

**Chinese Media in Canada:
An exploratory study of
Orient Star Media's cross-media publishing**

by
Qinyu Zhao

B.A., Beijing Institute of Graphic Communication, 2015

Project Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Publishing

in the
Publishing Program
Faculty of Communication, Art and Technology

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Fall 2017

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Approval

Name: Qinyu Zhao
Degree: Master of Publishing
Title: Chinese Media in Canada: An exploratory study
of Orient Star Media's cross-media publishing

Supervisory Committee:

Hannah McGregor
Senior Supervisor
Assistant Professor

Juan Pablo Alperin
Supervisor
Assistant Professor

Yuji Zhang
Industry Supervisor
Chief Content Director
Orient Star Media Inc.
Richmond, Canada

Date Approved: November 28, 2017

Abstract

Traditional media, such as newspapers, face existential challenges from the rapid rise of new media. This has placed exceptional pressures on Chinese-language media in Canada as their dominant distribution format has been newspapers. Using the Canadian Chinese media agency Orient Star Media as a case study, this report discusses the survival and development of local Chinese media outlets in the context of the development of new media. Due to the growth of the Chinese immigrant community in Canada and the development of new media, Chinese-language media has changed accordingly, particularly in terms of the concept, workflow and basic characteristics of cross-media publishing. This case study of Orient Star Media explores how cross-media publishing fosters the integration of conventional publishing forms and new media forms, which may satisfy current demands of Canadian Chinese media and become the main development trend of local markets in the future.

Keywords: Cross-media publishing; Ethnic media; Canadian Chinese media; Orient Star Media

Acknowledgements

To Hannah McGregor, my senior supervisor. I thank her for her insights, her encouragement. Her detailed commentary and correction helped this report evolve from a rough manuscript to a finished work.

To Juan Pablo Alperin, my supervisor, for his crucial guidance throughout the Mpub program.

To Yuji Zhang, my industry supervisor and my friend, who generously took her time to give me the benefit of her experience and expertise.

To my parents, for their unconditional support and encouragement.

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1. Introduction

“Canada has long been, and continues to be, a land of immigration. Since Confederation in 1867, more than 17 million immigrants have come to Canada.”¹ The large number of immigrants led to the appearance of ethnic media (defined here as “media by and for ethnics in a host country with content in ethnic languages.”²) Ethnic media play a significant role in fostering Canada’s diverse cultural landscape. The media can be seen as a valuable instrument of cultural, social, political and economic integration.³ Ethnic media such as newspaper, radio and television broadcast in the language of people’s home country which helps to not only assimilate immigrants to their new home county, but also provides links back to one’s birth country.

Two Chinese scholars define the function of ethnic media as “assimilation, connecting one’s home country with the destination country, and providing social integration.”⁴ From this we can understand that through ethnic media information concerning mainstream society (in the host country) can be sent in a timely manner in the immigrants’ native language, facilitating closer relations between new immigrants and the destination country. Ethnic media provides immigrants with an easy way to integrate into the community and helps them to better adjust to a foreign place. In addition, the media encourages immigrants to participate in the discussions concerning locally-relevant social issues by allowing immigrants to use their first language, with which they are more familiar.

A report published by Statistics Canada in 2003 shows that Chinese Canadians were the largest visible minority group: “A total of 1,029,400 individuals identified themselves as Chinese, up from 860,100 in 1996. They accounted for 3.5% of the total

¹ Canada. Statistic Canada, “150 years of immigration in Canada,” last modified April 13, 2017, Statistic Canada, <http://www.statcan.gc.ca/pub/11-630-x/11-630-x2016006-eng.htm>.

² Yu Shi, “Re-evaluating the 'alternative' role of ethnic media in the US: the case of Chinese-language press and working-class women readers.” *Sage Journal*, Volume 31, Issue 4 (2009): 599. <http://journals.sagepub.com/doi/abs/10.1177/0163443709335219>.

³ Kangjie Liu and Chunping Xia, “Do new media wash out newspaper? — survey of 59 overseas Chinese newspapers around 31 countries,” *Journalism Bimonthly*, February 2015, 23.

⁴ *Ibid.*, 23.

national population and 26% of the visible minority population.”⁵ Only ten years later, the number rose almost 30% to 1,324,700 by 2013.⁶ The greatly increased population generates a consuming and advertising market. Although the greatly increased number of immigrants supports the development of Canadian Chinese media, newspapers, which used to be the major distribution format since the early age of the development of Canadian Chinese media, still had limited influence because of the limitation in the distribution of physical copies.⁷

In the 21st century, the widespread use of mobile phones and computers has had a tremendous impact on the newspaper industry. According to a survey by the Media Insight Project, 56% of adult Americans reported using a cell phone and 29% reported using a tablet to access news.⁸ New media conditions have raised new challenges for established ethnic media. A great number of ethnic media companies which use traditional media formats such as newspapers realize that they need to transform themselves to reach the audience’s new reading habits. However, to ethnic media companies which have already built a solid reader base, giving up print newspaper subscribers means giving up a steady revenue stream. Traditional ethnic media companies are therefore turning to cross-media publishing, “any content published on multiple media,”⁹ as a way to attract the attention of people with different reading habits across multiple platforms. This strategy can help the media outlets to expand distribution channels, increasing exposures to potential readers while keeping the current reader base.

⁵ Canada. Statistics Canada. *Canada’s ethnocultural portrait: The changing mosaic, 2001 Census*. 2001 Census Analysis Ser. 96F0030XIE2001008. Ottawa, 2003, 11. <http://publications.gc.ca/Collection/Statcan/96F0030X/96F0030XIE2001008.pdf>.

⁶ Canada. Statistics Canada. *Immigration and Ethnocultural Diversity in Canada, National Household Survey, 2011*. Analytical document Catalogue No. 99-010-X2011001. Ottawa, 2013, 15. <http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001-eng.pdf>.

⁷ Yunrong, Huang and Xinhan Xu, “The history and present situation of Canadian Chinese media,” *Journal of ethnic Chinese*, no.1-2 (2012), http://www.qb.gd.gov.cn/dzkw2010/hqyhr/4344/201307/t20130717_401707.htm.

⁸ American Press Institute. “The Personal News Cycle: How Americans choose to get their news,” March 17, 2014, <https://www.americanpressinstitute.org/publications/reports/survey-research/personal-news-cycle/>.

⁹ Andreas Veglis, “Cross-Media Publishing by U. S. Newspapers.” *Journal of Electronic Publishing* 10, no. 2(2007), <https://quod.lib.umich.edu/jjep/3336451.0010.211?view=text;rgn=main>.

1.1. Methodology

This report is based on my internship experience at Orient Star Media from April to August, 2016. My internship was divided into three parts. In the first month, I was assigned to update news and advertisements on the news and lifestyle website 52Vancouver.com. I translated some news from mainstream Canadian media into Chinese, re-edited and prepared supporting materials for in-depth news reports. I also bore the responsibility of a reporter, covering and writing several news stories on local events. In the second month, I participated in the editing and publishing process of the book *Golden Panda International Filmmakers Cultural Immersion Trip to Beijing*; I also edited the digital version of the book. I wrote scripts for some video and audio programs for the company as well. During the last two months, I was primarily engaged in editorial work. This diverse experience allowed me to observe the company closely and acquire first-hand exposure to its daily practices.

Working as a cross-media editor, I benefited from the opportunity to scrutinize the whole cross-media publishing process of the company. In addition, the experience of taking part and immersing myself in publishing channels in which I had no previous experience, furthered my understanding of the job requirements for editors in the age of digital technology and the challenges editors confront. This internship also provided me with a chance to closely examine how cross-media publishing can benefit the growth of ethnic presses. Interning at Orient Star Media offered me the opportunity to work alongside its staff members, including the marketing manager, editors, videographers, radio hosts, reporters and distributors.

As such, the insights expressed in this report were arrived at primarily through participant observation. These observations are complimented by personal interviews with industry professionals. I have conducted more than a dozen in-person interviews with OSM's executives, editorial and marketing personnel, through whom I received much updated information regarding the current industry environment of Chinese-language media in Canada. All of my interviewees were industry insiders who have solid work experience in the media field.

This report's discussion of cross-media publishing at OSM, which is operated as an independent media agency, will help the readers to better understand the future of

Canadian Chinese media, which has been facing many challenges up to this date. This study may also be advantageous to the development of non-Chinese ethnic presses, of which there are over 250 ethnic in Canada,¹⁰ as well as media companies in different minority communities. They confront challenges in many aspects similar to Chinese companies. Thus, realizing the realistic concerns of the Chinese media companies may also provide a practical benefit to them.

1.2. Chinese-language media in Canada

1.2.1. The past and current status of Canadian Chinese-language media

Canadian Chinese-language media has a history of more than 100 years and continues to grow:

The development of Chinese newspapers in Canada can be traced back to the late part of the 19th century. However, it was not until recently that the ethnic press has matured and achieved the status of an influential ethnic institution. In the early period, there were only back issues of periodicals from the home country and irregular publications of community newsletters circulated in a small group of the Chinatown elite. The first Chinese newspaper in Canada *Yat Sun Bo* (Chinese Reform Gazette) was published in Vancouver in 1903 (Li, 1999). Prior to 1970s, Chinese presses in Canada were largely propaganda instruments of political parties in China, concerned more with China than with Canada. Not until the late 1970s did Chinese newspapers take root on Canadian soil. They appeared more Canadian oriented, presenting the local Chinese' way of life and advocating full participation in the larger society. Chinese publications have burst into full bloom since the 1990s.¹¹

Most early Chinese media in Canada used newspapers as their medium. The most famous and influential three are *Sing Tao Daily*, *Ming Pao Daily News* and *World Journal*. In major cities of Canada, these three dailies have the most Chinese newspaper consumers.¹² The circulation of *Sing Tao Daily* and *Ming Pao Daily News* are about

¹⁰ Tamara A. Small, "Media in Ontario Politics: The Press Gallery in the Twenty-First Century," in *The Politics of Ontario*, ed. Cheryl N. Collier and Jonathan Malloy (Toronto: University of Toronto Press, 2016), 165.

¹¹ Qian Lu, "Exploring an ethnic weekly: Dawa business press and its community," Master of Publishing Project Report, Simon Fraser University, 2007, 16.

¹² Yuji Zhang (Creative Director and Producer of OSM) in discussion with the author, August 2016.

50,000. *World Journal's* circulation is about 30,000.¹³ In addition to the three dailies, there are a large number of regional newspapers and free newspapers. The release cycle of these newspapers is different, as they are issued daily, weekly, fortnightly, monthly, or not issued on a regular basis. Relatively famous presses include the Global Chinese Press, Chinese Canada Times Press, Dawa Business Press, Health Times, and Chinese News, among others.

There are many Chinese websites in Canada as well, which offer news, information and even BBS functions to visitors, 51.ca, torcn.com, vansky.com, www.vanpeople.com, and yorkbbs.ca, to name a few. The delivery of print newspapers requires labour efforts and is confined due to traffic and geological limitations. The same applies to TV broadcasting due to airing timing restrictions. Online media, on the other hand, is not confined by either of the said restrictions. These web-based media have become a vital force in Chinese media.

Traditional newspapers have expanded to the internet. The “Big Three” dailies and most of the small newspapers all have their own websites. On these newspapers’ websites, in addition to the content of the journal and rotating news, there are also videos, business listings, real-time dynamics of the stock market, exchange quotations, classified information and commercial advertisements. Visitors can subscribe to the digital version of the news or to newsletters.

Meanwhile, some successful websites are also entering the traditional media market. By operating and updating websites, these media outlets generate enough revenue to allow them to print physical copies of the newspapers.¹⁴ For example, www.51.ca started its own free weekly full-colour newspaper in 2011.¹⁵

1.2.2. The challenges facing Chinese-language media in Canada

In Canada, Chinese-language media has very limited impact compared to English mainstream media outlets. Even in the cultural “mosaic” of Canada, White,

¹³ This data was collected through interviews from their staff and other insiders. Accurate circulation figures are difficult to obtain because Chinese newspapers rarely reveal these figures.

¹⁴ 51Canada Corporation, “About Us”, accessed July 16, 2017. <http://www.51.ca/aboutus.php>.

¹⁵ Ibid.

English-speaking Canadians are still the dominant audience. Chinese readers make up only 4% of the total population in Canada.¹⁶ Hence Chinese-language media based in Canada has a relatively limited reader base. In addition, most Canadians, including Canadians of Chinese descent, still take official mainstream media as their major news sources.¹⁷ Chinese media at present has only fulfilled the task of spreading news and knowledge in its own community. This cannot be changed in the short term.

At the same time, the uncertainty of advertising revenue, intense competition among Chinese media and the ever-increasing operating costs constitutes immense financial hardship, constraining their ability to achieve professional excellence.¹⁸ The industry depends so heavily on advertising revenues that contents oftentimes have to compromise to advertising needs. That is, the media write more to please the advertisers than the readers, which has a negative impact on the credibility of Chinese media. Although advertising revenue may help them survive the highly competitive industry in the short-term, this business practice is not conducive to the long-term development of Chinese media. Without readers, advertising revenue will decline, leading media outlets to go into bankruptcy. In Vancouver alone, *The Chinese Times*, *Taiwan Daily*, *Canada Chinese Times*, and *China Journal* have gone out of business in recent years.¹⁹

The lack of professional talent and team instability also limit the development of the Chinese media in Canada. While working at OSM and through my communications with industry insiders, I have learned that many staff working in Chinese media do not have professional training and usually have salaries lower than the industry standard regardless of their level of professionalism and experience. Generally speaking, those who are bilingual with journalistic training in English prefer to seek career development in the mainstream media. In order to make a living, many workers have two or more

¹⁶ Canada. Statistics Canada. *Immigration and Ethnocultural Diversity in Canada, National Household Survey, 2011*. Analytical document Catalogue No. 99-010-X2011001. Ottawa, 2013, 15.

¹⁷ Fred Fletcher, Donna Logan, Alfred Hermida, and Darryl Korell, "Even in the Digital Era, Canadians Have Confidence in Mainstream News Media," *Canadian Media Research Consortium*, May 11, 2011, http://soj.sites.olt.ubc.ca/files/2011/05/CMRC_Trust_Report_11_May.pdf

¹⁸ Lu, Master of Publishing Project Report, Simon Fraser University, 46.

¹⁹ Jacky Wu (COO of OSM) in discussion with the author, August 2016.

jobs: “Some journalists work part-time as an insurance broker, real estate agent or Chinese teacher in community schools.”²⁰ Since many of the positions in Chinese-language media outlets are part-time or contract-based, staff members may leave at any time for any reason, and the quality of work is difficult to guarantee.

In order to survive in this fierce competitive environment, ethnic media have tried several remedies. Some Chinese media established cooperative relations with media companies in China, where they transplanted the content of the Chinese media to Canada. According to *People's Daily*, from August 1, 2016, *Today Commercial News* cooperated with *People's Daily* to publish five different editions of *People's Daily Overseas* in Toronto, Vancouver, Montreal, Calgary and Ottawa. At the same time, the website of *People's Daily Overseas Edition* was linked to the website of *Today Commercial News* while the online news had synchronous updates.²¹ *Chinese Canada Times* has also had a close working relationship with *Tonight News Paper* (Tianjin) since 2006.²² In addition, Global Chinese Press launched *Womenfriend North American Edition* magazine through partnership with Womenfriend Press in China. The magazine was based on the original content of the Chinese version and supplemented by local content in Canada.²³

Chinese-language media entities also seek to collaborate with Canadian companies. Due to its unique cultural background, Chinese-language media occupies a unique position in its ability to represent Chinese culture and the community. In the mid-90s, *The Vancouver Sun* collaborated with *Ming Pao Daily News (Vancouver)*, during which time, *Ming Pao Daily News (Vancouver)* was responsible for contributing three short column articles to *The Vancouver Sun* every other week. This collaboration continued for more than 10 issues and garnered wide recognition within the Chinese

²⁰ Yuji Zhang (Creative Director and Producer of OSM) in discussion with the author, August 2016.

²¹ Jun Zhou, “The distribution of People’s Daily Overseas Edition in Canada,” *People's Daily Overseas Edition*, July 23, 2016. http://paper.people.com.cn/rmrhwb/html/2016-07/23/content_1697733.htm.

²² Guojian Yao, “*Tonight News Paper* Canadian Edition: Positive reader feedbacks for the inaugural issue,” last modified October 6, 2006, enorth.com.cn, <http://news.enorth.com.cn/system/2006/10/06/001426326.shtml>.

²³ Hong Yi, “*Womenfriend North American Edition* Report: Integrating into local mainstream culture,” last modified January 18, 2005, people.cn, <http://media.people.com.cn/GB/40716/3128239.html>.

Canadian community.²⁴ Collaborating with English mainstream media will help Chinese-language media to escape from its existing limitations, open new space and find productive opportunities. In 2008, *Today Daily News* obtained investments from Sun Media Corporation, one of the mainstream media outlets in Canada, and formed a strategic alliance with *The Toronto Sun*.²⁵ Although these collaborations have failed to bring either significant profit increase or readership expansion to the Chinese-language print media, they have at least enabled these print media outlets to keep operating.

²⁴ Guo Ding, Kenny Zhang and Sophia Zhang, *Canada's Chinese Gene-A Sense of Belonging, Ownership and Contribution* (Victoria, BC: Holybird Education and Publishing CO., LTD, 2017), 127-128.

²⁵ Zhenya Lv, "Canadian English media become a shareholder of Today Daily News starting the new image of the Chinese newspaper," last modified April 8, 2008, *Chinanews*, <http://www.chinanews.com/hr/hrwy/news/2008/04-08/1214388.shtml>.

2. Background of Cross-media publishing

Cross-media publishing is one approach to garner a wider audience. It significantly reduces communication costs, increases information communication efficiency, and makes full use of media resources.²⁶ As such, there are an increasing number of traditional media outlets, including many Canadian Chinese media, using this approach to expand their business.

2.1 Definition of cross-media publishing

The term “cross-media” is not unequivocal.²⁷ And there isn’t a single accepted definition of cross-media publishing. Some vendors describe it as the ability to publish to both print and the Web without manual conversion effort.²⁸ Others, some scholars like Liu Maolin, believe that cross-media publishing requires simultaneous transmission across various platforms “to meet the different needs of the audience.”²⁹

Although the exact definition of cross-media publishing may vary according to different scholars, they all share a common core, which is making the obtaining of information easier by publishing contents throughout various media platforms.³⁰ A report by ACTeN (Anticipating Content Technology Needs) also gives four criteria to describe cross-media:

Cross-media involves more than one medium, ranging from analogue and digital media or digital media only, which all support each other with their specific strengths;

Cross-media aims at an integrated production;

²⁶ Qingchuan Wang, “Cross media: ‘Datong World’ in the field of media,” *South China Television Journal*, no. 6 (2000): 5.

²⁷ Jak Boumans, *Cross-media E-Content Report, an integrating report by ACTeN-Anticipating Content Technology Needs*, August 2004, 4.
http://www.sociologia.unimib.it/DATA/Insegnamenti/13_3299/materiale/04%20-%20jak%20boumans%20cross-media%20acten%20aug%202004.pdf.

²⁸ Bill Rosenblatt, “Cross-media Publishing: Obey the Content Master.” *Econtent* 24, no. 5 (2001): 45.

²⁹ Liu Maolin, “The conception, process and characteristics of cross-media publishing,” *Publishing Research*, Issue 5, 2005, 26.

³⁰ Boumans, *Cross-media*, 4.

Cross-media content is delivered/accessible on a range of devices such as PCs, mobiles, TV set or set-top boxes;

The use of more than one medium needs to support one theme/story/one purpose/one goal/one message, depending on the type of project.³¹

In this report, cross-media publishing is understood to meet these four criteria, and ascribes to the broad definition given by Andreas Veglis, that “(cross-media publishing is) any content (news, music, text, and images) published on multiple media (for example, print, Web, and TV).”³² Importantly, in contrast to traditional publishing, cross-media publishing relies heavily on multimedia. Compared to traditional publishing, through multimedia, cross-media publishing can realize sharing of publishing resources (including the author, content and market) with a variety of media.

2.2 The workflow of cross-media publishing

According to the four criteria and the broad definition, we can build the workflow in a broad sense (Figure 1).

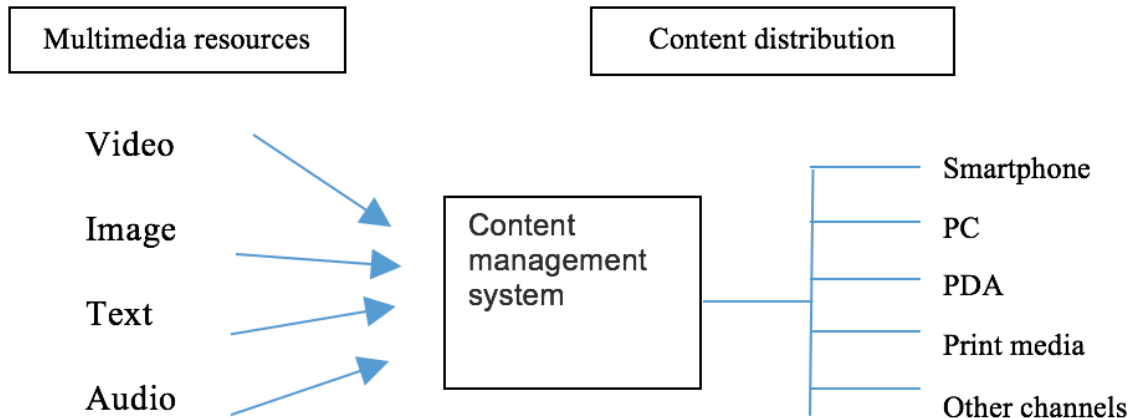


Figure 1. The workflow of cross-media publishing³³

³¹ Ibid., 4.

³² Andreas, *Journal*.

³³ This table is remade by author to suit the current situation from a magazine article. The original table came from: Hongli Liu, “Talk about Cross-media publishing,” *Print China*, 2009, Issue 6, 70.

One important advantage of cross-media publishing is the combination of print and digital publishing. The content which can be any type including video, image, text and audio is produced and put in the content management system and then distributed in a flexible way on different platforms. It is noteworthy that the content management system here manages the file formats while simultaneously allowing the editing and re-creation of content to adapt to different channels.

2.3 Advantages of cross-media publishing

2.3.1 Complementary advantages shared by traditional media and new media

The first advantage of cross-media publishing is that as soon as you prepare content to be published on one platform, you get the benefits across other platforms simultaneously. In the current era when traditional media and new media exist in the same time, cross-media publishing appeals to readers from both fields.

New media, also known as online media, is defined as “products and services that provide information or entertainment using computers or the internet, and not by traditional methods such as television and newspapers.”³⁴ Traditional media, namely newspapers and television, uses point-to-multipoint transmission,³⁵ whereas online media uses multipoint-to-multipoint transmission.³⁶ Online media is capable of distributing information through multiple forms at the same time.

Meanwhile, new media communication is interactive, as online users are able to share information with media workers and other users in real time. In the era of Internet, the audience no longer simply accepts information. They are capable of choosing “what” to receive and “how” to receive it. They are receivers of messages but also senders of

³⁴ Cambridge University Press, “New Media,” *Cambridge Dictionary*, <http://dictionary.cambridge.org/dictionary/english/new-media>.

³⁵ “The Sage Handbook of International Corporate and Public Affairs,” *ProtoView* -2017, no. 11 (2017): ProtoView, Vol.-2017 (11), 245.

³⁶ *Ibid.*, 245.

content through social media platforms.³⁷ The development of new media has radically changed people's habits of accessing media.

The development of new media has challenged traditional media, especially in the newspaper industry. Some scholars believe that the newspaper will disappear in the near future. One of the best known scholars who support this theory is Philip Meyer, an American journalism professor, predicted that the print version of newspapers will run out of readers by March 2044.³⁸

However, although online media broke the limit of time and space because of characteristics including immediacy, interactivity and being able to provide real-life visual content, there are limitations. It is still unlikely that online media will completely replace newspapers, one of the obvious reasons being that online media requires other terminal equipment, for instance smartphones and laptops, and infrastructure, such as Internet networks, in order to have the content delivered to the audience. The fact that these equipment and networks can only be accessed by certain population or geographic areas will unavoidably slow the growth of online media. Unlike online media, the distribution of newspapers does not require any terminal equipment, which makes the share of information less confined by limited technical supports.

In addition, statistics also show that while fewer people are reading traditional newspapers, they are still turning to established publications when looking for their news online. The situation for traditional media is not completely pessimistic. The data indicate that in 2013, *The Globe and Mail*, which took the first place in Canada's newspapers sales volume, boasted 3.5 million readers in its paper-based version and online version, up by 7.3% compared to the 2011 figure. According to the statistics, 1.7 million readers chose the digital version and 2.5 million the print. The 0.7 million overlapping subscribers are the ones who subscribed to both digital and print versions. Despite the reduction in

³⁷ Philip M Napoli, "Revisiting 'mass Communication' and the 'work' of the Audience in the New Media Environment," *Media, Culture & Society* 32, no. 3 (2010): 511.

³⁸ John McIntyre, "That cup of coffee, that morning paper," *The Baltimore Sun*, June 7, 2006, http://www.baltimoresun.com/bs-mtblog-2006-06-that_cup_of_coffee_that_mornin-story.html.

print newspaper subscriptions, the total number of subscribers to mainstream news agencies has risen since 2008.³⁹

Due to the lack of statistical surveys of Canadian Chinese media and the reluctance of most Chinese media to disclose their subscription data, it is difficult to obtain detailed data regarding their subscribers. However, a questionnaire conducted by Fudan University in 2013 on 200 readers of Canadian Chinese media shines a light on this topic.⁴⁰ The respondents of the questionnaire were students and workers living in Canada with a high level of education (undergraduate and above) and aged 20-35 years old. 66% of respondents had the habit of reading both hard copy newspapers and browsing websites, while only 34% took only websites as their access to news. As for the frequency of browsing Chinese websites, 39% used Chinese websites once or twice per week, 61% three or four times per week, and all respondents read Chinese newspapers once or twice per week.

These data indicate that traditional media outlets are not losing followers. The accountability held by trusted media outlets is hard to replace. As long as the outlets are able to work on cross-media publishing, expand online media platforms that cater to their readers' consumption patterns, not only will existing readers stay, it is even possible to increase the total number of subscriptions.

2.3.2 Fostering brand extension

Brand extension is a long-term advantage brought to traditional publishing houses by cross-media publishing. Global enterprises have developed from product sales to the advanced stage of brand sales.⁴¹ According to Kotler and Keller, "Two main advantages of brand extensions are that they facilitate new-product acceptance and provide positive feedback to the parent brand and company."⁴² With the rapid

³⁹ Steve Ladurantaye, "Canadians increasingly going online for written news," *The Globe and Mail* website, March 27, 2013, <https://www.theglobeandmail.com/report-on-business/canadians-increasingly-going-online-for-written-news/article10430825/>.

⁴⁰ Xiaoxin Mi, "How overseas Chinese media survive with the continuous development of China's Internet media and news sources," Master's thesis, Fudan University, 2013, 15-17.

⁴¹ Tandadzo Matanda and Ewing, Michael T., "The process of global brand strategy development and regional implementation," *International Journal of Research in Marketing*, March 2012, 5.

⁴² Kevin Keller and David Aaker. "The Effects of Sequential Introduction of Brand Extensions." *Journal of Marketing Research* 29, no. 1 (1992): 35-50.

development of the market economy, the media industry has placed greater emphasis on brand publishing. Some publishing houses have even successfully transformed their name into a market brand. For instance, Penguin Random House, Macmillan Publishers Ltd. and Meredith Publishing Group have established a powerful brand by putting out different genres of publications. However, such brand extension is mostly limited to a single medium. Cross-media publishing may meet consumers' demands in the multimedia information era, which is undoubtedly a new segment of publishing houses.

Through cross-media publishing, traditional media outlets are able to carry established media brands through media extension. By putting out various forms of products into the market, cross-media publishing saves time and costs for brand extension, and also brings new elements to the original brands. According to an analysis on ten U.S. dailies, including *USA Today*, *The Wall Street Journal*, *The New York Times*, *Los Angeles Times*, *New York Daily News*, *The Washington Post*, *New York Post*, *Chicago Tribune*, *Houston Chronicle*, *San Francisco Chronicle*, all of the dailies have online editions and websites. Four newspapers allow readers to listen to some of their news via webcasting.⁴³

All the dailies have online editions, and 9 out of 10 use email to notify readers about headlines and allow users to receive news via RSS feed. Four newspapers offer a PDF version of their edition and 5 out of 10 newspapers offer the headlines for mobiles or PDA devices. Four newspapers allow the readers to listen to some of their news via webcasting, and send the headlines via SMS. Only one newspaper offers a Wi-Fi version of its edition.

For Canada's Chinese newspapers, which have an established reader base and decades of development, such as *Sing Tao Daily*, cross-media publishing shows more obvious advantages than new enterprises in terms of brand extension. The established brand reputation and audience loyalty will guide existing newspapers readers to accept new media products and attract new readers with changing reading habits, resulting in a savings in time and cost for promoting new channels and further improving the brand.

⁴³ Andreas, *Journal*.

3. Cross-media publishing by Orient Star Media

3.1 An overview of Orient Star Media

3.1.1 Establishment and mission

Orient Star Media (OSM), headquartered in Vancouver, Canada and supported with operations in Beijing, China, “is a full-service media agency specializing in multimedia production and creative digital marketing strategies planning.”⁴⁴ Orient Star Media was established in 2012. At present, OSM typically employs 7 to 9 staff in its production department, all of whom are recent immigrants from Mainland China and have attained at least an undergraduate education from either China or Canada. Most of the staff have a high level of Chinese education and work experience and a background of study and work in Canada. Their background helps them grasp news items that are relevant and of interest to the Chinese immigrant population. The production department fulfills a wide range of duties, including news gathering, translating, writing, editing, and producing radio and video programs. Apart from the production team, there is also one graphic designer, while the marketing department is comprised of 6 to 8 advertisement sales representatives. The company relies heavily on their work because marketing revenue provides the majority of income for the company.

The company envisions itself to be “a contributor to North America’s increasingly diverse cultural landscape, a driving force of integration among people of different cultural backgrounds and a champion of the preservation of the best of humanity.”⁴⁵ Their webpage states that OSM strives to “become one of the top transcultural media companies in North America and work for the cultural exchange, harmony, and co-prosperity between China and North America.”⁴⁶ OSM aims to not only serve the local Chinese Canadian community, but also build up a platform that fosters transcultural exchanges between China and the West by providing media services to mainstream audiences in both societies.

⁴⁴ OSM’s Corporation, “About Us”, accessed July 6, 2017, <http://orientstarmedia.com/about-us/>.

⁴⁵ Ibid.

⁴⁶ Ibid.

3.1.2 Major services

Generally speaking, OSM's services fall into two major categories: one is to offer media and information services, including video production, audio production, new media operation, and print media publishing; the other is to develop specific marketing and event planning strategies based on customer demands.

During my internship at OSM, the company managed two websites: 52Vancouver.com, which is a Metro Vancouver-based news and lifestyle website run independently by OSM; and cntvna.com, the largest English and Chinese bilingual news website in North America, which was run together by OSM and China Network Television (CNTV). The website stopped operations early in 2017 due to organizational changes within CNTV.

OSM is capable of producing customized radio and video programs in Mandarin, Cantonese and English. In addition, OSM partners with China Radio International (CRI) to produce Mandarin radio programs aired weekly in Vancouver, Toronto, Ottawa, and other Canadian cities. The company's work also involves print media publishing. OSM has partnered with *China Daily* by providing editorial support and local event coverage for its Canadian edition.

OSM has worked with many companies from both Canada and China by providing marketing and event planning support. With its strong ties to both societies, OSM specializes in organizing cross-cultural events. It has been the co-organizer and presenter of the annual Vancouver Golden Panda International Film Festival (GPIFF) and the week-long GPIFF Filmmakers Cultural Immersion Trip to China taking place every Spring starting in 2014, which brings GPIFF award-winning filmmakers to experience Chinese culture first-hand. OSM has also organized the New Silk Road North America Fashion Glamour, which aims to discover modeling talents in North America.

Founded in 2012, Metro Vancouver-based media agency Orient Star Media established cross-media publishing as its dominant development strategy, which is different from other early ethnic media outlets, which only use newspapers as their main

distribution method. OSM offers a wide-range of media services. Contents including news, music, text, and images are published on multiple media platforms including websites, print, mobile apps, CD/DVD as well as live-streaming. In this part, we will delve into details of how each media platform is operated at OSM in order to make cross-media publishing profitable.

3.2 Type of media used by OSM

3.2.1 Online digital channels (text, image, audio, video)

Websites are the main and most important channel used by OSM. Content on their websites includes text, image, audio, and video. The company manages two websites: cntvna.com and 52vancouver.com. Cntvna.com is composed of six sections including News, Business, Culture, Life, Entertainment and Travel. Cntvna.com publishes original works created by the OSM team. Cntvna.com has more than 180,000 visitors from Canada, China and the U.S. on a daily basis.⁴⁷ It aims to bring the latest news from these countries and enhance mutual understanding between different societies. Unlike cntvna.com, the target audience of 52vancouver.com is the Chinese Canadian community. 52vancouver.com is a homophone for “I love Vancouver” in Mandarin. Through its website, mobile app and other social media profiles, 52vancouver.com delivers each day the latest information on current affairs, arts, fashion, technology, lifestyle and many other areas to audiences across Metro Vancouver.

Revenue to operate these two websites comes primarily from advertising. Since before the website, 52vancouver.com, was launched, it was determined that online advertising would be the main source of revenue (interview with Jacky Wu, COO of OSM). Currently, online advertising takes on two main models on both OSM websites. The first is to sell ad placements on the websites. Users will see the ads banner distributed at prominent place on the websites. These advertisements are most common on commercial websites and this strategy is also the most cost-efficient because the website only needs to provide a certain amount of page space while the company

⁴⁷ Jacky Wu (COO of OSM) in discussion with the author, August 2016.

provides the ad.⁴⁸ The second form is to purchase both ad content and placement, in which OSM produces advertisements in various forms, including advertorials and video ads. Such content can then be posted on both advertisers' own sites, as well as on OSM's sites. Advertising revenue increases as readership climbs.

Providing editorial support is the other source of revenue for OSM. The news and information content created by OSM is sold in packages to other websites or media in China. OSM's overseas background allows it to obtain news and information pertinent to Canada or North America more rapidly. This practice has two key benefits: On the one hand, packaging sales increases the utilization efficiency of information; on the other hand, media outlets based in China can be exposed to international news in a more timely and comprehensive fashion.

During my internship, I observed that OSM hires professional website designers and administrators to carry out their website management. These professionals are able to publish and update website content as needed. OSM also endeavors to cater to the interest of its audience. By providing timely and informative contents, OSM is able to reach out to its niche markets. The audience of the two websites that OSM currently operates is well-defined.⁴⁹ The content of these two websites has different emphases in order to meet the demands of their respective target audience.

3.2.2 Print (books and newspapers)

OSM publishes two types of print products: books and newspapers, although books are not one of OSM's major product. In most cases, books and brochures are published as a marketing tool.

The company does not have its own newspaper brand, but it once had a close strategic partnership with *China Daily (Canada)*, where OSM provides content, publishing and advertising management services to this newspaper. However, in the past two years, with the decline of the print media, a greater number of advertisers have switched to take new media as their main advertising platform. The trend has led to a

⁴⁸ Yuji Zhang (Creative Director and Producer of OSM) in discussion with the author, August 2016.

⁴⁹ Interview with Xueting Zhao (Editor of OSM), October 2016.

decline in advertising revenue for newspapers. This partnership seized in 2016 as the Canadian version of *China Daily (Canada)* printed its last issue.⁵⁰ Since the termination of the partnership, OSM has been contributing to *China Daily US Edition*. *China Daily US Edition*, a weekly 16-page English newspaper that is published Monday to Friday, with a 24-page insert on Fridays. Circulation includes the United Nations Headquarters, government agencies of the United States and Canada, universities, think tanks, major financial institutions, and many leading international corporate entities.⁵¹ Accurate circulation figures are not available but it is estimated at about 30,000.⁵² The steady readership of *China Daily US Edition* allowed OSM to obtain a steady, reliable income.⁵³

While fully recognizing the decline of newspapers, OSM believes books will continue to be a profitable avenue and intends to produce them more frequently. Many of the books OSM produces today talk about how the company arranges events and, in this way, they are a form of content marketing for the company, which it uses to promote the company's brand. The content (image, text) of the book is the same content which was published on other media, including newspaper, website and mobile app. The marketing team of OSM gives these books to customers and partners as gifts to show the process of the event and as a way of giving thanks for the partners' support. Compared to digital books, this offering is more formal.⁵⁴ On the other hand, advertorials in books and brochures can bring extra income for OSM. Those book's target readers are clear, which ensures that the advertisements can cover the target audience accurately. For advertisers, this marketing avenue is effective.

3.2.3 Mobile App (WeChat)

In order to meet the demands of smartphone users, OSM also uses WeChat, a mobile app, developed for both mobile phone and tablet devices. WeChat is a free application launched by Tencent company in 2011, which provides instant messaging

⁵⁰ Yuji Zhang (Creative Director and Producer of OSM) in discussion with the author, December 2016.

⁵¹ China Daily Corporation, "The summary of *China Daily*," retrieved 30 June 2017, http://www.chinadaily.com.cn/static_c/gyzgrbwz.html.

⁵² Dan Bu (Sale Manager of OSM) in discussion with the author, August 2016.

⁵³ Interview with Sandy You (Vice President of OSM), October 2016.

⁵⁴ Interview with Sandy You (Vice President of OSM), July 2017.

services on smartphones. Via voice messages, video, images and text, WeChat enables the exchange of information between users. OSM has an official WeChat account on the WeChat Official Account Admin Platform, which is “a cooperation and promotion service launched for famous persons, government, media and enterprises.”⁵⁵ Media companies can also promote their contents on WeChat through paid advertisements.

As of December 2016, there were more than 889 million WeChat users around the world.⁵⁶ In the Chinese community in Canada, the WeChat penetration rate is very high. In order to strengthen communication with Chinese Canadians, Canadian Prime Minister Justin Trudeau⁵⁷ and former B.C. Premier Christy Clark⁵⁸ opened their own WeChat Admin Platform as well. WeChat platform allows publishing content in various forms, including image, text, video and audio. Therefore, all contents on OSM’s website 52van.com can be published on WeChat as well. In addition, the staff at OSM also use WeChat’s cloud service every week. WeChat’s cloud service collects data and statistics through clicks, impressions etc., and provides statistical analysis for content providers.⁵⁹ Through statistical reports provided by WeChat, the editors of OSM get a better idea of their audience’s reading preferences, such as what kind of article attracts more audience and when is the best time to post contents. Editors optimize the content selection and release time depending on those information. The release time of OSM’s WeChat content is 8 pm every day, which is based on the data from WeChat reports.

Besides OSM, there are also many Canadian Chinese newspapers provide content to readers through WeChat. *Sing Tao Daily*, *West Canada Weekly* and *Global Chinese Press* have opened their WeChat accounts, all of which will post content that have been published on newspapers.

⁵⁵ Tencent’s Corporation, “What is WeChat Official Account Admin Platform?”, accessed July 8, 2017, https://admin.wechat.com/cgi-bin/readtemplate?t=ibg_en/en_faq_tmpl&type=info&lang=en_US.

⁵⁶ China Tech Insights, “WeChat User & Business Ecosystem Report 2017 | Exclusive,” April 23, 2017, <https://www.chinatechinsights.com/report/21370582.html>.

⁵⁷ His WeChat ID: JustinTrudeau.

⁵⁸ Her WeChat ID: ChristyClark.

⁵⁹ Qian Rong and Yuyang Liu, “The Digital Publishing of WeChat,” *Information on Publication*, no.36 (2014): 21.

WeChat provides technical support on multiple format content publishing, audience statistics and content promotion. All services on WeChat are free of charge except for content promotions. For Canadian Chinese media which are operated under tight budgets, WeChat is undoubtedly a good channel with a wide range of potential audience and low technology costs.

3.2.4 Physical Media (USB, CD/DVD)

Similar to the print channel, CD/DVDs were not an independent product at OSM. Usually, a CD/DVD is merely a complementary product with books or brochures. Photos, videos and audio of activities and events which were held by OSM were produced in CD/DVD format. These CD/DVD are presented to customers and partners of OSM as gifts. The video files are able to deliver activity and events information directly. However, since the brochure for the 2016 Golden Panda International Short Film Festival, which I participated in editing, OSM has ceased producing CD/DVD's, which have been replaced by USB sticks.

This decision occurred for two reasons.⁶⁰ Firstly, CD/DVD lost its advantages. Compared to CD/DVD, USB sticks have a higher compatibility and larger storage space and is much smaller in physical size. It can be read faster, reused and easier to protect. Secondly, according to the feedback from many audiences, it was hard for them to find equipment to play CD/DVD's because most laptops today do not have CD-ROM drivers. Without the equipment, audiences are not able to read the content stored on CD/DVD files, which fails to meet the common core of cross-media publishing, that is to make information to be obtained more easily.

3.2.5 Live streaming

Live streaming has become quite popular today. Various live streaming platforms are growing rapidly. By June 2016, Chinese-speaking live streaming platforms users reached 325 million.⁶¹ As a new mode of transmission and effective means, live

⁶⁰ Jacky Wu (COO of OSM) in discussion with the author, August 2016.

⁶¹ China Internet Network Information Center, the 38th *China Internet Network Development State Statistic Report*, July 2016, 42, <http://www.cnnic.net.cn/hlwfzyj/hlwxzbg/hlwtjbg/201608/P020160803367337470363.pdf>.

streaming is becoming more and more prevalent within the Chinese speakers. However, based on my research on *Sing Tao Daily*, *Ming Pao Daily News*, *Dawa Business Press*, *Canadian City Post*, *Global Chinese Press*, none of the five mainstream Chinese-language media outlets here in Canada has its own live stream channel, which indicates that the live streaming method has not been vastly adopted by Chinese-language media in Canada. OSM took the initiative to create a live streaming channel.⁶²

“Marketing + Live Streaming” is the current strategy for all live streaming works.⁶³ The core of live streaming is to transmit information in real time and provide content creators the ability to interact with audience.⁶⁴ Through this interaction, content providers are able to learn about audience interest through and adjust the content accordingly.

The first time OSM used this channel was in the 2016 Golden Panda International Short Film Festival press conference with the Chinese live streaming platform “Yingke”. Without any announcements in advance or promotion, the one-hour live press conference had more than 800 viewers. A colleague and I were responsible for the real-time communication with the audience. According to the direct feedback I received from the audience, they were largely satisfied with this channel. Learning from my internship, this kind of interaction creates a sense of connection between content provider and audience, which encourages audience to better focus on the content and take the initiative to participate in the production process.

For now, there are two ways that OSM makes profit from this channel: advertising and providing editorial support, including creating live streaming strategies and producing original written content.⁶⁵ In the future, with the rapid development of VR technology, the live experience will be greatly enhanced. In this light, the company is optimistic about the future of live streaming and will focus more on the development of this particularly channel as a way of generating profit.

⁶² Interview with Jacky Wu (COO of OSM), September 2017.

⁶³ Qiuxia Cui, “The Mode Analysis and Future Development Trend of Live Streaming,” *New Media Research*, Issue 17 (2016), 7.

⁶⁴ *Ibid.*, 8.

⁶⁵ Interview with Sandy You (Vice President of OSM), October 2016.

4. Development trends of Chinese media companies in North America

4.1 Transformation required for Chinese media in the era of “shallow reading”

Cross-media publishing may realize the integration of conventional publishing forms and new media forms, which may satisfy the current demands of Chinese media in North America and become the main development trend of Canadian Chinese media in the future.

According to the 2011 survey among Chinese readers, they have entered the era of “shallow reading” as new media continues to develop.⁶⁶ “shallow reading” which by definition refers to social practices in which people acquire information or entertainment quickly from texts, images or other meaningful forms, individual or combination, by using various modern media.⁶⁷ Professor Shen Yang from the School of Journalism and Communications at Tsinghua University pointed out that, in the era of “shallow reading”, driven by cloud computing technology and big data technology, media will increasingly have “smart” and “individualized” features. Media professionals will set up “user” awareness in the near future and offer content that suits user demand.⁶⁸ Technological development will also result in a higher level of automation, more enriched forms, and easier operation. Among North American Chinese media, technology is not usually taken seriously. Many media outlets do not even have a professional technology team.⁶⁹ Although ethnic presses are always struggling for survival, balancing cultural obligations with financial and competitive challenges.⁷⁰ With the gradual decline of conventional

⁶⁶ Linsen Su, “The Characteristics and Tendency of National Reading in the New Media Environment,” *Journal of China Youth University for Political Sciences*, Issue 2 (2013), 130.

⁶⁷ Chen Yang and Jiawu Zhang, “Deep choices in the era of shallow reading,” *Journal of Academic Library and Information Science*, Feb 2011, 11.

⁶⁸ Lina Yao, “Yang Shen: In shallow reading era, where is the future of the overseas Chinese media,” May 22, 2015, <http://ocnm.haiwainet.cn/n/2015/0522/c3541288-28760693.html>.

⁶⁹ Ibid.

⁷⁰ Lu, Master, 46.

Chinese newspapers, ethnic presses will experience a more difficult situation. For Chinese media in North America, transformation will be imperative.

The competition from other ethnic media always places them at risk of bankruptcy. Increasing operating costs generate immense financial hardship. Shifting entirely from traditional media to new media is not a wise choice for ethnic presses as it causes increased operating costs in technology and equipment and subsequently huge economic difficulties, and also brings the risk of losing existing regular readers. In the era of “shallow reading”, cross-media publishing, which combines new media and traditional media audience, will be the trend of Canadian Chinese media for some time to come.

4.2 Strengthening the cooperation with China’s media

As mentioned in section 1.2.2, some Chinese-language media companies seek to collaborate with Canadian companies. Through my internship, I’ve learnt from other media professionals working in Chinese-language media outlets, that immigrants from China have maintained a great interest in domestic information in China. On one hand, they maintain emotional connections to their hometowns; on the other hand, many immigrants from Mainland China still have close associations with China in terms of trade and investments hence domestic information in China has economic significance to them. That is why that China’s domestic news on politics and economics has always been an integral part of traditional Canada’s Chinese newspapers. However, in the meantime, extensive sources for information acquisition bring heavy workload to editors and journalists of these media, resulting in insufficiently polished content for the sake of timeliness. This can be avoided by strengthening partnerships with Chinese media outlets on content production. To Chinese media, partnering with Canadian outlets helps them to bring more timely news to overseas Chinese audience.

In addition, due to a shortage of funding and talent, it has been hard for Chinese-language media in Canada to have their own tech departments. These restrictions have led to a relatively disadvantaged position for Chinese-language media companies in development. Different from Western media outlets which are privately owned, all media

outlets in China are state-owned.⁷¹ They have technical and financial support from the Chinese government. By partnering with Chinese media, Chinese-language media in Canada outlets are able to acquire technical support.

With the trend of economic globalization, China is playing an increasingly important role in international affairs and the need of Chinese media to convey voice from China and strengthen national soft power is in high demand. In 2009, China launched a new round of media “going-out” plans.⁷² Domestic media in China are showing a more active attitude towards international cooperation. In Jan. 6, 2017, the Ministry of Culture of the People’s Republic of China published the *Action Plan for Belt and Road Cultural Development (2016-2020)*. The government is actively seeking collaboration and partnering opportunities with overseas media outlets.⁷³

Strengthening the cooperation with China’s media will let Canadian Chinese media obtain funding and technological support. Through this support, communication among mobile, online and paper-based media, and thus helping Canadian Chinese media to enhance their influence. Additionally, content from China is directly shared with Canadian Chinese media, which contributes to a richer final product for Canadian audiences.

4.3 Extensive use of Big Data and cloud technology in publishing

With the development of new media, IT technology has increasingly being used in the media industry, especially in Big Data and cloud technology.

“The Big Data trend has impacted the media industry.”⁷⁴ For media industry:

⁷¹ Libin Wu, “The Chinese-language Media Global Distribution and Impact Report,” Doctor of Central Party School of the Communist Party of China, 2011, 197.

⁷² Zhengrong Hu and Deqiang Ji, “Ambiguities in Communicating with the World: The “Going-out” Policy of China’s Media and Its Multilayered Contexts,” *Chinese Journal of Communication* 5, no. 1 (2012): 33.

⁷³ Ning Chang, “The Ministry of Culture published *Action Plan for Belt and Road Cultural Development (2016-2020)*,” last modified January 6, 2017, Xinhuanet, http://news.xinhuanet.com/culture/2017-01/06/c_1120256880.htm.

⁷⁴ Martha L. Stone, “Big data for media,” University of Oxford, 2014, 1.

Big Data strategies can include audience analytics to enable a better understanding and targeting of customers; tools to understand public and private databases for journalistic storytelling; tools to manage and search the exploding amount of video, social media and other content; tools to target advertising and ad campaigns; tools to automate the production of text and video stories, tools to identify waste and enable efficiencies; and much more.⁷⁵

Conventional media mostly relies on manual editing for picking up topics, costing huge human efforts. Due to factors such as age, personality, and background, reading interests vary from person to person. Precise reader positioning relies on conventional manual investigation. Due to the large population of overseas Chinese, such positioning often would result in errors and high costs. The application of Big Data technology can greatly improve the efficiency of traditional media. Through automate the production of text and video, Big Data also help traditional media expand into the new media industry more quickly, hence to achieve cross-media publishing.

Big Data presents rich cross-media contents. At the same time, there are millions of audiences who use network and mobile devices to receive cross-media knowledge. It is necessary to provide amount of computation when giving rich cross-media contents for such a large number of users. Thus, cloud technology is applied in media industry, in which, cross-media application data is stored in cloud in a distributed manner and managed in an orderly manner.

Cloud computing has changed conventional system building methods. Previously, building a website would involve building the base infrastructure, then building a business platform upwards, and further building application software in the manner of a “pyramid”, which results in “a high system building cost and reaching a technological threshold.”⁷⁶ Today, the development of cloud computing enables media operators to mainly focus on application and operations with base infrastructure being handled by the “cloud”. For instance, Amazon.com has built a cloud-computing-based web services system. This service is described as “the on-demand delivery of compute power, database storage, applications, and other IT resources through a cloud services

⁷⁵ Ibid., 1.

⁷⁶ Wang, yue and Kaixu Xiong. “The Future of Overseas Chinese-language Media.” *People’s Daily Overseas Edition* (Beijing), May 29, 2015.

platform via the internet with pay-as-you-go pricing.”⁷⁷ Traditional media companies can use these ready-made web service systems directly without building the base infrastructure by themselves.

Rapid growth of cloud technology will greatly lower the technological threshold and funding threshold for traditional media companies entry to new media. For many Canadian Chinese media lacking technological and funding support, cloud technology is undoubtedly a shortcut for entering the world of new media.

⁷⁷ Amazon’s Corporation, “What is Cloud Computing?”, accessed July 9, 2017, https://aws.amazon.com/what-is-cloud-computing/?nc1=h_ls.

5. Conclusion

The emerging new publishing methods and new publishing platforms are expanding the concept of publishing. Along with an expanded concept of publishing, an increasing number of companies have begun to step into the publishing field. Increasingly, Chinese speakers living overseas acquire information through the Internet and mobile devices, forcing overseas Chinese media companies to confront a new reality - the potential to lose their audience. In the new situation driven by new media, many Chinese media in Canada have launched websites. There is consensus that Chinese media in Canada need reforms. As this report has argued, cross-media publishing can help Canadian traditional Chinese media by expanding the reach of new media audience while consolidating the original newspaper readers, thus avoiding the risk of losing readers.

Compared to traditional Chinese-language newspapers with stable readership, OSM, as a young company, is more proactive when using cross-media publishing and is experimenting a variety of new channels. The development of cross-media publishing at OSM is closely connected with China. On the one hand, the use of WeChat and live streaming relies on Chinese technical support. OSM does not need to hire technical staff, which saves the technical costs of the company. Meanwhile, OSM is able to reach out to a large number of potential Chinese readers through these platforms. Moreover, OSM partners with China Network Television (CNTV), China Radio International (CRI) and *China Daily*, China's dominant media. By providing contents for those media, OSM also manages to generate revenue and acquire technical support.

Since their inception, overseas Chinese media have always actively performed their responsibilities of offering news and information to their local target audience (i.e. local overseas Chinese). In response to allowing overseas Chinese reader's concern about their country of origin and desire to understand their resident country, overseas Chinese newspapers have also focused on offering complete and timely news information. Canadian Chinese-language media outlets bare the advantages in terms of sourcing local Canadian news and information. They also have strong ties with readers in China due to the language connection. They should fully utilize these advantages as one of the strategies in the development of cross-media publishing and pay more

attention to discovering new Chinese media platforms, collaborating with Chinese companies in content creation, seeking technical and financial support.

OSM is a young media company and is still at an experimental stage of practicing cross-media publishing. It is hard to judge whether the selection of channels is correct and whether the operation model will be successful. However, the attempts demonstrated the feasibility of cross-media publishing in the overseas Chinese media industry and provided new ideas and transformational directions for other Canadian Chinese media.

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