

INTRODUCTION OF A BILL TO PERMIT COMMERCIAL FILMING AND PHOTOGRAPHY ON THE GROUNDS OF THE U.S. CAPITOL

**HON. ELEANOR HOLMES NORTON**

OF THE DISTRICT OF COLUMBIA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, December 19, 2019*

Ms. NORTON. Madam Speaker, today, I introduce a bill that would permit commercial filming and photography on the grounds of the U.S. Capitol, beyond east of Union Square, the only area where such filming is currently authorized. This bill would permit commercial filming and photography outside of the Capitol and congressional office buildings by permit, so long as both the House and Senate are not in session. In many countries worldwide, freedom of expression is limited. Our country should be the first to encourage commercial filming and photography of the Capitol, a symbol of U.S. democracy at work. Commercial filmmakers should not have to go to other cities or fake capitol buildings for movies and films about the Capitol.

The current policy permitting filming near the United States Botanic Garden shows that Capitol Police can handle filmmaking on Capitol grounds, especially when Congress is not in session, as my bill would provide. However, filming from that vantage point captures the least familiar view of the Capitol. Keeping filmmakers from standing in front of the Capitol is neither business-friendly nor true to the nation's democratic traditions. Encouraging commercial filming and photography at the Capitol would help spread the story of our national legislature around the world. The time is overdue to allow commercial filming and photography of the exterior of the historic 19th-century Capitol.

There is no good reason why commercial filming and photography should be confined to Union Square. Specifically, my bill would give Capitol Police complete discretion to issue a permit authorizing commercial filming and photography under the same conditions as those in Union Square. No policy or security reason exists to justify limiting commercial filming and photography of the Capitol complex to only one location, Union Square, especially considering that permits are necessary. Visitors are regularly seen on East Capitol Street (east of 2nd Street) taking pictures, where they get a full view of the Capitol building, demonstrating the arbitrary nature of limiting commercial filming and photography to Union Square.

This bill would also provide Capitol Police the authority to charge fees to cover any costs incurred by the Architect of the Capitol resulting from permit approval, to be deposited into the Capitol Trust Account. The Capitol Trust Account was established to accept proceeds from any fees collected for commercial filming and photography permits for Union Square. Amounts in the Capitol Trust Account would be available without fiscal year limitation for maintenance, improvements and projects as the Architect of the Capitol considers appropriate, subject to the approval of the Appropriations Committees of the House and Senate.

Views of the Capitol are among America's most iconic. Limiting commercial filming and photography of the Capitol, an important vehicle for telling the nation's story, does not serve

the American people. Indeed, most of the world reveres our system of government largely through commercial films and photos of the Capitol, a symbol of our democracy at work. Commercial films and photographs of the Capitol, the seat of our democracy, are perhaps the best modern vehicles for telling the nation's story and showcasing its democratic system of government. Republicans and Democrats alike revere the image of the Capitol as a symbol of patriotism. My bill would enable appropriate, permitted commercial filming and photography of the Capitol, and would create economic benefits for the nation, the District of Columbia, and private business.

I strongly urge my colleagues to support this bill.

IP PROVISIONS FALLING SHORT IN USMCA

**HON. THEODORE E. DEUTCH**

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, December 19, 2019*

Mr. DEUTCH. Madam Speaker, despite the new provisions intended to protect working families and support various industries in the USMCA, there is one very important group that has been left behind—authors, artists, and other creators.

America's arts and entertainment industry is an important economic engine, with motion pictures and television alone accounting for \$17.2 billion in annual U.S. exports, representing 2.5 times the level of imports. It's also an important medium to share and celebrate American history, values and culture with the world, to lift up overlooked stories, and to bring us together. So, it is unfortunate that the USMCA includes a provision that makes it harder for working families in this industry to make a fair return on their work.

That provision is Article 20.89 (Legal Remedies and Safe Harbors). Article 20.89 (Legal Remedies and Safe Harbors) should be excluded from future trade deals. It potentially allows online service providers to profit from copyright infringement to which they turn a blind eye. Article 20.89 is styled after Section 512 of the Digital Millennium Copyright Act (DMCA) known as the copyright safe harbor provision.

Section 512 of DMCA became law in 1998, and to some, it seemed a good idea at the time—a way to help an infant industry grow. But after several bad court cases and technological advances, Section 512 minimizes the responsibility of the big internet platforms to cooperate with rights holders to protect their livelihoods. That infant industry is now one of the world's biggest. And Section 512 undermines creative professionals instead of supporting them and enriches the big internet platforms at the expense of competitors who do not enjoy the same loophole.

Today, the web consists of more than 6 billion pages, and on a high-speed connection, it takes less than a minute to download a high definition movie. Illegal streaming, illegal downloading, and other forms of online piracy cost an estimated \$29.2 billion and \$71.0 billion annually to the U.S. economy. Our trade agreements should help us combat international copyright theft instead of locking in a giant loophole that tilts the playing field against creative professionals.

Section 512 has been under review by the Copyright Office since 2015, with a report expected soon.

Congress should insist that Section 512-style rules should be omitted from future trade deals.

IMPEACHING DONALD JOHN TRUMP, PRESIDENT OF THE UNITED STATES, FOR HIGH CRIMES AND MISDEMEANORS

STATEMENT FOR RECORD ON IMPEACHMENT

SPEECH OF

**HON. SALUD O. CARBAJAL**

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, December 18, 2019*

Mr. CARBAJAL. Madam Speaker, while none of us came to Congress to impeach a president, the evidence against Donald Trump has become abundantly clear. The president used the power of his office to solicit foreign interference from Ukraine into our elections, he attempted to withhold congressionally approved military aid to advance that request and he undermined our national security, all for his personal political benefit. Moreover, he directed his administration to defy congressional subpoenas to try to obstruct our investigation into his wrongdoing.

These actions run counter to the oath that presidents make to uphold our Constitution. These actions are a direct threat to the security of our democracy.

When I joined the Marine Corps, I swore an oath to our nation. As a member of Congress, I made that promise again. I will vote to impeach because all of us who hold public office take an oath to defend the Constitution—the president has abused this responsibility, but I refuse to do the same.

December 18, 2019 will be remembered as a serious and somber day in the U.S. House, but it is also a day where my colleagues and I made good on our oaths to support and defend the Constitution of the United States against all enemies, foreign and domestic.

COMMENDING KURT ERICKSON FOR HIS 20 YEARS OF SERVICE WITH WRAP

**HON. GERALD E. CONNOLLY**

OF VIRGINIA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, December 19, 2019*

Mr. CONNOLLY. Madam Speaker, I rise to recognize my friend, Kurt Erickson, and to commend him for his 20 years of service with the Washington Regional Alcohol Project (WRAP) and his dedication to the elimination of impaired driving and underage drinking in the Washington metropolitan area.

WRAP is a public-private partnership that works with law enforcement, community stakeholders, and advocacy groups in Northern Virginia, Washington, DC, and Maryland. Kurt serves as President and CEO of WRAP and it is not an exaggeration to say that he is the driving force of the program. For two decades,