
| RESEARCH ARTICLE

A Study on the Use of New Media in Museums to Forge the Consciousness of Chinese National Community: A Case Study of Museums in Guangxi Zhuang Autonomous Region

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| ABSTRACT

In the era of "Internet +," the vigorous development of digital media technology has provided a new way and a new method for forging a sense of community in the Chinese nation. As an important cultural position, museums should conform to the trend of The Times, give full play to the advantages of new media communication, and play an active role in education and publicity. This paper takes the Museum of Guangxi Zhuang Autonomous Region (hereinafter referred to as Guangxi Museum) as an example, sorts out the application of short videos in Guangxi Museum, and puts forward the path for Guangxi Museum to use short videos to spread awareness of the community of the Chinese nation. The first is to refine the short video theme in-depth exploration of different cultural themes. Second, we should optimize the short video content, pay attention to the innovation of form and content, and give play to the advantages of interactivity and fun. Third, it is necessary to enrich the presentation of short videos and use the platforms of major institutions to allow the public to experience the charm of culture without leaving home. Fourth, it is necessary to expand the transmission channels of short videos and use the combination of online and offline methods to display cultural content in a three-dimensional manner. Guangxi Museum integrates the consciousness of building the Chinese national community into the whole process of organizing the exhibition, and it empowers Guangxi Museum through short videos to strive for a better communication effect.

| KEYWORDS

New media; Short video; A museum; Consciousness of Chinese nation community.

| ARTICLE INFORMATION

ACCEPTED: 20 July 2024

PUBLISHED: 09 September 2024

DOI: 10.32996/jhsss.2024.6.9.3

1. Introduction

1.1 The question raised

In 2019, the General Office of the CPC Central Committee, The General Office of the State Council, and other relevant departments called for "building the Internet space into a new platform for promoting national unity and progress and casting a strong sense of community among the Chinese nation". To this end, we must make full use of new media technology and create a strong sense of community in the Chinese nation through new media technology. The consciousness of the Chinese national community is the foundation of national unity, the foundation of national unity, and the soul of spiritual strength. In the face of the complex situation of great changes unseen in the world in a century, it is particularly important to enhance the consciousness of the Chinese nation community among people of all ethnic groups

Building a strong sense of community for the Chinese nation is the main line of the Party's ethnic work in the new era, and short videos are one of the important carriers of social propaganda and education. On this basis, museums, as an important front for cultural propaganda, should make full use of short video forms to make the forms of communication more diversified and more attractive and enable the public to choose more and more free viewing ways through short video.

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As the spiritual lifeblood of the Chinese nation, the excellent traditional culture of the Chinese nation, whether it is historical culture, national culture, or red culture, has long had an important connection with the Internet field, which contains the national spirit and the gene of Chinese culture. The short video of the museum enables the public to equally watch the same content in the same scene, which is beneficial to the integration of the content of the Chinese national community consciousness and the short video and also imperceptibly imprinted the Chinese national community consciousness deeply in the hearts of people of all ethnic groups. The academic circles have had a deep discussion on the museum and the consciousness of the Chinese community.

First, research on the consciousness of the Chinese nation community. Hao Shiyuan believes that upholding and perfecting the system of regional ethnic autonomy must give full play to its institutional advantages in the construction of the Chinese national community. Ma Guoqing believes that the public memory of the Chinese nation formed in the process of long-term communication and integration of various ethnic groups is an important basis for understanding the community identity of the Chinese nation. Yan Qing believes that the objective existence and development of the Chinese national community and the practice of the construction of the Chinese national community are not only the source of a deep understanding of the Chinese national community consciousness but also the service target of the Chinese national community consciousness. Hao Yaming and Qin Yuying believe that the formation and development of the Chinese national community contain common elements and interlocking ties in space, culture, economy, society, psychology, and other aspects.

The second is the research of the museum and the consciousness of the Chinese nation community. Li Boya and Yue Minjing believe that in recent years, the museum business has become a national strategy, and the planning of the museum business has risen to the top level of design. As an important place for cultural combing and cultural continuation, it is an important position and effective medium for cultural export. Wang Yiwei believes that the use of museums to tell Chinese stories not only stays at the level of civilization inheritance and cultural transmission but also has far-reaching era connotation and cultural significance and is the backbone of building a view of China that integrates Chinese and foreign discourse systems and shapes the world.

The third is the research on the use of new media in museums. As a cultural position with symbolic significance, the exhibition should be promoted by improving the efficiency of information communication, enriching the channels of information communication, innovating the content of information communication, telling the Chinese story well in a unique and novel form, and spreading the national spirit and patriotic feelings with heart. Compared with the traditional publicity and education methods, the innovative publicity method of short video provides us with more new methods and new perspectives, covering almost all age groups, which greatly expands the scope of publicity and education and the awareness of the Chinese national community. Yang Fan and Yu Xiaoyu believe that new media provides a new platform and a new way for education activities, and it is necessary for cultural venues to adhere to innovation and make full use of new means and strategies to open up online publicity positions. Hu Jun believes that casting a strong sense of the Chinese nation community is the main line of the Party's ethnic work in the new era, and it is necessary to vigorously implement the "Internet + casting a strong sense of Chinese nation community" action. With the rapid development of the Internet, new media platforms have become one of the fronts of cultural communication. Wang Jun believes that the existing research has initially answered the basic questions such as the significance, value, challenges, countermeasures, and suggestions of building the Chinese nation's community consciousness from the perspective of short video communication, but there is still room for further elaboration and deepening, and more practical exploration and theoretical discussion are needed to use short video communication as an important method and carrier to build the Chinese nation's community consciousness.

Through combing, it is found that there are few research results on the use of short videos to spread the awareness of the Chinese nation's community, and the research results involving the short videos of museums to spread the awareness of the Chinese nation's community are even fewer. Based on this, from the perspective of the Guangxi Museum using short videos to spread awareness of the Chinese nation's community, this paper studies how to use short videos to promote the awareness of the Chinese nation's community so as to enrich and improve the path of the awareness of the Chinese nation's community.

2. the specific application of short video in Guangxi Museum

The cultural relics in the museum contain the cultural connotation of a nation and reflect the spiritual characteristics of a nation. If these complex and difficult contents can be displayed in the form of short videos, the museum will be more easily accepted and recognized by the public. It will not only draw people's attention to the excellent traditional culture of various ethnic groups but also promote the spread of the excellent traditional culture of various ethnic groups and Chinese culture, providing a powerful impetus for people of all ethnic groups to enhance their cultural identity. It has provided strong vitality for forging a sense of community among the Chinese nation. Under the background of financial media, museums' communication methods have been enriched and improved. Taking the Guangxi Museum as an example, in addition to the display of physical and cultural relics, a short video is also used for communication. Rich cultural relic stories and diverse forms of expression in the museum, the Guangxi

Museum uses short videos to show the daily life of people of all ethnic groups, excellent traditional culture, diverse cultural relics collection, and other content more intuitively to visitors from all over the world.

2.1. The theme of the work stands clearly

From the perspective of the diversity and unity of the Chinese nation, the Guangxi Museum has produced many short video works online and offline that can reflect the communication and integration of various ethnic groups, mainly covering the following themes:

2.1.1. Historical and cultural themes

With the historical and cultural characteristics of Guangxi as the theme, the exhibition hall of Guangxi's ancient civilization is set as a characteristic exhibition hall to show the development process and achievements of Guangxi's ancient history and also a basic exhibition to comprehensively display the evolution process of Guangxi's ancient civilization. The exhibition site of the museum, the form of a short video, with time as the warp and culture as the weft, mainly divided into five parts, focusing on the hand axe, bronze drum, cliff stone carving, toast, and other regional characteristics of culture. It is intended to show the beauty of cultural relics and explore the national spirit and cultural value behind cultural relics. In the online form, short videos of representative cultural relics are played to show the historical significance behind them, and the audience can understand the past and present lives of each collection through the form of stories.

2.1.2. Frontier culture interactive theme

With the theme of border culture interaction, the Guangxi Han Dynasty Silk Road Exhibition Hall will be opened to showcase the history and achievements of the Guangxi Maritime Silk Road. The museum focuses on exploring the essence of outstanding traditional culture and the spiritual characteristics of the "Maritime Silk Road" in the form of short videos, animations, and games. The exhibition site takes Hepu Port in Guangxi as a starting point, describing the external and internal communication role of Hepu Port, where different civilizations blend and collide, leaving precious bright treasures, telling the world the historical story of the Silk Road sailing and stepping on the stars. Online, the cultural relics related to Marine culture in the Guangxi Museum are presented through subject photography and art processing. Each cultural relic is accompanied by different forms of commentary, and each cultural relic through Marine trade is featured and described in the material.

2.1.3. Red Cultural Revolution theme

With the theme of the Red Revolution in Guangxi, the exhibition of cultural relics of the Communist Party of China's revolutionary process in Guangxi will be opened, firmly grasping the theme of inheriting the red gene and realizing the great rejuvenation of the Chinese nation. Relive the revolutionary course of the Communist Party of China in Guangxi in the form of revolutionary stories and red documentaries, telling the stories of the establishment of the "local Organization of the Communist Party of China in Guangxi," the creation of the revolutionary base of Zuoyoujiang, the active culture city of the Anti-Japanese War in Guilin, and the battle for the liberation of Guangxi, and showing the audience the red memory of Guangxi alone in a true and comprehensive way. In addition, the theme also opened the Guangxi Modern and Modern Revolutionary History Exhibition Hall, which tells the main theme of revolutionary cultural relics, regenerates historical events through real pictures, tells heroic stories, witnesses the ups and downs of the Chinese revolution and the original mission of the Communist Party of China, so that the audience can "immersive" accept the baptism of red culture and gather a strong national spiritual force. Guangxi Museum has also set up relevant topics online. Through the introduction of the life of historical figures and the design analysis of historical relics, the revolutionary stories of Guangxi are presented in the form of special documentaries so that the audience can see some content that can not be seen in the offline exhibition hall.

Through the combination of online communication and offline exhibition, the museum clearly divides the exhibition theme according to different ways, tells the excellent traditional culture of various ethnic groups in Guangxi in an all-round way, and uses its own strength to promote the creation of Guangxi's demonstration area of community consciousness of the Chinese nation, while giving full play to the role of Guangxi's front position and window for ASEAN, and tells China's story.

2.2. Unique content creation

The use of short video communication in museums is an important way to enhance the sense of community in the Chinese nation. Starting from the user experience, the publicity content of the museum should strengthen the mining of characteristics such as history, tradition, and national culture, analyze the interest touch points in the process of user experience, and strive to bring rich and intuitive audio-visual experience to the audience through innovative design and creative expression of the content. By means of novel short video production techniques, Guangxi Museum displays its collection of fine resources, videos with historical processes, and cultural relics of great value to arouse the curiosity and attention of the audience, thus stimulating cultural confidence and enhancing their in-depth understanding of excellent traditional Chinese culture.

2.2.1. Unique content creation

Through the promotion of the theme of Guangxi's historical and cultural characteristics, the short video online and offline interconnection is realized. At the exhibition site, short videos introduced the general situation of Guangxi ancient civilization, the germination of primitive agriculture, Zuojiang Huashan rock paintings, Lingqu, and other features, and adopted easy to understand storylines and innovative creative techniques to show the development process of Guangxi ancient civilization. Taking "Zuojiang Huashan Rock Painting" as an example, the content structure of the video is personified and dynamically interpreted through the description of the composition of the rock painting, the images of the front and side figures, the images of the bronze drum, the horn bell and the ferry, the animal images of the "copper dog" and the birds, the production method of the Huashan rock painting, and the raw materials of the Huashan rock painting. It presents a rich content structure and records the development course of cultural exchanges between all ethnic groups in Guangxi and all ethnic groups in Central Plains.

2.2.2. Sufficient structural elements

In addition to the rich short video communication at the exhibition site, the online communication was made through videos such as "Guangxi Museum Revisiting Plan - HD video series of cultural relics' Mirror View "" " Guangxi Cultural Relics Talk Show in the Museum " "Cultural exhibition story Conference" "Red flags rolling over Zhuang Township" "Curator Said Treasure" "Traditional festival culture small class" and "Collection small animation." Among them, "Guangxi Museum Revisiting the project Collection of cultural relics series HD video 'Mirror View'" as an example, the content structure tells the story of five treasures of the town museum in the form of relevant real scene shooting + local details of physical, cultural relics + cultural relic use + cultural relic development + text commentary + classical music, and uses a high-definition perspective to shoot so that the audience can feel the "clasp pulse" of more than 2,000 years ago. Taste the "encyclopedia" of national social history.

2.2.3. Video technology innovation

Museums should not confine the dissemination of the excellent traditional culture of various nationalities to ordinary technical forms. When using short videos for cultural promotion at the exhibition site, it is necessary to innovate technical means to make the public refreshing. For example, when displaying the Xianglu bronze drum, the Guangxi Museum first collects information on it and finally displays the dynamic video of the Xianglu bronze drum pattern with the new technology of screen projection, enlarging various patterns on the bronze drum. This novel technical form attracts many visitors, and the bronze drum naturally becomes the finishing touch in the museum. Through the "anthropomorphic" processing of those with different shapes, the creators also "move" and "dance" up, building a rich audio-visual enjoyment space for users, allowing users to feel national culture through a new short video form. At the same time, it can be seen that people of all ethnic groups have always maintained a great interest in the excellent traditional Chinese culture, so it is necessary to effectively use short video technology to enhance the public's cultural consciousness and cultural confidence.

Guangxi Museum continues to excavate cultural relics information, through a wealth of novel structures, creative content design, and novel technical means to elaborate the image and connotation of cultural relics so that visitors across the country can enjoy the beauty of cultural relics at the same time, can listen to the zero distance "history," touch "history," feel "history," and further promote the formation of the Chinese nation community consciousness.

2.3. Colorful presentation methods

The staff of Guangxi Museum dig deep, expand, and integrate the physical contents that cultural relics cannot fully present in the museum's live exhibitions, and present the cultural contents contained in different cultural relics to the audience through different types of short videos such as cartoons, documentaries, and live-action dramas, so as to tell the cultural relics stories more vividly.

2.3.1. Effective combination of short video and presentation site

With the development process and achievements of Guangxi ancient history as the theme, the exhibition hall of Guangxi ancient civilization is opened, which is the basic exhibition to comprehensively display the evolution process of Guangxi ancient civilization. The entrance of the exhibition hall uses LED giant screen image technology to show the representative cultural elements of Guangxi and uses MG animation form to tell different stories. This presentation technology makes the whole story more pictorial and easy to attract the audience to stop. In the various theme areas of the exhibition hall, various technologies are also used to enrich the content of cultural relics. In order to show the beauty of "Huashan Rock painting," digital media technology is effectively combined with large-scale restoration scenes to make the static images on the rock wall present dynamic forms. At the same time, the scene adopts a three-act dramatic structure to display the film in an immersive manner, cleverly combining the bronze drum pattern with modern artistic expression techniques to realize the revitalization of cultural relics in an innovative form. In addition to the immersive experience, interactive effects are achieved through the touch screen. When displaying the content of "Liujiang People," not only was the head model of Liujiang people restored, but the interactive touch technology of "three-dimensional animation + electronic screen" was also used to interact with the audience and enhance the display effect. When introducing Lingqu, the screen

image technology is used to explain the construction principle and restore the construction scene so that the audience can feel the magnificent spirit of Lingqu more directly. This exhibition hall uses screen image technology to show people the production process of ancient Chinese arts and crafts, reflecting the artistic charm of Chinese culture. It integrates unique national temperament and cultural characteristics and is an important material carrier for cultural inheritance, the development of social productive forces, and the Chinese nation community. Audiences of all ethnic groups across the country understand Chinese culture and craftsmanship by watching the video and promoting the continuous relationship between the excellent traditional culture of various Chinese nations and the excellent traditional culture of various ethnic groups.

2.3.2. Perfect integration of short videos and series themes

Various types of short videos have been launched on the new media platform, and a series of short videos have been launched around the history of cultural relics, mainly telling stories about cultural relics in the way of explaining dramas and real reality. By recording various cultural relics exhibition videos, these videos fully explore Guangxi culture, constantly promote the protection and inheritance of national culture, further expand the social influence of cultural relics and cultural transmission benefits, and make some gradually forgotten cultural relics with Guangxi cultural characteristics regain vitality in the new era of prosperity and development.

The video series of Guangxi Revolutionary Cultural relics launched by the Museum to promote and inherit the red culture tells the revolutionary story of Guangxi through documentary and narrative drama, strengthens the protection and utilization of historical cultural relics, carries forward the revolutionary culture, and inherits the red gene. The series of videos on the promotion of Guangxi intangible cultural heritage launched by the museum are designed to create a relaxed and pleasant introduction atmosphere by means of real scenes and narrative dramas and use new media to tell Guangxi cultural knowledge, promote and protect the cultural heritage, so as to enhance the people's awareness of cultural heritage protection and further inherit and promote Guangxi intangible cultural heritage. The museum's story video series tells the story behind the exhibition through narrating plays, dubbing plays, and real scenes. In order to let the audience have a deeper understanding of the museum, the style of relaxed and pleasant content and rich theme Settings let the audience have a deep understanding of Guangxi's long history and rich history and culture on the basis of strengthening cultural confidence. The museum launched a series of videos about the treasures of the museum in the museum, which mainly used interpretive dramas and real scenes to show the cultural relics information. Through cooperation with professional museum photographers, six treasures of the museum were selected in the museum to produce corresponding collection stories. The museum launched a video series of stories between people from all walks of life and the museum by means of live action and narrative drama, through interviews with people from all walks of life who have made outstanding contributions to the Guangxi Museum, to show the past and present life of the Guangxi Museum and the cultural relics in the museum, so that the public can have a deeper understanding of the cultural significance and value of the museum and the cultural relics in the museum.

2.3.3. Short videos fit with TV channels

In addition to publicity on the new media platform, Guangxi Museum, and Guangxi Radio and Television broadcast the "Curator Says Treasure" series, which tells the story in the form of live interpretation drama, documentary, and real action, abandoning the traditional and theoretical hard interpretation, but using simple and easy to understand language to tell the story of cultural relics in a relaxed and pleasant way. The innovation quickly gained fans. The audience can not only understand the curator's detailed interpretation of the treasure information but also watch the extended story of each treasure anytime and anywhere, making up for the regret of not being able to visit the site.

It is worth mentioning that, in addition to the various theme exhibition halls mentioned above, the Guangxi Museum is equipped with digital information and management systems such as AR reality map navigation in each functional area, and it is connected to the "one click tour Guangxi" online platform, providing the audience with a full range of online and offline one-stop intelligent services.

2.4. Various channels of transmission

The relationship between museum display exhibitions and digital media technology is complementary and coordinated. What museums want to display to the public is the collection itself. In order to better display the collection, it is necessary to think about how to effectively use digital media technology in museum display exhibitions. Guangxi Museum takes the initiative to break the traditional form, integrates digital media technology with the scene, and uses a variety of communication channels to bring convenient viewing modes to the public. Visitors can feel the charm of cultural relics by choosing the communication channels they are interested in. The rational use of digital media technology can effectively break the limitation of space to a certain extent and maximize the cultural connotation of the cultural relics in the collection.

2.4.1. Spread through the exhibition site

As a special display platform, the exhibition site of the museum can not only show the artistic essence of cultural relics to the audience but also play an important role in the inheritance of history and culture. However, with the continuous improvement of people's spiritual needs, in order to enhance the interactive experience between the audience and the exhibits, some technical means are often adopted in the design of the exhibition hall. The cultural relics collection, scene restoration, historical stories, and other related aspects are presented to everyone through digital media technology and other forms, fully highlighting its history, culture, and connotation. In terms of display and exhibition, Guangxi Museum attaches great importance to the integration of short video technology with cultural relics collections and scenes, etc. In each major theme exhibition area of the museum, various digital media technologies such as virtual images, projection, and touch screens will be used to show cultural relics to the audience to achieve the effect of dynamic and static combination. It focuses on the extensive and profound history and culture of Guangxi, as well as the spirit, wisdom, and strength of Guangxi ancestors, making the audience feel an immersive visiting experience. This will help them to visit and understand the contents of the exhibition in the museum further so as to realize the purpose of connecting the history and reality of the exhibition.

2.4.2. Dissemination through new media platforms

Based on the history and knowledge of museums, people have a certain solidified imagination of museums, such as serious, elegant, and even dull stereotypes. However, with the development of financial media and the diversification of audience needs, the emergence of the model of "museum + short video" has broken the public's stereotype of museums, effectively stimulated people's interest, and brought museum cultural communication to a new stage. In order to give full play to the symbolic role of the cultural front of the Guangxi Museum, further enrich the public cultural content, and improve the role of cultural propaganda, the Guangxi Museum carries out cultural communication in a richer way and produces short videos related to the outstanding traditional cultures of various ethnic groups on the Internet, introducing the cultural relics with the characteristics of the museum and highlighting the symbols and images of Chinese culture shared by all ethnic groups. Various business highlights and stories of the museum are narrated and played successively on new media platforms such as TikTok, WeChat, and Weibo, adopting the strategy of simultaneously playing the same video on multiple platforms. The short video platform tells several cultural relic stories and knowledge points at a time; the sound is vivid and vivid, and it is more convenient for the audience to get the national cultural knowledge they want to understand. A series of short videos were launched on the short video platform to introduce stories related to the theme, which effectively gave full play to the advantages of the new media matrix of Guangxi Museum, actively built a comprehensive communication mode, created a characteristic information communication system in line with its own positioning, and effectively disseminated the excellent traditional culture of various ethnic groups and enriched cultural connotations.

2.4.3. Broadcast through TV channels

In addition to the dissemination on new media platforms, the Guangxi Museum also carries out publicity and broadcasts on TV channels. It cooperates with TV stations and TV stations' mobile apps to launch cultural programs. It uses the integration of multimedia and popular expression to make the inaccessible collections real, interpret the history of cultural relics and traditional culture from a new perspective, create an "immersive" audiovisual experience for the audience, and intuitively convey the ancient charm of cultural relics to the audience through modern programs. Make the audience have a unique cultural visual experience. Diversified media break the barrier between reality and virtual, allowing the audience to connect with the excellent cultural relics and collections of various nationalities in the "virtual" feeling and provide a new way for the audience to forge a strong sense of community of the Chinese nation through an in-depth understanding of cultural implications.

2.4.4. Spread through offline activities

Guangxi Museum organized offline activities such as "Historical Theater" and "Children's Archaeological Exploration Hall." The "Historical Small Theater" mainly uses technological means such as holographic projection video, virtual reality, and "3DMapping" to display the history and culture of Guangxi through multi-level viewing space with immersive art performance so as to bring cultural relics to life. "Children's Archaeological Exploration Museum" is an archeology-themed interactive paradise specially created for children, which is mainly divided into four parks: "Cultural Relics Fun Park", "Treasure Creation Park", "Archaeological Experience Park" and "Cultural Relics Restoration Park". The museum sets up different activity venues and projects for children. Let the children experience the fun of archaeological excavation and cultural relic restoration through the simulation of the life of the ancestors in Guangxi so that they can understand the connection between ancient civilization and modern life. "Youth Activity Center," through the addition of a "one level three terminal" processing system¹, can "online + offline" social teaching process of instant data collection, cloud analysis, and processing, and instant results feedback, but also has live broadcast, recording and cloud live interactive functions, this new education curriculum and planning system, It provides a broader space for the museum to give full play to its social education function and cultural communication function.

¹ "one level" refers to the cloud platform; "three terminal" refers to the mobile terminal, classroom terminal and management terminal.

3. Short video transmission to promote the path of casting the Chinese nation's sense of community

3.1. Integrate the consciousness of building a strong Chinese national community into the whole process of museum exhibition

Through the presentation of rich cultural relics and the excavation of the connotation of cultural relics, the museum uses official history, dynasty records, local documents, and other official or private collections of various documents and materials and integrates the consciousness of building a strong Chinese nation community into the exhibition of the museum, using cultural relics to speak and use history to speak, so that the public can look back through cultural relics. Facts should be used to prove that people of all ethnic groups have jointly created Chinese culture and forged the cultural memory and spiritual connotation of the Chinese nation community.

3.1.1. Taking the awareness of the Chinese nation community as the main line as the general principle of the museum's offline exhibition

Cultural relics are carriers of historical and cultural information of all ethnic groups, carrying the survival wisdom and cultural concepts of the people of all ethnic groups (HONG, 2022). The offline exhibition of the museum should take the casting of the Chinese nation's community consciousness as the main line; on the basis of the original fixed display system, the theme of "casting the Chinese nation's community consciousness" is embedded in the existing reception content, and the representative content reflecting the cultural exchanges and integration of various ethnic groups is excavated. Cultural relics collection should contain excellent national culture; we should pay attention to letting the local fine cultural relics "go out," foreign excellent cultural relics "introduction," and constantly strengthen foreign exchanges. Museums can display cultural relics with mutual relations through combination, showing the connotation and significance to be expressed so as to express the commonality of Chinese culture and national culture. In addition, the museum can also interpret and restore the displayed cultural relics in detail by playing short videos at the exhibition site, designing immersive scenes, and using digital media technology to present the social situation, production and life style, cultural exchange process, and artistic style at that time, so that the public can obtain the best viewing experience and detail the cultural value and national spirit behind the cultural relics. Thus, it casts a strong sense of national community.

3.1.2. Take the awareness of the community of the Chinese nation as the main line as the basis for the online communication of the museum

The museum should take new media as an important communication channel and cast a strong sense of community in the Chinese nation as the main line. Different from other types of media, the advantages and characteristics of new media are a broad audience, clear theme, rapid dissemination, strong structure, and so on. The museum can add short video content and themes related to forging a sense of community in the Chinese nation and strive to show the inherent characteristics of continuous exchanges, exchanges, blending, and pluralistic coexistence of Chinese culture from multiple perspectives. For example, a cultural relic or historical data that expresses the unity and development of the people of all ethnic groups can be arranged through a rich design form with the help of short videos so as to depict the harmonious picture that reflects the continuous exchanges and exchanges of all ethnic groups in China, so as to deepen the consciousness of the Chinese nation community into the hearts of people of all ethnic groups. With rich, short video broadcast forms and picture content, the museum draws closer to the common consciousness of the Chinese nation, tells the story of national unity, and spreads the excellent traditional Chinese culture in innovative forms.

3.2. Refining the theme of short video works

The theme content of the short video should be clearly positioned. The short video for publicity and education through the museum is similar to the cloud course resources used in teaching. The theme is clear, and the objective problems should be explained in a short time.

3.2.1. Clear short video theme division

When dividing itself in detail, it can be divided from the perspective of resource dimension. For example, some museums have a large collection of cultural relics related to the development of ancient culture, so the theme of "development process of ancient culture" can be divided into resources, and related short video content can be designed according to the theme, and the content can be expressed in different forms such as cultural relic explanation, cultural relic documentary or feature film so that the audience can flexibly choose the theme of their interest to watch. And make comments and exchanges. Not only that but also, from the time dimension, we can design short videos of the theme for the audience to watch. For example, the collections of cultural relics in some museums have a long time span, and their collections were born in multiple historical periods in China. There are differences in the artistic styles of these collections from different periods. Therefore, the museum can design a short video in the form of a timeline with the theme of "change and evolution of dynasties" and play it through the way of successive changes of dynasties so as to facilitate people's understanding of the history and culture of different periods and regions, and deepen their understanding of the concept of "Chinese nation community" and "Chinese nation culture." In addition, after watching the video,

the audience can also voluntarily answer the question through the mini program link. The content of the question is designed according to the cultural relics displayed in the communication and integration of various ethnic backgrounds.

3.2.2. Improve short video theme design

If museums want to truly promote the realization of the sense of community in the Chinese nation, they need to use novel forms of communication to provide more communication space and clearer themes for a wider range of people, highlighting cultural tastes and emotional exchanges. They also need to classify different cultural relics' functions and designs and produce different content according to the classification. Major museums can set up themed interactive sections on relevant short video platforms, and in the design of interactive links, different characteristics of different museums should be highlighted. First of all, museums should initiate relevant topic discussions on the short video platform based on cultural content and combine them with their own characteristic resources and content to realize the function of communication and interaction. By analyzing keywords, museums can design hot topics in short video content and stimulate the audience's enthusiasm in the audio-visual way of a short video. Secondly, it can also subdivide the most popular keywords at present, continue to expand the theme content of audience interest, and expand the content classification as a link to achieve cultural exchange and theme experience and trigger more audience to participate in the discussion. These social hot spots and network keywords, reflecting the mainstream content in cultural development, are a symbol of collective identity, which can effectively spread and trigger social resonance and then fully ferment and spread so that more people get attention and further deepen the public's national emotion and community consciousness.

3.3. Optimize short video audio-visual content

To realize the dissemination of the awareness of the Chinese nation community in the form of short videos, it is necessary to innovate the content of the audition. Based on the innovation of text content, it is necessary to continuously improve the ability to create related short films in museums and promote the awareness of the Chinese nation's community with higher content quality.

3.3.1. Strengthen short video content innovation

At the beginning of the emergence of major new media platforms, the content of entertainment generalization used to occupy a dominant position, and the fragmented presentation of popular content can hardly meet the audience's demand for depth and integrity of content. At present, the focus of short video users has gradually shifted from entertainment content to traditional culture, popular content, and other content. This requires the museum to pay attention to the excavation and analysis of historical relics, characters, and other content, connect and combine various factors, innovate the content, and form a complete presentation of stories so as to enhance the appeal of short videos to the public. At present, our country should pay attention to the psychological needs of short video users and strengthen the presentation of content and knowledge related to Chinese traditional culture. Furthermore, an in-depth understanding and learning of the excellent traditional culture of the Chinese nation is an important part of creating a strong sense of the Chinese nation community. It is necessary to make full use of the shift in knowledge needs of short video users, guide all kinds of short video platforms to actively cooperate with cultural institutions and scientific research institutions, innovate content forms, and launch novel short video content in the platform so that traditional culture and national culture can "live" and "walk" into the public eye; It is necessary to adhere to the innovation and support of the relevant content of the "Chinese Nation Community," and enrich the innovation ways of the short video platform about the relevant content of the "Chinese nation Community"; It is also necessary to continuously improve the "gold content" and the "series sense" of the product of the short video operation subject on the consciousness of the Chinese nation community, so as to promote the consciousness of the Chinese nation community.

3.3.2. Highlight features of short video content

In the production of short videos, museums should pay attention to cultural classification, combine the style of short videos with cultural content, and highlight their social value, artistic value, and entertainment value. Furthermore, museums should integrate the awareness of the Chinese nation's community into the exhibition process and new media in an all-round way, enhance the effect of the perfect fit between the audience and the content, and show the content characteristics with the help of diversified short video styles, so that the audience can enhance the awareness and understanding of the "Chinese nation's community awareness" in a subtle way. Short video casting of the Chinese nation's community consciousness can not be carried out in a stuffy way. You can introduce content forms with entertainment elements and entertainment styles and create their own unique content. When using short videos to forge a sense of community in the Chinese nation, museums can promote the docking of content characteristics, entertainment, and mainstream discourse according to the preferences of the audience and create short video content with their own characteristics.

The content to be promoted in the short video of the museum should be based on the national culture itself and must serve the generation of the concept of "sharing weal and woe, sharing honor and shame, sharing life and death, sharing destiny" of the people of all ethnic groups, so as to strengthen the consciousness of the Chinese nation community.

3.4. Enrich the presentation of short videos

The consciousness of the Chinese nation community is a complex psychological experience that determines its difficult psychological construction process. In the face of this practical demand, the current museum must make full use of short videos to promote the formation of the Chinese nation's community consciousness and strengthen the professional interpretation and systematic cultivation of the Chinese nation's community consciousness through different professionals and various presentation methods.

3.4.1. Enrich the presentation according to the length of time

Museums should be rich in the presentation of short videos according to different durations. The duration of different series of short videos produced offline should be limited to 1 ~ 3 minutes as far as possible, and strive to refine and summarize the emotion, knowledge point, and will to be expressed in a short time with the most concise language and picture, so as to efficiently and intensively elaborate a specific historical and cultural knowledge. In a short time, the audience can fully grasp the relevant knowledge points related to cultural relics and fully understand the basic situation, existing state, and the historical culture, national spirit, and artistic value of the exhibition content. Short videos produced by new media platforms are different from offline short video propagation, and the duration should be limited to 3 to 5 minutes. It can be updated anytime and anywhere to quickly let the audience accept the latest promotional content, attract the audience's attention, and stimulate the audience's interest, and such short videos are more suitable for viewing on mobile devices. Viewers don't need to spend as much energy watching short videos as they do live; the duration of the video based on TV channels should be limited to 10 to 20 minutes. Such videos are mainly promoted through TV channels and computer micro-clients, and specific historical and cultural knowledge to be displayed is presented to the audience as completely as possible within a certain period of time.

3.4.2. Enrich the presentation by group category

Museums should enrich the presentation of short videos according to the categories of people. For children and teenagers in the lower age group, communication can be carried out in the form of easy-to-understand cartoons, and the cultural theme to be described is presented in cartoon images. This method is simple in style and interesting in content, which is highly attractive to this group of people. It can enhance their interest and allow them to participate in the process of learning and enjoying it with a more conscious and active attitude. For middle-age adults, it will spread through silent dramas, dubbing dramas, science fiction imagination, etc., collect information on various cultural relics in the collection, combine scenes and shots, use digital technology, special effects production, music and sound effects production, and use three-dimensional modeling, dynamic mirror, and other means, coupled with easy-to-understand copy-writing, to show the main details in a more comprehensive way. Highlight the knowledge, story, artistry, cultural connotation, and national spirit that they want to convey behind it, and give this part of the population an immersive experience through the form of digital media technology. For senior citizens, live scenes and interpretive dramas should be used for communication. Through live shooting and on-site interviews, experts in the museum and relevant professional scholars should be mobilized for dubbing and interpretation, and important information such as related stories and cultural connotations of the subjects should be deeply interpreted. The content presented in this form is professional and popular. This allows this part of the group to obtain more detailed information related to the subject in a more intuitive way.

3.5. Expand short video transmission channels

Nowadays, the new media platform has become a new platform for short video works to be fast, convenient, and close to the public. It is also a new field for short video creation and communication with its advantages of strong interaction and rapid dissemination. A large number of short video audio-visual content is transmitted in new media every day, and its audience groups are spread across all ages, and the number is very wide. Therefore, in order to do a good job in the promotion and education of the theme of the Chinese nation's community consciousness, it is extremely important to give play to the advantages of various transmission channels of short video.

3.5.1. Make use of the advantages of new media platforms

In today's society, new media live broadcasts have gradually become a new way for netizens of all ages. First of all, an official short video account is set up, and relevant live broadcast programs are planned on mobile live broadcast platforms such as TikTok and Kuaishou. Through various forms, such as "vlog," form, performance forms, and popular science forms, the protagonists in the camera should present traditional culture, ethnic folk customs, historical relics, development and changes, cultural exchanges, and other contents in the way of live broadcast experience. The live broadcast content should pay attention to the details and evidence of the exchanges and integration of various ethnic groups and should be consistent with the theme of casting a strong sense of community in the Chinese nation. In addition to live broadcasts, there is another way to plan and make diverse and vivid short

video content. These short video themes can be either the segmented version of the live broadcast content in the later stage or a new version of the re-creation and arrangement. It can mobilize the majority of netizens, people from all walks of life, and professional teams to create propaganda content related to the theme of casting the common consciousness of the Chinese nation. In addition, relevant online competitions can also be organized to mobilize the enthusiasm of the public to participate in the creation, and awards can be given to excellent works so as to enrich the short video by combining the theme of forming the consciousness of the Chinese national community in various fields, and improve its quality.

3.5.2. Give play to the role of TV channels in communication

TV channel broadcasting is also a way of video promotion, but it has the characteristics of professional programs, and relevant video clips can be launched simultaneously through TV stations and mobile phone clients. For example, a series of columns introduce different individuals or topics in the form of a series. The topic of the Red Revolution introduces the stories of local and national revolutionary heroes. Unfortunately, most of the revolutionary stories that vividly embody national unity have not been deeply explored and told, and only some of the more famous stories have been widely circulated. The special column, different from the mode of one person per episode of the special video of the Red Revolution, mainly adopts the form of continuous reporting; multiple episodes tell the story of a theme and attract the audience through this story. These different video programs should present those little-known stories to the public through short camera descriptions, concise commentaries, and real interviews so that the public can understand the local ethnic culture and deepen the theme of building a strong sense of community in the Chinese nation, and call on the people of all ethnic groups in the country to take history as a mirror and continue to unite and forge ahead (ZHANG, 2023)

4. Conclusion

In the social environment of increasingly fierce international competition, correctly guiding the patriotic enthusiasm and national spirit of people of all ethnic groups has become the top priority of mainstream media and museums. As an important cultural position, the Guangxi Museum is an important carrier for shaping and strengthening "the Chinese nation as a family" and an important medium for publicizing the excellent traditional culture of the Chinese nation. Therefore, in today's society with the vigorous development of the Internet, major museums should actively use short videos to spread the awareness of the Chinese nation's community, fully integrate the content of the awareness of the Chinese people's community into short videos, take the awareness of the Chinese nation's community as the main line, and deeply explore the inspirational narrative materials. At the same time, it is necessary to maintain a clear theme, innovative content, diverse methods, and diversified communication, but also carefully plan and strive to build a cultural information system for the Chinese nation community and tell China's story well. As "cultural relics and exhibitions" gradually become the new favorite of contemporary people, the Guangxi Museum, as one of the most popular cultural institutions in Guangxi, has attracted many foreign tourists who are very interested in the cultural relics in the exhibition cases and the short videos shown to show the history of communication and integration of various ethnic groups. The crowds coming and going in the major theme pavilions and the audiences in the new media platforms present a vivid scene of extensive exchanges, comprehensive exchanges, and deep integration of various ethnic groups. We should give full play to the unique advantages of museum publicity and education, publicize national culture through tourists from all over the world, share the fruits of Chinese cultural development, and forge a strong sense of Chinese national community.

Funding: This research received no external funding.

Conflicts of Interest: The authors declare no conflict of interest.

Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

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