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ART SPACE IN COMPULSORY EDUCATION INSTITUTIONS AS A RESOURCE FOR FOSTERING SUSTAINABLE DEVELOPMENT VALUES

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The relevance of the study is determined by the growing importance of education for sustainable development and the need to introduce its values into students' everyday educational experience. In this context, the art space of compulsory education institutions may serve not only aesthetic and decorative purposes but also function as a practical educational resource that supports the development of environmental responsibility, social inclusion, cultural awareness, cooperation, responsible consumption, and respect for the future. The problem addressed in the article lies in the insufficient use of the educational potential of school art spaces. In many institutions, visual and musical environments remain secondary elements of school design, while their capacity to communicate sustainable development ideas, influence students' attitudes, and reinforce value-based behaviour is not fully recognised or systematically integrated into educational practice.

The proposed solution is based on interpreting the art space of a modern school as an integrated system that includes visual design, artistic objects, student artworks, exhibitions, installations, musical zones, acoustic elements, collective performances, and participatory creative practices. The article presents selected examples from several countries to demonstrate how particular sustainable development values may be embodied through visual and musical environments, including the use of natural and recycled materials, ecological art projects, multicultural representation, inclusive design, collaborative music-making, soundscapes, and student-led artistic initiatives. The results indicate that a purposefully organised art space can make abstract sustainable development principles more accessible, emotionally meaningful, and age-appropriate for students. Visual images, spatial solutions, musical activities, and collective creative practices attract students' attention, encourage reflection, and contribute to the gradual internalisation of ecological, social, and cultural values. The visual component may promote environmental awareness, responsible consumption, cultural diversity, and appreciation of heritage, while the musical component can strengthen cooperation, inclusion, dialogue, emotional sensitivity, and shared responsibility.

The study concludes that the art space of compulsory education institutions should be regarded as an important element of the hidden curriculum and as a practical mechanism for fostering sustainable development values. Its effectiveness depends on functionality, accessibility, inclusiveness, continuity, student participation, and meaningful integration with curricular and extracurricular activities. Therefore, the purposeful development of school art spaces should become an important direction in the modernisation of educational environments and the implementation of education for sustainable development.

Keywords: art space; compulsory education institutions; education for sustainable development; sustainable development values; visual environment; musical environment; school educational environment; public administration.

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АРТ-ПРОСТІР ЗАКЛАДІВ ОБОВ'ЯЗКОВОЇ ОСВІТИ ЯК РЕСУРС ФОРМУВАННЯ ЦІННОСТЕЙ СТАЛОГО РОЗВИТКУ

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Актуальність дослідження зумовлена зростанням значущості освіти для сталого розвитку та необхідністю інтегрування її цінностей у повсякденний освітній досвід учнів. У цьому контексті арт-простір закладів обов'язкової освіти може виконувати не лише естетичну й декоративну функції, а й слугувати функціональним освітнім ресурсом, що сприяє формуванню екологічної відповідальності, соціальної інклюзії, культурної свідомості, здатності до співпраці, відповідального споживання та усвідомленого ставлення до майбутнього. Проблема, порушена у статті, полягає в недостатньому використанні освітнього потенціалу шкільних арт-просторів, які дотепер розглядаються як елементи оформлення школи, тоді як їхня здатність транслювати ідеї сталого розвитку, впливати на ціннісні орієнтації учнів і підтримувати формування відповідної поведінки ще не повною мірою усвідомлена та системно інтегрована в освітню практику.

Запропонований шлях розв'язання проблеми ґрунтується на трактуванні арт-простору сучасної школи як інтегрованої системи, що охоплює візуальне оформлення, мистецькі об'єкти, учнівські творчі роботи, виставки, інсталяції, музичні зони, акустичні елементи, колективні виступи та партисипативні творчі практики. У статті наведено окремі приклади з досвіду різних країн, які демонструють, як конкретні цінності сталого розвитку можуть утілюватися через візуальний і музичний простір, зокрема за допомогою природних і вторинно використаних матеріалів, екологічних мистецьких проєктів, мультикультурної репрезентації, інклюзивного дизайну тощо.

Результати дослідження засвідчують, що цілеспрямовано організований арт-простір здатний зробити абстрактні принципи сталого розвитку більш доступними, емоційно значущими та відповідними віковим особливостям учнів. Візуальний компонент може формувати екологічну свідомість, відповідальне споживання, повагу до культурного різноманіття та спадщини, тоді як музичний компонент посилює співпрацю, інклюзію, діалог, емоційну чутливість і спільну відповідальність.

Зроблено висновок, що арт-простір закладів обов'язкової освіти доцільно розглядати як важливий елемент прихованого навчального плану та практичний механізм формування цінностей сталого розвитку. Його ефективність залежить від функціональності, доступності, інклюзивності, системності, участі учнів і змістовної інтеграції з урочною та позаурочною діяльністю. Відтак цілеспрямований розвиток шкільних арт-просторів має стати одним із важливих напрямів модернізації освітнього середовища та реалізації освіти для сталого розвитку.

Ключові слова: арт-простір; заклади обов'язкової освіти; освіта для сталого розвитку; цінності сталого розвитку; візуальний простір; музичний простір; освітнє середовище; публічне управління.

Introduction. The contemporary transformation of compulsory education is increasingly associated not only with curriculum renewal, digitalisation, and the development of new teaching methods, but also with a reconsideration of the educational potential of the school environment itself. Modern education is expected to prepare students for life in a society facing environmental degradation, social inequality, cultural fragmentation, resource depletion, and the need for more responsible models of consumption and interaction. Under these conditions, the values

of sustainable development should not remain limited to separate subjects, thematic lessons, or occasional educational projects. They need to become part of students' everyday experience and be reflected in the spaces, practices, and symbolic messages that shape school life.

The art space of a compulsory education institution is one of the elements capable of performing this function. It includes visual design, artistic objects, exhibitions, student artworks, installations, music zones, sound environments, performance spaces, and various forms of individual and collective artistic activity (Bentz, 2020). Through images, materials, colours, sounds, symbols, and creative participation, such a space may communicate ideas of ecological responsibility, social inclusion, cultural diversity, cooperation, respect for nature, preservation of heritage, and responsibility for future generations. Unlike direct instruction, artistic influence is often emotional, associative, and experiential, which makes it particularly suitable for the gradual formation of initial value-based perceptions among children and adolescents (Marqués Ibáñez, 2023).

However, in many compulsory education institutions, the art space continues to be treated mainly as a decorative or supplementary component of the school environment. Its design is often fragmented, its educational functions are insufficiently conceptualised, and the connection between visual or musical elements and sustainable development values remains accidental rather than purposeful. As a result, schools may possess separate artistic objects or creative activities without forming an integrated environment that consistently reinforces the values declared in educational policies and curricula.

The problem of the study therefore lies in the contradiction between the significant pedagogical potential of school art space and its limited, unsystematic use as a resource for education for sustainable development. This makes it important to identify how visual and musical environments can contribute to the development of students' foundational understanding of sustainability and how relevant values are embodied in educational practices in different countries.

The purpose of the article is to examine the functional art space of compulsory education institutions as a resource for fostering sustainable development values. Particular attention is paid to international examples demonstrating how environmental, social, cultural, and participatory values may be represented through visual and musical components of the school environment. Such an approach makes it possible to consider art space as an element of the hidden curriculum and as a practical means of connecting formal educational objectives with students' daily emotional, aesthetic, and social experience.

Methods. The study employs a qualitative research design aimed at examining the educational potential of art space in compulsory education institutions as a resource for fostering sustainable development values. The methodological framework combines theoretical analysis, comparative analysis, content analysis, and the interpretation of selected international educational practices. This approach makes it possible to consider school art space not only as a physical or aesthetic environment,

but also as a pedagogical, symbolic, and value-oriented component of everyday educational experience. In particular:

The theoretical stage of the research involved analysing academic publications, policy documents, educational frameworks, and conceptual studies related to education for sustainable development, school educational environments, art education, visual culture, music education, and the hidden curriculum. Particular attention was paid to identifying the sustainable development values most relevant to compulsory education, including environmental responsibility, social inclusion, cultural diversity, cooperation, responsible consumption, preservation of heritage, and shared responsibility for the future.

Content analysis was used to examine descriptions of visual and musical practices implemented in compulsory education institutions in selected countries. The units of analysis included school interior and exterior design, student artworks, ecological installations, exhibitions, murals, use of recycled or natural materials, music zones, collective performance practices, sound environments, and interdisciplinary artistic projects. These practices were analysed according to the sustainable development values they communicated and the forms of student participation they encouraged.

A comparative method was applied to identify similarities and differences in how educational institutions in different national contexts use art space to represent and reinforce sustainability-related ideas. The comparison focused not on constructing a complete classification of national education systems, but on revealing illustrative models and transferable practices that demonstrate the functional connection between visual or musical environments and value formation.

The analytical framework was based on several criteria: the value represented through the art space; the type of artistic environment involved; the degree of student participation; the relationship with curricular or extracurricular activities; the inclusiveness and accessibility of the practice; and its potential to influence students' attitudes and behaviour. The selected examples were interpreted as qualitative cases rather than statistically representative evidence. The applied methodology allows for the identification of recurring pedagogical patterns and provides a conceptual basis for understanding art space as an element of the hidden curriculum and as a practical mechanism for education for sustainable development.

Results. The art space of a compulsory education institution can be defined as an intentionally organised part of the educational environment in which artistic images, sounds, objects, materials, spatial arrangements, performances, and creative practices acquire pedagogical meaning. It is not limited to art and music classrooms, galleries, concert halls, or decorated corridors. A functional school art space also includes murals, exhibitions of students' work, environmental installations, architectural and interior-design elements, music-making areas, performance zones, digital and media-art resources, outdoor creative spaces, and temporary artistic projects developed by members of the school community. Such an interpretation corresponds to UNESCO's view that educational settings should use culture and the arts to develop creativity, critical thinking, innovation, cultural awareness, and the competencies required to

address complex sustainability challenges (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2025).

For analytical purposes, the art space of a school may be represented as the interaction of several interrelated components. The visual space comprises images, colours, artworks, exhibitions, murals, signs, installations, design objects, and the artistic organisation of interiors and outdoor areas. The musical and auditory space includes music classrooms, collective music-making, performances, school soundscapes, listening practices, and the use of sound as a means of emotional and cultural communication. The performative space covers theatre, dance, movement, public presentations, school celebrations, and interdisciplinary performances. The spatial and architectural component concerns the aesthetic, accessible, flexible, and environmentally responsible organisation of school premises. The digital and media-art component includes digital exhibitions, animation, photography, video, interactive installations, and technology-supported artistic creation. Finally, the participatory and community component encompasses collaborative projects through which students, teachers, families, artists, and local communities jointly shape the artistic environment (Jové et al., 2022). The educational influence of this integrated space is realised through the following major functions:

The aesthetic and cultural function develops students' sensitivity to artistic form, colour, sound, rhythm, composition, and the expressive qualities of the surrounding environment. It also familiarises learners with local, national, and global cultural heritage, helping them appreciate cultural diversity and understand the contribution of different communities to shared human culture (UNESCO, 2024);

The cognitive and creative function encourages observation, interpretation, imagination, experimentation, problem-solving, and the production of original ideas. Artistic environments offer students opportunities to approach phenomena from different perspectives, establish interdisciplinary connections, and transform abstract concepts into visual, auditory, or performative forms (Vincent-Lancrin et al., 2019);

The communicative and social function is realised through collaborative artistic activities, public presentations of students' work, collective music-making, dialogue, negotiation, and shared interpretation. These activities strengthen students' ability to communicate, cooperate, listen to others, and participate in shared projects, while the school art space becomes a meeting point for different experiences and perspectives (UNESCO, 2025);

The emotional and wellbeing function enables students to express feelings, process experiences, experience enjoyment and belonging, and develop confidence in their abilities. Visual and musical activities may create emotionally supportive conditions, provide non-verbal means of self-expression, and strengthen self-efficacy and psychological wellbeing (Jin & Ye, 2022);

The axiological and sustainability-oriented function allows the school environment to communicate values through recurring images, materials, sounds, symbols, and practices. Ecological installations, recycled materials, representations of cultural diversity, inclusive performances, and artistic projects devoted to social or

environmental issues can make sustainability values visible, emotionally meaningful, and connected with students' daily experience (UNESCO, 2023);

The inclusive and identity-forming function helps to represent different cultures, languages, abilities, identities, and forms of artistic expression within a shared educational environment. When students recognise their own experiences in the school's visual and musical space while also encountering the experiences of others, the art space supports belonging, empathy, mutual respect, and cultural literacy (UNESCO, n.d.-a);

The participatory and agency-building function transforms students from recipients of educational messages into active co-creators of the school environment. Participation in designing exhibitions, creating installations, selecting musical material, organising performances, or developing community art projects strengthens responsibility, initiative, decision-making, and ownership of shared space (UNESCO, 2025).

Thus, the educational value of school art space is determined not simply by the presence of artworks or artistic activities, but by the relationships established among its visual, musical, performative, spatial, digital, and participatory components. When these components are purposefully connected with curricular and extracurricular learning, the art space functions simultaneously as an educational tool, a medium of the hidden curriculum, a setting for social interaction, and a value-oriented environment capable of influencing students' knowledge, emotions, attitudes, identities, and behaviour.

The scheme below (Figure 1) presents this relationship as an integrated model: the components of school art space converge in a shared educational environment and influence students' creativity, cognition, communication, wellbeing, inclusion, identity, agency, and sustainability-oriented values.

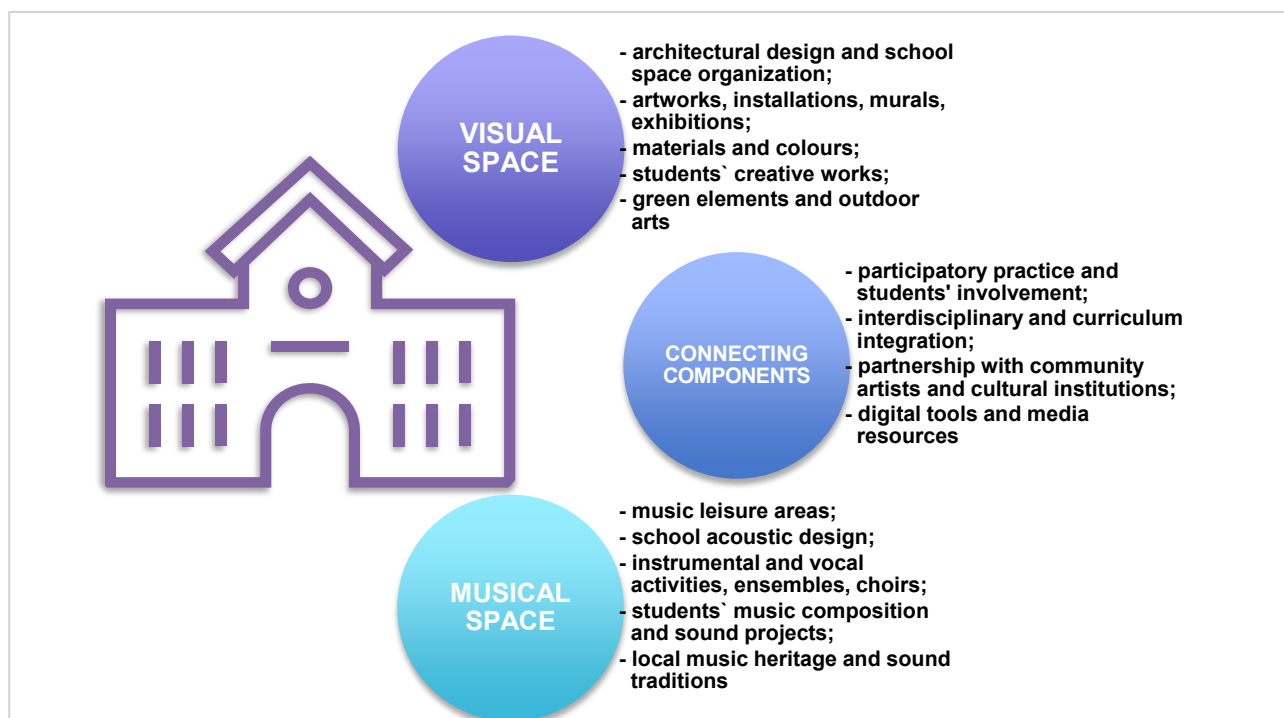


Figure 1: Art space as a communicative educational ecosystem

Source: created by the authors based on Blackmore et al. (2011), Barroso and Dias (2023), Schat et al. (2023), Kalogeratos et al. (2023), and Norton et al. (2024).

The relationship between art space in compulsory education institutions and sustainable development is based on the understanding that sustainability is not limited to environmental protection. It also includes social justice, cultural diversity, responsible consumption, inclusion, peaceful coexistence, protection of heritage, participation, and responsibility for future generations (Abera, 2023). These values cannot be formed exclusively through theoretical instruction. They require repeated experience, emotional involvement, symbolic representation, and practical participation in the everyday life of the school. For this reason, a functional art space may become an effective environment through which the ideas of sustainable development are made visible, audible, understandable, and personally meaningful for students.

The visual component of school art space can communicate sustainability through exhibitions, murals, ecological installations, student projects, the use of recycled or natural materials, inclusive design, and representations of local and global cultural heritage. Such elements can draw attention to responsible consumption, environmental care, biodiversity, equality, cultural memory, and respect for different communities. The musical component performs a complementary role by supporting cooperation, dialogue, emotional sensitivity, inclusion, and collective responsibility. Choirs, ensembles, intercultural music projects, soundscapes, and performances devoted to environmental or social themes enable students to experience sustainability not only as a system of ideas, but also as a shared social practice (Marqués Ibáñez, 2023).

The educational significance of art space lies in its ability to connect cognitive, emotional, aesthetic, and behavioural dimensions of learning. Through regular interaction with visual and musical messages, students gradually develop associations between beauty, responsibility, diversity, cooperation, and care for the environment. When they participate in creating exhibitions, installations, performances, or interdisciplinary projects, they also acquire practical experience of decision-making, teamwork, shared ownership, and action for the common good.

Although culture and arts education can contribute to all seventeen Sustainable Development Goals, some goals have a particularly direct connection with the visual, musical, spatial, and participatory dimensions of compulsory education institutions. UNESCO recognises culture and arts education as a means of developing knowledge, skills, attitudes, values, creativity, critical thinking, social cohesion, and responsible behaviour necessary for sustainable development (Panigrahy, 2025). In particular:

- SDG 4: Quality Education, especially Target 4.7, which requires learners to acquire the knowledge and skills needed to promote sustainable lifestyles, human rights, gender equality, peace, global citizenship, cultural diversity, and culture's contribution to sustainable development. School art space directly supports this objective by translating these ideas into accessible visual images, musical experiences, exhibitions, performances, and student-created projects. Inclusive, safe, and effective artistic environments also correspond to Target 4.a concerning learner-sensitive educational facilities (UNESCO, 2017);
- SDG 10: Reduced Inequalities may be represented through inclusive design, accessible artistic activities, multicultural exhibitions, and the visibility of groups whose identities or experiences are frequently underrepresented. Art space can provide

different students with equal opportunities for expression and recognition, strengthen their sense of belonging, and encourage respect for cultural, social, linguistic, and individual diversity. UNESCO emphasises that participation in culture and arts education can promote empathy, tolerance, respectful attitudes, and greater educational inclusion (UNESCO, 2006);

- SDG 11: Sustainable Cities and Communities is reflected through the preservation of cultural heritage, artistic interpretation of local identity, environmentally responsible school design, and connections between the school and its surrounding community. Visual projects devoted to local architecture, traditions, public space, and natural heritage can help students understand the principles of inclusive, resilient, and sustainable communities (United Nations, n.d.);

- SDG 12: Responsible Consumption and Production and SDG 13: Climate Action can be communicated especially clearly through recycled and reused materials, eco-art, exhibitions addressing waste and overconsumption, climate-themed murals, environmental music projects, and installations demonstrating the relationship between human activity and nature. Such artistic forms make environmental problems visible and encourage reflection on daily choices and responsible behaviour (Bentz, 2020);

- SDG 3: Good Health and Well-being, supported through emotionally comfortable design, music-making, creative self-expression, and restorative artistic environments; and SDG 16: Peace, Justice and Strong Institutions, represented through intercultural dialogue, collaborative creativity, human-rights themes, and artistic practices promoting peace and non-violence (United Nations, 2015);

- SDG 17: Partnerships for the Goals is embodied when schools cooperate with artists, families, museums, cultural organisations, local authorities, and community groups. Consequently, art space serves as a practical integrative environment in which educational, ecological, social, cultural, and participatory dimensions of sustainable development become interconnected (UNESCO, n.d.-b).

The relationship between school art space and the Sustainable Development Goals becomes particularly visible when sustainability values are translated into concrete visual, musical, performative, spatial, and participatory practices (Ferrer-Estévez & Chalmeta, 2021). The countries presented in Table 1 were selected because their practices illustrate especially clear and transferable connections between a particular SDG and the organisation of an artistic educational environment. They should not be interpreted as complete or uniform national models. Rather, each case represents a characteristic direction that may be adapted by compulsory education institutions in other cultural and educational contexts.

Table 1

International practices of implementing SDG values through school art space

SDG	Country	Aim and practices through which it is achieved
SDG 3: Good Health and Well-being	Finland	<i>Aim:</i> to support emotional well-being, self-expression, confidence, and a sense of belonging. <i>Practices:</i> collective music-making, choirs and ensembles, creative sound activities, calm listening zones, student performances, and visually supportive school interiors.
SDG 4.7: Education for Sustainable Development and Global Citizenship	United Arab Emirates	<i>Aim:</i> to develop cultural awareness, responsible citizenship, and respect for heritage and diversity. <i>Practices:</i> school exhibitions, traditional arts and crafts, music, theatre, storytelling, heritage installations, cultural competitions, and cooperation with museums and cultural organisations.
SDG 10: Reduced Inequalities	Canada	<i>Aim:</i> to ensure inclusion, representation, and equal participation of learners from different cultural, linguistic, social, and ability groups. <i>Practices:</i> Indigenous art, murals, storytelling, music and dance, multicultural exhibitions, accessible performance areas, and displays representing diverse identities.
SDG 11: Sustainable Cities and Communities	Israel	<i>Aim:</i> to strengthen attachment to place and responsibility for local natural and cultural heritage. <i>Practices:</i> student exhibitions and installations devoted to local ecosystems, visual maps of the community, photography of local heritage, and music or performances inspired by the surrounding environment.
SDG 12: Responsible Consumption and Production	China	<i>Aim:</i> to develop responsible consumption, waste reduction, reuse, and circular-economy thinking. <i>Practices:</i> sculptures and installations from discarded materials, waste-to-art workshops, eco-design exhibitions, student fashion projects, and artistic waste-sorting zones.
SDG 13: Climate Action	Australia	<i>Aim:</i> to build climate awareness, emotional engagement, and readiness for environmental action. <i>Practices:</i> climate murals, drawings, sculpture, photography, digital stories, performances, student exhibitions, and public artistic campaigns addressing climate change.
SDG 16: Peace, Justice and Strong Institutions	Colombia	<i>Aim:</i> to promote peace, empathy, dialogue, reconciliation, and non-violent interaction. <i>Practices:</i> collective murals, music ensembles, dance, theatre, storytelling, memorial art, and exhibitions presenting different community experiences.

SDG	Country	Aim and practices through which it is achieved
SDG 17: Partnerships for the Goals	Germany	<i>Aim:</i> to connect schools with communities, artists, cultural institutions, and international educational networks. <i>Practices:</i> joint exhibitions, artist-in-school projects, museum partnerships, international digital galleries, and intercultural collaborative performances.

Source: created by the authors based on Abera, 2023; Bentz, 2020; Ferrer-Estévez & Chalmeta, 2021; Marqués Ibáñez, 2023; Panigrahy, 2025.

The analysed practices also indicate that the most effective school art space is not created exclusively by professional designers or school administrations. It develops through cooperation among students, teachers, families, artists, museums, cultural organisations, environmental groups, and local authorities. Such participation transforms art space from a static collection of decorative elements into a dynamic educational environment and an element of the hidden curriculum.

Discussion. The results of the study confirm that the art space of compulsory education institutions should be understood as more than a decorative or supplementary element of the school environment. Its educational significance lies in the ability to communicate values continuously through visual images, musical practices, spatial organisation, artistic participation, and symbolic representation. This supports the interpretation of school art space as part of the hidden curriculum, because students regularly interact with messages embedded in their surroundings even when these messages are not explicitly included in formal lessons.

The identified international practices demonstrate that different Sustainable Development Goals may be translated into different artistic forms. Environmental goals are most effectively represented through recycled materials, ecological installations, climate-related murals, nature-inspired design, and student projects devoted to responsible consumption. Social and cultural goals are more closely connected with inclusive exhibitions, intercultural music-making, representations of local heritage, multilingual artistic content, and collaborative performances. Peace, participation, and partnership are strengthened through collective creative activities that require dialogue, shared decision-making, and cooperation with families, artists, museums, and community organisations.

An important finding is that the educational effect of art space depends not only on the content of artistic objects, but also on the degree of student participation. A school may display images related to sustainability, but their influence remains limited when students act only as observers. By contrast, when learners design exhibitions, create installations, select musical material, organise performances, or participate in community art projects, sustainability values become connected with practical experience. In such cases, students do not merely receive information about cooperation, responsibility, inclusion, or environmental care; they practise these values through collective action.

The comparison of country practices also shows that no single model can be transferred mechanically from one educational system to another. The organisation of school art space reflects national culture, local traditions, available resources, educational policy, and the relationship between schools and communities. Nevertheless, the analysed examples reveal transferable principles: functionality, inclusiveness, continuity, cultural relevance, environmental responsibility, student co-creation, and integration with curricular and extracurricular activities.

The study therefore extends the understanding of education for sustainable development by showing that its implementation is not limited to subject content or separate environmental projects. Sustainability values may also be embedded in the physical, emotional, acoustic, and cultural environment of the school. The practical implication is that teachers, school leaders, designers, and public authorities should consider art space when planning educational environments and school modernisation.

Conclusions. The study has demonstrated that the art space of compulsory education institutions can function as an important educational resource for fostering sustainable development values. Its influence is realised through the interaction of visual, musical, spatial, performative, digital, and participatory components that shape students' everyday educational experience. When purposefully organised, such a space can make abstract ideas of sustainability visible, emotionally meaningful, culturally relevant, and accessible to children and adolescents. It has been established that different components of school art space contribute to different dimensions of sustainable development. Visual environments may strengthen environmental awareness, responsible consumption, cultural memory, and respect for diversity, while musical and performative practices support cooperation, inclusion, emotional sensitivity, dialogue, and shared responsibility. Student participation is a decisive condition of effectiveness, because the transition from passive observation to co-creation enables learners to experience sustainability values through action. The analysis of international practices has shown that school art space may support the implementation of several Sustainable Development Goals, particularly those related to quality education, well-being, reduced inequalities, sustainable communities, responsible consumption, climate action, peace, and partnerships. Although national approaches differ, the most effective models share common characteristics: functionality, inclusiveness, continuity, environmental responsibility, cultural relevance, collaboration, and integration with curricular and extracurricular learning. Further research should focus on the long-term influence of school art environments on students' value orientations, behaviour, and sustainable everyday practices, as well as on the development of criteria for evaluating the educational effectiveness of visual and musical school spaces.

Авторські внески згідно з CRediT

Віктор НАГАЄВ: дослідження – загальна концепція, збір даних, упорядкування; написання – огляд та редагування; візуалізація – підготовка таблиці та схеми

Оксана МАРУЩАК: дослідження – збір даних, упорядкування, написання чернетки статті; написання – оригінальна чернетка.

Фінансування

Дослідження виконано без фінансової підтримки

Декларація конфлікту інтересів

Віктор НАГАЄВ заявляє про відсутність конфлікту інтересів.

Оксана МАРУЩАК заявляє про відсутність конфлікту інтересів.

Використання штучного інтелекту

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