

CONVENTION ON INTERNATIONAL TRADE IN ENDANGERED SPECIES  
OF WILD FAUNA AND FLORA

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MUSICAL INSTRUMENTS AND *PAUBRASILIA ECHINATA*

1. This document has been submitted by the United States of America in relation to agenda item 89.1.\* The document does not reflect the official position of the United States. However, it presents the views of certain representatives of the private sector, which may help inform the discussion.

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\* *The geographical designations employed in this document do not imply the expression of any opinion whatsoever on the part of the CITES Secretariat (or the United Nations Environment Programme) concerning the legal status of any country, territory, or area, or concerning the delimitation of its frontiers or boundaries. The responsibility for the contents of the document rests exclusively with its author.*

## Musical Instruments and *Paubrasilia echinata*

### Background

*Paubrasilia echinata*, or pernambuco, is currently regulated by CITES under Appendix II with Annotation #10, which places controls on “logs, sawn wood, veneer sheets, including unfinished wood articles used for the fabrication of bows for stringed musical instruments.” This listing came into effect on September 13, 2007.

A proposal by Brazil ([CoP19 Prop. 49](#)) for consideration at the 19th Conference of the Parties in November 2022 would list pernambuco on Appendix I, with an Annotation placing controls on “all parts, derivatives and finished products, including bows of musical instruments, except musical instruments and their parts, composing traveling orchestras, and solo musicians carrying musical passports in accordance with Res. 16.8.”

Music stakeholders support efforts to conserve pernambuco and seek an alternate policy solution that would more effectively sustain the species, while also avoiding damage to the music sector.

### Pernambuco and music

**Pernambuco can be found only in Brazil’s Atlantic Rainforest and is a crucial part of the country’s natural heritage. It is also a uniquely essential resource for stringed music.**

The quality of the bow is of fundamental importance to the sound of the instrument and the artistry of the player, making possible the creation of stringed instrument music at its very highest level. Since the development of the modern bow by French bow maker Francois-Xavier Tourte at the end of the 18th century, pernambuco bows have been used by virtually every professional and higher-level stringed instrument musician in the world. Because of its strength, flexibility, density, weight, and stability, there is no substitute for pernambuco in the world of stringed instrument music.

Musicians depend on the highly specialized craftsmanship of bow makers, who are relatively few in number and typically work alone. Bow making uses a relatively small quantity of pernambuco. The vast majority of the world’s bow makers make less than 20 bows per year. One tree can provide a lifetime supply for each of the world’s artisanal bow makers. These same craftspeople repair bows that may be decades or centuries old. For generation after generation, the art of bow making has been transmitted from one individual maker to the next. This less visible body of knowledge and craft joins the creation of music by musicians as an essential and irreplaceable cultural tradition.

As cellist Yo-Yo Ma explains, “The glory and the magic of music comes from the inspiration of musicians and the qualities and materials of the instruments they play. Bows made of pernambuco, Brazil’s national tree, are without equal. With a pernambuco bow, musicians can control their playing with the greatest possible precision and create and project the highest quality stringed-instrument tones the world has known. That is why pernambuco bows are essential and irreplaceable tools for every professional stringed-instrument player. That is also why pernambuco bows, in the hands of musicians around the world, are among Brazil’s greatest ambassadors. I urge musicians and the public to join the call for conservation and sustainable use of this precious species – there is work to be done and the world of music can play an important role. I am hopeful that a balanced approach can be found that will enable musicians to travel and buy and sell their bows, and bow makers to practice an invaluable craft

handed down for generations. Working together, stringed-instrument music and pernambuco can flourish for many generations to come."

Bow makers have long been committed to saving pernambuco. They strongly oppose illegal trafficking and fully support Brazil's call for conservation of the species. In the last several decades, urban and agricultural development has reduced Brazil's long-exploited Atlantic Rainforest to just a fraction of its original extent. In 2000, bow makers responded by forming the International Pernambuco Conservation Initiative (IPCI), a voluntary effort funded entirely by bow makers. IPCI has been a driving force for the conservation of pernambuco. Its efforts have led to the planting of over 340,000 pernambuco seedlings in partnership with the Brazilian government, small-scale cacao farmers and Brazilian environmental NGOs. As some of these trees reach maturity, they, along with other reforested trees in Atlantic Rainforest communities that predate IPCI's efforts by many years, will be suitable for bow making and use in trade. And its investments in science have inspired dozens of scientific projects and research papers (focused on, among others, phenology, wood anatomy and silviculture), several of which have been of fundamental importance to our understanding of the species.

The music sector is deeply committed to the conservation and reforestation of pernambuco. It is equally committed to continuing to educate the sector to ensure greater awareness of the threats to pernambuco, the responsibility to legally source wood, and the urgent need to save this precious 'music tree.'

#### **CoP19 Prop 49**

**Music sector stakeholders are seeking to work in partnership with CITES parties toward a policy solution that will conserve pernambuco, a species on which the world of music is highly dependent, while also preventing unnecessary burdens on traveling musicians, global commerce in bows, and CITES management authorities.**

Music sector stakeholders believe that any effort to modify the regulation of pernambuco should seek balance, so that conservation and trade can continue, and so that pernambuco and stringed-instrument music can flourish. Any new proposal should be based on updated scientific data on the status of the species, as the last International Union for the Conservation of Nature (IUCN) study was issued in 1998. Decisions should also be informed by a full understanding of the scope of the new regulatory burdens as well as the potential gains for conservation of the species. This obligation is especially important when the dramatic step of an Appendix I listing is proposed.

The proposal describes the impact of an Appendix I listing as follows:

"At the national level, the transfer of *P. echinata* from Appendix II to Appendix I will not bring great changes (...).

There will be bureaucratic impacts for companies that commercialize the species products and by-products, especially in transactions involving the bows of musical instruments, which we intend to see included in the CITES controls, due to the need to obtain the export permits in the administrative agencies that issue them in each country, generating delays in commercial transactions or definitive trade barriers for cases in which there is no proof of origin, chain of custody or pre-convention certificate. It is expected that such restrictive measures will ensure greater protection for the species."

The proposal significantly mischaracterizes the impact of an Appendix I listing, which would impose new permit requirements for traveling musicians and make virtually impossible the international sale, resale, and repair of new and existing bows. The result would be catastrophic for stringed instrument music, musicians, the historic craft of bow making, arts and cultural institutions, and the many millions of listening audience members around the world.

**We agree with the CITES Secretariat's assessment ([CoP19 Doc. 89.1 – p. 162](#)) that the proposal does not meet the biological criteria required for an Appendix I listing and its recommendation that Prop. 49 be rejected.**

Further, implementation of the proposed listing with annotation has not been considered by the CITES committees with expertise in determining that the annotation is appropriate and can be readily implemented.

**At minimum, the proposed listing would have the following severe impacts on global commercial and noncommercial trade:**

- **All noncommercial international travel by musicians carrying pernambuco bows - including bows made decades if not centuries ago - would become subject to CITES permitting, inspection, and credentialing requirements at global ports. *Such a burden would also apply to an Appendix II listing covering newly regulated finished products.*** The Musical Instrument Certificate established under Res. 16.8 is a CITES permit, with all of the related issuing and credentialing requirements, and not all CITES authorities participate in the issuance of the Musical Instrument Certificate. Implementation of the personal effects exemption is also unevenly applied globally and is not a reliable option for travel with CITES material. Requiring permits for finished bows, whether Musical Instrument Certificates or regular permits, would oblige musicians to produce documentary evidence of the provenance of their bows that many, if not most, are unlikely to have. Given that most professional string musicians worldwide perform with pernambuco bows, this permit requirement would place a tremendous new burden on both musicians and CITES management authorities, without a corresponding benefit to conservation of the species.
- **International commercial trade, including sales, resales and repairs, would be severely restricted under both an Appendix I listing, and an Appendix II listing covering finished products.** Being limited in number worldwide and handmade by craftspeople, the international trade of bows is essential to professional and higher level stringed-instrument music. It is common for musicians and makers to cross borders to facilitate trade. The trade of species listed on Appendix I, however, is only permitted under limited circumstances and after the completion of extensive and challenging paperwork requirements. A management authority may issue a pre-Convention certificate and then a permit based on proof that a specimen was acquired before the Convention or in exceptional circumstances, i.e., when it is determined that the use will not be detrimental to the species and used for primarily commercial purposes (e.g., for scientific research or education). As is true with many types of musical instruments, demonstrating the provenance of artisanal bows will be virtually impossible in most cases. Unlike instruments with serial numbers that might be used to establish age, bows have been and continue to be without serial numbers and traded with only the most minimal documentation. Imposing such requirements on finished products that have been in trade for many years if not many decades or longer will greatly inhibit commerce, while burdening all involved and with no

commensurate benefit to conservation of the species. A similar burden would be faced if finished products were to be included in an Appendix II listing. In addition, and very significantly, European Union regulations would impose even stricter limits on the ability to trade pre-Convention pernambuco.

- **Limits on resale of existing bows would jeopardize the lifetime investments musicians and makers have in existing bows.** Considering the very long life of a bow, it can be estimated that there are several million bows in the world today, and that these bows are frequently re-sold internationally. Given that finished pernambuco products have not been regulated to date, it will be impossible for most current owners to produce documentation validating the chain of custody of the bows.
- **Repairs of existing bows - which are often purchased internationally and returned to their makers - would become virtually impossible.** Many of the world's greatest bows, which have been passed down through generations, would deteriorate, posing an incalculable loss for music and culture.

### **A better solution must be found**

CITES aims to conserve species and to enable sustainable trade. An Appendix I listing would create existential risks for stringed instrument music, for musicians who rely on their pernambuco bows as essential tools of the trade, for a more than 200-year old tradition of artisanal bow making, and for music that uplifts the human spirit – all without a commensurate benefit to the sustainability of the species.

We believe a balanced policy solution is obtainable. Music sector stakeholders support:

- the implementation of domestic export permit requirements
- the development of a comprehensive national inventory of the status of the species
- the creation of a process to establish traceability for raw pernambuco and finished bows as well as a certified chain of custody for finished bows
- increased funding and strategic partnership to promote conservation, scientific investigations of natural and artificially propagated populations, and the sustainable use of pernambuco

In particular, and in view of the lack of available data about the status of the species and potential implementation burden for music stakeholders and management authorities, we urge CITES to undertake further review and engagement among all relevant stakeholders in the Plants Committee, Standing Committee, and through other relevant processes and delay consideration of a change to the listing status of pernambuco to CoP20.

Bow makers, who have played a crucial role in efforts to conserve pernambuco and develop scientific knowledge, are prepared to carry this effort forward in partnership with government authorities, environmental organizations, luthiers, musicians, music organizations, and other stakeholders.

Music stakeholders welcome dialogue with CITES authorities and other stakeholders. It is essential that we conserve pernambuco, while also protecting the future of stringed instrument music.

## Musical Instrument Stakeholder Collaborators



**American Federation of Musicians of the United States and Canada (AFM).** The American Federation of Musicians of the United States and Canada (AFM), celebrating 122 years of existence, is the largest organization in the world dedicated to representing the working interests of professional musicians. The AFM's more than 80,000 members perform all styles of music: alternative, rock, classical, pop, gospel, jazz, country, folk, big band, reggae, contemporary Christian, to name just a few. AFM musicians can be found in recording studios for motion picture and film, as back up musicians for internationally recognized featured artists, in American and Canadian symphony orchestras, and any other venue that requires the use of highly trained professional artists. [www.afm.org](http://www.afm.org)



**American Federation of Violin and Bow Makers (AFVBM).** The American Federation of Violin and Bow Makers was founded in 1980 to provide the musical community with a standard of work and expertise upon which they could depend. The Federation's mission is to enhance the public's understanding and appreciation of the violin and bow families, and of related areas of expertise, including the making of new instruments, as well as conservation and restoration of historical and modern instruments. Now numbering over 170 of the finest makers, dealers and restorers in the United States and Canada, the Federation has strict requirements for membership. In addition to submitting an example of his or her work for review, a prospective member must have at least nine years of experience working in the profession. [www.afvbm.org](http://www.afvbm.org)



**The Argentinian Association of Musical Instruments Manufacture (CAFIM).** The Argentinian Association of Musical Instruments Manufacture (Camara Argentina de Fabricantes de Instrumentos Musicales, or CAFIM, in Spanish) was founded in 2012 to protect the rights and interests of its members, encouraging the increase in the musical instruments industry in Argentina. CAFIM is an organization for the support, care, defense and promotion of such market and it settles itself as a valid mediator before the different governmental organisms. [www.cafim.com.ar/](http://www.cafim.com.ar/)



**The Association of Austrian Violin Makers (VÖG).** The Association of Austrian Violin Makers (Verband Österreichischer Geigenbauer) was founded in 1910. The VÖG seeks to promote the art of violin making and the further professional development of its members by holding specialist lectures and exhibitions, encouraging mutual support of members through the exchange of professional experience, working with other professional associations, and emphasizing the quality work of certified master violin and bow makers as members of the VÖG.



**Association of British Orchestras (ABO).** The ABO is the national body representing the collective interests of professional orchestras, youth ensembles and the wider classical music industry throughout the UK. Our mission is to enable and support an innovative, collaborative and sustainable orchestral sector by providing advice, support, intelligence and information to the people who make British orchestras a global success. <https://www.abo.org.uk/>



**Association of German Violin and Bow Makers (VDG).** The Association of German Violin and Bow Makers (Verband Deutscher Geigenbauer und Bogenmacher) is an association of professional Violin- and Bowmakers with more than 300 members. We represent the interests from violin- and bowmakers as a professional organization by holding specialist conferences, maintaining contact with other associations and institutions, providing information through regular newsletters, publishing specialty books and articles, and promoting personal contacts.



**Association of Luthiers and Bow Makers for the Development of Instrument Making (ALADFI).** The Association des Luthiers et Archetiers pour de Développement de la Factice Instrumentale (ALADFI) was created in 1982 under the impulse of a group of luthiers and bow makers, both restorers and makers, united by the will to propose another approach of the profession, to make their work known to musicians, to promote contemporary instrument making and to encourage the practice of music. Our association promotes exchanges between professionals through annual meetings and, being registered as a training organization, the association organizes each year advanced training courses in various fields of instrument making for the quartet. [www.aladfi.com](http://www.aladfi.com).



**Association of Musical Artists and Scientists (AHUV).** The Association of Musical Artists and Scientists (Asociace hudebních umělců a vědců) joins professional organizations from the music field, such as instrument makers, composers, a music publisher and concert musicians. One of its members is the Circle of Czech Master Violin Makers. The Association supports its members, individuals or projects if needed. It was established in 1990, replacing previous structures, and is registered at the Ministry of Culture of the Czech Republic. <https://ahuv.cz/>



**The Australian Music Association (AMA).** The Australian Music Association represents and furthers the interests of the Music Products industry which is a network of wholesalers, manufacturers, retailers and associated services for musical instruments, print music and music technology. The AMA also works with a network of government and non-government organisations to advocate for music education, promote music making and represent the industry in matters of common interest. It organises trade shows, conventions and forums, publishes Australian Musician magazine online, develops industry statistics and provides commercial member benefits. [www.australianmusic.asn.au/](http://www.australianmusic.asn.au/)



**Brazilian Music Industry Association (ANAFIMA).** The Brazilian Music Industry Association (Associação Nacional da Indústria da Música) is the Brazilian music industry association that serves over 1,200 people annually across Brazil. The association is split into four main categories: musical instruments, pro audio, installations, and car audio. Each category has its own goals and objectives proposed by its members. Currently, ANAFIMA is the biggest association in Brazil and it represents companies of all different sizes. [www.anafima.com.br/site/](http://www.anafima.com.br/site/)



**C.F. Martin & Co.®** C.F. Martin & Co. has been creating some of the finest musical instruments in the world since 1833. Hand-made by skilled craftsmen and women, Martin combines modern innovations with techniques developed by the company and recognized today as industry standards, including the Dreadnought shape, X-bracing, the square headstock, and the 14-fret guitar. Martin guitars and Martin strings continue to inspire musicians worldwide, from the icons of rock, pop, country, folk and bluegrass to those who strum for personal enjoyment. They can be seen across all segments of pop culture, from television to movies, Broadway, books, online, and gracing the covers of popular magazines on newsstands everywhere. [www.martinguitar.com](http://www.martinguitar.com)



**Centro Cultural: The North American Costa Rican Cultural Center.** The North American Costa Rican Cultural Center, fulfilling a history of more than 77 years, has become the pioneer and leader in the teaching of English in Costa Rica, developing in parallel a bridge between both cultures by being a binational center, declared of interest public since 1993. Our mission is to enrich the quality of life through the teaching of the English language and the promotion of the cultures of Costa Rica and the United States of America. In addition to this, our vision is to be leaders in the innovative teaching of the English language and in the promotion of intercultural experiences in Costa Rica and the United States of America. [centrocultural.cr](http://centrocultural.cr)



**COMÚSICA: Spanish Association of Manufacturers Importers and Distributors of Musical Instruments.** COMÚSICA (Organización Española de Instrumentos Musicales), is a non-profit organisation that brings together the manufacturers, importers and merchants of musical instruments in Spain since 1978. It was constituted with three fundamental objectives: the promotion of music, the professionalization of the companies in the sector, and the collaboration with the associated companies in the development of their commercial activity. COMÚSICA is managed by the associated companies themselves through a Board of Directors, which is responsible for setting the lines of work in accordance with what is determined by the group of companies that make up COMÚSICA. [www.comusica.com/](http://www.comusica.com/)



**Confederation of European Music Industries (CAFIM).** The Confederation of European Music Industries (CAFIM) used to gather European musical instrument manufacturers only. On May 5, 1977, as unification within Europe gradually progressed, the confederation came to cover the entire branch. Today CAFIM represents the music trade in the whole of Europe including wholesalers, retailers and importers. Its general objectives are to promote and safeguard the interests of the European musical instrument industry as well as those of practicing musicians in every conceivable way. [www.cafim.org](http://www.cafim.org)



**The Czech Circle of Master Violinmakers.** The Czech Circle of Master Violin Makers was established in 1958. An applicant must demonstrate excellence in craftsmanship in order to become a member of this selective organization. The Circle joins violin and bow makers from the Czech Republic, however membership is not limited to Czech citizens.



**Czech Philharmonic.** Soon after its founding in 1896, the Czech Philharmonic became the most noteworthy orchestra in the country – even as soon as before the First World War the orchestra had built a considerable reputation for itself in concert halls across Europe. Over the course of its 125 years history, the orchestra has fostered numerous significant musical personalities among its ranks. The Czech Philharmonic has always



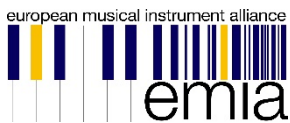
represented genuine artistic merit, and its tradition and success has uplifted it to a fundamental symbol of Czech culture.



**The Danish Guild of Violin Makers.** The Danish Guild of Violin Makers is a society for professional skilled violinmakers and repairers in Denmark. The purpose is to support and aid craftsmanship within violinmaking. For the past 15-20 years, the Guild has been sponsoring/supporting the IPCI as well as the Ebenholtz project and more recently The Alliance.



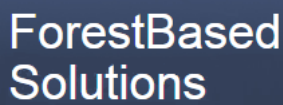
**Dismamusica.** Dismamusica is the only Industry Association existing in Italy that represents the full chain of the Musical Instruments and Music Publishers business community (manufacturers, importers, distributors, retailers, service companies, music schools, musicians). Founded in 1982, over the years it has worked hard toward the central and local Institutions, obtaining important results in favor of the sector, both in economic and labor aspects. By promoting many activities, it gives great attention to the cultural side of the role of music making. The mission is to promote the benefits of music practice at all levels, from schools to communities, in order to increase the market size and reach more stability and profitability for the Industry business community in parallel with an universally recognized social positive influence. [www.dismamusica.it](http://www.dismamusica.it)



**European Musical Instrument Alliance (EMIA).** The European Musical Instrument Alliance (EMIA) is an alliance of major European trade associations in the musical instrument industry. It sees itself as a forum and discourse space for relevant national and international associations and organisations with the aim of identifying, discussing, shaping and optimising the economic and legal framework conditions for all areas of the musical instrument industry and addressing them to politicians. The EMIA stands up for the cultural and economic interests of the musical instrument and musical equipment industry nationally and throughout Europe, with the aim of strengthening the competitiveness of the industry in all market sectors, helping to shape the political and legal framework conditions in accordance with the requirements of the industry and promoting up-to-date further and advanced training in music, as well as promoting active music-making and musical skills in society. [www.emia-music.eu](http://www.emia-music.eu)



**Federal Guild Association for Musical Instrument Crafts of Germany.** The Federal Guild Association for Musical Instrument Crafts of Germany (Bundesinnungsverband für Musikinstrumenten-Handwerk) is an amalgamation of state associations of instrument makers. The aim of the Association is to promote the economic and technical interests of the guild companies as well as the positive external image of the entire industry. <https://www.biv-musikinstrumente.de/>



**ForestBased Solutions, LLC.** ForestBased Solutions (FBS) provides forest product due diligence services, risk assessment and comprehensive approaches to resource and supply chain management. FBS has over 25 years of experience in species-specific highend forest products from musical instruments, flooring, furniture, decking and fiber content. FBS was instrumental in moving the musical instrument manufacturing industry into stepwise approaches for integrating forest products from identified well-managed forests into their global supply chain. FBS currently works in over 15 timber producing countries. [www.forestbased.com](http://www.forestbased.com)



**French Guitar Luthiers (APLG).** The Professional Association of Instrument Makers in Guitar and other plucked strings (L'Association Professionnelle des Facteurs d'Instruments de Guitare et autres Cordes Pincées) was born in April 2013 from the desire of several luthiers to come together in order to support, supervise and promote the production of instruments and any maintenance, repair, restoration and production of materials and accessories relating to these plucked string instruments. [www.aplg.fr](http://www.aplg.fr)



**French Musical Instrument Organisation (CSFI).** French Musical Instrument Organisation (La Chambre Syndicale de la Façture Instrumentale, CSFI) was founded in 1890 in Paris. It gathers companies and craftsmen who make, distribute and export musical instruments and their accessories. The CSFI also welcomes resellers and other instrument makers associations (violin, guitar, piano). Its main objectives are the protection of its members and of the musical instrument making as a whole and the development of the instrumental practice for everybody. [www.csfi-musique.fr/](http://www.csfi-musique.fr/)



**German Music Council.** The German Music Council (Deutscher Musikrat) represents the interests of about 15 million people who make music and it is the biggest umbrella organisation for music in the world. With its more than 100 member associations and institutions, countless personalities from the music world, projects and promotional



measures, the German Music Council serves as an advisor and competence centre for politics and civil society. <https://www.musikrat.de/language-content/english>



**The Group of Violin Makers and Bow Makers of France (GLAAF).** Created in 1960, Groupement des Luthiers et Archetiers d'Art de France (GLAAF) has set itself the goal of promoting modern instrumental craftsmanship while working to safeguard the heritage of historical instruments. GLAAF is known for founding the National School of Violin Making in Mirecourt and has 110 members in France, Belgium, Italy, Spain and Portugal. [www.glaaf.fr](http://www.glaaf.fr)



**The Independent Society of Musicians (ISM)** is the UK's largest representative non-union body for musicians, with over 11,000 members across the UK. Established in 1882, we are dedicated to promoting the importance of music and supporting those working in the music profession, and we are financially independent, with no political affiliation. The ISM was named Individual Member Association of the Year at the UK Association Awards 2021. [ism.org](http://ism.org)



**International Alliance of Violin and Bow Makers for Endangered Species.** Formed in 2018, the International Alliance of Violin and Bow Makers for Endangered Species seeks to actively protect the natural resources used in traditional artistic instrument and bow making through cooperation with international and national regulatory bodies as well as partner organizations. Its members include the American Federation of Violin and Bow Makers, Association des Luthiers et Achetiers pour le Développement de la Factice Instrumentale (ALADFI), Association of German Violin Makers and Bow Makers, Association of Italian Violinmakers (ALI), British Violin Making Association (BVMA), Connolly Music Company, Danish Guild of Master Violin Makers, Despiou Chavalets, Dutch Group of Violin Makers (NGV), Eben! Holz, Fingerboard Corene, Glasser Bows, Group of Art Violin Makers and Bow Makers of France (GLAAF), Hugh Wood International Insurance London, International Society of Violin and Bow Makers (EILA), International Pernambuco Conservation Initiative-Canada, International Pernambuco Conservation Initiative-Comurnat, International Pernambuco Conservation Initiative-Germany, International Pernambuco Conservation Initiative-USA, Romanian Artistic Violin Makers (AARL), Scuola Internazionale di Liuteria, Cremona, Vermont Violins, Violin Makers Subcommittee, China (CMIA), and the Violin Society of America.



**International Federation of Musicians (FIM).** The International Federation of Musicians (Federación Internacional de Músicas), founded in 1948, is the only body representing musicians' unions globally, with members in about 65 countries covering all regions of the world. FIM is recognised as an NGO by diverse international authorities such as WIPO (World Intellectual Property Organisation), UNESCO (United Nations Educational, Scientific and Cultural Organisation), the ILO (International Labour Office), the European Commission, the European Parliament or the Council of Europe. [www.fim-musicians.org](http://www.fim-musicians.org)



**International Pernambuco Conservation Initiative (IPCI).** The International Pernambuco Conservation Initiative (IPCI) is an international nongovernmental organization with chapters in Canada, Germany, France and the USA. Formed in 2000 and funded by individual artisanal bow makers from 24 countries, IPCI is dedicated to the conservation and sustainable use of *Paubrasilia Echinata*, commonly known as pau brasil or pernambuco. IPCI has worked in close partnership with Brazilian government agencies, state authorities, scientific institutions, environmental organizations and small-scale cacao farmers. It has funded the planting of over 340,000 pernambuco seedlings and has invested in scientific and technical projects that have deepened the understanding of Brazil's "music tree" and how it may be conserved.



**International Society of Violin and Bow Makers (EILA).** Founded in 1950 in Europe, the International Society of Violin and Bow Makers (Entente Internationale des Luthiers et Archetiers) is an association of violin and bow makers from around the world. The Entente was established with the aim of bringing together master craftsmen on the basis of friendship and exchange and for taking any steps deemed pertinent to defending their working conditions, developing understanding of their art, perfecting teaching methods for their students and combining the strengths and talents of each member in order to promote a revival in the art of violin and bow making. [www.eila.org](http://www.eila.org)



**Irish Traditional Music Archive (ITMA).** ITMA's mission is to be the national public archive and resource centre for Irish traditional music, song and dance, and the globally-recognised specialist advisory agency to advance appreciation, knowledge, and the practice of Irish traditional music. [www.itma.ie](http://www.itma.ie)



**Japan Musical Instruments Association (JMIA).** Established in 1948, The Japan Musical Instruments Association (JMIA) represents more than 500 Japanese musical instruments manufacturers, wholesalers and retailers. JMIA supports the sound development of domestic musical instruments related companies, contributes to the popularization of domestic musical instruments and music, and the enhancement of music culture, aiming to contribute to the creation of an affluent society. [www.zengakkyo.com](http://www.zengakkyo.com)



**John Cruz Custom Guitars.** Legendary luthier John Cruz has spent a lifetime handcrafting musical instruments for Rock and Roll Hall of Fame inductees, open-mic-night heroes and everyone in between. After several decades building at one of the world's most respected custom shops, he forged his own path to rural Tennessee and is finally able to build guitars 100 percent his way. [www.johncruzcustomguitars.com](http://www.johncruzcustomguitars.com)



**Klangforum Vienna.** The Klangforum Vienna (Klangforum Wien) is an internationally renowned ensemble that specializes in contemporary classical music. Founded in 1985 by Beat Furrer, and based in Vienna, Austria, the ensemble has received a great number of awards and distinctions, having presented more than 600 world premieres by composers from four continents, and with more than 90 releases in its discography. <http://www.klangforum.at>



**League of American Orchestras.** The League of American Orchestras leads, supports, and champions America's orchestras and the vitality of the music they perform. Its diverse membership of more than 2,000 organizations and individuals across North America includes world-renowned symphonies, community orchestras, festivals, and youth ensembles. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners. [americanorchestras.org](http://americanorchestras.org)



**Madinter.** Madinter, founded in 2001, is a Spanish company based in Madrid, Spain, specializing in the supply of wood for making musical instruments. It is a young, modern, and dynamic business dedicated to supplying products of the highest quality standards. The value of these products is the result of a maximized efficiency in both the processing and adequate treatment of the wood. Since the beginning, Madinter is committed to innovation, internationalization, and the use of clean energies, from the search and implementation of sustainable forestry practices in its supply chain, to the establishment of sustainability protocols in manufacturing and waste management in the company. [www.madinter.com](http://www.madinter.com)



**Music Industries Association (MIA).** The Music Industries Association (MIA) is the UK trade body that represents the interests of UK businesses making and selling musical instruments and associated products. Manufacturers, distributors, retailers, publishers and supporting businesses all come within our scope. It all revolves around the three pillars of the organisation: bringing the industry together, amplifying the voice and empowering through education. [www.mia.org.uk](http://www.mia.org.uk)



**Musicians' Union (MU).** The Musicians' Union represents over thirty-two thousand musicians working in all sectors of the music business and has campaigned on behalf of its members since the organisation was established in 1893. As well as negotiating on behalf of its members with all the major employers in the industry, the MU offers a range of services for self-employed professional and student musicians of all ages. For more information please visit [www.theMU.org](http://www.theMU.org)



**The Musicians' Union of Ireland.** The Musicians' Union of Ireland (MUI), an affiliate of SIPTU, represents musicians from every genre along with music teachers, singers and other music professionals. Through our membership of the International Federation of Musicians (FIM) the Union plays an important part in advancing, promoting and protecting the rights of musicians in a global marketplace in the digital age. In this context, the Union is developing positive working relationships with all of the relevant stakeholders including the collecting societies. [www.mui.ie](http://www.mui.ie)



**The National Association of German Musical Instrument Manufacturers (BDMH).** The National Association of German Musical Instruments Manufacturers (Bundesverband der deutschen Musikinstrumentenhersteller e.V) is the official body representing the German Music Industry. Its principal objectives are to promote members' common interests through advice and support in commercial, technical and all other relevant issues; to cultivate exchange of experience between members and other associations in the realms of music worldwide; to represent the interests of German manufacturers of musical instruments and accessories vis-à-vis German and other European as well as

supranational and overseas public authorities, associations and other institutions; and to draft expert opinions and furnish of information to public authorities in the sectors of musical instrument manufacture and the appurtenant field of accessories. [www.musikinstrumente.org](http://www.musikinstrumente.org).



**National Association of Music Merchants (NAMM).** NAMM, the National Association of Music Merchants, established in 1901, is the not-for-profit association that strengthens the \$17 billion global music, sound and event technology products industry. The association's global trade shows serve as the crossroads for professionals seeking the newest innovations in music, recording technology, sound, stage and lighting products. NAMM member programs and services promote music making for people of all ages and to create a more musical world. NAMM has supported the development of a global music coalition advocating for sustainable use of world's natural resources alongside reliable regulations that support fair trade and has funded advocacy events and participation in CITES events. [www.namm.org](http://www.namm.org)



**The Orchestra of the Americas Group.** The Orchestra of the Americas Group empowers exceptional musicians to fulfil their impact potential through its portfolio of career development enterprises — including arts innovation college *The Global Leaders Program*, global music conservatory *OAcademy*, flagship ensemble *The Orchestra of the Americas*, and other groundbreaking initiatives. <https://theoagroup.org/>



**Orchestras Canada.** Orchestras Canada/Orchestres Canada is the national association for Canadian orchestras, helping orchestras achieve together what they cannot accomplish alone, through research, knowledge-sharing, convening, and advocacy. Orchestras Canada was founded in 1972 and represents over 141 Canadian orchestras from coast to coast. <https://oc.ca/en/>



**Paul Reed Smith Guitars (PRS).** Paul Reed Smith Guitars is one of the world's premier guitar and amplifier manufacturers. Since our humble beginning in 1985, PRS Guitars has always strived to create the highest quality instruments possible. Guitar and amplifier building are very personal things here, as most of us are dedicated players, refining our craft as builders, musicians, and artists of all kinds. Our deep commitment to the craft and our culture of quality are what drives PRS in the workplace and the marketplace. [www.prsguitars.com](http://www.prsguitars.com)



**PEARLE\*.** Pearle\* Live Performance Europe, is the 'Performing Arts Employers Associations League Europe'. Pearle\* represents through its member associations the interests of more than 10000 organisations in the music, performing arts and live entertainment sector. This includes profit as well as non-profit organisations, ranging from micro-enterprises to organisations with over 250 employees. Pearle\* is recognised by the European Commission as a European sectoral social partner, representing the employers in the European sectoral social dialogue committee live performance. [www.pearle.eu](http://www.pearle.eu)



**Performing Arts Managers & Agents Coalition (PAMAC).** Launched in June 2020, Performing Arts Managers and Agents Coalition is a group of 250+ artist managers, booking agents and independent producers in the performing arts industry. PAMAC has united this segment of the U.S. performing arts field for the first time, with a mission of working together in collective action to advocate for arts support relief in the wake of the COVID-19 pandemic. [artsrelief.org/](http://artsrelief.org/)



**The Recording Academy.** Best known for the GRAMMY Awards®, the Recording Academy is the only organization that exists to champion the voices of performers, songwriters, producers, and engineers. With no corporate members, the Recording Academy directly and solely represents music creators, working tirelessly to protect their rights and interests. From strong representation in Washington, to mobilizing the industry and organizing grassroots movements across all 50 states, we use advocacy, education, and dialogue to raise awareness about pressing music issues, develop policy, and advance key legislation. Our purpose is to give back to music makers by making sure that they're compensated fairly for their work today and have greater opportunities to prosper tomorrow. [www.grammy.com/recording-academy](http://www.grammy.com/recording-academy)



**The SOMM - Society of Music Merchants e. V.** SOMM represents the cultural and commercial interests of the musical instrument and music equipment industry in Germany and throughout Europe. The association was founded in February 2005 by leading companies from various sectors of the musical instrument industry in Germany, with the aim of organising a strong general association that represents the entire industry across all sectors (Manufacturer, Distributors, Retailer and Media). SOMM sees itself as a lobby, service provider and communications

link for all trade and economic relations within and outside the musical instrument and music equipment industry. The association coordinates matters within the industry and to the outside, and cultivates close ties with political bodies, public authorities, institutions and other business associations and market partners. [www.somm.eu](http://www.somm.eu)



**Symphony Services Australia** is a not-for-profit company that provides a range of products and services to its members, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian Symphony Orchestras. It also provides support to other orchestras in Australia and the region. [www.symphonyinternational.net](http://www.symphonyinternational.net)



**UK Music.** UK Music is the collective voice of the UK's world-leading music industry. We represent all sectors of our industry – bringing them together to collaborate, campaign, and champion music. [ukmusic.org](http://ukmusic.org)



**Umbrella Association for the German Music Industry and Event Technology (DVMV).** The Umbrella Association for the German Music Industry and Event Technology (Dachverband Musikwirtschaft und Veranstaltungstechnik e. V.) is the umbrella organization – official body – of active associations and guilds of the musical instrument industry and event technology in Germany and serves non-profit cultural purposes in the field of music and events of a cultural nature by coordinating its member associations/guilds in their pursuit of such purposes in the field of the music industry and event technology, in particular for the purpose of promoting music-making among the youth and the music-loving population exchange of experience concerning German, European and international music life within the member associations and other persons from the music industry and event technology sector advocacy of interests in the field of music business and event technology towards national, foreign and international authorities and other bodies.



**unisono.** unisono: German Music and Orchestra Association unites professional musicians and singers as well as their ensembles. unisono represents 12.800 members, amongst them the Berlin Philharmonic, the Munich Philharmonic and all the other 129 professional orchestras in Germany.



**Violin Makers Guild of Prague.** Established in 1990, the Violin Guild of Prague (Cech Houslařů Pražských) is a professional organization joining string instrument makers not only from Prague but from the whole Czech Republic. As used to be a rule in the past, guild members are entitled to employ apprentices. [www.cechhouslaru.cz](http://www.cechhouslaru.cz)



**World Federation of International Music Competitions.** Founded in 1957, the World Federation of International Music Competitions is a global network of internationally recognized organisations dedicated to identifying the most promising young talents in music. While providing a forum for dialogue and exchanges between its members, WFIMC provides guidelines, aiming for artistic excellence, integrity and fairness, and thus sets a globally recognized standard. The federation is currently comprised of over 110 international music competitions and other institutions serving young musicians on their path to an international career. [www.wfimc.org](http://www.wfimc.org)



**Yamaha Guitar Group, Inc (YGG).** Yamaha Guitar Group, Inc. (YGG) is a U.S. based wholly owned subsidiary of Japan- based Yamaha Corporation, dedicated to serving the needs of guitar players through three distinct brands: Yamaha, Line 6, and Ampeg. <https://yamahaguitargroup.com>