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CHALLENGES AND MENTAL HEALTH PROBLEMS FACED BY THE EMPLOYEES FROM THE TELEVISION SECTOR DURING THE COVID-19

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Abstract

Worldwide, coronavirus is a major respiratory disease that causes severe illness and high death rates. Since its 2019 emergence, it has also been known as COVID-19. The impacts of COVID-19 were devastating to the global economy, causing a financial crisis as well as challenges in the fields of education, healthcare, construction, tourism, and even the media. In March 2020, Myanmar reported its initial case of COVID-19, and as a result, the print and broadcast media industries were among the worst affected since they lost all of their advertising opportunities, television programs, and newspaper distribution due to COVID-19. Furthermore, COVID-19 had serious negative impacts on the television industry as a whole as well as its employees in different ways. This study analyzes the specific challenges and mental health problems faced by television industry employees during the pandemic period. It also examines the impact of production halts, job insecurity, remote working constraints, health-related anxieties, and financial instability on television employees. According to the findings, 80% of the employees from the television sector were infected with the disease. As the victims of the COVID-19 pandemic, a number of employees lost their primary jobs and regular income due to the financial crisis in the sector. The findings also point out increased levels of stress, anxiety, depression, and burnout, exacerbated by long working hours, social isolation, and the pressure to meet content demands under restrictive conditions. Therefore, this study suggests raising awareness and promoting actionable strategies for crisis management in the television industry.

Keywords: TV Employees, Television Sector, COVID-19, Financial Crisis, Mental Problems

Introduction

The novel coronavirus disease (COVID-19) outbreak, caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2), is seeing a rapid increase in infected patients all over the world. Anyone can get sick with COVID-19 and become seriously ill or die at any age, depending on their immune system. According to a World Health Organization (WHO) report, the pandemic has impacted more than 190 countries, affecting 60 million people worldwide (World Health Organization, 2020). With the continued and increasing rate of COVID-19 cases, the number of death tolls also continues to rise, and a large number of countries have been forced to do social distancing, lockdown, and stay at home immediately (Yuki & et al., 2020). Within a short period of only several months, the COVID-19 virus has caused an unprecedented global crisis with enormous impacts on the political, social, and economic systems (Carlsson & et al., 2020). Therefore, on March 11, 2020, the World Health Organization (WHO) declared COVID-19 to be a global pandemic due to its immense magnitude and wide range of effects (World Health Organization, 2020).

In Myanmar, coronavirus disease 2019 (COVID-19) was found out in March 2020 when the first laboratory confirmed. Myanmar was hit by the four waves of COVID-19 from 2020 to 2022. During the first wave of the COVID-19 pandemic, there were 379 confirmed cases, 359 recovered cases (94.7%) and 6 deaths (2.4%) (Ministry of Health, Myanmar, 2021). However, these numbers are shifting quickly. In order to flatten the epidemic's peak and prevent the spread

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of the disease as of April 18, 2020, the government and the Ministry of Health implemented containment measures. Social distancing, stay-at home restrictions, school closures, work-from-home policies, and office closures are all parts of the strictly containment measures (Ye Min & et al., 2022). The outbreak of COVID-19 in Myanmar has become a major barrier for the television sector in terms of both occupational hazards in the operation, and the safety and wellbeing of employees. Moreover, television channels in Myanmar are facing more challenges while enhancing the new normal lifestyle with measures for protection.

As the media is the fourth pillar of the country, it is important to note that the media has always played a pivotal role in shaping society and the development of the entire country as well. At the beginning of this health crisis, news had become a valuable resource for citizens (Andreu, 2020). Since the world is facing completely new and dreadful diseases, the media sector has played a very positive and responsible role as a fourth pillar of the country. In the current situation, Myanmar's print media has declined in people's interests due to the influence of social media. But, people cannot rely only on social media because of the numerous fake news stories there. Meanwhile, the television sector continues to contribute to the evolution of traditional media into new media, and there are still television viewers even in the countries that are leading the way with modern digital technology. During the pandemic, the television channels had a significant impact on the way that accurate and up-to-date information about COVID-19 and its infections was communicated both locally and globally. Additionally, the television channels can help people release stress by providing entertainment programs and interesting contents during the difficult time of staying at home.

Research Method

In this study, the perspectives, feelings, and experiences of the participants need to be captured in detail. Therefore, the qualitative method approach through in-depth interviews is chosen for this research paper. Since both of the television sectors are based in Yangon, Myanmar, in-depth interviews with participants from Yangon were conducted for this research paper as part of the qualitative rapid assessment. Specifically, the in-depth interview received responses from 15 participants who work in the private television sector, 5 participants who work for the government-owned television sector, and 5 former employees who lost their jobs during the pandemic. The purposive sampling technique is used in this research paper, and the sample size is focused on the different ages, genders, fields and positions. Besides, the comparative analysis is applied to csompare the experiences of the employees in the public and private television sectors.

Table 1 Demographic description of respondents

<table>
<tr><th>No</th><th>Sector</th><th>Gender</th><th>Age</th><th>Job Positions</th><th>Job Status</th></tr>
<tr><td rowspan="5">1</td><td rowspan="5">Private Television Sector</td><td rowspan="2">Male</td><td rowspan="2">18-50</td><td>Cameraman</td><td>Lost the job during COVID-19</td></tr>
<tr><td>Presenter</td><td>Currently working</td></tr>
<tr><td rowspan="3">Female</td><td rowspan="3">18-50</td><td>Production Director</td><td>Currently working</td></tr>
<tr><td>Editor</td><td>Lost the job during COVID-19</td></tr>
<tr><td>Admin</td><td>Lost the job during COVID-19</td></tr>
</table>

No	Sector	Gender	Age	Job Positions	Job Status
2	Government-owned Television Sector	Male	35-50	Deputy Director	Currently working
				Junior Engineer	Currently working
		Female	35-50	Chief Officer	Currently working
				Staff Officer	Currently working

Source: Survey (2023)

Research Questions

The following research questions are investigated in order to fulfill the study's research objectives.

- What impacts does the COVID-19 pandemic have on the employees from the television sector in Myanmar during the outbreak?
- How have the employees from the television sector in Myanmar reacted to the challenges of the COVID-19 pandemic?

Literature Review

The global outbreak of COVID-19 has brought an unexpected financial and economic crisis that could have a significant impact on both society and the global economy (Miguel & et al., 2021). Additionally, lockdown and other measures to prevent the COVID-19 virus from spreading have had significant health consequences in the normal workings of healthcare organizations all over the world. It has made patients stay away from accident and emergency departments and reach out for urgent medical conditions such as heart and cancer illnesses (Iyengar, 2020). Besides, COVID-19 is having important and profound effects in several spheres of society (Gerald & Mulatu, 2022). Social and mental health issues such as isolation, anxiety attacks, depression, panic states, mental disorders, health risks, and many other issues affect the lives of individuals and society as a whole. Moreover, COVID-19 had a negative impact on the education sector around the world. Over 94% of students worldwide—nearly 1.6 billion students in more than 200 countries—have been impacted by closure of school, institutions, and other learning spaces. With the spread of the coronavirus, the media sector has encountered numerous challenges, like other sectors. The COVID-19 pandemic creates challenges for the media and its employees to contribute to dealing with the crisis (Musfialdy & et al., 2022). The media (both print and broadcast media) is in a dilemma on many levels, such as news gathering, distribution, production, broadcasting, advertising, and financing (Shivaji, 2020).

In addition, the COVID-19 pandemic has significantly impacted television employees, with notable effects on job loss, mental health, and infection risks. The pandemic led to significant disruptions in program production and a sharp decline in advertising revenues, both of which contributed to widespread job losses in the television sector (Binns & Evans, 2021). The authors, Griffiths and Mowen, indicated that the television sector experienced significant layoffs as companies faced reduced revenues from advertising and sponsorships. Many television channels were forced to postpone the television programs, leading to temporary or permanent job losses for the employees, such as production staff, and other related roles (Griffiths & Mowen, 2020). Besides, operational disruptions due to lockdowns and social distancing measures further exacerbated job losses. The inability to conduct in-person programs and the need for remote work arrangements led to a reorganization of workflows and a reduction in the number of employees required for program production (Smith & Johnson, 2021). According to a report by the International Federation of Journalists (IFJ) in 2020, the global media sector, including television, experienced significant job losses due to the pandemic. The IFJ estimated that around 10-20% of workers in the media sector, including television, faced job losses or severe financial distress during the peak of the pandemic.

Moreover, the earlier study showed that the common situations such as job insecurity and disruption of work routines linked to the pandemic, have made mental health issues worse. A study by Smith and co-authors found that television employees experienced increased levels of anxiety, depression, and burnout as a result of the pandemic's pressures and uncertainties. The authors emphasized that the shift to remote work and changes in program production significantly contributed to these mental health challenges (Smith & et al., 2021). Additionally, the authors highlighted the mental health toll on television employees, noting that isolation and financial instability were major factors contributing to psychological distress. The study suggested that the lack of social interaction and the financial issues from postponed programs led to heightened feelings of anxiety and depression among television employees (Adams & Green, 2022). Furthermore, in the research study, "Covering COVID: Journalists' Stress and Perceived Organizational Support While Reporting on the Pandemic," the author discussed the situation of the impacts of the COVID-19 pandemic on employees' stress and the role of industry support in overcoming it. The author, Hoak, found that the industry's support greatly affected the stress and performance of its employees during the pandemic (Hoak, 2021). In response to the increased mental health needs, the industry has also expanded mental health support services. The author, Anderson, highlighted the integration of mental health resources and counseling services into industry practices as a response to the pandemic's psychological impact. The study emphasized that these support mechanisms have been vital in helping television employees manage stress and anxiety during the pandemic (Anderson & et al., 2022).

On the other hand, the television sector, characterized by close physical proximity and frequent interaction, faced significant challenges in managing COVID-19 infection risks. According to a study by the author, Lee, the television sector reported higher infection rates compared to other workplaces. The study attributed this to the inherent difficulty in maintaining social distance and the high level of interaction among third parties and the team members. The implementation of safety measures, such as frequent testing and enhanced sanitation protocols, was crucial in mitigating these risks (Lee, 2021). However, despite all of the challenges and difficulties, the television industry played a crucial role in providing news, information, and entertainment during the COVID-19 global crisis. As lockdowns forced people to stay home, television became a primary source of information, providing awareness of COVID-19 and up-to-date news. Moreover, the television sector served as an essential tool for mental health support during the pandemic.

Findings And Analysis

The consequences of the COVID-19 pandemic brought major disruptions to multiple areas of the television sector in Myanmar. Due to social distancing and stay-at-home policies, TV programs have stopped being produced, and all the television channels have relied on repeating programs to be aired. Additionally, there were also financial problems in the television sector after declining income from TV advertisements as the country's business sector was disrupted by COVID-19. Therefore, salary cuts and decreasing employees have occurred in the private television sector. Moreover, the work activities have changed, and the workload has become a challenge for the television employees with the increase in infected people in the workplace. When analyzing the study, these four main areas of research are found out: infection rate and concerns of employees, financial crisis and salary cut-off, reducing the quantity of employees, and the reactions of the employees to the pandemic.

Infection Rate and Concerns of Employees

It is not possible for the television employees to prevent the transmission of COVID-19 during the pandemic, especially those who are tasked with collecting information and recording the audio and videos among the crowded people. Specifically, during the second and third waves of COVID-19 in Myanmar, a survey (2023) found that 80% of the workforce in the television industry was infected. Around that time, the remaining 20% of television employees began to experience stress and pressure from their workloads. However, the smaller television channels and some locally located branch offices with a few employees were less infected than the other major and largest television companies. In these circumstances, most of the participants said that their biggest loss was the death of the majority of their family members during the pandemic. However, they did not have a chance to say goodbye and take care of them before they passed away because they were assigned to stay and work in the office at least for three months. Therefore, a few employees who worked as camping in the office shared their opinions and feelings as follows.

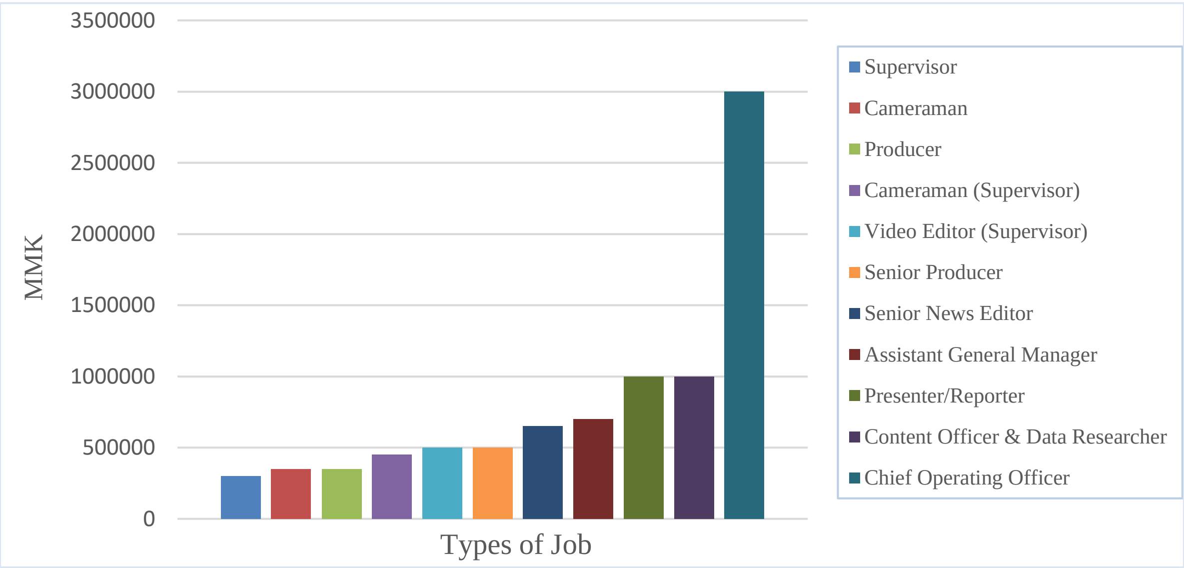
> "We didn't want to stay and work in the offices for 24 hours. Because we were feeling worried about our families every day." (Participant from a private TV channel)
>
> "Actually, we did PCR tests many times when symptoms of COVID-19 were found in team members in the workplace. We were very exhausted from doing this PCR test so many times." (Participant from the state-owned TV sector)
>
> "There was no basic healthcare, not even medicines, for the employees in the office. When someone is ill or experiencing COVID-19 symptoms, there is no one to take care of them. Only the team members and other employees take care of this person. As unlucky as it is, due to the crowded patients in the hospitals and COVID-19 center, we would not be able to go there if we were infected with this virus. So, the government and the authorities should know and manage effectively this situation in the workplace, which actually happened in the private television sector."(Participant from a private TV channel)

Financial Crisis and Salary Cut-off

Before the outbreak of COVID-19 in Myanmar, the salary of employees in the private television sector was about double that of employees working in the state-owned television sector (Figure 1). Moreover, the salary of employees, those who are working in the private television sector, also varies widely based on their performances and media companies, as illustrated in Figure 2. Because media companies can pay their employees more if they just own only one TV channel. However, if the media companies have more than three channels, they can only pay their employees a slightly lower salary than the other media companies.

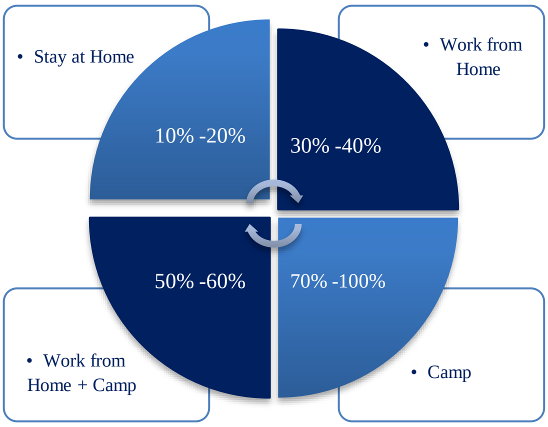
Source: Survey (2023)

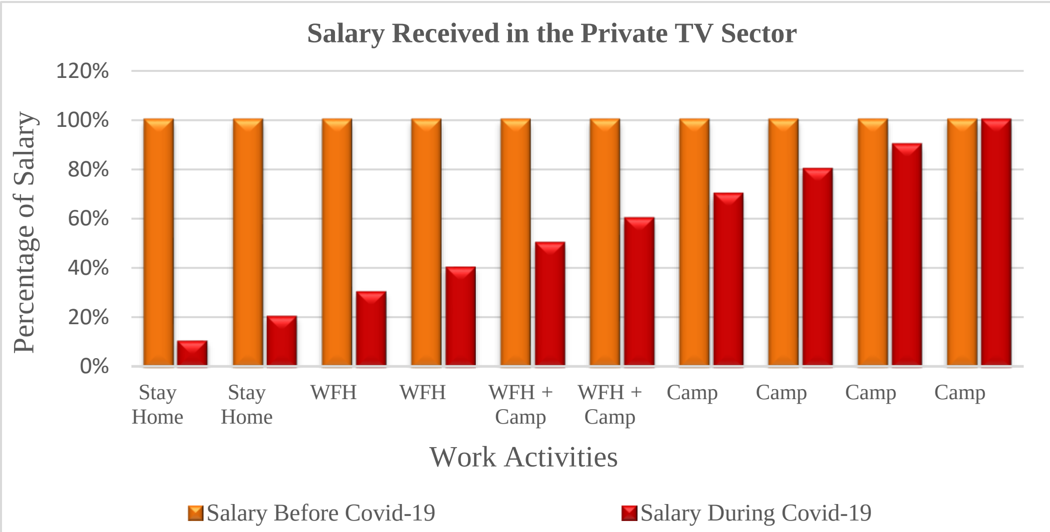
Figure 1 Comparison of salaries among employees from the two television sectors



Source: Survey (2023)

Figure 2 Salary of respondents from the private television sector before COVID-19





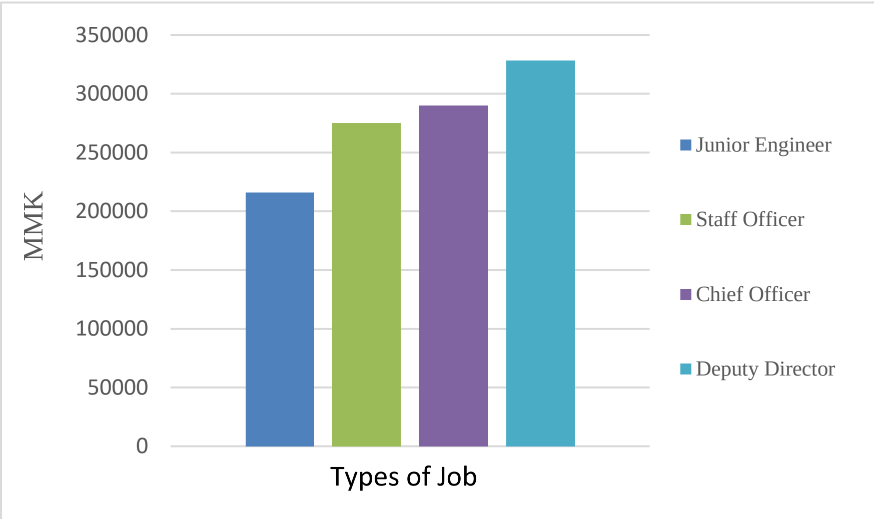
Source: Survey (2023)

Figure 3 Percentage of salary received depending on the employees' working activity

According to Figure 3, during the outbreaks of COVID-19, most of the employees in the private television sector only received 10% to 60% of their salaries, whereas some employees who worked on program productions like camping in the office received 70% to 100% of their salaries. These percentages of salary depended on their work activities, such as staying at home (where they do not need to work), working from home, and camping. (The term "camping" means a temporary living and working arrangement in the office for a certain period of time. In addition, the duration of camping is about a month, or sometimes it can last about three months.)

When the financial crisis was faced in the private television sector, the authorities from the companies managed to cut-off the salaries of their employees after a month of this crisis, and these four categories were described as the reasons for salaries being cut-off. (1) The employees who were under the category of fully staying at home received only 10%–20% of their salaries; (2) the employees who fully worked from home received 30%–40%; (3) the employees from the production team who both worked from home and in the camp received 50%–60%; and (4) the employees who fully stayed and worked at the office received 70%–100% of their salaries.

Due to the cuts in salary mentioned above, some employees were not able to work in the television sector for so long that only 10% to 20% of their salaries were not enough to support their entire family. Moreover, during the pandemic of COVID-19, transportation charges as well as the prices of groceries, medicines, masks, hand sanitizer, and gloves became higher than before COVID-19. With the rising costs, it would be impossible for those who had been fired due to the pandemic and employees who earned only 10% to 20% of their salaries to be self-sufficient or provide for their families. As a result, they left the television industry, which contributes to the increasing unemployment rate in the television sector. Nevertheless, in some television channels, the cuts in salary slightly depended on the actual salary they received before the COVID-19 pandemic. For example, employees with a lower salary received 80% of their actual salary, while those in higher positions or with more authority only received 30% of their actual salary. Therefore, it can be said that in the private television sector, getting a salary during the pandemic actually depended on their companies and their work activities. However, when compared to the private television sector, all of the employees in the state-owned television sector received their salary fully without any cut-wage, whether in any other kind of condition like working at the office, staying at home, or working from home, as illustrated in Figure 4.



Source: Survey (2023)

Figure 4 Salary of respondents from the state-owned TV sector before and during COVID-19

Reducing the Quantity of Employees

As illustrated in Figure 5, when there was no further income from TV advertisements during the pandemic, most of the television channels faced some financial problems, such as running the company on a low budget. Therefore, they tried to find solutions to this financial problem, and then the best way to manage this difficult situation during the pandemic was to reduce the human resources in their companies. In June 2020, after three months following the first wave of COVID-19 in Myanmar, the private television channels started to fire their employees. Depending on how long the employees had worked for the company and how much experience they had, the dismissed employees received three or six months' pay as compensation. Even though the higher authority level at the media companies fired their employees by following the Myanmar Labor Law, there are still some conflicts among these dismissed employees.

Source: Survey (2023)

Figure 5 Causes and effects of the high unemployment rate in the private TV sector

Based on the study, half a year after the pandemic hit Myanmar, private television channels made the decision to reduce their workforce, in particular reducing three members from one department and overall reducing the employee count to 20-50. Therefore, in fact, a total of 30% of human resources in private television channels were laid off as a result of the financial crisis. According to Figure 6, the following are the main reasons for firing the employees:

1. The employees who are too old to work for their company
2. The employees who have less than ten years of employment with their company
3. The employees who didn't have good performance on the job
4. The employees who broke the rules and policies of the company at least once and
5. The employees who are not working for both the program production team and technical team and those who are not essential to their work (for example, cleaners, drivers, employees from the setting and lighting department, office staff, and camera crews).

Even though there were a few employees who felt confident about their work performance and never worried about their jobs like the others did, most of the employees were anxious and stressed about their jobs and were unsure of when they would be the next ones to be fired due to the decrease in human resources in the private television sector. In order to solve the financial issues, the reduction in human resources in the private television sector had an impact on the mental health of the dismissed employees, whether they had been fired for one of the reasons listed above or not (as indicated in Figure 6). Half of the dismissed employees are still afraid to apply for other jobs after the trauma of losing their job during the pandemic.

They think they are not qualified to get a job after involving themselves in the reasons listed above for being fired. Thus, even though some dismissed persons are starting a new job and a new opportunity in their lives after being fired from the private television channels, others, especially women and older persons, are still hiding their abilities by relying on the incomes of their family members. Compared to the employees of the private television sector, those who work in the state-owned media under the government sector are guaranteed a job for life. Therefore, the employees of the state-owned television sector do not need to worry about their salary or job like the employees of the private television sector.

Source: Survey (2023)

Figure 6 Main reasons for being involved in the list of dismissed employees

Reactions of the Employees to the Pandemic

In an effort to avoid contracting COVID-19, employees in the television industry strictly adhered to government-mandated pandemic rules and workplace safety protocols. These employees, especially those involved in fieldwork and live production, consistently wore appropriate personal protective equipment (PPE) when venturing into crowded areas for programs. They understood the risks involved and took precautions not just for themselves but also for the safety of their colleagues and team members. Even when some employees were infected with the virus, many acted responsibly by self-isolating and prioritizing their recovery to prevent further transmission within their teams. This sense of duty and consideration highlighted their commitment to maintaining the continuity of television programming despite health risks and operational disruptions.

However, while they managed to follow safety protocols in the workplace, employees struggled with deep and lingering concerns about their personal lives. Many were anxious about the health and well-being of their family members, particularly those who were elderly or medically vulnerable. This emotional burden was compounded by financial insecurity. With the industry facing budget cuts, reduced advertising revenue, and program shutdowns, many workers experienced delayed payments, significantly reduced salaries, or even months of working without compensation.

Some employees were laid off with little to no support, and those who remained often had to shoulder additional responsibilities without any increase in pay or job security. The uncertainty around their employment status, combined with the fear of infection, led to significant psychological distress. Unfortunately, most employees found themselves unequipped to manage the growing mental health challenges brought on by the pandemic. As a result, many workers felt overwhelmed and powerless. Some chose to endure the harsh conditions and continue working despite the low pay and emotional strain, simply following company policies in order to survive. Others, feeling unsupported and burnt out, decided to resign altogether in search of better opportunities or to protect their well-being. Ultimately, the pandemic exposed the vulnerabilities of employees from the television sector, particularly in terms of health, financial stability, and mental wellness. While their dedication to their work remained commendable, the lack of sufficient institutional support left many feeling isolated, undervalued, and emotionally exhausted.

Discussion

It can be clearly seen that COVID-19 had a very significant impact on the employees from the television sector in Myanmar during the pandemic. To begin with, employees working in sectors such as public healthcare, transportation, and food services received higher salaries during the COVID-19 pandemic. They were considered to be operating in high-risk environments where they faced a serious threat to their lives due to constant exposure to the virus. In contrast, television sector employees in Myanmar did not receive similar financial benefits, despite facing significant health and safety risks while performing their duties throughout the pandemic. Moreover, they also experienced increasing stress after their salaries were cut off.

On the other hand, COVID-19 has led to significant job cuts in the private television sector as companies have to struggle with the economic fall-out of the pandemic. In June 2020, more than half of the employees were fired because of declining incomes from advertisements and financial problems. Regarding the unemployment rates in Myanmar, the International Labor Organization (ILO) also predicted that an estimated 6.9 million to 7.3 million jobs could be disrupted in Myanmar as a result of the pandemic and related containment measures. In the current situation, although the unemployment rate in the private television sector can be controlled with the increasing income and advertisements in the sector, the mental health of the dismissed persons from the private television sector and their financial problems are still problems that need to be solved. Furthermore, there were a lot of requirements for the employees who were camping at the office. They were not provided with basic health care in the camp, and even they needed to buy some medicines by themselves. Moreover, those who had been shown some slight symptoms of illness, still needed to be isolated in the office, and there was no professional care for them during that time. Even when there were serious symptoms, they did not have the opportunity to go to the quarantine centers because, unfortunately, most of the quarantine centers and hospitals were overcrowded during the outbreaks of COVID-19 in Myanmar.

To manage the issue of an increasing infection rate, both of the television sectors provided COVID-19 essential protections, including masks, face shields, gloves, hand gels, and occasionally personal protective equipment (PPE) for special events, to their outdoor and indoor program team members. Furthermore, the Myanmar government and the television sector collaborated to arrange for at least two doses of the COVID-19 vaccination to be given to all of their employees. As a result, in January 2021, after ten months since the first COVID-19 case in

Myanmar was confirmed, all of the media companies managed to provide their employees with the COVID-19 vaccination doses. According to the latest report from the World Health Organization (WHO), a total of 64,549,994 vaccine doses have been administered in Myanmar. Moreover, regarding the COVID-19 vaccination data on the respondents, most of the employees from both the private and state-owned television sectors in Myanmar completed their first and second doses of the COVID-19 vaccine. Besides, a few employees from both sectors got a chance to complete the third dose and booster dose of the COVID-19 vaccine.

Although almost all of the employees from the television sector did not avoid or prevent the infection of COVID-19 during their working hours, they could survive the attack of COVID-19 and fully recover with the complement results of the COVID-19 vaccination. In addition, according to the respondents to the research interviews, there were only 4-6 employee deaths both in the private and state-owned television sectors in Myanmar while they were at work. It is clearly seen that the support of the Myanmar government and the collaboration of the television sector were significant and quite effective for their employees. Thus, it can be said that the television sector has strategically managed the issue of employees' infections. However, some problems are still to be solved in the post-COVID-19 era. Since April 2023, the number of infected cases in Myanmar was reportedly decreasing, and as a consequence, the television sector allowed the employees to come back to the office normally. Now the sector no longer requires to manage these issues of working from home and virtual broadcasting because they are making their indoor and outdoor programs and also broadcasting as usual, just as they did before the pandemic.

Conclusion

The findings of this research study clearly indicate that the COVID-19 pandemic has had profound and far-reaching negative effects on employees in the Myanmar television sector. While certain challenges have been partially addressed by the television sector, many critical issues remain unresolved, delaying the sector's ability to fully recover and return to a stable state in the post-COVID-19 period. The pandemic disrupted the livelihoods of hundreds of workers who rely on this sector for income and professional growth. Among the most challenging was the drastic decline in television advertising, which significantly reduced the revenue streams of private TV channels. As a result, numerous employees faced layoffs, while many others experienced salary reductions and job insecurity. These financial challenges created an effect, impacting not only the employees themselves but also their families and dependents.

Although the government extended support in the form of business loans to private television channels as a means of aiding recovery, this assistance was perceived as being delayed and insufficient in fully addressing the financial hardships that arose during the outbreak of the pandemic. Consequently, the private television sector was left to make difficult decisions, such as reducing their workforce and cutting operational expenses, in an effort to survive the economic downturn. To prevent these issues in future crises, it is imperative that both the government and the television sector work collaboratively to develop **a** Standard Operating Procedure (SOP) specifically tailored for crisis response and managemenst within the media sector. This SOP should be comprehensive, outlining financial, operational, and health-related protocols to ensure the sector's resilience during national emergencies or public health crises. It must also emphasize the timely provision of financial aid and policy interventions to prevent long-term damage to the sector. In addition, the government should consider implementing temporary tax relief **or tax** suspension measures for private television channels during times of financial distress. Such policies would ease the financial burden on this sector, allowing them to retain employees and continue operations without resorting to severe cost-cutting strategies such as layoffs or salary reductions.

Beyond financial support, the mental well-being of television sector employees also demand attention. The pandemic intensified stress, anxiety, and uncertainty among workers, many of whom faced not only the fear of infection but also the emotional toll of job insecurity and financial strain. Therefore, it is vital for the government and media organizations to jointly establish mental health support programs**,** including access to counseling, awareness campaigns, and stress management training. These initiatives would help prevent long-term psychological harm and promote a healthier, more productive workforce.

In conclusion, the COVID-19 pandemic exposed vulnerabilities in the Myanmar television sector that must be addressed through proactive, coordinated efforts. Financial support, mental health services, and strategic policy frameworks are essential to ensuring the long-term sustainability of this vital industry and the well-being of its workforce. By learning from the challenges of the pandemic and preparing for future crises, Myanmar can build a more resilient and adaptive television sector that continues to serve the public and support the professionals who power it.

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