

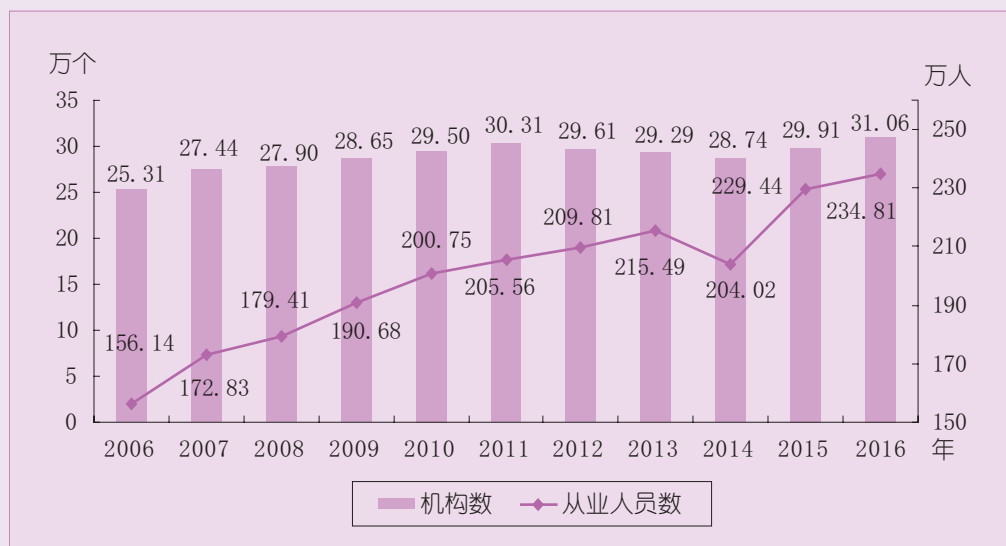
中华人民共和国文化部 2016 年文化发展统计公报^[1]

2016 年，全国文化系统全面贯彻党的十八大和十八届三中、四中、五中、六中全会精神，深入学习贯彻习近平总书记系列重要讲话精神，紧紧围绕“五位一体”总体布局和“四个全面”战略布局，坚持社会主义先进文化前进方向，坚持以人民为中心的工作导向，攻坚克难，开拓创新，文化发展改革不断取得新的进展，“十三五”时期各项任务开局顺利，为建设社会主义文化强国奠定了坚实文化基础。

一、机构和人员

2016 年末，纳入统计范围的全国各类文化（文物）单位^[2]31.06 万个，比上年末增加 1.15 万个；从业人员^[3]234.81 万人，增加 5.37 万人。其中，各级文化文物部门所属单位 66029 个，增加 319 个；从业人员 66.10 万人，增加 1.56 万人。

图 1 2006 年—2016 年全国文化单位机构数及从业人员数



二、艺术创作演出

2016 年,全国艺术院团继续深入开展“深入生活、扎根人民”主题实践活动,加强创作规划引导,促进精品创作。全年原创首演剧目 1423 个。扎实推进《关于支持戏曲传承发展的若干政策》,实施戏曲振兴工程,开展“名家传戏—当代戏曲名家收徒传艺”工程,扶持了 100 名京剧、地方戏表演艺术家向 200 名青年演员传授经典折子戏。成功举办第十一届中国艺术节,全面落实“精品、惠民、节俭、可持续”的办节原则,实现了“艺术的盛会、人民的节日”的办节宗旨,共汇聚 67 台参评参演剧目和 1000 余件美术作品,观众达 40 万人次。国家艺术基金 2016 年共有 966 个项目获得立项资助,较 2015 年增长了 32.7%,资助资金总额 7.3 亿元。

年末全国共有艺术表演团体^[4]12301 个,比上年末增加 1514 个,从业人员 33.27 万人,增加 3.08 万人。其中各级文化部门所属的艺术表演团体 2031 个,占 16.5%,从业人员 11.52 万人,占 34.6%。

全年全国艺术表演团体共演出 230.60 万场,比上年增长 9.4%,其中赴农村演出 151.60 万场,增长 9.0%,赴农村演出场次占总演出场次的 65.7%;国内观众 11.81 亿人次,增长 23.3%,其中农村观众 6.21 亿人次,比上年增长 6.2%;总收入 311.23 亿元,比上年增长 20.8%,其中演出收入 130.86 亿元,增长 39.3%。

表 1 2007 年—2016 年全国艺术表演团体基本情况

年 份	机构数 (个)	从业人员数 (人)	演出场次 (万场)	国内演出 观众人次 (万人次)	总收入(万元)	
						# 演出收入
2007 年	4512	220653	92.7	75895.6	829045	203757
2008 年	5114	208174	90.5	63186.8	933685	204842
2009 年	6139	184678	120.2	81715.9	1121559	288214
2010 年	6864	185413	137.1	88455.8	1239255	342696
2011 年	7055	226599	154.7	74585.1	1540263	526745
2012 年	7321	242047	135.0	82805.1	1968802	641480
2013 年	8180	260865	165.1	90064.3	2800266	820738
2014 年	8769	262887	173.9	91019.7	2264046	757028
2015 年	10787	301840	210.8	95799.0	2576483	939313
2016 年	12301	332920	230.6	118137.7	3112276	1308591

全年全国文化部门所属艺术表演团体共组织政府采购公益演出 13.90 万场，观众 1.17 亿人次。利用流动舞台车演出 11.31 万场次，观众 10381 万人次。中央直属院团全年开展公益性演出 1335 场，其中赴老少边穷地区演出 241 场，面向老红军、留守儿童等演出 132 场，社会效益有力彰显。

年末全国共有艺术表演场馆 2285 个，观众坐席数 168.93 万个。全年艺术演出 19.09 万场次，增长 39.5%；艺术演出观众 3098 万人次，增长 8.6%。其中各级文化部门所属艺术表演场馆 1265 个，全年共举行艺术演出 6.81 万场次，增长 25.0%，艺术演出观众 2589 万人次，增长 8.4%。

年末全国国有美术馆 462 个，比上年末增加 44 个，从业人员 4597 人，增加 502 人。全年共举办展览 6146 次，比上年增长 16.8%，参观人次 3237 万，增长 4.8%。

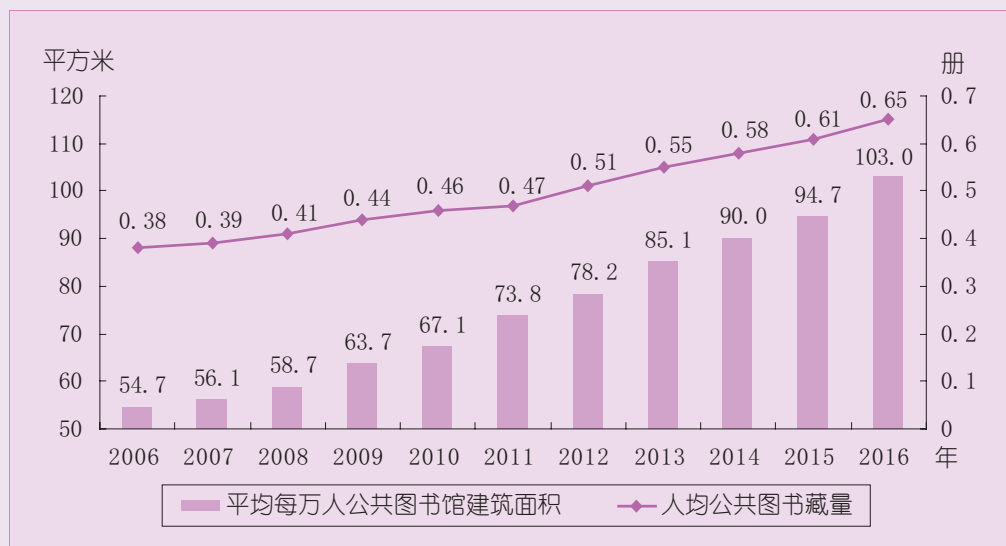
三、公共文化服务体系

2016 年，文化部继续深入贯彻落实中办、国办《关于加快构建现代公共文化服务体系的意见》，完善顶层设计，切实推进基本公共文化服务标准化均等化。制定《文化志愿服务管理办法》、《文化馆管理办法》、《各级公共图书馆业务规范》、《各级文化馆业务规范》和《关于推进县级文化馆、图书馆总分馆制建设的指导意见》，不断提升公共文化服务能力和水平。

（一）公共图书馆^[5]

年末全国共有公共图书馆 3153 个，比上年末增加 14 个。其中少儿图书馆 122 个，增加 9 个。年末全国公共图书馆从业人员 57208 人，比上年末增加 786 人。其中具有高级职称的人员 6153 人，占 10.8%；具有中级职称的人员 18699 人，占 32.7%。

图 2 2006 年—2016 年全国公共图书馆人均资源情况

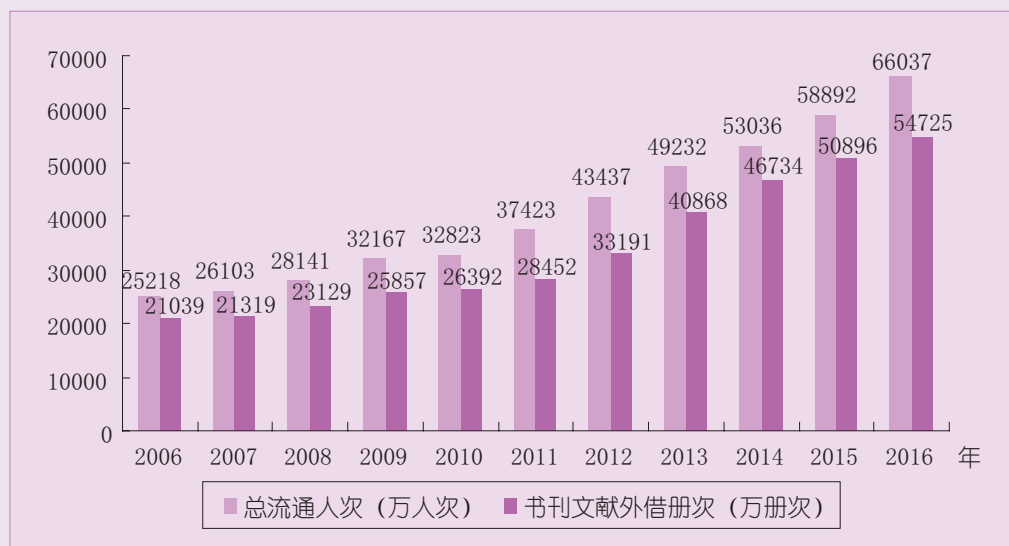


年末全国公共图书馆实际使用房屋建筑面积 1424.26 万平方米，比上年末增长 9.4%；图书总藏量^[6]90163 万册，增长 7.5%，其中古籍 2701 万册；电子图书 88798 万册，增长 6.9%；阅览室座席数 98.60 万个，增长 8.3%；计算机 21.16 万台，供读者使用的电子阅览终端 13.49 万台，增长 6.5%。

年末全国平均每万人公共图书馆建筑面积 103.0 平方米，比上年末增加 8.3 平方米；全国人均图书藏量 0.65 册，增加 0.04 册；全年全国人均购书费 1.56 元，比上年增加 0.13 元。

全年全国公共图书馆发放借书证^[7]5593 万个；总流通人次^[8]66037 万，增长 12.1%；书刊文献外借册次 54725 万，增长 7.5%；外借人次 24892 万，增长 7.8%。全年共为读者举办各种活动 140033 次，增长 22.3%；参加人次 7138 万，增长 20.8%。

图 3 2006 年—2016 年全国公共图书馆总流通人次及书刊外借册次



(二) 群众文化机构^[9]

年末全国共有群众文化机构 44497 个，比上年末增加 206 个。其中乡镇综合文化站 34240 个。年末全国群众文化机构从业人员 182030 人，比上年末增加 8531 人。其中具有高级职称的人员 6026 人，占 3.3%；具有中级职称的人员 17133 人，占 9.4%。

年末全国群众文化机构实际使用房屋建筑面积 3991.01 万平方米，比上年末增长 3.7%；藏书 2.74 亿册，增长 4.4%；计算机 37.73 万台，增长 4.4%；对公众开放的阅览室 117.63 万平方米，增长 7.7%。年末全国平均每万人群众文化设施建筑面积 288.64 平方米，比上年末提高 8.69 平方米。

全年全国群众文化机构共组织开展各类文化活动^[10]183.97 万场次，比上年增长 10.6%；服务人次 57896 万，增长 5.6%。

图 4 2006 年—2016 年全国平均每万人群众文化设施建筑面积



表 2 2016 年全国群众文化机构开展活动情况

项 目	总量		比上年增长（%）	
	活动次数 （万次）	服务人次 （万人次）	活动次数	服务人次
各项活动总计	183.97	57896	10.6	5.6
其中：展览	15.01	10786	7.4	0.3
文艺活动	106.53	42337	11.0	6.6
公益性讲座	3.38	522	21.2	9.2
训练班	59.05	4250	10.1	9.9

年末全国群众文化机构共有馆办文艺团体^[1]7779 个，演出 14.76 万场，观众 8555 万人次。由文化馆（站）指导的群众业余文艺团体 39.84 万个，馆办老年大学 857 个。

四、文化市场

2016 年，中央办公厅、国务院办公厅印发《关于进一步深化文化市场综合执法改革的意见》，文化市场综合执法改革进一步深化。出台《艺术品经营管理办法》，建立明示担保、尽职调查、信用监管等制度，促进公开透明交易。出台《文化部关于推动文化娱乐行业转型升级的意见》，推动文化娱乐行业建设场所阳光、内容健康、服务规范、业态丰富、受众多样、形象正面的现代文化消费场所。出台《文化部关于规范网络游戏运营 加强事中事后监管工作的通知》和《网络表演经营活动管理办法》，新兴文化市场进一步规范。加强制度设计，构建以“三名单两机制”（黑名单、警

示名单和红名单及守信激励、失信惩戒机制)为核心的文化市场信用体系。开展网络游戏市场“双随机一公开”工作,抽查 200 家网络游戏运营单位,责令改正 71 家,行政处罚 36 家。

年末全国文化市场经营单位^[12]24.27 万家,比上年末增加 1.10 万家;从业人员 160.90 万人,增加 4.43 万人。年末全国共有娱乐场所 77071 个,从业人员 63.24 万人,全年营业总收入 538.73 亿元,营业利润 125.79 亿元;互联网上网服务营业场所 141587 个,从业人员 48.82 万人,全年营业总收入 432.32 亿元,营业利润 131.29 亿元。

五、文化产业与文化科技

2016 年,文化部联合有关部门,在深入开展调研论证、征求意见的基础上,形成《文化产业促进法草案(征求意见稿)》。联合财政部印发《关于开展引导城乡居民扩大文化消费试点工作的通知》,公布 26 个国家文化消费试点城市名单。推动国务院办公厅转发文化部等部门《关于推动文化文物单位文化创意产品开发的若干意见》,联合国家文物局确定或备案了 154 家文化文物单位文化创意产品研发试点单位,在体制机制和支持政策方面实现创新和突破。

配合财政部组织中央财政文化产业发展专项资金“文化金融扶持计划”、“支持特色文化产业发展”、“促进文化创意和设计服务与相关产业融合”等重大项目申报评审,共推荐 385 个项目,支持金额 7.17 亿元。推动将文化类项目纳入财政部 PPP 示范项目以奖代补和国家发展改革委基础设施建设 PPP 模式推广前期工作专项补助支持范围,共有 31 个文化类项目获得以奖代补资金 1.62 亿元,拉动投资 358 亿元。推动将文化旅游基础设施作为投资方向纳入专项建设基金申报范围,截至 2016 年末,审核通过的专项建设基金支持文化领域资金总额超过 130 亿元,预计可以拉动文化旅游领域约 1000 亿元的社会投资。

制定《关于进一步完善国家级文化产业示范园区创建工作方案》,年末全国共有 10 个国家级文化产业示范园区,10 个国家级文化产业试验园区和 335 个国家文化产业示范基地。

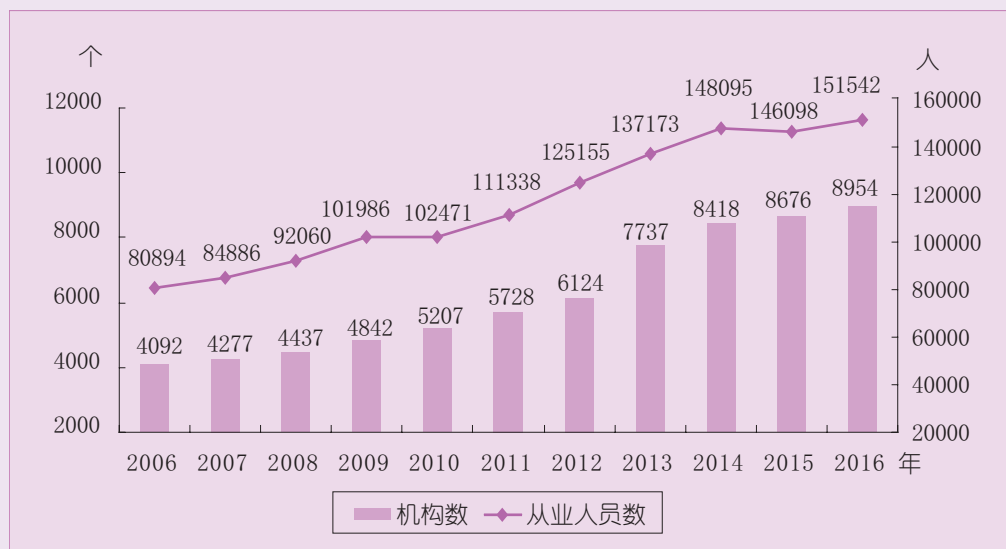
协调国家发展改革委将数字创意产业纳入《“十三五”国家战略性新兴产业发展规划》,起草《推动数字文化产业创新发展的指导意见》。实施弘扬社会主义核心价值观动漫扶持计划、动漫品牌建设和保护计划。年末经文化部、财政部、国家税务总局三部门联合认定的动漫企业共有 730 个,重点动漫企业 43 个。

2016 年,起草完成《文化部“十三五”时期文化科技创新规划》,明确提出“十三五”时期文化科技创新工作的基本思路、主要任务、重点工程及保障措施。推动文化科技纳入现代服务业国家重点研发计划择期启动序列,推动“国家企业技术中心认定领域和重点(2016—2018 年)”首次设列“演艺装备与服务领域”。深化文化标准化工作改革,《文化馆服务标准》等 4 项标准成为国家标准,发布《流动图书车载装置通用技术条件》等 5 项推荐性行业标准。

六、文化遗产保护

2016 年，国家文物局印发《关于促进文物合理利用的若干意见》，推动相关部门联合印发《“互联网+中华文明”三年行动计划》，多措并举让文物活起来。编制《国家文物事业发展“十三五”规划》和大遗址保护等专项规划。出台《关于加强革命文物工作的通知》，开展革命旧址维修保护三年行动计划，启动“长征——红色记忆”工程，实施馆藏革命文物保护修复计划，开展红军长征遗迹保护展示和环境整治工程。“平安故宫工程”故宫北院区建设项目、地下文物库房改造、世界文化遗产监测等七个项目稳步推进。启动“考古中国”等重大考古专项、川渝石窟保护工程和万里茶道文物资源保护研究工程。广西左江花山岩画文化景观成功申遗，中国世界遗产总数达到 50 项。文物援外工作和境外合作考古项目稳步推进。启动文物法人违法案件专项整治三年行动，严肃查处了一批法人违法案件。发布《文物拍卖管理办法》、《文物拍卖标的审核办法》，规范文物拍卖经营行为。完成第一次全国可移动文物普查工作，共普查全国可移动文物 10815 万件/套。年末全国共有文物机构 8954 个，比上年末增加 278 个。其中，文物保护单位 3318 个，占 37.1%，博物馆^[13]4109 个，占 45.9%。年末全国文物机构从业人员 15.15 万人，比上年末增加 0.54 万人。其中高级职称 8473 人，占 5.6%，中级职称 18943 人，占 12.5%。

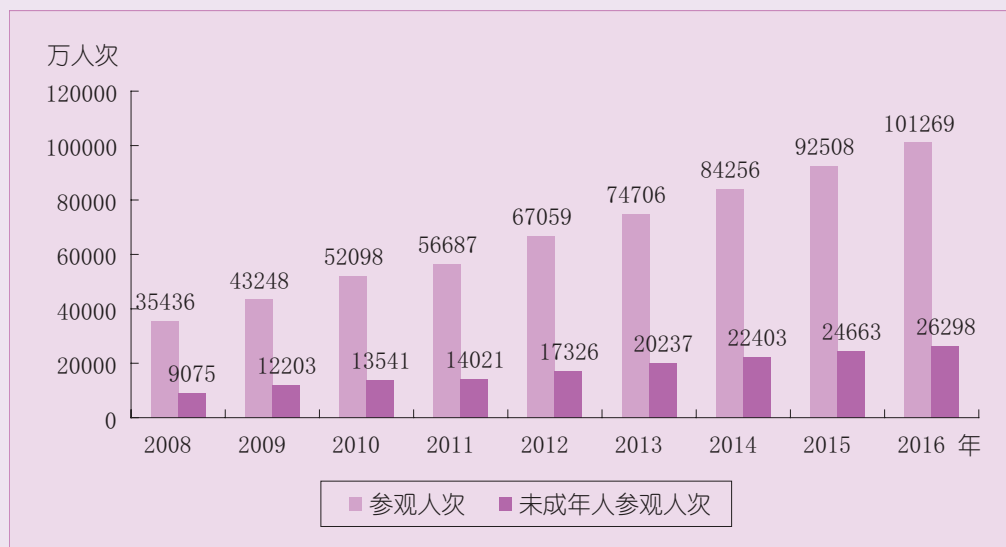
图 5 2006 年—2016 年全国文物机构及从业人员情况



年末全国文物机构拥有文物藏品 4455.91 万件，比上年末增加 317.05 万件，增长 7.6%。其中，博物馆文物藏品 3329.38 万件，占文物藏品总量的 74.7%；文物商店文物藏品 69.97 万件，占 1.6%。文物藏品中，一级文物 10.98 万件，占 0.2%；二级文物 76.47 万件，占 1.7%；三级文物 363.16 万件，占 8.2%。

全年全国文物机构共安排基本陈列^[14]12203 个，比上年增长 12.4%；举办临时展览^[15]12420 个，比上年增长 5.2%；接待观众 101269 万人次，比上年增长 9.5%。其中未成年人 26298 万人次，增长 6.7%，占参观总人数的 26.0%。博物馆接待观众 85062 万人次，增长 8.9%，占文物机构接待观众 84.0%。

图 6 2008 年—2016 年全国文物机构接待观众人次及未成年人观众人次



2016 年，文化部全面开展《非物质文化遗产法》贯彻落实情况检查，启动建立非遗代表性项目和文化生态保护试验区保护建设情况评估制度，相关评估报告向社会公布。加强对传承人的保护和扶持，累计安排对 570 余名国家级非遗代表性传承人开展了抢救性记录，国家级项目传承人补助经费由 1 万元增长到 2 万元，各级代表性传承人的评定工作稳步开展。深入推进传统工艺振兴，会同工业和信息化部、财政部起草《中国传统工艺振兴计划》。以传统工艺为重点的非遗传承人群研修研习培训计划稳步实施，57 所高校参与举办研修研习培训 180 余期，加上相关延伸培训，全年累计培训近 1 万人次，有效提高了传承能力，增强了传承后劲。依托具有较强设计能力的企业、高校和相关单位到传统工艺项目集中地设立多个工作站，在帮助当地解决工艺难题、带动增收脱贫等方面初见成效。与泰、英、韩、南非、日本等国的非遗交流活动成功举办。“二十四节气”成功入选联合国教科文组织人类非物质文化遗产代表作名录，至此，我国入选联合国教科文组织非遗名录项目达 39 个。重大时间节点的宣传展示活动丰富多彩，第四届中国非物质文化遗产博览会更加注重体现非遗的实践性，传承人研培成果展、传统工艺大赛、民歌大赛等成为新的亮点。截至 2016 年末，国务院共公布了 1372 个国家级非物质文化遗产代表性项目，文化部共认定了 1986 名国家级非物质文化遗产项目代表性传承人。

年末全国共有非物质文化遗产保护机构^[16]2635 个，从业人员 18463 人。全年全国非物质文化遗

产保护机构共举办展览 18887 次，比上年增长 11.5%，接待观众 3593 万人次，比上年增长 9.0%；举办演出 42149 场，比上年增长 7.6%，观众 3903 万人次，比上年降低 1.4%；举办民俗活动 14561 次，比上年增长 7.3%，观众 4619 万人次，比上年增长 24.3%；举办培训班 23704 次，比上年增长 15.1%，培训人数 158 万人次，比上年增长 4.6%。

七、对外和对港澳台文化交流

2016 年，文化部服务国家“一带一路”战略，出台《“一带一路”文化发展行动计划（2016—2020 年）》。23 个国家文化部长或代表受邀出席丝绸之路文博会文化部长圆桌会议并通过了《敦煌宣言》，与沿线国家开展交流的机制化水平不断提升。

海外文化阵地和品牌建设不断加强，中共六大会址常设展览馆、瑞典斯德哥尔摩文化中心、希腊雅典文化中心、白俄罗斯明斯克文化中心、柬埔寨金边文化中心等启用或揭牌，全球中国文化中心总数达到 30 个。推进海外中国文化中心多模式发展，部省共建文化中心的机制不断完善。2016 年“欢乐春节”在全球 140 个国家 470 座城市举办 2100 多项活动，品牌化、本土化、市场化水平不断提升。在 20 个国家举办“中华文化讲堂”，开展 40 余场形式多样的中华文化宣介展示活动，以文化方式讲好中国故事，受到各国民众热烈欢迎。举办“中拉文化交流年”，覆盖约 30 个拉美和加勒比国家，直接受众近千万人。举办中埃文化年、中加文化交流年、中卡文化年（卡塔尔）、俄罗斯中国文化节、非洲文化聚焦等活动，完成 G20 杭州峰会文艺演出任务。“东亚文化之都”、“相约北京”联欢活动等品牌活动的影响持续扩大。

不断巩固和完善内地与港澳文化合作长效机制，签署《内地与澳门 2016—2018 年文化交流与合作执行计划》，推进内地与香港文化交流与合作执行计划的落实。组织故宫博物院等内地近 60 家单位参加香港国际授权展“中国内地馆”。开启两岸文化交流新模式，促成流落海外的北齐佛首造像由台湾回归，组织“情系青春——两岸青年八闽行”等活动促进青少年文化认同。

全年经文化系统审批的对外文化交流项目 2672 起，45741 人次参加；对港澳文化交流项目 446 项，8865 人次参加；对台文化交流项目 413 项，10865 人次参加。

八、文化资金投入

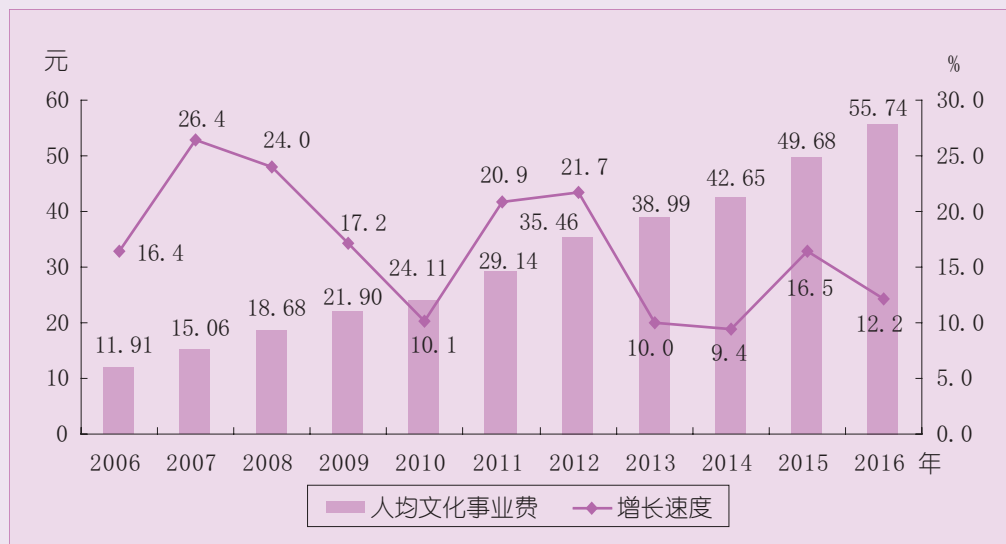
2016 年，中央财政通过继续实施“三馆一站”免费开放、非物质文化遗产保护、公共数字文化建设、地市级公共文化设施建设等文化项目，共落实中央补助地方专项资金 61.03 亿元，比上年增长 27.7%。

图 7 2006 年—2016 年中央对地方文化项目补助资金情况



全年全国文化事业费^[17]770.69 亿元，比上年增加 87.72 亿元，增长 12.8%；全国人均文化事业费 55.74 元，比上年增加 6.06 元，增长 12.2%。

图 8 2006 年—2016 年全国人均文化事业费及增速情况



文化事业费占财政总支出的比重为 0.41%，比重比上年提高 0.02 个百分点。

图 9 全国文化事业费占财政总支出比重



全国文化事业费中，县以上文化单位 371.00 亿元，占 48.1%，比重比上年降低了 3.6 个百分点；县及县以下文化单位 399.68 亿元，占 51.9%，比重比上年提高了 3.6 个百分点。东部地区^[18]文化单位文化事业费 333.62 亿元，占 43.3%，比重提高了 1.2 个百分点；中部地区文化单位 184.80 亿元，占 24.0%，比重下降了 0.1 个百分点；西部地区文化单位 218.17 亿元，占 28.3%，比重下降了 0.1 个百分点。

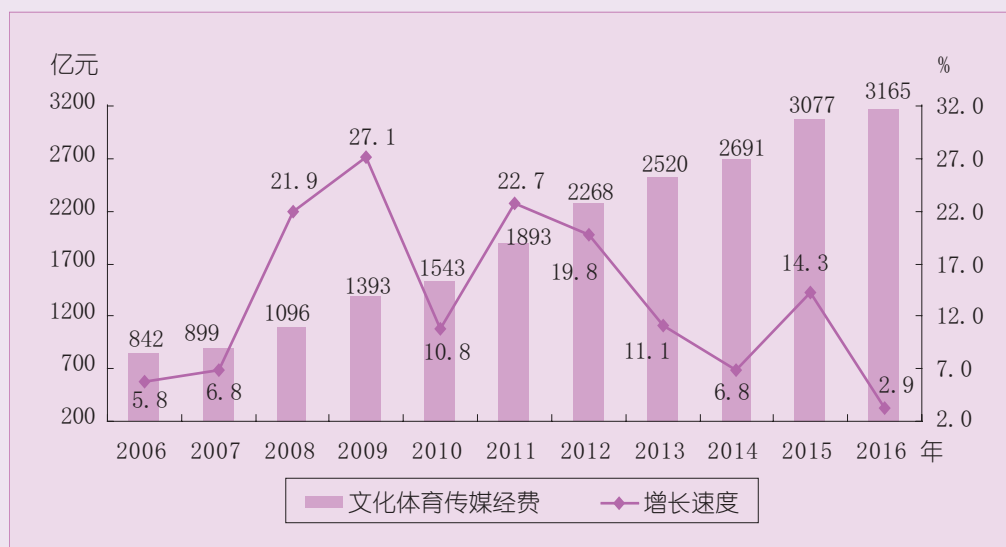
表 3 全国文化事业费按城乡和区域分布情况

项 目	1995 年	2000 年	2005 年	2010 年	2014 年	2015 年	2016 年
全国	33.39	63.16	133.82	323.06	583.44	682.97	770.69
#县以上	24.44	46.33	98.12	206.65	292.12	352.84	371.00
县及县以下	8.95	16.87	35.70	116.41	291.32	330.13	399.68
总量 (亿元)							
#东部地区	13.43	28.85	64.37	143.35	242.98	287.87	333.62
中部地区	9.54	15.05	30.58	78.65	133.46	164.27	184.80
西部地区	8.30	13.70	27.56	85.78	171.15	193.87	218.17
全国	100.0	100.0	100.0	100.0	100.0	100.0	100.0
#县以上	73.2	73.4	73.3	64.0	50.1	51.7	48.1
县及县以下	26.8	26.7	26.7	36.0	49.9	48.3	51.9
所占比重 (%)							
#东部地区	40.2	45.7	48.1	44.4	41.6	42.1	43.3
中部地区	28.6	23.8	22.9	24.3	22.9	24.1	24.0
西部地区	24.9	21.7	20.6	26.6	29.3	28.4	28.3

全年全国文物事业费^[19]307.70 亿元，比上年增加 27.33 亿元，增长 9.7%；文物事业费占财政总支出的比重为 0.16%，比重与上年基本持平。

据财政部统计，2016 年全国财政支出中，文化体育传媒体费^[20]3165 亿元，比上年增长 2.9%，占财政支出的 1.68%，比重比上年下降 0.07 个百分点。

图 10 2006 年—2016 年全国文化体育传媒体费总量及增长速度



注释:

[1] 本公报中各项数据为初步统计数据。各项统计数据均未包括香港特别行政区、澳门特别行政区和台湾省。部分数据因四舍五入的原因,存在着与分项合计不等的情况。

[2] 文化单位是指全国各级文化部门(含文化系统和文物系统)主办的或实行行业管理的文化机构,不含各级新闻出版、广播影视等部门主办或管理的文化机构。根据现行的统计制度,文化部门主办的文化单位(如公共图书馆、文化馆、文化站、博物馆、公有制艺术表演团体、公有制艺术表演场馆等)全部纳入了统计范围,实行行业管理的文化单位中,娱乐场所和互联网上网服务营业场所、非公有制艺术表演团体、非公有制艺术表演场馆、经营性互联网文化单位、艺术品经营机构和演出经纪机构均纳入统计。

[3] 从业人员是指在各级文化部门(含文化系统和文物系统)主办或实行行业管理的机构中工作并取得劳动报酬的人员。统计范围同文化单位。

[4] 艺术表演团体指由文化部门主办或实行行业管理(经文化行政部门审批并领取营业性演出许可证),专门从事表演艺术等活动的各类专业艺术表演团体。

[5] 公共图书馆是指由各级文化部门主办的、面向社会公众开放并提供科学、文化等各种知识普及教育的机构。

[6] 公共图书馆总藏量指已编目的古籍、图书、期刊和报纸的合订本、手册、手稿,以及缩微制品、录像带、录音带、光盘等视听文献资料数量之和,不包括电子图书。

[7] 公共图书馆发放的借书证数是指由公共图书馆发放,并在当年内使用过至少一次的借书证数。

[8] 公共图书馆总流通人次是指本年度内到图书馆场馆接受图书馆服务的总人次,包括借阅书刊、咨询问题,以及参加各类读者活动等。

[9] 群众文化机构是指各级文化部门主办的开展群众文化活动的场所,主要包括文化馆(含综合性文化中心、群众艺术馆)、文化站。

[10] 群众文化机构组织开展活动是指组织文艺活动、举办训练班、举办展览和组织公益性讲座总和。

[11] 群众文化机构馆办文艺团体指由本馆人员组成的为群众提供文艺演出的演出团队。

[12] 文化市场经营单位指经文化市场行政部门审批或备案并领取相关许可或备案文件的、从事文化经营和文化服务活动的机构。按照现行统计制度,文化市场经营单位统计范围包括娱乐场所和互联网上网服务营业场所、非公有制艺术表演团体、非公有制艺术表演场馆、经营性互联网文化单位、艺术品经营机构和演出经纪机构。

[13] 博物馆指为了研究、教育、欣赏的目的,收藏、保护、展示人类活动和自然环境的见证物,向公众开放,非营利性、永久性社会服务机构,包括以博物馆(院)、纪念馆(舍)、科技馆、陈

列馆等专有名称开展活动的单位。

[14] 基本陈列指在本馆布置陈列、地点固定、时间较长的展出。

[15] 临时展览指在本机构内设置，由本馆设计布陈，形式比较多样的展出。

[16] 非物质文化遗产保护机构是指各级非物质文化遗产保护中心或非物质文化遗产保护办公室。

[17] 文化事业费是指区域内各级财政对文化系统主办单位的经费投入总和。根据现行统计口径，文化事业费不包括各级文化行政管理部门的行政运行经费。

[18] 东部地区包括北京、天津、辽宁、上海、江苏、浙江、福建、山东、广东；中部地区包括河北、山西、吉林、黑龙江、安徽、江西、河南、湖北、湖南、海南；西部地区包括内蒙古、广西、重庆、四川、贵州、云南、西藏、陕西、甘肃、青海、宁夏、新疆。

[19] 文物事业费是指区域内各级财政对文物事业的经费投入总和。一般包括博物馆、文物保护管理机构等文物事业单位的财政拨款（不含基建拨款）及文物部门所属企业的财政补贴。

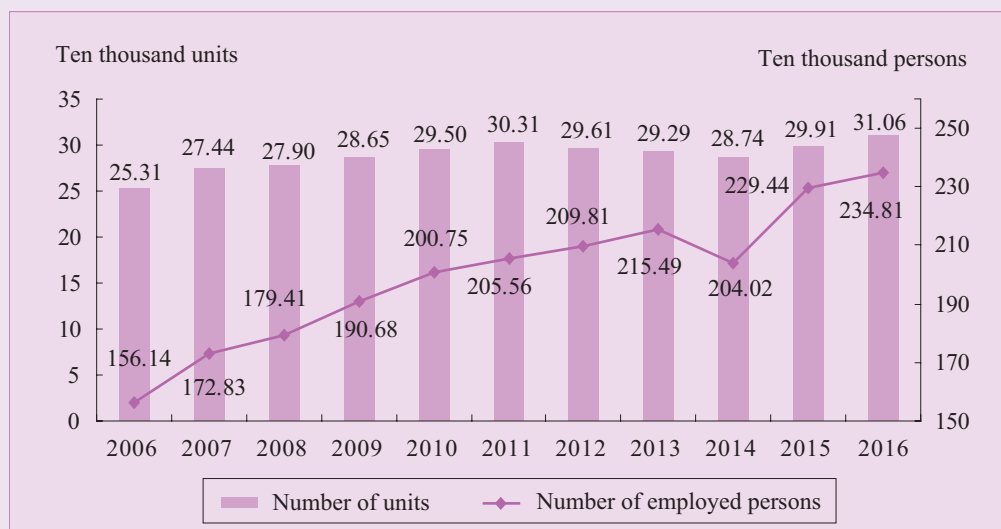
[20] 文化体育传媒经费数据源自财政部，是指各级政府在文化、文物、体育、广播影视和新闻出版方面的投入。

Statistical Communiqué of the Ministry of Culture of the People's Republic of China on Cultural Development in 2016^[1]

In 2016, all official cultural departments in China have implemented and put into practice the the guiding principles from the 18th CPC National Congress, the 3rd, 4th, 5th and 6th Plenary Session of the 18th CPC Central Committee, and General Secretary Xi Jinping's major policy addresses, and worked in accordance with the “Five-Pronged Overall Plan” and “Four Comprehensives” strategy to promote all-round economic, political, cultural, social, and ecological progress in China. With the aim to further promote the advanced socialist culture, they put people at the center of their work, made new achievements in cultural reform and development, overcame all difficulties with an innovative approach and fostered steady progresses in implementing new tasks stipulated in the 13th Five Year Plan. Their work laid a solid cultural foundation for the cause of building a culturally strong socialist China.

I. Institution and Employment

310,600 national cultural units^[2] were brought into the statistical range by the end of 2016, 11,500 more than that of the previous year; the number of employees^[3] was 2.3481 million, 53.7 thousand persons more than the previous year. Among them, 66,029 units were affiliated to government cultural departments, 319 more than those of the past year, with 661,000 employees, 15,600 persons more than those of the previous year.

Figure 1: Number of national cultural units and employ persons in 2006-2016

II. Performing Arts

In 2016, performing art troupes all across China continued to put the spirit of “drawing inspiration from real life and the people” into practice as they endeavored to create outstanding productions. Throughout the year, there were 1423 premieres of newly created productions. Remarkable progress has been made in implementing Several Policies to Support Traditional Chinese Operas, as the project to rejuvenate traditional Chinese opera was launched. Moreover, a skill transmission project was carried out to support 100 senior artists specialized in Peking Opera and other traditional Chinese operas originated from various localities to teach 200 young artists techniques to perform some of the most popular chapters from classic Chinese operas. The 11th China Art Festival was successfully held in the spirit of artistic excellence, benefit for the people, resource efficiency and sustainability. Presenting 67 performing arts productions and more than 1,000 pieces of fine arts creations for jury deliberation and public showcases, the Festival attracted more than 400,000 audience attendances and fulfilled its mission as a festive gala for the arts and the people.

In 2016, The National Arts Fund of China provided in total 730 million RMB as financial support to 966 arts programs in 2016, an increase of 32.7% compared to that of 2015.

By the end of the year, the number of art performance troupes^[4] reached 12,301, an increase

of 1,514 over the end of the previous year; that of the professionals reached 332,700 with the increase of 30,800. Of them, the art performance troupes managed by cultural departments at all levels reached 2,031, accounting for 16.5% of the total with 115,200 art employees, which is 34.6% of the total.

In 2016, all art troupes in China presented 2.306 million performances, an increase of 9.4% over the previous year; the domestic audiences reached 118.1 million, up by 23.3%; the number of performances for audience in rural areas was 1.516 million, up by 9%, accounting for 65.7% of the total; the number of the rural audiences was 621 million, up by 6.2% over that of the previous year. The total turnover of the performing troupes was 31.123 billion yuan, an increase of 20.8% over the previous year; of them the income from performing arts was 13.086 billion yuan, up by 39.3%.

Table 1: General information of art troupes nationwide in 2007-2016

Year	Number of institutions	Number of employees	Number of shows (ten thousand)	Number of domestic audience attendances (ten thousand)	Total income (ten thousand yuan)	
						#Shows' box office
2007	4512	220653	92.7	75895.6	829045	203757
2008	5114	208174	90.5	63186.8	933685	204842
2009	6139	184678	120.2	81715.9	1121559	288214
2010	6864	185413	137.1	88455.8	1239255	342696
2011	7055	226599	154.7	74585.1	1540263	526745
2012	7321	242047	135.0	82805.1	1968802	641480
2013	8180	260865	165.1	90064.3	2800266	820738
2014	8769	262887	173.9	91019.7	2264046	757028
2015	10787	301840	210.8	95799.0	2576483	939313
2016	12301	332920	230.6	118137.7	3112276	1308591

The amount of government-purchased public performances presented by art performance troupes affiliated to official cultural departments throughout the year was 139,000, with audiences of 117 million, up by 23.1%. The number of the performances on traveling stage vans was 113,100, with audience attendances of 103.81 million. Companies and troupes affiliated to the central government presented 1,335 non-profit performances over the year to fulfill their commitment of

community engagement, among them 241 were for audience in areas with revolutionary traditions or a majority of ethnic minority communities, border areas and poverty-stricken regions, and 132 were for Red Army veterans and children whose parents were working far away from home.

By the end of the year, the venues of the performing arts amounted to 2,285, with 1,689,300 seats. Among them, 1265 are state-owned. 190,900 performances were held throughout the year, up by 39.5% over the previous year; the audiences reached 30.98 million, an increase of 8.6%.

By the end of 2016, there were 462 state-owned art museums in China, 44 more than those of the previous year, with 4,597 employees, 502 more than the previous year. 6,146 exhibitions were presented by these museums year-round, attracting 32.37 million visitor attendances, up by 4.8% over those of the previous year respectively.

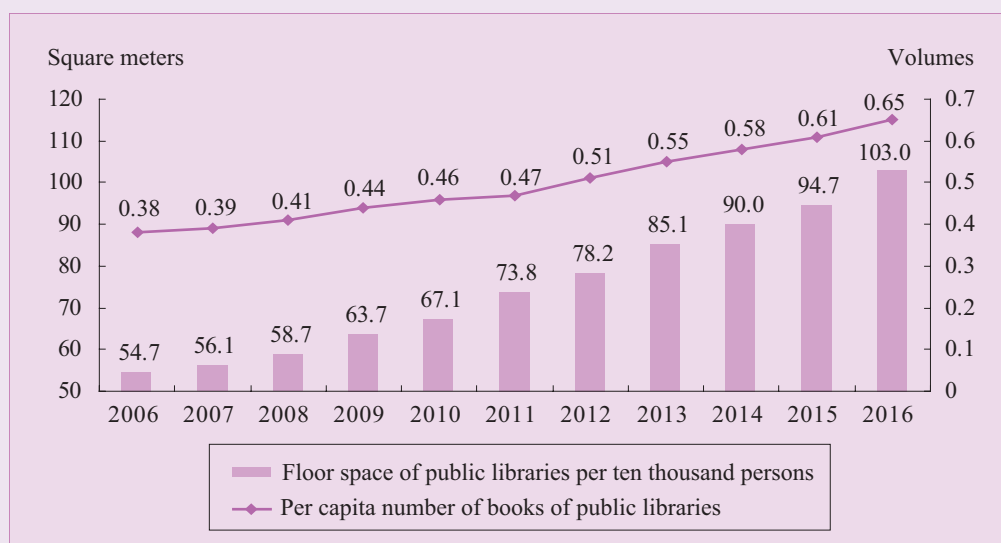
III. Public Cultural Service System

In 2016, the Ministry of Culture improved the top-tier design for substantially drive forward the standardization and equal accessibility of basic public cultural services according to the Opinions on Accelerating the Building of A Modern Public Cultural Services System. The Administrative Measures on the Regulation of Cultural Volunteer Services, Administrative Measures on Community Cultural Center Management, Professional Standards of Public Libraries at All Levels and Guiding Opinions on Promoting the Central-branch System for Libraries and Cultural Centers at Township Level were stipulated as endeavors to upgrade and strengthen public cultural services.

(1) Public Libraries^[5]

By the end of the year, there were in total 3,153 libraries nationwide, 14 more than the number of the previous year. Among them, children's libraries were 122, an increase of 9. The total number of employees of public libraries across China reached 57,208, 786 more than the number of the previous year. Among them, 6,153 owned senior professional titles, accounting for 10.8%, and 18,699 owned medium-level professional titles, accounting for 32.7%.

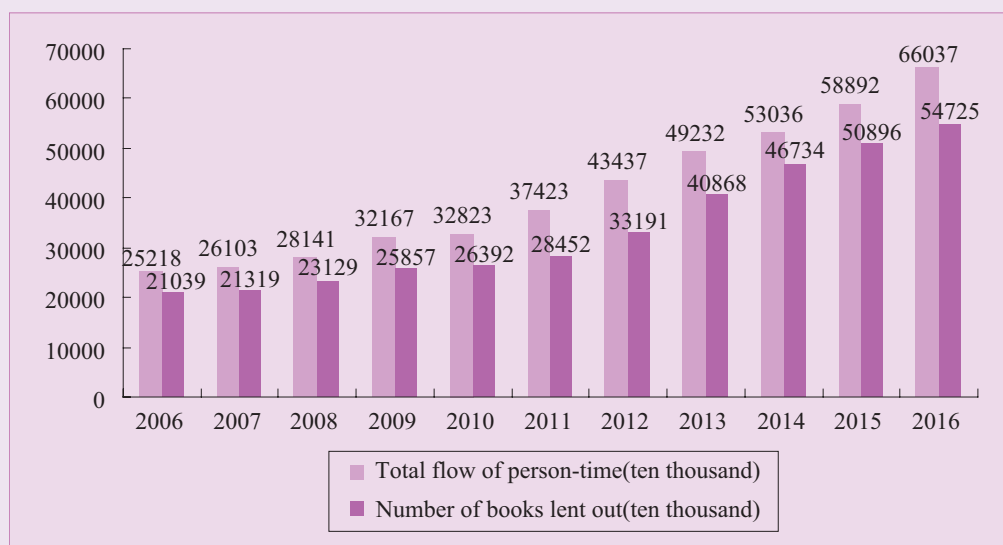
Figure 2: Information of per capita resource of national public libraries in 2006-2016



According to statistics at the end of 2016, the actual floor space used by public library buildings totaled 14.2426 million m², up by 9.4% over the end of the previous year. 901.63 million books^[6] (among them 27.01 million were historical and ancient books) and 887.98 million E-books were collected in these libraries, up by 7.5% and 6.9% respectively. The number of seats in reading rooms was 986,000, up by 8.3%, and that of computers was 211,600, up by 6.5%, and that of electronic reading terminals for readers was 134,900, up by 6.5%.

By the end of the 2016 the floor space of public libraries for each ten thousand persons was 103.0 m², an increase of 8.3 m² over the end of the previous year; the number of books per capita was 0.65, an increase of 0.04 over the previous year; the money spent on books per capita was 1.56 yuan, an increase of 0.13 yuan over previous year.

In 2016, library cards^[7] issued by public public libraries across the country throughout the year total to 55.93 million; the total flow of person-time^[8] reached 660.37 million, a growth of 12.1%. The total circulation number of books, magazines, and documents loaned to readers reached 547.25 million, up by 7.5%; a total of 248.92 million person-times borrowed books, a growth of 7.8%. Various activities organized for readers total to 140,033, up by 22.3%; which attracted 71.38 million person-times, an increase of 20.8%.

Figure 3: Total flow of person-time and number of books lent out of national public libraries in 2006-2016

(2) Public and Community Cultural Institutions^[9]

There was a total of 44,497 public and community cultural institutions across the country by the end of 2016, a decrease of 206 since the previous year. Among these, township-level comprehensive cultural stations reached a total of 34,240. By the end of the year, the total employees of public and community cultural institutions nationwide reached 182,030, an increase of 8,531 since the previous year. Staff with senior professional titles reached 6,026, accounting for 3.3%; and staffs with medium-grade professional titles reached 17,133, accounting for 9.4%.

By the end of the year, the actual floor space used by public and community institutions was 39,910,100m², up by 3.7% since the previous year; the number of book collections reached 274 million, up by 4.4%; total computers reached 377,300, up by 4.4%; public reading rooms areas covered a total of 1.1763 million m², up by 7.7%. By the end of the year, the area covered by cultural facilities for every ten thousand people reached 288.64 m², an increase of 8.69 m² since the previous year.

The number of activities^[10] organized by nationwide public and community cultural institutions throughout the year reached 1,839,700, up by 10.6% since the previous year; total people served reached 578.96 million, up by 5.6%.

Figure 4: Area of structure of national cultural facilities of mass per ten thousand people in 2006-2016



Table 2: Information of activities organized by nationwide public and community cultural institutions in 2016

	Gross		Increase over previous year (%)	
	Number of activity (ten thousand)	Number of participants (ten thousand person-time)	Number of activity	Person-time of participants
Aggregate of activities	183.97	57896	10.6	5.6
#Exhibition	15.01	10786	7.4	0.3
Cultural activities	106.53	42337	11.0	6.6
Public lecture	3.38	522	21.2	9.2
Training class	59.05	4250	10.1	9.9

By the end of the year, public and community cultural institutions nationwide fostered a total of 7,779 cultural and arts organizations^[11] under cultural centers, which presented 147,600 performances to a total audience of 85.55 million. The number of amateur cultural and arts organizations supported by cultural centers (stations) totaled to 398,400, and senior citizen's

community colleges set up by cultural centers reached a total of 857.

IV. Cultural Market

In 2016, the General Office of the CPC Central Committee and the General Office of the State Council of China published Opinions on Deepening Reform of Cultural Market Policing to further the reform of cultural market policing with a comprehensive approach. The Administrative Measures on Operating Artwork Business was promulgated to ensure open and transparent trade with a system features clearly-stated warranty, thorough vetting and credibility monitoring. The Opinions of the Ministry of Culture on Fostering the Transformation and Upgrading of Entertainment Business was promulgated to encourage entertainment companies to enrich their venues and facilities with positive and healthy contents, decent services, and diversified modern business modes to satisfy customers from all social sectors. The Notice of the Ministry of Culture to Regulate Online Games Operation by Monitoring the Process and Outcome and Administrative Measures on Regulating Commercial Online Shows were published to further regulate new businesses in cultural market in a more institutionalized way and to establish a cultural market credibility system centered on “three lists and two mechanisms (the blacklist, the warning list, the red list, the incentive mechanism to reward honest businesses and the punishment mechanism to warn dishonest ones). In the random checks over 200 online game companies, 71 were ordered to rectify their misdemeanors and 36 received administrative penalty.

By the end of the year, business units^[12] in the nationwide cultural market reached 242,700, an increase of 11,000 over the number of the previous year. They employed about 1,609,000 people, 44,300 persons more than the previous year. There were 77,071 entertainment venues across the country, with 632,400 employees in total. Throughout the year, the sales of business units in the nationwide cultural market reached 53.873 billion yuan, with a gross profit of 12.579 billion yuan. The number of internet access services reached 141,587, with 488,200 employees. Their sales totaled 43.232 billion yuan, with a gross profit of 13.129 billion yuan.

V. Cultural Industries and Related Technology

In 2016, the Ministry of Culture made concerted efforts with other related agencies to draft

the script of the Law on the Promotion of Cultural Industry, and joined the Ministry of Finance to public the Notice on Encouraging Urban and Rural Residents to Spend More on Cultural Products in Pilot Cities which released the list of 26 pilot cities for the government to implement policies to encourage cultural consumption. To innovate on the institution, mechanism and supporting policies that advocated creativity, the Ministry of Culture also facilitated the re-post of its Several Opinions on Promoting Cultural Creativity and Merchandise Developed by Cultural and Heritage Institutions by the General Office of the State Council of China, worked with the State Administration of Cultural Heritage to identify or document 154 cultural and heritage institutions as pilot ones for developing creative merchandise and cultural products.

In collaboration with the Ministry of Finance, the Ministry of Culture nominated 385 programs to be included in the “supporting project for cultural finance”, “supporting plan for locally inspired cultural industries” and “project to promote the integration of creativity, design and business” which were financed by special fund for cultural industries of the central budget, and obtained in total 717 million yuan as supportive capital. The Ministry of Culture also facilitated the inclusion of culture-related programs into the PPP Role Model “Incentive instead of Subsidy” Project of the Ministry of Finance and the coverage of specialized funds of the National Development and Reform Commission to subsidize infrastructure development under PPP framework. 31 culture-related programs were awarded financial support as incentives instead of subsidies, which totaled 162 million yuan, and leveraged 35.8 billion yuan’s investment. The Ministry also facilitated the inclusion of cultural tourism infrastructure’s development into the coverage of the special fund for infrastructure, and acquired more than 13 billion yuan as targeted supportive fund, which was estimated to leverage 100 billion yuan’s investment from the private sectors to invest in culture.

The Ministry of Culture formulated the *Working Plan to Further Developing National Role Model Parks for Cultural Industry* in 2016. By the end of the year, there were in total 10 National Role Model Parks for Cultural Industry, 10 National Pilot Parks for Cultural Industry and 335 National Cultural Industry Role Model Bases.

The Ministry of Culture coordinated with the National Development and Reform Commission to include digital creative industry into the guideline on emerging sectors of strategic importance

during the 13th Five-Year Plan period (2016-20), and drafted the *Guiding Opinions on Promoting The Innovation And Growth of Digital and Cultural Industries*. The supporting program for cartoon and animation works that illustrated socialist core values and the development and safeguarding program for flagship cartoon and animation works were carried out. By the end of 2016, there were 730 cartoon and animation enterprises jointly approved by the Ministry of Culture, the Ministry of Finance and the State Administration of Taxation of China, among which 43 were identified as key enterprises.

In 2016, the Ministry of Culture drafted the Cultural and Related Technology Innovation Plan of the Ministry of Culture for the 13th Five Year Plan Period, specifying the guiding principles, major tasks, key projects and insurance measures to carry out innovation on culture and related technology during the 13th Five Year Plan period; facilitated the inclusion of culture-related technology into the shortlist of National Plan for R&D in Key Areas of Modern Service Industry, and the inclusion of performing arts equipment and services as a key area specified in the List of Areas and Key Projects Accredited by State Enterprise Technical Centers (2016-2018); furthered reform on the standardization of cultural infrastructure and services, and building on the success of enlisting 4 standards into national standards system, including the Standard for Cultural Center/ Station Services, published 5 recommended trade standards including technical benchmarks of caravan libraries.

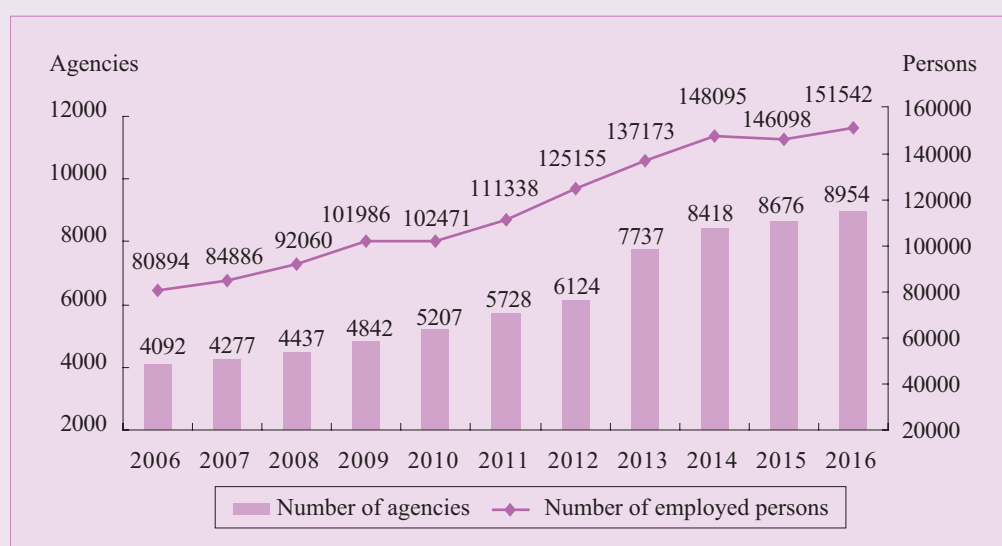
VI. Cultural Heritage Conservation

In 2016, the State Administration of Cultural Heritage advocated various initiatives to vitalize cultural heritage, including the release of Several Opinions on Sustainable Management of Cultural Heritage, and the joint promulgation of the Internet Plus Chinese Civilization: A Three-year Action Plan with other related departments. Specialized plans to promote national cultural heritage during the 13th Five Year Plan period and protect major heritage sites were developed. A Notice on Further Promoting Revolutionary Heritage was published to initiate a three-year action plan to restore and preserve venues and sites that carries memories of Chinese revolutions, initiate the project to commemorate the Long March, protect and restore revolutionary heritage

in the collections of museums, and launch the program of improving the natural environment at Long March heritage sites to better conserve and present them. Steady progresses were made in advancing seven major heritage projects, including the Forbidden City in Safety program, the infrastructure development of the north court of the Forbidden city, the renovation of its underground storage room, and the program to monitor World Heritage sites across China. Major archaeological programs were initiated including archaeology China, the protection project of stone caves in Sichuan and Chongqing, and the conservation and research program on cultural heritages along the ancient Tea Road. After the inscription of Zuojiang Huashan Rock Art Cultural Landscape in the UNESCO World Heritage List, China became a country with 50 World Heritage Sites, China's international aid and collaboration programs in heritage and archaeology were carried forward as well. A three-year action program to eliminate foul play by heritage legal persons were implemented to prosecute several heritage-related legal persons which violated the law. The measures to regulate cultural heritage property auction and sanction heritage-related auction lots were promulgated to place order in cultural property auction and trade market. According to the first national census of movable cultural heritage accomplished in 2016, there were there were 108.15 million items/sets of movable cultural heritage properties in China.

By the end of the year, there were 8,954 cultural heritage institutions all over China, an increase

Figure 5: Information of national cultural relics agencies and employed persons in 2006-2016

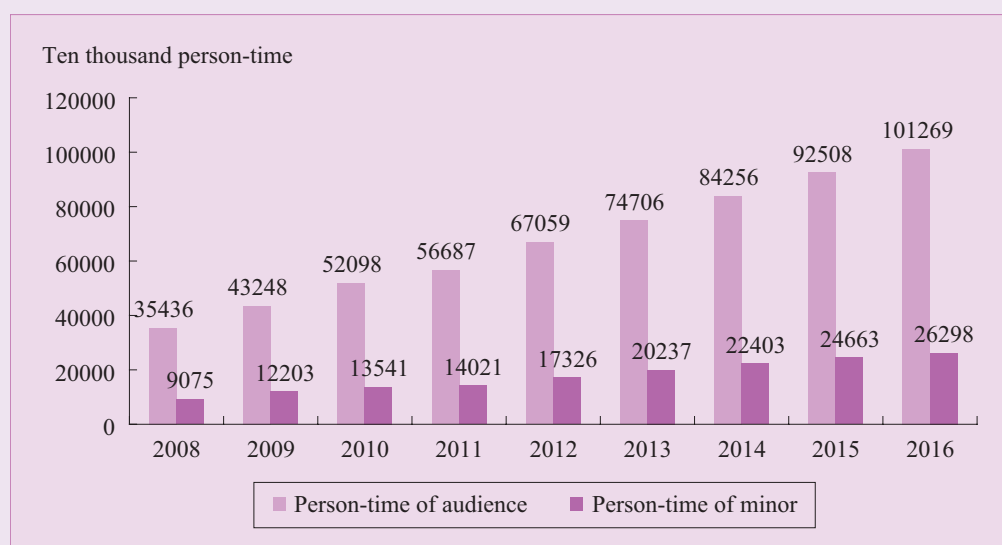


of 278 from the previous year. Among these, 3,318 were for the preservation of cultural relics, accounting for 37.1%; and 4,109 were museums^[13], accounting for 45.9%. By the end of the year, the number of employees by cultural heritage institutions reached 151,500, an increase of 5,400 compared to the end of the previous year. Among them, 8,473 were with senior professional titles, accounting for 5.6%; and 18,943 were with medium-grade professional titles, accounting for 12.5%.

By the end of the year, there were 44.5591 million items of collections of cultural relics in the cultural heritage institutions, an increase of 3,170,500 since the end of the previous year, or up by 7.6%. Among these, the amount of collections in museums totaled to 33.2938 million, which accounted for 74.7% of the total; and for relics stores, a total of 699,700, accounting for 1.6%. Among these collections, 109,800 were state-level grade-one cultural relics, accounting for 0.2%; 764,700 were state-level grade-two cultural relics, accounting for 1.7%; and 3,631,600 were state-level grade-three cultural relics, accounting for 8.2%.

Throughout the year, nationwide basic exhibitions^[14] arranged by cultural heritage institutions reached 12,203, a 12.4% increase over that of the previous year; and temporary exhibitions^[15] totaled 12,420, increased by 5.2%; the number of visitor attendances increased to 1012.69 million, which was an increase of 9.5% over that of the previous year. Among these, 850.62 million visits were to museums, accounting for 84.0% of the total visits to cultural heritage institutions, up by 8.9%.

Figure 6: Person-time of audiences and minors cultural relic agencies accepting in 2008-2016



Among the visitors, the number of minors was 262.98 million, up by 6.7%, accounting for 26.0% of all visitors.

In 2016, the Ministry of Culture of China did a thorough check on the implementation of the Law on Intangible Cultural Heritage Safeguarding, and initiated the evaluation mechanisms for representative intangible cultural heritage (ICH) property and cultural ecology pilot reserves, which would yield public reports. More insurance and support were given to the ICH bearers, as salvage documentation of 570 national-level representative ICH bearers was carried out, the subsidies for each national-level bearer increased from 10,000 yuan to 20,000, and representative ICH bearers at all levels were identified in an orderly way. The Ministry of Culture also made substantial efforts to revitalize traditional handicrafts, and joined hand with the Ministry of Finance and the Ministry of Industry and Information Technology to draft a plan to revitalize traditional handicrafts. The ICH bearer workshop program focused on traditional craftsmanship went on with steady progresses, as more than 180 workshops and collateral training courses were hosted with the support of 57 higher education institutions, training around 10,000 person/times to contribute to ICH transmission capacity-building. Working stations in localities where traditional handicrafts were concentrated were set up in collaboration with enterprises, universities and other institutions with design expertise to help local crafts to better cope with modern challenges and produce profits that could lift local communities out of poverty. ICH dialogues and exchange with such countries as Thailand, UK, Republic of Korea, South Africa and Japan were held successfully, and as the Twenty-Four Solar Terms was inscribed in 2016 on the Representative List of the Intangible Cultural Heritage of Humanity, there were 39 items from China on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Various ICH showcases and presentations were held to celebrate significant dates and occasions. The 4th China ICH Expo will highlight the practical relevance of ICH, and feature the exhibition of ICH workshop accomplishments, contest of traditional crafts, and folk song competition. By the end of the year, the State Council of China released a list of 1,372 national-level representative ICH properties, and the Ministry of Culture of China identified 1,986 national-level representative ICH property bearers.

By the end of 2016, there were a total of 2,635 safeguarding units^[16] for intangible cultural

heritage across the country, with 18,463 employees. Throughout the year in the country, these units held 18,887 exhibitions (up by 11.5% compared to that of the previous year) with 35.93 million visitor attendances (up by 9%); 42,149 showcases with 39.03 million visitor attendances, up by 7.6% and down by 1.4% respectively. They hosted 14,561 folklore activities (up by 7.3%) with 46.19 million visitor attendances (up by 24.3%) and 23,704 training classes (up by 15.1%) with 1.58 million attendances of trainees (up by 4.6%) .

VII. International Cultural Exchange and Cultural Bonding with Hong Kong, Macao and Taiwan Regions

In 2016, the Ministry of Culture promulgated the “Belt and Road” Cultural Development Action Plan (2016-2020) as an action to put China’s Belt and Road initiative into practice. Cultural Ministers or their representatives from 23 “Belt and Road” countries were invited to attend the 1st Silk Road Cultural Ministers’ meeting and adopted the Dunhuang Declaration, marking a new achievement in developing exchange mechanisms between China and “Belt and Road” countries.

China’s overseas cultural frontiers and flagship cultural events witnessed steady growth, as the total number of overseas China Cultural Centers reached 30 with the launching or inauguration of China Cultural Centers in Stockholm, Athens, Minsk, Phnom Penh and Moscow (the Permanent Exhibition Hall at the Site of the 6th National Congress of the Communist Party of China as a Subsidiary of the China Cultural Center in Moscow). Multiple modes have been explored to develop these cultural centers, including an increasingly mature mechanism to join efforts of the Ministry of Culture and provincial governments.

In 2016, as a flagship international cultural event with increasing visibility, Happy Chinese New Year Celebrations presented more than 2,100 festivities at 470 cities in 140 countries across the globe, supported by stronger local community engagement and market-oriented investment. More than 40 cultural showcases under the banner of the highly acclaimed China Cultural Classroom program were presented in 20 countries, telling stories about China to a wide audience. The China-Latin America Year of Cultural Exchange was launched in 2016, which brought together arts and cultures from around 30 Latin American and Caribbean countries, and delivered them to about 10

million people. Various cultural exchange programs were launched, the Year of Cultural Exchange between China and Egypt, Canada and Qatar, China Cultural Festival in Russia, and African Culture in Focus. The art gala to celebrate the G20 Hangzhou Summit was successfully presented. Flagship cultural events such as the *East Asia Cultural Capital and Meet in Beijing* were gaining profile and popularity.

Steady progresses have been made in strengthening the long-term mechanism for cultural cooperation between Chinese mainland and Hong Kong and Macau SARs, marked by the signing of Cultural Bonding and Cooperation Action Plan between the Chinese Mainland and Macau SAR for the years 2016-2018, and the implementation of a similar action plan between the Chinese mainland and Hong Kong SAR. Around 60 institutions, including the Palace Museum, attended the Chinese Mainland Pavilion programs at the Hong Kong International Licensing Show. A new model for cross-strait cultural dialogues was initiated, as a lost Buddha head of Northern Qi Dynasty (550-577 AD) were traced and returned from Taiwan. Field trips by Taiwan and Chinese mainland youths around Fujian Province have raised the awareness of the cultural traditions shared across the Strait in the young hearts.

The year saw 2,672 international cultural exchange programs approved by government cultural departments with 45,741 participant attendances; 446 cultural bonding programs with Hong Kong and Macau, with 8,865 participant attendances, and 413 cultural bonding programs with Taiwan with 10,865 participant attendances.

VIII. Investment in Culture

In 2016, the central budget of China continued to subsidize local culture by implementing cultural projects, such as free access to museums, libraries, and cultural centers (stations), intangible cultural heritage safeguarding, digital cultural contents for public use and cultural infrastructure development at city-level. It provided special funding in total 6.103 billion yuan, up by 27.7% compared to that of the previous year.

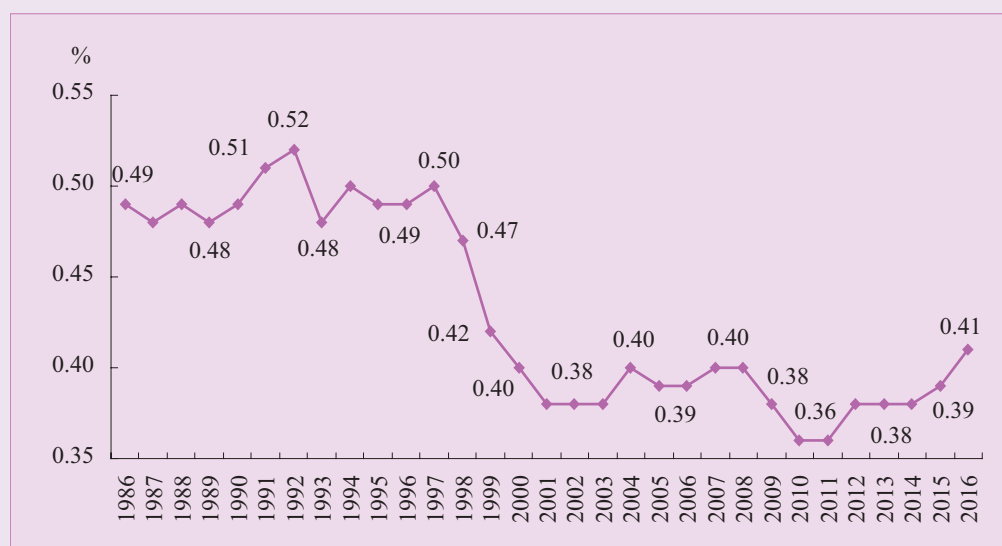
Figure 7: Information of subvention of central authority to local cultural projects in 2006-2016

The total amount of cultural undertaking expenses^[17] for the whole year was 77.069 billion yuan, an increase of 8.772 billion yuan over that of the previous year, up by 12.8%; as for the national cultural undertaking expenses per capita, the total was 55.74 yuan, an increase of 6.06 yuan over the previous year, up by 12.2%.

Figure 8: Information of cultural operating expenses per capita in 2006-2016

The national cultural undertaking expenses accounted for 0.41% of the country's total financial expenditure, 0.02 percentage points higher than that of the previous year.

Figure 9: Proportion of national cultural operating expense in financial expenditure



Regarding the national cultural undertaking expenses, that of cultural units above county level was 37.1 billion yuan, accounting for 48.1%, 3.6 percentage points lower than that of the previous year; that of cultural units of county level or below the level of county was 39.968 billion yuan, accounting for 51.9%, up by 3.6 percentage points in the sense of its proportion. The cultural undertaking expenses of eastern region^[18] reached 33.362 billion yuan, accounting for 43.3%, and its proportion increased by 1.2%; that of central region reached 18.48 billion yuan, accounting for 24.0%, its proportion decreased by 0.1%; and that of western region reached 21.817 billion yuan, accounting for 28.3%, its proportion decreased by 0.1%.

Table 3: Urban & Rural and Regional-based distribution of national cultural undertaking expenses

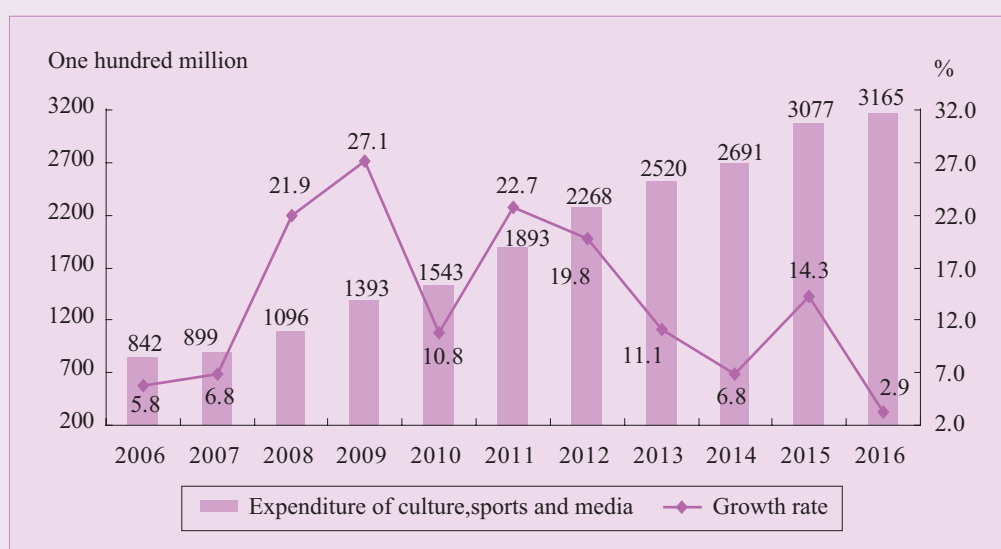
		In 1995	In 2000	In 2005	In 2010	In 2014	In 2015	In 2016
Aggregate (one hundred million yuan)	Nationwide	33.39	63.16	133.82	323.06	583.44	682.97	770.69
	[#] Above county level	24.44	46.33	98.12	206.65	292.12	352.84	371.00
	County level and below level of county	8.95	16.87	35.70	116.41	291.32	330.13	399.68
	[#] Eastern region	13.43	28.85	64.37	143.35	242.98	287.87	333.62
	Central region	9.54	15.05	30.58	78.65	133.46	164.27	184.80
	Western region	8.30	13.70	27.56	85.78	171.15	193.87	218.17
	Nationwide	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Proportion (%)	[#] Above county level	73.2	73.4	73.3	64.0	50.1	51.7	48.1
	County level and below level of county	26.8	26.7	26.7	36.0	49.9	48.3	51.9
	[#] Eastern region	40.2	45.7	48.1	44.4	41.6	42.1	43.3
	Central region	28.6	23.8	22.9	24.3	22.9	24.1	24.0
	Western region	24.9	21.7	20.6	26.6	29.3	28.4	28.3

The amount of maintenance expenses of national cultural heritage^[19] was 30.77 billion yuan, an increase of 2.733 billion yuan, up by 9.7% over that of the previous year; the maintenance expenses of national cultural heritage accounted for 0.16% of China's total financial expenditures, and the proportion was about the same with that of the previous year.

According to the Ministry of Finance of China, of the national financial expenditure in 2016, the

amount of expenditure for culture, sports and media^[20] was 316.5 billion yuan, up by 2.9% over that of the previous year and accounting for 1.68% of the total financial expenditure, and the proportion was down by 0.07 percentage points over that of the previous year.

Figure 10: Aggregate and growth rate of expenditure of national culture , sports and media in 2006-2016



Notes:

[1] All the data of the communiqué are preliminary statistical data. HKSAR, MSAR, and Taiwan Province are not included in each data. Some of data are not compatible with the total of subentries due to rounding off.

[2] Cultural unit refers to cultural institutions that national cultural departments (including cultural system and cultural relic system) of all levels organize or implement industrial management, excluding cultural institutions organized or managed by the departments of all levels of press and publications, radio , film and television, etc. According to the current statistical system, the cultural institutions (such as public libraries, cultural centers, cultural stations, museums, etc.) organized by cultural departments are brought into the statistical range. Regarding cultural institutions with industrial management, the private art performance troupes, cybercafé, and entertainment venues are brought into statistical range, while the mechanism of exchange of works of art, internet culture institution are not in the range.

[3] The employees refer to the people who work and receive working rewards in the institutions that cultural departments at all levels (including cultural systems and cultural relic systems) organize or implement industrial management. The statistical range is ditto with cultural institutions.

[4] The art performance troupes mean various professional artistic performance organizations which are organized by cultural institutions or to which the cultural institutions implement industrial management (with approval of cultural administration department and commercial performance license), and is engaged in such activities as performing arts.

[5] Public library refers to all kinds of institutions that are organized by cultural departments at all levels, and is open to public as well as providing popularization and education of science, culture, and other knowledge.

[6] The total collection of books in public libraries refers to the sum of audiovisual literature materials including bound volume, manual, manuscript, micro-reproduction, videotape, audio tape and CD of ancient books, books, periodicals and newspapers in catalogue. It does not include digital books.

[7] The number of library cards issued refers to the number of library cards which are issued

by public libraries and used at least once in that very year.

[8] The total flow of person-time of public library refers to the gross person-time of receiving the service of the libraries in that year, including borrowing books, consultation and participating in various readers' activities.

[9] The cultural institutions for mass public and communities refer to the places that cultural departments at all levels organize for mass cultural activities, mainly including cultural centers (including comprehensive cultural center and mass art gallery) and cultural stations.

[10] The number of activities means the sum of the organizations of cultural literary and artistic activities, training classes, exhibitions, and public lectures.

[11] The literature and art groups refer to performance teams composed by the staff of this institution and that provide performances for the mass.

[12] The operating units of cultural markets refer to the agencies which are approved or filed by administrative departments of cultural markets and have relevant licenses and filing documents, and that engage in cultural management and services. In line with the current statistical systems, the statistical range of operating units of the cultural market only include private art performance troupes, entertainment venues, and business sites of internet access services.

[13] The museum refers to the non-profit and permanent social service institution which collects, preserves, and exhibits the witness of human activity and natural environment with intent of research, education, and appreciation, as well as being open to the public. It includes the units that carry out activities with proper names such as museums, memorial halls, science and technology museums, exhibition halls, etc.

[14] The permanent exhibition refers to the exhibition which is displayed in the pavilion, with fixed location and for an extended time.

[15] The temporary exhibition means the multi-formed exhibition which is set in the institution and designed by the pavilion.

[16] The intangible cultural heritage safeguarding institutions refer to the protection centers of intangible cultural heritage or protection offices of intangible cultural heritage of all levels.

[17] Cultural undertaking expense means aggregate of expenditures that the finance of

all levels in the area invests to the organizer of cultural systems. It generally includes financial appropriation (excluding appropriations of capital construction costs) of cultural institutions such as art performance troupes, public libraries, cultural centers (stations), etc. and financial subsidies of enterprises subordinate to the Ministry of Culture. According to current statistical caliber, cultural operating expense does not include administrative operation expenditures of cultural administration and management departments at all levels.

[18] Eastern region includes Beijing, Tianjin, Liaoning Province, Shanghai, Jiangsu Province, Fujian Province, Shandong Province, and Guangdong Province; Central region includes Hebei Province, Shanxi Province, Jilin Province, Heilongjiang Province, Anhui Province, Jiangxi Province, Henan Province, Hubei Province, Hunan Province and Hainan Province; Western region includes Inner Mongolia (autonomous region), Guangxi Province, Chongqing, Sichuan Province, Guizhou Province, Yunnan Province, Tibet (autonomous region), Shanxi Province, Gansu Province, Qinghai Province, Ningxia (autonomous region), and Xinjiang (autonomous region).

[19] The maintenance expenses of national cultural heritage refer to the aggregate of expenditures that the finance departments at all levels in the area invest to the operation of cultural relics. It generally includes financial appropriation (excluding appropriation of capital construction) of operation institutions of cultural relic such as museum, protection and management agencies for cultural relics, etc. and financial subsidies of enterprises subordinate to cultural relic departments.

[20] The data of expenditure of culture, sports and media, which originates from the Ministry of Finance, is the investment of government at all levels in culture, cultural relics, sports, radio, film and television, and press and publications.