

Pernambuco (*paubrasilia echinata*)

NOTE FOR MUSICIANS

Why are we talking about Pernambuco today?

Because Brazil is proposing the transfer of Pernambuco (*paubrasilia echinata*) to Appendix I of CITES in order to restrict trade as much as possible. This proposal will be looked at in Panama from November 14 to 28, during the next Convention on the International Trade in Endangered Species of Wild Fauna and Flora - CITES (CoP19).

What would be the consequences of classifying Pernambuco as CITES Appendix I?

The repercussions would be disastrous for all music professionals, including musicians.

The classification of Pernambuco as Appendix I would irremediably destroy the bow makers' livelihoods, their historic wealth of knowledge and understanding.

Trade in Pernambuco is already regulated, since this species is in Appendix II of the CITES since 2007¹ and only one Brazilian regulation is added to this classification².

But the move to Appendix I would jeopardize the profession and know-how of bow makers. In fact to trade in the bows produced would mean that CITES permits would need to be obtained. Even discounting the administrative burden created, if the national CITES authorities consider that the stocks of wood of certain professionals do not meet the established criteria, they will simply no longer be able to produce or sell bows.

Moreover, this classification would make it impossible for professional makers to be able to renew their stocks from the trees that have been planted sustainably for this purpose. As a result this would lead to the depletion of the resource and then to the disappearance of the profession of bow maker, which is both historically and now an especially French craft. Note that since the move of ivory and tortoiseshell to Appendix 1 of CITES, ivory and tortoiseshell workers have had to cease their activity.

This classification would also have direct consequences for you, the musicians, since any trip with a bow made of Pernambuco - new or old - would require the acquisition of a Certificate for Musical Instrument (CIM) issued for a period of time designated by CITES.

Amateurs, professionals and orchestras would need to contact the CITES authority in their region and obtain CITES certificates for any trip abroad³. And these CIMs would

¹ Logs, sawn wood, veneer including unfinished wooden articles used in the manufacture of bows for stringed musical instruments require CITES permits

² The exploitation and export of Pernambuco have been drastically regulated since its inclusion in Appendix II in 2007. Brazilian legislative texts from 1965, 1993 and 2006 also govern the exploitation and trade of resources from the Atlantic Forest, Pernambuco Biome

³ The Musical Instrument Certificate is not necessary within the European Union since there is no border within this area.

need to be stamped by the customs services in all countries visited, notably when on tour.

The administrative burden would therefore be immense and seizures and delays likely. In addition, it would become far harder for musicians to obtain contemporary bows. The choice would become more limited and more expensive.

More broadly, it is the musical repertoire itself that is threatened: hindering the use of pernambuco bows, for which the repertoire was designed and written, would in the medium term lead to an alteration of current musical culture. This intangible heritage would in turn be endangered.

It is important to note that the permit system mentioned above would have almost no impact on the preservation of the species. Indeed, if pernambuco is in danger it is because of deforestation and the illegal trade perpetrated in Brazil. It is there where the Pernambuco grows that we must act.

Can we protect Pernambuco and oppose this classification?

Aware of the value of the wood and the need to preserve it, bow makers have been working together for twenty years to develop initiatives for its protection. To date, actions funded by the IPCI (International Pernambuco Conservation Initiative) have already enabled the planting of nearly 300,000 Pernambuco plants, the vast majority of which are intended solely for the conservation of the species. What's more the bow maker makes very little demand on nature's supply. The overall annual consumption of raw wood for the hundred French bow makers is estimated at one cubic meter. In fact, the use of pernambuco for the manufacture of bows actually represents an opportunity and a means to aid its preservation. This consumption of wood of high value is itself an incentive to delay the trend towards deforestation.

So what needs to be done?

Firstly we need to reject Brazil's proposal to save our culture and our know-how. Then, jointly reflect with Brazil on a change of strategy based on the establishment of an official channel for the supply of legal timber, duly controlled by Brazilian authorities. Only the development and control of the resource can guarantee its sustainability. And finally, we must bring together the living strands of music - instrumental craftsmanship and musicians - to jointly finance the preservation and conservation of this extraordinary wood whose qualities are essential for the transmission of the music we all cherish.

FOR MORE INFORMATION, YOU CAN CONSULT:

The website of the [Alliance internationale des luthiers et archetiers](#) The

website of la [Chambre Syndicale de la Factice Instrumentale](#)

The website of the two associations of French luthiers and bow makers: [GLAAF](#) and [ALADFI](#)

The website of the '[Initiative Internationale pour la Conservation du Pernambouc](#)..

FOR ALL QUESTIONS:

We invite you to send your questions to the following address: contact@csfi-musique.fr. We will produce a Q and A document based on your questions which will be available on the websites of the signatory organizations (see list below).

THIS DOCUMENT WAS DRAFTED AND CO-SIGNED BY:

In France: CSFI, GLAAF, ALADFI, AFO, Forces Musicales, Profedim. In Europe and abroad: Alliance, IPCI, CAFIM, FIM, Pearle*

***International Alliance of Violin and Bow Makers for Endangered Species:**

Recognizing the seriousness of the challenges facing endangered species, in 2018 the International Alliance of Violin and Bow Makers for Endangered Species was formed to complement the Entente, whose history, reputation and international nature give it a unique advantage in this role. Members of the Alliance include organizations of luthiers and bow makers, trade members and suppliers, musical performance organizations and individuals. Alliance-USA

The Chambre Syndicale de la Facture Instrumentale (CSFI) was founded in 1890 in Paris. It brings together companies and artisans who manufacture, distribute and export musical instruments and their accessories. The CSFI also welcomes resellers and other luthier associations (violin, guitar, piano). Its main objectives are the protection of its members and of the instrumental craft as a whole and the development of instrumental practice for all. www.csfi-musique.fr

The Group of Violin Makers and Bow Makers of France (GLAAF) Created in 1960 GLAAF has set itself the goal of promoting modern instrumental craftsmanship while working to safeguard the heritage of antique instruments. GLAAF is known for founding the National School of Violin Making in Mirecourt and has 110 members in France, Belgium, Italy, Spain and Portugal www.glaaf.fr

The Association of Luthiers and Bow Makers for the Development of the Making of the String Quartet, Aladfi, was created in 1982 under the impetus of a group of luthiers and bow makers, both restorers and manufacturers, united by the will to offer another approach to the profession, to make their work known to musicians, to promote contemporary instrumental craftsmanship and to encourage the practice of music. ALADFI currently has 163 members, professional luthiers and bow makers of the string quartet. www.aladfi.com

The International Initiative for the Conservation of Pernambuco (IPCI) is a group of bow makers founded in 2000 whose objective is to find solutions to the scarcity of pernambuco wood. IPCI has planted approximately 250,000 pernambuco trees under scientific observation and perfectly adapted to their home in the Brazilian states of Espírito Santo and Pernambuco. www.ipci-usa.org

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

International Federation of Musicians. The International Federation of Musicians (FIM), founded in 1948, is the only body representing musicians' unions worldwide. Its members, spread over approximately 65 countries, cover all regions of the world. FIM is recognized as an NGO by various international authorities such as WIPO (World Intellectual Property Organization), UNESCO (United Nations Educational, Scientific and Cultural Organization), ILO (Bureau of International Labor), the European Commission, the European Parliament and the Council of Europe. www.fim-musicians.org

PEARLE. Pearle Live Performance Europe, is the “European League of Employer Associations in the Performing Arts”. Pearle represents, through its member associations, the interests of more than 10,000 organizations in the music, performing arts and entertainment sector. This includes non-profit organizations, ranging from micro-enterprises to organizations with more than 250 employees. Pearle* is recognized by the European Commission as a European sectoral social partner and represents employers in the European sectoral social dialogue committee for live performance. www.pearl.ws

The Association Française des Orchestres (AFO) is the professional organization of French orchestras, created on the initiative of the permanent orchestras with the support of the DGCA – Ministry of Culture, in 2000. Alongside each of its members, the Association Française des Orchestres promotes heritage and creative music and its performers, as part of the public service of culture, in the service of the general interest. [AFO](#)

The Professional Union Les Forces Musicales was created on September 28, 2015. This new employers' organization brings together members of the former Professional Chamber of Opera Directors and the National Union of Orchestras and Lyric Theaters who have decided to join forces, uniting their history and experience. Through the structures represented, Les Forces Musicales is the second largest performing arts employer organization in terms of payroll, and the first in terms of permanent artistic jobs. [Les Forces Musicales](#)

The Professional Union of Festivals, Ensembles, Independent Music Broadcasters - Profedim. Profedim represents the major players in musical life in France: Opera companies, musical creation centres, specialised musical ensembles, festivals, production offices, musical research centres, independent music producers and distributors. The musical project is at the heart of their cause, and they share the same devotion to the values of musical innovation and artistic independence. www.profedim.org