

**From:** [Sen Burdick](#)  
**To:** [LRO](#)  
**Subject:** FW: HB 2167 - Film Incentives  
**Date:** Friday, June 10, 2011 11:21:20 AM

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**From:** Carly Sertic [<mailto:carly@carly-siena.com>]  
**Sent:** Thursday, June 09, 2011 1:23 PM  
**To:** Sen Burdick  
**Subject:** HB 2167 - Film Incentives

Dear Rep. Burdick,

My name is Carly Sertic, and I work in Props and Special FX for film and television. I understand there is a crucial vote coming up for the extension of the Oregon film incentive that helps to keep me employed, and I'd like to convey a message to you today in support of this funding.

I was born on a farm West of Eugene, Oregon in a small town called Veneta, that my great grandfather homesteaded around 1900. My great grandfather was a logger, and my grandfather, too. My father saw the decline of that industry early on and became an X-ray tech at the hospital part time - taking the night shift so that he could work the farm land in the mornings and keep the family afloat by night with his second job.

I will inherit the farm someday, and like my father, I will need a career that allows me time to tend to the land and animals, but will also sustain my family economically since farming has lost much of its profitability in the modern era. So, I've chosen the film industry as my career because it allows me to live on the farm I cherish, but work on various projects all over the state in a creative field where my natural talents can be implemented as profitable skills. Since much of the work is in Portland, a month ago I purchased a condominium as my second home to live in while I am here working on such shows as the series "Leverage" for TNT, the feature film "Gone" by Lakeshore Entertainment, and soon "Grimm" the new NBC series slated to begin many months of production in July. When I am not working, I can rent the condo out to other production workers in need of temporary housing. Many film makers in Oregon operate this way in order to keep their families grounded in the small communities of their ancestors and to sustain that historically rural way of life. A dollar spent by a "Hollywood" producer to employ me might go directly into the hands of the owner of The Farm Store on Territorial Hwy in Veneta, Oregon for a salt lick for my organic, grass-fed cows.

Besides working in Props and Special FX, I also have my own graphic design business that I run from home that caters specifically to the needs of the film industry. Through my business, I create things like prop food product labels, newspapers, movie posters and

interactive on-camera websites and animations. My business helps illustrate the ripple effect the film industry has on our economy: whenever I create a print graphic I take it to a local printer such as Willamette Print & Blueprint in Portland, where they can run off oversized newsprint for the short-run of newspapers I may need to create for a prop. I also use local screen printers, vinyl printers, art supply stores and book stores.

When I'm working on set in props and FX, I go to local hardware stores for plumbing used in rain effects, lumber to create platforms for rigging, vintage shops for historical props, and even grocery stores and bakeries for multiples of the same custom triple layer red velvet cake that an actor will be filmed cutting slices out of during each take of a scene - over and over again.

You see, the film industry is all about multiples of things. In return, it multiplies Oregon's economic benefit far beyond just employing many hundreds of Oregonian film workers.

Without this funding for this incentive program for film and TV, I will likely have to leave Oregon, my home, and go to far away states like Louisiana to continue to do the work that I love - the only job I have ever known.

In closing, I want to thank you for your support of the Oregon Production Investment Fund, and I urge you to maintain the film and television production fund, at least at its current level of \$7.5 million. It's a strong program and it works. Reducing the funding means there will be fewer jobs in Oregon next year - and I will likely be out of a job entirely as a young woman at the bottom of the industry's "food chain."

Will you please be in support of maintaining the funding for OPIF at its current level?

Many, many thanks for your careful consideration of this issue,

Carly Siena Sertic

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