Consultation “Public Consultation on the Draft RSPG Opinion on ITU-R World Radiocommunication Conference 2023” by SOS

We agree to the RSPG privacy statement. Our statement can be published.

The initiative "SOS - Save Our Spectrum" fights for the preservation of radio frequencies for culture and media.

We propose a regulatory “no change” for 470 – 694 MHz at the WRC-23.

I. Aim

The aim of SOS is to inform the public, politics and administrations about the frequency requirements of users of wireless means of production (PMSE). This includes microphones and in-ear systems.

SOS is the contact partner for frequency questions for many European and national organizations. In addition, SOS is regularly invited to parliamentary hearings, for example in the German “Bundestag”. SOS disseminates its positions in discussions and events as well as publications and a website (www.sos-save-our-spectrum.org).

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II. History

Since 2010, the cultural, creative and event industries have lost large parts of their frequency spectrum to mobile communications. Proposed replacement spectrum is partially disabled, noisy or there are no devices for it. Now SOS is working to preserve the small remainder of the

so-called "cultural frequencies" (470 - 694 MHz). So far, culture and media (terrestrial broadcasting) have shared this frequency range.

III. Action

Today, there are no borders for culture in Europe. Ljubljana actors show their plays in Luxembourg, Dutch performance artists perform in squares in Krakow, musicians from Malta tour through 15 European countries.

This exchange is a great stimulus for everyone: the artists, their staff and the audience - those who are joining live and those who experience or re-experience events via streaming service.

Artists inspire people, and at the same time we want to be inspired. Nowhere else is a borderless Europe as visible as in

creativity. At the same time, however, Europe is also preventing creativity - through inconsistent regulation.

Creativity is boundless. That is why it is so strong and expressive. Millions of people are actors, musicians, designers, filmmakers, authors, publishers, journalists, product designers, photographers, dancers, musical performers, singers, stage designers, event technicians, directors, comedians, ... and much more.

Opportunities in Europe

Europe offers them opportunities and development opportunities. It offers listeners and spectators a variety of perspectives and possibilities.

With their work, artists create a sense of togetherness. The people in Europe, whether ancestors, newcomers or guests - all feel connected in a space of creativity experienced together.

Europe enables everyone to creative themselves. There are no more borders, no geographical ones and certainly no borders between people.

We all love it

Making music together, performing together, going on tour together: all this is possible for everyone in Europe. We all profit from it and love it. The cultural and creative industries are important for standing together in Europe. Europe is nothing without its jointly developed creativity.

Culture and cultural events are the breathing air of the continent. But this breathing air is getting thinner.

… but it is at risk

The continent's creativity is at risk.

Suddenly Europe has borders again. Although there is a common currency in many countries and a harmonized internal market everywhere - this is why it is possible to use the same mobile phone in Europe, and without expensive roaming costs. Unfortunately, however, this common European market has not yet been established in one important area.

This is when it comes to the mediation and production of content in the cultural and creative industries.

Different regulations

Why? In the cultural and creative industries, different regulations apply to sound technology. Without sound, we hear and experience nothing, whether at a musical, in front of an open-air stage or in a concert hall.

We can listen via microphones, today wirelessly. The microphone receives sounds and sends them on. Through the air. Via a frequency. Wherever wireless microphones are used, frequencies are needed. Otherwise, a microphone cannot work.

No abundance of frequencies

The problem: There is no abundance of frequencies. They are a precious commodity.

At the same time, mobile phones are using more and more frequencies. Although the mobile phone sector has received valuable spectrum at the expense of terrestrial television and the cultural and creative industries, it does not always use it efficiently.

A small sub-set of frequencies

The artists only have a small sub-set of suitable frequencies. And this small remainder is now also in danger. There are a few other frequencies that artists can theoretically use.

But there are often problems: interference from other users or too little spectrum for larger events.

The biggest problem is that there is almost no uniform frequency range for the whole of Europe. Those who go on tour therefore have many worries.

In the worst case, they will have to take different equipment with them for each country.

That is expensive, impractical and contradicts the European sense of togetherness.

Where is the single market for artists and their microphones?

We propose a "no change" for 470 – 694 MHz at the WRC-23.

PMSE needs this spectrum in the long term.

There is no alternative for us.

IV. Contact

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