

Research on the Current Situation and Communication Willingness to Watch The Red Tribute Drama

-- Taking Anhui College Students as an Example

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Abstract

In recent years, with the increasingly mature performance of Chinese films on the road of marketization, mainstream films have gradually won the recognition of hundreds of millions of Chinese people, especially welcomed and pursued by young people. Throughout the mainstream films close to the pulse of The Times, full of deep feeling, "youth" can be said to be a significant feature of the current mainstream film production. While excellent tributedramas, they also need to inject fresh blood to make them "grow" and develop. As an important object of ideological and ideological education, and the participants and fans of literary and artistic creation, the college students will influence the future development form and innovation direction of tribute drama. This paper mainly investigates the current situation of the tribute drama, the communication willingness and influencing factors of the tribute drama, and the communication form of the tribute drama. By using a combination of simple random sampling and post-hoc stratification, the reliability, validity and random test of the questionnaire Pre-survey and the adjusted formal survey data were conducted successively to prove the reliability of the data quality. Subsequently, we conducted an in-depth investigation on the situation and attitude of watching and spreading the tributedrama among college students in Anhui Province. Finally, in view of the investigation and research and the current development and dissemination of the tribute drama, relevant suggestions are put forward from the five aspects of government, school, society, individual and family. In order to promote the dissemination and development of tributedrama in the innovation, and create the strongest voice of ideological education in the new era.

Keywords

Tribute Drama; Cognitive Status Quo; Transmission Will; Principal Component Analysis; Contingency Table Analysis.

1. Introduction

1.1. Cultural Background

Theme film and TV drama refers to the positive energy film and television works that promote the melody of the socialist era and inspire people to pursue ideals and inspire people. The creation of the tribute drama mainly includes two aspects: one is to focus on the representative events in the long history of the Communist Party of China; the other is to reproduce the great men and heroes who made outstanding contributions or ordinary and extraordinary Communist party members. The tribute drama deduces and spreads the immortal spirit, national feelings and other cultural elements since the founding of the Party and the People's Republic of China. and with the expansion of technologies and ideas, types and themes are constantly innovated, and social values and ideological education values are given full play, making great contributions to the promotion of the theme and red culture.

1.2. Historical Background

The year 2021 is the centenary anniversary of the Party, and tribute dramas have sprung up like bamboo shoots after a spring rain. This is the glorious mission entrusted by The Times to eulogize the great journey of the founding of the Party. Young college students are facing the turbulent social trend of thought and the complex external temptation. In the critical period of the formation of the three views, especially in the new journey of comprehensively building a modern socialist country, they need to build a solid foundation of ideals and beliefs. The tribute drama carries and conveys the mainstream ideology, and presents the main theme of The Times through the youthful expression, which plays an important role for college students to strengthen the "four history learning" and strengthen their cultural confidence.

1.3. Policy Background

In recent years, the environment for the creation and dissemination of tribute dramas is thriving with the support of all parties. In February 2021, the CPC Central Committee held a mobilization meeting to educate and study Party history, requiring the whole Party to study Party history. General Secretary Xi Jinping pointed out in his speech at the teachers and students symposium at Peking University: "The value orientation of young people determines the value orientation of the whole society in the future, and young people are in a critical period of the formation and establishment of values, so it is very important to grasp the development of values in this period." [1] We will encourage the creation of literary and artistic works themed on Party history, especially film and television works, and work hard to learn and educate young people, so that the red gene and revolutionary fire can be spread from generation to generation.

Therefore, carrying out the research on the viewing status quo and communication willingness of red tributedramas is conducive to actively responding to the development requirements of The Times, expanding new ways of ideological education to promote the development of cultural industry, helping the transformation of tributedramas to promote the dissemination of red culture, and realize the daily routine of mass ideological education.

2. Literature Review

Most of the literature focuses on entering the 21st century, this paper explores the shortcomings and innovation of tributedrama from the changes of The Times, and goes deep into the close relationship between college students and tributedrama. the relevant literature is as follows:

2.1. Tribute Drama is the Main Way to Carry Forward the Main Theme

Tian Lei (2009) [2] defines tribute dramas as a way that the ruling party can use the most widespread cultural tools to display its ideological images. Robei (2010) [3] also believes that the tributedrama is the product of expressing the national interests and the mainstream ideology, carrying forward the main theme of the socialist era, reflecting the mainstream ideology, and reflecting the positive themes. Shang Aidi (2021) [4] pointed out that tribute drama is one of the most effective ways to construct collective memory. The audience can awaken the memory and imagination of history and complete the construction of collective memory, so as to realize the function of the unity of common patriotic belief, sharing common patriotic belief and condensing national identity. Chen Mengyao (2021) [5] believes that the tribute drama mainly works by constructing the national image, enhancing the cultural influence, promoting the spirit of The Times, constructing the core values, strengthening the national unity, and maintaining the connotation of social stability.

2.2. The Development and Communication Status Quo of the Tribute Drama

Zhang Zongwei (2010) [6] pointed out that the 2009 tributedrama in the quality of a great breakthrough, "theme" and art appreciation combined more closely, narrative means more clear, more real and complete characters have improved; Li Hongling (2009) [7] calculated the ratings of tribute dramas in that year, and pointed out that there is a serious homogenization of tributedramas, military spy dramas occupy the mainstream, and there are hidden dangers of "theme death". After entering the new era, with the development of Internet technology, the arrival of the all-media era has brought more changes to the development of tribute drama. Cheng Linling (2021) [8] pointed out that in the era of new media, the communication channel of tribute dramas has changed from the traditional way to "network interaction", and the rise of Internet video platforms provides another important channel for the communication of TV dramas: Zhu Lin (2021) [9] pointed out that tribute drama to younger narrative, through a variety of innovative means to abstract profound theme concrete, younger, the grand narrative into daily life, trying to "youth", cleverly expressed ideology into the young audience's own emotional judgment and value system. At the same time, the tributedrama inevitably appears excessive commercialization, icolization, difficult to attract the audience problem.

2.3. How to Realize the Win-Win Situation of College Students' Ideological Education and the Development of Tribute Drama

With the advent of the new media era, the ideological education of college students is facing some difficulties while enjoying the dividends. Tang Miaomiao et al. (2021) [10] pointed out that the interweaving of ideology, the spread of no boundaries and pluralistic ideological trends lead to the dilution and weakening of the mainstream ideology, and college students are facing challenges. As for the education of young people, "the most important thing is to give them the right thoughts and guide them to the right path." As the mainstay of the country's future, the ideological education of college students is very important. Li Jing et al. (2020) [11] pointed out that the mainstream ideological education in colleges and universities should be daily and daily, and adopt various ways to realize the transmission of core values, which is effective for improving the mainstream ideological functions. Li Ying et al. (2021) [12] found through empirical investigation and research that teenagers can produce positive value identification of the connotation of movies and TV dramas, using movies and TELEVISION TV dramas as a very effective way to cultivate the correct values of teenagers, the premise is that the values of movies and TV dramas themselves are correct; [13] (2019) pointed out that tribute dramas are more popular among college students through the selection of actors, non-facial images and simple plots. The nature of the tribute drama itself determines its firmness and correctness in the guidance of values, and is more conducive to college students to cultivate correct values, which is worth promoting among college students.

Through the literature review, three conclusions are summarized as the research basis: First, tribute drama is the main way to carry forward the theme and positive value, and it is the most important category of film and TV drama with Chinese characteristics; Second, in the process of creation and dissemination of tribute dramas, many scholars comment and propose on a certain period, a certain play or a certain phenomenon; Third, ideological education for college students involves many aspects in the existing research, but few studies connect tributedrama with college students. Therefore, this survey is different from previous studies, taking ideological education as a link, and investigating the attitude of college students to tributedrama.

3. Research Design

3.1. Questionnaire Settings

Table 1. Questionnaire Settings

	Question number	Topics
Basic situation	Q1	What is your gender?
	Q2	What is your grade?
	Q3	What is your major?
Cognitive status quo	Q4	The number of tribute dramas you have seen in the past two years is that?
	Q5	Is it your motivation for watching the tribute drama?
	Q6	What attracted you to the tribute drama?
	Q7	How do you want to watch the tribute play?
Attitude analysis	Q8	Are you interested in the red culture and historical stories?
	Q9	After watching the film, do you understand the mainstream value and historical background reflected behind the tribute drama?
	Q10	Will you discuss and learn about the relevant historical knowledge and culture after watching the movie?
	Q11	After watching the tribute drama, do you identify yourself because of the characters?
Transmission will	Q12	After watching the tribute drama, do you feel culturally confident because of the cultural elements incorporated in it?
	Q13	What ways will you promote it after watching the movie?
	Q14	Based on your own experience, what form do you think is the most effective publicity of the tributedrama dissemination?
	Q15	What do you think are the most beneficial forms of Internet communication for tributedramas?
	Q16	What are your suggestions and views on the production and development of today's tribute drama?

3.2. Pre-test

To test the validity of the questionnaire, before the formal survey, we targeted broadcast questionnaire on the Internet, for 100 college students carried out the survey, found that college students to watch status is very good, the spread of tribute is also very interested in, it provides guidance for us to modify the questionnaire design. At the same time, according to the various problems in the research process, the questionnaire was modified and improved to improve the validity of the questionnaire.

It can be seen from the above table that the α coefficients of "Cognitive status quo", "Attitude analysis" and "Transmission will" are all higher than 0.8, indicating that the data reliability of these three variables is of high quality and can be used. Therefore, the overall data quality of the questionnaire is good and can be retained.

In the end, a total of 750 questionnaires were recovered, and 691 valid questionnaires were deleted. The effective rate of the questionnaires was about 92.13%.

Table 2. Reliability test of Predictor variable

Dimension		Cronbach's Alpha If Item Deleted	Cronbach's Alpha
Cognitive status quo	Q4	0.890	0.897
	Q5	0.789	
	Q6	0.865	
	Q7	0.843	
Attitude analysis	Q9	0.924	0.907
	Q10	0.830	
	Q11	0.855	
	Q12	0.867	
Transmission will	Q13	0.812	0.819
	Q14	0.687	
	Q15	0.760	

3.3. Pre-survey Validity Test

In this study, Bartlett spherwas used used KMO sample measures.KMO is one of the test indicators for validity analysis. If KMO value is less than 0.5, the scale data should not be suitable for factor analysis; if $0.5 < KMO < 0.6$, barely factor analysis; if $0.6 < KMO < 0.7$; if $0.7 < KMO < 0.9$ is suitable for factor analysis. we applied SPSS and obtained the following results, as detailed in Table 3.

Table 3. Validity test

variable quantity		KMO
The status quo of the tribute drama		0.660
Transmission will	viewing experience	0.699
	Recognition	0.817
	Media factors	0.789
	hobbies and interests	0.896
	The influence of education	0.876

4. Analysis of the Status Quo of College Students Watching the Tribute Drama

4.1. Analysis of the Respondents and Viewing Status based on Descriptive Statistics

4.1.1. Basic Information of the Respondents

Gender: the male to female ratio is relatively balanced.Among the 691 college students surveyed, 44.1% were male, and the remaining 55.9% were female. The proportion of respondents was relatively balanced and the difference was small.

Grade: mostly middle and senior grades.In the survey of college students, grade distribution: freshman students accounted for 12.4%, sophomore students accounted for 34.4%, junior students accounted for 40% of the total respondents, seniors accounted for 11.4%, graduate and above students only accounted for 1.5% of the number of respondents, have data, sophomore junior students accounted for higher. There are fewer students in graduate school or above.

Major: Science and engineering, economics and management majors are more.Among the surveyed college students, the distribution of majors: art accounted for 7.2%, literature and

history for 16.6%, science and engineering for 36.9%, economics and management for 25.3%, medicine and politics and law accounted for 9.1% and 2.7%, and other majors for 2.0%.Specialties are diversified.

Hometown: Anhui and surrounding areas than significant.Among the college students surveyed, 62.7% of their hometown was in Anhui province, and 3.86% of their hometown is in Jiangsu province. The hometown of Zhejiang province accounted for 5.26%, the hometown of Hubei province accounted for 8.96%, the hometown of Beijing accounted for 3.85%, the hometown for other provinces accounted for 15.37%.To sum up, the hometown of college students in Anhui province is the largest proportion in Anhui province, while other provinces around Anhui province account for a relatively small proportion.

4.1.2. The Status Quo of the Tribute Drama

Contact time: middle school tributedrama contact is mostly.College students to tribute contact time survey, preschool began to watch tribute accounted for 6.57%, primary school tribute accounted for 16.45%, middle school tribute accounted for 45.41%, university to watch tribute accounted for 31.57%, middle school began to contact tribute accounted for most, into-step shows the party history learning education is relatively good, also need to further improve, since childhood.

Number of views: concentrated in 1-2 units, less number. in the survey of the number of tributedramas watched by college students in the past two years, 12.1% of college students have not seen one tributedrama, 55.4% have seen 1-2 dramas, and 25.6% of college students have seen 3-5 tributedramas, while only 6.8% of students have seen more than 5 dramas. In general, the number of college students watching tribute dramas is small, which shows that the publicity and dissemination of tribute dramas in universities is not in place, and the party history learning and education and the patriotic hot pillow of college students need to be improved.

Watch channels: watch channels diversification. As a total proportion, 19.56% of college students watched the dramas on TV, 48.94% through online video platforms, accounting for the most, 28.4% went to the cinema to watch the dramas, and 3.1% in other ways. The most tribute dramas to watch through the online video platform, followed by the form of cinema, with diversified channels.

Motivation: mainly to get education as the source of motivation. After investigating the motivation of college students, we received 12.56%; 38.64% had the highest proportion; only 10.3 were interest driven; however, herd mentality and time spent were 21.2% and 13.95% respectively; and others 3.35%.

Attention degree: General attention degree. In order to investigate the attention of college students to the tribute drama, we set up a "1-5" scoring system, which is directly proportional to the degree of attention, so that the respondent has a subjective judgment on himself. One score was 16.4%, 26.52% gave themselves 2 points, the highest score was 3 points, 38.65%, 4 points and 5 points, 10.53% and 7.9% respectively. Therefore, college students can pay more attention to the tributedrama at the general level, and they need to make efforts from inside and outside to improve their attention to the tributedrama.

4.2. Contingency Table Analysis of the Cognitive Status of College Students

4.2.1. Contingency Table Analysis of Gender and Cognition

Table 4. Analysis of gender and cognitive correlation

	Q1	Q8
Q1	1.000(0.000***)	-0.075(0.050**)
Q8	-0.075(0.050**)	1.000(0.000***)

Notes: ***, **, * Represents the significance levels of 1%, 5%, and 10%, respectively.

We know from Table 4 that the correlation analysis corresponds to the P-value =0.012 <0.05, which means rejecting the null hypothesis that there is a significant correlation between gender and its evaluation results of the basic impression of the tribute play.

Table 5. Analysis of gender and cognitive links

questions	definition	Q1		total
		female	male	
Q8	common	53(67.9%)	25(32.1%)	78
	disinclination	45(57.0%)	34(43.0%)	79
	antipathy	43(58.1%)	31(41.9%)	74
	Interested	25(45.5%)	30(54.5%)	55
	Compare interest	97(50.0%)	97(50.0%)	194

Notice: ***, **, * Represents the significance levels of 1%, 5%, and 10%, respectively.

It can be seen from Table 5 that the proportion of male college students are more interested in tribute dramas than female college students, but the overall difference is not big. The reason may be that boys know more about historical things than girls and are more interested in related films telling history and politics, so there will be some deviation in the basic impression.

4.2.2. Contingency Table Analysis of Grade and Cognition

Table 6. Analysis of correlation between grade and cognition

	Q2	Q8
Q2	1.000(0.000***)	0.030(0.509)
Q8	0.030(0.509)	1.000(0.000***)

Notice: ***, **, * Represents the significance levels of 1%, 5%, and 10%, respectively.

From Table 6, correlation analysis of the P-value =0.000 <0.1, which is Refuse the null hypothesis, there are significant differences in the cognition degree of tributedrama in different grades.

Table 7. Grade and cognitive column table analysis

questions	definition	Q8					total
		common	disinclination	antipathy	Interested	Compare interest	
Q2	freshman	13(20.0%)	7(10.8%)	17(26.2%)	10(15.4%)	18(27.7%)	65
	sophomore	29(15.4%)	36(19.1%)	26(13.8%)	23(12.2%)	74(39.4%)	188
	junior	24(15.1%)	27(17.0%)	19(11.9%)	14(8.8%)	75(47.2%)	159
	senior	12(20.0%)	7(11.7%)	12(20.0%)	7(11.7%)	22(36.7%)	60
	postgraduate	0(0.0%)	2(25.0%)	0(0.0%)	1(12.5%)	5(62.5%)	8

Notice: ***, **, * Represents the significance levels of 1%, 5%, and 10%, respectively.

From Table 7, People with a graduate degree or above are the least interested in tribute dramas, there is little difference in the tribute drama. Because tribute play for national theme film in each grades of college students spread roughly similar, the lowest cognition of tribute play is a freshman, on the one hand, may be new into the university sensitivity and cognitive degree of

theme culture is not high, on the other hand is not have the opportunity to fully contact university internal political thought education.

4.2.3. Contingency Table Analysis of Professional and Cognitive Level

Table 8. Analysis of professional and cognitive correlations

	Q3	Q8
Q3	1.000(0.000***)	-0.060(0.186)
Q8	-0.060(0.186)	1.000(0.000***)

Notice: ***, **, *Represents the significance levels of 1%, 5%, and 10%, respectively.

From Table 8, Relevance Analysis of the P-value=0.000<0.1, Students of different majors have obviously different cognition degree of tribute drama. the specific differences are directly analyzed visually through contingency tables.

Table 9. Table Analysis of professional and cognitive links

questions	definition	Q8					total
		common	disinclination	antipathy	Interested	Compare interest	
Q3	else	0(0.0%)	1(20.0%)	2(40.0%)	0(0.0%)	2(40.0%)	5
	Medical Science	9(20.5%)	8(18.2%)	5(11.4%)	4(9.1%)	18(40.9%)	44
	Politics and Law	2(20.0%)	3(30.0%)	3(30.0%)	1(10.0%)	1(10.0%)	10
	Literature and History	12(14.8%)	15(18.5%)	14(17.3%)	8(9.9%)	32(39.5%)	81
	Ligong	34(17.5%)	31(16.0%)	34(17.5%)	27(13.9%)	68(35.1%)	194
	Management	19(16.5%)	17(14.8%)	14(12.2%)	11(9.6%)	54(47.0%)	115
	Art	2(6.5%)	4(12.9%)	2(6.5%)	4(12.9%)	19(61.3%)	31

Notice: ***, **, *Represents the significance levels of 1%, 5%, and 10%, respectively.

From Table 9, While 47% of Management students are interested in tribute drama, 16.5%, 13.9% of students in science and technology are interested in tribute drama, and about 40% of students in medical and literature majors are interested in tribute drama, which may be related to their majors. Therefore, it shows that different majors' interest in tribute dramas needs to be improved, so it is of certain practical significance to promote the dissemination of tribute dramas among college students.

5. Evaluation of College Students' Willingness to Spread the Tribute Drama

5.1. Quantification of the Evaluation Index of College Students' Tribute Drama Communication Willingness

This paper to the quantification of variables as the standard, for the willingness of the questionnaire questions, three answers options according to the will from high to low are 10,6,2, four answers according to the will from high to low, 10,7,4,1, five answers according to the willingness from high to low are 10,8,6,2,1 points; For the questionnaire questions measuring

the degree, the three answer options were 10,6,2, the four answers were 10,7,4,1, and the five answers were 10,8,6,2,1 according to the degree.

Table 10. Index quantification

Core elements	meaning
The status quo of the tribute drama	A variable to measure the connotation and mastery of college students' knowledge of tribute drama
viewing experience	The variable to measure the influence of experience factors on college students' willingness to spread the tribute drama
Recognition	Variable to measure the influence of cultural identity on college students' willingness to spread tribute dramas
Media factors	The variable to measure the influence of media factors on college students' willingness to spread the tribute drama
hobbies and interests	The variable to measure the influence of interest on college students' willingness to spread the tribute drama
The influence of education	The variable to measure the influence of school education on college students' willingness to spread the tribute drama
Acceptance of the communication form	Variable to measure the communication form of college students to the tribute drama transmission

5.2. Comprehensive Evaluation of College Students' Communication Willingness based on Principal Component Analysis

The questions set in this questionnaire all reflect the size of college students' willingness to spread the gifts drama. However, due to the excessive dimensions of the problems, we used the principal component analysis method to reduce the dimension of the problems in the questionnaire. After the preliminary arrangement of the original data collection, the use of IBM-SPSS statistical software and the basic principle of principal component factor analysis method of 22 evaluation variables statistical correlation analysis, through the sampling data feature vector, eigenvalue and cumulative contribution rate to find out the six influence spread component factors, and on this basis of the spread of college students.

5.2.1. KMO and Bartlett Test

First of all, KMO and Bartlett test, determine whether the principal component analysis can be performed. The results of the KMO test showed that the KMO value was 0.817. Meanwhile, the results of the Bartlett spherical test showed a significance P-value of 0.000 ***,Level presents significance, reject null hypothesis, correlation among variables, principal component analysis is effective and the degree is appropriate.

Table 11. KMO test and Bartlett test

The KMO test and the Bartlett's test		
	KMO value	0.797
Bartlett Spherical test	Approximate chi square	4330.317
	df	231.000
	p	0.000***

5.2.2. Principal Component Analysis

Based on the 22 traditional willingness evaluation indexes quantified above, SPSS factor analysis and principal component analysis were used to set the eigenvalue greater than 1 to obtain the contribution rate of each principal component, the rotating component matrix and the eigenvector matrix. According to the table, six principal components selected in the

principal component analysis contributed 24.239%, the second principal component 10.160%, the third principal component 8.928%, the fourth principal component 7.619%, the fifth principal component 6.604%, and the cumulative contribution rate 6.182%, that is, the six main components cover 22 evaluation indicators of transmission willingness.

Table 12. Total variance interpretation table for principal component analysis

Total variance interpretation			
component	latent root		
	latent root	variance percentage	cumulate
1	5.333	24.239%	24.239%
2	1.695	10.160%	34.399%
3	1.524	8.928%	43.327%
4	1.456	7.619%	50.446%
5	1.233	6.604%	57.55%
6	1.140	6.182%	63.732%
7	0.999	5.541%	69.272%
8	0.923	4.196%	73.468%
9	0.887	4.03%	77.498%
10	0.837	3.804%	81.302%
11	0.764	3.475%	84.777%
12	0.712	2.038%	86.834%
13	0.664	1.991%	88.663%
14	0.649	1.848%	90.511%
15	0.580	1.537%	92.048%
16	0.545	1.378%	93.426%
17	0.404	1.236%	94.662%
18	0.392	1.218%	95.898%
19	0.325	1.197%	97.095%
20	0.300	1.068%	98.163%
21	0.292	0.968%	99.131%
22	0.246	0.869%	100.0%

Eigenvector matrix can reflect the index load on each principal component, the first principal component eigenvalue of 5.333, belongs to the identity degree on the first principal component has high load, that the first principal component is mainly determined by identity degree, viewing experience belongs to the dimension variables have higher load on the second principal component, namely the second principal component mainly represents the viewing experience. The third principal component belongs to the medium factor of this dimension has a higher load, namely the third principal component mainly represents the media factor, the fourth principal component has a higher load, the fourth principal component represents education, the fifth principal component has the higher load, the fifth principal component, the sixth principal component has the higher load, namely the sixth principal component represents the higher degree of identity.

5.2.3. Comprehensive Evaluation of Communication Willingness

Table 13. Variables names for the principal component analysis

variable quantity	Variable name
X1	School education
X2	Family education
X3	Enhance patriotic feelings
X4	Generate identity
X5	The understanding degree of the mainstream problems and the historical background behind the tribute drama
X6	Study and discuss the relevant history
X7	Get education
X8	Relax your body and mind
X9	Interest driven
X10	group psychology
X11	haver
X12	The cast is strong
X13	The trailer clip is novel
X14	The film is very well-made
X15	Marketing publicity in place
X16	The story content is interested
X17	The small story under the historical background is simple
X18	Character shaping of the civilian, life, a strong sense of The Times
X19	Use close to the realistic elements of time and space, close distance sense
X20	Clever narrative, feeling and characters synchronous growth, spiritual resonance
X21	The number of tribute dramas we have watched in the past three years

The 21 variables were x 1 to x 21, then the principal component expression was obtained according to the Table 14:

Table 14. Principal component expression weights

variable quantity	Weight					
	F1	F2	F3	F4	F5	F6
X1	-0.076	-0.057	-0.056	0.339	0.199	-0.042
X2	-0.062	-0.165	-0.074	0.418	0.02	0.287
X3	0.106	-0.154	0.091	0.107	0.154	0.178
X4	0.114	-0.154	0.045	0.06	0.172	0.208
X5	0.15	-0.013	-0.131	-0.016	-0.132	0.039
X6	0.108	-0.101	0.126	-0.107	0.176	0.185
X7	0.054	0.159	0.172	-0.139	0.227	-0.488
X8	0.033	0.101	0.414	0.073	-0.336	0.17
X9	0.045	0.249	-0.132	-0.099	0.111	0.284
X10	0.002	0.206	-0.202	0.083	0.176	0.058
X11	0.001	0.198	-0.063	0.375	-0.284	0.047
X12	0.045	0.092	0.31	-0.083	-0.291	0.17
X13	0.034	0.273	0.056	0.27	-0.072	0.046
X14	0.043	0.305	-0.02	0.114	0.075	-0.087
X15	0.028	0.217	-0.336	-0.125	-0.08	0.108

X16	0.033	0.113	0.268	0.185	0.244	-0.402
X17	0.153	-0.048	-0.083	0.027	-0.153	-0.125
X18	0.148	-0.064	-0.111	0.07	-0.136	-0.17
X19	0.15	-0.034	-0.075	0.061	-0.083	-0.115
X20	0.148	-0.068	-0.142	0.016	-0.069	-0.154
X21	0.065	0.252	0.084	-0.046	0.345	0.188

$$F = (0.242/0.563) \times F_1 + (0.077/0.563) \times F_2 + (0.069/0.563) \times F_3 + (0.066/0.563) \times F_4 + (0.056/0.563) \times F_5 + (0.052/0.563) \times F_6$$

The Factor Weight Analysis Table:

Table 15. Principal component weight results

definition	The rate of variance interpretation	Cumulative variance interpretation rate	Weight
Principal component 1	0.242	0.242	43.072%
Principal component 2	0.077	0.319	13.691%
Principal component 3	0.069	0.389	12.31%
Principal component 4	0.066	0.455	11.761%
Principal component 5	0.056	0.511	9.957%
Principal component 6	0.052	0.563	9.208%

The weight calculation results of principal component analysis show that the weight of principal component 1 is 43.072%, 13.691% for principal component 2, 12.31% weight for principal component 3, 11.761% for principal component 4, 9.957% for principal component 5 and 9.208%, with the maximum index weight of main component 1 (43.072%) and the minimum main component 6 (9.208%).

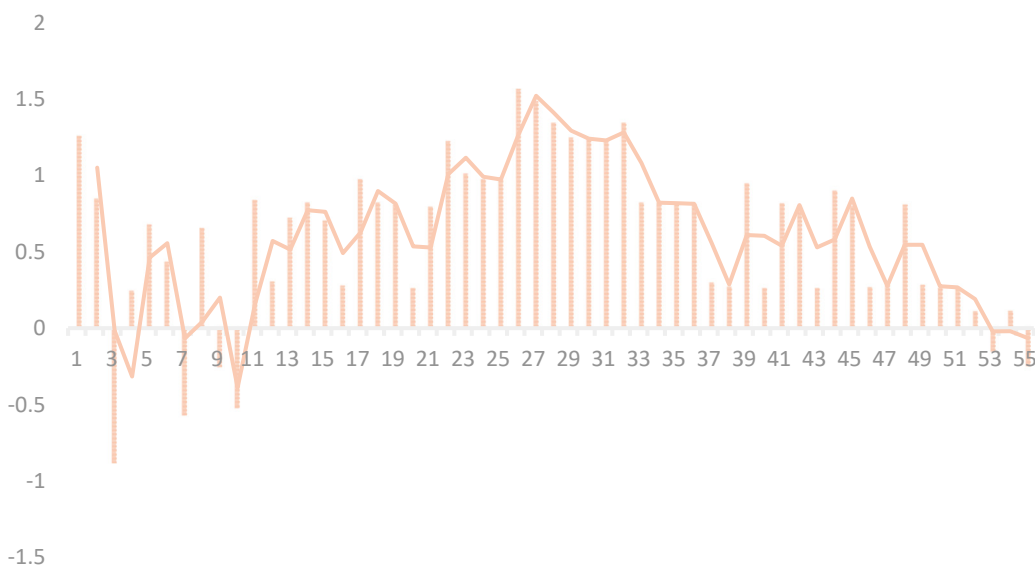


Fig 1. Evaluation score of college students' willingness to spread the tribute drama

6. Countermeasures and Suggestions

In view of the research results and the actual situation, we from the government macro level, school education, family atmosphere, personal learning and social propaganda level to improve college students' awareness of drama and communication countermeasures and how to promote the development of high quality advice, in order to help college students actively focus on drama and behind the history and culture, consciously improve the ideological and moral quality, improve college students' spiritual strength and cultural confidence, promote their identity and practice the socialist core values.

6.1. Government Active Policy

6.1.1. Actively Guide and Introduce Policies to Open up the Market of Tribute Drama

Actively guide the general audience, school education, unit construction and other relevant groups to make full use of the ideological and political education of the tribute drama, and make the tribute drama as an ideological education way of considering the entertainment role generally recognized and used by the whole society.

6.1.2. Actively Participate to Improve the Quality of the Creation and Dissemination of Tribute Dramas

Participate in the whole process of tribute drama, ensure the creation and production quality, develop more people popular gift plays, break the stereotype of tribute drama through public welfare film, tribute play into the community and other activities, promote the understanding of different groups and watch, efforts to improve the spread of tribute play and influence, will maximize tribute play utility.

6.2. Colleges and Universities Actively Boost

6.2.1. Actively Carry out Various Forms of Party History Education, Give Full Play to the Role of Classroom Teaching

Need schools to carry out the party history education activities to strengthen propaganda, and innovate the party history education form to attract more students to participate in, this needs to attach great importance to the responsibility of the school is to present history and culture in front of students, in the process of students' understanding and contact gradually cultivate interest, so as to improve the effect of ideological education.

6.2.2. Create a Campus Atmosphere

Should combine red history culture and campus culture construction, using the network platform, relying on the campus construction popularization related spirit and knowledge, such as party history knowledge contest, organization "tribute drama tour into campus" such activities, through a series of practice, make college students into the red history and culture, improve ideological learning interest, strengthen the initiative of college students, promote tribute drama in the popularity of college students.

6.3. College Students should Improve Their Consciousness

College students should know themselves as a new era of the important force of the motherland construction, college students to mainstream values and related history learning need to improve enthusiasm, at school, college students should actively take related courses, participate in party history learning education activities such as green horse class, training, etc., actively participate in relevant extracurricular practice, gradually cultivate interest, actively study party history culture, draw spiritual strength from life.

6.4. Families should Create an Educational Atmosphere

Family education atmosphere for college students to tribute drama and related historical and cultural interest and spread will has certain influence, so the family education should strengthen children as early as possible, cultural education, from the doll education stage to guide children to learn history, set up the correct values and history, strengthen the education in the family of the children's cultural background and ideological and moral accomplishment.

6.5. The Society should be More Inclusive

6.5.1. "Delabel" for the Tribute Drama, and Create a Soil for Diversified Development

Add diversified elements of The Times, jump out of the inherent paradigm, and creative transformation. the society needs to create an inclusive environment and a space for trial and error for the innovative development of tribute dramas.

6.5.2. Create a Good Environment for Communication and Encourage the Bloom of Literary and Artistic Works to Bloom

In addition to the traditional form of TV stations, tribute dramas can be publicized through multiple ways. At the social level, we should create a good communication environment for the dissemination of tribute dramas from social networks and billboard light boxes in public places, and encourage the diversified development of literary and artistic works with a more open mind.

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