, CMT designed and developed the long-term projects *Opus Tutti* (focused on educational interventions mediated by artistic practices starting from early childhood) and *GermInArte* (focused on the training of educators and teachers).

CMT has been organising annually the *International Colloquium on Art for Childhood and Social and Human Development* and an intensive week on *Immersive Training on Arts for Childhood*. CMT’s work is reported in documentaries, available in open access.

BIOGRAPHIES

ANA ISABEL PEREIRA studied flute and singing at the Conservatório Nacional de Lisboa and did a master degree in Music Education at Faculdade de Ciências Sociais e Humanas, Universidade NOVA de Lisboa. She received her PhD from this same institution, in the field of Music Teaching and Psychology. She is assistant professor at NOVA FCSH where she co-created the PostPost Graduation on Music in Childhood: Intervention and Research. She has been involved in CMT projects in several qualities.

ANNA HARRIS first worked as a doctor in Australia and the UK before learning anthropology and turning her ethnographic gaze back to the medical profession. Missing the hands-on element of clinical practice in academia, her work endeavours to find creative and practically engaging methods for studying questions of embodiment, learning, materiality and infrastructures of medical practice. She currently works with a great team of anthropologists and historians at Maastricht University on the European Research Council funded project [Making Clinical Sense](#). Her most recent book is called [A Sensory Education](#), and is available for free open access.

GUSTAVO PAIXÃO graduated in Community Music by Escola Superior de Educação de Lisboa and Escola Superior de Música de Lisboa. He also got a Master's Degree in Musical Arts at NOVA-FCSH. He attended multiple training courses, with highlights in Immersive Training in Arts for Childhood *Jardim Interior* and *Dabo*

Domo with Companhia de Música Teatral (CMT). Currently he studies Waldorf Pedagogy, takes part in two choir projects, and directs a Senior Choir. He is a regular collaborator of CMT.

HANS VAN REGENMORTEL is an artistic coordinator at Musica Impulse Centre (BE). He designs artistic and educational formats that foster musical participation and development for all ages and in diverse contexts. Before, he has been a teacher of violin and creative musicking. He soon became aware of the inconsistencies of mainstream music education, which often result in confusing ideas about music ability, learning, memory, notation, artistry and talent. He has been involved in a wide range of educational projects in diverse contexts and contributed to several publications on music and art education. In cooperation with the IPEM institute for systematic musicology at Ghent University, he organised the EuNET MERYC19 (Music Education Researchers of Young Children) Conference Counterpoints of the senses: bodily experiences in learning music.

HELENA RODRIGUES is an Associate Professor at the Faculty of Social Sciences and Humanities of NOVA (FCSH/NOVA) and the founder of the Laboratory for Music and Communication in Infancy of the CESEM research unit at the same institution. She was a Researcher Fellow at the Royal Flemish Academy of Belgium for Science and the Arts. She studied with Edwin Gordon for almost twenty years. Colwyn Trevarthen has been another strong influence on her work. Trained as psychologist and musician, she

is interested on physical theatre and in the therapeutic effects of music. She is one of the founders of Companhia de Música Teatral. She publishes regularly and is often invited to lecture and give workshops all over the world.

INÊS RODRIGUES DA SILVA graduated in Community Music by Escola Superior de Educação de Lisboa and Escola Superior de Música de Lisboa. She also got a Master Degree in Performative Arts at Escola Superior de Teatro e Cinema .As a student, she participated in a great variety of complementary activities, such as workshops of contemporary dance, vocal improvisation as well as body and voice, singing lessons, vocal technique and movement. She points out her participation in Immersive Training in Art for Children *Jardim Interior* and *Dabo Domo* with Companhia de Música Teatral (CMT). She participated in works as *Babelim*, *Noah*, *Orizuro*, *Poemário*, *Poemário Vivo*, *Thousand Birds project*, *PaPI-Opus 8*, *PaPI-Opus 8.z*, *Murmuratorium*, *O Céu por Cima de Cá*, *Aguário* and *A Canção da Terra*.

MARIANA VENCES has completed a Music and New Technologies course at the Escola Profissional de Imagem, a Flute Master's Degree at the Lisbon Superior School of Music and the Master's Degree in Music Education in Basic Education at the Faculty of Social Sciences and Humanities of NOVA (FCSH/NOVA). She has worked in several music schools as a Flute and Choir teacher. As a flutist she has collaborated with orchestras, chamber groups and participated in shows and music sessions for babies. Currently she studies Psychology. She is one of the teachers of the Post Graduation on Music in Childhood: Intervention and Research at NOVA FCSH and an artist in several CMT's productions.

PAULO MARIA RODRIGUES is a composer, performer, artistic director and educator. After completing a PhD in genetics and biochemistry at the University of East Anglia, he resumed earlier music studies and graduated in Opera at the Royal Academy of Music, London, and composition with Rolf Gehlhaar. His interest in Music Theatre led him to collaborate with artists in different fields and start several multidisciplinary projects, including *Bach2Cage* and *Companhia de Música Teatral*. Between 2006 and 2010, as Coordinator of Educational Service of Casa da Música, he was responsible for conceiving and implementing a vast and eclectic program of activities, including projects for the disabled, communities, schools and families. He was Visiting Professor at the School of Arts of the Catholic University of Porto, Associate Researcher at the Advanced Planetarium Collegium and is currently an Assistant Professor in the Department of Communication and Art at the University of Aveiro.

RITA ROBERTO is graduated in Fine Arts – Painting, by the Faculty of Fine Arts, University of Lisbon (FBAUL); received the degree Master of Arts “Solo/Dance/Authorship”, at UdK (Universität der Künste) Berlin. She has got independent training in contemporary dance in Portugal and Germany. She presents artistic work in the form of exhibitions, performances and publications and works with Pedro Ferreira at *Em Redor*, an atelier dedicated to artistic creation, research, training, and the construction of musical instruments. She is one of the teachers of the Post Graduation on Music in Childhood: Intervention and Research at NOVA FCSH. She is an invited assistant at Escola Superior de Educação do Instituto Politécnico de Setúbal, at Departamento de Artes and a regular collaborator of CMT.

