

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,

and related agencies for the fiscal year ending September 30, 2012, and for other purposes, with Mr. PAULSEN (Acting Chair) in the chair.

The Clerk read the title of the bill.

The Acting CHAIR. When the Committee of the Whole rose earlier today, an amendment offered by the gentleman from Michigan (Mr. WALBERG) is pending, and the bill had been read through page 105, line 13.

Ms. SLAUGHTER. Mr. Chairman, I move to strike the requisite number of words.

The Acting CHAIR. The gentlewoman from New York is recognized for 5 minutes.

Ms. SLAUGHTER. The National Endowment for the Arts has a 40-year history of investing in communities across the country to expand access to the arts. The NEA has awarded 2,400 grants, spanning communities in all 435 congressional districts.

The proposed cuts to the NEA would have a crippling effect on a program that has been proven to work. Often when I talk about the arts and how I feel about them, I always say how thankful I am to be able to work in an art building that is a masterpiece, but I'm going to be practical tonight. All we're interested in is money, and that's what I'm going to talk about. I hope that people will pay attention to what we get for that little bit of money.

In FY 2010, the Federal Government invested \$167.5 million in the NEA for the purpose of providing funding to nonprofit arts organizations. That funding created \$166.2 billion in total economic activity, supported 5.7 million jobs, and—listen to this one—generated to the U.S. Treasury \$12.6 billion in tax revenue. That does not include the State tax revenue or the local tax revenue. So we spent \$167 million and got back \$12.6 billion.

I defy anybody in here to tell us that we get that kind of return on any money we spend here. I wish we could find more ways to multiply our money by such a magnitude while enhancing the public good at the same time. Investment opportunities like these are few and far between, and we should be expanding our investment in such a successful program, not cutting its funding to the bone.

I am the proud co-chair of the Congressional Arts Caucus, a group that has supported the NEA for almost 30 years. The Arts Caucus is composed of 186 dedicated, bipartisan Members who are committed to the growth and the success of the arts. Why? Because the arts make a difference.

The NEA reached its peak level of funding in fiscal year 1992, but it has never fully recovered from a 40 percent cut in fiscal year 1996 when, once again, people mischaracterized the work of the NEA. We have seen progress with increasing NEA funding since fiscal year 2008, but just last year, the NEA was forced to deal with a crippling cut again to its annual budget. If this year's appropriations

bill takes effect, the NEA will have had its budget cut by 20 percent in just the last few months. These cuts are not sustainable and do great harm to the success of the arts sector across the country.

There is widespread national support for the NEA and the arts, including from companies like Westinghouse and Bravo. Actually, what really happened so much for us that was so good was when Bravo and Westinghouse particularly said they would rather hire people who had backgrounds in art because of what they were able to do—their innovation and using both sides of the brain. Bravo was wonderful, advertising all the time how important arts are to the children in this country. The bipartisan U.S. Conference of Mayors made art a priority in their 10-point plan, saying Federal resources must also be invested in nonprofit arts organizations through their local arts agencies with the full funding of the Federal arts and cultural agencies.

□ 2120

In addition, I have a letter from 26 national art organizations urging Congress to prevent any further reduction to the investment in our Nation's arts and culture infrastructure, which I would like to submit for the RECORD.

The simple truth is that funding of the arts creates jobs. There are 756,007 arts-related businesses in the United States that employ 3 million people. In my district, there are 1,229 arts-related businesses that employ 15,864 people. And remember what's already been said so well by Mr. SIMPSON is that this is seed money from the National Endowment of the Arts which brings in other money—public money, private money—which is terribly important to make these programs survive. And these programs, as I've already pointed out, are an economic gold mine. They employ creative workforce, they spend money locally, they generate government revenue, and are a cornerstone of tourism and economic development.

Along with creating and supporting jobs, the arts provide job skills to our Nation's youth—this is very important to understand—that are marketable to the innovative companies that drive our economy and push America to the forefront in the global marketplace. I've already mentioned Westinghouse, but there are many more.

Exposure to the arts fosters learning, discovery, and achievement in our country. This is, again, simply a fact. Research has proven participation in arts education programs stimulate the creative, holistic, subjective, and intuitive portions of the human brain.

The Acting CHAIR. The time of the gentlewoman from New York has expired.

(By unanimous consent, Ms. SLAUGHTER was allowed to proceed for 2 additional minutes.)

Ms. SLAUGHTER. For example, from what we've been told by the University of California-Davis, the only doctors

who really understand what they hear in a stethoscope are those who have studied music. High school music students score 102 points higher on the SATs than their peers. Students with 4 years of art in high school obtain 57 points more on their SAT.

So we're making an investment in our students and our future.

But they play other important roles elsewhere in the economy.

Businesses are attracted to communities with a strong arts sector. And we see that everywhere there is art in existence, the presence of the arts can revitalize rural areas, inner cities and areas struggling with poverty. Cultural tourism brings in \$192 billion every year to the U.S. economy.

Listen to those figures. I hope to goodness everybody is as impressed as I am.

Furthermore, American arts are an important export for our country, bringing in \$30 billion more every year.

One statistic that I found particularly telling is that in 2010, the attendance at three New York museums—the Met, MoMA, and the Guggenheim—exceeded the attendance of all of the New York professional sports teams, all of them combined, by over 300,000 visits. People are interested in arts due in part to the NEA, and they come again and again and bring their families.

Along with all of this is a great intrinsic value that we know. I really must say that a lot of people think that art is not important, and they don't think about it or what it does to the human spirit. Art in so many ways tells us who we were, who we are, and who we hope to be. And if you think you're not affected by it, tell me what happens to you when you hear "Taps," "Amazing Grace," "America the Beautiful," and the stirring that it gives in your whole person and makes you want to be better than you are.

Please, please don't decimate this program in which we invest so little but get back so very much.

JULY 25, 2011.

HOUSE OF REPRESENTATIVES,
Washington, DC.

DEAR REPRESENTATIVE, as the FY12 Interior Appropriations bill comes to the floor for consideration by the full House, we write to urge you to prevent further cuts to funding for the National Endowment for the Arts (NEA). The direct federal investment in the artistic capacity of our nation supports thousands of jobs, strengthens communities, improves lifelong learning, and boosts this country's international competitive advantage.

Every U.S. Congressional district benefits from an NEA grant, leveraging additional support from a diverse range of private sources to combine funding from government, business, foundation, and individual donors. The NEA awarded almost 2,400 grants in those districts in FY 2010. The NEA has provided strategic leadership and investment in the arts for more than 40 years. Americans can now see professional productions and exhibitions of high quality in their own hometowns. Among the proudest accomplishments of the NEA is the growth of arts activity in areas of the nation that were previously underserved or not served at all, especially in rural and inner-city communities.

Nationally, there are 668,267 businesses in the United States involved in the creation or distribution of the arts that employ 2.9 million people including visual artists, performing artists, managers, marketers, technicians, teachers, designers, carpenters, and workers in a wide variety of trades and professions. By direct grants and through allocations to each state, NEA dollars are distributed widely to strengthen the arts infrastructure and ensure broad access to the arts for communities across the country.

The NEA funds school-based and community-based programs that help children and youth acquire knowledge and understanding of, and skills in, the arts. The NEA also supports educational programs for adults, collaborations between state arts agencies and state education agencies, and partnerships between arts institutions and educators.

We understand fully the shared sacrifice that we all must make in order to help get our Nation's fiscal house in order. But funding for the National Endowment for the Arts was already reduced by \$12.5 million in FY11, and the FY12 Interior bill currently includes an additional \$20 million in funding cuts. We urge you to prevent any further reduction to the investment in our nation's arts and culture infrastructure when the Interior Appropriations bill is considered on the House floor.

Sincerely,

American Architectural Foundation,
American Association of Museums,
American Federation of Musicians,
American Institute for Conservation of
Historic & Artistic Works, American
Music Center, Americans for the Arts,
Association of Art Museum Directors,
Association of Performing Arts Pres-
enters, Chamber Music America, Cho-
rus America, College Art Association,
Dance/USA, Fractured Atlas, League of
American Orchestras, Literary Net-
work, Local Learning: The National
Network for Folk Arts in Education,
National Alliance for Media Arts &
Culture, National Alliance for Musical
Theatre, National Assembly of State
Arts Agencies, National Association of
Latino Arts and Culture, National
Council for the Traditional Arts, Na-
tional Performance Network, OPERA
America, Performing Arts Alliance, So-
ciety for the Arts in Healthcare, The-
atre Communications Group.

I yield back the balance of my time.
Mr. CICILLINE. Mr. Chairman, I
move to strike the last word.

The Acting CHAIR. The gentleman
from Rhode Island is recognized for 5
minutes.

Mr. CICILLINE. In Congress, we have
to, of course, responsibly cut spending,
but at the same time we also have to
make the necessary investments that
create jobs now, guarantee the future
strength of our economy, and renew
the vitality of our communities. And
that's why we should absolutely reject
this effort to further reduce the invest-
ment, our Nation's investment, in the
National Endowment for the Arts.

Our targeted Federal investment in
the arts through the NEA is very mod-
est and is really crucial to spurring the
contributions of corporate and founda-
tion partners through their support
through philanthropy, sponsorships,
and volunteerism that help to sustain
and leverage arts investments in com-
munities all across this country.

This investment in the arts becomes
all the more important during a time

when States and cities all across this
country face greater and greater fiscal
constraints and at the same time are
searching for opportunities to leverage
Federal dollars and to spur economic
development and job creation.

I represent a State that has realized
an extraordinary return on invest-
ments generated by the arts. In Rhode
Island, the presence of the arts is real-
ly sown into the fabric of our commu-
nities and of our economy. According
to recent data from Americans for the
Arts, in just the First Congressional
District, in my district alone, more
than 1,400 arts-related businesses em-
ploy nearly 6,000 people, and that rep-
resents more than 5 percent of the
businesses in my district.

As the former mayor of Providence,
I've seen firsthand the economic im-
pact of the arts and the power of art to
transform people and places.

I know the benefits of the arts in en-
riching our communities and uniting
them as well. Arts nourish our soul.

The United States Conference of
Mayors sent a letter to Members of
Congress urging us to protect funding
in the arts and to reject this amend-
ment, recognizing that arts create jobs
and produce tax revenues, that arts put
people to work, and that arts attract
tourism revenue. Arts in the creative
industries are an enormous part of
what fuels our local economies, bring-
ing hundreds of thousands of visitors to
our cities, generating activity in res-
taurants, hotels, transportation, and
hospitality services.

This activity not only strengthens
the vitality of our communities, it gen-
erates revenues for State and local gov-
ernments. Across our country, the arts
industry provides much more than aes-
thetic benefits. It creates meaningful
economic benefits and opportunities.

During this period of budget aus-
terity, we shouldn't neglect those in-
vestments with a proven positive rate
of return. We shouldn't siphon off the
fuel that helps power the American
arts industry, a sector of our economy
comprised of more than 750,000 busi-
nesses, employing nearly 3 million peo-
ple nationwide, and generating more
than \$166 billion in economic activity.

Cutting the National Endowment for
the Arts undermines our responsibility
to create jobs and grow our economy,
and diminishes us as a Nation.

As one study demonstrates, when we
consider the overall direct Federal cul-
tural spending of \$1.4 billion, we're
achieving a return on investment
that's nearly 9 to 1. If we're really seri-
ous about strengthening our economy,
putting more Americans back to work,
and reining in our deficit, then we have
to be smart about our investments and
about our reductions.

With estimates indicating that every
dollar of Federal funds invested in the
arts generates \$9 in economic benefits,
further reductions to the National En-
dowment of the Arts are counter-
productive and, in fact, will move our
Nation backwards. It moves us back-

wards not only in the effect that we
lose the immediate economic return on
the investments, but this cut also
pushes our country further behind our
competitors and the global economy.

It was one of the great giants of the
United States Senate, the great and
passionate leadership of Rhode Island
Senator Claiborne Pell, that led to the
creation of the National Endowment
for the Arts in 1965, the program that
we're fighting to defend today. In 1963,
Senator Pell opened hearings on pre-
liminary legislation on this issue by
stating, "I believe that this cause and
its implementation has a worldwide ap-
plication, for as our cultural life is en-
hanced and strengthened, so does it
project itself into the world beyond our
shores.

"Let us apply renewed energies to
the very concepts we seek to advance,
a true renaissance, the reawakening,
the quickening, and above all, the
unstunted growth of our cultural vital-
ity."

In those words Senator Pell said
clearly that this disinvestment that
we're discussing today for the National
Endowment for the Arts nearly 50
years later is a stark and appalling
contrast to the renaissance and re-
awakening embodied in the National
Endowment for the Arts.

For too long, the arts have been the
first target for spending cuts in our
public schools and here at the Federal
level. It is at our own economic peril
that we continue to deprive our youth
and our communities of their connec-
tion to the arts.

The Acting CHAIR. The time of the
gentleman has expired.

□ 2130

Mr. CICILLINE. I ask unanimous
consent to be given 1 additional minute
to conclude.

The Acting CHAIR. Is there objection
to the request of the gentleman from
Rhode Island?

Mr. WALBERG. I object.

The Acting CHAIR. Objection is
heard.

Ms. WOOLSEY. I move to strike the
last word, Mr. Chairman.

The Acting CHAIR. The gentlewoman
from California is recognized for 5 min-
utes.

Ms. WOOLSEY. As sure as Wednes-
day follows Tuesday, you can count on
congressional Republicans to propose
gutting programs benefiting the arts
and humanities. It's as predictable as
it is irresponsible and unwise. It's the
same old penny-wise, pound-foolish ap-
proach we have come to expect from a
party that wants to spend lavishly on
corporate giveaways while cutting just
about every initiative that empowers
the American people and improves
lives and our communities.

I can't believe that while the Nation
stands on the brink of default, while
Republican stubbornness puts us less
than a week away from economic ca-
lamity, we're having a debate about
funding for the arts that represents 3

cents, 3 cents for every \$100 of non-military discretionary spending. Three cents, Mr. Chairman.

Believe me, the budget for the National Endowment for the Arts isn't breaking the bank. Grants to support museums and theater companies are not what caused a huge deficit, and cutting them will not put us on a fiscally responsible course. In fact, investments in the arts more than pay for themselves. For every \$1 spent on arts programs, the country gets back \$9 in economic benefit.

My friends on the other side of the aisle love to make arts funding a scapegoat. They never miss an opportunity to turn a spending debate into a culture war referendum on art. But let's be clear: The arts represent a vital economic industry, a mainstream employer of millions of Americans, and an integral part of a functioning society. The nonprofit arts sector generates more than \$12 billion in tax revenues and more than \$166 billion in economic activity every single year.

Communities that have a vibrant artistic life are magnets for tourism and new businesses that create jobs. There's also evidence that communities that embrace the arts tend to have higher real estate values, more civic activities and volunteerism, less crime, and lower poverty rates.

The arts are also a critical ingredient in the development of our children, with research showing that students receiving arts education perform better academically and are more likely to succeed in life.

But despite all the ways that arts support the common good, Republican leaders want to cut NEA. Instead, Mr. Chairman, I think it's time we cut Big Oil subsidies and cut loopholes for corporate jet owners. Arts programs have already taken a budget hit in recent years and are trying to do more with less. If we can give billions in subsidies to oil companies that are already raking in record profits, then surely we can maintain modest investments in the nonprofit arts sector that makes a vital contribution to American life.

Let's stop blaming small agencies for a fiscal crisis that was caused by three wars and tax cuts for the people who need them the least. Let's maintain robust funding for NEA.

With that, I yield the remainder of my time to the gentleman from Rhode Island.

Mr. CICILLINE. I thank the gentleman.

For too long the arts have been the first target for spending cuts in our public schools here at the Federal level. It is at our own economic peril that we continue to deprive our youth and our community of their connection to the arts. I have seen on so many occasions the power of music and dance and theater to ignite the imagination of a young person, that causes them to stay in school, to follow their passion, and ultimately to realize their dreams.

Today's global economy demands an even greater level of creativity, inno-

vative thinking, and entrepreneurship, a 21st century skill set that is enhanced by exposure to the arts in learning and in daily life. I participated in an arts education roundtable with CEOs from all across the country who said that those skills of creative problem solving, of innovation, of entrepreneurship were skills they were looking for in the workers of the 21st century. And the arts nourishes and enhances those skills.

We cannot underestimate the importance of maintaining critical Federal funding for our arts to fuel our national economic recovery, to grow our local economies, to teach our children, and to expand our civic discourse during these trying economic times.

I strongly urge my colleagues to reject further reductions to the National Endowment for the Arts because now, more than ever, we need the National Endowment for the reawakening, quickening, and unstunted growth of not only our cultural vitality but of our economic prosperity as well.

Mr. YARMUTH. I move to strike the last word.

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

Mr. YARMUTH. Mr. Chairman, when we, in this House, decide how the taxpayers' money is going to be spent, it represents a statement of our values, a statement of our priorities. And the question of whether we should adequately fund the National Endowment for the Arts is one of those that speaks loudly to our values. It speaks loudly to our respect for the creative genius of human beings. It speaks loudly about our understanding of what the human soul is about.

We've heard much documentation of the economic impact of the arts throughout our country, \$165 billion annually in economic activity. I certainly can attest to the fact that in my community of Louisville, Kentucky, more than 20,000 of my constituents are involved actively, professionally in the arts. We are one of the only communities that has resident theater, resident opera, ballet, children's theater, a vibrant visual arts community. It is one of the things that significantly enhances the quality of life in my community. It's one of those things that brings people to my community. So the economic importance of the arts is undeniable.

But I ask again about our priorities. The amount of money that we're talking about now, roughly \$10 million over a period of years, we spent in the first few minutes of our activity in Libya. The first few Tomahawk missiles we launched there, that was \$10 million. We spend \$10 million in less than 1 hour in Afghanistan, less than 1 hour. So here we're talking about millions of jobs supported by funding from the National Endowment for the Arts, \$165 billion in economic activity, against all of the other things we do where there is so little payback for where we spend the taxpayers' money.

There are two things I would like to mention in addition to kind of the value-added aspects of arts funding.

If you think back over the history of mankind, what has survived of the great civilizations of this world? The only thing that has survived has been the creative product of the minds of men and women throughout history. Literature, music, architecture, paintings, sculpture, these are the only things that have survived.

□ 2140

If you look around this glorious room that we have the privilege of serving in—famous painting of George Washington, Lafayette, the architecture that's represented here—this is all the creative product of the men and women of generations. This is what our soul speaks to the world, to generations to come, and this is what we're talking about funding.

One of the greatest exports that we have from this country is our cultural product. We export music; we export film; we export drama, theater, all of these things, activities funded by the National Endowment for the Arts. So when we say to our taxpayers, our constituents, what are your values, we can say, you know, those Tomahawk missiles are wonderful.

And I certainly understand that we need to defend our country. But when we talk about our contributions to the history of mankind, humankind, it is undeniable that what we invest, the small amount we invest in supporting our creative genius, will be paid back many, many times over.

So I am proud to stand here and support funding for the National Endowment for the Arts, opposing the Walberg amendment, which would further cut the funding that has already been substantially reduced, and stand for the values of the millions and millions of men and women and children who not only participate in artistic activities, but also benefit immeasurably through an enhanced quality of life in our country.

I yield back the balance of my time.

Mr. HOLT. I move to strike the requisite number of words.

The Acting CHAIR. The gentleman from New Jersey is recognized for 5 minutes.

Mr. HOLT. Mr. Chairman, last month I gathered almost 200 individuals interested in the arts and humanities to discuss National Endowment for the Humanities and National Endowment for the Arts programs. The turnout was impressive. But considering their eagerness to win endowment grants, it was also a reminder of how tight funding is for these critical programs.

My friend, poet Paul Muldoon, read some poetry to the attendees and reminded all, in his words, the NEA and the NEH are not properly funded. It is a national disgrace. Now, that was before the amendment that is here tonight that would cut the NEA even further.

The NEA and the NEH help ensure a well-rounded education, and result in a well-rounded society. Now, of course the National Endowment for the Arts and the National Endowment for the Humanities are different, but they are similar in what they bring to our Nation.

The arts and humanities inspire our children to explore their own creativity and encourage positive development in the course of their educational careers. The arts and humanities are a fundamental component of our society and they, indeed, warrant Federal funding. The arts and humanities help us know ourselves as a people.

Just a few weeks ago, here on this floor, the House approved a bill that increased the spending for the Department of Defense by \$17 billion. The total funding for the endowments is hardly more than a percent of that increase in defense spending that was passed. Talk about misplaced priorities.

I'm reminded of the often told exchange between Scientist Robert Wilson, the Director of Fermilab, when he was testifying before the Senate and Senator Pastore. The Senator asked, with regard to a science experiment at Fermilab, whether it would help defend this country against the Soviet Union. Replied Dr. Wilson, no, Senator Pastore, this will not help defend us against the Soviet Union, but it will help make our country more worth defending.

This amendment is based on the premise that arts and humanities are a luxury. The author of this amendment to cut the NEA further says America is impoverished. Mr. Chairman, I'll tell you what would leave America really impoverished is if we strangle the arts and humanities.

We've heard what the arts contribute to our economy. The Americans for the Arts, in its report, Arts and Economic Prosperity, details that the arts support more than 5 million jobs and generate tens of billions of dollars in government revenue.

Arts are good for our cultural development, yes. They are good for our society at large and good for our economic development as well.

I've heard from a number of my constituents on this matter, and nearly everyone has pleaded with me to preserve as much funding as possible for the arts and for the humanities. As one of them said poignantly, "A Nation without culture is a Nation without a soul."

I strongly oppose this amendment and other efforts to strangle the arts and humanities in America and to defund the National Endowment for the Arts and the National Endowment for the Humanities.

I yield back the balance of my time.

Mr. SCOTT of Virginia. Mr. Chairman, I move to strike the last word.

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

Mr. SCOTT of Virginia. Mr. Chairman, I rise in opposition to the amend-

ment. Our focus today ought to be on jobs. And as some of my colleagues have already said, funding the arts creates jobs. For negligible investments, we create lots of jobs, because not only are the arts supported, but when you have artistic programs, restaurants and other activities generate jobs all over the community.

And our focus ought to be on education. Those children, for example, who are involved in of the arts, do better in school.

Now we're trying to cut funding for the arts in this amendment, and we cannot ignore why all these cuts are necessary. Last December we passed a tax cut of \$800 billion, \$400 billion a year. Now, we're looking to make cuts. Most of the projections are that we need \$4 trillion over the next 10 years in deficit reduction, \$400 billion a year. I hope we don't ignore the fact that that's the same number, \$400 billion tax cuts a year, and now we're looking for \$400 billion spending cuts a year.

So when we talk about cutting the arts, when we talk about cutting Social Security and Medicare and education and everything else, we cannot ignore the fact that all of these cuts are designed to preserve the tax cuts that we passed last December. And so to preserve those tax cuts—many are going to millionaires, multimillionaires, and oil companies—we find ourselves having to deal with this amendment to cut the arts.

Mr. Chairman, we should not be lulled into accepting caps. Caps just delay the inevitable because caps don't cut anything today. But when you start appropriating under the caps, in a few weeks or a few months, we'll find that there's not enough money for the arts, there's not enough money for Head Start, there's not enough money for education or Social Security or Medicare. So when you accept the caps, you're ultimately going to make these cuts.

We don't have any crisis today, Mr. Chairman, because some don't want to increase the debt ceiling. The debt ceiling is a perfunctory responsibility of this Congress. We've already spent the money. The debt ceiling just acknowledges what we've already done. We need to just pass the debt ceiling and get back to the regular order where we make choices.

Do we want to cut Social Security and Medicare and the arts in order to preserve tax cuts, many going to the oil companies and multimillionaires? I hope not, and we should begin by defeating this amendment.

I yield back the balance of my time.

Ms. MCCOLLUM. I move to strike the last word.

The Acting CHAIR. The gentlewoman from Minnesota is recognized for 5 minutes.

Ms. MCCOLLUM. Mr. Chair, in Minnesota we understand that the arts are an essential part of our economy and the number of jobs it creates. The arts are so vital to our economy and our de-

velopment and civic life that in 2008, Minnesotans voted to amend our State constitution to raise money, yes, to tax themselves and dedicate part of the revenue to the arts.

Minnesota is the only State in the country where there's a dedicated public funding source for the arts. In our Constitution, Mr. Chair, we passed a legacy amendment. Hunters, anglers, conservationists, parents, seniors, all came together to say the arts, along with preserving our environment, is integral to our legacy, to our way of life in Minnesota.

In my district alone, the arts employ over 8,000 people. And the arts and the culture industry contributes over \$830 million to Minnesota's economy. Investing in the arts makes economic sense, and it's good public policy.

As has been pointed out, for every dollar that is spent by the NEA, \$9 in economic activity is generated. We must make tough choices, given this fiscal crisis, and I believe the NEA's budget has been targeted and it has been shrunk enough.

□ 2150

The NEA's budget has been cut 20 percent since 2010. Our artists, poets, writers, musicians, producers, sculptors, singers, dancers, photographers, and actors contribute millions of dollars to our local economy and create a vibrant social space for us to come together. And we hear time and time again from the major corporations and from the start-up companies, from computer companies to health care companies to our universities that it is American creativity and space for the arts that allows America to move forward.

So I strongly oppose this cut, and I reject any further attacks on the NEA's budget.

Mr. Chairman, I yield back the balance of my time.

Mr. MORAN. I move to strike the last word.

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

Mr. MORAN. Mr. Chairman, you've heard it. I will explain: I rose previously to claim the time in opposition, now I am rising to strike the last word.

Mr. Chairman, if this was not such a late hour, we would have had five or six times as many Members rising in opposition to this amendment. And I trust they reflect the general sentiment of the country.

Winston Churchill, at the height of World War II, was told by his budget director that to conserve money for armaments, they needed to cut the arts. And he turned to him and said, If we do that, what is it that we're fighting for?

The arts reflect the highest aspirations of our humanity. And in fact, in this country, they're a reflection of the true American spirit—our talent, our ability to communicate, our ability to relate to one another.

Now, let me be specific about what this amendment would do, because every single Member of this body has a direct grant from the National Endowment for the Arts going to that congressional district. If this amendment were to pass, more than \$100 million in non-Federal matching funds for NEA awards would be lost. The number of Americans reached as a result will decline by 36 million compared to the number of Americans reached by NEA this year. The number of children and youth will decline by 3.6 million, and in fact there will be a near-17 percent decrease in State and regional partnerships.

I think if the Members fully consider the impact of this, they will realize this is one of the most effective Federal Government programs that we have. We have a gentleman whose name is Rocco Landesman. He could be making considerably more than he's making today in income, but he has chosen to devote his time and attention to leading the National Endowment for the Arts. In fact, he has suggested that, given the fiscal situation that confronts us, perhaps we should reduce the number of platforms for artists so as to save money. But he is determined not to reduce the quality of artistic performance in this country.

We have so many talented people, so much potential, and it is the NEA that reaches out and finds that potential all over the country. This is a fully national program. Every single congressional district benefits from grants from the NEA. And those grants expand the economy, the focus of the grant, multiple times—I'm trying to recall the number, I think it's five or six times at a minimum, many times 10, 20 times—the amount of money that is contributed to a particular artistic focus when the NEA decides that it's worthy of getting a grant.

They have maintained their credibility. In fact, when they were under attack in the 1990s, they made sure that every grant passes a very high level of scrutiny. Even though I think most of us don't believe in censorship, they understand all the competing political pressures. They have navigated those political waters. The Our Town program that the chairman of the subcommittee referred to is a terrific program. It really develops the best of what America is all about.

This has been a long night. We have tried to fight the good fight over here against any number of efforts to cut programs, to repeal legislation; but this is one of the most important.

I would urge this body to reject this amendment, to show our support for the National Endowment for the Arts, and really for the phenomenal artistic talent that it underscores and generates in this country.

Mr. Chairman, I yield back the balance of my time.

Mr. PLATTS. Mr. Chair, I rise today to speak of the importance of the National Endowment for the Arts. I would like to thank my

friend and fellow Co-Chair of the Congressional Arts Caucus, Representative LOUISE SLAUGHTER, for her tireless efforts in advocating for the arts over the years.

Every day we witness the impact of the arts on our society. The arts in America are an integral component to our cultural vibrancy—fostering creativity and bringing together communities. Museums, performing arts centers, galleries, historical societies, and other cultural institutions not only provide significant contributions to the social fabric of neighborhoods and communities, but also provide significant economic contributions. In my home district in Pennsylvania, 1,410 arts-related businesses provide nearly 6,000 jobs. It is for these reasons that I support responsible investments in the NEA.

As our Nation is facing unprecedented financial challenges, it is critical that we address unsustainable levels of spending. To do this all Federal agencies and recipients of Federal dollars must share in making sacrifices. The fiscal year 2012 Interior Appropriations legislation already includes a 13 percent reduction in spending over fiscal year 2011 and a 20 percent reduction over 2010 for the NEA. Accordingly, I ask that my colleagues not support further cuts to the NEA and oppose the Walberg Amendment.

The Acting CHAIR. The question is on the amendment offered by the gentleman from Michigan (Mr. WALBERG).

The question was taken; and the Acting Chair announced that the yeas appeared to have it.

Mr. WALBERG. Mr. Chairman, I demand a recorded vote.

The Acting CHAIR. Pursuant to clause 6 of rule XVIII, further proceedings on the amendment offered by the gentleman from Michigan will be postponed.

The Clerk will read.

The Clerk read as follows:

NATIONAL ENDOWMENT FOR THE HUMANITIES
GRANTS AND ADMINISTRATION

For necessary expenses to carry out the National Foundation on the Arts and the Humanities Act of 1965, \$135,000,000, to remain available until expended, of which \$125,000,000 shall be available for support of activities in the humanities, pursuant to section 7(c) of the Act and for administering the functions of the Act; and \$10,000,000 shall be available to carry out the matching grants program pursuant to section 10(a)(2) of the Act, including \$8,000,000 for the purposes of section 7(h): *Provided*, That appropriations for carrying out section 10(a)(2) of such Act shall be available for obligation only in such amounts as may be equal to the total amounts of gifts, bequests, and devises of money, and other property accepted by the chairman or by grantees of the Endowment under the provisions of subsections 11(a)(2)(B) and 11(a)(3)(B) of such Act during the current and preceding fiscal years for which equal amounts have not previously been appropriated.

AMENDMENT NO. 13 OFFERED BY MR. BROUN OF
GEORGIA

Mr. BROUN of Georgia. Mr. Chairman, I have an amendment at the desk.

The Acting CHAIR. The Clerk will designate the amendment.

The text of the amendment is as follows:

Page 105, line 18, after the dollar amount insert “(reduced by \$13,500,000)”.

Page 158, line 258, after the dollar amount insert “(increased by \$13,500,000)”.

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

Mr. BROUN of Georgia. Mr. Chairman, my amendment would reduce funding for the National Endowment for the Humanities by a mere 10 percent.

I have stood up here and offered amendment after amendment trying to highlight areas of our budget that we can afford reasonable cuts. If you add up all of those modest cuts, the Federal Government could end up saving a significant amount of money. We are facing a fiscal crisis in this Nation, a financial fiasco; and if we can't make the cuts that need to be made, this country is going to go into a total economic collapse.

Now, if someone's broke, they sell their luxury car and get a more efficient one; they stop eating steak and lobster and eat more hamburger and hot dogs. They turn in their membership to the country club. All those things are beautiful things, nice things, luxury things. We have a lot of luxuries that we've been funding through the Federal Government for a long period of time. But, Mr. Chairman, we can't afford to continue doing so because we are in an economic emergency as a Nation. We are broke. We have unsustainable debt. We have unsustainable debt that's going to cause our children and our grandchildren to live at a lower standard than we live today if we keep this up.

Mr. Chairman, in a race a number of years ago, I said Congress was sick; we need a doctor in the House. I'm a medical doctor, and I do addiction medicine. Government needs an intervention for its spending addiction. In addiction medicine we say, if there's no denial, there's no addiction. We've got a tremendous amount of denial about the economic crisis we face in this Nation. We've just simply got to stop the spending.

When a business goes under water, it's overextended as the Federal Government is, what does it do? It lowers its borrowing level—if the lender doesn't do that—it starts trying to figure out how to reduce the debt, and then it goes through every aspect of its expenditures and tries to cut expenses all across the board in every area. The Federal Government needs to do the same.

□ 2200

And then the business will look at how to raise more revenue. Our Democratic colleagues say that we need to raise revenue by raising taxes, but that will just tax away jobs. We must create jobs here in America. We create jobs in America by getting the tax burden and the regulatory burden off the job creators, the small businesses here in America that are suffering and are suffocating with the burden of over-regulation and taxes. We could create more revenue for the Federal Government,

not by raising taxes but by raising taxpayers, and we do that by putting people to work and creating a stronger economy. It's absolutely critical for the future of this Nation. We can't keep going down this road.

The National Endowment for the Arts and the National Endowment for the Humanities, I've heard all the arguments, and for the Smithsonian Institute and other things that a lot of people think are very beautiful and nice, just like that luxury automobile, but we need to stop it. The future of our Nation depends upon it. I'm fighting for America. I'm fighting for the future of our children and my grandchildren. Funding for the National Endowment for the Arts does not need to be a priority in the midst of these trying times, and I urge my colleagues to support a very simple request to reduce its funding by 10 percent.

I yield back the balance of my time.

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

PARLIAMENTARY INQUIRY

Mr. MORAN. Mr. Chairman, may I make a parliamentary inquiry?

The Acting CHAIR. State your inquiry.

Mr. MORAN. If the Committee does now rise, an amendment has been offered, would not the body, the Committee of the Whole, take up the conclusion of that amendment when we reconvene on the same bill the next time the bill is brought up, whether it be tomorrow, Friday, or Saturday?

The Acting CHAIR. The amendment will still be pending.

The question is on the motion to rise.

The motion was agreed to.

Accordingly, the Committee rose; and the Speaker pro tempore (Mr. BROUN of Georgia) 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.

SENATE BILLS REFERRED

Bills of the Senate of the following titles were taken from the Speaker's table and, under the rule, referred as follows:

S. 846. An act to designate the United States courthouse located at 80 Lafayette Street in Jefferson City, Missouri, as the Christopher S. Bond United States Courthouse, Committee on Transportation and Infrastructure.

S. 1406. An act to designate the United States courthouse under construction at 510 19th Street, Bakersfield, California, as the Myron Donovan Crocker United States Courthouse, Committee on Transportation and Infrastructure.

ADJOURNMENT

Mr. PAULSEN. Mr. Speaker, I move that the House do now adjourn.

The motion was agreed to; accordingly (at 10 o'clock and 5 minutes p.m.), under its previous order, the House adjourned until tomorrow, Thursday, July 28, 2011, at 10 a.m. for morning-hour debate.

EXECUTIVE COMMUNICATIONS, ETC.

Under clause 2 of rule XIV, executive communications were taken from the Speaker's table and referred as follows:

2610. A letter from the Chairman and President, Export-Import Bank, transmitting a report on transactions involving U.S. exports to Australia pursuant to Section 2(b)(3) of the Export-Import Bank Act of 1945, as amended; to the Committee on Financial Services.

2611. A letter from the Administrator, Environmental Protection Agency, transmitting draft legislation to authorize collection of fees under the Resource Conservation and Recovery Act; to the Committee on Energy and Commerce.

2612. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Approval and Promulgation of Implementation Plans; State of Oregon; Regional Haze State Implementation Plan and Interstate Transport Plan [EPA-R10-OAR-2011-0035; FRL-9425-3] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2613. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Approval and Promulgation of Air Quality Implementation Plans; State of Louisiana [EPA-R06-OAR-2007-0924; FRL-9323-7] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2614. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Approval and Promulgation of Air Quality Implementation Plans; Louisiana; Determination of Termination of Section 185 Fees [EPA-R06-OAR-2010-0404; FRL-9430-2] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2615. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Approval and Promulgation of Air Quality Implementation Plans; Pennsylvania; Update to Materials Incorporated by Reference [PA200-4203; FRL-9314-6] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2616. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Regulation To Mitigate the Misfueling of Vehicles and Engines With Gasoline Containing Greater Than Ten Volume Percent Ethanol and Modifications to the Reformulated and Conventional Gasoline Programs [EPA-HQ-OAR-2010-0448; FRL-9428-2] (RIN: 2060-AQ17) received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2617. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Revisions to the California State Implementation Plan, Antelope Valley Air Quality Management District [EPA-R09-OAR-2011-0383; FRL-9427-9] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2618. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Revisions to the California State Implementation Plan, Imperial County Air Pollution Control District, Kern County Air Pollution Control District, and Ventura County Air Pollution Control District [EPA-R09-OAR-2011-0198; FRL-9425-4] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2619. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Revisions to the California State Implementation Plan, Imperial County Air Pollution Control District, Kern County Air Pollution Control District, and Ventura County Air Pollution Control District [EPA-R09-OAR-2011-0198; FRL-9429-1] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2620. A letter from the Director, Regulatory Management Division, Environmental Protection Agency, transmitting the Agency's final rule — Revisions to the California State Implementation Plan, San Joaquin Valley Unified Air Pollutants Control District [SJVUAPCD] [EPA-R09-OAR-2010-0907; FRL-9428-7] received July 1, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Energy and Commerce.

2621. A letter from the Chairman, Broadcasting Board of Governors, transmitting proposed legislation to authorize appropriations for the broadcasting Board of Governors for Fiscal years 2012 and 2013; to the Committee on Foreign Affairs.

2622. A letter from the Assistant Secretary, Department of Defense, transmitting additional legislation the Department requests to be enacted during the first session of the 112th Congress; to the Committee on Foreign Affairs.

2623. A letter from the Inspector General, House of Representatives, transmitting Management Advisory Report — Report No. 11-CAO-05; to the Committee on House Administration.

2624. A letter from the Inspector General, House of Representatives, transmitting Audit Report—Report No. 11-CAO-04; to the Committee on House Administration.

2625. A letter from the Secretary, Department of Veterans Affairs, transmitting a draft bill to authorize \$2,174,600,000 for Department of Veterans Affairs (VA) major facility construction projects and \$49,292,000 for major facility leases for fiscal year 2012; to the Committee on Veterans' Affairs.

2626. A letter from the Chief, Publications and Regulations, Internal Revenue Service, transmitting the Service's final rule — Modification of Treasury Regulations Pursuant to Section 939A of the Dodd-Frank Wall Street Reform and Consumer Protection Act [TD 9533] (RIN: 1545-BK28) received July 7, 2011, pursuant to 5 U.S.C. 801(a)(1)(A); to the Committee on Ways and Means.

2627. A letter from the Administrator, Environmental Protection Agency, transmitting proposed legislation to collect certain fees under the Toxic Substances Control Act (TSCA); jointly to the Committees on Agriculture and Energy and Commerce.

2628. A letter from the Commission, Commission on Wartime Contracting in Iraq and Afghanistan, transmitting Special Report 5, "Sustainability: hidden costs risk new waste"; jointly to the Committees on Foreign Affairs and Armed Services.

2629. A letter from the Secretary, Department of Veterans Affairs, transmitting a draft bill to amend title 38, United States Code, to improve Veterans' health care benefits and for other purposes; jointly to the Committees on Veterans' Affairs and Oversight and Government Reform.