

Withdrawal/Redaction Sheet

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. list	re: [Personally Identifiable Information] (12 pages)	08/17/1995	b(6)

COLLECTION:

Clinton Presidential Records
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FOLDER TITLE:

NEA [National Endowment for the Arts] - Arts [Folder 3] [2]

2013-0534-S
rc1844

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]



NEWS RELEASE

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President and Chief Executive Officer
Robert L. Lynch

FOR IMMEDIATE RELEASE
November 5, 1992

CONTACT: Deborah Bissen
202/371-2830

WHAT THE CLINTON PRESIDENCY MEANS FOR THE ARTS National Assembly of Local Arts Agencies Outlines 10 Benefits of New Administration

WASHINGTON, D.C. — "The Clinton presidency is great news for the arts in America," says Robert L. Lynch, president and CEO of the National Assembly of Local Arts Agencies (NALAA), which represents over 3,800 local arts agencies and councils nationwide.

President-elect Bill Clinton has outlined at least 10 key strategic policy initiatives that could directly benefit the arts:

1. Supports continued federal funding for the arts;
2. Supports access to the arts for all of our citizens;
3. Believes arts should play an essential role in educating and enriching all Americans;
4. Will support and defend freedom of speech and artistic expression by opposing censorship or content restrictions on grants made by the National Endowment for the Arts;
5. Will promote the full diversity of American culture;

Other areas of opportunity for the arts:

6. The proposals to invest in transportation infrastructure, communities and new technologies could all benefit the crafts and arts industries. Jobs are a priority for the new administration and the \$20 billion dollar

- more -

- nonprofit arts industry supports two million jobs;
7. The pledge for affordable health care will benefit artists—both personally and as an industry; and the increased commitment to aggressively fight AIDS is also a long-time arts community priority;
 8. The proposal for investment in communities ties directly into the work of our 3,800 local arts agencies. The arts in the past have benefitted extensively from community development block grants, and the proposed youth opportunity corps and community youth centers could also include arts components;
 9. The commitment to aggressively attack social problems is an area in which the arts can and already play a key role. A recent survey by the National Assembly of Local Arts Agencies found that 56 percent of the nation's local arts agencies and 82 percent of the local arts agencies in the 50 largest cities, address social problems through the arts;
 10. The proposal to expand the earned income-tax credit, as well as incentives to small businesses and the possibility of community development banks, could dramatically assist the American craft and art industries.

**PLEASE SEE ATTACHED STATEMENT BY NALAA PRESIDENT AND CEO
ROBERT L. LYNCH FOR A MORE DETAILED LOOK AT HOW THE
CLINTON PRESIDENCY WILL IMPACT THE ARTS IN AMERICA.**

National Assembly of Local Arts Agencies is the professional association for local arts agencies, the nation's community arts councils and city arts commissions. Based in Washington, D.C., it specializes in training, information dissemination, peer networking and maintaining a collective national voice for local arts agencies and the arts on a community level. NALAA serves over 3,800 local arts agencies across the United States.

#



LLOYD RICHARDS (ARTISTIC DIRECTOR/PRODUCTION DIRECTOR) is now in his 11th year as Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theatre. For the Rep he has directed *Timon of Athens*, *Hedda Gabler*, *Uncle Vanya*, *Johnny Bull*, *A Doll's House*, *A Touch of the Poet*, *Major Barbara*, and *Cobb*, as well as five world premieres by August Wilson. In addition to *Two Trains Running*, Mr. Richards and Mr. Wilson have collaborated as a playwright-director team on *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, and most recently, *The Piano Lesson*. That production of *The Piano Lesson* enjoyed recent runs at the Kennedy Center and the Doolittle Theatre in Los Angeles, and will

open on Broadway April 16th. For his direction of the Broadway play *Fences*, which premiered at YRT in 1985, Dean Richards received the Tony Award as Best Director. Prior to joining YSD/YRT in 1979, Dean Richards had established himself as artist, educator, innovator and administrator. He acted and directed on and Off-Broadway, as well as in radio and television. Since 1965 he has been affiliated with the National Playwrights Conference of the Eugene O'Neill Theater Center, serving as its artistic director since 1968. Dean Richards was president of the Society of Stage Directors and Choreographers for ten years, president of the Theatre Development Fund for three years, and recently completed a term as president of Theatre Communications Group. He currently serves on the Connecticut Commission on the Arts, and on the National Council for the Arts. The many honors accorded him in recent years include one from the Writers Guild of America to "one whose contribution to the writing community has brought honor and dignity to writers everywhere."

This is a year or two out of date, he is no longer at Yale & on the National Council.

Melanne -- 6/21

Pls review and
Provide comments
as soon as possible.

C
7900

Memorandum for the President

Privileged and Confidential

Via: Bruce Lindsey
Carol Rasco
Re: Arts Policy Issues
Date: April 28, 1993

DETERMINED TO BE AN
ADMINISTRATIVE MARKING
INITIALS: *JS* DATE: *5/14/2014*

Executive Summary

BACKGROUND

The National Endowment for the Arts (NEA) is a highly successful agency by any objective standard. Yet, it has been targeted for political attack by the Religious Right and others on the grounds that a few of the works funded by the agency are "indecent." Fervent defenders of First Amendment rights have reacted with outrage to these attacks. The resulting tensions have made the Endowment a battle-ground for political struggle that has little to do with the state of the arts in America.

Given how "hot" these issues have become, there is no safe strategy. Ultimately, the President must take the position that he is most comfortable defending. Adoption of a policy based on a clear philosophical position will allow both the President and his allies in Congress to defend themselves against attack.

RECOMMENDATIONS

A. Set the Agenda

We urge the President to make his general position known early. The President's position can be conveyed both formally and informally, for example, in a speech celebrating the benefits of the arts for all Americans.

B. Support the Chair and the Procedural Integrity of the Endowment

We urge the President to name a Chair to the Endowment as soon as possible. We recommend that the nominee be a person of equal stature and distinction to Sheldon Hackney, the nominee for Chair of the Humanities Endowment. The President and the Chair will have a joint vision, a good working relationship, and be ready to support each other.

C. Appoint and Utilize First-Rate Members to the National Council on the Arts

We also urge the appointment of exemplary people who are sympathetic to the President and very knowledgeable in the arts to the National Council on the Arts. Top-notch members can provide invaluable defense of, and cover for, the Chair and the Administration.

Memorandum for the President

Privileged and ~~Confidential~~

Via: Bruce Lindsey
Carol Rasco
Re: Arts Policy Issues
Date: April 28, 1993

Background

Any objective defense of the National Endowment for the Arts (NEA) can rely on the agency's extraordinary success over its 27-year history. The arts have blossomed to an extent unparalleled in our history, bringing cultural enrichment and economic empowerment to communities large and small across the country. Of some 100,000 grants made by the Arts Endowment, very few, perhaps 100, have proven to be "controversial"--which is not to be equated with "bad." By definition, the arts and the humanities provide the leavening for our vibrant American cultural life. Indeed, the mission of the Endowment is to make the arts more accessible to the American people.

Yet, because the arts mirror society and we are a large and diverse country, some Americans may perceive some of the work funded by the Endowment as pornographic, sacrilegious, or anti-religious--particularly when taken out of context. Political opportunists have seized the chance occasioned by stories of such NEA-funded projects to attack or cause embarrassment to the agency, the Administration, or the President. Most of these attacks are unfair and vicious, yet we have to prepare for them, particularly since they can be used to derail other parts of the Administration's agenda.

Campaign Position

Putting People First gives a short and unambiguous statement of the Clinton/Gore campaign's position on the arts:

"As President and Vice President, we will defend freedom of speech and artistic expression by opposing censorship or 'content restrictions' on grants made by the National Endowment for the Arts."

Political Realities Facing the Administration

Scholars, lawyers, and constituent groups concerned with First Amendment issues, both broadly and in the arts, are waiting for the President to reiterate this position. Many of these groups are leery, arguing that the Administration already has failed to defend freedom of expression by appealing a district court decision that the "decency provision" in the Arts Endowment's enabling legislation is unconstitutional. More ominously, the Justice Department's brief argued that the *Rust v. Sullivan* decision, with its "gag rule" provision, could be extended to the arts.

Implementing a policy at the Arts Endowment that opposes censorship will require facing some difficult political issues that will be used against the President and the Administration.

Given how "hot" these issues have become, there is no safe strategy. Ultimately, the President must take the position that he is most comfortable defending.

Options for the Administration

A. Attempt to Implement Stricter Funding Standards

The Administration can attempt to strike a moderate stance with respect to public funding of what some might consider "indecent" art. The Administration, through the Chair, can attempt to decrease the number of works funded that are "offensive." Such an attempt has a high risk of failure simply because the Endowment's Chair never will be familiar with, or able to control fully, all the work of the NEA's approximate 4,000 yearly grantees. Moreover, opponents have skillfully zeroed in on one or two pieces in a larger exhibition or on one sentence in a poem to attack the Arts Endowment.

If the Administration attempts to implement stricter funding standards at the Endowment and/or improve accountability, the following options are available:

1. Ask panels to evaluate the appropriateness of proposals in terms of some sense of "decency" (including asking panels to define "decency" as it relates to the possibility of "legal obscenity," which the NEA cannot fund).

Pro: This will provide some cover for the Administration. For example, when controversial grants come to the fore, the Administration can point to this panel procedure.

Con: Most panelists will refuse to review applications under an amorphous (and, in their view, unconstitutional) "decency" or "obscenity" standard. Instead, panelists likely will decline to serve on panels and probably will publicize their displeasure with the "censorship" incumbent in the panel review process.

2. Ask the Chair of the Arts Endowment to exercise his or her judgment and reject problematic proposals on subjective grounds related to artistic merit. If such a course is pursued, the Chair must be able to defend credibly these judgments on grounds of artistic merit, not on grounds of a controversial decency standard.

Pro: The Administration will appear to be more fiscally responsible by not using public funds to support work that many Americans would find repugnant. Additionally, the President and the Endowment may be criticized somewhat less

by the Right, the press, and Congress (because fewer "controversial" grants may be made).

Con: Former NEA Chair John Frohnmayer attempted to take this approach. Even with these standards, as Frohnmayer learned, the Endowment is not assured of avoiding controversial grants. At the same time, under this policy, the Administration and the Endowment still face a firestorm of negative publicity claiming censorship and politicization of the Agency. Thus, you end up with a situation where nobody is happy and everyone is attacking.

Moreover, the Endowment will face continued lawsuits. Frohnmayer badly bungled the situation and allegedly rejected certain grants for political reasons. The denial of some of these grants currently is the subject of a high-profile lawsuit. A portion of this lawsuit concerns the "decency" language and also is the subject of the current controversial Justice Department appeal referred to above. As a consequence, rejections by the Chair are being monitored carefully by civil rights and arts organizations, as well as by the press.

3. Ask panels to recommend more projects for funding than there are funds available or take away the ability of panels to recommend funding levels. This may require changes in the Endowment's authorizing legislation.

Pro: This would allow the Chair or the staff to use their discretion to fund grants, thereby permitting them to decrease the number of controversial grants.

Con: After 27 years of doing business one way, this dramatic change in policy likely would cause chaos internally and externally. More importantly, panelists, artists, and the broader community still would know that certain artists or organizations were rejected for "political" reasons. In addition, this policy would be seen as a signal that the Administration believes in content restrictions. The Administration would therefore face the same negative publicity, based on censorship and politics, and the same kinds of lawsuits.

An attempt to take the "middle ground" likely means sacrificing the President's credibility with a very important, vocal, and articulate constituency, without gaining anything. The Religious Right will not be satisfied, and the Administration's support from the Center and the Left also will be seriously compromised. Some of the President's major financial supporters in the arts will be outraged.

John Frohnmayer's new book, *Leaving Town Alive*, is a cautionary tale for all of us concerned with federal policies affecting cultural issues. Frohnmayer's experience reveals the various ways in which former President Bush's failure to exercise leadership in this area can hurt the President, the Endowments, and the nation.

Adoption of a policy based on a general philosophical position will allow both the President and his allies in Congress to defend themselves against attack.

B. Support for the Process

The President's support of the Arts Endowment need not imply personal enthusiasm for all projects funded by the Agency. The President and the Administration should stand by the Chair and by the competitive process by which expert panels and the National Council recommend projects for funding or rejection.

While the Endowment should always look for ways to improve the review process (e.g., by strengthening the quality of the private citizen expert panelists who review the grant applications), it is impossible to eliminate potentially "offensive" grants because everyone's sensibilities differ. At the same time, working with the members of Congress, we need to refocus the agency and reform the debate to celebrate the arts across the country.

RECOMMENDATIONS

A. Set the Agenda

We need to set the agenda on these issues, rather than react to an agenda set by others. We advise adoption of a coherent and defensible cultural policy, as critical to the nation and the Administration as our defense, economic, education, and foreign policies. We recommend that the policy be in line with the general principles of *Putting People First*: the emphasis of federal policy on the arts should be on education, enrichment, diversity, inclusion, and access. The arts are about the *public*; the arts enhance and enrich our national life.

We urge the President to make his general position known early, rather than waiting for the predictable attacks in moments of crisis. The President's position can be conveyed both formally and informally, for example, by seeking an appropriate opportunity for the President to make a speech on the benefits and meaning of the arts in American life. In that context, the President can also discuss the importance of freedom of expression.

B. Support the Chair and the Procedural Integrity of the Endowment

We urge the President to appoint a wise and thoughtful person to serve as Chair of the National Endowment for the Arts, someone of equal stature and sophistication to Sheldon Hackney at NEH. The President, the Administration, and the Chairs of both Endowments should be ready to support each other.

C. Appoint and Utilize First-Rate Members to the National Council on the Arts

We also urge the appointment of exemplary people who are sympathetic to the President and very knowledgeable in the arts and humanities to the National Council on the Arts and the National Council on the Humanities. Given the voting role of the Council-members in recommending grants, this is a significant way to assure that the procedures and recommendations of the peer panel review system are above reproach. Moreover, all of the current members of the Councils were appointed by previous Republican administrations.

Top-notch members--intelligent, articulate, and expert--individually and collectively, can provide invaluable defense of, and cover for, the Chair and the Administration. Former Arts Endowment Chair Nancy Hanks used to hide behind her Council members a lot; it's a very smart strategy, but only works when you have really first-rate members.

Melanne

To: Walter Dellinger
From: William Gilcher
Re: Arts Policy issues
Date: April 29, 1993

I am writing to advise you of two matters related to the Finley case.

1. Yesterday, the reauthorization proposal for the three agencies (NEA, NEH, and IMS) under the National Foundation on the Arts and the Humanities Act of 1965 was forwarded to OMB for approval before submission to Congress. The proposal calls for a "simple" extension of the current legislation for two years. With appropriations hearings starting next week, some proposal regarding reauthorization had to be submitted.

Given the lack of Chairs, the sensitive nature of any changes in the legislation, and the need for the agencies to consult in depth with constituent groups across the country (a process that can take up to eighteen months), there was little choice but to ask for a simple extension to another non-election year.

However, given the recent press focus on the Finley appeal, the Administration may be criticized anew when the news gets out that the Administration is seeking to extend the "decency" language for an additional two years. Some people will read this as a further signal of the Administration's stance on content restrictions in grants made by the Arts Endowment.

I am attaching a copy of the materials sent yesterday to OMB.

2. I went to a presentation by John Frohnmayer last night at the Freedom Forum in Arlington. Several people from the arts group who met with us here on April 20 were also there: James Fitzpatrick (Arnold & Porter), Edward Able (American Association of Museums), and Robert Lynch (National Assembly of Local Arts Agencies). Each told me how happy they were with last week's meeting. James Fitzpatrick said the group would have the statement you requested on the Finley appeal to you today or tomorrow for the Administration's consideration.

By the way, Frohnmayer will be on *Crossfire* tomorrow evening at, I think, 7 p.m..

cc: Cheryl Mills
Kathy Way, Domestic Policy

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES



WASHINGTON, D.C. 20506

April 28, 1993

Mr. Bernard H. Martin
Assistant Director for Legislative Reference
Office of Management and Budget
New Executive Office Building
Washington, D.C. 20503

Attn: Ms. Constance J. Bowers, Legislative Analyst

Dear Mr. Martin:

Enclosed please find the materials relating to the reauthorization of the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH) and the Institute for Museum Services (IMS). This submission includes the bill, a draft showing the changes in the current law, and the letter to the presiding officers of the Senate and House.

This basic reauthorization recommendation, which makes no substantive changes in the authorities of the agencies, reflects the combined efforts of NEA, NEH and IMS.

Once the President appoints, by and with the advice of the Senate, Chairmen for the National Endowment for the Arts and for the National Endowment for the Humanities and a Director of the Institute of Museum Services, the Administration may submit a revised bill to Congress.

As you know, the appropriations hearings for the agencies are as follows:

IMS: May 4, 1993

NEA: May 5, 1993

NEH: May 10, 1993

Therefore, with your cooperation, we hope to be able to send these materials to Congress as soon as possible.

OPTIONAL FORM 90 (7-90)

FAX TRANSMITTAL

of pages - 14

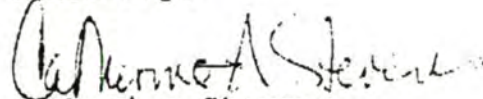
To: *Bill Gilcher*
Dept./Agency

From: *Ron Gilman*
Phone #

Mr. Bernard H. Martin
Page 2
April 28, 1993

We look forward to working with you to clear these materials.
Please direct your comments with respect to the NEA to Catherine Stevens (682-5418), with respect to the NEH to Michael S. Shapiro (606-8322) and with respect to IMS to Mamie Bittner (606-8536).

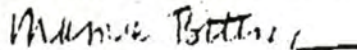
Sincerely,



Catherine Stevens
General Counsel
National Endowment for the Arts



Michael S. Shapiro
General Counsel
National Endowment for Humanities



Mamie Bittner
Congressional Liaison
Institute for Museum Services

Enclosure

DRAFT

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

WASHINGTON, D.C. 20506



April 28, 1993

The Honorable Albert Gore, Jr.
President of the Senate
United States Senate
Washington, D.C. 20510

Dear Mr. President:

We are enclosing for the consideration of Congress proposed legislation, the Arts, Humanities and Museums Amendments Act of 1993, which would provide appropriation authorities for the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services through fiscal year 1995.

Present authorities for these agencies expire September 30, 1993. This basic reauthorization recommendation provides for a simple extension of appropriation authorities for the agencies for a two year period and provides for appropriation amounts consistent with the President's proposed budget for FY 1994 and 1995 budget projections. The bill makes no substantive changes in the authorities of the agencies.

The Office of Management and Budget has advised that there is no objection to the submission of this proposed legislation and that its enactment would be in accord with the program of the President.

Sincerely,

Ana M. Steele, Acting Senior Deputy Chairman
National Endowment for the Arts

Donald Gibson, Acting Chairman
National Endowment for the Humanities

Linda Bell, Acting Director
Institute of Museum Services

enclosures

DRAFT**NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES**

WASHINGTON, D.C. 20506



April 28, 1993

The Honorable Thomas S. Foley
Speaker of the House
United States House of Representatives
Washington, D.C. 20515

Dear Mr. Speaker:

We are enclosing for the consideration of Congress proposed legislation, the Arts, Humanities and Museums Amendments Act of 1993, which would provide appropriation authorities for the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services through fiscal year 1995.

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The Office of Management and Budget has advised that there is no objection to the submission of this proposed legislation and that its enactment would be in accord with the program of the President.

Sincerely,

Ana M. Steele, Acting Senior Deputy Chairman
National Endowment for the Arts

Donald Gibson, Acting Chairman
National Endowment for the Humanities

Linda Bell, Acting Director
Institute of Museum Services

enclosures

A BILL

To Authorize Appropriations for the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services for Fiscal Years 1994 and 1995.

Sec 960 (sec. 11) AUTHORIZATION OF APPROPRIATIONS

(a)(1)(A)(i) For the purpose of carrying out section 954(c) of this title, there are authorized to be appropriated to the National Endowment for the Arts \$ 119,985,000 for fiscal year 1994 and \$119,985,000 for fiscal year 1995.

(ii) For fiscal years-

(I) 1994 and 1995 not less than 27.5 percent of the amount appropriated for the respective fiscal years shall be for carrying out section 954(g).

(iii) For fiscal years

(I) 1994 and 1995 not less than 7.5 percent of the amount appropriated for the respective fiscal year shall be for carrying out programs under section 5(p)(2) of this title (relating to programs to expand public access to the arts in rural and innercity areas). Not less than 50 percent of the funds required by this clause to be used for carrying out such programs shall be used for carrying out such programs in rural areas.

(B) For the purpose of carrying out section 956(c) of this title, there are authorized to be appropriated to the National Endowment for the Humanities \$130,573,000 for fiscal year 1994 and \$130,573,000 for fiscal year 1995. Of the sums so appropriated for any fiscal year, not less than 20 per centum shall be for carrying out section 956(f) of this title.

(2)(A) There are authorized to be appropriated for each fiscal year ending before October 1, 1995, to the National Endowment for the Arts an amount equal to the sum of --

(i) the total amounts received by such Endowment under section 959(a)(2) of this title, including the value of property donated, bequeathed, or devised to such Endowment; and

-2-

(ii) the total amounts received by the grantees of such Endowment from non-Federal sources, including the value of property donated, bequeathed, or devised to such grantees for use in carrying out projects and other activities under paragraph (1) through paragraph (10) of section 954(c) of this title;

except that the amounts so appropriated to the National Endowment for the Arts shall not exceed \$16,955,000 for fiscal year 1994 and \$16,955,000 for fiscal year 1995.

(B) There are authorized to be appropriated for each fiscal year ending before October 1, 1995, to the National Endowment for the Humanities an amount equal to the sum of --

(i) the total amounts received by such Endowment under section 959(a)(2) of this title, including the value of property donated, bequeathed, or devised to such Endowment; and

(ii) the total amounts received by the grantees and subgrantees of such Endowment from non-Federal sources, including the value of property donated, bequeathed, or devised to such grantees and subgrantees, for use in carrying out activities under paragraph (1) through paragraph (10) of section 956(c) of this title:

except that the amounts so appropriated to the National Endowment for the Humanities shall not exceed \$11,963,000 for fiscal year 1994 and \$11,963,000 for fiscal year 1995.

(3)(A) There are authorized to be appropriated for each fiscal year ending before October 1, 1995, to the National Endowment for the Arts an amount equal to the sum of

(i) the total amounts received by such Endowment, including the value of property donated, bequeathed, or devised to such Endowment, for the purposes set forth in section 954(p)(1) of this title pursuant to the authority of section 959(a)(2) of this title; and

(ii) the total amounts received by the grantees of such Endowment from non-Federal sources, including the value of property donated, bequeathed, or devised to such grantees, for use in carrying out activities under subparagraph (A) through subparagraph (F) of section 954(p)(1) of this title;

-3-

except that the amounts so appropriated to such Endowment shall not exceed \$13,187,000 for fiscal year 1994 and \$13,187,000 for fiscal year 1995.

(B) There are authorized to be appropriated for each fiscal year ending before October 1, 1995, to the National Endowment for the Humanities an amount equal to the sum of---

(i) the total amounts received by such Endowment, including the value of property donated, bequeathed, or devised to such Endowment, for the purposes set forth in section 956(h)(1) of this title pursuant to the authority of section 959(a)(2) of this title; and

(ii) the total amounts received by the grantees of such Endowment from non-Federal sources, including the value of property donated, bequeathed, or devised to such grantees, for use in carrying out activities under subparagraph (A) through subparagraph (F) of section 956(h)(1) of this title;

except that the amounts so appropriated to such Endowment shall not exceed \$14,228,000 for fiscal year 1994 and \$14,228,000 for fiscal year 1995.

(C) Sums appropriated pursuant to subparagraph (A) and subparagraph (B) for any fiscal year shall remain available for obligation and expenditure until expended.

(4) The Chairperson of the National Endowment for the Arts and the Chairperson of the National Endowment for the Humanities, as the case may be, shall issue guidelines to implement the provisions of paragraph (2) and paragraph (3). Such guidelines shall be consistent with the requirements of section 954(e), section 954(p)(2), section 956(f), and section 956(h)(2) of this title, as the case may be, regarding total Federal support of activities, programs, projects, or productions carried out under authority of this subchapter.

(b)(1) Sums appropriated pursuant to subsection (a) of this section for any fiscal year shall remain available for obligation and expenditure until expended.

(2) In order to afford adequate notice to interested persons of available assistance under this subchapter, appropriations authorized under subsection (a) of this section are authorized to be included in the measure making appropriations for the fiscal year preceding the fiscal year for which such appropriations become available for obligation.

-4-

- (c) (1) There are authorized to be appropriated to the National Endowment for the Arts, \$24,466,000 for fiscal year 1994, and \$24,764,000 for fiscal year 1995, to administer the provisions of this subchapter, or any other program for which the Chairperson of the National Endowment for the Arts is responsible, including not to exceed \$50,000 for each such fiscal year for official reception and representation expenses. The total amount which may be obligated or expended for such expenses for any fiscal year through the use of appropriated funds shall not exceed \$50,000.
- (2) There are authorized to be appropriated to the National Endowment for the Humanities \$ 20,727,000 for fiscal year 1994 and \$20,971,000 for fiscal year 1995, to administer the provisions of this subchapter, or any other program for which the Chairperson of the National Endowment for the Humanities is responsible, including not to exceed \$50,000 for each such fiscal year for official reception and representation expenses. The total amount which may be obligated or expended for such expenses for any fiscal year through the use of appropriated sums or any other source of funds shall not exceed \$ 50,000.
- (d) (1) The total amount of appropriations to carry out the activities of the National Endowment for the Arts shall not exceed \$174,593,000 for fiscal year 1994 and \$174,891,000 for fiscal year 1995.
- (2) The total amount of appropriations to carry out the activities for the National Endowment for the Humanities shall not exceed \$177,491,000 for fiscal year 1994 and \$177,735,000 for fiscal year 1995.
- (e) No grant shall be made to a workshop (other than a workshop conducted by a school, college, or university) for a production for which direct or indirect admission charge is asked if the proceeds, after deducting reasonable costs, are used for purposes other than assisting the grantee to develop high standards of artistic excellence or encourage greater appreciation of the arts and humanities by our citizens.
- (f) (1) Subject to subparagraph (2), in any fiscal year in which the aggregate amount appropriated to the National Endowment for the Arts exceeds \$175,000,000, 50 percent of such excess shall be available to carry out section 954a of this title.
- (2) In each fiscal year, the amount made available to carry out section 954a of this title shall not exceed \$40,000,000, in the aggregate.
- (3) Funds made available to carry out section 954a of this title shall remain available until expended.

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Sec. 967. AUTHORIZATION OF APPROPRIATIONS

- (a) For the purpose of making grants under section 965(a) of this title, there are authorized to be appropriated \$28,777,000 for fiscal year 1994 and \$28,801,000 for fiscal year 1995.
- (b) There are authorized to be appropriated such sums as may be necessary to administer the provisions of this subchapter.
- (c) Sums appropriated pursuant to subsection (a) of this section for any fiscal year shall remain available for obligation and expenditure until expended.
- (d) For the purpose of enabling the Institute to carry out its functions under this subchapter, there is authorized to be appropriated for each fiscal year ending before October 1, 1995, an amount equal to the amount contributed during such fiscal year period to the Institute under section 966 of this title.
- (e)(1) Subject to paragraph (2), there are authorized to be appropriated \$1,000,000 for each of two fiscal years to carry out section 969 of this title.
- (2) Paragraph (1) shall not be effective for any fiscal year for which the amount appropriated under subsection (a) of this section is less than \$ 24,000,000.

A BILL

To Authorize Appropriations for the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services for Fiscal Years 1994 and 1995.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SEC. 1. This Act may be cited as the "Arts, Humanities and Museums Amendments Act of 1993".

SEC. 2. Section 11(a)(1)(A)(i) of the National Foundation on the Arts and the Humanities Act of 1965, hereinafter referred to as "the Act" (20 U.S.C. 960), is amended by striking out "\$125,800,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "\$119,985,00 for fiscal year 1994 and \$119,985,000 for fiscal year 1995".

SEC. 3. Section 11(a)(1)(A)(ii) of the Act (20 U.S.C. 960) is amended by striking out from "1991" through and including "1993" and inserting in lieu thereof "1994 and 1995".

SEC. 4. Section 11(a)(1)(A)(ii) of the Act (20 U.S.C. 960) is further amended by striking out "such" and inserting in lieu thereof "the respective".

SEC. 5. Section 11(a)(1)(A)(iii) of the Act (20 U.S.C. 960) is amended by striking out from "1991" through and including "1993" and inserting in lieu thereof "1994 and 1995".

SEC. 6. Section 11(a)(1)(A)(iii) of the Act (20 U.S.C. 960) is further amended by striking out "such" and inserting in lieu thereof "the respective".

SEC. 7. Section 11(a)(1)(B) of the Act (20 U.S.C. 960) is amended by striking out "\$119,900,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "\$130,573,000 for fiscal year 1994 and \$130,573,000 for fiscal year 1995".

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SEC. 8. Section 11(a)(2)(A) of the Act (20 U.S.C. 960) is amended by striking out "1993" and inserting in lieu thereof "1995".

SEC. 9. Section 11(a)(2)(A) of the Act (20 U.S.C. 960) is further amended by striking out "\$13,000,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "16,955,000 for fiscal year 1994 and \$16,955,000 for fiscal year 1995".

SEC. 10. Section 11(a)(2)(B) of the Act (20 U.S.C. 960) is amended by striking out "1993" and inserting in lieu thereof "1995".

SEC. 11. Section 11(a)(2)(B) of the Act (20 U.S.C. 960) is further amended by striking out "\$12,000,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "\$11,963,000 for fiscal year 1994 and \$11,963,000 for fiscal year 1995".

SEC. 12. Section 11(a)(3)(A) of the Act (20 U.S.C. 960) is amended by striking out "1993" and inserting in lieu thereof "1995".

SEC. 13. Section 11(a)(3)(A) of the Act (20 U.S.C. 960) is further amended by striking out "\$15,000,000 for fiscal year 1991 and such sums as may be necessary for each fiscal years 1992 and 1993" and inserting in lieu thereof "13,187,000 for fiscal year 1994 and \$13,187,000 for fiscal year 1995".

SEC. 14. Section 11(a)(3)(B) of the Act (20 U.S.C. 960) is amended by striking out "1993" and inserting in lieu thereof "1995".

SEC. 15. Section 11(a)(3)(B) of the Act (20 U.S.C. 960) is further amended by striking out "\$15,150,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "\$14,228,000 for fiscal year 1994 and \$14,228,000 for fiscal year 1995".

SEC. 16. Section 11(c)(1) of the Act (20 U.S.C. 960) is amended by striking out "\$21,200,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "\$24,466,000 for fiscal year 1994 and \$24,764,000 for fiscal year 1995".

-3-

SEC. 17. Section 11(c)(2) of the Act (20 U.S.C. 960) is amended by striking out "\$17,950,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "\$20,727,000 for fiscal year 1994 and \$20,971,000 for fiscal year 1995".

SEC. 18. Section 11(d)(1) of the Act (20 U.S.C. 960) is amended by striking out from and including "A" through and including "1988" and inserting in lieu thereof "(A) \$174,593,000 for fiscal year 1994; and (B) \$174,891,000 for fiscal year 1995".

SEC. 19. Section 11(d)(2) of the Act (20 U.S.C. 960) is amended by striking out from "A" through and including "1988" and inserting in lieu thereof "(A) \$177,491,000 for fiscal year 1994; and (B) \$177,735,000 for fiscal year 1995".

SEC. 20. Section 209(a) of the Museum Services Act (20 U.S.C. 967) is amended by striking out "\$24,000,000 for fiscal year 1991 and such sums as may be necessary for fiscal years 1992 and 1993" and inserting in lieu thereof "\$28,777,000 for fiscal year 1994 and \$28,801,000 for fiscal year 1995".

SEC. 21. Section 209(d) of the Museum Services Act (20 U.S.C. 967) is amended by striking "1993" and inserting in lieu thereof "1995".

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. list	re: [Personally Identifiable Information] (12 pages)	08/17/1995	b(6)

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First Lady's Office
Melanne Verveer
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FOLDER TITLE:

NEA [National Endowment for the Arts] - Arts [Folder 3] [2]

2013-0534-S
rc1844

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

P1 National Security Classified Information [(a)(1) of the PRA]
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b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
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**THE CLINTON ADMINISTRATION'S RECORD
OF SUPPORT FOR THE ARTS**

White House Events

- President appointed first working artist to NEA Chairmanship
- President addressed Arts 21 and other arts conferences
- President rejuvenated the President's Committee for the Arts and Humanities
- First Lady appointed Honorary Chair of the President's Committee
- First Lady addressed President's Committee in Los Angeles and Washington
- President Appoints Ellen McCulloch-Lovell as Executive Director of President's Committee
- White House Hosted 1993, 1994, and 1995 Medal of Arts Events and hosted annual dinners for arts medal recipients and prominent members of the cultural community
- President added the arts as a core subject in the National Education Goals (See Arts 21 Speech)
- First Lady gave commencement address at Duke Ellington High School for the Arts in Washington
- First Lady granted interview to ARTNews for feature article
- First Lady published editorial piece in New York Times
- White House curated sculpture garden and craft display
- First Lady hosted National Heritage Fellowship Awards
- President presented the Presidential Design Awards
- White House convened Conference on Travel and Tourism and commissioned a study entitled "Exploring America through its Culture"

In addition, the First Couple has attended many arts events and invited many distinguished artists to the White House.

Arts Endowment Events

As Chairman, Jane Alexander has...

- Visited more than 130 communities in all 50 states and Puerto Rico and met personally with Members of Congress, governors, mayors, state legislators, artists, and community leaders to speak about how the arts can contribute to education reform and community building.
- Initiated partnerships with other federal agencies including the Department of Education, Transportation, Justice, and the Corporation for National Service.
- Signed an agreement with Canada and Mexico to begin a three-way artistic exchange program.
- Initiated a number of internal reforms and reorganizations at the Agency as part of the Administration's goal for streamlining government.

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Some noteworthy quotes:

"Jane Alexander has been travelling virtually non-stop across our country--from North to South, East to West, from big cities to rural hamlets to communities. She has an artist's eye, an artist's sensibilities, and an engaging spirit that has already made her a strong and clear voice for the arts in our Administration."

"The moral fabric of our nation depends on the arts to enrich our cultural awareness and to further our appreciation for the diversity of experiences that unite us as Americans."

William Jefferson Clinton, Welcome Address to Arts 21,
4/14/94

"I live with a President who has an abiding interest and love of the arts. It was given to him as a young child by teachers such as the ones that you have enjoyed here at this school. He loves music. We love together painting and museums. We love theater. We know that in a very deep way the arts represents the very soul of our nation."

--Hillary Rodham Clinton, Commencement Address to Duke Ellington School, 6/16/95