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Progetto Sensory Path
2025-1-IT02-KA210-ADU-
000350842



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ART KIT

1. <u>Introduction</u>	3
2. <u>Theoretical Framework</u>	5
a. Art, Well-being and Inclusion	
b. The Role of Art in the Snoezelen Approach	
c. Benefits of Artistic Expression for Individuals with Multiple Disabilities	
3. <u>Understanding the Needs of Individuals with Multiple Disabilities</u>	7
4. <u>The Role of the Educator as Artistic-Sensory Facilitator</u>	8
5. <u>Preparing the Environment</u>	9
a. Designing Inclusive Artistic-Sensory Environments	
b. Safety, Accessibility and Ethical Considerations	
6. <u>Planning and Delivering Artistic-Sensory Activities</u>	11
a. Artistic Methodologies and Approaches	
b. Multisensory Art Tools and Materials	
c. How to Plan and Conduct an Art Session	
d. Observation, Documentation and Evaluation Tools	
7. <u>Practical Workshops and Activities</u>	21
8. <u>References</u>	24



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1 Introduction

The **Art Kit** was created under the Sensory Path initiative to help teachers, caregivers, facilitators and experts, who want to add artistic activities in multi-sensory surroundings inspired by the Snoezelen approach.

Creative initiatives can lead to increase participation, emotional expression, sensory inquiry and communication. Artistic experiences could offer those with several impairments' other means of involvement with their surroundings and other individuals while also enhancing their well-being and engagement.

This Kit was designed in answer to a real requirement often faced by professionals in educational, medical and caring settings. Though multisensory settings are becoming more and more popular for participation and well-being, many professionals mention little access to useful tools and organized instruction on how creative methods might be included into sensory routines.

Therefore, this document aims to provide practical guidance, methods and examples that practitioners may customize depending on personal needs, preferences and circumstances instead of fixed instructions or general treatments.

Emphasizing in flexibility, observation, relational presence, and respect for individual rhythms, the suggested activities and techniques follow the Snoezelen philosophy. The emphasis is on meaningful experiences that promote involvement, discovery, communication and well-being rather than on artistic performance or technical results.

Therefore, this document should be thought of as a useful toolkit that uses person-centered techniques, multisensory ideas, and artistic approaches to help inclusive experiences in educational, familial, medical and community settings.



Before delving into the guidebook, we present here the partner organizations of the "Sensory Path" project:



Turin Institute for the Deaf Foundation ONLUS

Founded in 1814, this institution boasts over two centuries of experience supporting children and adults with linguistic, cognitive, and sensory disabilities. The Institute offers a wide range of services, including personalized learning programs, professional training (in areas such as cooking and gardening), and sign language courses. In addition to its direct educational activities, the Institute serves as a research and training center for teachers, educators, and families. In the "Sensory Path" project, the Institute serves as the lead partner, coordinating administrative and financial management, and will host the new Snoezelen room to integrate these practices into its daily activities.



MyArtist Koin.S.Ep.

Founded in 2018 in Piraeus, MyArtist is a Greek social cooperative that uses art as a tool for emancipation and social change. The organization promotes the inclusion of young people and marginalized communities through artistic and cultural programs that ensure equal access to creative resources. An expert in art therapy, MyArtist develops innovative lifelong learning methodologies to strengthen personal skills and raise awareness on issues such as human rights and diversity. Within the consortium, she is responsible for developing the "Art Kit" and the project's digital and artistic communication strategy.



ASSOCIATION IRSAM

With a history of over 150 years, the French association IRSAM manages 25 institutions and services dedicated to supporting people with sensory, motor, and intellectual disabilities, as well as autism. With nearly 900 specialized employees, the organization actively collaborates with hospitals and research centers to develop tailored skills for its users. IRSAM brings key expertise to the project: it already has a sensory room in Lyon and staff with expertise in the Snoezelen method. For this reason, as an expert, she oversaw the drafting of these "Sensory Kit" guidelines, also providing some of the photographs included within.

2 Theoretical Framework

2a. Art, Well-being and Inclusion

Art has always been appreciated as a strong tool for participation, communication and self-expression. Artistic encounters let individuals investigate materials, sensations, feelings and connections in ways that go beyond conventional means of communication inside multisensory settings.

For those with multiple disabilities, physical, sensory, communication, or cognitive challenges might sometimes restrict participation in creative events. Artistic-sensory techniques seek to lower these obstacles by providing flexible and changeable experiences that let participation fit personal preferences and capacities.

Significantly, the worth of artistic experiences in multisensory environments mostly resides in creating visually beautiful results or mastering technical skills. Instead, the process itself is stressed through touching materials, playing with colors, listening to sounds, moving across areas, or sharing experiences with others.

Interacting with familiar materials, chosen sensory experiences, or significant creative endeavours can help one to find delight, unwind, express their feelings and connect with others.

Art can help to promote inclusion even more by means of shared experiences among guests, teachers, family members, friends, and carers. Creative activities often offer different forms of participation and interaction that let individuals with different communication styles and support requirements have significant social experiences.

In line with the objectives of the Sensory Path project, artistic-sensory experiences should be viewed as opportunities to strengthen participation, communication, creativity, and inclusion while respecting each participant's individual preferences and abilities.

2b. The Role of Art in the Snoezelen Approach

The Snoezelen method is based on the theory that when given in safe, organized and person-centered settings, sensory experiences can help participation, communication, emotional security and well-being. Naturally complementing this attitude, artistic experiences combine sensory investigation with chances for creation, interaction and emotional expression.

Art should be seen as another means of experiencing sensory input rather than as a different activity introduced to sensory sessions inside artistic-sensory environments. Colors, sounds, textures, movement, rhythm, light and touch can all become artistic elements that contribute to sensory exploration.

Artistic encounters in Snoezelen method usually have flexibility and adaptability as their hallmarks. Professionals enable exploration while still sensitive to personal responses and preferences; they do not always point participant toward expected results.

One key idea of creative activity inside Snoezelen settings is controlled sensory input. Gradually introduced and changed based on personal sensory thresholds, artistic mediums and sensory experiences must be. While properly designed experiences may encourage inquiry and involvement, too much stimulation could cause pain and lower participation.

Relational presence is another key feature. Artistic experiences sometimes present chances for group attention, exploration, and non-verbal communication. Many times, the activity itself takes second place to the interaction among participant, professional, materials, and surroundings.

Snoezelen settings should ultimately seek to provide significant experiences that support comfort, curiosity, participation, and emotional security while honouring the person's pace and choices.

This person-centred perspective forms one of the core principles of the Sensory Path project, which promotes meaningful artistic participation through multisensory experiences adapted to individual needs.

2c. Benefits of Artistic Expression for Individuals with Multiple Disabilities

Multiple impairments sometimes present individuals with complex combinations of sensory, cognitive, motor, communication, and emotional challenges that could influence their involvement in social and academic activities. By let individuals interact with their surroundings via many sensory channels, artistic experiences could present other chances for participation.

One great advantage of creative expression is emotional health. Artistic activities could present chances to show tastes, passions, experiences, or emotions even when there is little or no verbal communication. Choosing chosen sensory experiences helps to inspire happiness, comfort, and relaxation as well.

Artistic encounters can help to encourage more communication and relational participation. Shared artistic activities sometimes open doors for joint attention, turn-taking, imitation, and interaction using motions, eyes, movement, sounds, or body language.

From a sensory aspect, artistic experiences might offer organized chances for sensory investigation. Various textures, colors, noises, materials, and movements help participants to investigate sensory experiences in regulated manners while also developing knowledge of many forms of stimulation.

Artistic activities can also help to promote motor involvement. Activities including grabbing, touching, pressing, moving, or handling materials help to develop body awareness and give chances to practice meaningful motor actions.

Importantly, the advantages of artistic activities should not be seen as the same for each participant. Personal interests, sensory profiles, communication techniques, and unique preferences all significantly impact how one views artistic experiences and which pursuits become significant.

For this reason, professionals should pay more on setting conditions that let individuals participate according to their own capacity and preferences and less on predicted results. By encouraging active participation through accessible artistic experiences, the Sensory Path project aims to support emotional well-being, social inclusion, and meaningful engagement across educational, community, and therapeutic settings.

3 Understanding the Needs of Individuals with Multiple Disabilities

Individuals who have several disabilities often have complicated and linked needs that could impact their view of sensory input, communication, social interaction, and participation in activities. Before creating artistic-sensory experiences, it's critical to know these needs as personal traits, tastes and support needs greatly affect involvement.

Planning creative projects, may take great account of sensory processing variances. While some individuals may actively look for sensory experiences, others could try to stay away from some kinds of stimulation or grow overwhelmed by too much sensory input. Knowing how individuals react to sounds, textures, movement, lighting, hues, or tactile experiences enables specialists to better modify activities.

Furthermore, very significant are differences in communication. Many participants may express likes, discomfort, interest, or happiness using non-verbal cues including body posture, facial expressions, gaze direction, gestures, vocalizations, or movement patterns. Therefore, experts must be watchful for minute signals and stay away from depending just on verbal answers.

Choosing materials and planning activities should also take motor factors into account.

Some individuals could struggle with posture, grabbing, movement control, fatigue, or mobility. Therefore, artistic endeavours should stay adaptable and let varied kinds of involvement depending on personal ability.

Personal preferences and previous experiences are equally crucial. Engagement and emotional security are much affected by familiar materials, favourite sensory experiences, preferred colors, sounds, or objects. When they link with personal interests and unique preferences, activities become more significant.



4 The Role of the Educator as Artistic-Sensory Facilitator

The teacher plays a pivotal role in creative-sensory surroundings not mostly as an instructor but rather as a guide who establishes circumstances that enable significant experiences to show. Not only on materials or activities but also on the educator's capacity to notice, adapt, and build friendly connections determines the quality of the creative experience.

The facilitator creates chances for inquiry while honor personal rhythms and tastes instead of guiding events or influencing creative results. This calls for a juggling of direction with independence, availability without becoming overly prescriptive, and participation support free from unneeded pressure.

Still among the most important duties of the teacher is observation. Little behavioural changes like variations in body posture, facial expressions, gaze direction, vocalisations, or movement patterns could offer insightful analysis of tiredness, comfort, interest, or sensory preferences. Constant observation helps experts to modify activities in line with participant responses.

Furthermore, very significantly for emotional regulation and relational support is the teacher's presence. Artistic experiences sometimes call for social interaction, sensory stimulation, or unusual materials, all of which can produce anxiety or uncertainty. Keeping a stable, predictable and comforting presence can help participants feel safe enough to explore.

Artistic-sensory facilitation also depends on flexibility. Activities could need to be adjusted during application in line with shifting demands, emotional states, or sensory responses. Professionals should so view meetings as dynamic events instead fixed processes.

In the end, the teacher serves as a go-between for the participant, the sensory surroundings, and creative tools, therefore turning sensory experiences into chances for interaction, participation, and meaningful engagement.



5 Preparing the Environment

5a. Designing Inclusive Artistic-Sensory Environments

The participation, comfort, and engagement of participation, artistic-sensory settings depend much on their design. The Snoezelen philosophy calls for environments that are thoughtfully designed spaces that inspire exploration while preserving emotional security, not only includes sensory tools or artistic supplies.

The way participants experience artistic events depends much on physical arrangement. Good seating, clear circulation routes, easily available materials, and ordered spatial arrangement all serve to lower bewilderment and encourage involvement. Basic changes to the environment can greatly affect access and comfort.

One should give much thought to lighting as it greatly shapes sensory regulation and emotional states. Appropriately used dynamic or brighter lighting might promote awareness and visual engagement; soft lighting usually helps to relax and provide emotional security. Since lighting requirements differ among individuals and activity, flexibility is still crucial. Sound design also shapes the calibre of artistic experiences. Auditory components, sound effects, or background music should complement instead than override activities. Too much or erratic noise might make it difficult to focus and control sensory input.

Arranging surroundings into useful areas can help participation even more. Individual areas for relaxation, exploration, creative work, or transitional times will enable participants to predict events and lessen cognitive strain.

Above all, inclusive settings ought to be flexible. Not to create a flawless sensory room, the aim is to create spaces that could respond gracefully to several sensory profiles, demands, and creative experiences. These ideas also help the Sensory Path toolkit to be developed by guiding professionals to design flexible artistic settings that may be changed to suit different participants, locations, and available resources.

5b. Safety, Accessibility and Ethical Considerations

Safety is a basic part of artistically sensory settings. Professionals have to make sure the surroundings stay safe, predictable and available all through participation because some participants could show complicated combinations of sensory, physical, communication, or medical demands.

Physical safety starts with the prudent management and choice of materials. Non-toxic, simple to clean and fit for the participant's age, motor skills and support needs should be artistic tools and sensory materials. Before use, little items, sharp materials, unstable furniture, or equipment that could cause needless risks should be closely examined.

Accessibility must go beyond physical accessibility. Artistic events ought to be created to enable meaningful involvement for individuals with different communication styles, motor skills, sensory sensitivities, and cognitive needs. Significant increases in access can come from alternative materials, changed positioning, tool modifications, or participation in many forms.

Sensory safety also calls for close thought. Overuse of sensory input might cause suffering, withdrawal, anxiety, or emotional instability. Professionals should so constantly check participant responses and change sensory input as needed.

Ethical questions still have great importance. Professional artists should always value verbal and non-verbal cues of disapproval or uneasiness, participation should be voluntary. Respect for personal preferences, privacy, dignity, and autonomy helps to create psychologically safe environments in which participants feel free enough to inquire. A basic value of the Sensory Path project, respect for dignity, autonomy, accessibility, and participant choice ought to inform every creative-sensory activity.

As a conclusion, professional's capacity to produce experiences that strike a balance between exploration, accessibility, safety and respect determines safe artistic-sensory environments—not just equipment or processes.



6 Planning and Delivering Artistic-Sensory Activities

6a. Artistic Methodologies and Approaches

In multisensory settings, artistic techniques should be seen as adaptable frameworks that shape experiences rather than fixed steps. Various methods can open doors for participation, sensory inquiry, communication, emotional expression, and social interaction. The methods chosen to rely on participant needs, preferences, support needs, and the goals of the session.

These techniques are not meant to be rigid guidelines. Rather, they give instances of how several environments and participant profiles could shape and modify creative experiences.

Here the techniques we will discover together:



PROCESS ART



SENSORY ART



COLLABORATIVE ART



STORYTELLING BASED ART



SOUND BASED AND MUSIC



TOUCH BASED ART

Although these techniques are given individually, experts usually mix several strategies in one session depending on participant responses, surroundings elements, and session goals. Still basic ideas in artistic-sensory practice are flexibility and adaptability.

PROCESS ART

What is it?

Process art mostly explores instead of creating a finished piece of art. Participants are free to play with materials, textures, colors, and motion free from pressure to produce set results.

When can it be utilized?

When experts want to inspire discovery, lower performance anxiety, aid sensory experiences, or provide chances for self-expression, process art might be beneficial.

Sensory channels engaged

Visual, tactile, proprioceptive, and occasionally auditive depending on the mediums employed.

Suggested materials

Paint, clay, textured paper, foam, fabric, natural materials, finger paints, recycled materials.

How should specialists use it?

Professionals can gently introduce accessible materials so that participants can freely explore, combine, or move them while noting personal responses and preferences.

Changes and issues to think about

Simplified materials, changed posture, less sensory input, or alternative participation techniques will help to fit activities using other tools.

Expert advice

Let participants enough processing time and try not to concentrate on end products.

Process art encourages creative exploration, self-expression, and sensory engagement without focusing on the final outcome



SENSORY ART

What is it?

Sensory art uses textures, noises, motion, colors, and touch exploration to highlight creative experiences that engage several senses at once.

When can it be utilized?

This strategy could be helpful when experts want to encourage sensory inquiry, raise involvement, or design multisensory settings.

Sensory channels engaged

Visual, tactile, auditory, proprioceptive, vestibular.

Suggested materials

Sensory trays, materials with texture, light items, vibrating tools, sound objects, textiles.

How should specialists use it?

Professionals could gently modify sensory intensity based on participant responses as they mix sensory materials with creative activity.

Changes and issues to think about

Steer clear of simultaneously presenting too much stimulation and change materials based on sensory preferences.

Expert Advice

Watch participant reactions constantly and change stimulation when need be.

Sensory art encourages creativity through multisensory exploration and active engagement.



COLLABORATIVE ART

What is it?

Participating in group creative experiences in which members work together on shared artistic projects defines collaborative art.

When can it be utilized?

Working together can help to improve peer involvement, communication, shared attention, and social contact.

Sensory channels engaged

Visual, tactile, auditory, movement-based approaches.

Suggested materials

Big paper, common canvases, group sculptures, combined murals, cooperative items.

How should specialists use it?

Professionals may inspire parallel involvement, imitation, turn-taking, or shared inquiry depending on participant tastes.

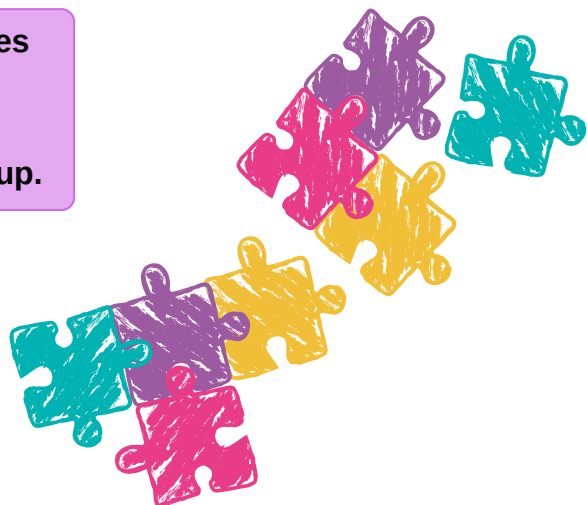
Changes and issues to think about

Participant participation levels may vary greatly and ought to stay flexible.

Expert advice

Emphasize interactions instead of symmetrical contribution.

**Shared creative experiences
strengthen connection,
communication, and
participation within the group.**



STORYTELLING BASED ART

What is it?

Storytelling-based artistic experiences mix stories with sensory materials and creative activities.

When can it be utilized?

These encounters could help participation, emotional expression, imagination, and communication.

Sensory channels engaged

Visual, acoustic, tactile, movement-based channels.

Suggested materials

Story cards, objects, materials, sounds, projections, puppets.

How should specialists use it?

Stories can be enhanced with sounds, textures, motions, or items participants can investigate all through the session.

Changes and issues to think about

Based on communication needs, stories may be shortened, modified, or simplified.

Expert advice

Give sensory involvement top priority above narrative accuracy.

Stories combined with artistic exploration create opportunities for imagination, emotional expression, and meaningful communication.



SOUND BASED AND MUSIC

What is it?

Rhythm, sound exploration, movement, vocalization, and auditory interaction are all features of music and sound-based experiences.

When can it be utilized?

These encounters can help to improve sensory involvement, shared attention, communication, and emotional control.

Sensory channels engaged

Modality based on hearing, touch, proprioception, and movement.

Suggested materials

Instruments, sound items, speakers, vibrators, rhythm supplies.

How should specialists use it?

Professionals can mix motion, body inquiry, or creative materials with sound experiences.

Changes and issues to think about

Manage volume responsibly and let participants control their level of participation.

Expert advice

Times of quiet can be just as helpful as auditory events.

Sound-based and music activities create opportunities for connection, self-expression, and sensory exploration through auditory and movement experiences.



TOUCH BASED ART

What is it?

Touch-based creative activities give tactile inquiry and body-based interaction with art materials first importance.

When can it be utilized?

For those who depend mostly on tactile information or gain from body-centered activities, these could be especially helpful

Sensory channels engaged

Mostly sensory and proprioceptive channels.

Suggested materials

Natural materials, sand, textiles, sensory boards, textured surfaces, clay.

How should specialists use it?

Activities could help one to touch, press, squeeze, shape, or explore materials at various speeds.

Changes and issues to think about

Respect tactile sensitivities and refrain from pushing actual contact.

Expert advice

Let participants decide whether and how they want to engage with content.

Touch-based creative activities encourage tactile exploration, body awareness, and personal expression through interaction with different materials.



6b. Multisensory Art Tools and Materials

Choosing materials and tools that promote inquiry and still fit several sensory profiles and support needs will greatly influence artistic-sensory experiences. The goal is not to gather significant amounts of resources but rather to provide chances for significant interactions between participants and their surrounds.

Visual components could be light-based objects, projections, reflective surfaces, bright materials, visual timers, or things meant to move and produce visual effects. Visual attention, tracking, curiosity, and shared focus may all benefit from such materials. Since touch usually means a key means of sensory inquiry, tactile materials sometimes take center stage. Fabrics, textured things, clay, foam, sand, natural materials, sensory pathways, or manipulatives can help one to explore while also helping one to be more aware of their body.

Auditory resources could be musical instruments, sound objects, materials based on vibration, recorded sounds, nature sounds, or interactive sound-producing device. Auditory experiences ought to be controllable and changeable based on participant tastes. Content based on movement can help to improve artistic experiences. Big textiles, ribbons, body movement activities, hung items, or interactive equipment can provide chances for participation, body awareness, and movement.

Professionals should think about sensory characteristics, accessibility, safety, longevity, hygiene needs, and chances for adaptation when choosing materials. Simple items utilized inventively might sometimes offer more interesting experiences than sophisticated equipment.

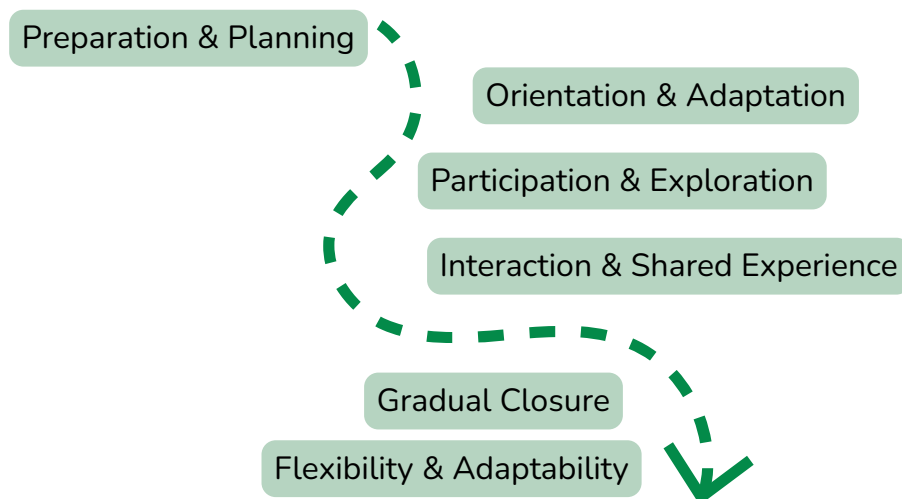
Visual materials	Light-based objects, projections, reflective surfaces, bright materials, visual timers, moving objects
Tactile materials	Fabrics, textured objects, clay, foam, sand, natural materials, sensory paths, manipulatives
Auditory materials	Musical instruments, sound objects, vibration-based materials, recorded sounds, nature sounds, interactive sound devices
Movement-based materials	Large textiles, ribbons, hanging objects, body movement activities, interactive equipment
Adaptive / accessible tools	Simple everyday objects, modified materials, flexible resources

6c. How to Plan and Conduct an Art Session

The success of artistic-sensory experiences rests on not just the chosen events but also on thorough planning, observation, and adaptability throughout execution. Though artistic sessions could seem impulsive, effective experiences usually result from deliberate preparation together with the capacity to adjust depending on attendee responses. Preparation starts before the participant shows up to the surroundings. Professionals should think about participant preferences, sensory needs, communication requirements, environmental changes that could be needed, and the goals of the session. Getting supplies ready ahead of time and arranging the surroundings guarantees reliable and welcoming encounters. The start of the meeting ought to let time for orientation and modest change. Before actively interacting with activities, participants could need chances to observe their surroundings, get familiar with materials, or adapt to sensory experiences.

The main phase of the session is participation and exploration driven. Professionals should give observation priority at this point so that participants could interact with materials and sensory experiences at their own pace and according to their preferences. The session's communication, copying, shared attention, or group exploration might help shared experiences to come naturally. Professionals ought to encourage these contacts without interrupting significant engagement or demanding involvement. Gradual session termination is also quite crucial. Participants might move more easily to next events by lowering sensory input, arranging materials, and introducing consistent endings. Importantly, session duration should remain flexible. Many times, more impactful than lengthy activities that could cause weariness or sensory overload are short but significant events.

Ultimately, artistic-sensory sessions ought to be regarded as adaptable experiences rather than fixed procedures that let experts always change with participant feedback and demands.



6d. Observation, Documentation and Evaluation Tools

Observation is essential in artistic-sensory practice as participant reactions usually offer more significant data than finished pieces or set results. Professional knowledge of preferences, sensory needs, communication styles and participation patterns is improved by methodical observation.

Professionals can notice many facets of involvement during artistic experiences, including attention, emotional reactions, body posture, movement patterns, interaction with materials, communication attempts and sensory preferences. Little behavioral changes sometimes offer insightful information on overload, comfort, or engagement. Good documentation helps professionals to convert these notes into practical knowledge that can guide future adaptation and planning. Short notes on participant reactions, selected materials, communication styles, sensory responses, or successful methods might help to generate more distinctive creative experiences over time. Though flexible, planned observation sheets can help specialists to organize content. These materials may include parts on engagement levels, emotional responses, communication methods, sensory preferences, chosen materials, and environmental elements affecting participation. Observation checklists, anecdotal notes, ABC (Antecedent-Behaviour-Consequence) observation sheets, session reflection forms, participant preference profiles, reflective journals, photo documentation (with proper permission), and basic rating scales are more helpful tools to enable specialists to fit future artistic-sensory experiences according to individual needs. These tools also support constant documentation and monitoring of participant development.

Evaluation in artistic-sensory settings should mostly emphasize participation and experience instead of performance. The goal is to find out if events helped with engagement, communication, emotional control, sensory exploration, or pleasure—not to measure creative talent or output.

Among teachers, therapists, carers, and relatives, sharing notes could help to reinforce continuity and better grasp participant preferences across several situations.

In the end, observation and paperwork should serve as instruments for introspection and adaptation rather than administrative chores that enable more personal and significant creative encounters. Within the Sensory Path project, continuous observation and reflection are considered essential for adapting artistic experiences to participants' evolving needs and ensuring meaningful participation.

7

Practical Workshops and Activities

Rather than acting as inflexible procedures, sensible artistic-sensory activities should be created to stay flexible, adaptable, and receptive to unique requirements. Professionals should be able to change materials, length, complexity, or sensory input based on participant responses in participation- and inquiry-focussed activities.

The following examples were developed in line with the educational philosophy of the Sensory Path project and demonstrate how artistic-sensory activities inspired by the Snoezelen approach can be adapted to different environments and participants' individual needs.

STUDY OF TEXTURE COLLEGE

Before making a unique collage, participants are encouraged to explore several textured materials. Felt, fabric, cotton, leaves, textured paper, foam, or natural materials let participants choose the components they enjoy and inspire tactile investigation. The activity stresses sensory investigation, communication and invention instead of artistic excellence.

Recommended items are felt, fabric, cotton, textured paper, leaves, cardboard and glue.

Creativity, communication, decision-making, tactile investigation, fine motor abilities, are promoted.

MUSIC AND COLOUR PAINTING

By having participants paint while listening to many genres of music or natural noises, this exercise blends auditory and visual stimulation. Quiet music, rhythmic music, or ambient noises will motivate various hues, colors and creative choices.

Participants may freely share their feelings, without worrying about the result.

Recommended supplies include, washable paints, paper, brushes, sponges, rollers, music player.

Visual exploration, sensory integration, creativity, emotional expression supported abilities.

NATURE ART TRAVEL

Natural materials excite smell, sight, and touch with their rich multisensory experiences. Before using leaves, blooms, bark, pinecones, herbs, or small twigs to create unique or group artwork, participants might explore them. By adjusting products based on every participant's preference and sensory profile, experts may spark discussions on several textures, hues, or smells.

Suggested supplies are glue, cardboard, leaves, petals, bark, herbs and pinecones. Among the skills assisted are sensory exploration, environmental awareness, creativity, observation and fine motor abilities.

CLAY AND TEXTURE DISCOVERY

Clay gives chances for tactile investigation and helps one to develop fine motor skills. Instead of trying to make a complete object, participants are motivated to press, flatten, roll, squeeze, or imprint various objects into the clay using leaves, shells, textured rollers, or stamps. They emphasize on exploration and sensory experience rather than the final object.

Suggested materials include textured rollers, stamps, leaves, shells air-dry clay or modelling dough.

Creativity, great motor coordination, hand strength, tactile exploring skills supported.

COOPERATIVE ART CANVAS

Using paint, textured materials, sponges, stamps, or natural items, participants create one big artwork. Professionals help to foster teamwork, communication, and shared attention even as every participant provides based on their skills and preferences. The activity helps to include several means of participation and equal valuing of every contribution.

Suggested supplies are paint, textured materials, rollers, sponges, stamps, big sheet of paper or canvas.

Cooperation, communication, social engagement, creativity, shared participation are among the talents enhanced.

Activities should always be flexible regardless of situation. When choosing and changing activities, professionals should consider participant tastes, sensory profiles, communication requirements, motor skills, environmental elements and available resources. The main goal is always to provide chances for significant involvement, exploration, communication and well-being through artistic-sensory experiences across all environments.

Inspired by the Snoezelen method, the project seeks to help teachers, carers, therapists, and other professionals to produce inclusive and accessible creative experiences for those with several impairments by means of multisensory learning, artistic expression, and person-centered approaches. The toolkit is meant to be a useful tool that may be modified for a great variety of therapeutic, community, and educational environments. Through this approach, the Sensory Path project seeks to promote meaningful participation, creativity, communication, emotional well-being, and social inclusion through multisensory artistic experiences.



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