

Integrated Marketing Communication Strategy of Large-Scale Events and Art Festivals -- Based on the Perspective of Online and Offline Omni-Channel Collaboration

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Abstract. Under the background of deepening media integration and diversification of audience demand, large-scale events and art festivals are facing challenges such as the weakening effect of single-channel marketing, the fragmentation of audience reach, and the insufficient efficiency of value transformation. Based on the theories of integrated marketing communication (IMC), multi-channel marketing and word-of-mouth communication, from the perspective of online and offline omni-channel synergy, this paper analyzes the impact of online and offline omni-channel Synergy on marketing performance, analysis of advertising, public relations, social media, offline activities, word-of-mouth communication five channels of function and synergy pain points, to construct an integrated communication system with "The same goal, the same source of content, data exchange, and mutual feeding of effect". Combined with the typical cases of the Olympic Games, Wuzhen Drama Festival and Beijing Marathon, this paper reveals the differences in channel coordination of different types and scales of activities, and puts forward landing suggestions from the dimensions of organization, content, data and risk. The study fills the gap of existing "Channel isolation analysis", and provides theoretical and practical reference for event organizers to optimize resource allocation and improve marketing efficiency.

Keywords: Large-scale Events and Art Festivals, Omni-channel Synergy, Integrated Marketing Communication

1. Introduction

With the promotion of the marketization of cultural and sports industries, large-scale events (such as the Olympic Games, City Marathon) and art festivals (such as Wuzhen Drama Festival, Strawberry Music Festival) have become the core carrier of City brand building and economic pulling. However, under the intensifying competition in the industry, the limitations of traditional single-channel marketing are highlighted: some activities rely on offline advertising and on-site experience, ignoring online audience reach; some focus on social media traffic, but lack offline experience support, lead to "Online hot, offline cold"; more activities due to online and offline information

fragmentation, data impassability, waste of marketing resources and difficult to form a closed loop transformation.

At the same time, the "Cross-channel behavior" of the audience has become the norm: users complete the cognition and dissemination of the event through "Online trust-offline participation-online sharing", and a single channel cannot meet their multiple needs. For example, Beijing Marathon runners learn about the event through social media, register on the official website, and then socialize after participating in the event; Wuzhen Drama Festival Audience through News Awareness, ticketing platform to buy tickets, word-of-mouth recommendation after the live show. This behavior mode makes online and offline omni-channel coordination an inevitable choice for marketing communication.

At the theoretical level, the existing research focuses on a single channel such as social media marketing and offline experience design, and lacks a systematic discussion of the "Multi-channel collaboration mechanism". Although IMC theory emphasizes the "Omni-channel consistency", it does not combine the characteristics of "Strong experience and short cycle" of large-scale events to propose a specific path; multi-channel marketing theory focuses on channel selection, it ignores the adaptation of the event scene. This paper constructs a "Five-channel linkage model", refines the coordination mechanism, and enriches the application of event marketing and multi-channel marketing theory in the field of culture and sports.

In practice, the collaborative strategy based on case extraction can provide operational solutions for different activities: international-level activities (such as the Olympic Games) can strengthen brand influence through "Global Unified Coordination + Regional Adaptation"; Regional events (such as local marathons) rely on "Offline experience to stimulate online word-of-mouth" to achieve low-cost fission, while commercial events (such as strawberry music festival) strengthen "Social fission + commercial transformation" to increase revenue Public welfare activities (such as Dunhuang cultural fair) through the "Public relations endorsement + cultural dissemination" to expand social value. At the same time, suggestions such as data exchange and organization and coordination can help organizers reduce costs and improve efficiency.

This article uses the literature research method, the case analysis method and the comparison research method unifies the research way to carry on the discussion. The application of literature research method is mainly reflected in the systematic review of integrated marketing communication (IMC), multi-channel marketing, word-of-mouth communication and other related theoretical literature, and the in-depth understanding of the core viewpoints and application boundaries of each theory, furthermore, the core connotation, theoretical support and research basis of omni-channel synergy are clarified to build a solid theoretical framework for the whole study. The case analysis method focuses on the Olympic Games, the World Cup, the Wuzhen Theater Festival, the Beijing Marathon, the Strawberry Music Festival and other representative large-scale events and art festivals at home and abroad, the specific strategies, implementation processes, actual effects and existing problems of online and offline channel collaboration in these activities in the process of marketing communication are deeply dismantled, and the collaborative experience that can be replicated and popularized is extracted. The comparative research method focuses on comparing the differences in channel synergy across different dimensions of activities, including international and regional-level events, events and art festivals, commercial and public welfare events, and cultural events, by analyzing the causes and adaptation logic behind these differences.

The overall structure of this paper includes six core parts. The first part is the introduction, which mainly expounds the research background and significance The third part carries out the status analysis, in-depth analysis of the five major channels of functional positioning and collaborative

pain points, the fourth part is committed to the system construction, put forward the specific strategies and overall model of omni-channel collaboration; The fifth part focuses on the landing suggestions, and gives practical and feasible practice plans from the four dimensions of organization, content, data and risk. The sixth part is the conclusion, a comprehensive summary of the research results and prospects for future research directions.

2. Theoretical basis and definition of core concepts

2.1. Definition of core concepts

2.1.1. Major events

A mega-event is a sporting event of scale, influence and commercial value, it covers international level (Olympic Games, World Cup), national level (National Games, China Marathon Championship) and regional level (City Marathon, local ball league). The core features are large number of participants (more than 1000 people), wide spread (covering at least one city), profit through sponsorship and ticketing, and driving the economic and cultural development of the host city.

2.1.2. Arts festival

The cultural activities at the core of the festival are art exhibition and exchange, including International (Venice Biennale, Edinburgh Festival), commercial (Strawberry Music Festival, MIDI Modern Music Festival) and Public Welfare (Wuzhen Drama Festival, Dunhuang Cultural Fair). The core characteristics are to take cultural communication as the goal, focus on immersive experience, both professional and popular, and help to build the cultural brand of the host city.

2.1.3. Full channel synergy

Omni-channel collaboration refers to the integration of various online and offline channels to achieve "The same goal, the same source of content, data exchange, effect of mutual feeding" communication state. The core is that the channel information is not separated, the audience behavior can be tracked, the communication effect can be superimposed, and finally achieve the marketing effect of " $1 + 1 > 2$ ", to achieve the audience "Cognition-participation-sharing-repurchase" the whole chain of transformation.

2.2. Related theoretical support

2.2.1. Integrated Marketing Communications (IMC) theory

The core of the theory of integrated marketing communication (IMC) put forward by Don Schultz is to integrate channels and information to realize the consistent communication of brand information with "Audience as the center". In large-scale events, by unifying visual symbols (LOGO, main visual poster) with core themes (such as the Olympics: "Faster, higher, stronger-more together") to ensure that online and offline messages are unified, avoid confusion.

2.2.2. The theory of multi-channel marketing

Multi-channel marketing theory focuses on channel complementarity and audience cross-channel behavior, and emphasizes optimizing resource allocation by analyzing user paths (e.g., "Douyin trusted-official website registration-on-site participation-little Red Book Sharing"), to resolve channel conflicts (such as to avoid repeated reception of information), to achieve "Online drainage-offline transformation-online sharing" closed-loop [1].

2.2.3. Theory of word-of-mouth communication

The theory of word-of-mouth communication holds that the credibility of the audience's spontaneous word-of-mouth (online sharing, offline recommendation) is higher than that of advertising, and it is necessary to stimulate positive word-of-mouth through high-quality experience while avoiding negative word-of-mouth diffusion [2]. In large-scale events, offline quality experiences (such as the quality of strawberry music festival performances) can trigger online word-of-mouth, which in turn attracts more potential users to participate, forming a "Experience-word-of-mouth-transformation" cycle.

3. Current situation of omni-channel coordination between large-scale events and art festivals: functions and pain points

3.1. The functional orientation of the five core channels

According to multi-channel marketing theory and activity characteristics, there are significant differences between the five major channel functions and the target audience:

3.1.1. Advertising channels (hard + soft)

The core function is "Broad exposure, build awareness", covering online (short video, stream ads) and offline (outdoor screen, subway ads). The target audience is "Potential users who have not been exposed to the event information", which is suitable for the brand recognition construction in the early stage of event preparation. For example, the World Cup quickly gained global recognition by linking large global outdoor screens with short video ads, and regional marathons relied on local subway ads to reach potential participants [3].

3.1.2. Public relations channels

Focus on "Shaping the image, access to authority endorsement", including live news conferences, media interviews, offline coverage of government cooperation, public welfare linkage. The target audience is government departments, authoritative media and users who pay attention to social values, which can enhance the credibility of the event. Such as Wuzhen Drama Festival and the Ministry of Culture and Tourism Cooperation held the opening ceremony, through CCTV live shaping "Cultural heritage" image [4]. The Olympic Games through the cooperation of the International Olympic Committee to strengthen the "Global sports event" positioning [3].

3.1.3. Social media channels

The key function is "Interactive fission and community cohesion", covering WeChat, Weibo, Douyin, Xiaohongshu and other platforms, and stimulating user participation through topic challenges and UGC creation [2]. The target audience is mainly the young group aged 18-35, which is the core force of word-of-mouth communication. For example, the Shanghai international art festival launched a "Wear and match challenge" at Xiaohongshu, encouraging users to share and @official accounts, and the Beijing marathon launched a "Preparation diary" topic at Douyin, which has formed a community resonance.

3.1.4. Offline activity channel (core experience)

As the "Core carrier" of the event, it undertakes the function of "Deep participation and strengthening memory", including the opening ceremony, the event site, the theme exhibition area. Target audience is registered participants, local residents and tourists, through immersive experience to enhance user retention [5]. For example, the Beijing Marathon set up a track photo point and end celebration ceremony to enhance the sense of achievement of the athletes; Strawberry Music Festival built a diversified stage and cultural and creative market to provide a one-stop entertainment experience [6].

3.1.5. Word-of-mouth communication channel (spontaneous communication)

The core is "Trust endorsement, expand the impact", online including KOL evaluation, user sharing, offline including oral recommendation, community diffusion [2]. The target audience is "Potential users in the decision-making stage", which can effectively influence their willingness to participate. For example, the strawberry music festival relies on high-quality performances to inspire users to post praise on social platforms [6]. The Wuzhen Theatre Festival relies on high-quality plays to achieve "Word-of-mouth driven ticketing" [4].

3.2. The core pain point of omni-channel collaboration

3.2.1. Information fragmentation: confusion of audience cognition

Information from different channels is inconsistent, such as online advertising promoting "Three theme exhibition areas", offline setting only two; offline public relations emphasizes "Public welfare attributes", while social media focuses on "Commercial sponsorship". For example, a regional art festival Douyin advertising claims "Free admission", the official website is marked to charge, causing negative comments, affect the registration rate [7].

3.2.2. Audience overlapping imbalance: waste of resources or insufficient coverage

Lack of co-ordination in channel selection results in a high degree of overlap (such as the same user repeatedly receiving the same ads) or complete fragmentation (such as relying solely on offline advertising to reach local users, ignoring the online national audience) [1]. For example, a commercial music festival in the subway and friends put the same ads, a waste of money; an international art exhibition only offline release, global awareness rate is low.

3.2.3. Conversion link breakage: high rate of user churn

The link of "Online cognition-offline participation-online sharing" is insufficient, such as online advertising without guiding registration, offline activities without sharing entrance, and offline guidelines without pushing after registration [8]. For example, a Beijing Marathon did not send a timely receipt notice, resulting in more than 200 athletes unable to participate, causing negative word of mouth.

3.2.4. Data gaps: difficulties in assessing impact

Online (social exposure, ad clicks) and offline -LRB-number of participants, satisfaction) data are isolated and cannot form a user profile [1]. For example, the organizers only know the number of TikTok topics and the number of people on the scene, but do not know "How many on-site users from TikTok" and "How many TikTok users participate in activities because of UGC", resulting in a lack of basis for strategic adjustment [7].

4. Construction of omni-channel integrated marketing communication system: strategies and cases

4.1. Advertising channels: unified visual, guide linkage

The core of advertising channel coordination is "Online and offline unified information, offline leads online, online feeds offline", through the unified visual symbols, offline guide online and online precise drainage three paths to implement: first, design a unified LOGO, main visual posters and slogans to ensure that the online and offline advertising visual presentation is highly consistent, after that, it embeds the special two-dimensional code or topic tag in all kinds of offline ads to guide users to actively pay attention to the official platform and participate in online interaction, and build a bridge from offline to online At the same time, with the help of the targeted delivery function of online advertising, combined with geographical, interest and other user portrait features, it can accurately reach the potential crowd and directly guide it to jump to the offline activity registration page [5] . In terms of case verification, the 2022 world cup in Qatar will use "Now is All" as a unified main visual and slogan, which has been simultaneously applied to outdoor large screens, Douyin, Facebook and other online platforms in more than 30 cities around the world, offline ADS attract users to participate in topic interaction by embedding TikTok QR codes, while online ads push links to live event portals and surrounding purchases by geographical orientation, finally, the global exposure and offline participation rate are significantly improved [3] .

4.2. Public relations channels: off-line production material, online expansion of the impact

The core of the coordination of public relations channels is "Offline activities produce material, online matrix diffusion, and feedback offline resources." In important offline activities such as government signing and press conferences, simultaneously collecting high-quality materials such as pictures, videos and texts, and then diffusing the materials through the multiple communication matrix of "Official Media + Industry Media + we-media", which not only strengthens the credibility of the event, it also expands the coverage of information, and the wide influence of online communication can effectively attract the attention of government departments and enterprises, and accumulate rich offline cooperation resources for activities [4]. For example, the 2023 Wuzhen Theatre Festival, in cooperation with the Ministry of Culture and Tourism, held a forum on "Cultural

inheritance and theatre innovation." After the on-site shooting of guest interviews and live-action materials for the event, online synchronous diffusion through CCTV Live News, Art China graphic reports, official social platform short videos and other forms has not only enabled the forum to have more than 20 million views, related topics are on Weibo hot search more than 12 hours, at the same time with online spread of heat to attract three enterprises to reach offline cooperation intention [4].

4.3. Social media channels: offline tasks, UGC feedback

The core of social media channel collaboration is to "Set up interactive tasks offline, stimulate UGC, and feed off-line publicity". Scene facilities such as punch-in walls and interactive devices are set up at the event site, users are guided to take pictures of the experience content and share them on social platforms, and then the communication relevance is strengthened through the @official account or the form of carrying exclusive topics. Online, with the help of incentives such as lottery and selected content display, users are encouraged to share their experiences on social platforms, to fully mobilize the user's enthusiasm for UGC creation, the high-quality UGC content will be sorted out and made into posters and short videos, which will be displayed on the LED screen and various offline advertisements, form a closed loop of online and offline two-way empowerment [2]. For example, the 2024 Shanghai international arts festival launched a "Wear and take challenge" on the Little Red Book Platform, and simultaneously set up themed punch-in walls in each offline exhibition area. During the event, related topics generated more than 200,000 UGC items, of these, 15% were selected by the authorities and displayed on site. The continuous development of online UGC has not only expanded the social influence of the event, but also led to a significant increase in the number of offline registrations compared with the previous year, it successfully achieved the dual goals of social fission and offline drainage.

4.4. Offline activity channel: data guide preparation, experience promote sharing

The collaborative core of offline activity channel is "Online data guiding offline preparation, offline experience triggering online sharing". Specifically, through the online registration system, the number of participants is accurately counted and user preferences are analyzed, based on this, the offline venue planning and staffing are optimized to make the preparation work more suitable for the needs of the audience. At the same time, immersive experience links such as interactive workshops and family viewing areas are designed to enhance user participation satisfaction in all aspects, in addition, it will also set up a free print photo with a QR code, the generation of electronic certificates and other convenient sharing entrance, to guide users to take the initiative to spread online [8]. In terms of case verification, the 2024 Beijing Marathon fully relies on online registration data, scientifically sets up photo points at key nodes of the track, and is equipped with a completion certificate generation terminal at the end, after the competition, the contestants can directly scan the code to obtain their own photos and share them on social platforms. The official also collates "Wonderful moments" for secondary dissemination, and ultimately not only achieved a significant increase in the sharing rate of contestants, the popularity of related topics has increased significantly, and the word-of-mouth effect brought by online sharing has successfully led to a steady increase in the number of applicants for the next tournament [8].

4.5. Word-of-mouth communication channel: experience stimulates word-of-mouth, guidance promotes transformation

The collaborative core of the word-of-mouth communication channel is "Offline experience stimulates word-of-mouth, online guidance diffusion, and transformation of potential users", with high-quality participation to stimulate users' positive word-of-mouth, at the same time, Kol was invited to participate in offline activities and publish real evaluations to guide ordinary users to actively share positive comments on activities, forming a multi-level word-of-mouth communication matrix, and in all kinds of word-of-mouth content embedded activity registration link, accurately reach the decision-making stage of the potential users and guide their participation [2,6]. In terms of case verification, the 2023 Strawberry Music Festival focuses on optimizing the on-site sound effect and food and beverage service quality, and invites more than 100 music field Kols to participate in the rehearsal of the event in advance and release their own evaluation, during the event, the rate of users' spontaneous praise continued to rise. The KOL evaluation content covered a wide range of social circles. Some potential users directly purchased tickets for subsequent events through the registration link in the evaluation, the complete link of successful word-of-mouth effect to commercial transformation [6].

5. Strategy optimization and landing suggestion

5.1. Organizational level: establishment of cross-sectoral collaborative teams

The implementation of omni-channel synergy needs to give priority to solving internal synergy problems, the core is to set up a cross-departmental collaborative team composed of core personnel in marketing (including advertising and Social Communication), public relations (including media cooperation) , technology (including data middle platform) , and operations (including offline implementation), the event leader should be the team leader, define the specific responsibilities of each post, and formulate a unified omni-channel communication target (such as exposure, positive word-of-mouth rate and other quantifiable indicators), and break the target into relevant departments, in addition to ensuring the same direction, a regular meeting system should be established to synchronize the progress of work through regular communication and solve problems in the implementation process in a timely manner, so as to avoid the lack of coordination caused by lagging information [8]. In terms of case reference, the Qatar World Cup organizing committee has effectively integrated core team resources such as marketing, public relations, and technology by setting up an interdepartmental special group, ensure that the global spread of information channels to maintain a high degree of consistency, and ultimately achieve the desired global communication effect [3].

5.2. Content level: making content reusable across channels

Content, as the core of omni-channel collaboration, is key to ensuring that "Information comes from the same source", it is necessary to build a theme story around the core values of the event, such as the "Fighting Spirit" conveyed by the event and the "Cultural inheritance" carried by the art festival, let the content of all communication channels revolve around this core story, forming a unified value delivery direction [9]. And design a unified LOGO, color scheme and font specification, develop appropriate materials according to the communication characteristics of different channels, such as vertical posters for short video platform, horizontal posters for outdoor large screen display, to

ensure the consistency of visual presentation [5]. There is also the need to design standardised interactive games that can be reused across channels, such as the ride-on Challenge, which can be carried out both online and offline to reduce operating costs, and reinforces a common understanding of the activity.

5.3. Data level: building omni-channel data middle platform

Data is the core basis of omni-channel collaborative strategy optimization. It is necessary to realize the unified collection of online and offline data, integrating digital data such as online advertising clicks and social exposure with scenario-based data such as offline participation numbers and code scanning rates, and correlating users' full-link behaviors through unique identifiers such as mobile phone numbers and membership numbers, build a complete user data portrait [7]. On this basis, carry out audience path analysis to accurately identify high-value communication channels and weak links in collaboration, such as when the "Social-offline" conversion efficiency is low, targeted to optimize the guidance process to make up for shortcomings [10]. At the same time establish cross-channel conversion rate, word-of-mouth communication coefficient and other quantitative evaluation indicators, regularly evaluate the effect of omni-channel communication, according to the data feedback dynamic adjustment strategy direction [5]. In terms of case reference, the Wuzhen Theatre Festival builds a dedicated data middle platform, and uses the member number as the core to correlate the full scene data of user appointment, participation, and sharing, the analysis found that the transformation efficiency of "CCTV live-offline participation" is outstanding, and the subsequent increase in official media cooperation to further amplify the effect of collaborative communication [4].

5.4. Risk level: to develop channel crisis plan

Omni-channel collaborative communication needs to do a good job of online and offline risk aversion in advance. First of all, it is necessary to comprehensively carry out risk identification, this paper systematically sorts out the digital risks such as online negative word-of-mouth diffusion and advertising content disputes, and the scenario risks such as offline safety accidents and equipment failures, and classifies and manages them according to their severity, to make the risk base clear [2]. on this basis, formulate targeted response plans, clarify the responsibility of various risks and response time requirements, such as online negative word-of-mouth, the public relations department will issue an official statement within one hour to clarify and guide. When an emergency occurs offline, the operating department will immediately start the emergency plan, and at the same time synchronize to each communication channel to inform users in time, avoid secondary problems caused by information asymmetry [8]. In terms of case reference, when a city marathon event encountered heavy rain, the Operation Department quickly organized the runners to take shelter from the rain and flexibly adjusted the race schedule, the marketing department simultaneously issued a notice to the contestants and followers through all channels, and the public relations department promptly explained the situation to the media and passed on the event guarantee measures. Finally, the event was successfully completed under the coordination of multiple parties, and there is no large-scale negative feedback, which fully verifies the practical value of the risk plan [8].

6. Conclusion

There are four common pain points in the marketing communication of large-scale events and art festivals: information fragmentation, audience overlap and imbalance, transformation link fracture, and data impassability, the omni-channel collaborative strategy is the key path to solve these problems. In order to achieve efficient collaboration, the "Five-channel Linkage Model" proposed in this paper has clear practical value, through the strong exposure of advertising channels, the image building of public relations channels, the fission communication of social channels, the deep experience of offline channels, and the trust building of word-of-mouth channels, a multi-dimensional synergy is formed, covering the whole process of marketing communication. It is important to note that synergy strategies need to be flexibly adapted according to the type and scale of the event: International-level events need to focus on the unity of global communication, regional-level events should focus on low-cost word-of-mouth diffusion, and regional-level events should focus on low-cost word-of-mouth diffusion, commercial activities need to strengthen the transformation efficiency in the social scene while public welfare activities need to highlight the social influence brought by public relations endorsement. At the same time, the suggestions from the four dimensions of organizational collaboration, content homology, data-driven and risk prevention and control can provide guarantee for the effective promotion of omni-channel collaboration and ultimately improve the efficiency of marketing communication, taking into account the dual realization of social value and commercial value.

There are still some limitations in this study: the case selection is mainly based on successful cases, the analysis of omni-channel collaborative practice of small and medium-sized activities is insufficient, and there is a lack of in-depth review of failed cases, the universality of the research conclusions needs to be further verified. In addition, the quantitative evaluation model for omni-channel synergy effect has not been discussed in depth, and it is difficult to accurately measure the actual benefits of synergy strategies.

Based on the existing research foundation, the follow-up can be expanded and deepened from many aspects. On the one hand, it is necessary to supplement the analysis of small and medium-sized activities and failure cases, and to explore the adaptation strategies of omnichannel collaboration in different scenarios, at the same time, a scientific quantitative evaluation model is constructed to provide a standardized tool for effect measurement. On the other hand, the innovative application of emerging technologies such as meta-universe and AI in omni-channel collaboration can be explored, for example, the communication boundary is expanded by the linkage between the virtual venue and the offline scene, and the automatic analysis and strategy optimization of cross-channel data are realized with the help of AI technology, inject new vitality into the omni-channel collaboration of large-scale events and art festivals.

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