

## CoP20, Prop 46 and Doc. 97: *Paubrasilia echinata*, Conservation and Music

CoP20, Prop 46, submitted by Brazil, requests the Parties to approve the listing of *Paubrasilia echinata* on Appendix I<sup>1</sup>. This Inf Doc represents the views of music stakeholders from around the world.

### Our Perspective

- As long-time advocates of conservation of the species and legal compliance, **we condemn the illegal trade of *Paubrasilia echinata*** (also referred to as “pernambuco”). We applaud Brazil’s domestic enforcement efforts and strongly support the full protection of wild populations.
- **The enormous universe of pernambuco bows that have been created during the past 250 years should also be protected.** They contain precious resources and are used by musicians throughout the world every day to create music that uplifts the human spirit.
- **Future exports of pernambuco wood and sticks must be sourced from plantations that are registered, managed pursuant to technical guidance, and sustainable.** The resources and technology exist to establish a traceable supply chain and procedures that will ensure the pernambuco specimens traded in the international market are verifiably legal.

Music sector stakeholders seek to work in partnership with Brazil and CITES Parties to create a policy solution that will conserve pernambuco without imposing unsustainable burdens on traveling musicians, the global trade in bows on which musicians depend, and CITES management authorities.

**We believe it is possible to achieve all of these goals under an Appendix II listing.**

### Discussion

#### **Stop the illegal harvest of pernambuco.**

Our organizations, and the musicians and bow makers and instrument makers we represent, condemn the illegal harvesting and trafficking of *Paubrasilia echinata*. Illegal activities involving pernambuco pose an existential threat to the tree that gives life to the centuries-old tradition of stringed instrument music, and it harms the many around the world who depend on the legal growth and use of pernambuco for their livelihoods. CoP20, Prop 46 refers to evidence of illegal trade before 2022 and to more recent domestic seizures of illegal logs and planks. The proposal notes that, through the use of existing laws, Brazil has stopped the export of pernambuco bows since 2022. We applaud Brazil’s domestic enforcement efforts and encourage continued support by all Parties for strengthening implementation of the Appendix II listing.

#### **Protect already-existing bows and the legal supply of pernambuco.**

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 modern bow has been in continuous production and use since the late 18<sup>th</sup> century. The vast majority of

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<sup>1</sup> The species has been listed on Appendix II since September 2007 with Annotation #10, which was amended during CoP19 to place controls on “All parts, derivatives and finished products, except re-export of finished musical instruments, finished musical instrument accessories and finished musical instrument parts.” The revised listing followed consideration by the Parties to CoP19 of a proposal by Brazil to list the species on Appendix I and placed CITES controls on all exports of *Paubrasilia echinata* from Brazil, the only range state for the species. The modified listing was accompanied by a detailed set of Decisions aimed at strengthening the Appendix II listing and conserving the species. The Decisions were further refined by the 78<sup>th</sup> Meeting of the Standing Committee in February 2025. See Annex I.

existing *Paubrasilia echinata* bows in use by musicians, therefore, predates the original CITES listing date (13 September 2007). This existing supply of bows is crucial to satisfying the day-to-day demand professional musicians have for pernambuco bows. These numbers are complemented each year through the work of some 400 artisanal bow makers and a small handful of larger producers. These makers currently rely on stocks that exist outside of Brazil, much of which was obtained pre-Convention. These stocks are typically sold from one maker to another or by more senior makers as they retire. This supply will be adequate for the next few years, though new supplies will then need to be supported. The use of existing bows and legal wood stocks that are already outside Brazil is a sustainable practice that avoids demand for new wood and should be sustained.

Alternative materials do not currently offer a viable substitute for pernambuco, even though their development has been pursued intensively for many decades. Since the inception of bow making, bow makers have always experimented with different types of wood or alternative materials to expand the range of options available to musicians. Today's market offers a wide range of bows made from carbon fibre, ipê, massaranduba, Manilkara kauki, and other hardwoods that have proven particularly suitable for educational and student use. These materials are robust and cost-effective, but their elastic, dynamic, and acoustic performance cannot rival that of pernambuco bows. These bows should, therefore, be regarded as valuable complements, but not as replacements in the professional sector.

#### **Create a secure, legal and sustainable supply chain of plantation wood**

The Decisions agreed by the Parties to CoP19, as modified and agreed by SC78 and reported in [CoP20 Doc. 97 Brazil wood](#) (see full decisions in Annex I) call on the Parties to:

- a) consider the findings of the CITES Secretariat detailed report (E-CoP20-097-02), prepared under Decision 19.249, paragraph b, entitled "[Paubrasilia echinata bows: Fine tuning traceability solutions](#) (the "CITES Secretariat Report 2025").
- b) collaborate, as appropriate, with intergovernmental and non-governmental organizations and entities to develop voluntary marking or identification systems for *Paubrasilia echinata* musical instruments to enhance traceability mechanisms for individual bows;
- c) establish a mechanism to register *Paubrasilia echinata* bow and wood stockpiles; and
- d) provide the Secretariat with information relating to the voluntary marking or identification systems developed for bows and the mechanism used to register *Paubrasilia echinata* bow and wood stockpiles.

These decisions are consistent with the suggestions for action in the Secretariat's report:

- establishment of commercial plantations of Brazil wood;
- conducting a National Forest Inventory;
- active participation of the private sector in international fora and standardization of best practices;
- Brazil wood sustainable trade to be prioritized as a main strategy for the species long-term conservation;
- establishment of a database for stockpiles and plantations;
- capacity building and support for local producers; support for research and development; and
- regulatory adjustments in export control. (CITES Secretariat Report 2025, Chapter 3).

The Decisions and the Secretariat's report set forth a pathway for the Parties and other stakeholders to work with Brazil toward stronger implementation of the Appendix II listing and use of the flexible tools it makes available. In particular, we see great possibilities in the following areas:

*Data:* Increased urban and agricultural development pressures on the Mata Atlantica are driving deforestation of pernambuco. A significant challenge to conservation is the lack of understanding of the status of the species, as Prop 46 acknowledges (see, e.g., pp. 2, 3, 9). A national inventory of natural and plantation populations would enable more targeted regulatory and conservation management interventions.

*Stockpile registration:* Music stakeholders have long supported the implementation of harmonized stockpile registration systems. The Decisions encourage the registration of raw material stockpiles as a means of supporting the continued use of legal stocks and establishing a traceability system for new finished bows. While a complete database of existing stockpile registration systems is not available, the CITES Secretariat report notes that several Parties already have stockpile registration systems, including Brazil, Austria, Czechia, Germany, Sweden, while others having emerging efforts, including The Netherlands and Slovakia. (See CITES Secretariat Report 2025, Chapter 2, Section 2.3). Additionally, stockpile registration took place in France in 2007, and procedures are also in place in Belgium and Italy. Plans for a system have been initiated in Canada and Japan, and the United Kingdom is also now implementing a [new stockpile registration system](#).

*Traceability options:* 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 Appendix II listing. In order to be efficient, such a system should be harmonized and implemented as broadly as possible across range, transit and destination Parties. The effectiveness of traceability for finished bows depends on the recording of raw material stocks. Existing examples of traceability systems focused on pernambuco and other CITES-listed species may serve as helpful references. The responses of Parties and other stakeholders to the CITES “Questionnaire on Brazil Wood” (Notification to the Parties No. 2023/033, Annex 2) contains information about existing efforts. Germany, for example, has established a detailed traceability system. In addition, Chapter 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 wood<sup>2</sup>. Such tools would be effective, for example, in establishing the traceability of raw materials or controlling the legality of existing stockpiles.

*Plantations:* For decades, Brazilian farmers have planted pernambuco seedlings in agroforestry settings, often as shade trees for cacao crops. Together with other private initiatives, they did so with an expectation of future use and income from these resources, which have the potential to be used for bow making. In a number of cases, the farmers were participants in replanting initiatives developed by Brazilian government agencies. Today, an estimated 3 million pernambuco trees are growing on mixed use plantations in Brazil – many orders of magnitude more wood than would ever be needed to meet the needs of the music sector. See Annex III, Inventory of Pau-Brasil plantations known to date. As the CITES Secretariat’s Report 2025 states:

The demand for Brazil wood, essential to meet the global market for bow manufacturers, is low. Records of forest inventories, corroborated by professionals and known to the environmental authorities, indicate that the few existing plantations, in suitable conditions for commercial use, are sufficient to meet the global demand for this product. (See Chapter 2, Section 2.5(B) at 40.)

Several pilot studies conducted by experienced master bow makers have confirmed that pernambuco wood from responsibly managed plantations shows sufficient quality and density to produce high-grade

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

string bows. Such plantation wood therefore holds the potential to actively contribute to the conservation of the species, support the livelihoods of local communities, and, through transparent traceability, ensure a legally compliant and sustainable supply of wood for professional bow making – thereby enabling the continued creation of music at the highest artistic level.<sup>3</sup>

## **The challenges an Appendix I listing would create for CITES authorities and musicians**

[CITES Resolution Conf. 9.24 \(Rev. CoP17\)](#) provides that, when considering proposals to amend Appendix I or II, Parties should adopt measures that are proportionate to the anticipated risks trade poses to the species. The overwhelming majority of bows have been in existence for many years if not decades or centuries, and the demand for wood is low. In contrast to the conservation possibilities and permit exemptions offered under the existing Appendix II listing, an Appendix I listing would create tremendous permit burdens and other hardships **without a commensurate benefit to conservation**:

- **Extreme burden of permits:** An Appendix I listing 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.

**Implementing either an Appendix I listing or an Appendix II listing that covers finished bows would create 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 be confronted with the unsustainable burden of seeking endorsement of their permits every time they cross a border.

**Musical Instrument Certificate:** Despite common misunderstandings, the Musical Instrument Certificate (MIC) **does not** provide solutions for traveling musicians and orchestras. This is a fact not under dispute, having 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 noted that inefficiencies in the MIC as well as the “personal effects exemption” have led to clearance delays, seizures, and canceled performances. **The personal effects exemption is only available for Appendix II-listed species, is unevenly accepted across CITES Parties, and is not available for large ensembles shipping instruments by cargo.** Musicians traveling with any of the vast number of bows created over 250 years of bow making would, therefore, require CITES permits or an MIC.

Using a MIC, however, is not comparable to using a passport for travel. Some countries do not issue nor accept MICs at all. Among those that do, the MIC is a CITES permit requiring full inspection and credentialing 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 credentialing, 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. Similarly, the Traveling Exhibition Certificate (TEC)

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<sup>3</sup> See also Schimleck, L. et al. (2014): [Examination of Wood Properties of Plantation-Grown Pernambuco \(\*Caesalpinia echinata\*\)](#); see Chapter 11, Gerbeth & Gerbeth (2025): [Study - Between Rainforest and Concert Hall](#)

has also proven to be exceedingly difficult for large ensembles to use 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 was 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.<sup>4</sup>

**European Union rules:** Musicians who work in the European Union (EU) will be subject to additional, very burdensome rules. The Inter-Community Certificate (CIC) is a permit specific to the EU for specimens listed in Annex A of the EU Regulations. The CIC is required prior to each commercial transaction, offer of sale, sale, or purchase involving a client established within the EU, including when the seller and buyer are located within the same country. The application procedures for instrument makers (who are not eligible for the Musical Instrument Certificate) are also complex and increasingly slow – processing times can extend to several months – and they constitute an obstacle to the activity, particularly for artisans who are doing high-level restorations and whose clientele is international. In the case of a sale between a seller and a buyer who both reside within the territory of the EU, the CIC applies and must be obtained prior to any offer of sale. For a sale to a buyer outside the EU, a re-export certificate must be issued. **Significantly, a musician may never simultaneously hold a MIC and a CIC – or a re-export certificate – for the same bow.** The first certificate must be cancelled before the second can be issued.

- **Impossibility of trade and impact on livelihood, music and culture:** Appendix I would have a devastating effect on artisanal bow making, a trade that is already very small in size and annual output. Bow makers, like musicians, develop their artistry over decades, often completing long apprenticeships with experienced 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 bought and resold internationally, minimizing the demand for new bows. Valuable 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 also very 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

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<sup>4</sup> Cf. CITES Secretariat (2025). Report on the impact of CITES exemptions for *Dalbergia* and *Guibourtia*, 148, § 2.4, Chapter 2, preliminary conclusions.

trade, musicians buy and sell their instruments and bows internationally, which sometimes represent lifetime investments. 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 impose an extreme financial burden on musicians who plan to resell their instruments or source an instrument to advance their career, or support their retirement.

- **The trade of existing and future wood from mixed-used plantations would be banned:** The trading of trees grown using assisted production (Source Code Y) is prohibited under Appendix I<sup>5</sup>. Virtually all of Brazil's plantations in existence<sup>6</sup> use assisted production techniques (Source Code Y); they are not, and will not be, artificially propagated (Source Code A). This will also be true of the assisted production plantations to be created under Brazil's newly announced multi-million dollar government-sponsored initiative to regrow native species.<sup>7</sup> The Brazilian Development Bank (BNDES) has launched a [major initiative to grow and develop markets for various native species](#), including pernambuco. New restrictions on the development of sustainable markets for pernambuco would seem to be directly in contradiction of the government's green development agenda that envisions a new economic sector based on the growth of native species. Similarly, cacao-cabruca farmers that have invested in brazilwood conservation initiatives during the past decades 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.
- **It would not solve the problem:** The principle focus of CITES has always been on the regulation of commodities as they first enter trade from range states, and, with respect to proposals for Appendix I or II, on adopting measures serve the interest of conservation<sup>8</sup>. Transferring pernambuco to Appendix I would shift attention from Brazil's domestic enforcement challenges and impose burdens on specimens long in trade without providing conservation benefits to the species. It would not provide relief for bow makers in Brazil seeking to earn a living in accordance with the law, who should be permitted to practice their trade. Nor would it prevent the use of fraudulent documentation or other deceptive practices by those seeking to illegally traffic wood, sticks or bows, all of which are already subject to domestic and CITES permit requirements.

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<sup>5</sup> 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.

<sup>6</sup> See Annex III, Inventory of Pau-brasil plantations known to date. Many planting efforts on private lands have been in existence for decades, including those by e.g., National Pau Brasil Foundation (FUNBRASIL), Horst John (Jacy Sousa), Floriano Shaeffer, Associação Plantas do Nordeste, Instituto Floresta Viva, Programa Pau Brasil (CEPLAC), etc.

<sup>7</sup> See, e.g., Mais Floresta, October 5, 2025, [Forest restoration advances in Brazil and attracts new investments](#) and World Resources Institute, Brasil (2021), [Investimento em Reflorestamento com Espécies Nativas e Sistemas Agroflorestais no Brasil: Uma Avaliação Econômica](#) ("Brazil has a legal framework conducive to making silviculture of native species a viable forest economy, which may assist the country in fulfilling its international commitments, increasing its rural and industrial economic competitiveness, and promoting an internal market for timber.")

<sup>8</sup> See, e.g. PC 22, Doc 10.

## Conclusion

The global music sector respectfully urges the Parties to sustain and increase their support for the Decisions agreed by the Parties during CoP19 and further agreed by the 78<sup>th</sup> Meeting of the Standing Committee, as recommended in CoP20 Doc. 97. Further, we urge the Parties to undertake further review and engagement among all relevant stakeholders through the Plants Committee, Standing Committee, and other relevant processes and to delay consideration of any change to the listing status of *Paubrasilia echinata* until CoP21.

The amended Decisions will strengthen implementation of the Appendix II listing and conservation of the species by:

- 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 universal 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.

Music sector stakeholders also support the development of a comprehensive intergovernmental and multi-stakeholder strategic partnership to support Brazil's efforts to halt illegal trafficking, promote conservation, conduct scientific investigations into natural and plantation-grown populations, and enable the sustainable use of pernambuco for future generations.

**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 balanced solution can be achieved that would strengthen legal compliance, support investments in conservation, sustain local farmers and other livelihoods, and preserve global musical and cultural traditions that are essential to the human experience. The music sector welcomes dialogue with Brazil and other Parties and stakeholders and stands prepared to work in partnership toward these essential goals.**

## Endorsements

**American Federation of Musicians of the United States and Canada**  
afm.org

**American Federation of Violin and Bow Makers (AFVBM)**  
AFVBM.org

**American String Teachers Association**  
astastrings.org

**Association for the Performing Arts / Scène ensemble**  
scenensemble.com

**Association of British Orchestras**  
abo.org.uk/

**Association of Czech Musical Instruments Makers / Asociace Vyrobcu Hudebnich Nastroju (AVHN)**  
avhn.cz

**Association of Danish Ensembles, Orchestras and Opera Institutions / Danske Ensembles, Orkestre og Operainstitutioner (DEOO)**  
deoo.dk/

**Association of Dutch Orchestras / Vereniging van Nederlandse Orkesten (VvNO)**  
vvno.nl/en/

**Association of Finnish Symphony Orchestras / Suomen Sinfoniaorkesterit (SUOSIO)**  
sinfoniaorkesterit.fi/en/

**Association of French Orchestras / Association Française des Orchestres (AFO)**  
france-orchestres.com/

**Association of German Violin and Bow Makers / Verband deutscher Geigenbauer und Bogenmacher e.V.**  
geigenbauerverband.de/

**Association of Hungarian Orchestras / Magyar Szimfonikus Zenekarok Szövetsége**  
aho.hu/

**Association of Independent Musicians Austria / IG Freie Musikschaffende Österreich**  
igfmoe.at/en/

**Association of Latvian Professional Music Collectives / Latvijas Profesionālo mūzikas kolektīvu asociācija**  
facebook.com/p/Latvijas-Profesion%C4%81lo-m%C5%ABzikas-kolekt%C4%ABvu-asoci%C4%81cija-61552169233484/

**Association of Luthiers and Bow Makers for the Development of Instrumental Making / Association des Luthiers et Archetiers pour le Développement de la Façture Instrumentale du quatuor (ALADFI)**  
Aladfi.com

**Association of Orchestras in Switzerland / Orchester.ch**  
orchester.ch/

**Association of Regional and City Theaters in Austria / Bühnenverein Österreichischer Bundesländer & Städte**  
buehnenverein-oesterreich.at/

**Association of Slovak Theatres and Orchestras / Asociácia Slovenských Divadiel a Orchestrov (ASDO)**  
asdo.sk/

**Association of Spanish Symphony Orchestras / Asociación Española de Orquestas Sinfónicas (AEOS)**  
aeos.es/

**Association of the Czech Symphony Orchestras and Choirs / Asociace symfonických orchestrů a pěveckých sborů České republiky (ASOPS)**  
asops.cz/index.php?lang=en&page=home

**Association of the Professional Theatres in the Czech Republic / Asociace profesionálních divadel České republiky (APD ČR)**  
asociacedivadel.cz/en/

**Australian Music Association**  
australianmusic.asn.au

**Austrian Federal Economic Chamber, Federal Guild Musical Instrument Manufacturers / Wirtschaftskammer Österreich, Bundesinnung der Kunsthandwerke, Musikinstrumentenerzeuger**  
wko.at/diekunsthandwerke

**Band & Orchestra Division of YAMAHA Corporation / ヤマハ株式会社 B&O事業部**  
jp.yamaha.com/

**Bulgarian Association of Employers in Culture / Balgarska asotsiatsia na rabotodatelite v oblasta na kulturata (BAROK)**  
barok.bg/

**C.F. Martin & Co., Inc.**  
martinguitar.com

**Chamber Music America**  
chambermusicamerica.org

**Chamber Orchestra of Europe (COE)**

[coeuropa.org/](http://coeuropa.org/)

**The College Music Society**

[music.org](http://music.org)

**Comusica**

[comusica.com](http://comusica.com)

**Confederation of European Music Industries (CAFIM)**

[cafim.org/](http://cafim.org/)

**Cyprus Symphony Orchestra Foundation (CYSO)**

[cyso.org.cy/](http://cyso.org.cy/)

**Danish Guild of Master Violin Makers / Violinbyggernes Mesterlaug i Danmark**

[violinbyggerlauget.dk](http://violinbyggerlauget.dk)

**Danish Performing Arts Association / Dansk Scenekunst**

[danskscenekunst.dk/](http://danskscenekunst.dk/)

**Dismamusica Italy**

[dismamusica.it](http://dismamusica.it)

**Dutch Association of Performing Arts & Music Organisations / Nederlandse Associatie Podiumkunsten (NAPK)**

[napk.nl/](http://napk.nl/)

**European Early Music Network / Réseau Européen de Musique Ancienne (REMA-EEMN)**

[rema-eemn.net/](http://rema-eemn.net/)

**Federation of Employers in the Performing Arts / Fédération des Employeurs des Arts de la Scène (FEAS)**

[feas.be/](http://feas.be/)

**Federation of Specialized Vocal and Instrumental Ensembles /**

**Fédération des ensembles vocaux et instrumentaux spécialisés (FEVIS)**

[fevis.com](http://fevis.com)

**Fender Musical Instruments Corporation**

[fender.com](http://fender.com)

**Filipa A. Mateus Unipessoal Lda.**

[oficinasviolinos.pt](http://oficinasviolinos.pt)

**Folk Alliance International**

[folk.org/](http://folk.org/)

**French Association Artistic Luthiers & Bow Makers /**

**Groupement Des Luthiers Et Archetiers D'Art De France (GLAAF)**

[glaaf.fr/](http://glaaf.fr/)

**French Employers Organization for Opera Houses, Orchestras and Lyric Festivals / Les Forces Musicales**

[lesforcesmusicales.org](http://lesforcesmusicales.org)

**French Guitar Luthier / Association Professionnelle des Luthiers artisans en Guitare (APLG)**

[aplg.fr](http://aplg.fr)

**French Musical Instrument Organization / Chambre syndicale de la facture instrumentale (CSFI)**

[csfi-musique.fr/](http://csfi-musique.fr/)

**German Theatre and Orchestra Association /**

**Deutscher Bühnenverein - Bundesverband der Theater und Orchester (DBV)**

[buehnenverein.de/de/startseite.html](http://buehnenverein.de/de/startseite.html)

**Ibero-American Network of Symphony Orchestras / Red Iberoamericana de Orquestas Sinfónicas (RIOS)**  
[ibermusicas.org/index.php/rios/](http://ibermusicas.org/index.php/rios/)

**Independent Society of Musicians (ISM)**  
[ism.org](http://ism.org)

**International Alliance of Violin and Bow Makers for Endangered Species / Alliance International**  
[alliance-international.org/](http://alliance-international.org/)

**International Artist Managers' Association (IAMA)**  
[iamaworld.com/](http://iamaworld.com/)

**International Federation of Musicians / Fédération internationale des musiciens (FIM)**  
[fim-musicians.org](http://fim-musicians.org)

**International Pernambuco Conservation Initiative France Europe**  
[ipci-france-europe.org/fr/](http://ipci-france-europe.org/fr/)

**International Pernambuco Conservation Initiative Germany**  
[ipci-deutschland.org](http://ipci-deutschland.org)

**International Pernambuco Conservation Initiative-USA**  
[ipci-usa.org](http://ipci-usa.org)

**International Society of Violin and Bow Makers / Entente Internationale des Maitres Luthiers et Archetiers D'Art**  
[EILA.org](http://EILA.org)

**Irish Traditional Music Archive**  
[itma.ie](http://itma.ie)

**Italian Association of Performing Arts Organisations / Associazione Generale Italiana dello Spettacolo (AGIS)**  
[agisweb.it/](http://agisweb.it/)

**Japan Musical Instruments Association / 一般社団法人 全国楽器協会**  
[zengakkyo.com](http://zengakkyo.com)

**Johannsson Violins**  
[hansjohannsson.com](http://hansjohannsson.com)

**League of American Orchestras**  
[americanorchestras.org](http://americanorchestras.org)

**Live Performance Australia (LPA)**  
[liveperformance.com.au/](http://liveperformance.com.au/)

**Madinter Trade SLU**  
[madinter.com](http://madinter.com)

**Malta Philharmonic Orchestra (MPO)**  
[maltaorchestra.com/](http://maltaorchestra.com/)

**Megaron - The Athens Concert Hall**  
[megaron.gr/en/](http://megaron.gr/en/)

**Music Industries Association (MIA)**  
[mia.org.uk](http://mia.org.uk)

**Musicians Union of Ireland**  
[mui.ie](http://mui.ie)

**Musicians' Union**  
[themu.org](http://themu.org)

**National Association for Music Education**  
nafme.org

**National Association of German Musical Instrument Manufacturers /  
Bundesverband der deutschen Musikinstrumentenhersteller**  
musikinstrumente.org

**National Association of Music Merchants (NAMM)**  
namm.org

**National Theater of Costa Rica / Teatro Nacional de Costa Rica**  
teatronacional.go.cr

**Orchestras Canada / Orchestres Canada**  
oc.ca/en/

**Pearle\* - Live Performance Europe**  
pearle.eu/

**Pedra Angular**  
terrassemsombra.pt

**PERFORMART / Associação para as artes performativas em Portugal**  
performart.pt/

**Performing Arts Managers and Agents Coalition (PAMAC)**  
artsrelief.org

**Platform for Arts Organisations / Overleg Kunstenorganisaties (oKo)**  
overlegkunsten.org/en

**PRS Guitars**  
prsguitars.com

**Recording Academy**  
recordingacademy.com

**São Paulo Symphony Orchestra Foundation / Fundação Orquestra Sinfônica do Estado de São Paulo**  
osesp.art.br

**Sindimusica – Musical Instruments Industry Union / Sindicato das Indústrias de Instrumentos Musicais**  
sindimusica.com.br

**Society of Polish Philharmonics / Zrzeszenie Filharmonii Polskich (ZFP)**  
zfp.art.pl/

**SVM, Guild of Swedish Violinmakers / SVM, Sveriges Violinbyggarmästare**  
violinbyggarmastarna.se

**Swedish Performing Arts / Svensk Scenkonst**  
svenskscenkonst.se/

**SYMEV - National Union of Voluntary Auction Houses / Syndicat National des Maisons de Ventes Volontaires**  
symev.org

**Symphony Services Australia**  
symphonyinternational.net

**UK Music**  
ukmusic.org

**VÖG Association of Austrian Violin Makers / Verband Österreichischer Geigenbauer**  
geigenbauverband.at/

**Annex I**  
**Decisions Adopted at CoP19 on *Paubrasilia echinata***

<b>CoP 19 Decisions</b>	<b>CoP Decisions as amended by SC 78, in CoP20 Doc. 97</b>
<p><b>Directed to the Secretariat</b></p> <p><b>19.AA</b> The Secretariat shall:</p> <p>a) issue a Notification to the Parties and relevant stakeholders requesting information on recent developments, national and international enforcement actions, illegal trade and marking of bows regarding <i>Paubrasilia echinata</i>,</p> <p>b) subject to external funding, in consultation with the plants committee and in association with expert stakeholders, evaluate options for the establishment of a traceability system to register the provenance of <i>Paubrasilia echinata</i> (pernambuco) bows produced, acquired, or transported by owners, musicians and manufacturers; and</p> <p>c) prepare a report on its findings on the implementation of paragraphs a) and b) <i>supra</i> and submit any resulting recommendations to the Standing Committee at its meeting.</p>	<p><b>Directed to the Secretariat</b></p> <p><b>20.BB</b> Subject to extrabudgetary resources, the Secretariat shall:</p> <p>a) consolidate information relating to:</p> <p>i) the voluntary marking or identification systems developed by source, transit and destination Parties for <i>Paubrasilia echinata</i>;</p> <p>ii) the mechanisms used to register <i>Paubrasilia echinata</i> bow and wood stockpiles; and</p> <p>iii) make the information available to Parties on request; and</p> <p>b) submit a report to the Standing Committee and Plants Committee relating to the information received from Parties in terms of Decision 20.AA.</p>
<p><b>Directed to the Plants Committee</b></p> <p><b>19.BB</b> The Plants Committee shall advise the Secretariat in the implementation of Decision 19.AA paragraph b).</p>	<p><b>Directed to the Plants Committee</b></p> <p><b>20.CC</b> The Plants Committee shall consider the report submitted by the Secretariat under Decision 20.BB and make recommendations as appropriate in preparation for the Secretariat's reporting to the Standing Committee under Decision 20.DD.</p>
<p><b>Directed to Parties, in particular source transit and destination Parties for <i>Paubrasilia echinata</i></b></p> <p><b>19.CC</b> Parties, and in particular source, transit and destination Parties for <i>Paubrasilia echinata</i>, are invited to:</p> <p>a) continue national enforcement efforts including investigations of illegal trade in <i>Paubrasilia echinata</i> and complement them with joint enforcement actions.</p> <p>b) consider the registration of stockpiles of <i>Paubrasilia echinata</i> as appropriate;</p> <p>c) offer support in capacity building to Brazil and other Parties as appropriate to improve the implementation of the listing of <i>Paubrasilia echinata</i>;</p> <p>d) provide information to the Secretariat, as requested in Decision 19.AA.</p>	<p><b>Directed to Parties, in particular source, transit and destination Parties for <i>Paubrasilia echinata</i></b></p> <p><b>20.AA</b> Parties, in particular source, transit and destination Parties for <i>Paubrasilia echinata</i> are invited to,</p> <p>a) consider the findings of the report "Paubrasilia echinata bows: Fine Tuning Traceability Solutions" (CITES Secretariat, 202X);</p> <p>b) collaborate, as appropriate, with intergovernmental and non-governmental organizations and entities to develop voluntary marking or identification systems for <i>Paubrasilia echinata</i> musical instruments to enhance traceability mechanisms for individual bows;</p> <p>c) establish a mechanism to register <i>Paubrasilia echinata</i> bow and wood stockpiles; and</p> <p>d) provide the Secretariat with information relating to the voluntary marking or identification systems developed for bows and the mechanism used to register <i>Paubrasilia echinata</i> bow and wood stockpiles.</p>

<p><b>Directed to governmental, inter-governmental and non-governmental organisations and other entities</b></p> <p><b>19.DD</b> Governmental, intergovernmental, and non-governmental organizations and other entities, are invited to:</p> <p>a) support the implementation of the listing of <i>Paubrasilia echinata</i>, inter alia by:</p> <ul style="list-style-type: none"> <li>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</li> <li>ii) work with Brazil to identify existing <i>Paubrasilia echinata</i> plantations within Brazil that could be considered source code A or Y to establish a sustainable supply chain; and,</li> </ul> <p>b) provide information to the Secretariat, as requested in Decision 19.AA.</p>	
<p><b>Directed to the Standing Committee</b></p> <p><b>19.EE</b> The Standing Committee shall:</p> <p>a) consider any report by the Secretariat resulting from the implementation of Decisions 19.AA, as well as any other relevant information brought to its attention regarding the implementation of the listing of <i>Paubrasilia echinata</i> in Appendix II; and</p> <p>b) make recommendations for consideration of the Conference of the Parties at its 20th meeting, including recommendations relating to the development and implementation of a traceability system of <i>Paubrasilia echinata</i> specimens.</p>	<p><b>Directed to the Standing Committee</b></p> <p><b>20.DD</b> The Standing Committee shall consider the report submitted by the Secretariat under Decision 20.BB, including any recommendations by the Plants Committee under Decision 20.CC, and make recommendations for consideration by:</p> <ul style="list-style-type: none"> <li>a) the source, transit and destination Parties for <i>Paubrasilia echinata</i>; and</li> <li>b) the Conference of the Parties at its 21st meeting, as appropriate.</li> </ul>

## Annex II Pernambuco, music and conservation

***Why is pernambuco essential to music:*** Pernambuco, which can be found only in Brazil's Atlantic Rainforest, 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 any stringed instrument and the artistry of the musician playing it. Playing techniques are shaped by the characteristics of the pernambuco bow, and some compositions can only be played using a pernambuco bow. Because of its strength, flexibility, density, weight, and stability, there is no substitute for pernambuco in the world of stringed instrument music. That is why, since the development of the modern bow at the end of the 18th century, pernambuco bows have been used by virtually every advanced and professional stringed instrument musician in the world. 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.

***How much pernambuco is needed for music:*** Musicians depend on the highly specialized craftsmanship of artisanal bow makers, who number approximately 400 worldwide and who typically work solo or in very small workshops. Their output is modest: hand-crafted ateliers generally produce on the order of a few dozen bows per maker per year (often ~20–50, depending on workshop and repair load). Only a small quantity of pernambuco is required. It has been estimated that over the course of an entire career, for example, one artisanal maker may use a volume of pernambuco that is equal to one mature tree. Because bow makers deeply respect the wood, they are careful to use practices that minimize the production of waste. The methods used to produce sticks from boards, for example, are always optimized.<sup>9</sup> Each bow entering the market can be expected to be a usable musical resource for many generations; makers commonly repair and restore bows that may be decades or centuries old. Similarly, stocks of pernambuco wood are handed down or sold from one generation of makers to the next, just as the art of bow making is, and always has been, transmitted from older makers to apprentices. This less visible body of knowledge and craft joins the creation of music by musicians as an essential and irreplaceable cultural tradition.

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<sup>9</sup> See, e.g., SC78 Inf. 38, Plantations of *Paubrasilia echinata* in Espirito Santo, Appendix I.

**Annex III**  
**Inventory of Pau-brasil plantations known to date (Source: IPCI)**

Program owner or managing organization	Plantation name	Location	Size	Planting Inception Date/ Age of trees	Planting Type	Height / diameter of the trees	Number of trees or seedlings produced, distributed and/or planted in a supervised manner	Remarks	Source
Horst John		Guarana (ES)	0,75 Ha	ca. 1980/ ca. 40 years 2005 to 2009	monoculture Cultivation associated with eucalyptus in the early years	35 to 44 cm. Diameter 3 to 4 meters high	1200	Owned a nursery with which seedlings were produced for various programs such as the Pau Brasil Program (PPB) of which the IPCI was a partner.	June 2025 Partial Inventory and CITES document E-SC-78-Inf-38; <a href="https://cites.org/sites/default/files/documents/E-SC78-Inf-38.pdf">https://cites.org/sites/default/files/documents/E-SC78-Inf-38.pdf</a>
		Santa Rosa (ES)	30 Ha	1970s, then 2005 and 2009	Mixed culture with Dalbergia Nigra and Tabebuia serratifolia	Mixed culture with Dalbergia Nigra and Tabebuia serratifolia	10,000 to 12,000 pau-brasil over 13 cm. of diam. To be confirmed.	10,000 to 12,000 pau-brasil of more than 13 cm. de diam. would be present on the plantation. An inventory was supposed to be finalized in March 2025, it is still being finalized. Among the trees on this plantation, 760, more than thirty years old, would have a yield of more than 87 m3 of timber.	
Floriano Schaeffer	Corrego Prosperidade / Ascuá	Aracruz, Espírito Santo	8,656 ha on a 27.5 ha farm.	Plantation created in 1997. Planting will be spread out until 2020.	mixed with coffee and papaya. Different varieties (arruda leaves, coffee leaves, medium leaves, orange leaves)	up to 36 cm. De diam. Many trees over 20 cm. of diam. in December 2022.	7028 (approx. 662 m3)	In 2001, it produced about 50,000 plants per year. Distributed about 500,000 seedlings. Independent inventory carried out in October 2022 (Pdf of 94 pages). Since 2020, the IBAMA has banned him from planting, pruning or cultivating seedlings. He is also considered to be in violation for not respecting the regulatory spacing between trees. IBAMA wants to force him to call on professional foresters to manage his plantation.	November 2022 inventory and CITES document E-SC-78-Inf-38; <a href="https://cites.org/sites/default/files/documents/E-SC78-Inf-38.pdf">https://cites.org/sites/default/files/documents/E-SC78-Inf-38.pdf</a>
Marco Raposo		Domingos Martins, Espírito Santo	2 hectares (3.5 ha on Mr. Raposo's website)	2000	NC	14 cm minimum, some more than 20 cm. of diam. in 2019	700 (6000 trees planted in the last three years according to Marco Raposo's website)	Produced 700,000 Paubrasilia echinata seedlings distributed by INCAPER, a rural extension service, and donated to the Aracruz Celulose pulp mill. <a href="https://marcoraposobows.com/pages/marco-raposo-bows-mission-is-to-inspire-conservation-of-the-forests">https://marcoraposobows.com/pages/marco-raposo-bows-mission-is-to-inspire-conservation-of-the-forests</a>	
Renato Casara		Dimetrio Ribeiro (ES)		1995	NC	The first trees planted were 25 cm long. of diam. in 2019	400 + 300 + 7500	Produces seedlings in his nursery	CITES Document E-SC-78-Inf-38; <a href="https://cites.org/sites/default/files/documents/E-SC78-Inf-38.pdf">https://cites.org/sites/default/files/documents/E-SC78-Inf-38.pdf</a>
??		Três Irmãos, Espírito Santo	env. 2ha	Recently planted	Mixte Cacao cabruca / café	2 to 4 cm diam	??	Arruda leaves. Planting not inventoried	
??		Jacupemba, Espírito Santo		/	private reserve?	14 to 20 cm diam in January 2025	336	/	
Jose Bottoni	Fazenda Bottoni	Jacupemba, Espírito Santo	Small private pantation	/	??	20 cm diam in 2019	??	/	
Andre Pissoti	Fazenda Andre Pissoti	Espirito Santo	Small private pantation	/	Cacao cabruca	20 cm diam in 2019	??	/	
Alexandre Tintori		João Neiva	Small private pantation	2019		Trees several meters high	1000	/	
Edmond Ganem		Bahia	279 ha on two farms	Around 2005	Cacao cabruca	up to 40 cm in diameter.	About 7000	13,000 plants from Biofabrica and the CEPLAC institute planted. Mix of the three varieties of South Bahia. Presence of Dalbergia Nigra in the plantations.	

UFES project		Espirito Santo	NC	2004	Reforestation programme	NC	About 200,000 plants distributed	"THE UFES PROJECT has evaluated trees planted 20 years ago as part of a reforestation programme in Espirito Santo, which distributed 200,000 seedlings in different municipalities."	"State-of-the-art in Brazilwood research and the opportunities for conserving and promoting its sustainable use."
Funbrasil		the entire Brazilian territory	NC	since 1972	various	NC	2.700.000	Funbrasil is the Brazilian organization that has replanted the most trees to date. The most remarkable plantation brings together 50,000 trees on the banks of the Tapacurá River Dam in the state of Pernambuco. The IPCI financed the production of 20,000 PB plants by Funbrasil as well as the digging of two wells to enable the nursery to withstand drought episodes.	OPEN LETTER TO CITES FROM FUNBRASIL ENGLISH - <a href="https://pt.wikipedia.org/wiki/Rold%C3%A3o_de_Siqueira_Fontes">https://pt.wikipedia.org/wiki/Rold%C3%A3o_de_Siqueira_Fontes</a>
Instituto Floresta Viva		Bahia and Espirito Santo	NC	2013		NC	3.800	plants financed by the IPCI in 2013.	<a href="https://florestaviva.org.br/projetos/economia-da-floresta/">https://florestaviva.org.br/projetos/economia-da-floresta/</a>
PPB		Bahia	NC		including Cacao Cabruca, Federal Reserves, Corridor Project, for commercial purposes		300.000	300,000 seedlings financed by IPCI, including 100,000 for the Pau Brasil-PPB Program in Cabruca Cocoa.	IPCI summary 2022
UEPB Universidade Estadual da Paraíba	Centro de Ciências Agrárias e Ambientais	Lagoa Seca (PB)	NC	2024	nursery	seedlings production	1000	Seedling production program in collaboration with the Federal University of Rio Grande del Norte.	Nursery visited by IPCI members in December 2024.
UFRN Universidade Federal Rio Grande do Norte	University campus	Natal (RN)	NC	2024	nursery	seedlings production	about 1100	Production capacity of the nursery of 4000 plants per rotation. Program supervised by Professor Selma Jeronimo.	Nursery visited by IPCI members in December 2024.
APNE		RN, PB, PE	22Ha	2012/2018	Research	Varied	18.500	Plantations mainly for research and scientific studies in agroforestry.	Relatorio_APNE_2024
Totals		Rio Grande del Norte, Bahia, Pernambuco, Paraíba, Espirito Santo	A total that is difficult to quantify. At least 363.25 hectares planted	Between 1972 and 2024	Diverse	Between a few months and 53 years old.	<b>3.258.764</b>	Total number of declared plants produced by the above-mentioned organisms: <b>4,457,036</b> .	

## Current Projects

Program owner or managing organization	Plantation name	Location	Size	Planting Inception Date/ Age of trees	Planting Type	Height / diameter of the trees	Number of trees or seedlings produced, distributed and/or planted in a supervised manner	Remarks	Source
PCTSul Parque Científico do Sul da Bahia	Pau-brasil ( <i>Paubrasilia echinata</i> ) Field Germplasm Bank Assembly	The Experimental Station of the Federal University of Southern Bahia, Ilhéus, Bahia	4ha	2025	Pau-Brazil Germplasm Bank	Project being launched	3264	A seed production unit will produce seeds of the four pernambuco morphotypes known to date. Symbiosis Investimentos, a company specializing in the production of seedlings, based in Porto Seguro, Bahia, could also host another production unit. We can envisage the dep production.	Partnership contract between the IPCI and the PCTSul / UFSB
Communauté indigène Água Vermelha	Ngahã Hamãhã Project	Água Vermelha Indigenous Community - Pau Brasil, Bahia	open	2025	Nursery for the production of seedlings of Mata Atlântica species	Project being launched	Nursery capacity: undetermined plants per rotation, all species combined (Ipé, Pau Brasil, Jequitibá, Cacao, Acai, ...)	This nursery will allow the Pataxó Hã-hã hãe indigenous people to restore the forest on their territory, which has been degraded by decades of illegal logging.	Partnership project between IPCI and the Pataxó Hã-hã-hãe indigenous community.

## Annex IV Music sector actions since CoP19

The music sector has responded in several ways to the call to action contained in the Decisions agreed by the Parties to CoP19:

▪ **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. In response to the Notification to the Parties No. 2025/076 at the request of Brazil on 16 June 2025, music stakeholders submitted a [comprehensive response](#).

▪ **Information to makers, musicians and consumers:**

The music sector is committed to continuing to educate the sector to ensure greater awareness of the threats to pernambuco, including illegal harvesting of wild populations, the responsibility to legally source wood, and the urgent need to save this precious ‘music tree.’ Following adoption of the Decisions agreed by the Parties at CoP19, the music sector – musicians, institutions, makers, and sellers – coordinated to launch information and awareness initiatives aimed at increasing understanding of threats to pernambuco and the need for compliance and conservation.

- *“Know Your Bow” information tools:* In consultation with CITES authorities a variety of music sector stakeholders developed two model informational tools<sup>10</sup>, 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.
- *Guidance:* 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.
- *Fact sheet:* 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 Wood Inventory document:* 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.

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<sup>10</sup> *Know Your Bow – Tips for Makers of Pernambuco Bows* and *Know Your Bow – Tips for Owners and Users of Pernambuco Bows*.

- *Traceability information for bow 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 maker's 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 [\*Paubrasilia Echinata bows: Fine tuning traceability solutions.\*](#)
- *Outreach sessions and presentations:* 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.
- *Species list:* Bow makers have also developed a comprehensive list of CITES-covered and other common species used in making bows.
- *Communications:* 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: "[\*Conserving Pernambuco, Supporting Music\*](#)" (Symphony Online, October 24, 2025); "[\*Into the Wood\*](#)" (Symphony Online, January 6, 2023); Archi Magazine, February 2023); [\*Les difficiles négociations en faveur du pernambouc des archets\*](#) (Association Francaise du Violoncelle, 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).
- *Compliance training:* 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.
- *Education:* 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.
- *CSFI had lecture in Mirecourt's National Violin making school.*
- GLAAF and ALADFI promoted lecture about CITES subjects, particularly about Paubrasilia echinata and Dalbergias.
- *IPCI book:* 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.

- **Recent projects:**

- *Field Germplasm Bank to conserve *Paubrasilia echinata**: In October 2025, the IPCI entered an agreement with the Parque Científico e Tecnológico do Sul da Bahia (PCTSul) in partnership with the Federal University of Southern Bahia (UFSB) to support creation of the world’s first germ plasm (seed) bank to preserve all the genotypes of *Paubrasilia echinata*. The project will entail characterization of 30 seed-trees for each of the species’ five lineages, located in natural areas of Pau-Brasil within seven states in Brazil’s Atlantic Forest; seed collection; seedling production; and assembly, maintenance and monitoring of four germplasm bank units. The germplasm bank will ensure the propagation of all pernambuco genotypes throughout the Atlantic Rainforest. Symbiosis Investimentos is also generously supporting this project through an in-kind contribution of land and management capacity.
- *Conservation partnership with Pataxó*: In May 2025, the IPCI held a benefit concert in Strasbourg France, to commemorate its 25 years and to enter a commitment to launch a new project to build a nursery and plant trees in partnership with a Pataxó community in Brazil. The project will combine indigenous knowledge with modern reforestation. Together, with the Pataxó Hã-Hã-Hãe community, trees of various species will be planted in southern Bahia to restore degraded landscapes, revive natural springs, and sustainably reintroduce native species through a dedicated tree nursery.<sup>11</sup>
- *Summary of the National Symposium on the Conservation and Sustainable Production of Brazilwood*: In December 2024, IPCI participated in Brazil’s first national scientific symposium dedicated to *Paubrasilia echinata*. IPCI subsequently supported the creation and [publication](#) of a detailed summary of the presentations made by technical experts. The presentations confirmed the existence of technologies that can support establishment of a traceability system, as well as the existence of various 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.

- **Conservation and sustainable use:**

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. For 25 years, 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<sup>12</sup>) 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 cacao farmers using a “cabruca” system in which

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<sup>11</sup> See also [Statement of Intent between the Pataxó Indigenous Community and the IPCI](#)

<sup>12</sup> IPCI’s investments in science have inspired dozens of scientific projects and research papers (focused on, among others, phenology, wood anatomy and silviculture). Several of these research efforts have been of fundamental importance to the understanding of the species.

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.

- **Coordination within the sector:** The following is a non-exhaustive list of groups that have, since CoP19, worked continuously in collaboration with a wider network of international musical instrument stakeholders to advance compliance and public information efforts in support of sustainability for pernambuco.
  - 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](#))
  - 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](#))
  - Japanese Musical Instruments Association (JMIA)
  - League of American Orchestras ([League](#))
  - National Association of Music Merchants ([NAMM](#))
  - 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 78<sup>th</sup> 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.