



HB3329 Support Letter



My name is Dan Eason, and I've worked in the media industry all over the country since 2005. In 2013, I moved to Oregon to work on an NBC television show that utilized the OPIF program. The consistency of that well-paid union work over several seasons with full benefits allowed me to save enough money to purchase my first home in Oregon. Buying a home seemed like a fantasy as I started my career in Philadelphia and then larger cities like NYC and LA where housing was expensive and freelance work was inconsistent.

The OPIF program made that NBC show possible by incentivizing the network to film in Oregon. As our tax incentive grew, so did our job market and crew base. I was called to work on that production from LA because the crew base here wasn't growing fast enough, and they need a professionally trained crew member that was not common to find outside of Hollywood. Over the next four years it became clear to me that the major studio productions needed soundstages and a technically trained union crew base. I had the pleasure of working with some non-union crews who were very talented, but needed mentorship and more opportunities to work consistently to master their craft. When the OPIF program increased, I saw that more productions in general came to Oregon, and those local filmmakers on non-union productions finally had enough work to feed their families by working full-time. There is a direct correlation between the steady increase in incentives and the number of jobs available to Oregonians.

During this time, I was working as a location manager. My job was to scout film locations, make financial offers to homeowners, small businesses, and government agencies owning urban areas, parks, and natural spaces. I also paid vendors like security, facilities, canopies, caterers, and rented empty storefronts to hold equipment and people safely inside. When these productions filmed in rural areas and small towns all over Oregon with creative logistics driven by our scripts, we spread these incentivized dollars from OPIF, via the studios, to all different kinds of local Oregon businesses, homeowners, government agencies, and institutions. Everyone knew that when the film crews rolled into town, their local economies would flourish.

As other states became more competitive with their tax incentive programs, Oregon Film was smart about growing slowly and steadily as to not outgrow our infrastructure. I opened a soundstage business in Troutdale Oregon with 36,000 sq ft of filming space, \$70k in equipment, and over \$1 million of investments to contract with HBO productions, Miramax films, and commercials from Nike, Uber, and Adidas. In that soundstage we started a workforce development program to help non-union crew members perfect their craft so that they could be eligible for the higher-paid union jobs that have full benefits and often more consistent work.

Now I sit on the Board of Directors for the OMPA and I co-chair the Advocacy Committee. I volunteer this work to my community because I love it here in Oregon, and I need film and TV production to stay here so I can feed my family. I support HB3329 because if we don't increase the film tax incentive cap, then we'll be turning away these high-paid jobs with full benefits from Oregon families that need them more than ever.

A handwritten signature in cursive script that reads "Dan Eason".

Dan Eason