

I yield back the balance of my time.
Mr. SIMPSON. I move to strike the last word.

The Acting CHAIR. The gentleman from Idaho is recognized for 5 minutes.

Mr. SIMPSON. Mr. Chairman, I rise in opposition to the Walberg amendment. First, let me associate myself with the words of my good friend from Virginia and his comments on this. The Walberg amendment would return the NEA funding to the 2006 levels of \$126 million. The National Endowment for the Arts—the NEA—is funded in this bill at \$135 million, which is a \$20 million reduction from the fiscal year 2011 enacted level, a \$32.5 million reduction from the fiscal year 2010 enacted level, and a \$10 million reduction from the fiscal year 2008 enacted level.

I was asked earlier by a Member if I would support just going back to the 2008 level. We could do that but we'd have to add another \$10 million into it. And we, frankly, just don't have it. This would take it back to the 2006 level, as I said. Overall, the committee has cut \$2.1 billion in this bill from the fiscal year 2011 enacted level. This is on top of the \$2.6 billion we cut from the bill earlier this year.

I think this amendment is excessive. But I will tell you that for some people, voting against any funding for the arts is okay with them. I'm not suggesting that that's what the sponsor of this amendment is proposing. He's only proposing a reduction in this. But there are Members who believe that the Federal Government or a State government—no government—should be involved in the arts at all. I disagree.

When we ran into problems several years ago before I was here—maybe it was when Mr. MORAN was here; I can't remember—but they ran into some controversies with the arts and the funding for individual artists that they've done. Since then, the Interior Appropriations Committee has done, working with the NEA, some reforms. So we don't fund individual artists. We fund what the intent is, I think, of the National Endowment for the Arts, and that is to get the arts out to the rest of America. If you're sometimes in a large city and that type of thing, you have access to arts. But when you're in Salmon, Idaho, you don't have access to the arts like they do in some of the other areas.

So one of the things I've been focused on in working with Chairman Landesman is making sure the arts get out to rural America so that they have an opportunity to see these art performances, whether they're the visual arts or the performing arts or other things. But we need to get them out to rural America. If you want to come to Boyce, Idaho, you will have missed Boyce, Idaho, in the summer if you don't go to the Idaho Shakespeare Festival, partly funded by a grant from the National Endowment for the Arts.

□ 2110

Yes, they raise private funds and have sponsorships and other things, but

part of their funding comes from the National Endowment for the Arts.

Chairman Landesman was out in Idaho last spring, I guess it was, and we toured around Idaho and looked at some of the arts programs, at the local arts agencies that receive some funding from the NEA, and we looked at the impact it had on their operations. We also went to Jerome High School where the actors who did their performances in Boise City, at the Idaho Shakespeare Festival, toured the schools and gave performances to students. Then they sat there afterwards and talked with the students about what it was to be in the performing arts—how you get into it, what the pluses and minuses of it were, and other things. They helped educate these students in these communities. It's a very important thing.

There are a variety of very popular programs in this bill which are popular on both sides of the aisle. The American Jazz Masters program, the Heritage Fellowships, The Big Read program, and Shakespeare in American Communities have their funding maintained, not at the previous levels, but at a level so that they can maintain these very popular programs. The chairman has introduced a new program that we're working with him on—exactly how it would work and what it would be—called Our Town, which is how the arts can help transform local communities and other things through a grant program, so we've been working with him.

I will tell you that the arts are important, and I think having a Federal investment in the arts is an important thing to have.

Mr. WALBERG. Will the gentleman yield?

Mr. SIMPSON. I would be happy to yield to the gentleman from Michigan.

Mr. WALBERG. I thank the chairman for yielding.

I just want to make it clear because, as I've listened to the opposition to this, it appears one didn't catch my train of thought. I'm not saying that arts or the NEA is wrong. I'm saying it's time to make priority decisions.

Certain priority decisions, as recently as November of 2010, fund programs such as Fire in the Belly—I won't go into the full description of it—and Hide and Seek, which can be considered pornography and which was, in fact, portrayed as that in an exhibit. Those are things that are priority decisions.

So I'm saying it is time, if we're funding those, to give the taxpayer a break and say, if you want to attend those or support those, do it through philanthropy or do it through initial sponsorships themselves but not through the taxpayer.

Mr. SIMPSON. In reclaiming my time, I appreciate the gentleman's concern. The Hide and Seek program, as the gentleman mentioned, was not an NEA program. It was not funded by the NEA, and that was not part of the NEA.

We have a tendency to think that anything that's done in this country or in this State or in this community that is done in the name of arts is done by the NEA. That's not the truth. So, when we attack them because of Hide and Seek, that's just not an accurate statement.

Again, there have been times in the past when there have been criticisms of the NEA, mainly because of the individual artist funding that went on. The committee has addressed that, and they have made reforms in working with the NEA to make sure that those types of things are not funded in this bill and that we don't fund individual artists. The main funding of the program is to get the arts out into the rural communities. Like I said, the American Jazz Masters program and The Big Read program are all vitally important programs that, I think, the American people like and that, I think, Members on both sides of the aisle like.

I yield back the balance of my time.

Mr. Chairman, I move that the Committee do now rise.

The motion was agreed to.

Accordingly, the Committee rose; and the Speaker pro tempore (Mr. REED) having assumed the chair, Mr. PAULSEN, Acting Chair of the Committee of the Whole House on the state of the Union, reported that that Committee, having had under consideration the bill (H.R. 2584) making appropriations for the Department of the Interior, environment, and related agencies for the fiscal year ending September 30, 2012, and for other purposes, had come to no resolution thereon.

REPORT ON RESOLUTION PROVIDING FOR CONSIDERATION OF S. 627, BUDGET CONTROL ACT OF 2011

Mr. DREIER, from the Committee on Rules, submitted a privileged report (Rept. No. 112-184) on the resolution (H. Res. 375) providing for consideration of the bill (S. 627) to establish the Commission on Freedom of Information Act Processing Delays, and for other purposes, which was referred to the House Calendar and ordered to be printed.

DEPARTMENT OF THE INTERIOR, ENVIRONMENT, AND RELATED AGENCIES APPROPRIATIONS ACT, 2012

The SPEAKER pro tempore. Pursuant to House Resolution 363 and rule XVIII, the Chair declares the House in the Committee of the Whole House on the state of the Union for the further consideration of the bill, H.R. 2584.

□ 2115

IN THE COMMITTEE OF THE WHOLE

Accordingly, the House resolved itself into the Committee of the Whole House on the state of the Union for the further consideration of the bill (H.R. 2584) making appropriations for the Department of the Interior, environment,