

Media, Sports and Entertainment Industry in the Post-pandemic Period

Yasin Bulduklu
M. Murat Yeşil

Assoc. Prof. Yasin Bulduklu

Assoc. Prof. Dr. Yasin Bulduklu received PhD degree in 2010 Research Methods field in Selcuk University. After working as a faculty member at Necmettin Erbakan University between 2011-2019, he has started as a faculty member at İzmir Kâtip Çelebi University, Faculty of Social and Humanities, Department of Media and Communication. Dr. Bulduklu has authored books titled as Health Communication (2010), Communication with Patients (2015), Impression Management (2015) and Mass Communication Theory (2019). His academic interests are corporate communication, social media, media and society, health communication, mass media research, impression management and public relations.

Assoc. Prof. Murat Yeşil

M. Murat Yeşil, graduated from the English Department of Gazi University. He received his M.A. and Ph.D. in Journalism from İstanbul University. He taught English at various high schools in Eskişehir and İstanbul. Then, he started working as a reporter at Türkiye daily. In 1986, he became Foreign News Editor. He travelled more than 30 countries to cover international conferences, and interviewed top ranking politicians of the world including 20 Presidents and Prime Ministers. He has published a great number of articles, interviews and serials. In 1993 he was appointed New York Bureau Chief of Türkiye daily. There, he covered international conferences at the UN Headquarters. Then, he started publishing “FORUM- Turkish-American Newspaper” in New York, in 2003. After publishing it for 11 years, he left the US and started working as an assistant professor at University of Necmettin Erbakan in Konya, in 2012. He taught Journalism. He became Associate Professor three years later. Presently, he is teaching at İstanbul Commerce University. He is the author of three books and 20 articles.

Media, Sports and Entertainment Industry in the Post-pandemic Period¹

Yasin Bulduklu

İzmir Kâtip Çelebi University
drbulduklu@gmail.com

M. Murat Yeşil

İstanbul Ticaret University
mmyesil@ticaret.edu.tr

Abstract

Media, entertainment and sports sectors affect economic systems and other sectors due to their relationship with other sectors; are areas that concern everyone in the social life, far or closely. The fact that the COVID-19 outbreak, which was on the agenda of the world at the end of 2019 and was declared as a pandemic by the World Health Organization due to its alarming spread on March 11, 2020, is closely related to this social interest. Right after the declaration of a pandemic because of the symbiotic nature of the sector, in accordance with the decisions taken in the world and in Turkey, entertainment venues closed, media content industry crisis emerged, individual and collective sporting events is prohibited. Prohibitions have revealed short, medium and long-term negativities on each sector, and technological convergence and increased digitalization have enabled these sectors to breathe partially through alternative practices. The process also has the potential to reveal opportunities and threats in the long run. The pandemic situation created a new paradigm in media use and entertainment, and even rituals of religious and cultural origin, such as holidays, have kept up with this change. Digitalization, which received the most criticism in academic life and practice, became more involved in life after the COVID-19 outbreak; It stands out with its potential to be the most effective medium of entertainment and sports. This study aimed to describe what happened in the process of the pandemic in the world and in Turkey, the status of the entertainment and sports industry are analyzed in the context of literature and sectoral data and projections for the future are put forward. In the study, the media and entertainment sector are handled under the same heading with their different dimensions, the interaction of the sectors and their increasing convergence are emphasized.

Keywords

Sports and COVID-19, Pandemic and Entertainment, Media and Pandemic, Convergence

¹ This study is a translation and updated version of the paper previously published in the book titled "Küresel Salgının Anatomisi: İnsan ve Toplumun Geleceği" by TÜBA in June 2020.

Introduction

Pandemic processes that describe global outbreaks have the potential to affect the political, cultural and social sphere, especially the economy. The global epidemic, which negatively affects all world economies and economic dynamics, has put face-to-face relationship and communication on the shelf for an indefinite period and made it necessary to change existing habits. Like many face-to-face communication and relationship sectors, the media, entertainment and sports sectors have been significantly affected by the global epidemic. In times of epidemic, where social distance protection is the most important measure, contact-based activities, where many people gathered, have created a cancellation agenda in every period due to its potential to create a ground for the spread of the virus. Suggestions for maintaining the social distance recommended for each epidemic period, cleaning sensitivity and abandoning some cultural habits were expressed in a higher tone in the COVID-19 process and suggestions requiring restriction of behaviors were expressed more by experts. The COVID-19 pandemic, where serious constraints have been implemented by going beyond the suggestion dimension, has also made it necessary to review the media consumption and established entertainment habits and the dynamics of the sports industry.

The COVID-19 outbreak has created fear and anxiety in the masses since its inception, spreading rapidly to almost all countries in the world. Social and physical distance measures, which have become widespread to prevent the spread of the disease, have also meant closure of businesses that do not provide vital functions in terms of health, lockdown of schools and social life in general. This new situation, which transformed social relations into a remote and technically mediated form, stopped real sports and physical activities and caused entertainment venues to be closed. With more time spent in traditional media, it has led to the evolution of all areas, including the media, to digital. It has had a significant impact on many established dimensions of life and

culture. Immediately after the global pandemic was declared on March 11, 2020, the first sectoral measures were the ones that set restrictions on the entertainment and sports industry. Governments in different countries and regions of the world have decided to close entertainment venues primarily, suspended or postponed all sports planning and competitions, primarily in local organizations, to protect the health of athletes and related activity stakeholders. In the following period, decisions regarding the cancellation of international sports organizations came one after another. In this context, marathons, olympic games, football tournaments, athletics championships, basketball games, handball competitions, ice hockey, rugby, cricket, sailing, skiing, wrestling barbell etc. many events were postponed or canceled.

More digitization of life in every field and voluntary increase in technology literacy were experienced thanks to the COVID-19 pandemic. In terms of the history of humanity, which has influenced the whole world, this rare situation has created certain effects on the traditional media industry, causing a wide area from education to entertainment, from social relations to worship on the network-based technologies. The increasing use of new media from the moment the epidemic first emerged has become an indispensable part of daily life with applications that help combat the pandemic in the future and provide control. The new media, in which information was spread uncontrollably at the beginning, became the medium where the real data related to the operation of the process was directly disclosed to the public by the competent authorities. The social platforms where campaigns to raise awareness with the hashtags used have attracted more attention with their potential to provide information about the roles they will play in the future. Although the measures are similar to the previous ones, the COVID-19 outbreak differs from others as an outbreak in which all people adopt digitalization, voluntarily or unwillingly, and it seems to be honored to be mentioned in human history.

As with epidemics occurring in different periods of human history, the COVID-19 pandemic has been the subject of awareness with its feature that concerns all people and creates a panic situation in the world. However, it threatened habits more severely than before, disrupted what was planned, forced them to change their lifestyle, and radically changed established relationships and communication. It would not be wrong to say that the most important health threat of recent history is COVID-19. This situation, which pushed habits and lifestyles on a global scale, changed consumers' priorities and revealed a natural decrease in entertainment and sports spending. The pandemic, which currently causes a rapid decline in production and consumption, more and more, seems to continue to be the agenda of different areas with its far-reaching effects on the media, sports and entertainment industries in the long term. In addition to affecting sports as an industry, it will also affect athletes, sports styles, sports support and socialization patterns. In this study, the effects of COVID-19 pandemic, which first came to the agenda of the world at the end of December 2019 and created a vigilant situation as of March, to the media, entertainment and sports sector are discussed. What happened in the

period until June 2020 is examined in the example of sports, entertainment and media fields. In this context, the beginning and continuation of the pandemic and the situation related to the partial normalization processes are handled within the context of sectoral data and studies in the literature, and the projections regarding the future of the relevant sectors, opportunities and threats are presented.

Media and Entertainment Sector in the COVID-19 Period

The COVID-19 epidemic, which is supposed to be limited to China at the beginning, has spread all over the world thanks to the mobility of people and measures have been put in place for people to stay in their country and then at home; flight prohibitions were introduced, collective events were canceled. Restrictive measures for tourism have been taken in connection with travel bans; subsequent restrictions on the entertainment industry were implemented. Like all countries in the world, six days after the date on which the first cases seen in Turkey, activities, entertainment venues on 16 March 2020 temporarily halted. The measures and prohibitions that restrict the coexistence of people have affected spatial entertainment, directly and immediately, and mediated entertainment indirectly and for a long time.

Unprecedented global travel restrictions and domestic orders have led to a situation that has caused the most serious disruption of the global economy since the Second World War. International travel bans, which affect more than 90% of the world's population, have created wide-ranging restrictions on social mobility (Gössling, Scott & Hall, 2020: 1), and the media and entertainment industry has been significantly negatively affected by this situation. The entertainment sector, which provides services based on the disabling of the social distance, has naturally been the first thing that comes to mind. As a result of this naturalness, the first measures of the countries have been to restrict entertainment venues, and many other areas related to the sector have been affected and continue to be affected. After the home-stay instructions, content production for the television and film industry stopped with spatial entertainment, and the absence of an urgent action plan for mediated entertainment, which is expected to be an alternative to spatial entertainment, sentenced the viewer to stock footage. Every face to face activity and entertainment stopped naturally; theme parks, concerts and sports grounds, movie theaters and museums have also suspended their activities.

The effects of the epidemic that put even the giant economies in depression seem to continue gradually. The decline in economic activities will reduce the income of countries; economic shrink will have affected the travel and tourism sectors firsthand (Açıkgöz and Günay, 2020: 521). It is an expected situation that its widespread effects will be more on entertainment after the pandemic process. Regarding economic impact, Yorulmaz and Kaptan (2020) rank the sectors that are most affected by the short-term to long-term epidemic, as

tourism, entertainment and culture. Restaurants and cafes, transportation and transportation sector, especially airline business, oil and natural gas, energy sector, automotive industry, agriculture sector, consumer products and finally manufacturing industry are seen as areas that will feel the impact of the period for a long time.

The COVID-19 outbreak, which points to extraordinary conditions all over the world, has created a state of fear and panic despite the developing technology, medical science and advanced defense industry, and forced to change the way of rest and entertainment radically. Measures that are essential to imprison people between the four walls have moved entertainment, home, and creative solutions for entertainment at home have become widespread with the support of social media. New lifestyle, which restricts coexistence in a common space, traveling, group meetings, forced cinema, theater, cafe, bar, etc. extending to forced closure of entertainment venues and redesigning behaviors in these areas. The effect of pandemic on entertainment is undoubtedly not only specific to the space-based form. Traditional media, which is the most important tool for entertainment at home, also had difficulty in creating content, and there were significant difficulties in meeting the increasing demand for these tools. The problem of content experienced in the traditional form of entertainment at home, supported by media companies, forced the presentation of available stock content, and new production could not be made in traditional media except for news or news content programs. Despite the increasing viewership, the fact that the mass media have a content problem has created negative situations on the advertising industry. Entertainment programs such as *Survivor*, which was planned previously and whose shooting continues due to being located abroad in the process, turned the crisis into an opportunity and were in great demand in both traditional and new media. The advertising and promotion revenues of programs other than these have come to a halt, businesses have narrowed their advertising channels and have had to cut the payments. Especially, the advertising sector for events stopped, and the stopping of channels such as sponsorship and fair triggered this situation.

Cinemas were the first places affected by the World Health Organization's pandemic decision. The closure of cinemas primarily affected the producers who entered the vision or made vision plans, advertising and sponsorship revenues and other taxes levied accordingly could not be collected. The film industry's extreme profit-based production style and increasing demand for content have required the online entertainment industry to evolve online. Streaming platforms such as Netflix, Hulu, YouTube, Apple TV and Amazon, which were previously digital and offer optional content, have rapidly released their productions and increased their share of the global pie in the crisis-fitting home. Looking at Netflix productions, there are none of the programs found on normal televisions such as sports, news, entertainment, competition. It opens people up to a world made up of movies and TV shows. Sometimes a story, which cannot be even the length of a movie, is presented in a series of several seasons. Netflix cuts off "face-to-face communication" in societies,

street, outside, talking to people and communication. Netflix cuts off “face-to-face communication” in societies, street, outside, talking to people and communication. A person who comes home from his work or school retreats to his room and sitting in front of TV and watching his serials, and often accompanied by a freedom given around the image of “you are in control”, he takes his place in that world, pairing back and forth at will. This relative freedom establishes a much more serious control mechanism than freedom, in the way it starts from the season or episode of the movie or series he wants. Global culture fills people’s leisure time, even the time they spare from work and family, without leaving it to anyone. Netflix destroys the idea of routine, the curiosity, mystery, patience, the opportunity to complete the events with dreams and creativity inspired by the fact that the series comes to the screen on a certain day, and it expresses the hunger and insatiability to complete a continuous production and start a new one (Yıldırım, 2020). According to Accenture (2020) data, Netflix increased the number of its members in this process. According to the data obtained in the early days of the pandemic (March 2020), the number of Netflix downloads in Italy increased by 57% and 34% in Spain is the most important indicator of the trend towards online content. Again, Netflix’s application, which allows Netflix users to access content together and remotely in groups, is a good example of turning the crisis into entertainment. Netflix and other paid platforms, which allow 10 million people to watch movies together in this process, are growing out of the crisis and the biggest winner is Netflix. These platforms, in which the number of new members has increased significantly in the process, will continue to gain customers for the crisis.

It is suggested that the global film industry will emerge from the epidemic with a shrinkage of around 5 billion USD despite digital solutions. After the COVID-19 pandemic, many Hollywood movie productions have been postponed indefinitely. Layoffs in the entertainment industry have increased to unprecedented levels (Ozili and Arun, 2020). It is not possible to foresee the recovery period of the sector in the current situation after normalization. Therefore, the first predictions are for life to return to normal after the second half of the year. Considering the arguments claiming that these predictions will extend until the beginning of September 2020, it seems likely that the effects on the industry will continue for a long time.

Online platforms for the film industry have the potential to create advantageous conditions. In addition to this situation, which creates an opportunity for the film industry, games as another alternative to home entertainment have registered themselves as legitimate entertainment items in the pandemic process. The transition to home-based entertainment has revealed an increase in demand for game content, as well as paid platforms where content can be partially selected. The sale of mobile games in China increased 32% in February. UK game sales increased three times in the first week of March (Accenture, 2020). It is seen that domestic, free and online games are increasing rapidly as the consumers who spend more time at home turn to games. In mobile games,

especially games that appeal to the younger audience (PUBG, Brawl Stars, etc.) have come to the fore. Despite the rise in every yerdelig with mobile, console games are outstanding in the field of demand reduction (Deloitte Turkey, 2020). At approximately the same time, the decision to move schools to distance education around the world has made it imperative that hundreds of millions of children just spend time at home. Electronic tools, which are the objects of reward or punishment, which are allowed to be used by children under parental control before the pandemic, have become legitimate thanks to the process. Undoubtedly, the fact that digital technologies are the new medium of education has a great impact on this legitimacy. It is seen that the use of mobile phones for tracking lessons or subjects triggers the trend towards mobile entertainment. On the other hand, digital media, which is the biggest means of spending time at home, has become a field adopted by all segments of society, in the process of COVID-19. The pandemic situation, where data security, privacy and other values are ignored, has created a new paradigm in the field of entertainment, and even rituals of religious and cultural origin, such as holidays, have kept up with this change. Many relatives, who criticized the official or religious holiday celebrations through the new media in the past, were placed at the head of these devices in the first hours of the day due to the curfew on the first holiday of the pandemic process (Feast of Ramadan 2020).

After the explanations about the state of the cinema and game sectors, the information about the state of the theater, which was heavily affected in the sector, is also interesting in terms of revealing the state of the industry. The theater has not been able to keep up with new conditions as the movie and game industry. Contrary to the other sectors' ability to evolve into digital theater, the theater has not been able to escape from traditional forms, and the number of those who strive for this is almost nonexistent. Therefore, in the context of the sector's own rates, it is seen that the pandemic has done a lot of damage and the theater in the long term will be the most likely to lose. The International Association of Theater Workers said that 120,000 of its 150,000 members were unemployed during the pandemic, therefore, it is necessary to take global steps towards the sector (quoted by Ozili and Arun, 2020: 11). This is a clear expression of future concerns. In the music sector, the recording studios were closed as soon as the pandemic started, and a supply chain problem emerged. The long-term effect of a pandemic will make it difficult for music producers to produce new content to present to their audience (Mulligan, 2020). Although it is seen that those working in the music sector have begun to integrate to the new media, this situation has not exceeded efforts not to lose fans. It does not seem sustainable for television channels to focus on live and audience-free concert broadcasts.

While entertainment venues try to keep up with entertainment at home, it seems that there will be problems in charging the steps to be taken. Venues, artists, and other actors who want to retain the customer continued to present their content through social media during the pandemic process, and those with digital talent began to stand out in the competition. These steps, which

aim to prevent stagnation in the entertainment sector in the long term, can be considered as alternative entertainment orientation, provided that they can be charged. The entertainment sector is an area in close contact with other areas, and as a result, some sectors, primarily tourism and sports, are directly or indirectly affected by entertainment. Especially in the field of tourism, countries' prohibition of traveling to certain destinations narrows the scope of entertainment opportunities. Countries like Fransa, İtalya, Yunanistan, İspanya, Türkiye, which get significant shares from world tourism income will inevitably be affected by this situation. Apart from the necessity of keeping entertainment facilities closed within the scope of the measures, the economic burden created by the pandemic on households and individuals has secondaryized the compulsory requirements such as entertainment. This situation has narrowed the categories in the needs and made it necessary to reduce the expenses related to the minor needs. Although pandemic processes also require government supports to be directed to certain areas, it is expected from the real perspective that the entertainment sector gets the least share from this cake. Considering that it is the natural result of people moving away from social life, it is inevitable that the biggest contraction is in the entertainment industry. The pandemic process has revealed a significant limitation of out-of-home expenditures in consumption items as an essential condition. It is unrealistic to expect people to budget their sports broadcasts and entertainment opportunities in a process they learn to bake at home.

Making an accurate conclusion about the real situation of the entertainment industry in the pandemic process does not seem high probability in terms of the ongoing process. Because it is not possible to predict the time and level of complete normalization in the current situation. The entertainment industry seems to have entered a period of stagnation in the period of March 2020 and May 2020, but the potential to adapt to the new situation is high. In particular, the content that some enterprises serve in accordance with the concept of remote entertainment can be considered as an opportunity for the sector if it can be compensated. However, besides all these, it is a fact that the support for the entertainment industry is ignored by the governments all over the world and the entertainment industry is left alone in the fight against the crisis. The fact that there are no improvements for the entertainment sector in the announced support packages is the most important issue that should be emphasized in the analysis of the situation.

COVID-19-Period and Sports Sector

While sport is seen as a narrow area compared to other sectors, it is a sector that uses more intermediates and creates added value for other sectors. The sports sector, which is intertwined with entertainment, serves as the locomotive of economic and social development as well as its social functions. Sports is an industry in which people show interest in their spare time or follow as a fan by creating free time. A pandemic in sports, which is an important area for many countries' economies, has affected the sports habits both personally and

professionally in the industry. Individual sports and exercises could not be done within the scope of the ban on sports centers. The social distance rule and the measures to prevent the spread of the outbreak have led to the postponement or cancellation of sports events around the world by governments. Besides the global games such as the Olympic games, global championships and Euro 2020, all amateur and professional local competitions were affected by these delays and cancellations.

Although sports are affected individually and organizationally by the pandemic, this section focuses only on the relationship between sports and pandemics as a professional industry. Organizational size sports seem to have received a “hard blow” from the epidemic, in the words of Mulligan (2020). The fact that leagues mean more than just sporting events recalls the potential to create a butterfly effect in the medium and long term. It is an expected result that the effects of sports on production and especially consumption will spread to a wider range in the short, medium and long term. From this point of view, it is necessary to consider the structure involving a large number of stakeholders in the steps towards sports organizations. Sports activities require timely and effective decision making, especially during epidemic periods. Organizations that mediate this type of social cohesion need to be controlled in all dimensions and processes of the outbreak and special measures must be taken.

The sports sector is too large to be compressed into the size of the matches and it should not be overlooked that it has the potential to affect a large number of stakeholders and the sector. It performs functions beyond the sport, health or social dimension, and the economic dimension of its functions is becoming increasingly important. The publishing, advertising and media industry is in an intricate association with sports. Sponsors, fans, markets where the teams supply the form and other symbols, players, are the primary stakeholders of the sport. Within the scope of its secondary stakeholders, the transportation and accommodation sector, and various employees of the sports industry can be counted. Therefore, evaluations about sports should be made by taking into account the social, psychological and economic dimensions of all these publics. Almost all of the services in the sports sector have become professionalized, which should be evaluated considering a broad framework. All dimensions of the sport, where important economic amounts show fluidity at national and global level, and economic outputs are an important factor on the national economy, is the most important issue to be taken into consideration in the evaluations. In addition, the sports sector is an area where duties or responsibilities are executed through contracts and other agreements as a result of professionalism. Sponsorships create significant economic burdens for the sponsor, unless they are based on force majeure, but insurances, sportsman payments, stadium or hall expenses, personnel, etc. all expenditures create significant difficulties in decisions regarding the sports sector. The negative impact on sports has the potential to affect other entertainment areas, especially the broadcasting industry. Negative results lead to the decrease in the broadcasting costs of professional clubs, a decrease in sponsorship and advertising revenues, and a contraction in the country, region and world economy.

The COVID-19 pandemic seems to have influenced football, which has the highest number of followers globally, then any other sport. After the pandemic decision, it was decided to play the matches without the fans first, and in some leagues this application was implemented for a short time (maximum two games). However, the fact that the end-of-game tests were positive in some players and the increasing COVID-19 case numbers in general forced the sports management to delay or even cancel the matches. Considering the typical training and match behavior, the immediate cancellation of the leagues, the persistence of some leagues in this process while the expected situation can be interpreted as the unpredictability of the results in its simplest form. However, interventions made in dressing rooms, during social activities or injuries, all situations related to education and competition that occur are also the requirements for urgent decisions to cancel or postpone. Sharing personal objects such as towels and water bottles among athletes is also a reason for delaying competitions for the pandemic (Muñoz and Meyer, 2020: 85). After COVID-19, football organizations were canceled or suspended all over the world. This situation is unprecedented for football, II. It led to the postponement of global organizations that had never stopped from World War to Covid - 19. On 18 March 2020, FIFA had to make decisions to maintain and guide contracts for both players and clubs. FIFA (2020), which established a working group in response to COVID-19, declared that it accepted the current situation as a force majeure by using the authority arising from its legislation. Sports organizations that were not canceled in the face of any health crisis, including the 2002-2003 SARS outbreak prior to COVID-19, the 2009 H1N1 (Swine) flu outbreak, or the 2015-2016 Zika virus outbreak, were delayed or canceled as of the first half of 2020 (Booker and MacBride, 2020: 1). Turkey, likewise a week after the cancellation of league play without spectators for some of the decisions were put off for some branches; primary and secondary stakeholders, particularly broadcasters and sports media, were negatively affected. It was observed that especially the sports channels of league broadcasting gave old matches under the name of nostalgia generation and could not develop a different content approach. Parallel to the sports media, there has been a high drop in betting sites. Turkey and the European football leagues have been suspended. Betting sites highlighted international leagues and different branches but expected synergies could not be created. Thus, the loss is expected to be large at all levels (Deloitte Turkey, 2020). Sports events around the world have stopped almost completely between March and May. Countries such as Belarus, Turkmenistan, Taiwan, Nicaragua and South Korea, which do not have high interest in sports, do not have the potential to reveal global interest in sports media, even though they have continued their organizations. Therefore, the stopping of sports organizations, advertising and sponsorship revenues, taxes on broadcasting, the claim and betting sector have disrupted many sectors such as transportation, communication, and money publishing. Postponing or completely canceling sports events will result in both a decrease in media revenues and a reduction in the money transferred by the media to these sectors. The media, which cannot transfer the content or publish sports activities, will lose the income it earns from the

ads and membership contracts that it depends on first order, and this will result in the narrowing of the portfolio in the sports industry. Today, the effects of this situation, which is partially felt, can be understood more clearly in the long term.

While governments' interventions have changed, the pandemic has led to the almost complete failure of competitive sport at all levels. Although Euro 2020 is postponed to 2021, Tokyo Olympics and Paralympic Olympics are postponed for a year, cancellation of Eurocup and Euroleague in basketball is the medium-term reflections of COVID-19 to sports. Postponing the European Water Sports Championship, taking the LPGA tour to September are examples of cancellations and postponements other than popular sports. Considering that the cost of canceled games to sponsors and organizers is billions of dollars, the extent of the losses that the entire sports industry must compensate in the long run becomes more understandable (Ozili & Arun, 2020). Some of the possible cancellations or postponements that may have an impact on the global from sports organizations within COVID-19 are summarized below:

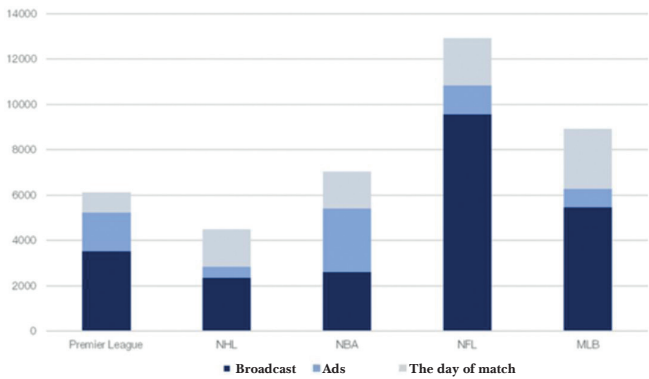
- *World Athletics Indoor Championships were postponed to 2021.*
- *Asian Athletics Association canceled the 9th Asian Indoor Championships.*
- *Tokyo Olympics were postponed to 2021.*
- *The 134th Wimbledon Tennis Tournament, scheduled for 29 June - 12 July 2020, has been postponed*
- *Tokyo 2020 Olympic Summer Games scheduled from July 24 to August 9, 2020 are delayed*
- *UEFA postponed the Champions League final, the Europa League final and the Women's Champions League final, scheduled to take place in May.*
- *Euro 2020 postponed to 2021*
- *The London Marathon was postponed.*
- *Formula -1 was postponed.*
- *NBA,*
- *NCAA postponed*
- *NFL canceled*

In Turkey, football matches have continued, handball and volleyball leagues, has been canceled. Leagues in France, Argentina, and Netherlands has been canceled. The starting dates of the soccer matches were as follows: May 16 in Germany, June 11-12 in Turkey, Italy, Spain, June 17 in UK. Rules to be observed by each team in Turkey has been declared an ordinance dated May 29. Turkey Football Federation decided the matches of Super League and Turkey Cup to be played without spectators, to be taken a physician in all competitions, to measure the heat of athletes, technical staff and everybody before entering the stadium. Turkey Football Federation decided the matches of Super League and Turkey Cup to be played without spectators, to be taken

a physician in all competitions, to measure the heat of athletes, technical staff and everybody before entering the stadium. In addition, media members were required to take COVID-19 test two days before the competitions. In football, clubs have made it necessary to have COVID-19 PCR test and Antibody test done in all laboratories accredited by the Ministry of Health and the Ministry of Health and 2 days before each competition, for all footballers, technical and support teams, and all the staff who will work in match operations (TFF, 2020). Football seems to be returning in mid-June, but this start is far from compensating for damage to the industry. It is seen that sponsors and advertisers are likely to get back what they pay to these organizations or to give up agreements or go for a discount. Likewise, the time and schedule on the calendar that reduces the excitement of leagues make it utopian for publishers to gain as much as they expect. Playing matches in front of empty stands also triggers negativity on the sector. Empty bleachers mean no stadium revenues, which will cause financial damage to the teams.

Performance-based contracts, one-per-competition agreements, championship or victory premiums for canceled leagues, and clubs' headache for the second half of this year seem to be on the agenda for several years. Although many clubs have reconsidered their existing contracts with their players, agreements for ordinary situations seem to remain valid for star players. FIFA (2020) informed that the decision is in the local federations, but declared that wages could be restructured provided that an agreement was reached between the parties, and some countries such as Germany, Spain and the UK prevented cancellation, termination or reduction requests in contracts due to the pandemic. There are no force majeure provisions in standard professional player contracts in the UK. In Britain, force majeure is a contractual right and therefore civil law cannot be applied as in jurisdictions (Colucci et al., 2020: 5). In Italy, which is one of the countries most affected by the pandemic process, it has decided that clubs can restructure their contracts for force majeure. The global value of the sports industry has increased by 45% in four years after 2011; It was \$ 471 billion in 2018 (Hall, 2020); Before COVID-19, the growth of the sports industry was quite high. As of the end of 2019, the global value of the industry is estimated to be 756 billion dollars annually (Bas et al., 2020). It is suggested that with the COVID-19 process, the sports value chain will have a significant reduction in each section. Broadcasting (sale of media rights), commercial (sponsorship and advertising partnerships) and matchday revenues (ticketing and entertainment) in professional sports leagues are expected in the first place among the most affected by this contraction. The global value of sports broadcasting rights is around \$ 50 billion. The five-year revenues of major sports leagues are shown below (Hall, 2020).

Chart 1. Income Distribution of Major Sports Leagues (5-year)



Source: (Hall, 2020)

The leagues given in the chart above have viewers all over the world and the market for them is the whole world. The NBA’s nine-year TV deal is worth \$ 24 billion, while the English Premier League has been sold for about \$ 6 billion last year for three years. Major League Baseball (MLB) has made an agreement over \$ 5 billion for seven years (Hall, 2020). Because of COVID-19, it is known that leagues are unable to fulfill their commitments to publishers and have difficulties in transferring revenues to clubs (Hall, 2020), suggesting that this will prove a dramatic drop in the sports industry.

Since the spread of COVID-19 to Europe, five major leagues have lost 4.5 billion USD. The British Premier League’s revenue loss in the publishing industry is estimated at about \$ 1.2 billion. Not only the teams, leagues and athletes but also many companies and brands that match themselves with sports in order to promote their products to the sports audience (Chiliz, 2020). If leagues are canceled, these revenues are non-existent, and targeted sales amounts are not likely to be reached for deferred leagues.

In Turkey, football super league to set a value of \$ 410 million; The cessation of all these leagues created the possibility that these revenues could not be obtained. Considering that the leagues will start again, interest in competition in unusual races cannot be expected to return to the level before March 16. The expected broadcast and ads revenues of broadcasting companies which are supposed to come from soccer matches, will probably come because of summertime soccer matches, canceled subscriptions, and matches played without spectators.

After conveying the situation regarding the current state of the sports industry, it will be appropriate to take a brief look at some steps taken by sports stakeholders. The sector started to look for new ways to engage consumers from the moment the epidemic first started and was in an effort to evaluate the increase in media consumption as an opportunity. In the absence of live match

broadcasts, sports broadcasters showed interest in electronic sports (e-sports) alongside nostalgia competition broadcasts (Hall, 2020). Sports broadcasters, which organize tournaments for alternative esports formats and publish the competitions of sports celebrities, pursued alternative income models (Bunyan and Maitland, 2020: 13). In this context, sports broadcasters, who are heading for video game competitions and organizing, went on to create leagues among professional players.

Media and Entertainment Sector After Pandemic

It is not known exactly when the effects of COVID-19 pandemic will decrease to zero and under what conditions normalization will begin. As of March 10, 2020, measures to restrict social life have been lifted in a controlled manner starting from Germany. In Turkey, the partial normalization calendar started as of June 01, 2020, and controlled social life started to be implemented as of this date. In the new situation formulated as social distance, mask, and cleansing, it was decided to keep some of the entertainment venues open until 22.00; The period was extended to 24.00 on 09 June 2020. For the opening of cinema and theater halls, the date of July 1 has been determined, and they have to provide service depending on the social distance rule.

As part of the partial normalization decision taken after the pandemic's spreading and influence slowed down, curfew restrictions were lifted, and entertainment venues were given conditional freedom. This decision is important in that it constitutes the beginning of the normalization of the sector, although it does not create the expected interest in the entertainment industry. It seems very difficult to make inferences about the time it takes the industry to return before 10 March 2020. The losses of the sector during this period is a separate study subject. The IMF forecast for a shrinkage in the global economy after the COVID-19 outbreak is suggestive for reflections in the entertainment industry.

The delay caused by the late opening of the season in tourism will be reflected negatively on the entertainment industry depending on the location and some film production delays on the film industry. It means that the films will be released later than planned to stop during social restrictions, and a decrease in box office revenues is inevitable. The postponement of the beginning of cinema productions, which may affect the future growth rates of the sector, also indicates its uncertainty in the entertainment sector (Bunyan and Maitland, 2020: 9). From the pandemic to normal life, it will not be easy to make production sets, living spaces, theaters and theme parks physically and psychologically safe for employees and consumers. While the media and entertainment sectors have some advantages compared to other sectors in overcoming the crises caused by the COVID-19 pandemic, sectoral shrinkage and job losses are inevitable (Deloitte, 2020b). The stagnation envisaged by Deloitte for the first quarter of 2020 also reveals the chances of a 30 percent financial crisis. Aftershocks will continue to have negative effects on films, live shows, holidays, and even

subscription services even after employers hired some people who lost their jobs (Deloitte, 2020b). Despite these negative predictions, the IMF announced that it expects a recovery in 2021 (Georgieva, 2020). Regardless of the question of when the effects of the crisis will dissipate, the crisis has revealed a situation defined as the convergence in the entertainment industry and expressed the unity of digital technologies that make up the media.

With the new technical developments, the borders between the entertainment industry and technology and especially the media have started to disappear; entertainment has become more convergent to mobile technologies and digital devices. The COVID-19 process greatly increased convergence and made it necessary to further integrate the structure between technology and sectors. The increase in the number of live broadcasts on social platforms during the pandemic process and the instant delivery of many entertainment activities to these viewers through these platforms is an important example in terms of showing the direction of media, technology and entertainment interaction. It is clear that people will turn to Netflix-style demand-based content platforms rather than going to the cinema in the next period. This will increase the demand for content production in cinema more, and short-length production will become more attractive. According to Deloitte's report, Turkey's new generation of Internet TV platforms such as Netflix and BLUTV with the second week of March has been demonstrated 50% more than the interests of consumers. The tempo, which increased from the first week of March, continued strongly in the 3rd and 4th weeks; it has been suggested that this trend will continue in the future. These platforms were able to keep up with the increasing demand with their aggressive campaigns and new content and they formed a habit for the future. The pandemic process, which triggers the change of media consumption habits and consumption patterns, makes the use of digital platforms and structural changes in traditional physical media and advertising models inevitable.

The media industry has proven to be highly skilled in adapting to new digital platforms, subscription models and content production (Bunyan and Maitland, 2020: 4). As such, the media entertainment industry has gained new skills in creating new revenue items and implementing convergent entertainment services. The opportunities and threats for the media and entertainment sector are outlined below after the crisis.

Opportunities

A broader change in social behavior is expected after the COVID-19 pandemic. As discussed above, as unemployment and financial concerns increase, a change in people's entertainment spending is expected (Booker and MacBride, 2020: 8). The pandemic process mediated the learning of situations such as planning contracts in the entertainment industry, considering potential shocks and disasters, and making disaster plans. Other opportunities can be listed as follows:

- *The pandemic process has revealed the importance of the insurance obligation in the entertainment industry, creating an opportunity for the insurance industry. Canceling the tennis championship for the first time in its history, Wimbledon's All England Club has managed to reduce the effects of the COVID-19 crisis by paying for pandemic insurance for more than a decade (Deloitte, 2020b).*
- *Although mobile technologies and their software belong to the transnational property structure, the pandemic process has shown to local companies that you can obtain economic returns through these platforms. It has also demonstrated the need for countries to take advantage of these platforms or to create their own technologies that they can use independently.*
- *It demonstrated to entrepreneurs that mobile products can be marketed to almost anywhere in the world, including entertainment.*
- *Emphasis was placed on the convergence of entertainment with technology and media; this created an opportunity for local content producers to reach global markets.*
- *For the entertainment industry, the crisis itself can be an input to productions. In addition to artistic and design results, COVID-19 can be adopted as an idea subject in scenario.*
- *The importance of personalized entertainment has become more prominent with the COVID-19 pandemic, and it has been proven that content providers focus on individual preferences, especially in media-related entertainment. This acquisition created more content requirements and the potential to create employment growth in the media and entertainment industry came to mind. Also, the need for the diversification of integrated organizations that produce and distribute content has emerged, as in the case of Netflix.*
- *The recreation of home entertainment opportunities, which the young generation forgot, was remembered again, and it allowed the return of family entertainment at home.*
- *Compulsory times at home increased the traditional television audience and it was understood the importance of investing more in television productions. In addition, it has been proved that the problem of trust will not disappear unless the information provided from the new media is supported by the traditional. In other words, despite the full prevalence of the new, the effect of television has not been lost.*
- *It taught live event organizers and ticket companies that they must have operational flexibility for unexpected situations. Some companies are motivated to make technology transformation plans and speed up their partnerships. It compelled others to business models to provide a strong transition to direct consumer distribution and sales (Deloitte, 2020b). It provided an opportunity to gain experience to platforms where all media and entertainment initiatives can be made online. Entertainment venues and entertainment organizations have discovered new ways of communication and interaction and have taken steps to develop strategies to build strong and more direct relationships with consumers.*

- *The pandemic process replaces digital entertainment with real entertainment. The new social order has convinced the consumer to pay the price of online entertainment, home based subscription, through new media. Those who can manage these platforms in the new entertainment system will gain competitive advantage. This situation, which enables the audience to have fun at lower prices, means the transformation of entertainment at the global level.*
- *An increase in paid television subscriptions and the emergence of competition in this area will be seen as inevitable. In the new understanding of entertainment, the creators of high quality and different content will be at the forefront, which can gather other sectors (cinema, game, television, etc.) under one roof, offer more content to the viewer and select them.*
- *The pandemic process has created an opportunity for those who have entertainment and program stock; demonstrated the importance of long-term projection in terms of broadcasting. In this sense, those who plan the pre-pandemic broadcast in the television entertainment industry, such as Survivor, and those who have program stocks in their hands, such as Güldür Güldür, have shown that they can stand out in the competition and turn the crisis into an opportunity. Keeping in mind the pre-unpredictability feature of the crisis periods, and the necessity to create an action plan for every situation has emerged.*
- *The pandemic crisis could mean a renewed industry and provided the opportunity to be motivated to dream and create more in the entertainment industry (Deloitte, 2020b).*
- *Companies had the opportunity to implement flexible working arrangements and to minimize site-based work (Deloitte, 2020b). It has shown the necessity of the areas that are closely connected with traditional media, such as theater, to convergent structure.*
- *In media-related entertainment, it has become necessary to move away from traditional standards in terms of section length and number. Freeing creators and giving them more flexibility in telling their stories can develop good long-term relationships and produce more creative content (Deloitte, 2020b).*
- *It has emerged that the sponsorship and advertising structures of the entertainment industry should change; has revealed the necessity of selling, trading and pricing of ad units across platforms with more flexibility and efficiency (Accenture, 2020).*
- *Although the film industry will be negatively affected by the pandemic in the short term, more content demands in the future may create long-term growth opportunities in the industry.*

Threats

Partial normalization period was entered with social distance conditional measures. Reminding that the biggest asset is health, this process has created some threats on the entertainment industry. At the very beginning is the situation where the completely normalization process creates a bias

against entertainment venues. The fear of exposure to the virus, keeping people away from entertainment venues may delay the normalization of the industry. It appears that the biggest threat of the crisis will be on media and entertainment businesses at the local level and those who cannot keep up with digital transformation. Possible threats to the entertainment industry can be listed as follows:

- *The necessity to comply with the developing technology and social distance rule rationalized people to stay away from the real, and entertainment like education became more digital. Although there are virtual entertainment possibilities with the existing possibilities, it will manifest itself in the near future as people become increasingly dependent on augmented reality and virtual reality technologies. Although this situation is considered as an opportunity for technology producers, it is inevitable that technology investments create a resource problem and result in increasing and secondaryization of real. New media spending, which has become an obligatory increase and investment in technology, will push the entertainment industry to the control of global powers. This new situation, which will allow the technology holders to become stronger, will result in greater disruption of the balance between countries and the dependence of peripheral countries on the central countries.*
- *The rise of Netflix-style platforms will mean, in the long run, the abolition of social boundaries, the elimination of religious rules, and the reduction of the influence of values and saints on society.*
- *The fact that digital entertainment is more sensitive to individual preferences in the pandemic process and the positioning of real entertainment in the social context poses certain risks for the economy and the political economy of the media. In order to adapt to new advertising environments, advertising agencies need to fall under the new costs. In addition, the low number of companies in the new media advertising in the short term will further strengthen the international agencies serving at the global level. Most media outlets capable of adapting to the new situation are positioned at the top of the mind globally, which also means that states charge less tax. Reduced advertising revenues and advertising generating less income will result in less tax in the economy and entertainment sector. The entertainment and the virtualization of entertainment will create indirect and negative consequences on other sectors related to entertainment. The new situation that will lead the entertainment sector to evolve from local to global will further spread electronic colonialism and dependence on digital platforms will increase. In the current situation, considering the transnational ownership of all the digital platforms at the social level, especially for the educational channels, the risk and threat level of the new conditions becomes more understandable.*
- *The fact that people see entertainment as a secondary need and give priority to basic needs will create problems for the sector.*
- *The need to produce more content in the entertainment industry and easier content production will raise the problem of quality.*

- *Difficult control over content production associated with digital technologies can corrupt values and influence them. It will also facilitate the spread of content that destroys established rules.*
- *Instead of traditional entertainment culture, space-independent entertainment will be more involved in social life, and this will result in more traditional face-to-face communication being disabled.*
- *The pandemic process has created significant use of mobile data worldwide. Especially the periods when curfews have made the orientation towards mobile technologies and data use challenging capacities. In the new situation, it seems inevitable that technology investments, especially bandwidths, will be an important burden on the country's budgets. The necessity of bandwidth investments will become more visible, especially with the introduction of 5G, which is expected to make the convergence between the media and entertainment industry more prominent.*

Sports Sector After Pandemic

Currently, there is a halt in the sports industry, but stagnation is expected to continue for an indefinite period of time. Although return dates have been announced for some sports organizations and leagues, a decrease in the industry's income level and a sectoral contraction seem to be inevitable. It seems that the impact of out-of-home expenses, especially subscription fees for watching sports broadcasts, will negatively affect the sports industry.

The COVID-19 outbreak increased the digitization of the sport that started before; digital use has become more prominent for situations that can prevent the implementation of group sports on a professional and individual basis (Evans et al., 2020: 90). Deloitte (2020a) argues that after the pandemic process, 50% economic contraction and 30% crisis are expected in the sports sector. Narrowing in half will naturally lead to a decrease in the share of all stakeholders.

Although the leagues that have been postponed and restarted in many countries have partial compensations, broadcasting and sponsorship revenues will emerge as an important problem area between the parties for the countries that decide not to complete the leagues. Considering that it will be decided to save money from sponsorship investments in all kinds of economic recession, it is inevitable to experience a big decrease in the number of sports sponsors. Sports is a multi-stakeholder organization industry and is mainly used for airlines, tourism-travel companies, etc. sponsors will be able to take advantage of the force majeure items in their contracts when they withdraw from the sports industry, citing their losses, which will increase sectoral contraction (Chiliz, 2020). On the other hand, the possibility of sports clubs paying high amounts in the future, as well as in the current conditions, has decreased. With regard to COVID-19, it seems that the prediction "nothing will be the same as before" can be said accurately for sports contracts. Based on the

assumption that the sector will shrink, the first effect is expected to occur in player contracts. Considering that the clubs have difficulty in tax payments due to their obligations arising from their past contracts, it seems inevitable to have regulatory requests from governments in the short term. Especially when it comes to football clubs, UEFA's Financial Fair Play obligations and rules regarding the acquisition of club licenses and criteria regarding international regulations need to be urgently stretched.

For sports organizations that are decided to be played again, it is imperative to organize dressing and shower facilities in accordance with the social distance as much as possible, and to take organizational measures to increase personal distance at the time of competition (Muñoz and Meyer, 2020: 85). Governments and health-related organizations should support sports federations, clubs and organizations around the world on safety, health, workforce and future sports events and related safe working conditions. These organizations can provide guidance on international standards and protocols (Bas et al., 2020). The pandemic process in the sports industry, where it is in the field of entertainment, required the evolution of digital; It appears to have resulted in the re-shuffling of cards in sports.

Opportunities

It is seen that it is time to talk about e-sports in the field of sports. The absence of “real” sports has created an opportunity for virtual technologies to grow. E-sports, as a field that has grown greatly in recent years, seems to attract more people and organizations after the pandemic. An alternative way for clubs and famous names to interact with their fans and create new income items has been virtual sports games during the crisis. E-sports eliminates the necessity of fans to be together physically; it allows players to share their games from digital and traditional media. The opportunity of sports broadcasters to present their e-sports competitions live at more affordable costs instead of transferring old content has emerged with the pandemic process. E-sports and online video games, with the increase in demand and watching numbers (Hall, 2020), the excitement continues and it is an alternative for the times without sports.

- *It provided an opportunity to ban some habits such as spitting on the field, which are both culturally unpleasant and create negative conditions on health and to be eliminated after pandemic.*
- *It allowed the sector to make a self-criticism and revealed the necessity of sports managers to be open and innovative in the new sports order. It has created a motivation for the management in terms of interaction with the virtual world. In this regard, it was understood that the management of sports clubs should be carried out by professionals.*
- *The COVID-19 example revealed the necessity for the sports industry to work in collaboration with other fields and professionals in these fields. Likewise, it has demonstrated the importance of using the popularity of sports and players*

for social reflexes. The use of famous athletes in the transfer of measures for hand washing and social distance or other measures are examples that show the importance of athletes to manage social opinions.

- *It revealed the necessity for clubs to have an emergency action plan for extraordinary situations; demonstrated the need to expand the scope of unusual situations in contracting.*
- *It showed that for extraordinary situations, sports clubs and the sports industry should have a plan B, it is imperative to maintain relations with other stakeholders and to establish a reserve fund system for the economic sustainability of the clubs, and to create a common fund for extraordinary situations. These applications, which can provide an opportunity for protection from crises for possible risks, have revealed the importance of professional and solidarity organizations for clubs and players in cases of cancellation similar to COVID-19.*
- *The necessity of preventing the extravagance of sports clubs and turning to infrastructure with their own assets has emerged; paved the way for minimizing foreign dependency in sports.*
- *It has revealed that clubs compete in the virtual world and that they should focus on virtual channels professionally in order to retain fans. It has shown that alternative ways are needed to ensure interaction and supporters' loyalty.*
- *It ensured that the transfer prices, which increased excessively, were reduced to rational dimensions. This situation also showed that it is important to focus on quality at affordable costs for clubs. As in the past, the process of making a transfer with the aim of dry competition motivation and throwing the opponent should end and revealed the importance of managing with cost effective policies.*
- *It allowed sports clubs that are in difficult economic conditions to reorganize their contracts; it has saved the clubs time for projections for the coming years.*

Threats

Assessing the negative effects of COVID-19 on the sports industry at present seems problematic in terms of achieving accurate results. Although multiple effects on the sports industry are expected to occur in the long term, the biggest loss will be on broadcasting and sponsorship. According to the commitments of broadcasters, the size of the threat of revenue loss will be determined. On the other hand, the reflection of the loss of revenue resulting from canceled broadcast subscriptions to professional clubs seems to be inevitable. Possible threats for the sports industry can be listed as follows:

- *The sponsors' recovery of the season that could not be played in the canceled leagues, and the loss of approximately $\frac{1}{4}$ of the revenues from the audience for both canceled and postponed leagues will create obstacles for the sports clubs to invest in amateur branches. The decisions of professional clubs to withdraw from unpopular branches will pose a threat to the social dimension of sports.*

- The fact that the matches are played without an audience in the 2020-2021 season can be considered as a sign that the sector will shrink further. Although the sports industry has begun to return to their own resources in the process called the new normal, it is seen that the clubs still continue to spend high costs. This situation and matches without spectators can trigger developments that may result in the bankruptcy of many clubs in the future.
- Customers who are playing sports at an individual level will be demotive due to the fear of virus returning after the pandemic, this will impair the financial status of sports businesses. The necessity to close sports businesses that have financial difficulties will decrease the number of businesses in the sector and increase the price of individual sports opportunities. The threat of going to sports for crowded facilities can also reduce the interest in individual sports in the long run.
- Even when the period during which the matches will be played with spectators is allowed, it may be difficult for the clubs to attract all the fans to the field in mass. In amateur branches and teams with a lower audience profile, it may take a longer time for the audience to return to space than others. This will mean that problems arise both economically and socially.
- As in the case of Turkey, the club pays the debt with new debt, it is imperative that they create outsourcing. Assuming clubs that do not create this resource have also come to life with the stretched combat criteria, they may arise as a result of more borrowing.
- Considering the sponsorship structure of the large leagues and the number of tracks that it has in the global market, the chance of competition between the big leagues and others decreases against the others.
- Because teams in these more professionally managed leagues are likely to come out of the effects of the pandemic process faster. This is likely to result in championships not going to other countries for a long time.
- *Continuing leagues can form the second wave in the pandemic, which may mean that interest in sports has been lost for a long time.*

Conclusion

The pandemic processes that express global outbreaks are situations that have individual, social and global effects. Epidemic periods that create difficulties in the field of health and economy at the beginning can also lead to negative results on the arts, culture, sports, media, and entertainment fields of the countries. In COVID-19, which negatively affects all world economies and economic dynamics, it stopped all social activities in groups all over the world and made it necessary to change existing individual habits and social rituals. The entertainment and sports activities, which are carried out collectively rather than individually, were the areas where the first ban decision was made

in the fight against the pandemic. 'COVID-19 pandemic, which is stated to be a very important measure to protect social distance and personal cleanliness, has also created media effects. Contrary to those who claim that the power of traditional mass media is weakened, the pandemic process has shown that the effects of these tools are still at high levels, revealing the necessity to work in interaction with the new media. On the other hand, the crisis period, which created the result of digitalization in every social sphere, was the trigger for increasing the level of technological convergence in entertainment, sports and media.

The pandemic process paved the way for more inclination to distance and digital media, entertainment and sports. New entertainment, new social relationship patterns and new sports organizations seem to be spreading globally in the process and until the time of complete normalization. The post-pandemic process, which is expected to emerge as a new era in the entertainment and sports industry, will reveal new values and value chains. This new structure, where entertainment in all demographic dimensions evolves virtual instead of real, contains opportunities and threats in itself. From a media perspective, it is seen that platforms that provide content on demand will be the most winner of the process. It has been seen that most media companies do not have an emergency action plan for crisis situations, and the emerging content demands could not be met by most businesses. Traditional television channels, which have to constantly broadcast focused on the subject of pandemics, could not offer alternative solutions in media-mediated entertainment other than nostalgia generations, causing the entertainment to be directed more towards digital.

Prior to the pandemic process, studies have demonstrated that confidence in new media and digital technologies is low. It has been suggested that people approach the campaigns and the information conveyed through these platforms with suspicion and they need to confirm the accuracy of the relevant information. The pandemic process has emerged as a period in which first-hand information is spread over digital platforms, and the statements of state administrators, who are spokespersons, on social media. The pandemic process, where even epidemic developments and controls are carried out through new technologies, brought up electronic-based alternatives in entertainment and sports on a global level. The crisis period, where real entertainment evolved into the virtual space and the game industry started to be the main actor in entertainment, revealed opportunities and threats. In this study, the COVID-19 pandemic was analyzed between March 2020 and June 2020, and future inferences are presented based on the current state of the ever-changing data. COVID-19 pandemic, the initiator of a new era in entertainment and sports, especially focused on cost-effective policies in sports, adapting to digital in entertainment and producing optional content in the media. At the organizational level, the return of the sports industry to its own resources, the management of sports clubs in a cost-effective and strategic perspective, the evolution of the classical management approach

of the past to professional management seem to be the sport's implications. The sports ecosystem should analyze the pandemic process well and make action plans for possible crisis situations in the future. In addition to new and innovative solutions, creative alternatives are issues that the sports industry should consider. As an alternative, e-sports seems to be the first alternative that comes to mind for the sector. Before such situations, spreading e-sports seems to be a necessity to attract fans of traditional sports clubs to this area.

The entertainment sector is one of the most affected areas after the health sector. This sector, whose activities were stopped for the first time in pandemics, seems to be trying to return to normal for a long time. In particular, it seems that it will take time to prepare the entertainment system based on the location for new social conditions both physically and mentally. It is seen that the independent entertainment of the place has started to come to life through electronic means. In the new period, entertainment enterprises that can adapt entertainment to their own services will be able to get out of the crisis by learning and strengthening when they turn their content virtually into income.

References

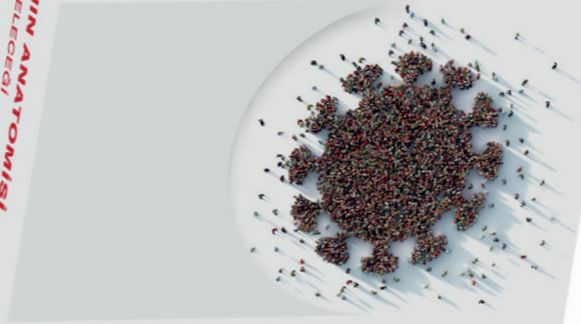
- Accenture (2020). Connecting, informing, supporting navigating the human and business impact of COVID-19 in the communications & media industries. https://www.accenture.com/_acnmedia/PDF-121/Accenture-COVID19-Communications-and-Media-Industry-Report-4.pdf (08.06.2020)
- Açıkgöz, Ö. ve Günay, A. (2020). The early impact of the COVID-19 pandemic on the global and Turkish economy. *Turkish Journal of Medical Sciences*, 50;520-526. doi:10.3906/sag-2004-6
- Bas, D., Martin, M., Pollack, C. ve Venne, R. (2020). The impact of COVID-19 on sport, physical activity and well-being and its effects on social development. *United Nations Department of Economic and Social Affairs*.
- Booker, I. ve MacBride, J. (2020). The impact of the coronavirus on the entertainment insurance industry—preliminary issues to consider in the adjustment of claims. *ZELLE LLP* <https://www.jdsupra.com/legalnews/the-impact-of-the-coronavirus-on-the-10849/> (08.06.2020)
- Bunyan, D. ve Maitland, M. (2020). Likely impact of COVID-19 on the UK media industry. <https://www.pwc.co.uk/covid-19/pwc-entertainment-media-covid-19-viewpoints.pdf> (08.06.2020)
- Chiliz (2020). COVID19 – spor endüstrisi için hem tehdit hem fırsat. <https://www.chiliz.com/tr/covid19-spor-endustrisi-icin-hem-tehdit-hem-firsat/> (29.05.2020)
- Colucci, M., Rapacciuolo, D., Sethna, R. ve Cottrell, S. (2020). A comparative analysis of the measures adopted in 25 jurisdictions around the world to counter the effects of COVID-19 on the football industry. *Coronavirus and Its Impact on Football A Sports Law And Policy Centre And Lawinsport Joint Survey* (Eds: M. Colucci, S. Cottrell ve R. Sethna), SLPC. 1-11.
- Deloitte (2020a). COVID-19 outlook for the US sports industry. <https://www2.deloitte.com/content/dam/Deloitte/us/Documents/technology-media-telecommunications/us-covid-19-outlook-us-sports-sector-may-2020.pdf> (21.05.2020)
- Deloitte (2020b). COVID-19 outlook for the US media and entertainment industry. <https://www2.deloitte.com/content/dam/Deloitte/us/Documents/technology-media-telecommunications/us-covid-19-outlook-us-mc-sector-may-2020.pdf> (10.06.2020)

- Deloitte Türkiye (2020). Küresel COVID-19 Salgının Türkiye’de farklı kategorilere etkileri. <file:///C:/Users/Dell-5590/Downloads/kuresel-covid-19-salgininin-turkiyede-farkli-kategorilere-etkileri.pdf>
- Evans, A. B., Blackwell, J., Dolan, P., Fahlen, J., Hoekman, R., Lenneis, V., McNarry, G., Smith, M. ve Wilcock, L. (2020). Sport in the face of the COVID-19 pandemic: towards an agenda for research in the sociology of sport. *European Journal for Sport and Society*, 17(2), 85-95.
- FIFA (2020). COVID-19 Football Regulatory Issues. <https://img.fifa.com/image/upload/zyqtt4bxgupp6pshcrtg.pdf> (08.06.2020)
- Georgieva, K. (2020). COVID-19 krizi Büyük Bunalım’dan da ağır. <https://www.ntv.com.tr/ekonomi/imf-baskani-georgieva-covid-19-krizi-buyuk-bunalimdan-da-agir,nxVQSVcLF02Nd24aPd-sYw> (11.06.2020)
- Gössling, S., Scott, D. ve Hall, M. (2020). Pandemics, tourism and global change: a rapid assessment of COVID-19. *Journal of Sustainable Tourism*, <https://doi.org/10.1080/09669582.2020.1758708>
- Hall, S. (2020). This is how COVID-19 is affecting the world of sports. Erişim adresi, www.weforum.org/agenda/2020/04/sports-covid19-coronavirüs-excersise-specators-mediacoverage/
- Mulligan, M. (2020). How COVID-19 will affect the media industries. <https://www.midiaresearch.com/blog/how-covid-19-will-affect-the-media-industries/> (01.06.2020)
- Muñoz, M.D. ve Meyer, T. (2020). Infectious diseases and football – lessons not only from COVID-19. *Science and Medicine in Football*, 4:2, 85-86, DOI: 10.1080/24733938.2020.1749422
- Ozili, P. ve Arun, T. (2020). Spillover of COVID-19: Impact on the global economy. *SSRN Electronic Journal*, DOI: 10.2139/ssrn.3562570 https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3562570 (26.05.2020)
- TFF (2020). COVID-19 salgını nedeniyle ara verilen Süper Lig, TFF 1. Lig ve Ziraat Türkiye Kupası müsabakalarına ilişkin talimat. <https://www.tff.org/Resourcer/TFF/Documents/TALIMATLAR/COVID-19-Salgin-Nedeniyle-Ara-Verilen-Super-Lig-TFF-1-Lig-ve-ZTK-Musabakalar%C4%B1na-%C4%B0liskin-Talimat.pdf>, (30.05.2020)
- Yıldırım, E. (2020). Sahipsizliğin İdeolojisi Netflix Toplumu, <https://www.star.com.tr/acik-gorus/sahipsizligin-ideolojisi-netflix-toplumu-haber-1568717/> (29.08.2020).
- Yorulmaz, R. ve Kaptan, S. (2020). Kovid-19 ile mücadele sürecinde maliye politikalarının rolü. *ULİSA12*, AYBÜ Uluslararası İlişkiler ve Stratejik Araştırmalar (ULİSA) Enstitüsü, 24-30.

KÜRESEL SALGININ ANATOMİSİ
İNSAN ve TOPLUMUN GELECEĞİ

KÜRESEL SALGININ ANATOMİSİ

İNSAN ve TOPLUMUN GELECEĞİ



TÜRKİYE BİLİMLER AKADEMİSİ
TURKISH ACADEMY OF SCIENCES

Editörler

Prof. Dr. Muzaffer Şeker
Prof. Dr. Ali Özer
Dr. Cem Korkut

TÜRKİYE BİLİMLER AKADEMİSİ
TURKISH ACADEMY OF SCIENCES

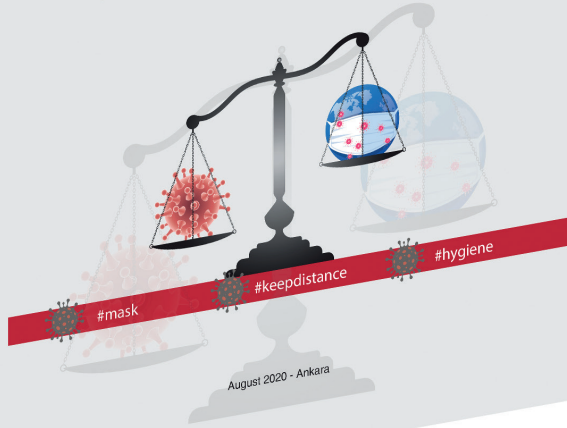


Dr. Cem Korkut
Prof. Dr. Ali Özer
Prof. Dr. Muzaffer Şeker
Editörler



TÜRKİYE BİLİMLER AKADEMİSİ
TURKISH ACADEMY OF SCIENCES

TÜBA COVID-19 GLOBAL OUTBREAK *Report on Judicial Changes and Interactions*





TÜRKİYE BİLİMLER AKADEMİSİ
TURKISH ACADEMY OF SCIENCES



#mask



#keepdistance



#hygiene



The Assessment Report
on
COVID-19
GLOBAL OUTBREAK



#mask



#keepdistance



#hygiene

July 2020 - Ankara

Yayın No: 5050 - Ankara



#mask



TÜRKİYE BİLİMLER AKADEMİSİ
TURKISH ACADEMY OF SCIENCES

Climate Change and Public Health in Turkey

Editors:
Prof. Dr. Muzaffer Şeker
Prof. Dr. İsmail Koyuncu
Prof. Dr. İzzet Öztürk

July 2020 - Ankara



The most important difference of the COVID-19 pandemic from past pandemics is the multiplier effect of the speed of transportation and communication in the spread of the pandemic and the implementation of the measures taken. The reflections of the social change created by the global outbreak should be read well when a healthy analysis of past pandemic periods is made, and their differences and impact areas are evaluated. Determining post-pandemic period strategies based on historical evaluation will make it possible to perform the normalization process in a healthier way.



TÜRKİYE BİLİMLER AKADEMİSİ
TURKISH ACADEMY OF SCIENCES

ISBN: 978-605-2249-53-6

