

# Convention on International Trade in Endangered Species

## 18<sup>th</sup> Conference of the Parties

August 20, 2019

### Musical Instruments Intervention Regarding Doc. 74 - Rosewood Timber Species

Thank you, Chair.

I am pleased to briefly comment on behalf of the International Association of Violin and Bow Makers, in collaboration with the Confederation of European Music Industries, International Wood Products Association, League of American Orchestras, Fender Musical Instruments Corporation, the French Musical Instrument Organization, Forest Based Solutions, Madinter, Taylor Guitars, Martin Guitar, Paul Reed Smith Guitars, as well as several others that are unable to join us here today, including the American Federation of Musicians of the United States and Canada, International Federation of Musicians, National Association of Music Merchants, and Pearle\* Live Performance Europe.

As this is our first time taking the floor, we offer our condolences to the government of Sri Lanka, and thank the Swiss Government for their hospitality in hosting CoP18.

The Appendix II listing of *Dalbergia spp.* without an adequate annotation continues to have a significant impact on the music world and the music world's perception of CITES. This might already be apparent, given the number of music representatives in attendance at this CoP and at CITES meetings since CoP17.

Instrument makers, retailers, and musicians rely on the commercial and noncommercial trade in instruments for their livelihoods and to produce art that uplifts the human experience.

Some musical instruments require very limited quantities of *Dalbergia*, sourced from a very limited number of species within the genus. While representing an extremely small proportion of the worldwide trade in *Dalbergia* in terms of volume, finished instruments account for a very significant proportion of the permits issued since the *Dalbergia spp.* Appendix II listing. Musical instruments also remain in use and are re-sold over very long periods of time, multiplying the cost and burden of permit issuance and enforcement.

The raw or semi-finished wood used in making instruments is all traded from range states with CITES permits. While we believe it is necessary and appropriate to exempt *finished* musical instruments, parts, and accessories from the permitting process, we fully support the use of CITES permits throughout the process leading up to production of the finished instruments, parts and accessories.

We wish to state unequivocally, that even if the musical instrument community's interest in revisions to Annotation #15 are addressed during this CoP, we intend to remain actively engaged in CITES conservation and trade discussions for the long term. We are, in fact, currently tracking multiple issues. We recognize that CITES issues are here to stay.

Outside of the CITES framework, our organizations are making many and varied efforts in the field of conservation. We are supporting the regrowth of timber species, such as *Paubrasilia echinata* and species of *Dalbergia spp.* and *Diospyros spp.* We are investing in basic science, silviculture and wood anatomy. And we are working to educate the public about the need to conserve the forest resources we all rely on. This work, too, will continue.

And so, with regard to proposals included in Doc. 74, we support the proposal as amended by the Secretariat and encourage the involvement of industry stakeholders in discussions regarding the study, including its scoping, as we can bring expert knowledge and perspective to the effort. We also offer our expertise in the planning of workshops proposed in Doc. 74. We further note that, whether initiated through this proposal, through the working group on Annotations, as has been recommended by the Secretariat, or otherwise, we stand fully ready to participate in any future conversations that may take place following this CoP regarding rosewood conservation and permitting, including the effectiveness of annotations.

Thank you, Chair.