

At the request of Mr. RUBIO, his name was added as a cosponsor of amendment No. 3873 intended to be proposed to H.R. 2028, *supra*.

STATEMENTS ON INTRODUCED BILLS AND JOINT RESOLUTIONS

By Mr. TILLIS:

S. 2885. A bill to extend the runway at Pope Army Airfield; to the Committee on Armed Services.

Mr. TILLIS. Mr. President, when it comes to projecting America's power, I have said many times that North Carolina is the tip of the American spear. When our country calls, it is a safe bet that the first responders will be U.S. Marines from Camp Lejeune or our paratroopers of the 18th Airborne stationed at Fort Bragg.

The 18th Airborne is America's Global Response Force. When called, units of the 18th Airborne can be anywhere in the world within 48 hours. Because of this unique mission—unique to Fort Bragg and the 18th Airborne—Pope Army Airfield is the busiest tactical airfield in the Armed Forces.

Unfortunately, Pope is also home of the shortest runway in the Army. If the 18th Airborne is put on alert, C-5 and C-17 aircraft are needed to launch the force, and they cannot depart fully fueled with a full load of paratroopers and equipment off of the airfield. The current Pope Army Airfield runway provides only 8,500 feet for takeoff; however, to take off, the C-17 needs a minimum of 10,500 feet and the C-5 requires 11,500 feet.

The Air Force's air refueling fleet is already stressed. The C-17s and C-5s used to carry out the Global Response Force missions have to leave Pope Army Airfield with full equipment and paratroopers but only about 60 percent of their fuel capacity. This requires them to go either to Charleston, SC, or Gander, Newfoundland, to get refueled so they can continue their mission. One refueling stop for an airlift coming out of Pope at Gander, Newfoundland, costs \$17,000 per hour. If 53 aircraft—roughly the number required to outload the heaviest brigade combat team—have to refuel at Gander, it costs about \$2 million one-way because they can't be fully loaded when they take off from Pope Army Airfield. This refueling stop also adds 2.5 more hours to the time on the mission, and the mission objective is to be anywhere in the world in 48 hours.

Prior to the last round of BRAC, extending the Pope runway to accommodate fully loaded C-17 and C-5 aircraft was Air Mobility Command's No. 1 airfield project, and the U.S. Air Force said it was their No. 2 project. However, this has fallen off the Army's priority list, and I am not really sure why.

Extending the Pope runway to accommodate the airlift requirements of the Global Response Force and the 18th Airborne Corps is a national strategic priority. Therefore, I will be offering

an amendment to the National Defense Authorization Act during markup that requires the Army to report to the Senate their plans to extend the runway at Pope and whether it is the top priority for the Army. I think our paratroopers and crews need to know this. I know our taxpayers need to know this. And, more than anything, I want to make sure that when we deploy the proud men and women from the Green Ramp of Pope Army Airfield, we do it loaded and ready to go wherever they need to go in the United States or around the world.

By Mr. WYDEN (for himself and Mr. MERKLEY):

S. 2886. A bill to reauthorize the Fisheries Restoration and Irrigation Mitigation Act of 2000; to the Committee on Energy and Natural Resources.

Mr. WYDEN. Mr. President, today I am introducing the Reauthorization of the Fisheries Restoration and Irrigation Mitigation Act of 2000, also referred to as FRIMA. This Act was established to support healthy fish populations while simultaneously allowing for continued water diversions for irrigation and other uses in the Pacific Northwest. I championed this program's last reauthorization in 2009, and I can say with certainty that the pressing need for FRIMA has not gone away.

Throughout the Pacific Northwest there is a critical need for projects that improve fish passage without compromising important water diversion needs for agriculture and other uses. The sustainable coexistence of continued water diversions and healthy fish populations can be achieved through a number of interventions, such as installation of fish screens, removal of fish passage barriers, and carrying out inventories to better understand needs and priorities. The technology and the knowledge needed to carry out these projects are at our finger tips; the means, however, is not.

That is why FRIMA is such an important program for the Pacific Northwest. The act, overseen by the U.S. Fish and Wildlife Service, provides a Federal cost-share on the order of 65 percent to fund fish passage and fish screen projects at water diversion and irrigation sites in Oregon, Washington, Idaho, and western Montana. This voluntary cost-shared program authorizes \$25 million in Federal funds, to be equally shared among the 4 States, that can be leveraged to make these essential projects to improve fish passage and install fish screens come to fruition.

FRIMA has a history of demonstrated success in Oregon and throughout the Pacific Northwest. According to the U.S. Fish and Wildlife Service, 127 projects have been funded through FRIMA to date. These projects have reopened more than 1,130 miles of habitat to fish passage. In total, 56 fish passage barriers have been removed, 130 water diversion sites have been

screened, and 18 fish passage evaluations have been completed. This program has led to multiple accomplishments for communities in the Pacific Northwest, but there are still tens of thousands of unscreened water diversions in Oregon, Washington, Idaho, and western Montana. There is still work to be done, and FRIMA could provide the means to continue to make a difference for sustainable fisheries and water management.

At its core, FRIMA is centered on the concept of collaboration. This is a program borne through bi-partisan and multi-sectoral support. FRIMA is embraced by water users, farmers, fisheries managers and conservation organizations alike. The economic and ecological integrity of our region depends on resilient fisheries and sustainable management of water resources, and FRIMA offers a means to concurrently make positive strides in sustainably managing both our water diversions and our treasured fishery resources.

Mr. President, I ask unanimous consent that the text of the bill be printed in the RECORD.

There being no objection, the text of the bill was ordered to be printed in the RECORD, as follows:

S. 2886

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

SECTION 1. REAUTHORIZATION OF THE FISHERIES RESTORATION AND IRRIGATION MITIGATION ACT OF 2000.

Section 10(a) of the Fisheries Restoration and Irrigation Mitigation Act of 2000 (16 U.S.C. 777 note; Public Law 106-502) is amended by striking "2009 through 2015" and inserting "2017 through 2024".

By Mr. GRASSLEY (for himself and Mr. LEAHY):

S. 2893. A bill to reauthorize the sound recording and film preservation programs of the Library of Congress, and for other purposes; to the Committee on Rules and Administration.

Mr. GRASSLEY. Mr. President, today I am introducing The Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2016. I am pleased to have Senator LEAHY as a cosponsor. This bill would reauthorize the sound recording and film preservation programs of the Library of Congress through fiscal year 2026. The current authorization sunsets in September 2016. In addition to reauthorizing the programs, the bill would increase the National Recording Preservation Foundation's number of board members and place a cap on Federal matching funds similar to what is currently required of the National Film Preservation Foundation.

Congress created the National Film Preservation Board in 1988 and the National Film Preservation Foundation in 1996 to help save historically significant American films for the benefit of the public. In 2000, Congress created the National Recording Preservation Board and the National Recording Preservation Foundation to help save

historically important American sound recordings.

The two boards advise the Librarian of Congress on national preservation planning policy, helping the Library develop and disseminate preservation and production standards for at-risk works. In addition, the Film Board selects films of importance to cinema and America's cultural and artistic history for the National Film Registry, while the Recording Board selects sound recordings which have been recognized for their cultural, artistic and/or historical significance to American society and the Nation's audio legacy for the National Recording Registry.

The two foundations are the private sector charitable affiliates of the Boards. They raise funds and distribute them to archives throughout the U.S. The Library's Federal match is used for small grants to archives, educational institutions, museums and local historical societies with small film and sound recording collections in need of preservation. A requirement of the grants is that recipients make these works available to researchers, educators and the general public.

These programs have allowed the Library of Congress, in collaboration with a wide range of industry organizations, no-profit libraries and archives, preservation organizations, artist guilds, educators and academics, to collect and preserve at-risk films and recordings all over the country.

My State of Iowa has benefitted directly from these programs. For example, the National Film Preservation Foundation has provided grants to preserve films held in Iowa institutions, including Coe College, Council Bluffs Public Library, Davenport Public Library, Herbert Hoover Presidential Library-Museum, Iowa State University American Archives of the Factual Film, and the University of Iowa. In addition, a number of Iowa-related items are preserved in the Library of Congress Packard Campus audio-visual collection, including copies of Iowa Public Radio and Public Television items from the American Archive of Public Broadcasting.

Iowa constituents have contacted my office about their support for the reauthorization of these programs. For example, I heard from Ben Johnson, Support Service Librarian at the Council Bluffs Public Library, Jill Jack, Director of Library Services, College Archivist and Associate Professor at Coe College, Tanya Zanish-Belcher, Director of Special Collection & Archives at Wake Forest University, and David McCartney, University Archivist at the University of Iowa, about the value of these programs to local libraries and historical societies, and how their organizations were in the possession of materials that were able to be saved with the help of these programs.

According to Mr. Johnson, the Council Bluffs Public Library received a grant to preserve a 1930s silent film entitled *Man Power*, which had been cre-

ated "to boost the local economy by luring businesses to Council Bluffs. This historic film sat in our archives for over 80 years, unwatched and deteriorating over time. With the help of the [National Film Preservation Fund], we were able to preserve and digitize this wonderful time capsule of our local history. Thanks to the [National Film Preservation Foundation], this lost piece of history has been viewed hundreds of times and is now safe from decay and available for the public." Mr. Johnson wrote, "Did you know Council Bluffs Iowa had the first electric Streetcar system in the country? As a result of this grant we were able to see, for the first time, real, moving images of Council Bluffs from back when it was a major rail hub. I have no doubt that without support from the [National Film Preservation Foundation], vital pieces of local history would be lost forever."

Ms. Jack wrote, "Coe College received grants to preserve two films that depict campus life in the 1930s and 1960s. Once these historically rich films were preserved more than 170 people attended a screening of the films. Thanks to that event, the college was able to raise funds from alumni to preserve a third campus film from 1972. The public funding from the [National Film Preservation Foundation] helped us not only share our history with the public but also generated financial support from the community. Since posting the films on our website students, faculty and the public have viewed the films using them in academic and public history research."

According to a statement from Ms. Zanish-Belcher, who managed the National Film Preservation Foundation film grant when she was Head of the Special Collections Department at Iowa State University, "[t]hanks to the National Film Preservation Foundation, NFPF, Iowa State University was able to preserve and make accessible an important group of films documenting the Rath Packing Company of Cedar Rapids, Iowa. As the Head of the Special Collections Department at Iowa State at the time, I oversaw the preservation of these fragile nitrate films from the 1930s. Without support from the NFPF, these important visual documents of Iowa History would have been lost. The NFPF continues to help regional archives throughout the country, helping to save more than 2,230 films and collections in all 50 states. While most film preservation efforts focus on the Hollywood product, the NFPF is the only agency devoted to helping organizations like Iowa State University preserve films in their collections that would otherwise deteriorate and go unseen. These films provide important historical documentation depicting local and regional business, groups, and organizations of interest to both Iowa constituents and U.S. citizens."

According to a letter from Mr. McCartney, the University of Iowa re-

ceived funds to preserve a number of films significant to Iowa history, including "a set of student-produced dance films (1939) believed to be the oldest thesis films of their type in the nation. Another noteworthy project is Iowa State's Rath Packing Company Collection (ca. 1933), a group of depression era films documenting the largest meatpacking company in the country. The films show the Rath test kitchen, packing plant operations, and advertising efforts. Thanks to a [National Film Preservation Foundation] grant, this collection is now available for scholars and historians."

I appreciate the fact that these Library of Congress programs have placed a special emphasis on assisting small and local projects that would otherwise have been lost or overlooked. Local libraries and historical societies have been helped by the National Film Preservation Foundation to rescue films that, according to Mr. Johnson, Ms. Jack and Mr. McCartney, "aren't Hollywood features but regional films and newsreels that document our history and culture." According to Ms. Jack, "we and other Iowa organizations have hundreds of other culturally and historically significant films that need preservation work to survive. These document the history of our state [of Iowa] from its earliest years to present time." So the biggest value that I see of these programs is that they boost smaller archives with few resources to protect their collections, and they provide smaller organizations with a path to learn about film preservation and successful production standards. These programs are an invaluable partner to these small and local organizations in their efforts to save America's moving picture and sound recording heritage.

It is important to foster an environment that encourages the preservation of our nation's cultural resources, and films and music are a big part of the American experience. As such, vulnerable motion pictures and sound recordings of historic and cultural significance should be protected from disintegration and decay. I understand that many of these works already have been lost and that others are deteriorating rapidly. I am a history buff, so I am inspired when I see works that depict our American heritage—and especially life in Iowa and rural America—saved for future generations. We need to safeguard these precious items so they are not lost and so that generations of Americans to come can appreciate and learn about their historical and creative roots in both film and sound recordings. Many of these works are unique and rare, so I am pleased to support the Library of Congress programs and their effort to assist organizations all across the 50 States to preserve these treasures for students, researchers and the general public.

I look forward to swift action on this bill so that it can be enacted before these programs sunset at the end of September.

Mr. President, I ask unanimous consent that the text of the bill and letters of support be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

S. 2893

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

SECTION 1. SHORT TITLE.

This Act may be cited as the “Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2016”.

SEC. 2. SOUND RECORDING PRESERVATION PROGRAMS.

(a) NATIONAL RECORDING PRESERVATION BOARD.—Section 133 of the National Recording Preservation Act of 2000 (2 U.S.C. 1743) is amended by striking “through fiscal year 2016” and inserting “through fiscal year 2026”.

(b) NATIONAL RECORDING PRESERVATION FOUNDATION.—

(1) REAUTHORIZATION.—Section 152411(a) of title 36, United States Code, is amended by striking “through fiscal year 2016 an amount not to exceed” and inserting “through fiscal year 2026 an amount not to exceed the lesser of \$750,000 or”.

(2) NUMBER OF MEMBERS OF BOARD OF DIRECTORS.—Section 152403(b)(2) of title 36, United States Code, is amended—

(A) in subparagraph (A), by striking “nine directors” and inserting “12 directors”; and

(B) in subparagraph (C), by striking “six directors” each place it appears and inserting “8 directors”.

SEC. 3. FILM PRESERVATION PROGRAMS.

(a) NATIONAL FILM PRESERVATION BOARD.—Section 112 of the National Film Preservation Act of 1996 (2 U.S.C. 179v) is amended by striking “through fiscal year 2016” and inserting “through fiscal year 2026”.

(b) NATIONAL FILM PRESERVATION FOUNDATION.—Section 151711(a)(1)(C) of title 36, United States Code, is amended by striking “through 2016” and inserting “through 2026”.

NOVEMBER 19, 2015.

Hon. CHARLES E. GRASSLEY,
U.S. Senate,
Washington, DC.

DEAR SENATOR GRASSLEY: I write to ask your support for reauthorization of the National Film Preservation Foundation (NFPF), the grant-giving public charity set up by Congress in 1996 to help save America’s film heritage. I understand that the NFPF’s reauthorization comes before the Senate this session.

In Iowa we benefit directly from the programs of the NFPF. The University of Iowa has received funds from the foundation to preserve several films significant to Iowa history. These include a set of student-produced dance films (1939) believed to be the oldest thesis films of their type in the nation. Another noteworthy project is Iowa State’s Rath Packing Company Collection (ca. 1933), a group of depression-era films documenting the largest meatpacking company in the country. The films show the Rath test kitchen, packing plant operations, and advertising efforts. Thanks to an NFPF grant, this collection is now available for scholars and historians.

The Herbert Hoover Presidential Library and Museum, Coe College, Davenport Public Library, and Council Bluffs Public Library also received grants to preserve films from the NFPF. We and other Iowa organizations have hundreds of other culturally and historically significant films that need preser-

vation work to survive. These document the history of our state from its earliest years to present time.

Thanks to the National Film Preservation Foundation we have made important progress on saving this important material. To date the NFPF has helped rescue more than 2,600 films from all 50 states and these aren’t Hollywood features but regional films and newsreels that document our history and culture.

The NFPF has been very effective since it started operations in 1997. I urge you to support their work. With additional funding the National Film Preservation Foundation can continue to work with organizations like the University of Iowa to save America’s heritage. I would be happy to speak with your staff if you have any questions. Please phone, email or write if I can provide additional information.

Best wishes,

DAVID MCCARTNEY.

APRIL 21, 2016.

Hon. CHARLES E. GRASSLEY,
U.S. Senate,
Washington, DC.

DEAR SENATOR GRASSLEY: I write to ask your support for reauthorization of the National Film Preservation Foundation, the grant-giving public charity set up by Congress in 1996 to help save America’s film heritage. I understand that the NFPF’s reauthorization comes before the Senate this session.

In Iowa we have benefitted directly from the programs of the National Film Preservation Foundation. Coe College received grants to preserve two films that depict campus life in the 1930s and 1960s. Once these historically rich films were preserved more than 170 people attended a screening of the films. Thanks to that event, the college was able to raise funds from alumni to preserve a third campus film from 1972. The public funding from the NFPF helped us not only share our history with the public but also generated financial support from the community. Since posting the films on our website students, faculty and the public have viewed the films using them in academic and public history research.

The Herbert Hoover Presidential Library and Museum, Davenport Public Library, Council Bluffs Public Library, and Iowa State University also received grants to preserve films from the NFPF. We and other Iowa organizations have hundreds of other culturally and historically significant films that need preservation work to survive. These document the history of our state from its earliest years to present time.

The NFPF has been very effective since it started operations in 1997. To date the NFPF has helped rescue more than 2,600 films from all 50 states and these aren’t Hollywood features but regional films and newsreels that document our history and culture. I urge you to support their work. With additional funding the National Film Preservation Foundation can continue to work with organizations like the University of Iowa to save America’s heritage.

Best wishes,

JILL JACK.

NOVEMBER 19, 2015.

Hon. CHARLES E. GRASSLEY,
U.S. Senate,
Washington, DC.

DEAR SENATOR GRASSLEY: I write to ask your support for reauthorization of the National Film Preservation Foundation (NFPF), the grant-giving public charity set up by Congress in 1996 to help save America’s film heritage. I understand that the NFPF’s reauthorization comes before the Senate this session.

In 2012 Council Bluffs Public Library received a grant to preserve Man Power, a 1930 silent film created to boost the local economy by luring businesses to Council Bluffs. This historic film sat in our archives for over 80 years, unwatched and deteriorating over time. With the help of the NFPF, we were able to preserve and digitize this wonderful time capsule of our local history. Thanks to the NFPF, this lost piece of history has been viewed hundreds of times and is now safe from decay and available for the public.

Did you know Council Bluffs Iowa had the first electric Streetcar system in the country? As a result of this grant we were able to see, for the first time, real, moving images of Council Bluffs from back when it was a major rail hub. I have no doubt that without support from the NFPF, vital pieces of local history would be lost forever.

Thanks to the National Film Preservation Foundation, we and other local libraries and historical societies have been able to save important films that would otherwise be overlooked. To date the NFPF has helped rescue more than 2,600 films from all 50 states and these aren’t Hollywood features but regional films and newsreels that document our history and culture.

The NFPF has been very effective since it started operations in 1997. They assist not only the largest film archives in the country, but also provide a path for smaller organizations to learn about film preservation and protect their collections. I urge you to support their work. With additional funding the National Film Preservation Foundation can continue to work with organizations like Council Bluffs Public Library to save America’s heritage. Thank you for your time and please be in touch if you have any questions.

Best wishes,

BEN JOHNSON.

Mr. LEAHY. Mr. President, two days ago, we recognized World IP Day, celebrating the profound contributions that artists and inventors make to our culture and beyond. The theme of this year’s World IP Day was Digital Creativity: Culture Reimagined, and events around the world focused on how to promote and protect creative efforts in the digital age. As we look forward to new and innovative digital creations we must also be vigilant in preserving the past.

We must ensure that the films and recordings that played vital roles in shaping and recording the American experience are preserved for future generations. Those works, created by previous generations, tell us who we are, and who we were, as a society. To help ensure that these records of our history, our dreams, and our aspirations can be viewed and appreciated by future generations, I am joining with Senator GRASSLEY to introduce legislation reauthorizing the Library of Congress sound recording and film preservation programs.

Congress has long recognized the importance of cultural preservation, creating the National Film Preservation Program in 1988 and the National Sound Recording Preservation Program in 2000 within the Library of Congress. Both programs help preserve historical and cultural artifacts that would otherwise disappear or be destroyed through the passage of time. The Library of Congress uses the programs to advance important preservation efforts including recognizing films

and sound recordings on the National Film and National Recording Registries.

The programs also created the federally chartered National Film and National Recording Preservation Foundations. The foundations provide grants to a wide array of educational and non-profit organizations to preserve films and sound recordings. To date, the National Film Preservation Foundation has given grants to organizations in all 50 States, including to Hildene, the Lincoln Family Home in Manchester, Vermont, which used the money to preserve home movies of Robert Todd Lincoln's descendants from the 1920s to the 1940s. Well over 2000 films, many of which can now be viewed online, have been preserved through the Foundation's grants. Among the preserved films is the earliest feature film shot in Vermont, "A Vermont Romance" from 1916.

By reauthorizing these important programs through 2027, this legislation will allow the Library of Congress and the Foundations to continue their important work in preserving America's fading treasures, as well as providing grants that will help libraries, museums, and archives preserve these works and make them available for study and research. I urge my colleagues to act swiftly to pass this legislation.

Mr. President, I ask unanimous consent that a letter of support the bill be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

NORTHEAST HISTORIC FILM,
Bucksport, ME, April 20, 2016.

Hon. PATRICK J. LEAHY,
U.S. Senate,
Washington, DC.

DEAR SENATOR LEAHY: Founded in 1986, Northeast Historic Film has built the largest existing collection of moving images documenting the history and heritage of northern New England. And since the founding of the National Film Preservation Foundation, the NFPF has been the largest and most important source of funds for preserving these works.

The preserved films include A Vermont Romance (1916), the earliest feature film shot in Vermont; film documentation of the 1927 flood; textile mill owners and workers in Maine; the home movies of Charles Norman Shay, a Penobscot Indian elder who is a decorated veteran of the D-Day invasion; Provincetown, Massachusetts, in 1915; a 4-H club in 1946; a tuberculosis sanitarium in 1934, and over two dozen other examples of community life and activity in the region.

Communications with colleagues in archives around the country inform us of the crucial significance of National Film Preservation Foundation funding. Moving image repositories from coast to coast benefit from NFPF grants. The dedicated staff, which efficiently shepherds NFPF financial resources, has ensured that our nation's heritage will continue to be available for study and enjoyment.

We are grateful to you and NFPF's friends in Congress for help in the past—and for assistance with the upcoming reauthorization. Our film heritage depends on it.

Sincerely,

DAVID WEISS and KARAN SHELDON,
Founders, Northeast Historic Film.

By Mrs. FEINSTEIN (for herself and Mr. CORNYN):

S. 2895. A bill to extend the civil statute of limitations for victims of Federal sex offenses; to the Committee on the Judiciary.

Mrs. FEINSTEIN. Mr. President, I rise to introduce the Extending Justice for Sex Crime Victims Act, which is a bill to extend the time for child sexual abuse victims to seek justice against their perpetrators.

I would like to thank Senator CORNYN for working closely with me on this important issue.

Tragically, all over the country, victims of sexual abuse are coming forward to tell their stories of abuse and exploitation at the height of their innocence when they were children.

Several from California, for example, have contacted my office, and described with great courage their pain and anguish.

Each of these individual stories represents an untold amount of pain and suffering. When you look at the numbers, you cannot help but feel devastated.

Indeed, the numbers reveal that no one is too far removed from being affected by deplorable crimes committed against children.

Studies indicate that at least one in four girls and about one in five boys is sexually abused.

It has been estimated that 90 percent of child victims never go to the authorities concerning their abuse.

For many of these children, coming to grips with the trauma is extraordinarily difficult.

Several research studies have described in painstaking detail the long-term effects that affect the physical, emotional, cognitive, and social development of abuse victims and sex trafficking victims.

Those who are victimized when they are children typically do not come forward with their abuse—if at all—until many years later, after the victims reach adulthood.

Simply put, the bill extends the civil statute of limitations in two ways for minor victims of Federal sex crimes—because these victims often need more time to realize the harm they have suffered and to seek redress.

First, the bill extends the statute of limitations until the age of 28—from age 21—for minor victims of particular offenses, such as sexual abuse and child pornography.

This brings the statute of limitations in line with a similar law that provides a civil remedy for victims of sex trafficking. The two laws are sections 2255 and 1595 of Title 18.

This provision was recently included, at my request, in the Adam Walsh Reauthorization Act of 2016, which the Judiciary Committee approved unanimously weeks ago.

Second, for the laws that provide civil remedies for sex abuse and sex trafficking victims, the bill clarifies when the statute of limitations begins to run.

The bill would clarify that, for both laws providing civil remedies for these victims, the time for a victim to bring a claim against the perpetrator would not begin to run until after the victim actually discovers the injury or the violation.

This is significant because victims of sex crimes are sometimes abused even before they can remember the abuse—some as young as 3-years old.

The bill therefore clarifies that the time for a victim to sue her perpetrator does not begin to run when the violation occurs, but rather when the victim first discovers the injury or the violation.

This is also important because victims of child pornography—who are also sexually abused—may not even "discover" that their illegal, pornographic images are being distributed over the internet and elsewhere until later in life.

The bill therefore ensures that minor victims have an extended period to seek justice against their perpetrators after discovering their injury or violation.

Under current law, it is unclear from court opinions when victims must bring their claims, and Congress must make clear it has always intended these victims to have an opportunity to come forward and seek redress.

I want to thank Senator CORNYN again for working so closely with me on this issue.

I also want to acknowledge the support for this bill from the National Center for Missing and Exploited Children, the National Center for Victims of Crime, and the Survivors Network of those Abused by Priests.

SUBMITTED RESOLUTIONS

SENATE RESOLUTION 447—DESIGNATING MAY 1, 2016, AS "NATIONAL PUREBRED DOG DAY"

Mr. TILLIS submitted the following resolution; which was referred to the Committee on the Judiciary:

S. RES. 447

Whereas the human-canine bond predates history and individuals have enjoyed the companionship and assistance of dogs since the dawn of civilization;

Whereas dog ownership has existed in all cultures, races, climates, and economic situations;

Whereas more than 350 dog breeds exist worldwide, and more than 180 breeds are recognized by the American Kennel Club;

Whereas purebred dogs and breeders of purebred dogs have played a crucial role in United States history, dating to colonial times, during which George Washington had a foxhound breeding program, which established the American Foxhound breed;

Whereas responsible breeders of purebred dogs dedicate their lives to improving the health and well-being of dogs and preserving unique breeds of dogs;

Whereas purebred dogs were created to work alongside humans, and provide inestimable service as—

(1) search and rescue dogs;