

Know Your Bow: New Rules and Essential Steps for Pernambuco Sustainability

February 10, 2026

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HEATHER NOONAN: Good afternoon, and welcome to today's webinar, "Know Your Bow: New Rules and Essential Steps for Pernambuco Sustainability." I'm Heather Noonan, and I'm the Vice President for Advocacy for the League of American Orchestras. And we're really grateful to have you join us today.

First, just a few quick technical notes about this Zoom setup. Feel free to introduce yourself in the chat. If you have any questions for our speakers, please put those in the Q and A box and we'll be addressing them later in the webinar. You can also find the closed captioning live transcript option through the icon in the Zoom toolbar. Also, everyone who registered for today's live event, will receive an email with the recording, the slide deck links, and a transcript of this webinar. We can go to the next slide.

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We wanted to point out all of the partners who have made this opportunity possible for us. The content of this webinar was developed in close collaboration with the US Fish and Wildlife Service, and it's presented by the League in partnership with the American Federation of Musicians of the

United States and Canada; American Federation of Violin and Bow Makers; the International Alliance of Violin and Bow Makers for Endangered Species; NAMM, the National Association of Music Merchants; the National Association for Music Education and Performing Arts Managers and Agents Coalition. This topic really does address every single bow owner, and we're grateful for all of these partners who are helping to get the word out about this important information.

On the next slide, you'll see the speakers that we'll be featuring today. Our focus today will be on describing new international rules that apply to bows made with Pernambuco wood. That's the iconic species that grows exclusively in Brazil. And the organizations represented here are active participants in the global policy discussions in this area, and they're also dedicated partners in support of compliance and conservation efforts.

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So as you'll hear, 185 global parties implement these rules, and practices will vary from country to country. These new policies were agreed just last December, and they go into effect on March 5. What you'll hear today will primarily focus on the US implementation plans. For the majority of our time together, you'll hear from Anne St. John and Heather Downey of the US Fish and Wildlife Service. And it's important to note that this agency is a key representative for the US at the CITES negotiations, and the US delegation played a leading role in supporting a balanced policy outcome that could support ongoing international cultural activities when these decisions were taken at the end of last year. Near the conclusion of the webinar, you'll hear from four Association representatives describing the actions musicians, makers and sellers can take to be prepared for these new roles and to be long-term partners in conservation efforts.

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So please feel welcome to add your questions in the Q and A box. We'll refer to these later in the webinar, and we'll also use them to fuel future resources and guidance that will be shared in the weeks and months to come. So with the next slide, I'll hand this over to Anne St. John and Heather Downey.

ANNE ST. JOHN: Thank you Heather. Good afternoon, everybody, and thank you so much to Heather and her colleagues at the League of American Orchestras for inviting us to participate in this afternoon's webinar. We're looking forward to sharing information with you this afternoon and then working with you going forward as we implement these new decisions and rules adopted at the recent CITES conference.

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So as this slide indicates, this afternoon, we're going to be speaking about the Convention on International Trade and Endangered Species of Wild Fauna and Flora, or CITES, and in particular, the outcomes from the recent 20th meeting of the Conference of the Parties, which was held in November and December 2025 in Samarkand, Uzbekistan. Next slide please.

So what is CITES? CITES is an international agreement among 185 parties, which includes 184 countries as well as the European Union, to ensure that international trade in listed species of plants and animals is legal and traceable as well as biologically sustainable. Next slide, please.

And the way that CITES works is that it regulates the international trade. So that's import, export and re-export, as well as for certain species, introduction from the sea, which is not applicable for our purposes today. But CITES regulates the international trade of live and dead animals and plants included in its appendices, as well as their parts and derivatives.

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And CITES functions through a system of permits and certificates, which may only be issued if particular conditions are met. And those documents, which we call collectively CITES documents, must be presented at all ports of entry and exit with those species. So if it's import and export via cargo, then those are presented to the relevant enforcement authorities. Or if the individual is traveling with the item, then it's presented by the individual traveling with that item. And so under CITES, species are included in one of three appendices, and each of the three appendices has a varying level of protection and requirements. Next slide please.

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The three appendices are named Appendix I, two and three. And Appendix I is the most restrictive of the CITES appendices. And in CITES Appendix I, the Appendix I includes species that are threatened with extinction, which are or may be present in international trade. So as I said, this is the most restrictive of the three appendices. Appendix II includes species for which they are not threatened with extinction, but they may become so if trade is not strictly regulated. And this is the appendix that includes the greatest number of species under CITES, and that's largely because a number of the the Appendix II listings are higher taxonomic listings. So all orchids, for example, or all

cacti, are included in Appendix II. And then Appendix III includes species that are regulated by an individual country. And so that country has included the species in Appendix III in order to seek the assistance of the other CITES parties in regulating trade in that species. Next slide please.

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This slide shows a little bit of information on sort of what's generally allowed with regard to species included in the three appendices. And so as I said, Appendix I is the most restrictive of the three appendices, and generally speaking, commercial trade is prohibited in Appendix I species. With regard to Appendix II species, trade for both commercial and non-commercial purposes is permitted through a system of permits and certificates. And finally, Appendix III is intended to complement national conservation measures. And so with regard to trade and species included in Appendices I and II, there are certain required determinations. And those include what we call a non-detriment finding, which is a determination by the scientific authority of the exporting party that that export will not be detrimental to the survival of the species in the wild.

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And so basically, that is a finding that the species is being sustainably managed. And then additionally, for trade in all three appendices, there is what's called a legal acquisition finding. And so that is a determination by the relevant management authority that the specimens to be traded were legally acquired in accordance with relevant rules and regulations. And so these are determinations that have to be made before CITES documents can be issued. Next slide please.

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This slide just shows a few of the species that that can be found in musical instruments. And so these include timber species, such as rosewood species, ebony, and other tropical hardwoods. Additionally, particularly in some older instruments, they may include African elephant ivory. Also, tortoise shell can be found in some older species, and then lizard skin. So this is really the nexus between musical instruments and the musical instrument manufacturing industry and CITES. Next slide, please.

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This slide briefly explains what CITES annotations are. And so a CITES listing covers the whole plant, whether alive or dead. And so that's the case for all CITES listings. And for Appendix I listings and Appendix II animal listings, those CITES listings cover everything. So in CITES speak, that's all readily recognizable parts and derivatives. However, for Appendix III animal listings, and for Appendix II and Appendix III plant listings, those listings may be annotated to include or exclude certain commodities. And so with regard to plants in particular, the CITES parties have agreed that CITES annotations for plant listings should cover those commodities that dominate the trade from the wild, as well as those commodities that first appear in trade from the range countries. And so that is the reason that a number of the CITES plant listings in Appendix II and III exclude finished products. Because the conservation benefit and the conservation challenges occur primarily at the initial point of export from the range country.

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And so often, what's exported from a range country are raw materials, such as sawn wood, and then that wood is subsequently, in one or more subsequent countries, transformed into finished products. And so the real conservation risk is with regard to that initial export of raw wood. And so the CITES parties have recognized that and allowed for those listings to be tailored so that you're getting the most conservation benefit from the CITES listing. Next slide, please.

And so, as we mentioned, at the most recent 20th meeting of the Conference of the Parties, there were changes adopted to the listing of Pernambuco. And the Latin name is *Paubrasilia echinata*. And so this is a species that was first included in Appendix II in September of 2007, and it was originally listed as *Caesalpinia echinata*. And there's subsequently been a change to the taxonomy of the species. And so now it's it's listed in the CITES appendices is *Paubrasilia*.

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And that is actually also one of the common names. But the common name we'll use here is primarily Pernambuco, or Brazil wood. And so at COP 20, the annotation relevant to Pernambuco, which is Annotation #10, was amended to read as it appears here on this slide, and I'll just read it out briefly. It's "all parts and derivatives, except finished musical instruments, finished musical instrument accessories, and finished musical instruments parts for non commercial trade, only for the purpose of paid and unpaid performance, personal use, display, loan, competition, teaching, appraisal or repair, provided that this does not change the ownership and that such transport is not for sale, transfer or disposal of the specimen outside the owner's usual state of residence."

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And then there's this additional sentence that was added to Annotation #10, which is “zero quota for wild, harvested specimens, source code W, traded for commercial purposes.” And as Heather said at the top of this webinar, this amended annotation will become effective on March 5, 2026, next slide please.

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In this slide, we're going to break down a little bit what this means in a practical sense. And so with regard to what constitutes non-commercial trade in the context of Annotation #10, it covers finished musical instruments, parts and accessories which may be moved internationally without CITES documents, provided that all three of the following things, all three of the following elements, hold true. And that is that the movement is for non-commercial purposes. And so, as I said, the annotation is explicit that that means paid and unpaid performance, personal use, display, loan, competition, teaching, appraisal or or repair. Additionally, ownership may not change while the instrument or accessory is outside the the country of usual residence. And so that means that it may not be sold, transferred, or otherwise disposed of, including, for example, a donation. And then, all other international movement or trade of specimens that include Pernambuco will require CITES documentation. Next slide please.

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And so there's this additional phrase in the updated annotation, which is “zero quota for wild harvested specimens, source code W, traded for commercial purposes.” And so what that means is that the CITES parties have agreed that they will no longer authorize exports of wild source specimens for commercial purposes, for wood harvested on or after the pre-convention date. So

that September 13, 2007 date is the key date. And so any specimens, any trees that are harvested after that date may no longer be allowed in commercial trade internationally. However, commercial trade may be allowed for non-wild sources, such as specimens originating from a plantation, as well as for pre-convention specimens.

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And this a very common term in CITES, “pre-convention specimens.” And what it means is specimens harvested before the species was first included in the CITES appendices. So that's that pre-convention date of September 13, 2007. Nevertheless, there are CITES documents required for this commercial trade. And so those documents are an export permit or re-export certificate for commercial exports from non-wild sources. So for example, plantation-sourced wood. And then also, a pre-convention certificate to export specimens, including musical instruments, containing wood harvested before September 13, 2007. Next slide please.

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And so in addition to adopting these revisions to Annotation #10 at COP 20, the parties also adopted a suite of related decisions that set up work to be undertaken during the current intersessional period. So the period between COP 20 and the 21st meeting of the Conference of the Parties, which is anticipated to be held in late 2028. And so during this current intersessional period, the CITES parties collectively, as well as non-party organizations such as the League of American Orchestras, various other experts in non-governmental organizations and academics and industry organizations, will be working together to implement these related decisions.

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And so the decisions call for work to be undertaken, in particular, with regard to the development and harmonization of marking and identification systems for finished bows in particular. Additionally, parties are urged to set up to provide information so that the information can be shared broadly across the parties and with relevant industry and stakeholders, so that there can be efforts to harmonize any systems related to traceability systems. Also, parties are strongly encouraged to develop stockpile registration and management systems for both raw wood as well as bow blanks. And then parties are urged to work together to come up with conversion factors. So looking at a particular volume of wood and coming up with some factor, some conversion factor, to determine — roughly, at least — how many bows can be constructed from a particular stockpile of wood, so that there's a clearer sense of how many trees constitute those those stockpiles of wood.

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Additionally, parties have been requested to provide information related to plantations of the species. We are aware that there are certain plantations in Brazil, but there's not a lot of information on whether or not the trees in those plantations are of harvestable size, and the quality of that wood, and registration with the various entities in Brazil. So there's a request that parties provide information on plantations of the species. Also, parties are urged to undertake awareness and public outreach campaigns, and then also ensure that they are undertaking due diligence, particularly at points of import and export, to ensure that that all Pernambuco specimens in international trade were legally acquired and are being traded in accordance with the CITES requirements. Next slide please.

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Additionally, these decisions that were adopted at COP 20 direct the Secretariat to provide support for the work that's being undertaken, and also to collate the information received from parties and stakeholders, to share, more broadly in particular, with the CITES plants committee and the CITES standing committee, so that they can undertake certain tasks directed to them, to support these efforts to get a better understanding and a stronger handle on international trade in Pernambuco. And so we are looking forward to working with numerous stakeholders and other CITES parties in implementing both the related decisions as well as the amended Annotation #10. And with that, I will turn it over to my colleague, Heather Downey, to continue the presentation. Thank you.

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HEATHER DOWNEY: Thank you, Anne. You can go ahead and go to the next slide. Yeah. Appreciate it. Thanks, Anne, for your coverage of CITES and the updates for COP 28 thus far. I'm going to be continuing to cover this information on CITES, including what it looks like practically for musicians in the music industry. I'm going to dive into some of the details on permitting requirements and how to apply, so that you can be as informed as possible on the requirements. We're backing up just a little bit here, just to mention some of the ways that you as a musical instrument owner or purchaser or manufacturer or retailer can benefit plant and wildlife conservation efforts.

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So, how can you help? One way is just to be an informed consumer. It's important to be aware of what type of timber or animal species might be a part of your musical instrument, and when and where those species were harvested, if possible. And to record what information you do know. Be diligent. Ensure that you have an appraised instrument and documentation that attests to the manufacturer date, the origin, the materials that the instrument is made of, and clean, precise chain of ownership records, particularly if you deal in material sales. If you decide to sell your instrument or the materials that you currently have, just be sure to pass those documents on to the purchaser as well. And that just ensures that everyone has clear chain of custody, and remains informed throughout the entire process. Go on to the next slide.

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So with that, we'll jump right into the permitting requirements. What is a permit? It's important for us to understand that a permit's not something that you can just order from a catalog. It's a document that's giving specific authorization for an activity that would otherwise be considered prohibited to conduct. And so generally, prohibited activities with protected species, such as import or export or re-export, it might be authorized when certain criteria are met. And so Fish and Wildlife Service is the one to grant prior authorization in the form of a permit or certificate or registration. So ultimately, we need permits to help us provide a means to balance sustainable use and conservation of plant and wildlife species. And that's important, since the US is one of the largest importers and exporters of wildlife and wild products. And so making sure that we're doing this sustainably is very important. Next slide, please.

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We're going to start talking here about how to determine whether a permit is required. There's a lot of different stakeholder groups that request permits from our office in International Affairs, including yourselves, museums, biomedical industry, scientific researchers, zoos, commercial dealers and sellers of products, live animals, plant nursery. There's a lot out there. There are many different types of permits you can apply for. There's also a number of certificates that you can apply for in lieu of a permit, depending on your request, and even exemptions and exceptions if you qualify them.

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So, we're here to navigate through some of maybe the confusion, and how you as an individual or an ensemble or a business can determine whether you even need a permit, or whether there's an exemption, or what kind of permit you might need if you do need one. So together, we're going to review how to determine whether the species that's on your instrument is included in the CITES appendices, or even listed under the Endangered Species Act, for our more stricter domestic measures. And then we'll review some of the exceptions for CITES pre-convention, the Endangered Species Act pre-act materials, or antique specimens, how annotations might apply to what you have, how they affect how a species is listed, personal and household effects exemptions. And many of those who have traveled internationally with musical instruments before know that there are a number of exemptions and exceptions to navigate. So hopefully, the next few slides will be helpful on how to determine permitting requirements for your future travels and sales. Next slide please.

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There are available resources to verify whether the species on your instrument is protected under CITES or the Endangered Species Act. You can visit the CITES website and check the official

checklist of CITES species, or you can check SpeciesPlus.net. Both are great tools. The checklist is the official CITES Species List on the appendices, to confirm the most current listing of the species. But for our purposes, today, I'm going to be showing you examples through SpeciesPlus. Many find the site simple and accessible. And then to determine whether something is listed under the Endangered Species Act, ECOS is our website that we use to determine whether something is considered threatened or endangered under the Endangered Species Act.

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So for example, let's say you have a violin bow. You've gotten it appraised. You're aware that it contains water monitor lizard skin as a leather binding. The scientific name for the species is *Varanus salvator*. So you can use the website SpeciesPlus.net to check whether the species is included in the CITES appendices. As you can see here, after looking it up, the green circle under the appendix column, you can see that this species is included in Appendix II of CITES.

And next slide, please.

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And for example, the next column over, when you're determining whether a CITES permit or a certificate is required for trade in CITES-listed species of wood or instruments manufactured from wood, you want to pay attention to the annotation associated with the species that Anne had described before. So if the the specimen from which your instruments manufactured is excluded from CITES listing by an annotation, that instrument would be exempt from CITES controls, which means it doesn't require a CITES document. But you can use this site to check what the annotation is, and read it for yourself. So for example, if the bow that you have that contains lizard skin is also made

from *Dalbergia latifolia*, or Indian rosewood, you might notice that when you search for this species, you can conclude that it's in Appendix II of CITES. However, you'll note that linked annotation on the side there that says COP 18, #15. So if you click on that, you can read what that annotation says. Next slide, please.

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So this is what will pop up when you click on that linked note. So you can see here that all parts and derivatives of this timber species are included under CITES controls, except for the following. So as you can see here, this excludes finished musical instruments, finished musical instrument parts, and finished musical instrument accessories. Therefore a CITES document would not be required for this species, for this material, but it would still be required for the lizard skin. Next slide please.

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So now that we know, the permit is not needed for *Dalbergia latifolia*, the Indian rosewood, what about that lizard skin? So heading back to *Varanus salvator*, we can see that the date that this species was included in the CITES appendices was July 1, 1975. So if an instrument was manufactured before this date, or the material that was used in the manufacturing process of your instrument for that piece of lizard skin was removed from the wild before this date, then your specimen would be considered pre-convention. That's not necessarily a full exemption under CITES, meaning international movement would still require CITES documents, but there are fewer issuance criteria to meet to obtain that CITES document.

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So individuals and businesses can apply for a pre-convention certificate, a musical instrument certificate, or a traveling exhibition certificate, in lieu of a CITES export permit or re-export certificate, for qualifying specimens. Meaning, the pre-convention material. Musical instrument certificates and traveling exhibition certificates, which are a passport-like document — which I'll describe a bit more later in the presentation — qualify if they are used with pre-convention materials.

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In addition to having fewer issuance criteria, pre-convention items don't require import permits from the foreign country, even if they're Appendix I, unless that country has stricter domestic measures that require it. So we always encourage our stakeholders to check with the management authority of the foreign country for their requirements prior to traveling with your instrument. Next slide please.

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So, what date do you need to provide to us? The pre-convention date is technically the date on which the specimen was removed from the wild, or born in captivity or artificially propagated in a controlled environment. When that date is unknown to you, the date is then considered the earliest provable date it was possessed by any person. So we'll get into details later on, on what you might need to provide to demonstrate this criteria. But I just wanted to give you a general understanding of what pre-convention means. Next slide, please.

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Okay, I wanted to briefly point out that in the United States, as I mentioned briefly, there are separate criteria that must be met based on our own stricter domestic measures under the Endangered Species Act that might apply to species used in the manufacture of musical instruments. For example, although *Varanus salvator*, for example, is not protected under the ESA, some species, such as the Hawksbill Sea Turtle — which is used in tortoise shell, which is occasionally found on vintage and antique musical instruments — are. And so imports and exports of these species are prohibited unless they were acquired prior to the listing of the species, they're otherwise permitted, or have special exception. African elephant, for example, is one that has special exceptions if they're made minimally on musical instruments, under a special rule found in our federal regulations. These requirements are additional to and completely separate from CITES requirements. So it's always good to check on the species listing under CITES, but also under the Endangered Species Act. Next slide, please.

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So if you're if your instrument or the specimen on your instrument meets the definition of antique or pre-act, under the ESA, you still may qualify for an exception from meeting separate issuance criteria under the Endangered Species Act. The first of those two is meeting the definition of antique. And that's when a specimen is at least 100 years old, hasn't been repaired or modified on or after that date, and is entered through a designated port for ESA antiques, or can be proven that the it was in the United States prior to this September 22, 1982 date. If the material does not meet the antique definition, it can still meet the pre-act definition. And that pre- act definition is that the specimen was in a controlled environment on or before the date the species was listed under ESA, and it was not in

the course of a commercial activity. The exception to that, like I said, is African elephant, which does have a special rule and exemption for musical instruments, which only need to meet the pre-convention criteria under CITES. Next slide, please.

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So, I'm going to briefly talk about some complete exemptions. Annotations that we mentioned in the previous slide are an example of a full exemption from the need to obtain a CITES document. Another example of this, if you qualify, is through personal and household effects. And I want to be cautious about this, because not all CITES parties recognize — and this is CITES-related — but not all CITES parties recognize personal and household effects, although the United States does. So again, just really want to be very careful in talking about this, to note that you should reach out to the management authority of the countries that you're traveling in or traveling to, just to ensure that they accept these exemptions.

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The personal effects exemption is just for Appendix II or III species, not Appendix I. They have to be for personal use, and they have to be a reasonable quantity for the purpose of the trip that you're making. And they have to be included in your luggage, essentially. It has to personally accompany you in some way. For household effects. Those also have to be Appendix II or III. The quantity has to be appropriate for a residential move. It has to be owned by you, used for personal purposes only, and has to be inherited or acquired prior to your move and then moved within a year of your change in residence. Next slide, please.

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And again, just another warning that not all CITES parties recognize the personal household effects exemption, so make sure to check in with them. Next slide, please.

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All right, so I'm going to sit on this one for a bit. You know, once you've determine the specimen on your instrument, or that wood or animal species, is protected, and that you do require a permit or some other CITES document, which application form do you need to apply using? We have nearly 85 applications on our E-permits web page. Maybe about three or four will actually apply for your purposes of either traveling with or selling musical instruments or the parts that are manufactured with instruments.

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So we have three different application forms I have on this slide. The first one on the left is 3-200-23. This is for pre-convention, pre-act antique specimens that are made with wildlife materials. So this would not be for wood species. This is just for wildlife. These are one-time shipments. They can be for commercial or non-commercial purposes. And examples of this would be relocating with an instrument, donating an instrument, selling it, shipping to a buyer in another country. These permits are one time use. They're valid for six months. And I also want to emphasize that a pre-convention certificate is meant for export. It's meant for a one-time use. And they're not certificates that accompany an item for the life of that item. I think there's sometimes a misconception that a pre-

convention certificate is essentially a stamp that's showing that an item is pre-convention. When a pre-convention certificate, in reality, is a one-time use export authorization for a shipment. So, I just wanted to make sure that was clear.

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The 3-200-32 application is for our plant exports, re-exports, and pre-convention certificates. So this is a little bit more of an all-encompassing application form. But essentially, what you would probably get out of this is, it is still a one-time shipment. It's still for exports or re-exports that are valid six months from the time of the valid date. These also can be for commercial or non-commercial purposes. And again, it's only for CITES-listed wood species.

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For example, this might be commercial export or re-export of instruments containing Brazilian rosewood, relocating with an instrument, shipping to a buyer in another country. The 23 and the 32 are similar. It's just that the 32 is for plants. Re-export certificates are used when exporting a city species that was originally imported under CITES controls. So, this is required for a few different things. One is re-exporting the same item. So for example, if you imported a bow into the United States, and later want to re-export the same bow to another country, that would require a re-export certificate if that bow originally came in under a CITES document.

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It could also apply for items that are created from imported materials, or manufactured from imported materials. So for example, if you're importing lumber and then creating guitars, and then wanting to re-export that guitar that was made from that lumber, that would also require a re-export certificate. And you have essentially a chain of ownership of what came into the United States and is being re-exported back out of the United States. For the re-export of pre-convention species, the original exporting information would be listed on a pre-convention certificate. So if it's a re-export of pre-convention, it's just a pre-convention certificate. Both of those have the same benefits of not requiring —or, apologies. For a pre-convention certificate, you have the benefit of not needing an import permit, if it is an Appendix I species. Unless the country of import requires it.

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The musical instrument certificates and traveling exhibition certificates on the right of this slide, the 3-200-88 application, this is a lot different than the 23 and 32 applications. These passport-like certificates are not meant to be used one time. They're meant to be used multiple times. They're more passport-like. They can be authorized for only pre-convention materials, materials made with species that were artificially propagated, or bred in captivity. The musical instrument certificates are valid for up to three years, and are kept with the permittee and endorsed at each country that the instrument is exported to. And again, you can think of this like a passport for your musical instrument.

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So this is only for non-commercial purposes. Instruments are not to be allowed to be offered for sale, to be sold or transferred or donated in any way. It must return back to the country of residence at the end of its expiration. So for performance, competition, display, et cetera. And again, check with this

foreign CITES office for acceptance of these types of certificates before traveling with your musical instrument certificate. For traveling exhibition certificates, these are almost identical, but there are made more for more than one item. Musical instrument certificates are just made for one musical instrument. Traveling exhibition certificates are for multiple items. They can be used in cargo rather than traveling with your person. And typically, we authorize these for up to one year. This is more common for maybe our orchestras that are traveling.

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I don't have it listed here. If you are planning on re-exporting wildlife material, that would be 3-200-73. Whereas for plants, both the export and re-export and pre-convention applications are all under the 32 application. Import permits are required for the import of Appendix I specimens only, and import permits may not be issued for imports that are for primarily commercial purposes. And remember, for pre-convention imports, an import permit's not required. Generally, import permits for Appendix II or II species, or for specimens under pre-convention certificate, certificates of artificial propagation or bred-in-captivity certificates are not required. So I think that is all for here. We will have a Q&A at the end if you do have any specific questions about applications. Next slide please.

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I'm going to go over a little bit of what you might need to include in your application. I know there's a variety of attendees here, and we can't get into every single nuanced type of application and what that might look like. But here's a general list. I split that into finished instruments and commercial applications, and what might be required. So although there might be some additional information

requested depending on the application type submitted, for most application types, this is going to be a broad example of what we would require in an application for finished musical instruments here.

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So we would look for — we would need the scientific name and the common name of the species, a description of your instrument, date of manufacture, the provenance — which would include getting appraisal documents which attest to both the species that the instrument's manufactured with, and the manufacture date of the instrument. The evidence of lawful acquisition —so that's that legal acquisition finding that Anne had mentioned earlier. Requirements for that might include a bill of sale, an invoice, a notarized statement from the seller. If it was inherited, inheritance documents, or a notarized statement about how it was acquired. Evidence of lawful import, if relevant, if it was imported after the listing date of the species. You would need to provide us with this foreign CITES export permit that's been endorsed upon export, and an important declaration that's been cleared by our law enforcement. The current location of the instrument, a photograph of the instrument, and then, if available, a serial number. Next slide please.

[0:46:19.8]

So one common question that we tend to receive is what the service will accept as evidence of the manufacture date, as a qualified appraisal. And what we look for for a qualified appraisal is that the person who is executing the appraisal is a third party. So you can't appraise your own instrument. We look for that third party to be someone who has a designation from a professional appraiser organization for the type of property being assessed, or are able to provide some type of qualifications to be able to do a third party appraisal.

[0:47:04.1]

What we look for on the appraisal is the name and address of the appraiser, their qualifications, date of appraisal, and then the description of the instrument and how they came about that description. So size, materials, the manufacturer, approximate date that the instrument was manufactured, and then a method that was used to determine what the age of that musical instrument was, and what the species included on that musical instrument is. We also look for professional quality of the image of the article that's being appraised as well. Next slide, please.

[0:47:47.6]

And then here's another broad example of what we would require in an application for commercial exports. Again, this is going to be plus or minus a few things, depending on what the application entails. But we will look for, again, the scientific and common name of the species, descriptions of the items including any serial numbers, if that's applicable. Unit of measurement. So for wood or timber, we look for, typically, in cubic meters. The date of manufacture or the date of harvest. Again, evidence of lawful acquisition is always a requirement. So we would need to see full chain of custody documentation or a notarized statement, if the stock is pre-convention. And then for re-exports, we would need evidence of lawful importation. So again, that endorsed and cleared CITES documentation and declaration forms as required. For plant species, this would be cleared by USDA. And for wildlife species, this would be cleared by US Fish and Wildlife Service, Office of Law Enforcement. Next slide, please. Next slide.

[0:49:09.9]

So, the way we issue CITES permits and certificates is based on CITES resolutions. And our federal regulations implement those resolutions. And in the resolution on permits and certificates, there are details on how management authority can create what are called simplified procedures to more quickly issue certificates or encourage rapid movement in trade in certain situations. In those situations, there would be no or negligible impact on conservation of the species concerned. Next slide, please.

[0:49:44.4]

And so what does that mean, practically, for the musical instrument industry? CITES requirements are still in place under simplified procedures, but a management authority can facilitate rapid movement of shipments and reduce administrative burden on both the processors and the applicant. And the relevant management authority can determine whether we can use those simplified procedures, if it's merited, based on the conservation risk of the trade. Next slide.

[0:50:13.7]

So, one of the most common examples of what we use for simplified procedures are called the establishment of master files. And these are generally for businesses that do frequent exporting. They have large inventories of items that contain CITES-listed species. For example, that might be something like unfinished musical instrument parts, large collections of guitars, bow blanks, someone who has a large inventory that's ready to sell. We can essentially pre-authorize a business or individual to export those legally acquired specimens. The master files are valid for up to three

years, and it would authorize the exporter to send a variable quantity of the authorized specimens to any recipient.

[0:51:05.6]

So you can think of it as, you know, you have this large stock of inventory. You're wanting to sell it. Based on demand, you're not sure who's going to get it yet, or how many you're going to sell yet. And so when you do establish this master file, we authorize what you have in your stock ready to go, that's been lawfully acquired. And then we can pre-authorize up to a certain amount. And then you can request, essentially using what we have as an order form, for partially completed certificates. Next slide, I think I have an example here.

[0:51:44.6]

Yeah. So, you can order — we call them clones. They're just additional permits that are all identical, except for the permit number. They're each valid for six months. So these are just your standard certificates. We can do these for pre convention material. We can do these for exports. We can do these for re-exports, so long as we can have a method of pre authorizing it. So we would have to make sure that they were all legally acquired. And when I say partially completed document, there are several blocks on the permit face that will be left blank. And the consignee, or the recipient of the material that's being exported, would be blank, so you can fill out who is going to be receiving the material that you're exporting. And then block 11, which is the quantity, will also be left blank, so you can fill that out depending on what the requested export would be. Sometimes other blocks are intentionally left blank on the permit based on the request, but that would be for the permittee to fill

out. The master file holder can order any number of those permits or certificates from the master file while the master file is valid, if that inventory has been pre authorized. Next slide.

[0:53:09.1]

Master file holders are are held to certain terms and conditions, and that's presented in a letter upon establishment of the master file. And so in many instances, that will limit the total quantity. So it's not an unlimited quantity, but we can authorize up to a certain amount over the course of that three-year period. And many times we'll have reporting requirements. So if you want to come in to renew that master file, you'll have to provide us with the amount that you exported and how much was sold domestically, so we have, essentially, a balance sheet running with you.

And I think that about wraps up the presentation portion of our webinar. I think I have one more additional slide that I wanted to leave you with. It's just a quick slide on a short list of species that have some additional restrictions on them based on our stricter domestic measures, such as with the Endangered Species Act that we mentioned previously. That just simply means that there may be more information that's required to meet the criteria for obtaining a permit or certificate to travel with your instrument or export with materials containing these species.

[0:54:21.0]

So all finished musical instruments, like I had mentioned before, that contain worked African elephant ivory are exempt from the need for ESA authorization if traveling under a CITES traveling exhibition certificate or a musical instrument certificate. However, for Asian elephant ivory or

Hawksbill sea turtle, which do not have this exemption, you must meet the ESA antique or pre-act criteria for export or travel. For bowhead whale, that's another common species on instruments that also would not be authorized for export unless it meets the antique or pre-act definition under the Endangered Species Act. However, I just wanted to note that whale species protection are under NOAA's National Marine Fisheries Service jurisdiction and require a separate letter of determination authorized by their office to prior to obtaining your CITES authorization.

[0:55:19.7]

So if you were to look up the species in ECOS to determine its Endangered Species Act status, it would tell you whether the species is under NOAA's jurisdiction or not. So the link to apply for their letter of determination is included in the resources on the next slide, and I believe these resources will be available to you through a website that Heather Noonan will be providing in the chat. So you can interact with the presentation, but the the links will be available in the chat if you select them. So I just wanted to make sure that all the links and resources that I had brought up over the course of the presentation are available to all for additional reading and resources. Slide please. Thank you.

If you have any additional questions for us, we'll also be having a Q and A after the next presentation for live questions. But if you have a question after the presentation, feel free to submit a ticket through our E-permits portal at permits.fws.gov, where one of our staff members can further guide you and provide further information. So, I appreciate your time. Thank you.

[0:56:36.0]

HEATHER NOONAN: Great. Thanks so much. Heather and Anne. I have added in the chat a link to the comprehensive resources you saw on Heather's slide, as well as some additional ones that are being made available by our national partners. So I think that we can turn to the questions and answers. And Heather and Anne, if you're able to come back on camera with us, we do have some follow up questions.

[0:57:02.5]

But I did want to just point out maybe one basic first step that everyone, regardless whether you're selling bows or just an owner and traveling with them, the very first step, of course, is knowing what material you have in the bow. And so I saw some questions here around, how do you find someone to help you identify that material? We're going to come back to that with our panel, because we've got some terrific resources from the Alliance, I think, who will help us with that. But I also wanted to just see if we could revisit two fundamental questions. One is, there a big distinction between how these roles apply if you're traveling compared to how you're engaged in commercial activity. If someone owns a bow that only has Pernambuco in terms of CITES-covered species, and they plan to travel with it, what has changed since last fall? This is one question we've been getting a lot that. Very many people are experienced traveling with their instruments. They've heard about a change in the rules, but they're trying to decide what they should do differently.

[0:58:19.9]

One thing that we've been considering is, how could someone positively bring some material with them in case they're asked, "Is this a non-commercial movement, or is this a commercial

movement?” So when crossing a border, do you have any advice on how musicians should prepare to travel in a different way after March 5?

ANNE: So I can start with with an answer, and then I'll turn to Heather Downey and ask her to to add to it. But I guess one particular distinction to make is that, for the purposes of this annotation, as it specifically applies to Pernambuco, and then, in some instances, more broadly, under CITES, the CITES parties have agreed that we will call paid performance “non- commercial” in the context of musical instruments. That is generally not how non-commercial is defined more broadly under CITES, and actually more broadly under US regulation, because it's generally defined as for personal benefit or gain, whether cash or in kind. And so that would cover paid performances. But as I said, for musical instruments, we have collectively agreed that that paid performances are non-commercial in the context of this movement of musical instruments. And Pernambuco bows included.

[1:00:03.3]

And so we've been talking internally about what kind of documentation an individual could could carry with them to demonstrate to border officials, both at a US border port or at a foreign border port, that that they are intending to carry their Pernambuco bow with them for purposes that are exempt under the amended Annotation #10. And so I think some of those documentation would be, for example, a letter of invitation or a copy of a booking form for a performance. So that kind of documentation that demonstrates that that individual is traveling for the purposes of performance or teaching or appraisal, or any of the other sort of non-commercial purposes identified in Annotation #10.

[1:01:02.2]

It also will involve a conversation, potentially, with an enforcement officer at a point of entry or exit from a country. And so that's important information to to share in that context. So I think that's a good start, and I'll see if Heather's got additional comments to add. Thank you.

HEATHER DOWNEY: Yeah. One additional thing that I wanted to add. In addition to paid performance being kind of an anomaly on the movement here that's considered non-commercial, is repairs. That's another one that I think there is going to be some commercial exchange that happens there, which is covered under that annotation. So I just wanted to bring that to light as well.

[1:02:02.6]

HEATHER NOONAN: Great. Also, when it comes to those who need to navigate the permit process for international sales, a few questions are how long, typically, would it take to get the permits required?

HEATHER DOWNEY: We gave about a suggestion of 60 to 90 days heads up to apply for these permits and certificates.

HEATHER NOONAN: And can you also comment on whether there's anything new where domestic sales are concerned?

[1:02:48.0]

ANNE: Sure. So with regard to domestic sales, there are no changes to the requirements around sales of bows or other items of Pernambuco within the United States. Our only suggestion would be to ensure that if you're purchasing a bow, or if you're a bow maker and you're purchasing wood from another bow maker within the United States, that you make sure that you've got good and complete records, Because if at some point, you know, you sell the finished bow to somebody who intends to travel overseas with it, or you want to be able to sell it overseas, you need to be able to have the documentation right. The documentation with regard to the origin of the wood and the origin of the bow. So I think the really important point to stress would be to make sure that you've got complete and and thorough records, as far as what's available. And we had talked again about appraisals, and I think Heather indicated we'll speak more about that. But good record-keeping is really crucial here. Thank you.

HEATHER NOONAN: And there's a question here about the master files. And can you comment on whether we're supposed to use that process for an auction house or dealer, I think, compared to those that are actually manufacturers of instruments and large quantities? So if you're not the maker of the instrument, but you have the documentation, can master files be used if you're moving instruments on volume in another setting?

HEATHER DOWNEY: It kind of depends. I think master files are going to primarily be used for stock that you already know of, or that you already have. So it has to be described to us in some way. So we can't have master files established for things that you may potentially receive at a future date.

[1:05:01.4]

And I think at that point, it would be more appropriate to apply for single-use certificates, whether it be export, re-export, or pre-convention certificates. But if that inventory is unknown at the time of application, we would suggest doing more single-use permits.

HEATHER NOONAN: And then I think going back to this definition of non-commercial, there's a specific list that was included in the revised annotation. I think most parties will need to interpret at the enforcement level what some of those phrases mean. But the leading— I think, for most musicians who are traveling, or ensembles that are traveling, generally, what we're hearing at the CITES table is the leading guiding point is, are you transferring ownership of the object when you leave a country where you typically live? This definition that was created was meant to be really broadly applicable to most cases in which an individual does not intend to transfer ownership of the item once they're outside their home country.

[1:06:09.8]

If you can be satisfied that you're not undertaking that activity and you have a Pernambuco bow, then you can be relatively assured that you do not need to navigate this permanent process. Could you just speak a little bit more on that, since that long list of activities can be somewhat nuanced?

ANNE: Sure. I think you're exactly right, Heather, that the key point is that there is no transfer of ownership while the item is outside of the country where it's usually located. So, right, talking about the individual's state of usual residence is the parlance in CITES. But I think that is exactly the point. And I think that the list that's included in this revised annotation is generally— the effort was to ensure that that list was exhaustive, so that it would cover all of those scenarios. But it does very

clearly, make it be explicit that there is no change of ownership. So that that's really the key piece there. Thanks.

[1:07:24.7]

HEATHER NOONAN: I think at this point, I'm going to ask our panelists to come on camera, and we're going to talk a little bit about how this change in policy really relates to everyone who's involved in bow making, bow retail or bow ownership. So even for individual musicians who can be relatively assured that their travel is exempt from permits, there's still some really important reasons to get engaged in documenting your bow and staying aware of this area of policy. And I think I'll turn to Rochelle at the AFM first to talk about, why do you think every musician should be aware of all of this new information?

[1:08:12.2]

ROCHELLE: Thank you Heather. I'm Rochelle Skolnick, I'm the Director of Symphonic Services for the AFM. And I want to first say thank you to the League, and especially to you, Heather, for partnering with us at the AFM on this important topic. And thank you also to Anne and Heather from US Fish and Wildlife Service. A very informative presentation today.

So as a violinist and a bow owner myself, I know I don't have to remind any of the musicians who are attending this presentation just how precious our instruments are. They're both an extension of our own voices that allow us to create our artistry, and especially for string players, they are among our most valuable material possessions.

[1:08:59.0]

Part of preserving the value of our instruments is ensuring that we have documentation concerning their provenance. And that has always been true. What's different now, is that understanding the materials that make up our instruments and bows, where they came from, that is an indispensable part of maintaining documentation concerning your instrument. And that's true even if you don't think you need a certificate or a permit at this moment because you're not taking your instrument out of the country, or for whatever other reason. So I really strongly encourage everyone watching today to make sure that you do, in fact, know your bow, as the league has been saying for so long now.

[1:09:48.7]

I'd also like to take a moment just to observe that it behooves us, as orchestra musicians, to know and care about the well-being of the species that go into making our precious and irreplaceable instruments, as well as the well-being of the communities of people who live where those species are grown. Future generations of musicians will only know the great pleasure of playing with a fine Pernambuco bow, if we as a society protect Pernambuco stocks, the forests where they're grown, and the people who live in proximity to those forests. We have to examine the impact of our work on the planet, and take steps to ensure that that impact is not detrimental. Awareness around Pernambuco is just one of the many ways that we can do that. The AFM will continue to partner with the League and other organizations to disseminate information on this topic. That will be available through our website, and also through the International Musician. And thanks once again for allowing us to participate in this.

[1:10:58.2]

HEATHER NOONAN: Thanks so much. I'm going to turn to Claire next, and just want to preface this transition by pointing out that NAMM has been an incredible partner as we've all navigated the CITES policy tables. The groups you see here, and a large community of other global organizations like ours, as was mentioned earlier by Heather and Anne, we show up at the negotiations. And we work together with the parties on solutions that can balance sustainable trade with cultural activity. And Claire, NAMM has been working on this front of compliance for actually, a long while, not just at the CITES table, but with the domestic rules. And we had a couple questions come in about the Lacey Act part of this. Do you want to talk to us a little bit about how NAMM keeps your membership engaged on those issues?

CLAIRE: Sure. Thank you, Heather. First again, I want to express tremendous gratitude to you, Heather, for putting this together, and to Heather and Anne. All of you attended the NAMM show, and we had a panel there, and US Fish and Wildlife set up a booth there so members who are attending the NAMM show could get questions answered right there.

[1:12:10.4]

The partnership that industry has with US Fish and Wildlife on understanding compliance and certificates and permits is invaluable. And so I would recommend to our members also to make sure that you stay in touch with us, and let us know if you have any questions. Because Heather and Anne and Heather Noonan are incredible, incredible partners. And Rochelle said it so beautifully. I won't try to say it any better, other than our members are committed to sustainability. We want to

comply with regulation. We just need some clarity. And I think the way to get clarity around that is just what we're doing here, continued education. And so what NAMM does is we partner and we support and we participate in working groups and disseminate the information to our members through various newsletters, webinars and sessions and partnerships with all of these folks on this call.

[1:13:13.3]

We are here to support you and provide information and guidance as we get it. In a lot of cases, we're learning right along with you. And so the best thing you could do is really stay in touch with us and let us know how your experience is going. You know, we've heard, in cases, sometimes, people will have an Ag hold on their product, and they don't even know what it is. And if you reach out to us, we're pretty well connected. If we can't get an answer, we can direct you, hopefully, to someone who can. It's really important to maintain these relationships with the management authorities. And again, the traceability systems, hopefully, as they get simplified, will benefit you.

[1:14:00.1]

And I just want to say that there are a lot of different issues with— you know, we have Lacey, we have CITES, we have tariffs. There's a lot going on now for the industry, and there's a lot to pay attention to. And so our goal is to educate our members in the importance of sustainability and compliance. And mistakes happen. And I think, don't hide from them. You know, if you're making a mistake in your paperwork, please return to the supports that we have here, especially at Fish and Wildlife and/or at USDA. Really lovely, lovely, approachable people, which we're really grateful for. Heather, I'm sorry, I don't know if I answered your question.

HEATHER NOONAN: Yeah. You did. You know, this is a big change in policy, right? So it's the first time that bows as finished products are coming under CITES controls for the wood material in them. And I just want to say that this group has been taking a solutions-oriented approach to how this implementation will work. So do stay in touch with your questions, because we know we'll be engaging not just with the US authorities, but with global management authorities.

[1:15:11.6]

And I want to hand it over to Lynn, because we've all been talking about our commitment to conservation, starting right from the forest all the way to a musician holding that bow in their hand at a concert. And Rochelle said some really helpful things about how mindful we need to be. Could you talk— and we've put some links in the chat. The Alliance's resources really go right to everything from on the ground conservation in Brazil to how we get these appraisals and documents lined up for every single bow owner out there. Can you talk a little bit about what the next steps are in both of those areas?

[1:15:50.3]

LYNN: Yes, thank you. I would like to just begin by saying that in every presentation we've made, we get almost the same response. Whether it's musicians, whether it's bow makers. It's fascinating to me, but it's the same response. People say, "We understand the concerns." That's very good. That means that the education work that we're doing and others are doing is working. "We believe you," which I think is important, because it's important that people trust us, and trust all of all of us here

today. They ask not to be confused. Because they found the information so overwhelming. And they just said, "Tell us what to do. Just tell us. We will comply. Just tell us what to do."

And so my feeling was, I feel very positive about that. Because it's not apathy, it's not somebody saying, "Who cares? Let somebody else worry about that." It's fear. It's that feeling of being overwhelmed.

[1:16:59.2]

And so for that reason, we started out with the two, what I think were the most important, but also the most effective, steps. And that was the bow wood inventory guide for people who needed help inventorying their wood, whether it be bow makers or whether it be people who owned Pernambuco stocks who weren't bow makers. Getting that information, taking the time to inventory their materials, to weigh them, to photograph them, to have everything notarized. Following the guidelines that we received back in 2007 directly from Anne St. John, back in those days. And then updated recently, asking us to do regular updates to the inventory. So the inventory guide, the documentation of bow materials that I think will be very helpful for buying and selling bows, for identifying the species that are used.

[1:18:02.3]

I also think it'll be very beneficial for traveling musicians to have that information with them, should they be asked any of that information. And I think it's really a sign of the times that on the most recent document, there's a third box for photographs. One box for the head, one box for the frog, and

a third box, which shows the commitment of the bow makers. This is a place where serial numbers or other branding of the bow would go, on the underneath side of the finished bow. So this would be a way of linking. A very transparent way of linking the wood in your inventory with the finished product, all information that is very important for future sales, particularly if you're selling to musicians who will be traveling.

[1:19:09.5]

So we've created these documents. You can't just create them and leave them on the website and ignore them. Maybe dust them off every once in a while and talk about them. So we've decided instead that we need to be scheduling videos, and really teaching people how to use these documents. Not just tell them about them. Because it's too easy to get too busy and forgetful and not go there.

So those are very important aspects. And we also have a very close link with the IPCI, the International Pernambuco Conservation Initiative. And the work that they have done for the last 26 years in Brazil and around the world, particularly in Brazil— there are programs that are going on right now that are important to know about.

[1:20:03.2]

And so what was considered by some to be a bow maker problem, the use of Pernambuco, the conservation concerns of Pernambuco— none of that is a bow maker problem. That problem belongs to every single musician who cares about the species, who cares about being able to continue to use

Pernambuco bows. So our website also has a lot of information about the programs that are going on in Brazil, and ways that musicians can get involved in conservation. Things that you could do, whether it's presenting a PowerPoint presentation in your shop or in your organization, playing a concert for conservations, making a donation, just helping us spread the word. It is not a bow maker problem, and it's time for everyone to do their share.

[1:21:03.6]

And I look forward, Heather, if I may just say, thank you so much. I've worked very closely with Heather this past year. You can't have bow makers, and you can't have shops, and not include musicians in the greater picture. And so the Know Your Bow campaign is extremely important to us, and working together in the next three years will be very, very important for us, to work to expand that and to work to comply to the new regulations. So thank you very much for this today.

HEATHER NOONAN: Thanks, Lynn. So we have just eight minutes left here. But as we wrap up, I think a couple of kind of practical next steps. One is, you heard— you actually got an amazing preview from our US Fish and Wildlife colleagues today, because they've been forming their approach to implementing this and every other decision on a wide range of species that were agreed last November. And their counterparts in 184 other parties are doing the same.

[1:22:04.4]

Most of them will have to come up with some kind of written detail about how this implementation works. And as we have that, with our community of international stakeholders, we'll be updating our

Know Your Bow campaign, so you can try to go to one place to be directed to the official government word on how implementation will work. But we hope that you'll keep sending us your questions, even if we don't have immediate answers, because that helps us inform that guidance. We'll take the guidance in the right direction. Also, as we encounter some pain points around implementation, we can bring those back to the CITES parties this summer, in the fall, when they're meeting in between big negotiations.

[1:22:43.7]

Another practical next step, Lynn, is— would you advise for a musician, the next time you go to get your bow re-haired, begin that documentation process? If you don't anticipate traveling soon or selling soon, nonetheless, when you take your bow to be re-haired, is that a good time to ask your technician, “Can you help me find an evaluator near us who can positively identify what I have and start to complete a form like that?” Is that a good first step?

LYNN: I think it is a good first step. It's what I've been doing here in my own shop, and what I've been encouraging other people to do as well. I just think that the more documentation, the more information that the musician has, the more freedom they have. I'm here near the Canadian border, and there's a lot of cross-border activity and concerts that people go to, and camps in the summertime. And so I'm just automatically doing as many of these as possible, just to get people caught up on it. And I really think we are going to get to a point— I hope we get to a point— where the musicians find this whole process empowering. That they're learning something about their bow, that they'll be able to answer questions should they be asked, so they won't have that same level of fear.

[1:24:05.3]

And I just think that it would be very, very important for them to do that. I'm to the point now with my customers where I'm saying, "If you don't get documentation—" Let's say you're buying a bow. If you don't get documentation on the species that are in that bow, don't buy it. No documentation, no sale. I really think that musicians can be in the driver's seat with this, and can be very proactive so that they don't end up having problems at the border, or they don't have problems with a bow that might be damaged at some point.

HEATHER NOONAN: So my colleague Najean Lee— we're a two-person team here in the League's Washington DC office. Lots of thanks to Najean for supporting us in this work as well. I think she's going to add a few additional links. So there they are.

[1:24:58.5]

Here's some resources we have on the League's website. So we covered a lot of territory today. But I just want to direct our traveling musicians— direct you to the CITES protected species travel tips. It includes a species-specific list of species you typically find in musical instruments, and how you could qualify for a CITES permit if you're traveling with Appendix I material, or those species that don't have an exemption. And with the help of our Fish and Wildlife colleagues, we tried to make this very simple to understand if you're going on tour, or traveling individually. What we didn't mention today is that if you do need to put these permits to use, there are very limited US ports where there are qualified government officials to credential the documents. So if you are navigating that commercial permit process, get familiar with the ports where there are people available to navigate that process with you.

[1:25:59.9]

And then, just please stay tuned for more information. You saw the longer list of national organizations that partnered on this webinar. Reach out to your association if you have questions, or you're looking for further resources. And also stay tuned. We will share with you the link to a quick evaluation for this. We'd like to hear what more you'd like to hear on this topic. And then also, we'll be soon sending to you the copy of the recording. This is meant to be a durable resource, so that you can go back, rewind, hover over some of those slides, and dig into the detail. So you also get a transcript. And then all the links you've seen in the chat here, we're going to compile and make available to you.

[1:26:45.2]

So I think with that, we're going to say a huge thank you to the US Fish and Wildlife Service, not just for stepping us through really early-phase guidance on implementation, but also for the extraordinary leadership that the entire US delegation showed in last year's negotiations to find a solution short of Appendix I, that would help conserve the species and also allow for this musical instrument activity to continue. So thanks to our panel, and thanks to everyone who joined us today.