

**For discussion
on 17 April 2007**

**Legislative Council Panel on
Information Technology and Broadcasting**

Support Measures for the Film Industry

PURPOSE

This paper outlines the package of Government's support measures for the film industry, and invites Members' views on –

- (a) increasing the commitment by \$300 million for Item 480 Film Development Fund (FDF) under Head 180 Television and Entertainment Licensing Authority (TELA) Subhead 700 General non-recurrent, with an enlarged scope to finance small-to-medium budget film productions; and
- (b) enhancing the secretariat support for the new Hong Kong Film Development Council (FDC) by creating a permanent Secretary-General of the FDC (SG/FDC)(D2) post in TELA.

BACKGROUND

2. The film industry is a flagship of the creative industries in Hong Kong. It significantly contributes to the development of tourism and services industries, and enhances the international and cultural image of Hong Kong. However, we see a substantial drop in the number of film productions as well as box office revenues in recent years. In 2006, only 51 local films were released with a total box office of \$282 million, as compared with its peak of a production volume of over 300 films a year during the early 90s and a box office of \$1,240 million in 1992. With a shrinking film market and decreasing number of local productions, the Hong Kong film industry is facing a very difficult time, plagued with talent drought and related problems.

3. Knowledge-based economies such as the UK, France and South Korea generally recognise the film industry as an important growth engine that creates job opportunities, vibrant businesses and amiable

cultural environment. They also see the need for some form of government support to give an impetus to the industry. For example, the South Korean Government invested a total of KRW130 billion (around HK\$800 million) in 33 film funds between 1999 and 2004, spurring venture capital and other companies to invest in the film industry.

4. Against this background, the Hong Kong Special Administrative Region Government is committed to assisting the film industry through a number of measures to further develop it and to enable it to contribute to the overall economy of Hong Kong and compete with overseas counterparts in the globalised environment.

VARIOUS SUPPORT MEASURES FOR THE INDUSTRY

(A) Hong Kong Film Development Council

5. The policy formulation, public funding and planning and implementation of film-related activities are at present scattered around a number of government and public bodies. In his Policy Address in October 2006, the Chief Executive announced that the Secretary for Commerce, Industry and Technology (SCIT) will co-ordinate the relevant policy, planning and activities, including manpower training, Mainland and overseas promotion, and filming support.

6. In order to support SCIT and ensure the policy is in line with the sustainable development of the film industry, we will expand the current Film Development Committee, an advisory committee established since November 2005, to form a new high-level FDC. Mainly comprising members from the film industry, the new FDC will be entrusted with broader and more onerous film-related advisory and executive duties, and is responsible for advising SCIT on the policy, strategy and institutional arrangement for the promotion and development of the film industry, as well as the use of public funds to support the industry.

7. In particular, the FDC will advise on all matters relating to the development of the film industry (including nurturing talents, promoting Hong Kong films on the Mainland and overseas, etc.), and will advise the Government on funding and other support measures (including vetting applications under two funding schemes, i.e., the FDF and Film Guarantee Fund (FGF), as set out in paragraphs 8 to 25 below).

(B) Funding Support

8. Currently, the Government is administering two different schemes to provide financial support to the film industry, i.e., the FDF and the FGF.

(i) *Film Development Fund*

Existing FDF

9. The Government first established the FDF for a tenure of five years in April 1999 with an approved commitment of \$100 million to finance projects conducive to the long-term development of the Hong Kong film industry, such as specific training of film personnel, overseas promotion of local films, etc. Recognising that the film industry had difficulties in obtaining loans from lending institutions to finance film production and there was an uncommitted balance of \$59.3 million, the Finance Committee approved in 2003 the redeployment of \$50 million from the FDF to launch the FGF on a pilot basis for two years (see paragraphs 22 to 25 below). In March 2005, following a review on the operation of the FGF, the Government proposed and the Finance Committee approved, among others, to redeploy \$20 million to revive the FDF.

10. The FDF is administered by the Film Services Office (FSO) of the TELA, with the Commissioner for Television and Entertainment Licensing (CTEL) serving as the controlling officer. A project vetting committee chaired by the Permanent Secretary for Commerce, Industry and Technology (Communications and Technology) and comprising members from film industry and other professions has been set up to assess applications and recommend CTEL to approve the applications and disburse funds, prescribe the terms and conditions of funding, and monitor the progress and results of the funding projects. Successful applicants are required to submit reports and audited accounts upon completion of their projects for the project vetting committee's consideration. CTEL could not approve any project costing more than \$10 million each. For projects that merit funding support but cost more than \$10 million, CTEL would refer the projects to the Finance Committee for approval.

11. From April 1999 to March 2004, the original FDF received a total of 155 applications and approved 72 projects with a total funding of \$48.75 million. From April 2005 to February 2007, the revived FDF

received a total of 21 applications and approved 13 projects with a total funding of about \$15 million. The remaining balance of the FDF stood at about \$5 million as at 31 March 2007.

Proposed Increase in Commitment

12. The film industry has been suffering from low output of film productions, particularly small-to-medium budget film productions. This has seriously depleted talents in the industry from screenwriters to directors. There is a genuine need for the Government to continue to assist in the sustainable development of local film industry through the FDF. In the 2007-08 Budget, the Government has earmarked \$300 million for establishing a fund to help finance film production and overcome the shortage of talents. We propose to inject this sum to the FDF.

Enlarged Scope of the New FDF

13. Following an injection of \$300 million, we propose that the new FDF should fund projects and activities which contribute towards the development of the Hong Kong film industry, including –

- (a) limited funding support for small-to-medium budget film productions;
- (b) promotion of Hong Kong films in the Mainland and overseas;
- (c) training of talents in the various aspects of the film production and distribution; and
- (d) enhancing the interest and appreciation of Hong Kong films by the local audience.

14. CTEL will be the controlling officer of the new FDF, with the Secretariat of the FDC administering the Fund. Disbursement from the FDF will be made upon the advice of a reconstituted Vetting Committee, set up under the FDC and comprising some members of the FDC and co-opted members from the film sector and other professions. The Secretariat of the FDC will ascertain the facts contained in the applications, and the new Vetting Committee will provide the necessary commercial and technical input in the assessment process against the funding criteria, which we propose should largely follow those of the existing FDF.

Financing Small-to-medium Budget Film Productions

15. The reduction in film productions, particularly those of small-to-medium budget, is one of the key areas identified by an independent consultant engaged by the Film Development Committee that require immediate attention and limited financial support from the Government. We therefore propose to enlarge the scope of the FDF to finance such film productions (paragraph 13(a)). We should target productions with a budget not exceeding \$12 million, and contribute up to 30% of the production budget, i.e., a maximum of \$3.6 million per film. The funding support proposed is expected to encourage more commercial investment in film productions, especially those of small and medium size, and create a larger critical mass of film activity and employment opportunities.

(a) eligibility and assessment criteria

16. When funding small-to-medium sized film productions, we have drawn references from the existing FGF and propose a set of criteria at **Annex A**. The broad parameters are that only small-to-medium budget productions employing certain number of Hong Kong talents should be funded, and the proposed film project should be up to a standard for commercial theatrical release. There will also be some commercial assessment (e.g., at least 50% undertaking of budget by third-party financier(s), objective assessment on whether the film is for mass appeal rather than only niche market), soundness of the applicant and reasonableness of the proposed budget, etc. Vetting of content of scripts will be kept to the minimum, but applications involving scripts which are likely to result in film which disproportionately depicts violence or sexuality or which insults any class of the public by reference to their race, religion belief or sex would not normally be considered. This is to ensure that public fund would not be used to finance films which seriously offend accepted standard of decency and social value.

(b) control mechanism

17. Similar to other projects funded by the FDF, funding for financing film productions shall be disbursed by CTEL as the controlling officer upon the advice of the Vetting Committee under the FDC. As the assessment criteria set out above contain certain subjective elements, the Vetting Committee will be assisted by experts drawn from a Panel of Examiners, who are professionals with experience in film production,

financing, etc. and who will provide their views for consideration by the Vetting Committee. Clear guidelines will be set out for the examiners and the Vetting Committee to declare and avoid any possible conflict of interests.

18. Funds for film productions will be disbursed to successful applicants by installments, tying with appropriate milestones or on a pro rata basis with other private investors. Terms and conditions will be specified in the form of undertakings duly signed by successful applicants before the release of the first installment of funds, which would clearly set out the relationship between the successful applicant, the third-party financier(s) and the Government, and their respective obligations and liabilities, and that the Government's liability in each film should be capped by the Government's contribution. Final installment of the disbursement of the fund will only be released when the film is close to completion and ready for theatrical release. Successful applicants are required to submit reports and audited accounts upon completion of their projects to the Secretariat of the FDC for monitoring and vetting purposes. The Vetting Committee will advise on the uses of the FDF, monitor fund disbursement and evaluate fund expenses upon completion of projects.

(c) cost-recouping and profit-sharing

19. When the FDF contributes to a film production, the Government will require cost recouping and profit sharing on the film commensurate with the Government's share of contribution in relation to other equity investors on a pari passu, pro rata basis. This will be prescribed in the contract which the Government would enter into with the successful applicant and third party co-financier(s) of the film. The contract would specify clearly the Government's contribution, and that the Government would be entitled to the proceeds of the film through a share of all the copyrights underlying the film¹. The cost recouped and profit shared will be credited to the General Revenue. There is a chance of Government not recouping all or part of the contribution if the proceeds from all revenues for the Government's share of contribution cannot cover the contribution. In cases where there is no real prospect of recouping the contributions, or where further proceeds to be attained from the relevant copyrights are envisaged to be very small and would not justify the administrative costs entailed by continuing to hold on to the copyrights,

¹ Revenue-generating avenues of a film are derived from the underlying copyrights of the film. Such avenues include: box office through theatrical release, video release, television broadcasts, spin-off and title rights, etc.

relinquishing the copyrights by, e.g. selling back to the production company, may be the best option. The Government will therefore have the discretion to relinquish the copyrights, but only upon advice of the Vetting Committee and/or valuation by independent experts some time after the film is commercially released.

20. For effective monitoring, successful applicants for funding film productions are required to set up separate account for all fund of the film, including Government contribution and private investment. They are also required to regularly report to the Secretariat of the FDC, which will prepare accounting records and monitoring reports to the Vetting Committee for monitoring the proceeds derived from the films.

Review of Expanded FDF

21. We propose to review the FDF two years after the injection of \$300 million and enlargement of the scope of FDF as proposed above. We would assess the effectiveness of the expanded FDF in creating a critical mass of film production activities, increasing employment opportunities, nurturing film talents and enhancing Hong Kong's overall image, etc. We will involve the FDC in carrying out the review, and inform Members of the review outcome.

(ii) *Film Guarantee Fund*

22. Currently, the TELA also operates the FGF which serves different objectives from those of the FDF. The FGF aims to facilitate film production companies' access to film financing through the provision of a loan guarantee. It runs on a revolving basis, i.e., once discharged by lending institutions, the guaranteed commitment will be ploughed back for other successful applications.

23. The FGF was first established in 2003 with a commitment of \$50 million, which was reduced to \$30 million in 2005 (so as to inject \$20 million back to the FDF). Up to March 2007, the FGF has provided guarantee with a total commitment of \$21.915 million for ten films.

24. Prior to the establishment of the FGF, large private companies were the only source of funding for filmmaking in Hong Kong. Lending institutions like banks were hesitant to provide finance for film productions due to a lack of exposure to this field. Under the FGF, we have pooled together the banking, film and relevant industries to establish lists of

participating lending institutions as well as advisors and organisations capable of offering professional advice and consultancy in the areas of film budget, production arrangements, overseas and local distribution agreements, etc. In the past few years, with the setup of the FGF and some other relevant projects such as the Hong Kong-Asia Film Financing Forum, we note that the film financing infrastructure in Hong Kong starts developing, and more diversified funding sources become available for filmmakers. Certain banks, which only provide conventional mortgage products in the past, have started to enter into the business of film financing.

25. Against such background, we consider it appropriate to retain the \$30 million FGF commitment to sustain the Government's assistance in developing the local film financing infrastructure for the time being. The FDC will be invited to conduct a comprehensive review of the long-term need of the FGF. We aim to complete the review in 2008-09. In any event, a production company, producer or director cannot receive financial support both from the FDF and the FGF for the production of a particular film.

(C) Enhanced Secretariat Support for FDC

Existing Secretariat Support

26. Currently, the TELA, headed by the CTEL, a D3 officer, is charged with the responsibilities of, among others, supporting the development of the film industry. One of her two deputies, Assistant Commissioner (Entertainment) (AC(E)) pitched at D2, is tasked to support her work in film and entertainment licensing and other matters. The FSO, established in 1998 and under CTEL and AC(E)'s supervision, provides one-stop services for location shooting, manages funding schemes for the film industry, promotes Hong Kong films overseas and provides secretariat support for the existing Film Development Committee. The current setup of TELA and the job descriptions of CTEL and AC(E) are at **Annexes B, C and D**.

Proposed Creation of a SG/FDC Post

27. The matters under the purview of the new FDC in paragraphs 6 and 7 above are important and complex, with significant impact on the long-term development of the film industry. The Secretariat of the FDC

would need to be equipped with extensive capability in research and analytical work, resource management as well as organisational and co-ordination duties. There is therefore a need to strengthen the secretariat support for the FDC to enable it to assist the FDC in discharging its duties more effectively.

28. We propose to create a new permanent D2 post, designated as SG/FDC, to underpin CTEL in supporting the FDC. The post-holder will be responsible for heading the Secretariat of the FDC, implementing measures as endorsed by the FDC and the Administration, undertaking researches, and providing facilitative services for the film industry. The SG/FDC will act independently as the head of the Secretariat of the FDC to coordinate and liaise with stakeholders of the local industry and counterparts overseas and in the Mainland, represent the Hong Kong Special Administrative Region in marketing and promoting the film industry in the international arena, and co-ordinate with relevant government and public bodies, e.g., the Home Affairs Bureau, the Education and Manpower Bureau and the Hong Kong Trade Development Council in promoting film culture, training film workers and promoting film in overseas and Mainland markets. He should review and pool together the resources under these bureaux and departments. He will also be tasked to assist CTEL to manage the expanded FDF and FGF.

29. All these require a high level of analytical and organisational capability, rich business and operational experience in the whole value-chain of film productions and good communication skills. We thus consider it appropriate to pitch the post at D2 level. It is also necessary to ensure a wide source of candidates for this key position and openness in the way it is filled on the basis of the merits of the most suitable candidate, and we therefore propose that SG/FDC should be recruited through open recruitment. To enable the administrative framework and control mechanism to be set up at the inception of the enhanced secretariat and to allow time for recruitment to be conducted, we plan to fill the post by an Administrative Officer Staff Grade C officer for an initial period of not more than 12 months.

Non-directorate Establishment

30. The FSO will be put under the charge of the SG/FDC to form a new Secretariat of the FDC. Much of the work of the Secretariat of the FDC will be of a logistic and administrative nature, e.g., vetting funding applications, conducting researches, organising activities and co-ordinating

with stakeholders. To cope with the increase in workload, we will further increase the manpower of the FSO by two new non-directorate posts, viz., one Senior Executive Officer and one Personal Secretary I.

Revised Organisational Structure of TELA

31. Upon the creation of the post of SG/FDC, AC(E) will continue to be responsible for assisting CTEL in entertainment licensing and relevant matters, including enforcing and reviewing the Control of Obscene and Indecent Articles Ordinance (COIAO) (Cap.390), registering newspapers and licensing amusement games centres. She will also continue to assist CTEL in matters pertaining to censorship and classification of films intended for public exhibition under the Film Censorship Ordinance (FCO) (Cap. 392) as these matters are more relevant to the necessary standards for film classifications rather than supporting the film industry.

32. We consider that there is a genuine need to retain the post of AC(E), because these duties require not only strong executive capabilities but also rich policy formulation experience. Although her supervising duties over the FSO of TELA would be transferred to the new SG/FDC, she would be tasked to carry out two specific review exercises of legislation on top of her other normal duties in 2007 and 2008, including reviewing COIAO to enhance its deterrent effect against repeat offenders in the light of recent concerns raised by the community and the Legislative Council as well as reviewing the scope of the FCO to align with the latest technology development and media convergence to ensure it is conducive to investment in new technology and services (such as outdoor media). The current level of manpower of TELA cannot cope with these review and legislative exercises, which are essential in order to keep up with the prevailing community standards and the development of new technologies. Upon transfer of the FSO of TELA to SG/FDC, AC(E) will be able to focus on them and carry out the necessary reviews and consultation with all stakeholders and the community at large, and implement the review and consultation outcome including preparing and seeing through the necessary legislative amendments to the two ordinances as appropriate. We will review the entire organisational structure of TELA shortly so as to prepare for the establishment of the new unified regulator for the electronic

communications sector by 2008².

33. The new organisational structure of TELA after the establishment of the post of SG/FDC and the Secretariat of the FDC is at **Annex E**. The duty list of the SG/FDC is at **Annex F**, and the revised duty list of the AC(E) after the creation of this new post is at **Annex G**.

E, F
& G

Alternatives Considered

34. Given the enhanced scope and workload of the FDC, among others, in assisting to administer a much-expanded FDF, a dedicated full-time D2 post is required to support the FDC's work. We have critically reviewed the current directorate establishment of the TELA, and consider that there is no scope for redeployment of existing resources to provide the necessary support to the new FDC. Creating a new post is the only feasible option.

(D) Other Support Measures

35. Besides funding support, the Government will continue with its efforts that are relevant to support the film industry, including provision of infrastructure in digital technology, overseas and Mainland market promotion and trade negotiation (such as trade fairs and the Mainland-Hong Kong Closer Economic Partnership Arrangement), protection of intellectual property rights, etc.

FINANCIAL IMPLICATIONS

36. We will seek the Finance Committee's approval for increasing the financial commitment for the FDF by \$300 million to \$320 million. The additional emoluments and related expenditure for the new D2 post and the increase in non-directorate manpower are about \$2.3 million.

² We earlier consulted the public and the industry on a proposal to set up a unified regulator, the Communications Authority (CA), by merging the existing Broadcasting Authority and Telecommunications Authority. The feedback is positive and we will introduce the legislative proposal to the Legislative Council before end of this legislative session 2006-07. Upon establishment of the CA, the Broadcasting Division of TELA and the Office of the Telecommunications Authority will form one single department to provide executive support to the CA. We will review the entire organisational structure of TELA in this context.

37. The proposals contained in this paper have no implications for fees and charges for services currently provided by the TELA.

WAY FORWARD

38. We will seek the Establishment Sub-Committee's endorsement on proposed creation of a new permanent directorate post at the meeting on 16 May 2007, and the Finance Committee's approval on this as well as the increase in commitment of \$300 million for the FDF at the meeting on 8 June 2007.

Communications and Technology Branch
Commerce, Industry and Technology Bureau
April 2007

Proposed Eligibility and Assessment Criteria for Financing Film Productions under the New Film Development Fund

It is proposed that the Film Development Fund with an expanded scope should adopt the following eligibility and assessment criteria for financing film productions:

- (a) The applicant should normally be a film production company registered in Hong Kong that have produced at least two films in the past 10 years for commercial theatrical release in Hong Kong. For companies without such track record, the producer or director of the film project in question should normally have produced or directed at least two films in the past 10 years for commercial theatrical release in Hong Kong;
- (b) Generally, an applicant is allowed to receive funding for not more than two film projects at any one time. For this purpose, if a producer or a film director is currently involved in two approved film projects which are under production and are not ready for theatrical release, any applications involving this producer or film director will not be considered;
- (c) The film project must:
 - (i) be in the form of a full script to produce a feature film intended for commercial theatrical exhibition in Hong Kong with a production budget of not more than \$12 million;
 - (ii) be identifiable as commercially viable and have secured some form of third-party financing of at least 50% of production budget; and
 - (iii) constitute at least 50% of the main cast and film crew with Hong Kong permanent residents.

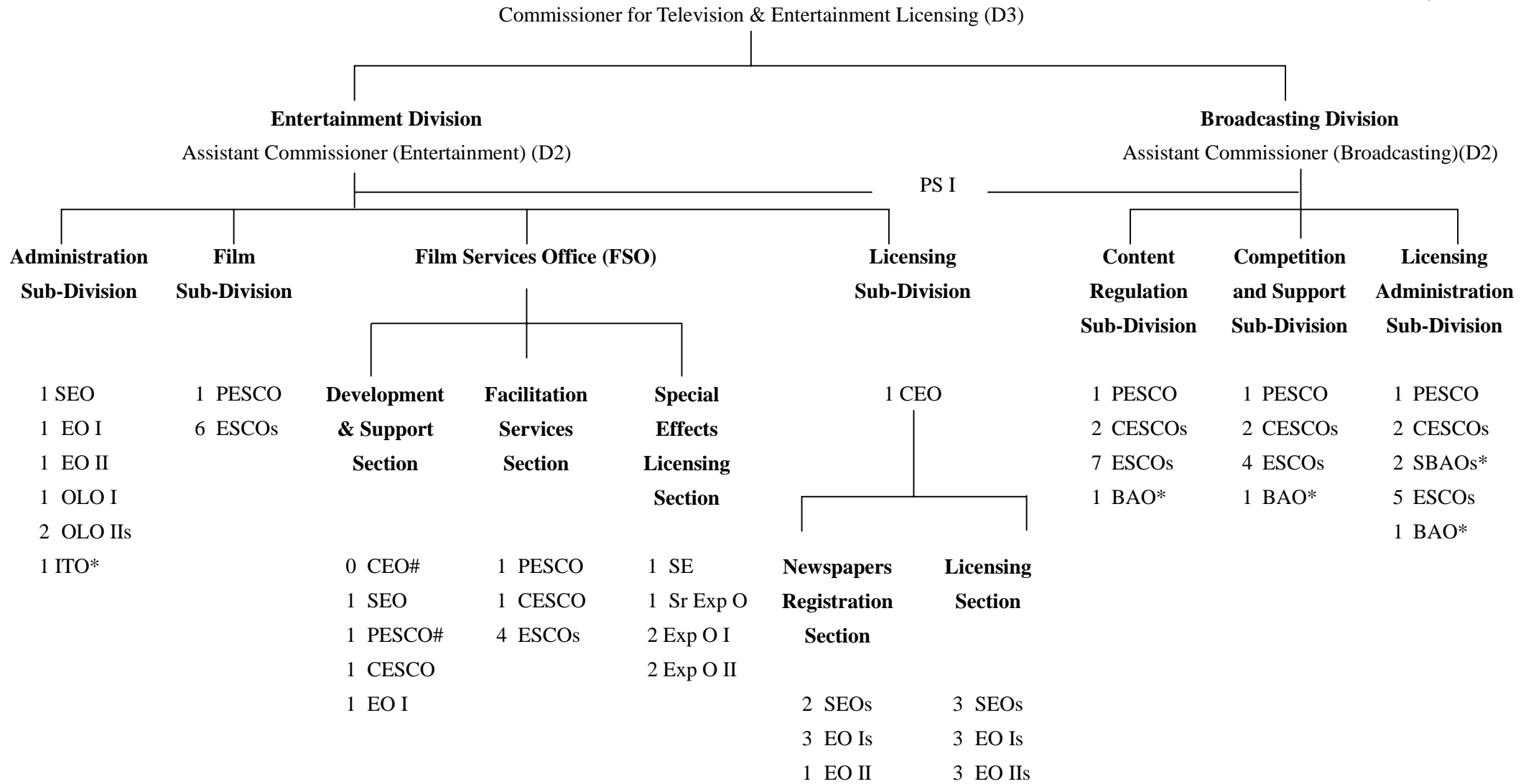
(d) Vetting of content of scripts will be kept to the minimum. Applications involving scripts which are likely to result in films which:

- (i) disproportionately portray, depict or treat cruelty, torture, violence, crime, horror, disability, sexuality or indecent or offensive language or behaviour; or
- (ii) denigrate or insult any particular class of the public by reference to the colour, race, religious beliefs or ethnic or national origins or the sex of the members of that class,

would not normally be considered.

Existing Organisation Chart of Television and Entertainment Licensing Authority

Annex B



* Non-Civil Service Contract Staff

A vacant CEO post is being held against for a supernumerary PESCO post

Legend :

CEO – Chief Executive Officer

SEO – Senior Executive Officer

EO – Executive Officer

OLO – Official Language Officer

ITO – Information Technology Officer

PESCO – Principal Entertainment Standards Control Officer

CESCO – Chief Entertainment Standards Control Officer

ESCO – Entertainment Standards Control Officer

SE – Senior Engineer

Sr Exp O – Senior Explosives Officer

Exp O – Explosives Officer

SBAO – Senior Broadcasting Affairs Officer

BAO – Broadcasting Affairs Officer

PS I – Personal Secretary I

Job Description
Commissioner for Television & Entertainment Licensing

Post title : Commissioner for Television & Entertainment Licensing
Rank : Commissioner for Television & Entertainment Licensing (D3)
Responsible to : Permanent Secretary for Commerce, Industry and Technology (Communications and Technology)

Main Duties and Responsibilities –

- 1 To act as the Head of Department and vote controller of TELA, and be responsible for resources and manpower planning, management and control, including securing allocation and achieving performance targets, staff development and management, staff discipline and relations.
- 2 To act as the Principal Executive Officer of the Broadcasting Authority, and be responsible for the servicing and execution of regulatory policies and decisions, including liaison with all broadcasters in Hong Kong and overseas regulatory bodies.
- 3 To supervise the enforcement of the Control of Obscene and Indecent Articles Ordinance.
- 4 To act as the Head of the Film Services Office, and be responsible for the implementation of measures and the provision of services to facilitate the long term development of the film industry.
- 5 To act as the Film Censorship Authority for all films intended for public exhibition in Hong Kong and supervise the enforcement of the Film Censorship Ordinance.
- 6 To act as the Licensing Authority for nine types of public entertainment licences and permits.

Job Description
Assistant Commissioner (Entertainment)

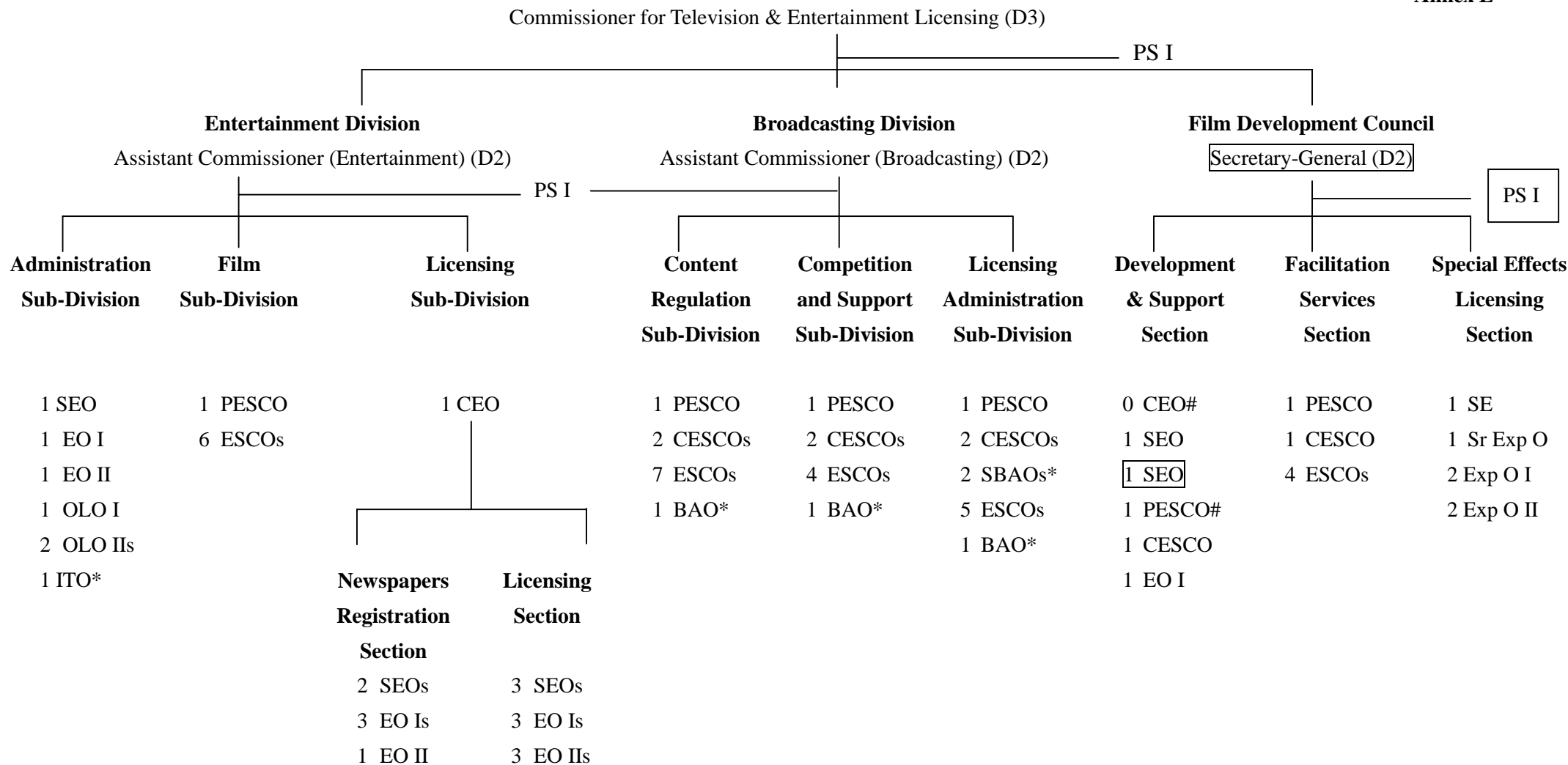
Post title : Assistant Commissioner (Entertainment)
Rank : Administrative Officer Staff Grade C (D2)
Responsible to : Commissioner for Television & Entertainment Licensing

Main Duties and Responsibilities –

- 1 To oversee the work of the Film Services Office with the objective of promoting the development of the local film industry, including serving as secretary to the Film Development Committee, administering the Film Guarantee Fund and Film Development Fund, facilitating location shooting, and implementing the special effects licensing system.
- 2 To supervise the enforcement of the Film Censorship Ordinance, including film classification and public opinion surveys.
- 3 To oversee the enforcement of the Control of Obscene and Indecent Articles Ordinance, including monitoring of publications, referral of dubious articles to the Obscene Articles Tribunals, and taking appropriate follow-up actions (e.g., prosecution); and to review the Ordinance in the light of community expectations.
- 4 To oversee the implementation of licensing systems for Amusement Game Centres, Mahjong/Tin Kau Parlours and other entertainment activities, and advise on legislation relating to entertainment licensing.
- 5 To oversee departmental administration and registration of local newspapers and books.

Revised Organisation Chart of Television and Entertainment Licensing Authority

Annex E



* Non-Civil Service Contract Staff

A vacant CEO post is being held against for a supernumerary PESCO post

 Proposed new posts

Legend :

CEO – Chief Executive Officer

SEO – Senior Executive Officer

EO – Executive Officer

OLO – Official Language Officer

ITO – Information Technology Officer

PESCO – Principal Entertainment Standards Control Officer

CESCO – Chief Entertainment Standards Control Officer

ESCO – Entertainment Standards Control Officer

SE – Senior Engineer

Sr Exp O – Senior Explosives Officer

Exp O – Explosives Officer

SBAO – Senior Broadcasting Affairs Officer

BAO – Broadcasting Affairs Officer

PS I – Personal Secretary I

Job Description
Secretary-General of Film Development Council

Post title : Secretary-General of Film Development Council

Rank : Secretary-General of Film Development Council (D2)

Responsible to: Commissioner for Television and Entertainment Licensing

Main Duties and Responsibilities –

1. To supervise the Secretariat of the Film Development Council in support of the Film Development Council which advises the Government on the formulation of long-term and short-term strategies for the development of the film industry.
2. To assist the Commissioner for Television and Entertainment Licensing in overseeing the administration and management of all public funds (including the Film Development Fund, the Film Guarantee Fund, and other funds for the film sector as appropriate) established to promote the development of the film industry, and assist the Film Development Council in formulating advice to the Government on the use of such funds.
3. To implement government initiated measures to revitalise the Hong Kong film industry.
4. To co-ordinate with the film industry and government/public organisations to ensure smooth implementation of all publicly funded film-related activities, and collaborate with them to promote the film industry.
5. To represent Hong Kong in marketing and promoting Hong Kong films internationally.
6. To liaise with relevant bureaux and departments on legislative measures (e.g., anti-piracy) to safeguard the interest of the film sector.
7. To oversee the day-to-day operation of the Secretariat, including general management and personnel matters.

**Revised Job Description
Assistant Commissioner (Entertainment)**

Post title : Assistant Commissioner (Entertainment)
Rank : Administrative Officer Staff Grade C (D2)
Responsible to : Commissioner for Television & Entertainment Licensing

Main Duties and Responsibilities –

1. To review the Film Censorship Ordinance (FCO) with a view to rationalising the regulatory regime in light of technological and media convergence, carry out the necessary consultation and implement the review and consultation outcome as appropriate.
2. To continue to review the Control of Obscene and Indecent Articles Ordinance (COIAO) in order to enhance its deterrent effect against repeat offenders, carry out the necessary consultation and implement the review and consultation outcome as appropriate.
3. To supervise the enforcement of the FCO, including film classification and public opinion surveys.
4. To oversee the enforcement of the COIAO, including monitoring of publications, referral of dubious articles to the Obscene Articles Tribunals, and taking appropriate follow-up actions (e.g., prosecution).
5. To oversee the implementation of licensing systems for Amusement Game Centres, Mahjong/Tin Kau Parlours and other entertainment activities and advise on legislation relating to entertainment licensing.
6. To oversee departmental administration and registration of local newspapers and books.