

## TRIBUTE TO BRAD HUDSON

**HON. KEN CALVERT**

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

*Monday, August 1, 2011*

Mr. CALVERT. Mr. Speaker, I rise today to honor and pay tribute to an individual whose dedication and contributions to the community of Riverside, California, are exceptional. Riverside has been fortunate to have dynamic and dedicated community leaders who willingly and unselfishly give their time and talent and make their communities a better place to live and work. Brad Hudson is one of these individuals. On August 9, 2011, Brad will be honored at a Riverside City Hall reception as he ends his tenure as the City of Riverside's City Manager.

Brad Hudson came to the City of Riverside after serving as the Assistant County Executive Officer of the Economic Development Agency where he was responsible for broad activities and operations throughout the county.

Earlier, Brad spent more than 14 years with the County of Riverside, where he began as Deputy Chief Executive Officer for Eastern Riverside County. Additionally, Hudson proudly served his country in the United States Air Force. He received his B.S. degree from California State University, Fresno, and an MPA from the University of San Francisco.

Appointed as City Manager by the City Council, Brad has acted as the Chief Administrative Officer of the City. He enforces the laws and carries out the policies of the Council through the control and direction of City Departments. In addition, during his time as City Manager, Brad made numerous recommendations to the Council on legislation, fiscal matters, capital improvements and other City policies, and he oversaw the responsibilities of the Communications Officer and the Intergovernmental Relations Office. Riverside City Council members have extensively praised Hudson for accomplishing so much during his six year tenure, particularly a long list of public works projects known as the Riverside Renaissance. After Brad leaves Riverside, he will take the helm as the City of Sacramento's Chief Executive. As such, he will provide leadership to ensure the smooth operation and management of all City Departments.

In light of all Brad Hudson has done for the community of Riverside, we wish him the best as he moves on to his next professional endeavor. Brad's tireless passion for the community has contributed immensely to the betterment of Riverside, California. I am proud to call Brad a fellow community member, American and friend. I know that many community members are grateful for his service and salute him as he ends his time as City Manager for the City of Riverside.

## NATIONAL ENDOWMENT FOR THE ARTS

**HON. DEBBIE WASSERMAN SCHULTZ**

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

*Monday, August 1, 2011*

Ms. WASSERMAN SCHULTZ. Mr. Speaker, I rise today on behalf of the millions of Ameri-

cans employed through our nation's vibrant arts sector. I stand in opposition to the unreasonable cuts proposed in Mr. Walberg's amendment to H.R. 2584, the Department of the Interior, Environment, and Related Agencies Appropriations Act of 2012. Both the amendment and the underlying bill propose irresponsible cuts to the National Endowment for the Arts (NEA).

To understand the rich history of federal funding for the arts, one need look no further than my home state of Florida. From our State Library's extensive archives of folksongs documenting the history of Florida's multicultural fishing communities, the exquisite Depression-era murals that tell the history of Florida along the walls of our Federal Courthouse in Tallahassee, to Key West's intricate Hurricane Memorial down south, evidence of the positive impact of federally supported art projects abound throughout Florida.

Federal funding for the arts began during a time of great economic hardship in our country, under President Roosevelt's New Deal. During the Great Depression, artists were among the tens of millions of Americans out of work. They were able to get back to work through vital federal arts programs of the day. A significant portion of the materials documenting Florida's New Deal arts projects are housed in my home district, in the Broward County Library's Bienes Museum of the Modern Book. This collection contains hundreds of vintage Florida tourism posters and postcards created by artists employed by the Federal Arts Program (FAP), and visual aids produced for use in schools across the country.

The words of President Roosevelt's director of the FAP, Harry Hopkins, ring just as true today as they did in 1939 when he said of artists struggling during the Depression, "Hell, they have to eat too." The arts are not just a nice thing to have on display or something to do if there's free time, or if one can afford it. Arts jobs are real jobs, and today, more than ever, the arts are an economic engine in our communities.

My Congressional district is home to at least 2,800 arts-related businesses that employ 10,000 people. In this time of economic hardship, we know that the arts community has been affected deeply—forced to shed jobs and lose critical donations from the private sector.

I hear my colleagues across the aisle say that the arts can and should be supported by the private sector and philanthropy alone. However, federal support for the arts plays a critical role in leveraging private funding. On average, each NEA grant leverages at least seven dollars from other state, local, and private sources. Private support cannot match the leveraging role of government cultural funding. In our current economic climate when private donations are far harder to come by, this public seed money is more important than ever.

The NEA facilitates essential public-private partnerships through its grants and initiatives. Thanks to NEA support, previously underserved rural and inner city communities across the country are seeing a resurgence of cultural opportunities, which in turn increases tourism and attracts business. The arts have been shown to be a successful and sustainable strategy for revitalizing rural areas, inner cities and populations struggling with poverty. Arts organizations purchase goods and services that help local merchants thrive. Last year

alone, arts tourism contributed more than \$192 billion to the U.S. economy. Arts audiences spend money—more than \$100 billion a year—on admissions, transportation, food, lodging and souvenirs that boost local economies.

Across the country, we see the positive impact of the arts on our students and families; yet, this bill proposes cuts to the NEA that will negatively affect thousands of children, young adults, and seniors engaged in lifelong learning.

As a legislator of more than 18 years and as a mother of three, I have seen time and again the tremendous impact art has on the developmental growth of children. It helps level the learning playing field without regard to socioeconomic boundaries. Students engaged in the arts perform better academically across the board and the NEA plays a crucial role in enhancing arts education across the country.

Children exposed to the arts are also more likely to do better in math, reading, and foreign languages. I will always support funding for arts in education because I know it is critical to America winning the future. An innovative country depends on ensuring that everyone has access to the arts and to cultural opportunity. We must guarantee that all children who believe in their talent are able to see a way to create a future for themselves in the arts community, be it as a hobby or as a profession.

Ever since our nation's founding, the inspired works of our artists and artisans have reflected the ingenuity, creativity, independence and beauty of our country. Federal support for the arts has helped preserve our cultural legacies for generations and we must protect its ability to do so in the years to come. The art our culture produces defines who we are as a people and provides an essential account of our history for future generations of Americans.

I urge my colleagues to stand against these irresponsible cuts to the NEA, which provides essential support for arts education and the arts community. Federal support for the arts keeps people employed and puts more Americans back to work. Now is certainly not the time to falter on our commitment to our nation's dynamic arts sector.

## INTRODUCTION OF THE "BUSINESS TRANSPARENCY ON TRAFFICKING AND SLAVERY ACT"

**HON. CAROLYN B. MALONEY**

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

*Monday, August 1, 2011*

Mrs. MALONEY. Mr. Speaker, I am pleased to introduce bipartisan legislation along with my colleagues on the Human Trafficking Caucus, Reps. CHRIS SMITH and JACKIE SPEIER.

Most Americans are unaware that many of the goods they use each and every day have passed through the hands of a slave at some point. In 2010, the U.S. Department of Labor identified 128 goods from 70 countries that were made by forced and child labor. We write to invite you to join us in becoming an original cosponsor of the Business Transparency on Trafficking and Slavery Act, which will increase transparency in supply chains in order