

CONVENTION ON INTERNATIONAL TRADE IN ENDANGERED SPECIES
OF WILD FAUNA AND FLORA



Nineteenth meeting of the Conference of the Parties
Panama City (Panama), 14 – 25 November 2022

CITES MUSICAL INSTRUMENT CERTIFICATE

1. This document has been submitted by the United States of America in relation to agenda item 9.1.1.* The document does not reflect the official position of the United States. However, it presents the views of certain representatives of the private sector, which may help inform the discussion.

* *The geographical designations employed in this document do not imply the expression of any opinion whatsoever on the part of the CITES Secretariat (or the United Nations Environment Programme) concerning the legal status of any country, territory, or area, or concerning the delimitation of its frontiers or boundaries. The responsibility for the contents of the document rests exclusively with its author.*

CITES Musical Instrument Certificate

Background

Musicians perform with valuable and culturally significant musical instruments legally crafted decades and even centuries ago. A number of these instruments contain small amounts of ivory, shell, reptile skin, and rosewood or other materials regulated under the Convention on International Trade in Endangered Species of Wild Flora and Fauna (CITES). The international use of musical instruments by musicians and professional and student ensembles is essential to advancing diplomacy, sparking artistic innovation, and supporting vital international cultural activity. In partnership with CITES parties and the conservation community, music stakeholders have undertaken efforts to increase compliance with current permit requirements while simultaneously pursuing policy improvements that will alleviate unnecessary burdens.

Musical Instrument Certificate Created at CoP16 – A Consolidated Permit

At the 16th Conference of the Parties (CoP16), Resolution Conf. 16.8 was adopted on *Frequent Cross-Border Non-Commercial Movements of Musical Instruments*, creating a multi-use Musical Instrument Certificate. The Musical Instrument Certificate (MIC) is not an exemption from the permit process. It is a consolidated permit. The MIC streamlines the requirement for obtaining multiple CITES export permits when an instrument contains CITES material and is not exempted from permit requirements by an annotation or a personal effects exemption. Musicians using the MIC apply to their CITES Management Authority for issuance of single permit, which **must then be credentialed by CITES enforcement officials at each designated port through which an instrument travels**. Musical instruments accompanied by a CITES Musical Instrument Certificate may be hand-carried, in checked luggage, or transported via cargo for larger ensembles. The purpose code P is indicated on a certificate for personal use by individuals, and purpose code Q is indicated on a certificate when a larger ensemble may be considered a traveling exhibition of multiple instruments on a single permit.

The process of issuing and credentialing these permits is extremely variable from country to country and is in urgent need of harmonization in order to fully facilitate non-commercial travel with musical instruments. This is an action the Secretariat and Parties can immediately support and undertake.

Clarifications and Exemptions Approved at CoP17

At the 17th Conference of the Parties (CoP17), unanimous approval was given to [Resolution Conf. 16.8 \(Rev. CoP17\)](#), which:

1. Clarifies that instruments loaned to musicians may qualify for CITES Musical Instrument Certificates.
2. Specifies that the non-commercial scope of the Musical Instrument Certificates includes using the permits when traveling for “paid or unpaid” performances.
3. Recommends that CITES countries not require permits when musicians are carrying certain instruments as personal effects.

Further Improvements Needed: Simplified Procedures and Resolution Conf. 16.8 (Rev. CoP17)

Individual musicians and ensembles report that the required time and financial expense of obtaining and putting to use the MIC has often left no option but to forgo travel with their best

musical instruments. While continued improvement and fine-tuning of existing permit procedures would be appreciated, the most effective way to minimize the burden of the permit process is to streamline it, consistent with CITES directives, to provide simplified procedures for those activities that do not constitute a threat to the conservation of protected species. In particular:

1. Consistent with [Decision 18.171](#) on Simplified Procedures for Permits and Certificates adopted at the 18th Conference of the Parties, the movement of musical instruments should be added for consideration for simplified procedures under the new mandate for Standing Committee action to be adopted at CoP19.
2. Implement more efficient procedures through an electronic permit system and streamline the permit renewal process.
3. Allow permit credentialing exemptions for musical instruments transported by cargo under an ATA carnet – an internationally recognized customs re-export document.
4. CITES Parties should be reminded of the provision of Resolution Conf. 16.8 (Rev. CoP17) related to instituting personal effects exemptions and seek opportunities to strengthen how these exemptions can support transportation of musical instruments. Such exemptions are only helpful if acknowledged by all countries through which a musician must travel.

At the 18th meeting of the Conference of the Parties (CoP18), [Decision 18.171](#) was adopted, including a directive for the Secretariat to prepare draft guidance on Simplified Procedures that “should include consideration of other types of specimens in addition to those identified in document [CoP18 Doc. 56](#), paragraph 13, with a focus on the international movement of CITES specimens where the trade will have a negligible impact on the species concerned.” Consistent with the work undertaken to establish simplified procedures for other specimens – we strongly urge the Secretariat and Parties to establish a mandate at the 19th meeting of the Conference of the Parties (CoP19) to pursue opportunities to exempt noncommercial movement of musical instruments from the current full battery of permit requirements, such as being stamped at each border, which can cause delays in travel. **During CoP19 consideration of [Doc. 9.1.1](#), draft decision 19.AA in Annex 5 should be amended to direct the Standing Committee to include the movement of musical instruments in its consideration of simplified procedures.**

As we await opportunities for improvements to the permit process, we strongly support the efforts among CITES parties to institute an electronic permit system. Electronic permitting would help to streamline and make more efficient the process of acquiring, using, and invalidating musical instrument certificates. Currently, musicians holding individual permits must void them before their instruments are included on a group permit. Given the narrow timeframe between engagements, this is impractical. An electronic system would help speed the permit issuance and the invalidation processes, while reducing the burden on enforcement authorities. Additionally, for individual musicians who retain ownership of their instruments over time, the permit burden would be lessened by streamlining the permit renewal process. **During CoP19 consideration of [Doc. 41](#), the terms of reference should be amended to include consideration of how electronic CITES permitting systems could be used to improve the movement of musical instruments.**

We also once again request that CITES parties undertake consideration of permit exemptions for musical instruments transported by cargo under a carnet. This step would allow legally crafted and legally purchased musical instruments to be transported through international ports without undergoing burdensome permit and inspection procedures. ATA carnets are internationally

recognized customs documents that require re-export within an allotted timeframe and waive duties and taxes. Given that the international use of musical instruments does not contribute to trafficking in endangered species, allowing CITES permit and inspection exemptions for instruments transported by cargo and travel under an ATA carnet should be given consideration.

Full recognition of the personal effects exemption by CITES parties would represent real relief for international guest soloists, small groups, and large ensembles, greatly reduce the cost and time burdens related to navigating permit applications and enforcement procedures, and allow CITES authorities to dedicate limited resources to compliance and enforcement efforts that directly advance conservation goals. Nearly all orchestra musicians with CITES materials place their instruments in cargo shipments to avoid multiple, unwieldy permits in favor of a single permit and inspection procedure. If musicians could carry instruments in cabin or as checked baggage without permits, they could practice and rehearse at their own discretion (shortly before departure and soon after landing), as well as have the ability to maximize the opportunities to perform additional solo and smaller ensemble work.

Musical Instrument Stakeholder Collaborators



American Federation of Musicians of the United States and Canada (AFM). The American Federation of Musicians of the United States and Canada (AFM), celebrating 122 years of existence, is the largest organization in the world dedicated to representing the working interests of professional musicians. The AFM's more than 80,000 members perform all styles of music: alternative, rock, classical, pop, gospel, jazz, country, folk, big band, reggae, contemporary Christian, to name just a few. AFM musicians can be found in recording studios for motion picture and film, as back up musicians for internationally recognized featured artists, in American and Canadian symphony orchestras, and any other venue that requires the use of highly trained professional artists. www.afm.org



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



Association of British Orchestras (ABO). The ABO is the national body representing the collective interests of professional orchestras, youth ensembles and the wider classical music industry throughout the UK. Our mission is to enable and support an innovative, collaborative and sustainable orchestral sector by providing advice, support, intelligence and information to the people who make British orchestras a global success. <https://www.abo.org.uk/>



Association of Luthiers and Bow Makers for the Development of Instrument Making (ALADFI). The Association des Luthiers et Archetiers pour de Développement de la Facture Instrumentale (ALADFI) was created in 1982 under the impulse of a group of luthiers and bow makers, both restorers and makers, united by the will to propose another approach of the profession, to make their work known to musicians, to promote contemporary instrument making and to encourage the practice of music. Our association promotes exchanges between professionals through annual meetings and, being registered as a training organization, the association organizes each year advanced training courses in various fields of instrument making for the quartet. www.aladfi.com.



The Australian Music Association (AMA). The Australian Music Association represents and furthers the interests of the Music Products industry which is a network of wholesalers, manufacturers, retailers and associated services for musical instruments, print music and music technology. The AMA also works with a network of government and non-government organisations to advocate for music education, promote music making and represent the industry in matters of common interest. It organises trade shows, conventions and forums, publishes Australian Musician magazine online, develops industry statistics and provides commercial member benefits. www.australianmusic.asn.au/



Brazilian Music Industry Association (ANAFIMA). The Brazilian Music Industry Association (Associação Nacional da Indústria da Música) is the Brazilian music industry association that serves over 1,200 people annually across Brazil. The association is split into four main categories: musical instruments, pro audio, installations, and car audio. Each category has its own goals and objectives proposed by its members. Currently, ANAFIMA is the biggest association in Brazil and it represents companies of all different sizes. www.anafima.com.br/site/



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



COMÚSICA: Spanish Association of Manufacturers Importers and Distributors of Musical Instruments. COMÚSICA (Organización Española de Instrumentos Musicales), is a non-profit organisation that brings together the manufacturers, importers and merchants of musical instruments in Spain since 1978. It was constituted with three fundamental objectives: the promotion of music, the professionalization of the companies in the sector, and the collaboration with the associated companies in the development of their commercial activity. COMÚSICA is managed by the associated companies themselves through a Board of Directors, which is responsible for setting the lines of work in accordance with what is determined by the group of companies that make up COMÚSICA. www.comusica.com/



Confederation of European Music Industries (CAFIM). 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



The Czech Circle of Master Violinmakers. The Czech Circle of Master Violin Makers was established in 1958. An applicant must demonstrate excellence in craftsmanship in order to become a member of this selective organization. The Circle joins violin and bow makers from the Czech Republic, however membership is not limited to Czech citizens.



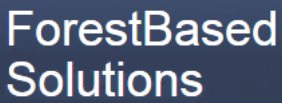
Czech Philharmonic. Soon after its founding in 1896, the Czech Philharmonic became the most noteworthy orchestra in the country – even as soon as before the First World War the orchestra had built a considerable reputation for itself in concert halls across Europe. Over the course of its 125 years history, the orchestra has fostered numerous significant musical personalities among its ranks. The Czech Philharmonic has always represented genuine artistic merit, and its tradition and success has uplifted it to a fundamental symbol of Czech culture.



Federal Guild Association for Musical Instrument Crafts of Germany. The Federal Guild Association for Musical Instrument Crafts of Germany (Bundesinnungsverband für Musikinstrumenten-Handwerk) is an amalgamation of state associations of instrument makers. The aim of the Association is to promote the economic and technical interests of the guild companies as well as the positive external image of the entire industry. <https://www.biv-musikinstrumente.de/>



Fender Musical Instruments Corporation. Since 1946, Fender has revolutionized music and culture as one of the world's leading musical instrument manufacturers, marketers and distributors. Fender Musical Instruments Corporation (FMIC), whose portfolio of brands includes Fender®, Squier®, Gretsch® guitars, Jackson®, EVH®, Charvel®, and PreSonus® Audio Electronics, follows a player-centric approach to crafting the highest quality instruments and musical solutions across genres. FMIC is dedicated to unlocking the power of music through electric and acoustic guitars, amplifiers, pro audio, accessories and digital products that inspire and enable musical expression at every stage, from beginners to history-making legends. www.fender.com



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



French Guitar Luthiers (APLG). The Professional Association of Instrument Makers in Guitar and other plucked strings (L'Association Professionnelle des Facteurs d'Instrument de Guitare et autres Cordes Pincées) was born in April 2013 from the desire of several luthiers to come together in order to support, supervise and promote the production of instruments and any maintenance, repair, restoration and production of materials and accessories relating to these plucked string instruments. www.aplg.fr



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



The Independent Society of Musicians (ISM) is the UK's largest representative non-union body for musicians, with over 11,000 members across the UK. Established in 1882, we are dedicated to promoting the importance of music and supporting those working in the music profession, and we are financially independent, with no political affiliation. The ISM was named Individual Member Association of the Year at the UK Association Awards 2021. ism.org



International Alliance of Violin and Bow Makers for Endangered Species. Formed in 2018, the International Alliance of Violin and Bow Makers for Endangered Species seeks to actively protect the natural resources used in traditional artistic instrument and bow making through cooperation with international and national regulatory bodies as well as partner organizations. Its members include the American Federation of Violin and Bow Makers, Association des Luthiers et Achetiers pour le Développement de la Facture Instrumentale (ALADFI), Association of German Violin Makers and Bow Makers, Association of Italian Violinmakers (ALI), British Violin Making Association (BVMA), Connolly Music Company, Danish Guild of Master Violin Makers, Despiou Chavalets, Dutch Group of Violin Makers (NGV), Eben! Holz, Fingerboard Corene, Glasser Bows, Group of Art Violin Makers and Bow Makers of France (GLAAF), Hugh Wood International Insurance London, International Society of Violin and Bow Makers (EILA), International Pernambuco Conservation Initiative-Canada, International Pernambuco Conservation Initiative-Comurnat, International Pernambuco Conservation Initiative-Germany, International Pernambuco Conservation Initiative-USA, Romanian Artistic Violin Makers (AARL), Scuola Internazionale di Liuteria, Cremona, Vermont Violins, Violin Makers Subcommittee, China (CMIA), and the Violin Society of America.



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



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



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



John Cruz Custom Guitars. Legendary luthier John Cruz has spent a lifetime handcrafting musical instruments for Rock and Roll Hall of Fame inductees, open-mic-night heroes and everyone in between. After several decades building at one of the world's most respected custom shops, he forged his own path to rural Tennessee and is finally able to build guitars 100 percent his way. www.johncruzcustomguitars.com

League
of American
Orchestras

League of American Orchestras. The League of American Orchestras leads, supports, and champions America's orchestras and the vitality of the music they perform. Its diverse membership of more than 2,000 organizations and individuals across North America includes world-renowned symphonies, community orchestras, festivals, and youth ensembles. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners. americanorchestras.org



Live Performance Australia (LPA) is the peak body for Australia's live performance industry. Established in 1917, LPA has over 400 Members nationally. LPA has a broad membership that covers all performing art forms (including contemporary and classical music, musical theatre, theatre, comedy, dance, opera, cabaret, and circus/physical theatre) and organisations of all sizes (spanning small-medium organisations and not-for-profit organisations to large commercial entities). We represent performing arts companies (including symphony orchestras and chamber orchestras), commercial and independent producers, music promoters, venues (performing arts centres, commercial theatres, stadiums and arenas), arts festivals, music festivals, and service providers such as ticketing companies and technical suppliers. LPA has a clear mandate to advocate for and support policy decisions that benefit the sustainability and growth of the live performance industry in Australia. liveperformance.com.au/



Madinter. Madinter, founded in 2001, is a Spanish company based in Madrid, Spain, specializing in the supply of wood for making musical instruments. It is a young, modern, and dynamic business dedicated to supplying products of the highest quality standards. The value of these products is the result of a maximized efficiency in both the processing and adequate treatment of the wood. Since the beginning, Madinter is committed to innovation, internationalization, and the use of clean energies, from the search and implementation of sustainable forestry practices in its supply chain, to the establishment of sustainability protocols in manufacturing and waste management in the company. www.madinter.com



Music Industries Association (MIA). The Music Industries Association (MIA) is the UK trade body that represents the interests of UK businesses making and selling musical instruments and associated products. Manufacturers, distributors, retailers, publishers and supporting businesses all come within our scope. It all revolves around the three pillars of the organisation: bringing the industry together, amplifying the voice and empowering through education. www.mia.org.uk



Musicians' Union (MU). The Musicians' Union represents over thirty-two thousand musicians working in all sectors of the music business and has campaigned on behalf of its members since the organisation was established in 1893. As well as negotiating on behalf of its members with all the major employers in the industry, the MU offers a range of services for self-employed professional and student musicians of all ages. For more information please visit www.theMU.org



The National Association of German Musical Instrument Manufacturers (BDMH). The National Association of German Musical Instruments Manufacturers (Bundesverband der deutschen Musikinstrumentenhersteller e.V) is the official body representing the German Music Industry. Its principal objectives are to promote members' common interests through advice and support in commercial, technical and all other relevant issues; to cultivate exchange of experience between members and other associations in the realms of music worldwide; to represent the interests of German manufacturers of musical instruments and accessories vis-à-vis German and other European as well as supranational and overseas public authorities, associations and other institutions; and to draft expert opinions and furnish of information to public authorities in the sectors of musical instrument manufacture and the appurtenant field of accessories. www.musikinstrumente.org.



National Association of Music Merchants (NAMM). NAMM, the National Association of Music Merchants, established in 1901, is the not-for-profit association that strengthens the \$17 billion global music, sound and event technology products industry. The association's global trade shows serve as the crossroads for professionals seeking the newest innovations in music, recording technology, sound, stage and lighting products. NAMM member programs and services promote music making for people of all ages and to create a more musical world. NAMM has supported the development of a global music coalition advocating for sustainable use of world's natural resources alongside reliable regulations that support fair trade and has funded advocacy events and participation in CITES events. www.namm.org



Orchestras Canada. Orchestras Canada/Orchestres Canada is the national association for Canadian orchestras, helping orchestras achieve together what they cannot accomplish alone, through research, knowledge-sharing, convening, and advocacy. Orchestras Canada was founded in 1972 and represents over 141 Canadian orchestras from coast to coast. <https://oc.ca/en/>



Paul Reed Smith Guitars (PRS). Paul Reed Smith Guitars is one of the world's premier guitar and amplifier manufacturers. Since our humble beginning in 1985, PRS Guitars has always strived to create the highest quality instruments possible. Guitar and amplifier building are very personal things here, as most of us are dedicated players, refining our craft as builders, musicians, and artists of all kinds. Our deep commitment to the craft and our culture of quality are what drives PRS in the workplace and the marketplace. www.prsguitars.com



PEARLE*. Pearle* Live Performance Europe, is the 'Performing Arts Employers Associations League Europe'. Pearle* represents through its member associations the interests of more than 10000 organisations in the music, performing arts and live entertainment sector. This includes profit as well as non-profit organisations, ranging from micro-enterprises to organisations with over 250 employees. Pearle* is recognised by the European Commission as a European sectoral social partner, representing the employers in the European sectoral social dialogue committee live performance. www.pearle.eu



Performing Arts Managers & Agents Coalition (PAMAC). Launched in June 2020, Performing Arts Managers and Agents Coalition is a group of 250+ artist managers, booking agents and independent producers in the performing arts industry. PAMAC has united this segment of the U.S. performing arts field for the first time, with a mission of working together in collective action to advocate for arts support relief in the wake of the COVID-19 pandemic. artsrelief.org/



The Recording Academy. Best known for the GRAMMY Awards®, the Recording Academy is the only organization that exists to champion the voices of performers, songwriters, producers, and engineers. With no corporate members, the Recording Academy directly and solely represents music creators, working tirelessly to protect their rights and interests. From strong representation in Washington, to mobilizing the industry and organizing grassroots movements across all 50 states, we use advocacy, education, and dialogue to raise awareness about pressing music issues, develop policy, and advance key legislation. Our purpose is to give back to music makers by making sure that they're compensated fairly for their work today and have greater opportunities to prosper tomorrow. www.grammy.com/recording-academy



The SOMM - Society of Music Merchants e. V. SOMM represents the cultural and commercial interests of the musical instrument and music equipment industry in Germany and throughout Europe. The association was founded in February 2005 by leading companies from various sectors of the musical instrument industry in Germany, with the aim of organising a strong general association that represents the entire industry across all sectors (Manufacturer, Distributors, Retailer and Media). SOMM sees itself as a lobby, service provider and communications link for all trade and economic relations within and outside the musical instrument and music equipment industry. The association coordinates matters within the industry and to the outside, and cultivates close ties with political bodies, public authorities, institutions and other business associations and market partners. www.somm.eu



Symphony Services Australia is a not-for-profit company that provides a range of products and services to its members, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian Symphony Orchestras. It also provides support to other orchestras in Australia and the region. www.symphonyinternational.net



Taylor Guitars. Taylor Guitars is an industry-leading manufacturer of premium acoustic guitars headquartered in El Cajon, California. Established in 1974, the company is widely recognized for its innovative manufacturing techniques and tone-enhancing designs. In 2022, *Fast Company* named Taylor one of the world's most innovative companies in the manufacturing sector on the strength of its global environmental and sustainability initiatives. Taylor Guitars is 100-percent employee-owned. www.taylorguitars.com

DVMV

Umbrella Association for the German Music Industry and Event Technology (DVMV). The Umbrella Association for the German Music Industry and Event Technology (Dachverband Musikwirtschaft und Veranstaltungstechnik e. V.) is the umbrella organization – official body – of active associations and guilds of the musical instrument industry and event technology in Germany and serves non-profit cultural purposes in the field of music and events of a cultural nature by coordinating its member associations/guilds in their pursuit of such purposes in the field of the music industry and event technology, in particular for the purpose of promoting music-making among the youth and the music-loving population exchange of experience concerning German, European and international music life within the member associations and other persons from the music industry and event technology sector advocacy of interests in the field of music business and event technology towards national, foreign and international authorities and other bodies.

 **unisono**
Deutsche Musik- und Orchestervereinigung

unisono. unisono: German Music and Orchestra Association unites professional musicians and singers as well as their ensembles. unisono represents 12.800 members, amongst them the Berlin Philharmonic, the Munich Philharmonic and all the other 129 professional orchestras in Germany.

YAMAHA GUITAR GROUP, INC.

Yamaha Guitar Group, Inc (YGG). Yamaha Guitar Group, Inc. (YGG) is a U.S. based wholly owned subsidiary of Japan- based Yamaha Corporation, dedicated to serving the needs of guitar players through three distinct brands: Yamaha, Line 6, and Ampeg. <https://yamahaguitargroup.com>