Risk Management
for Mobile Hollywood

In the opening pages of this book, I posited that the global dispersal of production activity from Southern California had reconfigured the mode of production over the past two decades into a more mobile regime of accumulation. As a firmly established spatial dynamic, mobile production is *the* mode of production for contemporary Hollywood movie- and television-making. Debates about runaway production that frame it as a zero-sum game in which the fortunes of some locations come at the misfortunes of others, fundamentally obscure the ways mobility is operationalized through the heterogenous work routines and rituals of screen media workers. Rarely have scholars offered sustained investigations of the sheer complexity involved in the emergence and eventual establishment of a mobile mode of production: How does a capital-intensive enterprise that requires inputs from thousands of skilled professionals move so effortlessly around the globe? How does an endeavor of this scale and scope not collapse under the weight of its own logistical magnitude? By turning to the lived experiences of media workers who are unevenly caught up in Hollywood's geographic grip, I

wanted to draw more detailed attention to their everyday toils and tribulations. What can we learn about the contemporary conditions of craft and technical work within a mobile mode of production? How does listening with interest to the voices of labor reshape our understandings of the everyday demands and pleasures they face on the job, and reconfigure what we recognize as extractable value—both professionally and personally—in a mobile regime of accumulation? In what follows, I want to return to some of the collective insights and themes that emerged in response to those initial queries across the individual case studies and particular accounts that appeared in this book. Additionally, as I struggle to bring this project to a close amid the endless personal and professional distractions and complications associated with the global coronavirus pandemic, it affords me an opportunity to reflect on the future of mobility at a time when many individuals and industries are confronting restrictions on their movement for the very first time.

I defined Mobile Hollywood in Chapter 2 as a distinct spatial assemblage that is constituted by a translocal network of social relations and operational logics that reconfigures these components into a geographic formation that is greater than the sum of its parts. It derives its flexibility and adaptability through an iterative series of protocols and processes that depend on new and intensified labor processes, a turn to immediately responsive spatial coordination that allows production to maneuver back and forth across an elastic production geography. As a result, the logistical ingenuity and spatial coordination of service producers, location scouts, and labor organizations—among many others, both within and beyond the confines of a single production—are sources of added value to the production

apparatus and critical professional currency for screen media workers in the context of Mobile Hollywood.

While these efforts give the impression of a wholly rational and efficient enterprise, the reality is far more fragile and tentative. Contingencies are simply subcontracted further down the chain and across greater distances to ensure any threat of friction never disrupts the coherent financial logics of the major studios and their shareholders, even while those logics depend on the very global differences labor works to subvert. As I have demonstrated, it's often a matter of perspective: some frames make visible the elements best governed centrally or understood in universal terms (like production incentives), while other elements are best kept out of sight because they are either too messy or too particular (like potentially excavating dead bodies at a filming site or any one of the other examples that pepper the chapters in this book). The argument throughout the previous pages is that both the general, universalizing frameworks and the more peculiar, disjunctive variations in the rhythms of production are characteristic of mobile operations. In drawing attention to those elements that resist totalizing accounts of global scale, I uncover the extent to which this friction reworks the norms and expectations of screen media labor.

This dualism is a core feature of supply chain capitalism, a critical metaphor that "offer[s] some of the most vivid images of our times: telephone operators assisting customers from across the globe; 'traditional' indigenous farmers growing specialty crops for wealthy metropolitan consumers; Chinese millionaires reaping the profits of Wal-Mart contracts; sweatshop workers toiling in locked rooms while brand-name buyers disavow responsibility."[1] Drawing from the discussion in the previous chapters, we might add to this tapestry the following scenes: an

American expatriate in Hungary excavating cheap local labor to source locations for a high-end television drama from Los Angeles; a Scottish location scout living out of a suitcase in a hotel room in Dublin; a teamster sourcing gasoline from America for a high-octane franchise film shot in Cuba; or a Hollywood producer financially and morally unencumbered by the escalating demands placed on both mobile and local crew who are lucky enough to get work on large-scale productions. Whatever semblance of factory production that existed once upon a time in Hollywood now extends across the globe to incorporate into its international operations the diverse and fragmented inputs from people whose personal and professional lives are uprooted—in good ways and bad—across a growing number of locations.

Of course, the dispersion of the factory floor in the entertainment industries has been a historical process that commenced once the studio system came to an end and a more flexible mode of production emerged to replace the more centralized systems of control and oversight that characterized Classical Hollywood Cinema. The historical difference between project-based thinking and a more mobile mode of production is not only one of scale but also one of scope. The roster of people, places, and things that are called upon to help realize large-scale production now constitutes a seemingly boundless and capricious socio-spatial assemblage. These relations, in turn, call upon the efforts of individual laborers to coordinate them, whether that means appeasing suburban residents, persuading municipal authorities, bribing less scrupulous officials, or lobbying for regulatory reform. Such efforts engender more (but not fully) fluid and seamless mobility for both capital and labor, and as a consequence, screen production thrives as a much nimbler structure that can sustain disruption and delay without fundamentally

adjusting its operations.[2] It simply shifts to another location on an established map of possibilities, in which resources, protocols, and processes already are designed to sustain a pliable production geography.

Yet as I have argued throughout *Mobile Hollywood*, the operations of capital do not fully remake these assemblages into an unfettered pathway for accumulation. They remain rife with friction, complexity, and contingencies. This intervention matters because it draws attention to the idiosyncrasies that emerge in the context of screen media workers' personal and professional lives: the mundane and unglamorous but very much central detail of what value they provide in the name of labor (or, more simply, in the name of a job well done) as they confront and subsume challenges that threaten to upend mobile production. By focusing on the actions, functions, and sacrifices they perform, we gain a deeper understanding of heterogenous routines that help facilitate production's spatial expansion and a clearer story about Mobile Hollywood as "a drama of frictions and tensions in which the efficacy of the operations appears far more fragile and elusive than might otherwise be assumed."[3] By taking seriously the unpredictability of mobile production as well as the operations that work to respond to the more tentative and contingent dynamics of creative endeavor, we garner a more developed sense of what, exactly, a more dispersed and nimble mode of production requires from the men and women who sustain it and what, exactly, those workers do to smooth over the cracks that emerge as part of the increasingly routine demands of their jobs.

In each of the preceding chapters, I framed these efforts as acts of just-in-time or immediately responsive coordination, protocols of logistical management, service work, and relational

labor that help synchronize an iterative matrix of socio-spatial relations into the rhythm of film and television production. Service producers, location experts, and union officials in their own distinctive ways have helped coordinate space and the movement of people and equipment *through* space to service the needs of both labor and mobile production. In many instances, this coordination manifests as a series of routine tasks within the division of labor that require workers to suture varied and disparate agendas. For service producers trying to keep their small businesses afloat, they juggle iterative incentive schemes, shady government officials, demanding producers, competing locations, and the needs of a local crew base. Location experts find their creative autonomy diminished but the value of their project management skills has risen alongside the logistical demands of mobile production. Meanwhile, union officials have collaborated, cooperated, and partnered with both management and government to remake the geography of production on terms more suitable to their rank-and-file members. In each case, laborers work with (or sometimes in opposition to) politicians and regulators, local businesses and residents, environmental agencies and arts organizations, and a range of other municipal services, like transportation, waste management, and police departments. They stitch together resources—creative, human, environmental, legal, regulatory, and administrative, among others—to establish the terms of movement, making it easier for productions and groups of workers to traverse the globe as part of their employment. Sometimes their objectives align, more often they don't, but each relationship or negotiation serves as a prerequisite and source of ongoing support for mobility.

There also are impacts that extend beyond the professional. The expanded geography of production translates into an

unequal process of relocation, respatialization, and resocialization for workers. As I demonstrated throughout this book, many workers sacrifice relationships with family, friends, and loved ones in order to make themselves more mobile. They move to distant locations in pursuit of work, or simply live out of a suitcase for long stretches of time, traveling from Los Angles to London or Belfast to Budapest with side trips to Reykjavik, Dubrovnik, or Krabi. They suffer from poor diets, lack of exercise, and the stress of constant travel. Still others, whose cultural norms, class status, national identity, or reputational capital make them less available to the mobile demands of contemporary production, miss out on the material and symbolic privileges that come with it: employment, wages, autonomy, and professional advancement, to name but a few. They may turn to side jobs for supplemental income, accept their junior roles as the limits of what's possible, or leave the industry for an entirely new career altogether. As many interlocutors acknowledged to me, seniors, women, minorities, and non-English-speaking craft workers are the most vulnerable to the whims of mobile production.

Ultimately, what I hope the accounts in this book provide is a frame through which we can start to better understand the global scale of Mobile Hollywood without losing sight of some of the details that make it all possible. As Tsing reminds us in her work, we tend to think about scale as universal and generalizable—it's easier to describe "bigness" in terms that cover up or brush over points that depart from grand narratives of progress. But there's a lot more to learn when we start to chip away at the abstractions and assumptions that frame systems like mobile production. Even a term like *production* gains greater clarity by bringing to the fore other players and processes often obscured

from view. We discover more grounded and granular accounts of what the structure demands from different individuals and what risks they face in their efforts to meet escalating professional standards. Each case study, anecdote, or example allows for diversity, heterogeneity, and messiness to exist as part of global integration, providing us with a means to see how scale is sustained and reproduced through a variety of activities, both pleasurable and perilous. Hopefully, the voices of labor that evidence these claims offer some inspiration to others to continue expanding the roster of individuals (and their work) that warrant study in our ongoing attempts to wrangle with the complexity of Hollywood, both in Southern California and around the world.

FROM FRICTION TO FULL RUPTURES: A FUTURE FOR MOBILE HOLLYWOOD?

A series of tangentially related events over the past few years have collectively proffered insight into one possible future for Mobile Hollywood. First, by April 2020, the global coronavirus pandemic had forced most of the world's activities into a complete shutdown, including the Hollywood production industry. Debates about a safe return to work became quite public as the pressure of capital and labor demanded production resume, but the threat of contagion made mobility—from dealing with the prospects of international travel to managing the intimate space between actors—an overt object of concern for health and safety experts. In October the following year, the IATSE reached a new three-year contract agreement with the AMPTP following a tense and protracted negotiation period that nearly resulted in the union's first-ever industry-wide strike. A

primary concern for the union, prompted in part by the ongoing experience of members during the pandemic, focused on what it described as "excessively unsafe and harmful working hours."[4] Less than one week after the IATSE and AMPTP reached a tentative bargaining agreement, the actor Alec Baldwin fatally shot cinematographer Halyna Hutchins and wounded director Joel Souza in an ammunitions incident on the set of the independent feature *Rust*, which was filming in New Mexico. Recalling the aftermath of the death of camera assistant Sarah Jones in 2015, debates about who to blame, how it happened, and whether producers privileged budgetary concerns over the safety of cast and crew populated headlines in the months that followed. In a matter of a few years, safety was suddenly a very overt object of scrutiny for the industry, its workers, and observers.

Each of these examples captures a moment when the fragility of the system teetered on the edge of catastrophe and underscores how the risky consequences of collapse play out—quite literally—across the bodies of individual screen media workers. They represent moments when the structure demanded even more from just-in-time coordination or, as in the case of Hutchins, Souza, and Jones, simply fell apart when that coordination wasn't thorough enough. Collectively, they demonstrate just how fraught accountability has become in the context of mobile production, illustrating that capital can simultaneously engender new lines of authority and summon additional resources in the name of safety, while shifting that responsibility further and further down the chain of command or diffusing it across multiple, overlapping job descriptions. Still, each episode galvanized a broader conversation about health and safety, forcing the operations of capital to adjust and react to what history

may eventually consider an unprecedented (if limited) moment of concern for the welfare of screen media workers.

The shutdown of worldwide film and television production due to the novel coronavirus outbreak in early 2020 was only a momentary disruption to the operations of Hollywood. As Kate Fortmueller explains in one of the earliest engagements with questions of production in the time of coronavirus, "Producers have grown accustomed to stoppages and have learned how to prepare for them, yet the pandemic still unsettled the rhythms of productions in unprecedented ways as well as disrupting many of the service and leisure industries that provide necessary income to freelance creatives. It would require creativity, careful planning, and financial resources to get film and television production back on track."[5]

It also would require significant risk mitigation. Indeed, as the plans for resuming production made clear, management, labor organizations, workers, and health experts initiated a process of adjustment and revision to ensure operations could resume amid health and safety concerns. They cooperated and collaborated but for different reasons. As an immediate result of the work stoppage, cinematographers, makeup artists, location experts, and teamsters, among other below-the-line crew and technical workers, found themselves unemployed in locations around the world. For the major studios and broadcasters, the shutdown of scripted film and television production disrupted well-established release schedules and production timelines, which ultimately threatened revenue streams. Both camps were eager to return to work. But labor organizations needed to mediate to ensure the rush to resume production did not come at the cost of the well-being of their members. Lacking any coherent federal plan to deal with the virus, they had no choice but to

work together on the development of protocols that accommodated the uncertainty of the disease and minimized disruption to the mode of production.

At first, mobile production made use of the elastic geography established over the previous two decades as Hollywood resumed filming in countries that managed a more effective federal response to containing the virus (or simply had far less restrictions on economic activity). Australia, for instance, became a popular destination, welcoming some two dozen large-scale productions from overseas within the first year of the pandemic. Notably, not everyone embraced the government's flexible attitude toward celebrities and foreign production crews. As further evidence that the supply chain logics of mobile production can reshape geopolitics to suit its own objectives, Australia's notoriously stringent border rules arguably kept its residents much safer during the pandemic than their friends and families in other parts of the world, but left many citizens stranded overseas, wreaked havoc on global supply chains for basic necessities, and even prevented locals from crossing state borders within the country. Exemptions for George Clooney, Matt Damon, Tom Hanks, Kate McKinnon, Natalie Portman, and Julia Roberts may have been made on economic grounds but did nothing to offset the anguished stories of families separated by border rules, unable to return home, attend funerals, or meet newborn grandchildren.

By June in the US, the Industry-Wide Labor-Management Safety Committee Task Force, the membership of which extends to the unions, guilds, management, and health experts, started crafting return-to-work protocols in a white paper and follow-up publication called "The Safe Way Forward."[6] Key outcomes that remained in the final agreement reached in September 2020

included mandatory testing for cast and crew, an introduction of a "zone system" that divvies up who can be where on a production set into three distinct (and largely impassable) perimeters, and the creation of new roles and division to ensure compliance, namely the Health and Safety Unit overseen by the COVID compliance officer (CCO). A closer read of both documents further underscores the additional demands on project management and logistical work. Location experts, for example, are singled out with more than two dozen additional provisions to consider when scouting filming locations, from an even greater emphasis on using photo libraries (to reduce the risk of exposure among production staff and the public) to finding locales with more size and space (to better facilitate social distancing). New advice for the transportation department and base camp setup, the production office, craft services, and the overall temporal workflow of a production day were outlined as well.

On larger features and television series, the Health and Safety Unit can include up to fifteen staff members, including the CCO. While the creation of a new role and unit for health and safety suggested a genuine investment in the well-being of screen media workers, concerns immediately surfaced about the absence of any formal regulation or oversight and the overall incoherent implementation of health and safety provisions. Some productions required individuals to complete a two-hour safety course provided by Contract Services before being appointed into the role. Other productions hired individuals with no medical experience. Some individuals simply transitioned into the role and assumed responsibility for compliance after a career in an entirely different craft department. Even the name of the role varied from production to production. Further still, as *Vulture* notes, "There's a growing industry of companies offering COVID-19 services and

CCO certificate programs—not to be confused with a certification program. Those don't exist. There is no formal regulation on COVID-19 safety, nor any consensus on what makes a set safe, or if that's even possible. But everyone wants to keep the show on the road."[7] Ultimately, the responsibility to "keep the show on the road" become an additional burden for individuals who lacked access to appropriate resources and training and largely relied on instinct and commonsense appeals to their colleagues in their attempts to enforce a form of compliance at odds with long-established work routines and hierarchies. Again, much like the episodes detailed elsewhere in this book, the approach embraced a "whatever it takes" mentality, though the system still demanded quite different things from the production entities that controlled resources and the individuals who had to coordinate more complicated realities on the ground.

Meanwhile, while the unions, guilds, and management struggled to come to terms on return-to-work protocols over the spring and summer, they faced yet another negotiation that arguably proved more contentious than the first: the renewal of the Basic Agreement and the Area Standards Agreement between the IATSE and AMPTP. The Basic Agreement covers more than forty thousand craft workers and technicians in thirteen West Coast IATSE locals, while the Area Standards Agreement applies to an additional twenty thousand production workers in twenty-three jurisdictions around the country, including Georgia and Louisiana, among other production hotspots. Renegotiating collective bargaining agreements is a ritual in Hollywood that unfolds every three years. Negotiations started in May 2021 with the existing Basic Agreement set to expire on July 31. As part of their bargaining, the union prioritized working conditions and compensation, focusing especially

on unregulated wages on streaming productions, reduced work-
ing hours, and longer rest periods between projects. Both sides
agreed to postpone discussions until September to allow them
more time to renegotiate their return-to-work protocols follow-
ing changing health advice and increased vaccination rates in
the months since the safety provisions had first been established.

By the fall, production activity had returned to prepandemic
levels, in part due to those safety guidelines, but studios were
reluctant to concede any ground in contract negotiations given
the financial burden they incurred from production delays and the
costs of additional safety resourcing. According to a report in *Vari-
ety*, the return-to-work protocols added approximately 5 percent
to budgets, though some reports put it as high as 15 percent.
Nearly 40 percent of those additional costs are associated with
labor, like CCOs, while the rest covered materials like face
masks and sanitizers.[8] Yet the downtime during the pandemic,
alongside the additional resources diverted to keeping crew safe
over the past year, only bolstered IATSE's hardline approach to
negotiations when talks resumed, making the adverse impacts
of long hours and inadequate rest periods a cornerstone of their
campaign. According to *Deadline*, IATSE had distributed pam-
phlets to members to galvanize support for industrial action,
noting, "Long and irregular hours without adequate breaks and
rest are unsafe. The IATSE locals are unified in their recogni-
tion that no other industry demands its employees work without
bathroom, meal, or relaxation breaks day after day. The IATSE
locals are unified in their understanding that no other indus-
try deprives its employees enough time to drive to and from
work and get eight hours sleep every workday, week after week,
after week."[9] By the end of September, neither side was willing
to concede any ground; talks stalled. The union subsequently

issued a strike authorization vote to its members across the country, which passed with overwhelming support. More than 90 percent of its eligible members participated in the vote, and 99 percent supported the strike.

Fueling the stalemate between union and management were the quite public displays of frustration among the union's rank-and-file membership. During the work stoppage and subsequent slowdown, crew members suddenly rediscovered what the job had been demanding they sacrifice in the name of work: time to rest and recuperate, capacity to mend broken relationships with family and friends, a chance to engage with pastimes and hobbies, and a much-needed opportunity for more regular sleep. Concerns for improved work-life balance extended to social media with the hashtags #IASolidarity and #IALivingWage gaining significant traction across platforms. A dedicated Instagram account, ia_stories, allowed anonymous craft workers and technicians to share harrowing accounts of work-related horrors from Hollywood sets around the world. Garnering more than 150,000 followers within a matter of months, the site attracted mainstream media attention focused on the shocking anecdotes of near misses, tragic accidents, and crippling addictions to drugs and alcohol to cope with it all. Workers posted about chronic back pain and recurring urinary tract infections from standing on set for extended periods of time without access to bathrooms. They recounted the almost accidents they experienced from having to perform elaborate stunts without any rehearsal time. People reported falling asleep while driving home after an eighteen-hour day or being denied time off to cope with serious illnesses. Even more troubling were the posts about witnessing colleagues collapse from overwork, exhaustion, or exposure to extreme weather or being forced to return to work within hours of an on-set accident or death (fig. 10).
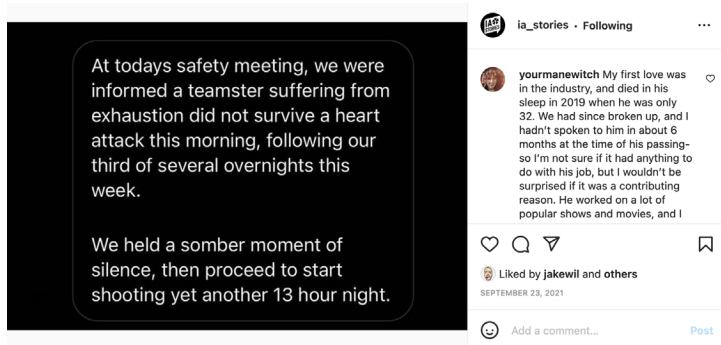
At todays safety meeting, we were informed a teamster suffering from exhaustion did not survive a heart attack this morning, following our third of several overnights this week.

We held a somber moment of silence, then proceed to start shooting yet another 13 hour night.

ia_stories · Following

yourmanewitch My first love was in the industry, and died in his sleep in 2019 when he was only 32. We had since broken up, and I hadn't spoken to him in about 6 months at the time of his passing– so I'm not sure if it had anything to do with his job, but I wouldn't be surprised if it was a contributing reason. He worked on a lot of popular shows and movies, and I

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Figure 10. Public Instagram post from IA_Stories [ia_stories] and comment, about on-the-job fatalities. September 22, 2021. https://www .instagram.com/p/CUJXICFrTq2.

Following one of the most intensely visible periods of solidarity among rank-and-file members in the union's history, IATSE reached a tentative agreement with the AMPTP on October 16, 2021, which narrowly averted a planned strike. As the union distributed details about the deal to its West Coast locals, members reacted with muted enthusiasm or outright disappointment that terms didn't offer a large-scale reconfiguration of their employment relationship with producers. Muted enthusiasm transformed into more anxious concern, when less than a week after the tentative agreement was distributed to union members the cinematographer Halyna Hutchins was killed by a prop gun that discharged a live bullet while rehearsing a scene on location in New Mexico. Reports immediately surfaced about a problem-plagued production. According to a report in the *New York Times*, the tragedy followed two other accidental gun discharges and resignations from crew who were concerned about inadequate housing, late payments, and a generally chaotic production characterized by inadequate safety provisions, including an overworked armorer charged with looking after weapons on set.[10]

Of course, the outcry to the incident followed a very common discursive pattern that emerges every time there is a highly publicized fatality or accident on a film set. It starts with a public outpouring of grief and agitation for change. There are debates about accountability and frustration at the complex legal protections that make liability incredibly different to discern. The industry responds with the provision of additional training programs and education for crew, but arguably offers no structural adjustment that might facilitate sustainable change. Accidents continue to happen and then the cycle repeats. This accident, however, resonated more deeply because it occurred within the context of broader labor strife and a vexed collective bargaining process. For craft workers and technicians who worried that the tentative agreement did not realize the scale of change necessary, the death of Halyna Hutchins offered devastating evidence that far greater protections were needed to improve working conditions and keep them safe on the job. At her memorial, Michael Miller, IATSE vice president, remarked to the crowd, "We're here to mourn. But I'm afraid we are also gathered with some frustration and a little bit of anger. Anger that too often the rush to complete productions and the cutting of corners puts safety on the back burner and puts crew members at risk."[11] The anger certainly factored into the formal ratification of the union's agreement with producers, drawing only 56 percent endorsement from delegate votes and an even narrower slice of the popular vote at 50.3 percent in favor of the agreement.[12]

Spatial coordination, immediately responsive labor, and service work emerged as increasingly valuable (and necessary) skills to better operationalize the syncopated and capricious rhythms of production into a manageable enterprise. Providing an impression of seamlessness and efficiency makes for a job well done but also demands forms of work that simply exceed

what we normally associated with creative labor. As the chapters in this book attest, the work Mobile Hollywood creates is often fleeting and unglamorous. Certainly, screen media workers can find fulfillment and pleasure—even excitement—in their work, but the job remains inherently precarious. Perhaps less explicit but no less worthy of acknowledgment, however, is a more insidious undercurrent of risk and peril that also haunts many of the stories shared throughout the previous pages. Indeed, it took a global health crisis to render visible the much more mundane but no less dangerous risks screen media workers confront as part of mobile production. They are overworked and fatigued. They are cut off from friends, families, and loved ones. They postpone treatments for serious illness for far too long. They juggle an increasingly complex and expanding set of tasks as routine parts of the job. As these demands increasingly put their minds and bodies at risk, they cope with the pressure by turning to drugs and alcohol.

Mistakes happen, sometimes with tragic consequences, but such glitches in the system are often treated as the non-scalable elements of global projects that remain out of sight, that is, until they simply become too big—like a pandemic, followed in quick succession by a tense contract negotiation, viral social media posts, and an on-set death involving a high-profile celebrity—to ignore. In response, the mode of production reconfigures resources and redeploys them in ways that can accommodate anger and advocacy for change, charting a current course of action in which "risk management" is both an explicit discourse and a logical extension of the already excessive demands placed on the individuals who show up to work each day. Whether these investments on the part of studios and producers are designed to better nurture a more robust culture of health and safety or simply satisfy a culture of compliance remains to be seen as

Hollywood resumes its activities in a (not quite yet) postpandemic environment.

For the industry, its advocates, and scholars, however, the shift from precariousness to perilousness may prove a productive maneuver to broaden the conversation about labor, working conditions, and the global film economy. It introduces an engagement with risk, risk management, and workplace health and safety culture that turns attention to a series of laws, regulations, and policies that may make for more meaningful interventions into the realities of labor than a persistent concern with production incentives and the financial logics of the studios. There is some reason for optimism. In the UK, the Film and TV Charity has turned its attention to developing resources and assistance for screen media workers that focus on mental health and well-being, anti-bullying, and improved working conditions. Similarly, the Screen Well initiative in Australia provides a range of programs and workshops to support mental health and overall well-being for screen media workers. In the US, the Sarah Jones Film Foundation was formed by Jones's parents after her death. Its primary aim is to achieve greater accountability for on-set safety in the film and television industry, including support for the Set Safety App that provides workers with access to resources and anonymous helplines to report concerns. Unions and affiliated organizations in these countries also offer safety- training programs to ensure workers are compliant with appropriate regulations. Like the shifting nature of work itself, media industry scholars know little about these initiatives and the broader regulatory environment that shapes workplace health and safety. While these efforts remain disjointed, and policy is highly bespoke by nation, the turmoil of the last few years suggest that the time to invigorate a global conversation about safety culture in film and television production is long overdue.