

Submitter: c david cottrill

On Behalf Of:

Committee: House Committee On Economic Development, Small Business, and Trade

Measure, Appointment or Topic: HB3329

I write in support of this Bill. I have been a Property Person for film, TV , and Theatre for over 30 years. I also have held leadership positions with IATSE 488, Northwest Oregon Labor Council, and the Oregon AFL-CIO. I also have served as a Director on the Board for Oregon Media Production Association and I have been active on the Advocacy Committee since 2018. In addition I helped develop the Oregon Media Pathways Program which is funded in part by the Creative Opportunity Fund within OPIF, and I have continued to help in developing workforce development programming for our Industry.

The OPIF program has been vital to my personal sustenance since 2011. I moved to Portland to work on GRIMM when the incentive program in Washiongton lost funding for the year. Because of the incentive program, I have been able to work in Oregon and not had to travel out of state for work on set since moving here. This is a luxury in an industry that is for the most part location based—meaning the story centers on a predetermined scenic backdrop. Because Oregon has access to mountains, high desert, rivers, and other scenic attractions, productions love top come here, and a healthy incentive program, the productions keep coming back.

The increase being requested is critical for Oregon to stay competitive with incentive programs surrounding us in Washington, California, Montana and British Columbia. Nearly every State has some type of incentive program. The funding for Oregon's is one of the most accountable in the country as it is based on productions submitting qualifying receipts and payroll for reimbursement after the monies have been spent. This is by no means a giveaway to Hollywood as most of the rebates go to wages for Oregon workers and Oregon vendors for productions. Every \$1 in incentive translates into \$3 in direct spending within the State increasing the economic impact. That's money that goes directly into the economy to pay for workers' daily needs including mortgages, rents, groceries, fuel, etc. And both vendors and other local businesses benefit from the spending of productions who purchase hotel stays, rental cars, meals, and more.

The workforce development programming made possible by the OPIF have helped to build the foundation for a statewide network of training programs for the Crafts in our Industry. The next generation of storytellers have an ever increasing access to first jobs that can lead to living wage jobs with benefits.

The Fund has also been incredibly supportive of supporting safety training and

education which is industry-specific.

The current funding needs to be expanded to cover the amount of productions interested in filming here. It is important, especially to episodic streaming productions, to be assured that there is funding available for at least 2 seasons of production incentive rebates. The current funds would not bear multiple large productions like the series CRIMINAL which is prepping for Season 2 in the Portland Metro.

The Oregon Legislature and the Governors throughout the history of the Oregon Production Investment Fund have seen this program prove itself to be a boon for the State, Oregon Filmmakers, equipment vendors, hotels, restaurants, and more. With the training and mentorship programs that feed into a growing workforce development network we are bring up the next generation of filmmakers. Tourists from around the world are coming to Oregon every year to see the locations where their favorite show was filmed, further extending in-State spending.

Let's keep this momentum going and increase our Oregon Production Investment Fund.

For the stories!

cdavid cottrill