

Pernambuco: bow makers, luthiers, musicians, ensembles and orchestras were heard!

November 25th, 2022

At the end of the negotiations that took place during the CITES CoP19 from November 14 to 25 in Panama, the initial request from Brazil for a ban on trade in pernambuco wood (move to Appendix I) was amended. It is therefore a new motion proposed by Brazil that was adopted on November 25: **the upkeep of the species in Appendix II with a reinforced control for exports from Brazil**, as well as the launching of work axes until the next Cop in 3 years concerning **the fight against illegal traffic, actions for the conservation of the species, traceability and the use of plantation wood**. This program concerns Brazil and also the other parties, including the European Union - which has committed to participate - as well as the professionals concerned.

This is a huge relief for bow makers, luthiers and the whole music sector which have been strongly mobilized for several months. Indeed, the proposed ban represented a fatal blow for the bow making industry and a very severe endangerment of the international musical life.

We are pleased that our demands have been heard, particularly by Brazil: the text adopted is not limited to controlling part of the trade; it includes an action plan to prepare a sustainable future for this emblematic Brazilian species that is so necessary to musical life.

We are ready to take our part in this demanding work, it is our responsibility. We call on the musicians to be part of it too.

This success is the result of a collegial action of the professional organizations of the music world and it is appropriate to greet the hard work of all the team¹ – [CSFI](#), [CAFIM](#), [GLAAF](#), [ALADFI](#), [l'IPCI](#), our partners [FIM](#), [Pearle*](#), [The League of American Orchestras](#), et [l'EILA](#) - that has been mobilized daily since the end of June with a boundless energy and passion for music and that has contributed to this final result.

We are very grateful to Brazil for listening and agreeing to reconsider its position. Many thanks to the CITES EU delegation who wrote and defended an amendment combining the preservation of the species, craftsmanship and musical life and to the French delegation for its commitment and attentive support. Thanks to our interlocutors from the Ministries of Culture, Economy and the Prime Minister's Office who heard us and supported us.

We are extremely grateful to the musicians, ensembles, orchestras, and their organizations who fully understood that this subject concerned them directly. Their mobilization has been essential; they have been able to raise awareness among representatives of political institutions and the press.

This case has shown, once again, that reflections on the ecological transition in the music sector must necessarily include the issue of musical instruments. This progress achieved must lead us, more than ever, to work towards finding sustainable solutions to the growing problems that weigh on the wood resource for musical instruments making.

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