



October 6, 2017

Chairman Ajit Pai
Commissioner Mignon Clyburn
Commissioner Michael O’Rielly
Commissioner Brendan Carr
Commissioner Jessica Rosenworcel
c/o Marlene H. Dortch, Secretary
Federal Communications Commission
445 12th Street, S.W.
Washington, D.C. 20554

Re: ET Docket No. 14-165 and GN Docket Nos. 12-268 and 14-166 Via Electronic Filing

Dear Chairman Pai, Commissioner Clyburn, Commissioner O’Rielly, Commissioner Carr, Commissioner Rosenworcel, and Ms. Dortch,

On behalf of the Brooklyn Academy of Music (BAM), located in Brooklyn, NY, which provides approximately 200 performances per year to almost 700,000 audience members, and education programs to 25,000 students and young people, I write with concern about available spectrum and protection for our wireless microphones and backstage communications devices. BAM is the oldest continually operating performing arts center in the United States. For more than 150 years, BAM has been the home for adventurous artists, audiences, and ideas—engaging both global and local communities. With world-renowned programming in theater, dance, music, opera, film, and much more, BAM showcases the work of emerging artists and innovative modern masters.

We strongly support the Commission’s proposal to expand Part 74 license eligibility to include persons and organizations that can demonstrate the need for professional, high-quality audio and have the capability of providing it through conscientious use of wireless microphones. We support and endorse the Comments filed in these dockets by The Performing Arts Wireless Microphone Working Group.

Professional performing arts organizations hold thousands of performances each year, and wireless microphones are essential to producing high-quality performances while mitigating significant public safety concerns. Professional wireless capability, with successful interference protection, is essential to our sector.

At BAM, we use a variety of wireless systems, with the bulk of those being microphones, but also encompassing intercoms, in-ear monitors, DMX lighting control, remote control of scenic elements and production equipment over Wi-Fi, and handheld two way radios. In total, BAM owns 48 channels of wireless microphones, 43 wireless intercom units, and over 150



two way radios. BAM also rents additional wireless equipment when necessary. A typical performance can use 16 or more wireless microphones and up to 20 wireless intercom devices. Considering that BAM has three mainstage theaters and four more event/ancillary spaces in which we hold performances, there are wireless microphones in use almost every day.

Our wireless microphones operate in the low and high UHF bands, with some newer models being digital, but the majority are analog. We are currently preparing to vacate the 600 MHz band as necessitated by the FCC incentive auction last spring. We have already vacated the 700 MHz spectrum, as well as moved much of our wireless intercom to non-TV spectrum in response to the changes in whitespace availability over the last decade. These changes have been and will continue to be a significant expense to BAM, and we would like to ensure that the replacement equipment will function for many years to come. We expect to spend as much as \$100,000 on replacing 600MHz equipment.

BAM staff, theatrical technicians, and stagehands combined have decades of professional audio and frequency coordination experience, and have kept up with regulations, best practices, technological innovations and artist needs both prior to and during these auctions, and we feel it is necessary that Part 74 licenses be granted to organizations such as ours. BAM is prepared to take on the certifications and processes that such a license would require, and we have the technical resources and knowledge base to follow the rules as proposed. This includes accurate and fair application for licensing only as needed, as well as thorough logging of all microphone usage including frequencies.

I thank the Commission for seeking Public Comment on this important issue. Professional performing arts organizations and educational institutions should have access to reliably available spectrum with interference protection. Performing arts organizations provide demonstrable service to the public in improving quality of life; preserving our cultural heritage; and providing education, enlightenment, and entertainment. They also contribute to local economies in every community across this country. We respectfully endorse the Commission's proposal to expand Part 74 LPAS rules to accommodate performing arts organizations and educational institutions that use fewer than 50 wireless microphones. The proposal is a much-needed solution that benefits the arts community and the public as well as the many new and emerging unlicensed whitespace technologies.

Sincerely,

A handwritten signature in black ink that reads 'Katy'.

Katy Clark
President
Brooklyn Academy of Music