

**Research Article**

## **Designing the Visual Identity for an Educational Institution: Enhancing Engagement Among the Chin Ethnic Group in Myanmar**

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### **Abstract**

This research explored the creation of a culturally resonant visual identity for an educational institution (the Chin Culture School) in Myanmar. It aimed at enhancing educational engagement among the Chin ethnic group. The study combined qualitative insights using a mixed-methods approach from Chin wisdom experts, students, and teachers with quantitative data from a survey of 253 Chin individuals. Key cultural elements such as traditional symbols, motifs, and colors were identified and integrated into the school's visual identity, including logos, typography, clip art, and illustrations. Design experts evaluated these elements to ensure their cultural authenticity and aesthetic appeal. The findings demonstrated the significant impact of culturally relevant education in fostering a sense of identity and belonging among students. Our study underscored the importance of incorporating cultural elements into educational environments to enhance engagement and preserve cultural heritage. The Chin Culture School initiative provides a model for other educational institutions seeking to engage diverse student populations through culturally resonant design. Future research is suggested to expand the scope of cultural integration and explore the long-term effects on educational outcomes and cultural preservation. This research contributes to a broader discourse on cultural sustainability in education and highlights the potential of visual identity to promote educational engagement among ethnic minority communities.

**Keywords:** Chin Culture School, Educational Engagement, Ethnic Group, Myanmar, Visual Identity

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## Introduction

Culturally relevant education is a focal point in addressing the unique needs of ethnic minority communities. For the Chin ethnic group in Myanmar, preservation of cultural heritage while fostering educational engagement has presented both challenges and opportunities. This paper explores the development of a visual identity for the Chin Culture School, aiming to enhance educational engagement through culturally resonant design elements. The study not only contributes to the field of design but also offers insights into the intersection of culture, education, and visual communication.

The Chin ethnic group, residing primarily in the northwestern part of Myanmar, possesses a rich cultural heritage marked by distinct traditions, languages, and artistic expressions. However, like many ethnic minorities, the Chin people face challenges in preserving their culture amidst broader socio-economic changes and integration policies. Education plays a critical role in cultural preservation and transmission. Schools that integrate cultural elements into their curricula can foster a sense of identity and belonging among students (Smith, 2021). In this regard, the Chin Culture School initiative sought to create an educational environment that reflected and celebrated Chin cultural heritage.

Visual identity, encompassing logos, typography, colors, and other design elements, serves as a powerful tool for creating an engaging and culturally meaningful educational environment. Previous studies highlighted the significance of visual identity in educational settings, demonstrating how culturally relevant designs can enhance student engagement and learning outcomes (Kana'iaupuni et al., 2010; Lawrence-Pine, 2015). By designing a visual identity that incorporates Chin cultural symbols and motifs, the Chin Culture School aimed to create a learning space that resonates with students' cultural backgrounds, thus promoting a deeper connection to their education.

The methodology of this study involved both quantitative and qualitative approaches to gather insights from Chin wisdom experts, student representatives, and teachers. A comprehensive questionnaire was administered to these groups to identify key cultural elements that should be integrated into the school's visual identity. Additionally, design experts evaluated various design elements to ensure they effectively represent Chin culture while appealing to a modern educational context. This mixed-methods approach provided a robust framework for developing a visual identity that was both culturally authentic and pedagogically effective (Creswell & Clark, 2017).

This paper is structured to comprehensively present the process and findings of the current research. Following this introduction, a literature review examines existing studies on visual identity in education and cultural preservation. The research framework outlines the theoretical underpinnings of the study, while the methods section details the data collection and analysis procedures. The results section presents the findings from questionnaires and expert evaluations, followed by a discussion of the implications of these findings for the design and implementation of a visual identity. Finally, the conclusions summarize the study's contributions and suggest directions for future research.

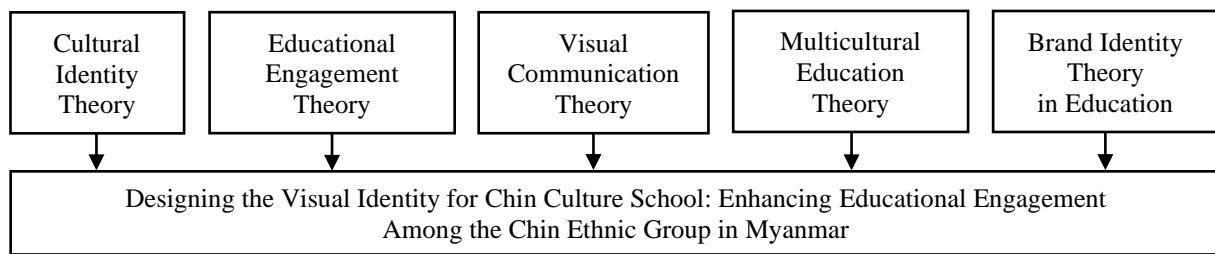
## Objective

The objectives of this research are as follows. They are:

1. To explore how Chin cultural elements can be effectively integrated into the visual identity of an educational institution.
2. To evaluate design experts' perceptions of logos, typography, clip art, and illustrations in representing Chin culture.
3. To assess the blending of design elements from Chin culture, nature, souvenirs, and festivals for school branding purposes.

## Research Framework

This study explored various theories related to the feasibility of the research design project, as illustrated in Figure 1. A guiding assumption was that designing a visual identity for the Chin Culture School would enhance educational engagement among the Chin ethnic group in Myanmar and reflect elements of their culture.



**Figure 1** Conceptual research methodology framework  
source: Wai & Sa-adchom, 2024

## Literature Review

The visual identity of educational institutions has gained significant attention as a medium for enhancing educational engagement, particularly among ethnic minority groups. This study focused on the Chin ethnic group in Myanmar, investigating how a culturally resonant visual identity could influence educational engagement at the Chin Culture School. The literature on cultural identity, multicultural education, educational engagement, brand identity in education, and visual communication provide a theoretical foundation for this research. Integration of these theories underpins development of visual identity elements that were not only aesthetically pleasing but also culturally significant and engaging for students.

### 1) Cultural Identity and Multicultural Education

Cultural identity theory emphasizes the role of cultural elements in reinforcing individual and collective identity (Turner et al., 2017). For the Chin ethnic group, symbols such as the hornbill bird, traditional warrior's shield, and intricate weaving patterns are emblematic of their cultural heritage. These symbols carry deep meanings related to beauty, societal status, protection, and historical significance. In the context of education, integrating these cultural symbols into the visual identity of schools could enhance students' sense of belonging and cultural pride. Multicultural education theory supports this approach by advocating for an inclusive curriculum that reflects the diverse cultural backgrounds of students (Banks, 2006). By embedding Chin cultural elements into the school's visual identity, educators could create a more inclusive and supportive learning environment that acknowledges and celebrates cultural diversity (Gay, 2018).

### 2) Educational Engagement and Visual Communication

Educational engagement theory highlights the importance of student involvement in academic and extracurricular activities as a predictor of academic success (Fredricks et al., 2004). Visual communication theory suggests that well-designed visual elements can significantly impact students' attention, comprehension, and retention of information (Lester, 2006). For the Chin Culture School, incorporating culturally resonant visual elements such as logos, typography, clip art, and illustrations can enhance students' engagement by making the educational environment more relatable and meaningful. Research has shown that culturally relevant educational materials can improve student motivation and academic performance (Ladson-Billings, 2022). The use of traditional Chin motifs and symbols in the school's visual identity serves as a powerful tool for engaging students and fostering a deeper connection to their cultural heritage.

### 3) Brand Identity in Education

Brand identity theory in education underscores the significance of a cohesive and recognizable visual identity in building a strong school brand (Schmitt, 1999). For educational institutions, a well-defined brand identity can attract prospective students, enhance school spirit, and create a sense of community among students, staff, and alumni (Hemsley-Brown & Oplatka, 2015). The visual identity of the Chin Culture School, which includes elements such as logos, typography, clip art, and illustrations, was designed to reflect the cultural heritage of the Chin ethnic group while promoting educational engagement. By aligning the school's visual identity with its cultural context, the institution can strengthen its brand and differentiate itself from other educational institutions (Aaker, 2012). This approach not only enhances the school's reputation but also fosters a sense of pride and belonging among students and the community.

### 4) Empirical Evidence and Design Evaluation

Empirical studies on the effectiveness of culturally resonant visual identities in educational settings provide valuable insights for this research. Gay (2018) highlighted that culturally responsive teaching, which

includes using cultural knowledge and references in educational materials, significantly improved students' cultural awareness and engagement. Ladson-Billings (2022) demonstrated that visual elements reflecting cultural heritage could enhance students' connection to their cultural identity and increase their participation in school activities. Bassey (2016) emphasized the importance of culturally responsive pedagogy, which uses students' cultural backgrounds to make learning more relevant and effective, thereby enhancing educational engagement. Evaluation of design elements by experts in this study revealed that the logos, typography, clip art, and illustrations for the Chin Culture School effectively captured the essence of Chin culture and received positive feedback for their cultural resonance and aesthetic appeal. These findings underscore the importance of incorporating cultural elements into educational branding to create an engaging and supportive learning environment.

## **Method**

This research employed a mixed-methods approach to explore the development of a culturally resonant visual identity for the Chin Culture School. The study integrated both qualitative and quantitative data collection techniques to provide a comprehensive understanding of Chin cultural elements and their potential impact on educational engagement among the Chin ethnic group in Myanmar.

### **1) Qualitative Data Collection**

#### **1.1) Participants**

Qualitative data were collected through open-ended questionnaires administered to a purposive sample of 13 individuals, including 4 Chin wisdom experts, 5 Chin student representatives, and 4 Chin teacher representatives. These participants were selected based on their deep knowledge of Chin culture and their roles in the educational and community life of the Chin people.

#### **1.2) Instrument**

The qualitative questionnaire comprised seven open-ended questions designed to elicit detailed responses about various aspects of Chin culture, symbols, colors, motifs, souvenirs, and festivals. Questions were crafted to capture the richness and diversity of Chin cultural elements and their significance within the community.

#### **1.3) Procedure**

Participants were invited to complete the questionnaires in a face-to-face setting or via email, depending on their availability. Responses were transcribed verbatim and analyzed thematically to identify recurring themes and cultural symbols. The thematic analysis involved coding the data, identifying patterns, and interpreting the findings in the context of existing literature on cultural identity and educational engagement.

### **2) Quantitative Data Collection**

#### **2.1) Participants**

The quantitative phase involved a survey administered to 253 Chin individuals, representing a broader cross-section of the Chin community. This sample size was deemed sufficient to provide statistically significant insights into the cultural elements most recognized and valued by the community.

#### **2.2) Instrument**

A structured questionnaire was developed, featuring multiple-choice questions focused on four primary topics: Chin culture, Chin nature, Chin souvenirs, and Chin festivals. Each topic included questions designed to assess the recognition and importance of specific cultural elements, symbols, and motifs.

#### **2.3) Procedure**

The survey was distributed both online and in person to ensure wide participation. Responses were collected over two months and subsequently entered into a database for analysis. Descriptive statistics were used to summarize the data, and the results were presented in frequency distributions and percentages to highlight the most prominent cultural elements.

### **3) Design Element Extraction and Evaluation**

#### **3.1) Participants**

Three design experts were recruited to evaluate the blending of cultural elements into various design components for the Chin Culture School. These experts were selected based on their expertise in graphic design and familiarity with cultural symbolism in design.

### 3.2) Instrument

The design experts assessed four key categories: logo, typography, clip art, and illustration across three thematic blends—Chin culture and nature, Chin culture and souvenirs, and Chin culture and festivals. Each category was evaluated using a five-point Likert scale (1 = Needs Improvement, 2 = Fair, 3 = Moderate, 4 = Good, 5 = Very Good).

### 3.3) Procedure

Design elements were extracted from the qualitative and quantitative findings and incorporated into visual prototypes. The experts evaluated these prototypes independently, scoring each design element based on its cultural resonance, aesthetic appeal, and potential to enhance educational engagement. The average scores were calculated and analyzed to identify strengths and areas for improvement in the visual identity design.

## 4) Data Analysis

### 4.1) Qualitative Data

Thematic analysis was conducted on the qualitative data to identify key themes and cultural symbols. This involved coding the responses, categorizing the codes into themes, and interpreting the findings about the research objectives and existing literature on cultural identity and educational engagement.

### 4.2) Quantitative Data

Descriptive statistics were used to analyze the quantitative survey data. Frequency distributions and percentages were calculated for each question to determine the most recognized and valued cultural elements. These results were then compared with the qualitative findings to provide a holistic understanding of Chin cultural elements.

### 4.3) Design Evaluation

The average scores from the design experts' evaluations were analyzed to assess the effectiveness of the visual identity elements. The scores were used to identify which elements were most and least successful in achieving cultural resonance and educational engagement. This analysis informed recommendations for refining the visual identity of the Chin Culture School.

### 5) Ethical Considerations

The study adhered to ethical standards for research involving human participants. Informed consent was obtained from all participants, ensuring they were aware of the study's purpose and their rights to confidentiality and withdrawal. The research was approved by the Ethics Committee of Khon Kaen University.

## Results and Discussion

The qualitative questionnaire results summarized in Table 1 provided a comprehensive understanding of Chin ethnic culture through the perspectives of various representatives, including 4 Chin wisdom experts, 5 Chin student representatives, and 4 Chin teacher representatives. The responses highlighted the richness and diversity of Chin culture, emphasizing its deep roots in tribal traditions and communal living. The vibrant folklore, intricate handicrafts, and the significant role of Christianity were recurrent themes, underscoring the holistic nature of Chin cultural identity. This alignment with communal and spiritual life is consistent with findings from previous research that stressed the importance of cultural elements in reinforcing ethnic identity and community cohesion (Smith, 1995).

Symbols such as the hornbill bird, traditional warrior's shield, and intricate weaving patterns emerged as emblematic of Chin culture. These symbols were laden with meaning, representing beauty, status, protection, and historical significance. The hornbill, in particular, stood out as a symbol of beauty and societal status, while the warrior's shield denoted protection and strength. These findings resonated with the broader literature on symbolic anthropology, which posited that symbols serve as tangible expressions of cultural values and historical narratives (Turner et al., 2017). The warrior's shield, reflecting historical significance, paralleled the use of similar symbols in other cultures to convey societal values and historical memory (Douglas, 2002).

The color palette prevalent in Chin textiles, including vibrant reds, bold blacks, and earthy oranges, underscore the cultural significance attributed to these hues. Red often represents courage, black symbolizes the earth, and orange reflects tribal identity. These colors are integral to the Chin aesthetic and can be effectively utilized in the school's visual identity to create a sense of belonging and cultural continuity. Color

psychology in design, as explored by Elliot & Maier (2014), indicates that colors can influence emotions and behaviors, making the strategic use of traditional Chin colors crucial in the school's branding. By incorporating these colors, the visual identity could evoke cultural pride and create a welcoming environment that resonates with the Chin community.

The diamond motif, prevalent in Chin textiles, is laden with cultural significance, symbolizing the eye of a mythical creature or the layout of Chin villages from above. This motif represents protection and spiritual beliefs, highlighting deep connections between art, culture, and spirituality in Chin society. The use of such motifs in educational settings can provide students with tangible connections to their heritage, reinforcing the importance of cultural symbols in maintaining cultural identity. This resonates with the theories of visual communication and cultural identity, where motifs and symbols are used to convey cultural narratives and reinforce group identity (Ting-Toomey & Dorjee, 2018; Kress & Van Leeuwen, 2020).

Chin souvenir shops typically feature handicrafts like hand-woven baskets, traditional jewelry, wooden carvings, and textiles with geometric patterns. These items are not only aesthetic but also serve as cultural artifacts that convey aspects of Chin folklore and tradition. This dual function of souvenirs aligns with the concept of cultural commodification, where everyday objects become symbols of cultural identity (Saetersdal, 1999). The presence of such items in souvenir shops ensures the perpetuation and visibility of Chin culture, even in commercial contexts (MacCannell, 1999).

The deep evocative nature of Chin cultural symbols reflects a community that values its history, nature, and spiritual life. These symbols play a crucial role in maintaining cultural identity amidst modern influences, a theme widely discussed in cultural preservation literature (Kuper, 2000). The importance of celebrations such as Chin National Day and the Khuado Festival in showcasing cultural symbols underscores the role of communal celebrations in reinforcing cultural identity. Festivals are pivotal in cultural transmission, providing a platform for the display and perpetuation of cultural symbols (Turner, 2012).

**Table 1** Summary of results from the qualitative questionnaire (open-ended responses) (N = 13) (Source: Wai & Sa-adchom, 2024)

<p><b>Question 1:</b> How do you describe the Chin ethnic culture?</p> <p><b>Response:</b> The Chin ethnic culture is rich and diverse, deeply rooted in tribal traditions and communal living. This group is known for its strong sense of identity, vibrant folklore, intricate handicrafts, and a spiritual connection predominantly centered around Christianity, which plays a significant role in their community life.</p>
<p><b>Question 2:</b> Do you know which symbols symbolize Chin culture? Why?</p> <p><b>Response:</b> Symbols like the hornbill bird, traditional warrior's shield, and intricate weaving patterns are emblematic of Chin culture. The hornbill represents beauty and the status of the wearer in society; the warrior's shield symbolizes protection and strength, reflecting the historical significance of warriors in their society.</p>
<p><b>Question 3:</b> What are the most common colors used in Chin textile dresses?</p> <p><b>Response:</b> Common colors in Chin textiles include vibrant reds, bold blacks, and earthy oranges. These colors often have cultural significance, representing different aspects of life such as courage, the earth, and tribal identity.</p>
<p><b>Question 4:</b> Which motif has been used most often in all Chin textile patterns?</p> <p><b>Response:</b> A prevalent motif in Chin textiles is the diamond shape, which can symbolize the eye of a mythical creature, or the layout of Chin villages as seen from above. This motif is not only decorative but also carries deep meanings tied to protection and spiritual beliefs.</p>
<p><b>Question 5:</b> Which traditional cultural symbols can you find in the Chin souvenir shop?</p> <p><b>Response:</b> In a Chin souvenir shop, you would typically find handicrafts like hand-woven baskets, traditional jewelry, wooden carvings of animals, and textiles featuring geometric patterns. Each of these items not only serves an aesthetic function but also conveys aspects of Chin folklore and tradition.</p>
<p><b>Question 6:</b> What is your opinion about Chin cultural symbols?</p> <p><b>Response:</b> The symbols of Chin culture are deeply evocative and meaningful, reflecting a community that values history, nature, and spiritual life. These symbols are not only artistic expressions but are also vital in maintaining the cultural identity of the Chin people amidst modern influences.</p>

**Question 7:** Which festivals show the most Chin culture symbols?

**Response:** Festivals such as the Chin National Day and the Khuado Festival prominently display Chin culture symbols. These festivals are rich with traditional dances, music, and attire, showcasing a wide array of cultural symbols that highlight Chin heritage and communal values.

The following discussion elaborates on the findings from a quantitative questionnaire administered to 253 Chin people, as shown in Table 2. It focuses on four primary topics, Chin culture, Chin nature, Chin souvenirs, and Chin festivals. This discussion interprets the results, relating them to existing literature, and explores the implications for enhancing educational engagement among the Chin ethnic group in Myanmar through development of a culturally resonant visual identity for the Chin Culture School.

1) Chin Culture

The survey responses indicated a diverse range of cultural elements associated with Chin culture. Traditional musical instruments such as the flute and the gong were the most recognized, with 27.27% and 24.90% of respondents, respectively, identifying them as significant cultural symbols. The nose flute and traditional music with bamboo (Ting Teng) had minimal recognition, with only 2.37% and 1.98% of the respondents, respectively. The presence of facial tattoos (22.53%) and the traditional warrior's shield (20.95%) also highlighted the importance of traditional attire and weaponry in Chin culture.

These findings align with the broader literature on indigenous cultures, which often emphasize the significance of traditional music and attire in preserving cultural identity (Howard, 2016). The high recognition of the flute and gong suggests that these elements could be integrated into the visual identity of the Chin Culture School to evoke a sense of cultural pride and continuity.

2) Chin Nature

Nature is a vital component of the Chin cultural landscape, as evidenced by the survey results. A significant 64.03% of respondents identified the hornbill bird as a crucial symbol, followed by the rhododendron flower at 32.01%. These natural symbols are not merely aesthetic but carry profound cultural meanings. The hornbill bird, for instance, is often associated with the Chin people's mythology and storytelling traditions, symbolizing strength and endurance (Myint-U, 2020). The rhododendron, indigenous to the Chin hills, represents the region's unique biodiversity and natural beauty. Incorporating these natural elements into the visual identity of the Chin Culture School can enhance the symbolic connection between the institution and the natural heritage of the Chin people.

3) Chin Souvenirs

Traditional jewelry (32.41%), textiles (31.62%), and Pumtek beads (30.43%) were the most recognized souvenirs. This indicates a strong appreciation for traditional craftsmanship and adornments among the Chin people. The minimal recognition of items like local honey (0.40%) and woven baskets (1.58%) suggests that these items are less integral to the cultural identity or daily life of the Chin community.

These results are consistent with the findings of previous studies that emphasized the role of traditional crafts in maintaining cultural continuity and providing a tangible connection to heritage (Yang et al., 2018). By incorporating imagery of traditional jewelry and textiles into the visual identity of the Chin Culture School, educators can create a learning environment that resonates with students' cultural experiences and encourages a deeper appreciation of their heritage.

4) Chin Festivals

The Khuado Festival (28.85%) and the Chin National Festival (26.88%) were the most recognized, highlighting their importance in Chin cultural life. The Chin New Year Festival (25.29%) also held significant recognition. Lesser-known festivals, such as the Mithun-sacrifice Festival (0.40%) and the Traditional Dress Festival (1.19%), were rarely mentioned.

The prominence of these festivals in the survey responses underscores their potential as focal points in the visual identity of the school. Celebrating these festivals through school activities and visual displays can enhance student engagement by aligning the school's identity with culturally significant events (Szelei et al., 2019).

**Table 2** Summary of results from the quantitative questionnaire (multiple-choice responses) (N = 253)  
(Source: Wai & Sa-adchom, 2024)

Topic	Question			Response
Chin culture	 A.	 B.	 C.	A. Gong = 63 people (24.90%) B. Flute = 69 people (27.27%) C. Nose flute = 6 people (2.37%) D. Facial tattoos = 57 people (22.53%) E. Traditional music with bamboo (Ting Teng) = 5 people (1.98%) F. Traditional warrior's shield = 53 people 20.95%
	 D.	 E.	 F.	
Chin nature	 A.	 B.	 C.	A. Hornbill bird = 162 (64.03%) B. Rhododendron flower = 81 (32.01%) C. Mount Victoria = 1 (0.40%) D. Bungbla waterfall = 4 (1.58%) E. Rih lake = 3 (1.19%) F. Kaladan river = 2 (0.79%)
	 D.	 E.	 F.	
Chin souvenirs	 A.	 B.	 C.	A. Local coffee = 9 (3.56%) B. Pumtek beads = 77 (30.43%) C. Traditional textiles = 80 (31.62%) D. Woven baskets = 4 (1.58%) E. Traditional jewelry = 82 (32.41%) F. Local honey = 1 (0.40%)
	 D.	 E.	 F.	
Chin festivals	 A.	 B.	 C.	A. Chin National Festival = 68 (26.88%) B. Loknu Culture and Rhododendron Festival = 44 (17.39%) C. Khuado Festival = 73 (28.85%) D. Chin New Year Festival = 64 (25.29%) E. Mithun-sacrifice Festival = 1 (0.40%) F. Traditional Dress Festival = 3 (1.19%)
	 D.	 E.	 F.	

Based on the summary of results from the qualitative and quantitative questionnaires, the researchers extracted identities that led to the design of elements for the Chin Culture School. These are the 1) Chin culture, 2) Chin nature, 3) Chin souvenirs, and 4) Chin festivals, as shown in Tables 3, 4, 5, and 6, respectively. Each table systematically categorizes the design elements into line, shape, color, symbol, and form, enabling a detailed analysis of the cultural attributes that could be harnessed to enhance educational engagement among the Chin ethnic group.

Table 3 focuses on elements intrinsic to Chin culture, featuring the flute, gong, facial tattoos, and traditional warrior's shield. The lines and shapes associated with these elements are characterized by distinct cultural symbols, such as the curvilinear patterns of facial tattoos and the circular forms of the gong. These elements hold profound cultural significance, embodying the Chin people's musical heritage and warrior ethos. The use of earthy and metallic colors, as observed on the shield and in tattoos, underscores the natural and historical connections of the Chin culture. Integrating these elements into the visual identity of the school can foster a sense of pride and continuity among students.

Table 4 illustrates the design elements derived from Chin nature, specifically the hornbill bird and rhododendron flower. These natural symbols are integral to the Chin cultural narrative, with the hornbill representing nobility and the rhododendron symbolizing beauty and resilience. The vivid colors and distinct

shapes of these elements offer vibrant and meaningful motifs that can be incorporated into educational materials and school decorations, thereby promoting environmental awareness and cultural appreciation among students.

Table 5 highlights traditional Chin souvenirs, such as jewelry, textiles, and Pumtek beads. These items are not only culturally significant but also represent the craftsmanship and artistic heritage of the Chin people. The intricate lines and geometric shapes of the jewelry and textiles, combined with their rich color palettes, reflect the meticulous artistry and cultural symbolism embedded in Chin handicrafts. Utilizing these designs in the school's visual identity can enhance students' connection to their heritage and inspire appreciation for traditional crafts.

Table 6 captures the essence of Chin festivals, including the Khuado Festival, Chin National Festival, and New Year celebrations. These festivals are depicted through a variety of symbols and forms, such as traditional dance postures and festival attire, which are characterized by vibrant colors and dynamic shapes. Incorporation of these elements into the school's visual identity can serve as a reminder of communal celebrations and cultural heritage, fostering a sense of unity and belonging among students.

**Table 3** Design elements extracted from Chin culture (Source: Wai & Sa-adchom, 2024)

Design element Visual identity	Line	Shape	Color	Symbol	Form
Flute					
Gong					
Facial tattoos					
Traditional warrior's shield					

**Table 4** Design elements extracted from Chin nature (Source: Wai & Sa-adchom, 2024)

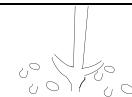
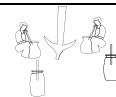
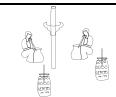
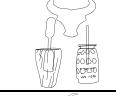
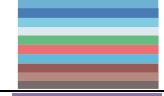
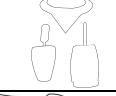
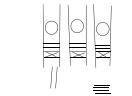
Design element Visual identity	Line	Shape	Color	Symbol	Form
Hornbill bird					
Rhododendron flower					

**Table 5** Design elements extracted from Chin souvenirs (Source: Wai & Sa-adchom, 2024)

Design element Visual identity	Line	Shape	Color	Symbol	Form
Traditional jewelry					
Traditional textiles					

Design element Visual identity	Line	Shape	Color	Symbol	Form
 Pumtek beads					

**Table 6** Design elements extracted from Chin festivals (Source: Wai & Sa-adchom, 2024)

Design element Visual identity	Line	Shape	Color	Symbol	Form
 Khuado Festival					
 Chin National Festival					
 Chin New Year Festival					
 Loknu culture and Rhododendron Festival					

This discussion aims to analyze the findings from the evaluation of design elements in creating the visual identity for the Chin Culture School, as presented in Table 7. The data, derived from evaluations of three design experts, encompassed four key categories: logos, typography, clip art, and illustrations, across three thematic blends – Chin culture and nature, Chin culture and souvenirs, and Chin culture and festivals. Each category was assessed using a five-point Likert scale (1 = Needs Improvement, 2 = Fair, 3 = Moderate, 4 = Good, 5 = Very Good). This analysis delves into the average scores for each category and theme, followed by insights drawn from these evaluations, emphasizing how these design elements contribute to educational engagement among the Chin ethnic group in Myanmar.

### 1. Logo Analysis

A logo is often the most recognizable aspect of a visual identity, serving as a symbol that encapsulates the essence of an organization. According to the evaluations in Table 7, blending the Chin culture and nature received a moderate average score of 2.33 for its logo. This suggests that while the design successfully incorporated elements of Chin culture and natural motifs, there were areas identified by the experts that require improvement. In comparison, the logos for Chin culture and souvenirs, and Chin culture and festivals, received lower scores, indicating a greater need for refinement. The integration of cultural symbols and nature elements into the logo is crucial, as it needs to represent the school's identity and resonate with the cultural heritage of the Chin community. For instance, inclusion of traditional motifs and natural elements such as flora and fauna native to the Chin State could enhance the cultural relevance and visual appeal of the logo (Balmer, 2013).

### 2. Analysis of Typography

Typography plays a significant role in establishing the tone and readability of a visual identity. The average scores for typography across the three themes – Chin culture and nature, Chin culture and souvenirs, and Chin culture and festivals – were indicative of the experts' assessments of how well the typeface choices complemented the overall design. While specific scores were not detailed in the provided document, the focus on cultural and thematic alignment remains critical. According to Lupton (2010), selecting typefaces that reflected traditional Chin script styles or integrating modern typefaces with traditional elements could enhance the visual coherence and cultural authenticity of a design. The experts' evaluations likely considered factors such as legibility, aesthetic harmony with other design elements, and the capability of the typography to effectively convey the cultural narrative.

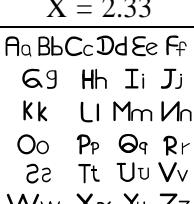
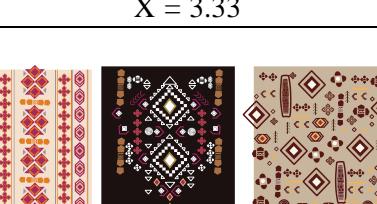
### 3. Analysis of Clip Art

Clip art serves as a versatile component in the visual identity, providing illustrative elements that can be used across various media. The evaluation of clip art in Table 7 shows a varied response, reflecting the different thematic blends. Clip art for Chin culture and nature likely incorporates imagery such as landscapes, traditional attire, and indigenous wildlife, aiming to create a visually engaging and culturally significant representation. As noted by Berman (2008), the effectiveness of clip art lies in its ability to convey complex cultural themes through simple, yet impactful visuals. The design experts' assessments would have considered the cultural accuracy, visual appeal, and relevance of these illustrations to the Chin heritage. For instance, accurately depicting traditional clothing or local festivals through clip art could significantly enhance the cultural engagement and educational value of the visual identity.

#### 4. Analysis of Illustration

Illustration is a powerful tool for storytelling, especially in educational settings where visual aids can enhance learning and engagement. The evaluations of illustrations for Chin culture and nature, Chin culture and souvenirs, and Chin culture and festivals reflect the experts' perspectives on how well these illustrations captured the essence of Chin culture. According to Wong (1993), culturally resonant illustrations can facilitate a deeper connection between the viewer and the content, making the educational experience more immersive. The scores for illustrations likely varied based on the accuracy, creativity, and cultural relevance of the depicted scenes. For example, illustrations of traditional Chin festivals, such as the Chin National Day, could serve as vibrant visual narratives that celebrate and preserve cultural heritage. The experts' feedback would have highlighted the strengths and areas for improvement in these illustrations, guiding the refinement process to achieve a balanced and culturally enriching visual identity.

**Table 7** Blending of design elements and the average scores ( ) evaluation from design experts (N = 3) (Source: Wai & Sa-adchom, 2024)

Design element Blending elements	Logo	Typography	Clip art	Illustration
Chin culture and nature				
	Average score $\bar{X} = 2.33$	Average score $\bar{X} = 2.33$	Average score $\bar{X} = 2.33$	Average score $\bar{X} = 3.33$
Chin culture and souvenirs				
	Average score $\bar{X} = 4.33$	Average score $\bar{X} = 4.00$	Average score $\bar{X} = 4.00$	Average score $\bar{X} = 4.00$

Design element Blending elements	Logo	Typography	Clip art	Illustration
Chin culture and festivals		ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 123456789		
	Average score $\bar{X} = 2$	Average score $\bar{X} = 4.33$	Average score $\bar{X} = 4.33$	Average score $\bar{X} = 4.00$

Note: The five-point Likert scale was defined as follows: 5 = Very Good, 4 = Good, 3 = Moderate, 2 = Fair, 1 = Needs Improvement.

Blending design elements extracted by design experts, as shown in Table 8, highlights a comprehensive visual integration of Chin culture into various design components for the Chin Culture School. First, the logo of the Chin Culture School features traditional Chin motifs alongside the initials "CHC," symbolizing the amalgamation of cultural heritage with contemporary educational values. This choice of design was not merely aesthetic but deeply symbolic. According to Kress & Van Leeuwen (2020), logos that incorporate cultural motifs serve as powerful tools for cultural representation and identity reinforcement in educational settings. Traditional motifs ensure that the students are constantly reminded of their rich heritage, fostering a sense of pride and belonging. This is especially important in a multicultural education framework, where the visual representation of culture can significantly impact student engagement and educational outcomes (Banks, 2008).

Typography selection for the Chin Culture School was another crucial element that balanced readability with cultural resonance. The fonts chosen reflected traditional Chin scripts, thereby maintaining a visual link to their heritage while ensuring that the text remained accessible and engaging for modern readers. According to visual communication theory, typography is not just about legibility but also about conveying tone and cultural context (Lester, 2006). By incorporating traditional script forms, the typography of the Chin Culture School's visual identity did more than inform- it communicated a deeper cultural narrative, connecting students with their linguistic heritage and enhancing their sense of belonging.

Inclusion of clip art featuring motifs from Chin crafts and nature represents another layer of cultural integration. These visual elements blend geometric patterns with cultural symbols, creating a rich tapestry of Chin identity. Clip art, as emphasized by Eisner (2003), can be a powerful pedagogical tool, enhancing visual literacy and cultural awareness among students. By embedding these motifs into everyday educational materials, the school can promote an immersive learning experience that connects students to their cultural roots. This approach not only enhances aesthetic appeal but also reinforces cultural narratives that are central to the students' identity.

Illustrations in the Chin Culture School's visual identity vividly depict Chin festivals and everyday life, utilizing a color palette and artistic style that resonates with both tradition and contemporary aesthetics. Such illustrations serve as visual narratives that can deeply impact students' cultural understanding and engagement. According to Housen (2007), visual storytelling through illustrations is an effective method to convey complex cultural concepts and histories. Culturally significant imagery helps in bridging the gap between traditional cultural practices and modern educational contexts, making learning more relatable and impactful for students.

This comprehensive approach to blending these design elements is grounded in the principle of cultural sustainability, ensuring that educational content is both accessible and meaningful to Chin students. This holistic design strategy supports cultural preservation while fostering a sense of pride and belonging among students, as highlighted by Hawley & Nieto (2010). By embedding cultural elements into the school's visual identity, the initiative not only enhances educational engagement but also contributes to the broader goal of cultural preservation within the Chin community.

The significance of these design choices was further underscored by the feedback from design experts, as indicated in Table 8. The experts' evaluations reflect a high level of approval for the integration of cultural elements, suggesting that such designs are not only aesthetically pleasing but also culturally appropriate and pedagogically

effective. This aligns with the findings of Duncan-Andrade & Morrell (2008), who emphasized the importance of culturally relevant pedagogy in enhancing student engagement and achievement. The positive reception from design experts validated the approach taken by the Chin Culture School, demonstrating the potential of culturally resonant visual identities in creating an engaging and inclusive educational environment.

**Table 8** Blending of design elements extracted by design experts (Source: Wai & Sa-adchom, 2024)

Logo	Typography	Clip art	Illustration	
	Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 12 34567890			
	ABCDEFHJL MNOQRSTUV WXYZ a b c d e f g h i j l m n o p q r s t u v w x y z 1234567890			

Integration of design elements into the visual identity of the Chin Culture School, as presented in Table 9, exemplifies a culturally sensitive approach to educational branding. The table highlights a variety of items, including notebooks, letterhead, student cards, and website templates, each meticulously crafted to reflect the Chin cultural heritage. This comprehensive collection, entitled "The Collection of Chin Culture School," underscores the importance of cultural resonance in design, aiming to foster a sense of identity and pride among the Chin ethnic group. Strategic use of traditional motifs and symbols in everyday educational materials enhances engagement and learning experiences. This approach aligns with theories of cultural identity and educational engagement, suggesting that culturally relevant materials can significantly impact students' connection to their heritage and their overall academic experience (Banks & Banks, 2010). For instance, incorporation of traditional Chin symbols and colors into the school's visual identity not only serves aesthetic purposes but also reinforces cultural narratives and values within the educational context (Gay, 2018). Research indicated that such culturally responsive design can improve students' self-esteem and academic performance by providing them with a more relatable and supportive learning environment (Ladson-Billings, 2022). Additionally, culturally significant design elements in educational materials help to preserve and promote indigenous knowledge and traditions, which is crucial for the sustainability of minority cultures (Smith, 2019). By embedding Chin cultural motifs into everyday school items, the design fostered a continuous engagement with cultural identity, thus making the learning process more meaningful and inclusive. Moreover, the visual identity's alignment with the community's cultural values and aesthetics enhances the school's image and attracts more community support and involvement (Nieto, 2018). This approach not only benefits the students but also strengthens the school's role as a cultural hub within the community. Ultimately, integration of culturally resonant design elements into educational branding, as illustrated by the Chin Culture School's collection, demonstrates a powerful strategy for enhancing educational engagement and preserving cultural heritage. This practice highlights the broader implications of culturally responsive design in education, emphasizing the need for educational institutions to consider cultural context in their branding and pedagogical strategies.

**Table 9** Design elements used for Chin Culture School, named "Collection of Chin Culture School" (Source: Wai & Sa-adchom, 2024)


### Suggestions

Based on the findings and insights presented in this study, future research should focus on expanding the scope of cultural elements integrated into the visual identity of educational institutions like the Chin Culture School. Exploring a broader range of symbols, motifs, and design elements from other ethnic groups within Myanmar could provide a more comprehensive understanding of how visual identity impacts educational engagement across diverse cultural contexts. Additionally, longitudinal studies could examine the long-term effects of culturally resonant visual identities on student engagement, academic performance, and cultural preservation. Collaboration with local artists and cultural experts in the design process will further ensure authenticity and relevance. Finally, investigating the application of these findings in digital and interactive educational platforms can enhance accessibility and engagement in a rapidly evolving educational landscape.

## Conclusions

Development of a culturally resonant visual identity for the Chin Culture School represents a significant advancement in enhancing educational engagement among the Chin ethnic group in Myanmar. This research demonstrates the pivotal role of integrating cultural elements into educational environments to foster a sense of belonging and identity among students. Through a comprehensive mixed-methods approach involving both qualitative and quantitative data, the study effectively identified key cultural symbols, motifs, and colors that are emblematic of Chin heritage. These elements were meticulously blended into various design components such as logos, typography, clip art, and illustrations, resulting in a cohesive visual identity that not only reflects Chin culture but also appeals to modern educational contexts.

These findings underscore the importance of culturally relevant education in addressing the unique needs of ethnic minority communities. By embedding Chin cultural elements into the school's visual identity, the Chin Culture School initiative creates a learning environment that celebrates and preserves Chin heritage. This approach not only enhances educational engagement but also promotes cultural pride and continuity among students. The positive feedback from design experts and the high recognition of cultural symbols among the Chin community highlight the effectiveness of this visual identity in achieving its goals. As educational institutions worldwide continue to seek ways to engage diverse student populations, the Chin Culture School model provides valuable insights into the power of culturally resonant design in education. Future research could further explore the long-term impacts of such initiatives on student outcomes and community cohesion, contributing to a broader discourse on cultural sustainability in education.

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