

Comparative Effectiveness of National Sports Funding Policies: A Data-Driven Analysis in Recent Years

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Abstract

This paper conducts a comparative analysis of national sports funding policies in the United States, China, and Russia over recent years. By adopting a data-driven approach, the study evaluates how each country allocates and administers funding to sports and assesses the effectiveness of these strategies in promoting sports development. Unlike the existing literature on art funding modes, this research specifically targets the sports sector, identifying unique funding characteristics and outcomes in each nation. The analysis reveals that, although all three countries prioritize sports funding, their methods and impacts vary significantly due to differences in governmental involvement, cultural emphasis on sports, and the operational mechanisms of funding distribution. This study provides a detailed discussion on the comparative merits and drawbacks of the sports funding policies in these countries, offering insights into how governmental departments enhance or hinder sports development through their funding strategies. The findings aim to contribute to the broader understanding of global sports policy effectiveness, guiding policymakers seeking to refine sports funding models to achieve better athletic and societal outcomes.

Keywords: Sports Funding, Data Analysis, Art Funding Policy, Art Fund, Art Funding Work.

Introduction

In the modern era, the role of national sports funding policies in shaping the landscape of both amateur and professional sports cannot be overstated. Governments around the world allocate substantial resources towards sports development, recognizing its importance for national prestige, public health, and social cohesion. This paper aims to provide a comparative analysis of sports funding policies in three major countries: The United States, China, and Russia. These nations have been chosen for their distinct approaches to sports funding and their significant influence on global sports culture and performance. The efficacy of national sports funding policies varies widely across different governance and cultural contexts. In countries like the United States, sports funding is often characterized by significant private sector involvement and substantial public interest, leading to a unique blend of private and public funding mechanisms. Conversely, the state plays a more dominant role in nations such as China and Russia, reflecting different cultural priorities and political structures. This study is motivated by the need for a systematic comparison of how different national sports funding models influence the development of sports within their respective contexts. While previous research has often focused on art funding or general cultural policy, this study narrows the focus to sports funding, providing a fresh perspective on this critical aspect of public policy.

Objectives

The primary objectives of this research are to: Identify and describe the sports funding models employed by the United States, China, and Russia. Evaluate the effectiveness of these models in promoting sports development and achieving national sports objectives. Analyze how cultural, economic, and political factors influence the design and outcomes of these sports funding policies.

Offer insights and recommendations for policymakers aiming to optimize sports funding strategies in their own countries. This study employs a data-driven analysis, utilizing both quantitative data such as funding amounts, medal tallies, and participation rates, and qualitative data from policy documents, expert interviews, and case studies. Comparative analysis techniques are used to discern patterns and outcomes across the different national contexts, providing a robust framework for understanding the impact of sports funding.

Significance of the Study

This research is significant as it fills a gap in the existing literature on sports economics and policy by providing a detailed comparative analysis of sports funding policies in three key global players. The findings are expected to inform future policy decisions and contribute to the broader academic discourse on effective sports funding. Moreover, by highlighting the strengths and weaknesses of different approaches, this paper aims to offer valuable

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lessons for other nations considering reforms to their sports funding models. This introduction sets the stage for a deeper exploration of the complexities and impacts of national sports funding policies, providing the groundwork for a comprehensive understanding of how these policies shape the sports landscape globally.

The Introduction of Different National Art Funding Models

American Art Funding Model

In 1965, the National Endowment for the Arts (NEA) was established, which is also a key indicator of the progress of American sports funding management method. Before the founding of NEA, some policies and new projects indirectly promoted the rapid development of American sports. They usually rely on private forces, but they can still rely on conservative forces. The establishment of the National Education Association means that the art funding policy has been announced to be included in the national policy agenda (Campa & Zijlmans, 2019; Pan, 2023).

China

From the perspective of organizational form, China's National Art Fund is divided into three levels: management decision, implementation, comment and supervision. The National Federation of Arts Funds is the decision of this fund. Key is responsible for the formulation and adjustment of the national sports foundation rules, audit management requirements, medium and long-term planning and annual work plan, funding project annual application for manual and expert review results, examination and approval of this year's funding the implementation and application of new projects, examination and approval of donations, fund financial budget and budget, examination and approval. Also, specific guidance and supervision and management. The National Sports Fund supervision is a directly affiliated unit, responsible for the supervision and implementation of the fund. It mainly includes 6 departments: general office, finance department, planning department, comment department, activity department, and supervision department. The affairs management unit is set up by the National Sports Fund Conference. The organization, coordination, evaluation and supervision activities of the daily operation of the fund are all carried out by the organization (Li, Wang, & Li, 2021; Wang, 2022; Zhang, 2024).

The inquiry, examination and supervision obligations of the National Arts Fund shall be undertaken by the Expert Federation. The National Arts Fund of the United States has a database of 6,712 experts, including plastic arts experts, management methods experts and financial

industry experts, to recruit the public work again. Under normal circumstances, the capital recruitment is actually executed by the provincial administrative organ's plastic arts fund affairs center. Generally speaking, the whole process of funding for art projects funded by the National Sports Fund needs to go through several major procedures, such as project declaration, expert approval, project approval, project acceptance sampling inspection, project settlement and project acceptance (Ikegwu et al., 2022).

The term of office on the commission is one year. According to the project types and groups, experts are assigned to the online application and approval intelligent management system of the National Art Fund. After the declaration of the basic project (Bechtsis et al., 2022). The federation identifies designated experts. Before the end of the investigation, I began to be responsible for the comprehensive verification, supervision and evaluation of this year's funds. After the expert's basic project declaration is completed. After the expert's basic project declaration is completed (Müller, Simons, & Weinmann, 2017). The Federation determines the designated experts to conduct the investigation. Before the end of the investigation, the experts will be responsible for the all-round verification, supervision and evaluation of the current year's funds.

Russia

Take the film industry as an example. According to the Russian Federal Bureau of Statistics of China (Table 1), total Russian film production increased by 2008 (from 319 in 2000, up to 912 in 2008), but it fell sharply after 2008. After 2009, overall production increased again, but reached 918 units in 2011. In contrast, China's total film production has increased year by year, rising sharply since 2008. This situation is related to the international financial crisis of 2008, which became one of the main reasons for the changes in Russian film production (Teng et al., 2021). Russia's total output significantly exceeds that of China every year, but in structure, an important part of the total production of Russian films is scientific, educational and documentary films, while China is dominated by feature films. Since 2000, the average value of documentary films and scientific and educational films is about 70 percent of the Russian total box office, feature films are about 13 percent, and Chinese feature films are about 85 percent of the Russian total box office.

For example, in 2011, the total number of Chinese feature films was 5.5 times that of Russia, and the total number of Russian documentary films and scientific and educational films was 6.6 times that of China. The gap between animation and movies is higher: Russian production is 8.5 times that of China. In other words, China and Russia have very different characteristics in terms of film and television production types (Hargreaves, Braun, & Gebhardt, 2013).

Scientific and educational films and documentary films have obvious total advantages in Russian film and

television production, but China is dominated by feature films as shown in Table 1.

Table 1

Comparison of the Overall Situation of Chinese and Russian Film Production

		2000	2005	2006	2007	2008	2009	2010	2011
Feature Film	Russia	51	94	115	117	119	100	101	101
	China	91	260	330	402	406	456	526	558
Animated Films	Russia	22	67	114	94	163	153	140	203
	China	1	7	13	6	16	27	16	24
Documentary	Russia	246	606	469	545	630	350	450	614
	China	59	35	49	43	55	71	70	92

Sports Art Funding Policies in Different Countries

American Art Funding Policy

Since 1998, Myers Abbey has been selected as the current president of the National Economic Development Zone. His recognition of the implementation of the National Arts Promotion Program and practice restores the NEA Congress. Da Georgia and Roccorantman have been presidents of the space department since 2000.

Since 2000, the amount of capital contribution has gradually increased. In 2003, Dana Gioia invested more manpower and investment in more national art promotion projects, and art marketing campaigns with Shakespeare's creation gained more assets from NASA's space division.

During this period, art research associations across the country will enhance the role of art as a public bridge, promote friendly exchanges and sense of community, encourage the rapid development of art activities in remote areas, and strengthen the cooperation with other committees to support art together (Niedzielski, Psarris, & Theoharis, 2019).

American Grant Fund for the Arts

2012 was a groundbreaking year for NEA-funded research. This year, the state education department not only established a federal, special research team in the midst of arts and human trends, but also set up independent research grants to accept applications for research programs. In the same year, 15 projects from 11 states received \$250,000. Such projects closely revolve around three industries: the harm of art to regional and national economic growth, art and management influence, the perception of art participation, and the connection between society and individual Chinese citizens. In the next seven years, despite subtle changes, research project spending increased widely, reaching \$724,000 in 2019. It set the highest proportion of research expenditure to the NEA total operating expenses and the proportion of research expenditure to the NEA encouraged art projects (Cooper et al., 2020). It ran the NEA Research Laboratory project in 2017, funded \$598,600 in 2017 and 2018, and increased the asset cost to \$900,000 in 2019. The NEA critically funds a wide variety of art projects, and in terms of the funding ratio, the research application is gaining more attention, as shown in Table 2.

Table 2

List of Funding Costs for NEA Research Projects in 2012-2019

Year	Total Funding (US \$)	Project Financing Cost (US\$)	Project Research Fee (US\$)	Share of Research Expenses (US\$)	Ratio Of Research Cost to Project Funding Cost (US \$)	Respiratory Research Laboratory Project Grant (US \$)
2012	159 880 305	125 517 621	250 000	0.16	0.002	-
2013	154 160 471	119 569 865	350 000	0.23	0.003	-
2014	161 413 525	124 740 722	315 000	0.20	0.003	-
2015	165 311 955	127 111 947	300 000	0.18	0.002	-
2016	170 079 087	132 685 389	320 000	0.19	0.002	-
2017	168 129 454	129 458 915	540 000	0.32	0.004	589 600
2018	164 778 015	124 307 648	550 000	0.33	0.004	589 600
2019	169 500 384	128 080 541	724 000	0.43	0.006	900 000

In addition, the integration of the NEA and the sales market is professionally guided by Article 501, Section 3,

Section c, "Section 501c3"). This provision is also an important measure for "public welfare and charity" and

"culture and education", including most non-profit organizations, including non-profit or profit, to carry out comprehensive standards in the financing, operation and distribution stage, and reasonably and correctly guide market forces according to social policies. From the perspective of financing, Article 501c3 has strengthened the tradition of charitable donation according to the extensive anti-quota financing rules and regulations,

Table 3

Donations and Donations Received by American Arts and Cultural Institutions Over the Past Five Years

Year	2010	2011	2012	2013	2014	2015
Donations to Arts and Cultural Institutions (\$100 Million)	145.45	119.37	158.12	167.59	179.19	186.63
Donations From Arts and Cultural Organizations Increased (%)	-17.9	32.5	6.0	6.9	4.1	

Achievements of American Arts Funding

The NEA is not primarily engaged in scientific and rational research. The purpose of supporting art research is to give decision-making consultation, use the research results to reasonably match the support of art engineering projects, support the development trend of art organizations and art homes, and have the level of art management. In order to facilitate the art and the masses, the NEA publishes extremely important research reports on its official website every year. Such published research reports are the main outcome of research supported by the NEA (Benito Santos et al., 2018). A year's study reports data that does not seem to be rhythmically controlled. However, when working with the NEA association students, the executive president was responsible for a smaller year when the research report was published. In 2001, when the Myers Ivy League fell, the NEA was led by executive chairman Irene B Franck, and the NEA had originally published only two studies. The same thing arose in 2007 and 2018. In recent years, the executive chairman has managed the methods, but the current chairman has not announced the candidates, and the total number of published research graduation papers has decreased significantly. Thus, the research ministry is the most important advisory department to support the work of the current chairman. Therefore, we can understand the management mode of research and the core changes of NEA through the research studies published for many years, as shown in Figure 1.

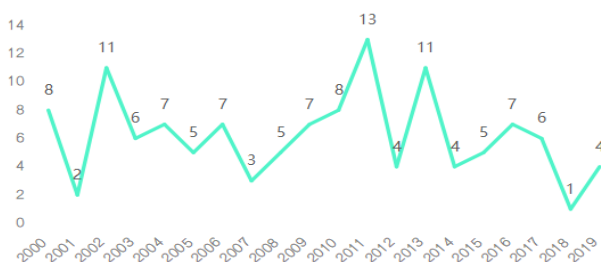


Figure 1: The NEA was Released from 2000-2019.

resulting in a lot of social development capital pools.

In addition, non-profits can accept donations as a road bridge between large and medium-sized charitable funds and limited target institutions (Charles, Sloan, & Butler, 2021). In 2015, the United States donated us \$373.25 billion, of which it was US \$18.663 billion. Over the past four years, the annual growth rate of US contributions to art is not less than the total US contributions, as shown in Table 3.

Application and Approval of China Art Funding Project

According to the statistical analysis of the application from 2014 to 2017 (see Table 4), the national Art Fund management method was finally clearly proposed within the trial period of 2 months of each year. Overall, in 2014, 4,246 artists and artists applied for 4,256 applications, and the total amount of applications was ominous.

In 2015, the number of applications was increased slightly to 4,402, but the total number of applications was reduced to 3,268, and the total amount of applied funds reached 5.122 billion yuan. By 2016, conditions in all areas have been greatly improved. Especially for the applicants. The new added projects are the highest value of the National Art Fund. There were 6,491 projects, with a total of 7,245 applied projects, and the total applied funds reached 7. RMB 5 billion; however, in the application just completed in 2017, due to the failure of literary and artistic creation projects, the total number of applicants has decreased to 4,910, totaling 7,128, and the application quota was about RMB 7.6 billion, which is basically as shown in Table 4.

Table 4

Annual Declaration Information From 2014 to 2017

Year	2014	2015	2016	2017
The Subject of the Declaration	4246	3268	6491	4910
Apply for a Project	4256	4402	7245	7128
The Total Amount of Funds Requested	-	5122	7510	7600

When the fund was established in 2014, less than 400 projects were approved, and the approval rate was less than 10%.

In recent years, along with the change of the types of support projects and the number of applications handled,

the number of audit projects has been increasing year by year, but the audit rate is not stable, reaching above 15% in 2015. However, in 2016, the stock market adjusted slightly, jumping back to 13%, as shown in Table 5.

Table 5

Comparison of Project Approval From 2014 to 2016

Year	The Number of Projects Started	Percentage of Project Approval Rate (%)
2014	394	9.30%
2015	728	16.50%
2016	966	13.30%

Application of Chinese art funding project agencies and individuals

In general, the number of applicants has repeatedly exceeded the number of applicants, but the difference between the two is gradually easing. Since the establishment of the stock fund in 2014, there is a certain difference between the two companies because of the lack of individual application projects. The number of registrations is 3,088, accounting for about 72.6% of the registrations, and 1,168 people, accounting for about 27.4% of the registrations. By 2015, with the expansion of the young art talent program, the number of individual applicants increased slightly to 1,325. However, due to the further tightening of the application regulations, the number of applicants dropped sharply, up 62.9% year on year to 1,943. In 2016, the number of employees rose sharply simultaneously, about double that of the previous year. Among them, the number of applicants increased by 85.7%, and the number of individual applicants increased by 118%, further reducing the gap between the number of applicants and the number of individual applicants. The information for 2017 has not been carried out yet, but since the unfinished project is undoubtedly my artistic creation project, the number of individual applicants will exceed the number of applicants for the first time, as shown in Table 6 and Figure 2.

Table 6

Comparison of the Number of Institutions and Individuals

Year	2014	2015	2016	2017
The Number of Entities Reported	3088	1943	3609	2372
The Number of Individual Archived Entities	1163	1325	2882	2538

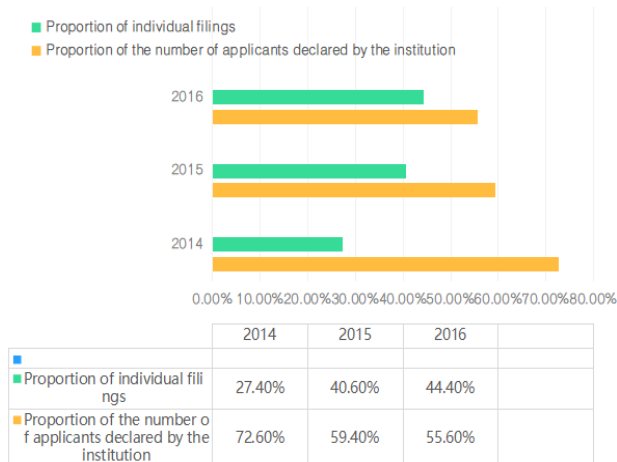


Figure 2: The Ratio of the Number of Institutional Declarations and the Number of Individual Declarations From 2014 to 2016.

Organizations and Funds in Russia

The Russian state's support for the film industry is mainly carried out by the Government Ministry of the Russian Federation and the Russian Film Fund. Generally speaking, the 2 units have a certain division of responsibilities. This key support documentary film, film fund key support large and medium-sized comedies. The state's support for the film industry is mainly reflected in the amount of money. Due to the increase in the cost budget, the country's total project investment in the field of film and television production projects has also increased. In 2010, the total national project investment accounted for 19% of the total Russian film cost budget, and it accounted for 24% in 2011. By the first half of 2012, the index was worth 44%. This shows that the Russian government attaches great importance to and supports the film industry. At the same time, the total national assets of the Russian film industry are also increasing year by year. Before 2000, the ministry was mainly engaged in the actual planning and implementation of film subsidies for the Russian government departments (Rice, Stalling, & Monasterio, 2019). Expenditure in the plan is too little, and extra-balance expenditure and subsidies account for a large proportion. From 2009 to 2012, such expenditures each accounted for 70.6%, 58.4%, 75.4%, and 75.1% of the total assets of the unit. Since its inception in 2010, the Film Fund has undertaken the vast majority of asset support. From 2010 to 2012, the film fund expenditure each accounted for 58.0%, 67.2% and 65.8% of the total amount supported by the National Finance Bureau, as shown in Table 7. From the funded films, the department funded many documentary films and anime, especially documentary films. In addition, documentary films and cartoons are dominated by micro films, and the market share of large

and medium-sized films is small, especially in cartoons. Comedy accounts for the least proportion of state-funded comedy films, and the total number of major funded comedy films has dropped significantly since 2008. Film

fund funds are mainly used for large and medium-sized comedies, and film companies have obtained more funds. However, overall, a lot of films have received national funding, as shown in Table 8.

Table 7

The Russian Film Industry Receives State Funding (Hundreds of Millions of Rubles)

		2009	2010	2011	2012
Funded by the Ministry of Culture	Outline of federal objectives	9.293	8.643	3.850	5.000
	Unplanned spending subsidy	22.274	3.613	2.421	15.050
Film Fund Funds			5.500	9.360	
A Combination			28.609	31.959	38.519
		31.567	49.365	47.590	58.569

Table 8

(%), the Proportion of National Support for the Russian Film Industry Between 2000 and 2011

Year Class	2000	2005	2006	2007	2008	2009	2010	2011
Feature Films (%)	66.7	88.3	91.3	66.7	84.0	78.0	54.5	39.6
Animated Films (%)	45.5	97.0	57.0	94.7	98.2	98.7	97.1	52.5
Documentary (%)	35.4	85.0	92.3	92.7	97.1	93.1	97.6	78.2

The Russian Funding System

The state funding management system for Russian film includes both macro and micro aspects (see Table 9), and the key macroeconomic aspect is also the federal laws and regulations No.126 of the Russian Federation funded by the state in 1996. Its core provisions clarify the important position of the film industry in the film industry. As a key professional term commonly used in the film industry standard 3354 legal provisions, the district government provides funds for the film system mainly for minority film groups, and its positioning contains specific provisions in federal laws and regulations.

The external economic level mainly refers to the administrative rules of actual funds (Davis et al., 2022). From 2010 to now, the state funding for the film industry has been built by two organizations, the Russian Federation Ministry and the Social Development and Economic Application of the Federal Stock Fund of the Chinese National Film Industry

(Film Stock Fund). In 2011, the state funding reduction from the federal expense budget to the film industry was mainly due to lower funding from the ministry (3.6 reduction to \$4.759 billion), but the film fund was slightly higher compared to 2010. In December 2011, according to the decision of relevant Russian departments, animation and film production won 335 million yuan in funds. As a result, film stock funds accounted for 67% of national film funds in 2011, and only 33% in the ministry (D'Elia et al., 2021).

In 2012, most of the funds used by the national government departments have been funded by the film stock funds, with a total of \$5.9 billion, of which it accounts for 66% of the total state funds. Under the premise of funding, the Russian state launched a corresponding evaluation of the funded companies, confirming the priority of the film production as funding in June 2012 (top 10). The criteria include the number of films and audiences, professional ratings (film festival awards), and the total number of corporate presence and releases that are shown in Table 9.

Table 9: (a)

Number of Funded Films Funded in Russia From 2007 to 2011

		2007	2008	2009	2010	2011
Funded by the Ministry of Culture	A combination	78	101	78	60	51
	Feature film bigger	66	89	66	54	39
	Micro	12	12	12	6	12
Animated films	A combination	555	612	356	439	483
	bigger	62	56	50	51	35
	Micro	493	556	276	388	448

Table 9: (b)

Number of Funded Films Funded in Russia from 2007 to 2011

		2007	2008	2009	2010	2011	
Film Fund Funds	Documentary	A combination	137	160	151	136	106
		bigger	1	3	5	1	2
		Micro	136	157	146	135	104
	Major film studios	Major feature film				60	24
		Major feature film				17	23
		Animated films					21

Characteristics of Art Grants in Different Countries

Diversification of Research Perspectives: Economic, Social, and Human Perfection

The NEA is only applicable to nonprofit organizations, but it is a public organization that applying to Congress for support must apply for social contributions. The 21st century, mainly the money problem. The NEA has published many research reports also from the economic perspectives of industrial production GDP market share, user transactions of art activities, the total number of enterprises in the industry, and the employment of artists

and students. In the study of encouraging art in the community, it is also an indispensable internal mechanism to arouse the charm of the city and assist the community to attract people and new industries, which is the evolution of the social economic perspective.

In 2011, the NEA gave the "art and individual development" position, which greatly expanded the research perspective. It is related to the health of art, the development of children's thinking, the social correction of middle school students, and the social solution of aging. Through a series of research, NEA confirmed that the government supports the arts is not only an indispensable economic sector and is beneficial to social development and human progress, as shown in Figure 3.

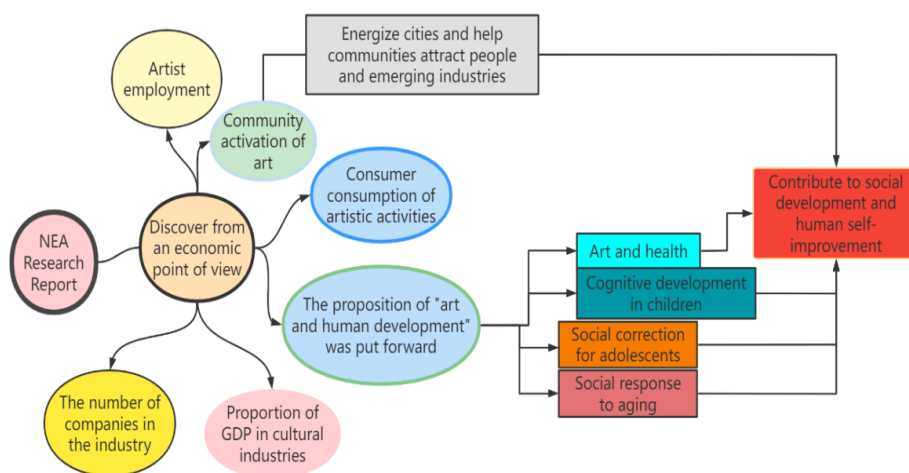


Figure 3: Research on the Diversification of Art Funded by NEA.

The Rise of Interdisciplinary Research: The Integration of "Art" and "Science"

Support and encouraging interdisciplinary research based on the diversification of research perspectives. From the perspective of social economics, what are the economic research methods commonly used, but with the increase of art and health and human development, society and sociology have become an indispensable part of this research. In 2015, the Non-profit Research Santa Fe Institute (Santa Fe Institute) in Santa Fe, Mexico, received support from the National

Bureau of Education to study how the human brain does creative work. The Santa Fe Institute advocates curriculum research and cares about the problems involved. Therefore, according to the role of creativity in the brain annual report, the research explores the personality psychology, neuroscience, complex systems and art cross industry, in 2017 statement, maintain the busy: the old working art health mode broke the national university institute (NAS) art and aging seminar, by comparing from health and retire research information on the contrary and combine art and medical health research. In the same year, the NEA Community Art

and Health Research Handbook was released, proposing that artists work with pharmaceutical and behavioral physical and mental health researchers to record the health dedication of the new community art project. In 2018, the NEA signed a cross-agreement with the National University Institutes of Environmental Health (NIH) to sponsor three projects related to the physical and mental health research. It tries to further combine with social science research under the premise of intersection with humanities research (Escrignano-Ott, Mielgo-Ayuso, & Calleja-González, 2021). This is committed not only to promote research results, but also to promote the specific transformation of research results, which is also a significant trend of NEA applicable research as shown in Figure 4.

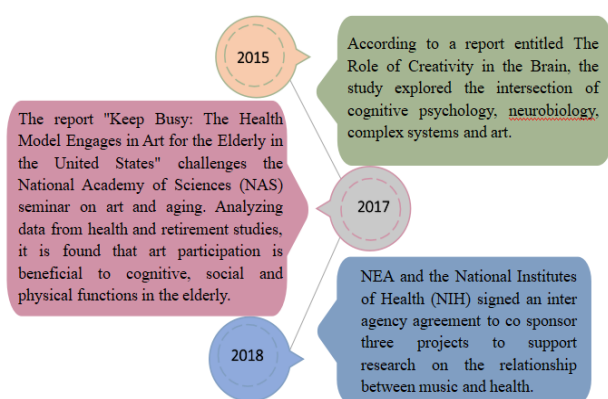


Figure 4: Three Interdisciplinary Findings in Three Different Periods.

Future-oriented: Expand Exploration and Research

A significant development trend in NEA is to turn the current situation narrative to exploratory research. To review the national economic development zones and fund new projects, we should list the contribution of art to GDP, and artists' employment and participation in art should be the review of the situation.

In 2012, the Federal Intergovernmental Research Group on Trends in Art and Human Development was founded, and in 2017, the NEA Research Laboratory project was launched to further promote the NEA-funded research and explore difficult problems in the unknown world (Hulland, Trakman, & Alcock, 2023). How does art give people to work? How does the human brain work relate creatively? Is there any impact on environmental health and science education? What does the human brain do? How does ART improve the physical and mental health, resilience, and satisfaction of patients with chronic diseases? This correct answer must be explored through interdisciplinary collaboration, and deep institutional exploration will provide strong support for management decisions. In recent years, NEA has given priority to exploratory research in data platform, mechanism innovation, and new project funding.

More interdisciplinary crossover has also sparked a new flame. To explore the position of art in our life, and to explore the action mechanism of art, it is the NEA's active exploration of the future, as shown in Figure 5.

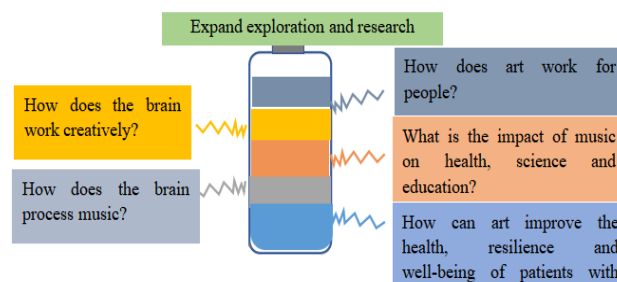


Figure 5: Research and Exploration of NEA in Unknown Areas of Art Funding.

Development Characteristics of Sports Art Funds Supported by the State

The source of government assets is actually derived from the public tax revenue. Government units, especially the art stock funds in China, as the "third sector" different from the government, can only be the public implementers (López-Samanes et al., 2020). When the government limits the support for a certain kind of art and ignores other artistic methods and public choices, this practice will instill the spirit and preferences of some government officials into the masses, but in fact, the relationship between art and the audience is always changing, and the purpose and social benefits come from the communication between the art and the audience. Therefore, the traditional "elegance" is not always considered as the requirement of all art, which limits its communication and practical significance.

Sustainable Development and Profit Model

At the present stage, the National Art Fund is all the research system and the circulation system of the project. Each phase will be funded in one year, with full funding (Hatzi Georgiadis et al., 2014). The amount of funding provided for various projects, especially new large stage projects, can cover up all the funding needed for project execution. But at the same time, the acceptance is the reform into the state-owned art team of state-owned enterprises, government institutions and companies, and the marketing and promotion ability is usually not enough. In addition, in terms of the main works, the vast majority of the arts are of high quality, which must be relatively large in capital investment, but the promotion and publicity are insufficient, and the audience group's goodwill and secondary popularity are low. Therefore, his main source of

economy is the funds of the National Art Fund, which is difficult to achieve subjectivity and sustainability. In addition, the dependence on government funds does not produce the steady development of industrialization, but changes with the improvement of funds, and the integration ability of the sales market is reduced, and it is completely replaced by the society as shown in Figure 6.

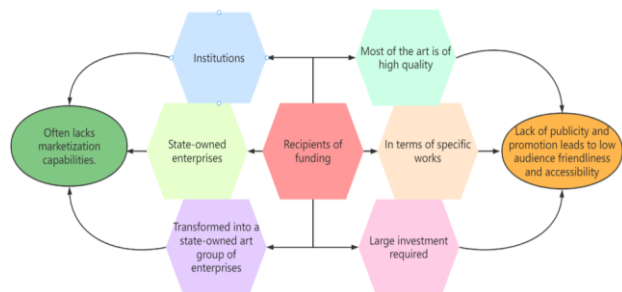


Figure 6: The Sustainable Development Model Supported by the Art Fund.

Support Capacity, Strength, and Coverage

Take it in 2014 as an example. According to the 2014 Development Trend Statistical Bulletin of the Republic of China (PRC), there were 287,400 items in 2014, among which the application funds for ethnic culture only accounted for about 1 / 70 of the funds, which was even more serious. Under the funding framework, considering the three new projects of large-scale stage new projects, small drama projects (festivals) and communication and promotion, the total funding amount is about 350 million RMB. The figure may seem shocking, but compared with the annual revenue of 22.6 billion yuan across the country in 2014, there is the same total number of departments and individuals supported in 2014. In the art industry across the country, it only accounts for a very small proportion, and the support of relevant departments is far from enough compared with the actual needs (Wang, Lei, & Fan, 2023). At present, with the promotion of the integration fund, most Chinese artists, especially non-state-owned enterprises, people or unit artists, do not know the emergence of the stock fund, so it is naturally difficult to obtain the assets as shown in Figure 7.

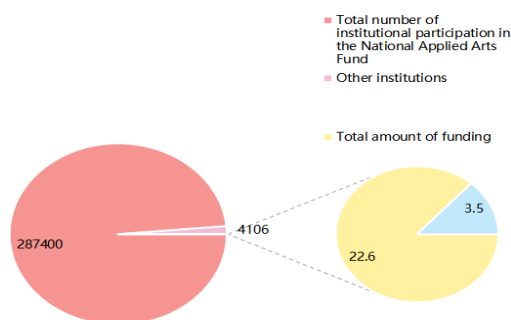


Figure 7: Comparison of Institutional Data with and Without Access to Fund Funding.

The Total Amount is Small and Dispersed

Take the Russian government's support for the Russian film industry as an example, Russian state subsidies for films rise year by year, but subsidies for a certain industry. For example, in 2012 (the most encouraged year in recent years), the Russian federal government had a film industry budget of about \$5.9 billion, which was seen as involving several 600 films. As a result, the Russian country's financial funds for film production is increasing, although the new funds began to apply- -film stock funds, many film production companies or mainly through self-financing and private economy to complete film production. Naturally, this is mainly involving comedy films and all kinds of anime films. As mentioned earlier, the Russian government sector has invested significantly less in this area than in the other types of films (Zuckerman et al., 2021).

Excessive Reliance on Funds and Lack of Mechanism

Take the Russian film industry as an example, the Russian government tried to finance the film industry with the state, but the result, and the producers relied too much on the government. " You are used to deposit money (Nolan, Hosam, & Jean, 2022). Five years ago, filmmakers wanted the least money, but now it's not good". Film shooting is basically a way out by now. No expectations and no results. The director just did some games that no one needed, and then returned to the new project (Jeukendrup, 2017). There must be a shortage of good talent here". If the Russian state had less subsidies, the filmmakers would be less effective. For example, in 2012, only three of the 15 recovered films received state funding, and later included 643,63 comedies, 130 cartoons and 450 documentaries (Murcia, Gimeno, & Coll, 2007; Polachini et al., 2022). On the other hand, 12 of the 15 worst Russian films received state funding. Therefore, Russia's funding for the film industry is actually a huge failure, wishing very different from its conclusions, as shown in Figure 8.

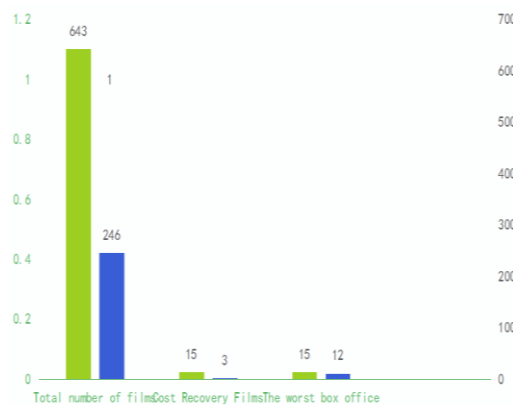


Figure 8: Over-reliance on Money and the Lack of Institutional Data for the Russian Film Industry.

Discussion

This study has provided a comprehensive comparative analysis of the sports funding policies in the United States, China, and Russia, highlighting the diverse approaches and their respective effectiveness in promoting sports development. By examining the intricate relationship between government policies, cultural factors, and sports outcomes, this research offers valuable insights into the complex dynamics that define national sports funding. The findings indicate that the United States, with its mixed model of public and private funding, capitalizes on high levels of community engagement and corporate sponsorships, facilitating a broad base of sports development but sometimes leading to disparities in resource distribution. China and Russia, on the other hand, demonstrate a more centralized approach to sports funding, which ensures consistent investment in elite sports but may overlook grassroots development. Each model reflects the underlying political, economic, and cultural contexts of the respective countries, showcasing a clear link between these factors and the structure of sports funding policies.

Practical Implications

For policymakers, the study underscores the importance of aligning sports funding policies with national goals and cultural values. The U.S. model suggests that encouraging private investment can augment government efforts, while the examples of China and Russia highlight the potential benefits of centralized funding for achieving international sports excellence. However, the study also cautions against one-size-fits-all solutions, advocating for a balanced approach that fosters both elite performance and broad participation.

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Theoretical Contributions

This analysis contributes to the theoretical understanding of sports funding by linking policy effectiveness to cultural and political frameworks. It extends the discussion beyond mere financial investment, considering how different funding sources and structures influence the overall sports ecosystem. This nuanced approach provides a more holistic view of sports funding and its role in national development.

Recommendations for Future Research

Future research should explore longitudinal data to assess the long-term impacts of these funding models on sports success and participation rates. Additionally, comparative studies involving more countries could provide a wider perspective on global sports funding practices, offering richer insights into the factors that contribute to successful sports policies.

Conclusion

In conclusion, the comparative analysis of national sports funding policies in the United States, China, and Russia reveals varied approaches that reflect each country's unique socio-political landscape. This study not only enhances our understanding of how sports funding operates within different national contexts but also offers practical recommendations for optimizing these policies to better serve athletes and communities alike.

By drawing lessons from these distinct models, other nations can refine their sports funding strategies to achieve desired outcomes in sports development and national pride. This research thus serves as a cornerstone for future explorations and policy formulations in the field of sports funding.

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