

Notification to the Parties No. 2025/076: *Paubrasilia echinata*

Comments of Musical Sector Stakeholders

Introduction

The Summary Record of Standing Committee 78 (SC78) refers to SC78 Com. 8, in which the Standing Committee, *inter alia*, “invited Brazil to share via a Notification to the Parties any relevant information on *Paubrasilia echinata* (including but not limited to plantation growth and stockpiles) and allowing Parties and other relevant stakeholders to consider and respond to it prior to the 20th meeting of the Conference of the Parties (CoP20).” Brazil subsequently submitted Notification No. 2025/076 (the “Notification”), dated 16 June 2025, which invited Parties and relevant stakeholders to submit any comments to the Brazilian Management Authority and the CITES Secretariat. This document contains the comments of the following music sector stakeholder organizations, which have also previously submitted comments to inform intersessional meetings that have occurred since the 19th meeting of the Conference of the Parties (CoP19):

- Association des Luthiers et Archetiers pour le Développement de la Facture Instrumentale (ALADFI)
- American Federation of Violin and Bow Makers (AFVBM);
- Confederation of European Music Industries (CAFIM);
- Chambre Syndicale de la Facture Instrumentale (CSFI);
- Groupement des Luthiers et Archetiers d'Art de France (GLAAF)
- International Alliance of Violin and Bow Makers for Endangered Species (Alliance);
- International Federation of Musicians (FIM);
- International Pernambuco Conservation Initiative (France-Europe, Germany & USA);
- International Society of Violin and Bow Makers (EILA);
- League of American Orchestras (League); and
- PEARLE* – Live Performance Europe (PEARLE).

Comments

1. Illegal trade activity

Shared Principles

Our organizations, and the musicians and bow makers and instrument makers we represent, condemn the illegal harvesting and trafficking of *Paubrasilia echinata* (or “pernambuco”). Illegal activities involving pernambuco pose an existential threat to the tree that gives life to the centuries-old tradition of stringed instrument music and to the many around the world in the music sector who depend on the legal use of pernambuco bows for their livelihoods. As long-time advocates of conservation of the species and compliance with CITES, we support the following principles:

- implementation of the stricter controls Brazil and CITES placed in 2022 on exports from pernambuco’s only range State;
- the establishment of verifiable procedures and the use of appropriate and currently available technologies to ensure the credibility of legal pernambuco specimens in the international market; and
- only uses of pernambuco that are lawful and sustainable.

Findings of the Brazilian Authorities

In the Notification, Brazil refers to a number of cases involving a substantial amount of illegal trade of pernambuco in Brazil. The Notification refers, *inter alia*, to the “misuse of documentation issued by oversight agencies and the manipulation of the Forest Origin Document (DOF) system to generate virtual credits, thereby creating a false appearance of legality for both domestic and international trade” (Notification, pp. 3-4).

Section 4 of the Notification refers to specific cases uncovered by Brazilian enforcement agencies. The section states that several actors in Brazil, including Brazilian bowmakers, circumvented Brazilian regulations and enforcement authorities. Through enforcement operations conducted during 2018-2024, Brazilian authorities determined that a significant portion of the specimens illegally traded in Brazil were aimed at international markets, principally in the form of bows and, to a lesser extent, of sticks. The text of the Notification points out, i.e., that “investigations confirmed that bows had been sold to clients in the United States and Italy through intermediaries.” A number of other countries are also mentioned, and cases of smuggling attempts of bows and bow blanks through international airports are reported (see Notification, pp. 8-9). In the Notification’s Final Considerations, Brazil states that “foreign companies and archetiers are actively receiving and likely laundering illegally sourced materials—often with the help of regulatory documentation issued by their own domestic authorities” (Notification, p. 16).

Additional Considerations

Our organizations, and the musicians and bow makers and instrument makers we represent, take information regarding illegal activities very seriously and commend the Brazilian authorities for their enforcement actions. In addition to the principles stated above, and with full acknowledgement of the gravity of the illegal activities cited, we would like to share the following considerations, which provide additional context that, we believe, could be helpful:

- The overwhelming majority of specimens and bows in existence throughout the world were acquired during a period of more than 200 years prior to 2007, when the species was first listed on Appendix II. The listing established a requirement for CITES permits for the international movement of “logs, sawn wood, veneer sheets, including unfinished wood articles used for the fabrication of bows for stringed musical instruments.”
- The Notification describes international markets, namely in the United States, Europe and Asia, as having actively engaged in receiving from Brazil illegally sourced materials during the period prior to 2023. It is worth noting that prior to the CoP19 amendment to annotation #10, no CITES export permits were required for finished bows made in and exported from Brazil¹. Therefore, luthiers or other shops outside Brazil that purchased bows from Brazilian companies prior to 23 February 2023 were in compliance with CITES rules.
- Prior to the CoP19 amendment of Annotation #10, enforcement authorities and other stakeholders outside Brazil lacked full access to the information needed and the capacity to determine whether bows made in Brazil and offered for purchase internationally were compliant with Brazilian laws. The practices documented by Brazil in the Notification regarding illegally sourced materials harmed

¹ Brazil’s Normative Instruction No. 08/2022, which entered into force on June 1, 2022, established procedures for the authorization of export of native species timber products and byproducts originating from natural or planted forests, including the export of finished bows.

both enforcement efforts and international buyers. This has changed following the CoP19 amendment to annotation #10, which makes CITES export permits compulsory for bows exported from Brazil, ensuring that CITES permits should accompany any material exported from the only range State for the species.

- According to the Notification, some actors inside and outside Brazil have colluded to traffic a quantity of illegally sourced specimens. Establishing an appropriate and acceptable mechanism for a legal and sustainable supply of *Paubrasilia echinata* wood from planted trees can engage all international stakeholders in a system of transparency, compliance, and sustainability. Enforcement authorities and well-intentioned purchasers alike have an urgent stake in ensuring that materials are legally sourced, and that efforts to engage in illegal activity will no longer succeed in introducing illegally sourced material into the international market, which overwhelmingly comprises legally sourced wood and finished products that were made and have remained in use for centuries.

The music community has worked collectively to improve awareness of compliance requirements for pernambuco's current Appendix II listing and the related Decisions decided by the Parties at CoP19 with the aim of strengthening the listing's implementation (please see Annex 1 for details).

We have been in continued dialogue with CITES Parties and Brazilian authorities from the beginning of CITES regulation of pernambuco and, in the case of IPCI's program work, even earlier. Ongoing partnerships across national and international authorities and music sector organizations can establish an appropriate mechanism for the legal and sustainable supply of *Paubrasilia echinata* wood from planted trees, advance awareness and compliance with Brazilian and CITES requirements, and result in a much-needed success story. The signatories of this document, as well as other stakeholders in the field, are committed partners in achieving this important goal.

2. Stockpile registration

The Notification calls on *Parties* to "share any relevant information on stockpiles within respective Parties' jurisdiction." In this connection, we would like to note the information about stockpile registration described in Section 2.3 of the draft report issued by the CITES Secretariat entitled [*Paubrasilia Echinata bows: Fine tuning traceability solutions*](#) (the "Report"). We are also aware of one national system that is currently in the latter stages of development.

Generally, *Paubrasilia echinata* wood stockpiles can be understood to include logs, sawn wood, blanks and sticks. Stockpiles of finished bows do not exist, though makers or sellers may have a relatively limited stock on hand. Efforts to register each of the vast number of existing bows made over the past 250 years and held by owners around the world, which likely number in the millions, would be impracticable and administratively overwhelming for CITES authorities and all involved.

Bow makers and musicians, however, strongly encourage the creation of a uniform voluntary system for registration (and recognition) of pernambuco wood stockpiles. Stockpile registration will provide a crucial baseline in efforts to establish a comprehensive traceability system. For its part, the trade has provided forms and encouragement to bow makers to inventory their supplies and to take note of all CITES-covered materials in use or intended to be used.

The trade would very much welcome additional outreach initiatives including opportunities for countries to share best practices and lessons learned as a means to stimulate further development of registration systems.

3. Traceability

During CoP19, the Parties agreed to:

- direct the Secretariat to “evaluate options for the establishment of a traceability system to register the provenance of *Paubrasilia echinata* (pernambuco) bows produced, acquired, or transported by owners, musicians and manufacturers” (Decision 19.249(b); see also Notification 2023/033, Annex 1); and
- direct governmental, intergovernmental and non-governmental organisations and other entities to “support the implementation of the listing of *Paubrasilia echinata*, inter alia by: i) exploring ways to increase the traceability of finished bows...” (Decision 19.252(a)(i); see also Notification 2023/033, Annex 1).

Although neither Notification 2025/076 of 16 June 2025 nor Brazil’s proposal to move *Paubrasilia echinata* from Appendix II to Appendix I (CoP20 Prop. 46) address the issue of traceability, we urge the Parties to help advance progress toward establishing a voluntary worldwide traceability system for new bows made of pernambuco as an important building block for both improving legal compliance globally and strengthening implementation of the listing of *Paubrasilia echinata* in Appendix II.

In order to be efficient, such a system should be harmonized and implemented as broadly as possible across range, transit and destination Parties. Existing examples of traceability systems focused on pernambuco and other CITES-listed species may serve as helpful references. In this connection, we note that Section 1.5 of the Notification recounts the responses of Parties and other stakeholders to the CITES “Questionnaire on Brazil Wood” that was contained in Notification to the Parties No. 2023/033, Annex 2. Germany, for example, has established a detailed traceability system, and other national initiatives indicate promise.

We also note that Section 1.4 of the Report provides valuable additional information on science-based traceability resources, e.g., near-infrared spectroscopy (NIRS) and isotopes. Very significantly, emerging literature since CoP19, including two unpublished papers indicate that handheld NIRS devices can distinguish to an extremely high degree of accuracy wild populations of pernambuco from plantation-grown wood².

Where existing bows are concerned, music sector organizations have been preparing guidance to help makers, musicians and consumers take voluntary steps towards documenting what can be reasonably known about the materials used in bows made prior to February 23, 2023 (90 days after CoP19). The trade has been encouraging makers to declare their stockpiles of logs, blanks and sticks. Because of the vast number of bows in existence, however, the marking and documentation of all existing bows in circulation among makers, retailers and musicians would be an impossible task for the music sector and would pose a completely unsustainable administrative burden for CITES authorities. In addition, marking already-crafted bows would damage the originality and value of what are irreplaceable artistic and cultural artifacts. We recommend, therefore, that traceability efforts for bows be focused on newly created

² See also [State-of-the-Art in Brazilwood Research and the Opportunities for Conserving and Promoting its Sustainable Use](#).

bows, i.e., bows created after the date of entry into force of any traceability system approved by the Conference of the Parties.

4. The demand for pernambuco and options for its replacement in bow making

Notification 2025/076 includes the following statement:

Brazil also encourages the musical instrument industry to intensify research into alternative materials that could replace Brazilwood in the production of high-quality violin bows.

The consideration of alternative materials is in fact not a new issue. The trade has pursued alternatives for decades, with the result that the contemporary market is *dominated* by bows made of alternative materials that are used for student and beginning players. These include carbon, ípe and other hard woods growing elsewhere in the world.

Musical instruments are a distinctive commodity that remain in use over centuries, sold, resold, and otherwise transferred from musician to musician over the long lifetime of the instrument. The vast majority of existing *Paubrasilia echinata* bows in use by musicians predates the original CITES listing date (13 September 2007). Only approximately 400 artisanal bow makers exist in the world. Each makes 5-20 bows per year, for an annual total production of approximately 5,000 bows. In addition, a handful of larger workshops worldwide supply the market with approximately 20,000 additional pernambuco bows, meeting the demand for high-quality student bows. When the currently registered pre-Convention stocks of pernambuco are depleted in a few years' time, the total annual requirement to maintain this level of production is estimated to be approximately 25 cubic meters of legally sourced wood. The purchasers of these bows are high-level players, including virtually every professional stringed-instrument player in the world. Musicians often sell their bows to fellow musicians as they evolve musically and seek bows that better match their technique, style and level of mastery. Today, and in the near future, makers are able to meet global demand thanks to their existing stockpiles of pernambuco wood, the most of which was acquired prior to 2007 and continues to circulate within the trade, particularly when a maker retires and liquidates their stock.

Illegal trafficking is being driven, therefore, not by global demand but by a handful of actors who have succeeded in circumventing the domestic control system, the same who were investigated during Operations Dó Ré Mi and Ibirapitanga. The impact of these criminal activities is having catastrophic consequences not only for the species, but also for lawful members of the trade in Brazil and outside Brazil.

5. Sustainable use of pernambuco grown on plantations

The Notification states that IBAMA is “actively surveying existing *Paubrasilia echinata* plantations.”

We strongly support this initiative and see great promise in Brazil's existing plantations³. Indeed, it is estimated that, since the early 1970s, greater than three million pernambuco trees have been planted for conservation, civic, or economic purposes in Brazil.

³ We use the term “*plantation*” to include both artificially propagated specimens and specimens grown through assisted production in agroforestry settings, such as those grown under programs developed by Brazilian public institutions and others, in cooperation with local farmers (e.g., cacao farms) and with international support from bow makers.

In the Notification, the Government of Brazil “acknowledges that plantation initiatives contribute to conservation.” In fact, there is currently great energy and initiative in Brazil regarding pernambuco. On 5-6 December 2024, the Federal University of Southern Bahia hosted a scientific symposium on pernambuco in Ilhéus, Brazil. A white paper⁴ summarizing the presentations highlights the significant amount of scientific and restoration work focused on pernambuco currently underway throughout Brazil’s Atlantic Rainforest. This body of work, which involves using science, technology (including traceability tools) and conservation projects, illuminates a pathway for restoration of the species under the Appendix II listing, provided a legal framework for sustainable use can be established.

It appears that the existing legal framework on the national and state levels, however, is not well understood by local farmers and needs to be strengthened and harmonized in order to ensure that trees grown on mixed plantations can be legally harvested and sustainably used. A clear, verifiable legal framework would make it possible for landowners to envision the long-term economic value of planting pernambuco on their lands. The science and other conditions exist to support the creation of a model for sustainable use that would support both bow making and music throughout the world, as well as the long-term conservation of this irreplaceable species.

The music community is prepared to support such an initiative.

For 25 years, the International Pernambuco Conservation Initiative (IPCI) has worked with Brazilian government authorities, scientists and NGOs to conserve pernambuco. IPCI has supported basic scientific research as well as the replanting of approximately 340,000 pernambuco seedlings in reserves, civic areas and on privately owned farmlands. Seedlings have been planted in partnership with farmers, using an ecologically favorable agroforestry approach. This work has been especially useful for cocoa farmers using a “cabruca” system in which pernambuco provides helpful shade for crops. This was carried out in the context of the *Programa Pernambuco*, a program of action that was coordinated by the Comissão Executiva do Plano da Lavoura Cacaueira (CEPLAC) a public entity under the Brazilian Ministry of Agriculture. The IPCI was an active partner of this public-private partnership, which was published in the *Diário Oficial da União* (the Official Gazette of Brazil) on 31 December 2003 and included the participation of IBAMA in its Administrative Council. In initial trials, some planted trees have been demonstrated to be suitable for the production of high-quality bows that meet international performance standards.

The Notification states that “[a]vailable data on these plantations are fragmented and technically insufficient,” and that “any attempt to regularize these plantations for commercial purposes would require site-level technical inspections to assess their field conditions for compliance with applicable criteria.” It further notes that “they cannot be presumed to meet the technical standards required by the bow-making industry” and that plantations would need to be “properly registered and demonstrably managed for sustainable harvest and export.” We agree with these goals and believe that, with support, capacity can be mobilized to achieve them. The technical knowledge exists to create management plans, properly register plantations, and provide needed oversight to ensure legally compliant operations.

⁴ *State-of-the-Art in Brazilwood Research and the Opportunities for Conserving and Promoting Its Sustainable Use.*

6. The listing of *Paubrasilia echinata*

At CoP19, the Parties agreed on a path forward to conserve *Paubrasilia echinata* by strengthening implementation of its Appendix II listing and taking advantage of the range of tools that are available under this Appendix. The pathway calls for:

- increasing the awareness of global parties so that they carefully examine any exports out of Brazil and ensure that they are accompanied by valid CITES permits;
- promoting the voluntary registration of pernambuco stocks and the establishment of a global traceability system for newly made bows; and
- developing the management and regulatory tools to enable the sustainable use of existing and future plantation-grown wood, which, in turn, will help to conserve the species, sustain livelihoods for local farmers, and, with traceability, create a verifiably legal supply of wood for the creation of bows that enable the creation of music at its very highest level of performance.

On 27 June 2025, Brazil submitted a proposal to list brazilwood on Appendix I. An Appendix I listing would have a number of profound impacts that warrant identifying.

Administrative burden: An Appendix I listing would lead to the creation of an enormous administrative burden for the Parties, one comparable to the initial rosewood genus-level listing in 2017 and subsequent years. Musicians and traveling orchestras would also be confronted with the unsustainable burden of seeking endorsement of their permits every time they cross a border.

Extreme burden of permits for noncommercial trade: Despite common misunderstandings, the “Personal and household effects” exemption and the Musical Instrument Certificate (MIC) **do not** provide solutions for traveling musicians and orchestras. These are facts that are not under dispute, have been proven through attempts to use the MIC for older instruments that contain current Appendix I and Appendix II species, and were detailed in [CoP19 Inf. 18 \(Rev. 1\)](#), Consideration of Additional Efficiencies in the Movement of Musical Instruments for Non-Commercial Purposes. In this information document, the United States authorities have noted that inefficiencies in these procedures for other CITES-listed species has led to clearance delays, seizures, and canceled performances. The personal effects exemption is only available for Appendix II-listed species and is unevenly accepted across CITES Parties. Musicians traveling with any of the vast number of bows created during the over 250 years of bow making would, therefore, require CITES permits or a MIC.

Using a MIC is not comparable to using a passport for travel, and some countries do not issue nor accept MICs. The MIC is a CITES permit requiring full inspection and credentialling with each movement. Government officials need to process these CITES documents every single time a musician crosses a border, regardless of the bow’s age or origin. In many cases, this requires scheduling an appointment for credentialling, available only at a limited number of designated entry/exit points within the country. Often, this is not handled through the typical customs line and specialized CITES enforcement officers are only available during limited hours, or at locations apart from typical commercial airport facilities, creating a high burden on traveling musicians. The Traveling Exhibition Certificate is recently proving exceedingly difficult for use by large ensembles, due to domestic restrictions by Parties, meaning either multiple permits would be required from various countries of travel, or dozens of individual MICs would

need to be issued and credentialed for individual musicians.

To obtain these permits, musicians, makers and sellers would need to provide documents proving that the bow, or the wood from which it is made, was obtained prior to September 13, 2007. For most bows, experts and bow owners would find it impossible to prove the bow's origin, age and/or the date on which the tree they come from was harvested. This is because, over the course of the many decades and centuries of the existence of these bows, documents were not required. Typically, bows were sold from owner to owner, often handed down from generation to generation.

Musicians would find it exceedingly difficult to travel with the instruments that best support their performances and CITES management authorities would encounter an extreme permit burden – all associated with products that have long been outside of the sole range state for the species before the original CITES listing date. For these reasons, CITES Parties have recommended exempting the non-commercial movement of finished musical instruments, parts, and accessories from CITES permit requirements, most recently during consideration of the *Dalbergia, spp.* listing.

Plantations: For decades, Brazilian farmers have planted several hundred thousand trees using agroforestry methods. They did so with an expectation of future use and income. The use of trees grown using assisted production (Source Code Y), however, would be prohibited under Appendix 1⁵. Cocoa-cabruca farmers that have invested in brazilwood conservation initiatives would not be eligible for CITES permits and would lose incentive to continue such efforts, at great loss to the future of pernambuco. It would be all the more unfortunate because participating farmers planted these trees in the context of programs coordinated by Brazilian public entities such as CEPLAC and state agencies.

Impossibility of trade and impact on livelihoods of makers and musicians: Appendix I would have a devastating effect on artisanal bow making, a trade that is already small in size and annual output. Bow makers, like musicians, develop their artistry over decades, often completing long apprenticeships with older master makers. They are carrying forward a centuries-old, irreplaceable cultural and historical tradition. Bows made of pernambuco, used for high-level performance, are routinely sold internationally. In addition, valuable older bows routinely require repair and restoration in order to conserve them and maintain their ability to withstand the demands of constant use over time. This work, too, often depends on international travel for musicians and makers.

Instruments and bows are each different and personal in their ability to provide musicians with the specific tools that they need to create their sounds. In order to find the right tool for their trade, musicians buy and sell their instruments and bows, which sometimes represent lifetime investments, internationally. An Appendix I listing would make it virtually impossible for musicians to trade their bows internationally, the vast majority of which came into existence long before the species was listed on Appendix II. In addition to the impact this would have on global music, it would present extreme financial burden to musicians that plan to resell their instruments or source an instrument to advance their career, all without any commensurate benefit to the species.

We believe there is a better way.

At CoP19, the Parties agreed to amend Annotation #10 and to a set of Decisions designed to strengthen

3 Only “artificially propagated” plant specimens would be *potentially* exempt from a trade ban. CITES defines “artificially propagated” very narrowly and authorizes commercial trade only when each of several criteria have been met.

implementation of pernambuco's Appendix II listing. During SC78, the Standing Committee proposed new draft Decisions that would sustain and extend the work begun in Panama. By continuing forward on the path agreed by the Parties and the Standing Committee and using the flexible tools available under Appendix II, we are confident that a solution can be achieved that would strengthen legal compliance, conserve the species, sustain local farmers and other livelihoods, and preserve global musical and cultural traditions that are essential to the human experience.

Annex 1

Music sector actions since CoP19

Decision 19.252, directed to “Governmental, inter-governmental and non-governmental organisations and other entities”, is particularly relevant to music sector stakeholders. The Decision invites:

- a) support for the implementation of the pernambuco listing inter alia by:
 - i) *exploring ways to increase the traceability of finished bows, including for example, the development and implementation of a system of a unique individual marking and by sensitising producers and consumers (in particular musicians) of the status of the species,*
 - ii) *working with Brazil to identify existing Paubrasilia echinata plantations within Brazil that could be considered source code A or Y to establish a sustainable supply chain; and,*
- b) *provide information to the Secretariat,* as requested in Decision 19.249. [Emphasis added.]

The music sector has responded to this call to action in several ways:

- **Information to Parties:** On March 22, 2023, the CITES Secretariat issued Notification to the Parties No. 2023/033 concerning Decisions 19.249 to 19.253. Notification No. 2023/033 contained a questionnaire and invited Parties and relevant stakeholders to complete it, noting that the responses would be taken into consideration by the Secretariat in its reporting to the Plants Committee. Enclosed as Appendix 2 are responses to the Secretariat’s questionnaire that were developed by ten music sector organizations representing instrument makers and musicians from throughout the world.
- **Information to makers, musicians and consumers:**
 - In consultation with CITES authorities a variety of music sector stakeholders developed two model informational tools⁶, under the campaign “Know Your Bow”, for local adaptation and distribution (via, e.g., professional organizations and media, and web sites). These documents are available in online formats as [Know Your Bow for Owners and Users](#) and [Know Your Bow – Tips for Makers and Sellers of Pernambuco Bows](#). The *Know Your Bow Campaign* was recently recirculated to orchestras, musicians, unions and other professional organizations. These guides are being updated on a continual basis.
 - Where existing bows are concerned, music sector observer organizations have prepared guidance to help makers, musicians and consumers take voluntary steps towards documenting what can reasonably be known about the materials used in bows made prior to the February 23, 2023 implementation date of the CoP19 amendment and Decisions.

⁶ *Know Your Bow – Tips for Makers of Pernambuco Bows* and *Know Your Bow – Tips for Owners and Users of Pernambuco Bows*.

- The Alliance created a Pernambuco Fact Sheet which has reached over 100,000 professionals through social media. We are reaching out to a large portion of the music sector with documents that are now available in multiple languages. One, *Pau-brasil & CITES*, is a two-page informational document that is now available in English, French, Portuguese, German and soon in Italian and Spanish.
- Bow makers have created a voluntary *Bow Wood Inventory* document for makers to use when updating their stock inventories following CITES guidelines 2007/2023, *Reference Guide for Bow Materials* in order to assist makers and shops fill out *Documentation of Bow Materials* for the sale of bows. The Materials Guide also has regularly updated CITES information to inform makers.
- Bow makers created a document entitled *A Traceability System for New Pernambuco Bows*, sharing a method for numbering boards and transferring the identification number through the making process to the finished bow, where that number and the makers initials and date are branded on the finished bow. This information was shared with the CITES Secretariat's consultant and referenced, in detail, in the Secretariat's draft entitled [*Paubrasila Echinata bows: Fine tuning traceability solutions*](#).
- Group and individual information sessions have been organized with bow makers to explain and encourage the use of Alliance methods for a standardized voluntary inventorying and stamping of new bows. For example, presentations on pernambuco conservation were given to the Violin Society of America (4 presentations), the International Society of Bassists (3 presentations), American String Teachers Association (2 presentations), Women in Lutherie (4 presentations) as well as yearly presentations to the International Society of Violin and Bow Makers and the American Federation of Violin and Bow Makers.
- Bow makers have also developed a comprehensive list of CITES-covered and other common species used in making bows. Music stakeholders are using their vast communications networks to draw public attention to CITES, the status of pernambuco, efforts to combat illegal trafficking, and support for conservation of the species through the development of a pernambuco conservation strategy and in such articles as: "[Into the Wood](#)" (Symphony Online, January 6, 2023); *Archi Magazine*, February 2023); [Les difficiles négociations en faveur du pernambouc des archets](#) (Association Francaise du Vioncelle, April 11, 2023); "[Pernambuco Update: Time to Take Action!](#)" (Journal of the American Viola Society, Spring 2024); and "[With Coveted Wood Facing Restrictions, Musicians Who Use Bows Face a Choice](#)" (Vermont Digger, April 27, 2023).
- In May 2024, U.S. musical instrument stakeholders partnered with the U.S. Fish and Wildlife Service to host an online compliance training event, available as a recorded educational resource, [Travel Rules for Protected Species and Musical Instruments](#). Representatives of music sector organizations are also organizing concerts and making presentations to musicians, ensembles, orchestras, performing arts sector federations, and makers to build awareness, and an initiative is underway to create conservation-focused curricula at lutherie schools throughout the world.
- The Alliance Lutherie School Program is now active in four schools in the United States and Europe, and an additional four schools will begin classes in the fall of 2025. Younger makers are becoming well informed on issues of sustainability and compliance with environmental laws, topics outside their normal curriculum. This program provides to schools, free of charge, in-person instructors, materials and tools.

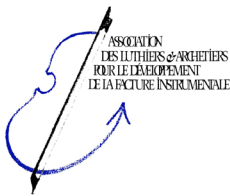
- The [International Pernambuco Conservation initiative](#) created the book, “[International Pernambuco Conservation Initiative: Goals - Visions – Actions](#)”, commemorating its 25 years of commitment to conserving pau-brasil.
 - In May 2025, the IPCI also held a benefit concert in Strasbourg France, to commemorate its 25 years and to launch of a new project to build a nursery and plant trees in partnership with a Pataxó community in Brazil.
- **Conservation and sustainable use:** For 25 years, [the International Pernambuco Conservation Initiative \(IPCI\)](#) has worked in cooperation with Brazilian government authorities, scientists and NGOs to conserve pernambuco. In addition to investments in science (producing 18 published papers) and awareness building, IPCI has supported the replanting of approximately 340,000 pernambuco seedlings in reserves, civic areas and on privately owned farmlands using an agroforestry approach, especially with cocoa farmers using a “cabruca” system in which pernambuco provides helpful shade for crops. The existing legal framework on the national and state levels is apparently not well understood by landowners and needs to be strengthened and harmonized in order to ensure that plantation-grown trees can be legally harvested and sustainably used. A well-functioning and verifiable legal framework has the potential to relieve the pressure on wild populations created by illegal cuttings. It would also make it possible for landowners to see the long-term economic value of planting pernambuco on their lands. Bow making requires very little wood on an annual basis. The science and other conditions exist to support the creation of a sustainable national commodity that would support bow making and music throughout the world.

The music community, and instrument makers in particular, are continuing to support this work. In 2024, IPCI renewed partnerships and commitments that will support the creation of Brazil’s first seed bank for *Paubrasilia echinata*, implementation of traceability technology, and new planting of *Paubrasilia echinata* seedlings. In December 2024, IPCI participated in Brazil’s first national scientific symposium dedicated to *Paubrasilia echinata*. Presentations by technical experts over two days confirmed the existence of technologies that can aid the establishment of a traceability system, as well as mixed-species and farm-based conservation and replanting programs that can be expanded to restore the species, provided national and international policy frameworks are supportive of such initiatives.

- **Coordination within the sector:** The following is a non-exhaustive list of groups working in collaboration with a wider network of international musical instrument stakeholders to advance compliance and public information efforts in support of sustainability for the pernambuco species.
- American Federation of Musicians of the United States and Canada ([AFM](#))
 - American Federation of Violin and Bow Makers ([AFVBM](#))
 - Association des Luthiers et Archetiers pour le Développement de la Factice Instrumentale ([ALADFI](#))
 - Confederation of European Music Industries ([CAFIM](#))
 - Chambre Syndicale de la Factice Instrumentale ([CSFI](#))
 - Groupement des Luthiers et Archetiers d’Art de France ([GLAAF](#))
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 - International Pernambuco Conservation Initiative ([France-Europe](#), [Germany](#) & [USA](#))

- International Society of Violin and Bow Makers ([EILA](#))
 - Japanese Musical Instruments Association (JMIA)
 - League of American Orchestras ([League](#))
 - PEARLE* – Live Performance Europe ([PEARLE](#))
- **Communication with Parties, the CITES Secretariat and other stakeholders:** Building on many years of direct partnership and engagement with CITES officials, since CoP19, music sector stakeholders have maintained regular communications with CITES management authorities, the CITES Secretariat, range state officials, technical experts, environmental organizations and other stakeholders interested in the fate of pernambuco. Music stakeholders presented a side event in February 2025 at the 78th meeting of the Standing Committee and have also been active observer members of the CITES Working Group on Annotations, and the CITES Working Group on Rapid Movement of Wildlife Diagnostic Samples and Musical Instruments.

Musical Instrument Stakeholder Collaborators



Association of Luthiers and Bow Makers for the Development of Instrument Making (ALADFI). The Association des Luthiers et Archetiers pour de Développement de la Fabrication 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. aladfi.com



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. afvbm.org



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. cafim.org



French Musical Instrument Organisation (CSFI). French Musical Instrument Organisation (La Chambre Syndicale de la Facture 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. csfi-musique.fr



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. glaaf.fr



International Alliance of Violin and Bow Makers for Endangered Species. Formed in 2018, the Alliance seeks to actively protect the natural resources used in traditional artistic instrument and bow making through cooperation with national and international regulatory agencies and supporting activities to conserve and regrow these species. Alliance members include instrument and bow making organizations, suppliers to our trade, lutherie schools as well as music performance organizations. alliance-international.org



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. 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. ipci-france-europe.org, ipci-deutschland.org & ipci-usa.org



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. eila.org



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



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. pearle.eu