

## **Statement of Principles**

### **Musical Instruments and Appendix II Annotation 15**

Annotation #15 pertaining to *Dalbergia spp.*, *Guibourtia demeusei*, *Guibourtia pellegriniana*, and *Guibourtia tessmannii* (bubinga) provides that the rosewood and bubinga Appendix II listings cover:

All parts and derivatives are included, except:

- a) Leaves, flowers, pollen, fruits, and seeds;
- b) Non-commercial exports of a maximum total weight of 10 kg per shipment;
- c) Parts and derivatives of *Dalbergia cochinchinensis*, which are covered by Annotation #4; and
- d) Parts and derivatives of *Dalbergia spp.* originating and exported from Mexico, which are covered by Annotation #6.

#### **Musical instruments, rosewoods and bubinga**

The music industry and those that supply wood product inputs to music instrument manufacturers strongly support efforts to conserve rosewood and bubinga as well as further study of their biology, conservation, and trade. Protecting these trees is a priority.

The making of musical instruments requires very limited quantities of rosewood and bubinga. For example, guitars, violins, violas, cellos, double basses, clarinets, piccolos, oboes, flutes, xylophones, and pianos that contain rosewood or bubinga typically contain less than 10kg of the material. Marimbas and a small minority of pianos may contain larger quantities of the wood, but will usually not exceed 30kg per instrument. Instrument makers, retailers, and musicians rely on the trade in instruments for their livelihoods and to produce art that uplifts the human experience. In aggregate, these instruments represent an extremely small proportion of the worldwide trade in rosewoods and bubinga.

Increases in the cost of materials can greatly erode marginal profitability and threaten the livelihoods of instrument makers and related businesses (e.g., violin accessory makers). For travelling musicians, and particularly for orchestras and ensembles, the noncommercial exemption in Annotation 15 is incomplete and unclear.

The absence of a clear and complete exemption for the movement of musical instruments as finished products presents a significant impact on the trade, hinders international cultural activity, and unnecessarily burdens CITES management authorities. If the Parties do not replace or correct the Annotation 15, the world of music and culture will lose certain instruments that produce the highest quality tones, with no corresponding conservation benefit.

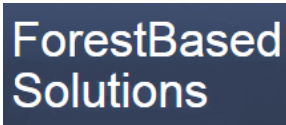
#### **Essential elements of any annotation for rosewoods and bubinga**

- Whether or not the annotation specifies musical instruments, in effect all trade in musical instruments should be exempted from CITES permitting requirements. This should include:
  - Commercial shipments of finished musical instruments or instrument parts that will be incorporated into instruments without substantial modification
  - Non-commercial transportation of finished musical instruments
  - Musical instruments carried as personal effects and shipped as cargo

- To the extent the existing Annotation 15 remains:
  - Delete the term “non-commercial”
  - Clarify its other terms of reference related to non-commercial activity, consolidated shipments, weight limits, and identification and marking requirements, as discussed at the [23<sup>rd</sup> meeting of the Plants Committee](#).
  - Accommodate all musical instruments
- Ensure consistency with current practices in customs, shipping, documentation, and declarations procedures.



CONFEDERATION OF  
EUROPEAN MUSIC INDUSTRIES



## Signatories as of September 22, 2017



**American Federation of Musicians of the United States and Canada.** The American Federation of Musicians of the United States and Canada (AFM), celebrating 120 years of existence, is the largest organization in the world dedicated to representing the working interests of professional musicians. The AFM's more than 80,000 members perform all styles of music: alternative, rock, classical, pop, gospel, jazz, country, folk, big band, reggae, contemporary Christian, to name just a few. AFM musicians can be found in recording studios for motion picture and film, as back up musicians for internationally recognized featured artists, in American and Canadian symphony orchestras, and any other venue that requires the use of highly trained professional artists. [www.afm.org](http://www.afm.org)



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



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



CONFEDERATION OF  
EUROPEAN MUSIC INDUSTRIES

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



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



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



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



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



**International Wood Products Association**. Established in 1956, IWPA is the leading international trade association representing the North American imported wood products industry, with over 200 companies and trade organizations engaged in the import of hardwoods and softwoods from sustainably managed forests in more than 30 nations across the globe. Association members consist of three key groups involved in the import process: U.S. importers and consuming industries, offshore manufacturers and the service providers that facilitate trade. [www.IWPAwood.org](http://www.IWPAwood.org)



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



**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. [www.americanorchestras.org](http://www.americanorchestras.org)



**National Association of Music Merchants**. The National Association of Music Merchants represents more than 10,000 worldwide manufacturers and retailers of musical instruments and related accessories. NAMM is dedicated to promoting the joys of making music. [www.namm.org](http://www.namm.org)



**Orchestras Canada**. Orchestras Canada is the national association for Canadian orchestras, helping orchestras achieve together what they cannot accomplish alone, and serving Canadian orchestras in both official languages, through research, knowledge-sharing, convening, and advocacy. Orchestras Canada was founded in 1972, and represents over 130 Canadian orchestras and their diverse stakeholders. [orchestrascanada.org](http://orchestrascanada.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. [www.pearle.ws](http://www.pearle.ws)