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Introduction:

The SoundWood Sustainable Tone-wood Sourcing Conference was hosted by Fauna & Flora International's (FFI) SoundWood program, at the Presidio of San Francisco, May 16-17, 2002.

The conference was organized as part of SoundWood's Industry Integration Initiative, to address the difficulties in supply and actively facilitate the way forward, to overcome sourcing problems of high quality sustainably produced woods for musical instrument manufacture. The objective was to provide a comprehensive agenda as well as an open forum for presentations and discussion on current trends and challenges for wood procurement within the industries. Projected outcomes will be the development of initiatives that provide practical solutions to ensure long-term sustainability for the ecological, social and economic concerns of forest -dependent communities and the conservation of biodiversity.

The conference brought together representatives from major international instrument manufacturers, independent luthiers, forest product suppliers, sawyers, certification agencies, and retailers to address a range of topics surrounding issues of sustainable wood production, procurement and use in order to:

- Explore as well as promote the benefits of certification schemes for forest product suppliers and instrument manufacturers;
- Build solid foundations for improving sources and quantities of third party certified traditionally used species, non-threatened alternative species and rediscovered woods for building instruments;
- Provide information on the conservation status of threatened species in trade;
- Facilitate the development of an integrated sourcing network that will increase access to buy and sell tone-woods from well-managed sources;
- Promote positive industry growth by increasing the level of cooperation between stakeholders;
- Increase the market share of products made from sustainably produced materials through consumer and media outreach; and
- Increase the number of sustainable forestry operations worldwide.

In setting the agenda, SoundWood consulted with participants, from all sectors of the industries in order to address concerns and issues that would be discussed. This report will present perspectives and analysis of issues identified as essential to moving the music and timber industries towards more sustainable wood use schemes.

We would like to take this opportunity to make a personal dedication to Mr. Harry Page, who passed away on May 20, 2002, four days after participating in the SoundWood Conference. Harry was extremely dedicated to sustainable wood production, in Central America, holding one of the first chain of custody certifications.

Presentations: Day 1

Robert Garner – SoundWood Program Director, Fauna & Flora International

SoundWood Program: Working to Conserve Trees Used to Make Music
SoundWood is a program of Fauna & Flora International (FFI). Founded in 1903, FFI currently works in over 60 countries supporting over 150 projects.

SoundWood works with educators, scientists, the music and timber industries and local communities to develop practical solutions for the improved management of a range of heavily exploited timber species and increase the availability of independently certified wood used to manufacture musical instruments.

SoundWood is an integral component of the Global Trees Campaign developed jointly by FFI and the United Nations Environment Program - World Conservation Monitoring Centre (UNEP-WCMC). The Global Trees Campaign aims to save the world's most threatened tree species and the habitats where they grow through information, conservation and wise use.

SoundWood's goals are to:
- Develop forest conservation strategies in partnership with Fauna and Flora International's regional programs, other collaborating organizations, and industry representatives;
- Promote market-based incentives to the music instrument manufacturing industry that merge economic and environmental objectives;
- Promote and develop sourcing initiatives for high quality timber from well managed certified forests;
- Provide technical information and expertise to those in the musical instrument trade working to achieve sustainability.

SoundWood is working with industry stakeholders, globally, to develop a network of sourcing solutions to further integrate the music and timber industries with woods from well-managed forestry operations.

Conference Agenda:
- Certification: Benefits and current obstacles for forest product suppliers and instrument manufacturers;
- Sustainable Forest Management: The role of the music industry;
- Integration of non-threatened, reclaimed and alternative species from certified sources;
- Marketing and developing products from well-managed forests;
- Species specific conservation information;
- Transparency to the wood trade;
- Community based forestry initiatives; and
- Waste minimization in wood production, milling as well as manufacturing instruments.

Issues of Wood Use in the Music Industry:

SoundWood was formed in 1992, as part of FFI's Species in Trade program, to study the impact of the musical instrument trade on threatened species of trees in order to develop practical solutions for habitat conservation. These initial studies determined that, although the musical instrument industry was not the highest volume user of these fine woods, it was using the top five percent of the best quality timber and a significant number of rare slow growing tree species. Current research, by SoundWood program personnel, has shown that there over 200 tree species used to make popular musical instruments, with over 70 of these species included in the World Conservation Union (IUCN) 2000 Red List of globally threatened trees.

According to the National Association of Music Manufacturers (NAMM), the musical instrument manufacturing industry is a 7 billion-dollar a year industry. Wood components are made from multiple species of timber from temperate, boreal and tropical forests, from around the world. Musical instrument trees or tone-woods provide some of the most valuable timber in the forest products industry. Their high values as well as their low-density growth patterns have also made them some of the most vulnerable due to over exploitation, unsustainable forestry practices, habitat loss, illegal logging, poaching as well as inefficient milling and production processes. Critical factors adding to vulnerability are a lack of current species-specific conservation data as well as inadequate monitoring of the timber trade as a whole.

Habitat Loss, Species Exploitation and Unsustainable Forestry Practices:

Unprecedented loss of forest habitat and unsustainable forestry practices, over the past thirty years, have threatened key timbers held dear to the music industry. The over exploitation of timbers such as ebonies, mahoganies, rosewoods, cedars and spruces, throughout the timber industry, has raised serious concerns about the immediate and long term viability of their populations in the wild. Some species have been so exploited that they are now commercially extinct. For example, Brazilian rosewood (*Dalbergia nigra*) harvested from the wild is now banned with a listing of Appendix I from the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES). True mahogany (Swietenia macrophylla) from Central and South America have trade restrictions in place with a current listing as CITES Appendix III.

Many traditional tone-wood species are endemics with low-density growth patterns, which cannot mature or regenerate appropriately outside their natural habitats. These trees are crucial structural components to forest ecosystems, for example the Koa tree (Acacia spp.), endemic to the Hawaiian Isles, supports a number of threatened species of birds and insects. The search for mature trees, especially in tropical forests, often leads to the opening of new forest frontiers by way of road development and destructive extraction processes, showing little consideration for long-term species survival or conservation practices. It is estimated that for a mature mahogany tree to fall freely to the ground 12-17 adjacent trees must be felled. As the demand for mature trees and their scarcity continue to grow, so does the need to move deeper into pristine ecosystems. In many cases, logging roads lead directly to settlement by subsistence farmers paving the way for forest fragmentation and accelerated biodiversity loss. Habitat encroachment for agriculture and indiscriminate logging practices rank highest for forest loss globally. Land rights issues and inter -governmental monitoring are crucial to this debate.

Although, there is currently considerable investment in silviculture and plantation development for commercially traded timber species, there are few examples of success for tone-wood species that produce mature high quality timber. Species of mahoganies and rosewoods (Dalbergia spp.) have been harvested from plantations in India and Central America and this practice should be increased to reduce pressure on stocks in the wild. The issue is that many hardwood species have regeneration cycles of 70 to 100 years to produce mature timber, with the preferred age for

instrument manufacture being several hundred years old. Plantation develop also brings a host of ecological concerns that require careful assessment.

Domestic and International Trade:
Monitoring the global timber trade, especially tracking high-end tone-wood species, has proven to be a complicated and difficult process. There are serious problems with the accuracy of export records from producer countries of tropical hardwoods as well as the physical capacity to enforce legislation on illegal logging practices. Increasing the transparency of the wood trade through proactive initiatives by responsible wood users in the music industry could have significant global impact. This is especially important since much of the wood that is harvested from tropical forests is destined for markets in the USA, Europe and parts of Asia predominantly China and Japan.

Concerns have been raised about the integrity of wood procurement within the music industry. The high value of individual tree species and logs has lead to a parallel or black market for woods that have been obtained in unscrupulous wood procurement processes. This has been fueled by practices of "don't ask don't tell" where woods have been harvested, in order to obtain the lowest price as well as the highest grades of material. There is considerable illegal wood trading for high end figured logs. Small mill owners, in the Pacific Northwest of the USA, have raised objections to instrument manufacturers buying woods, particularly highly valued figured maples that have been poached. Poaching trees has devastating ecological effects on ecosystems, especially when extracted from sensitive riparian areas. This has had a significant impact on the willingness, of landowners and mill operators, to produce wood for the industry.

On one level, the trade of high-end wood has been compared to the drug trade. Corruption and falsifying documentation of threatened species is a major concern. Despite multilateral agreements and regulations on the international trade of endangered species, smuggling of timbers continues to be a threat to species. One of the key problems is the lack of focus on trees as endangered species. Another problem is determining the species of woods out of a massive global commodity trade of timber. Often, customs officials do not know the difference between species.

The issue of illegal logging is currently being debated on a global scale. Not only are governments and local communities losing crucial revenue to illegal logging operations, there are serious conservation risks to biodiversity living in areas of destructive extraction processes. Illegal and unsustainable logging have created a bad public image for the timber industry as a whole.

FFI and SoundWood have worked closely on issues relating to CITES as one of the mechanisms to regulate the trade of threatened and endangered species. Voluntary certification and adherence to the internationally accepted standards of the Forest Stewardship Council (FSC) has been heralded as one of the more ecologically and economically inclusive processes to control illegal trade and destructive forestry practices.

Wood Waste in Production of Timber and Manufacturing of Musical Instruments:
In addition to habitat and possible species loss, there is a tremendous amount of waste in the production of timber for instrument manufacture throughout the chain of custody and product development. There are identifiable disconnects between wood producers and end-users, especially in providing clear specifications and actively participating in grading and milling. Our research has shown that a 60-80% rejection rate by end-users of wood produced for musical instruments is not uncommon. Two of the key factors are a lack of specification for instrument grade wood at the front end of production as well as proper technology to skillfully manage

milling and drying processes efficiently, particularly in developing countries. Some estimates are as high as an 80-90% discard rate in the manufacturing process for a range of instruments from violins to guitars.

All of these factors, as well as the high level of media and public attention the music industry commands, make musical instrument trees important flagship species for the promotion of global conservation, sustainable use and initiatives that will adequately monitor the trade.

Way Forward:
We need to know where our woods come from. Many instrument companies and individual luthiers have been using "good wood" and responsible manufacturing processes for years. These dedicated entities are working hard to develop initiatives and participate in processes that will ensure a more sustainable and transparent process to the wood trade, for the music industry and beyond. One of the ways to invigorate this process is through collective partnership development in order to advance principles of better forest stewardship and tracking woods throughout their chain of custody.

- **Sustainable Forest Management (SFM) through Certification**
- **Community based Forestry initiatives**
- **Increase in species and trade information**
- **Active and responsible participation by end-users**
- **Education**

One of the key objectives of this conference is to address ways for developing a better understanding of current trends and future issues of wood procurement by the music industry. The need to address issues surrounding the benefits and obstacles to forest as well as chain of custody certification is crucial. Three speakers were invited from certification agencies to describe how certification works, the requirements as well as the cost.

Forest and Chain of Custody Certification:
Forest and Chain of Custody certification provide viable mechanisms for management and tracking of timbers. As a an active member of the FSC, Fauna & Flora International, through SoundWood, promotes independent third party certification as one of the most ecologically appropriate and economically sound methods of moving the music and timber industries forward in light of the rapid decline of valuable timber stocks around the world. The musical instrument market provides an excellent high profile niche to demonstrate the use and promotion of certified wood products that have FSC endorsement. A continuing trade of even threatened trees can actually contribute to conservation, but only where their management reaches the internationally accepted environmental and social standards set by the FSC.

Although, SoundWood actively promotes the process of certification across the forest products industries, it is clear that the music industry requires a "step-wise" process that promotes the use of the Principles & Criteria (P&C) of the FSC to incrementally increase the use of certified woods through sourcing, marketing and encouraging percentage based integration. SoundWood is developing marketing processes that promote economic incentives to achieving higher rates of certified wood use in instruments as well as community based forestry initiatives that can integrate the FSC standards in order to build local capacity for resource management.

The music industry has been slow to integrate more high quality certified and rediscovered woods in products due to inadequate information on the process of certification, inconsistency of sources as well as lack of requests for products made from certified woods. This includes valuable timber

from sources of reclaimed woods from urban areas, orchards as well as timbers that are headed for pulp mills.

Unlike other forest product dependent industries, such as flooring, the music industry has very specific requirements making the consistency of sourcing and production a top priority for integration in order to change to more responsible wood use mechanisms. Many of the woods used in instrument manufacture are come from tropical forests in parts of the world where certification has not or cannot be implemented at this time. There are also particular species listed as threatened or endangered that will quite possibly never be certified based on the criteria of the Forest Stewardship Council. It is necessary to work with the music industry in incremental steps that can move it towards more transparency to the trade of woods from areas of the world where there have been endemic problems of corruption as well as unsustainable forestry practices.

Community Based Forestry Initiatives:
Investing at the community level through workshops on milling efficiency, species data, integration of local management strategies and equitable pricing for timber are crucial for forest dependent communities. Increasing the amount of tropical forests that are certified as well as the capacity for local people to benefit from the valuable resources they contain is essential to sustainable forest management and conservation.

Species Specific Data:
Concentration on species-specific technical studies is an extremely valuable tool for developing trade data as well as determining the health of forests. An increase in data on the conservation status of many threatened or believed to be threatened species is crucial to making the trade of these species more transparent and sustainable. Misinformation and basic lack of current statistics on many of the current traditional as well as lesser known alternative timber species in trade, has caused confusion in the forest products industry as well as in the conservation based communities.

Active and Responsible Participation by End-users:
The music industry has a vested interest and responsibility to proactively develop sustainable wood-use programs. The most obvious reason is for the long-term viability of the industry itself. Investing in programs such as SoundWood that are working bridge the gaps between wood producers and end-users will increase the probability of long –term success.

Education:
Education outreach through consumer awareness, in-country training of trainer (TOT) workshops on resource management as well as working with businesses on the importance of biodiversity conservation are crucial to long-term success. The bottom line is we need to know where our woods are coming from and we all have a mutual responsibility to work together to ensure the long-term health of our forests globally.

How SoundWood Works
We do not advocate bans or boycotts. SoundWood believes building instruments is one of the best uses of wood. Our objective is to implement long-term interdependent initiatives to reduce pressure on our forests and protect threatened species by facilitating inclusive multi-sectoral collaborations so that we can have high-grade wood for instruments for centuries. We are developing practical solutions for species in trade through partnerships that emphasize the benefits of business and biodiversity. Partnerships are crucial to conservation.

SoundWood has established strong links with the music and timber supply industries and has been endorsed by many renowned manufacturers and musicians. We are dedicated to working with companies that range from independent builders, like Greg Gaylord of Drum Solo, to large international manufacturers such as the Gibson and Martin Guitar companies, in order to move the industry forward.

SoundWood has developed a comprehensive conservation strategy that effectively combines the following interdependent projects. The program combines the design and implementation of tree and forest conservation action plans with multi-tiered education, responsible consumerism and industry integration programs to affect long -term change.

SoundWood Sourcing Initiative:
SoundWood has identified the need to facilitate a demand and supply side network initiative in order to address the problems of procuring and marketing certified traditional, non-threatened alternatives and reclaimed woods between the industries. The initiative will address issues of trade logistics, grades and production efficiency in order to develop competitive value added strategies that can help move the music industry towards more sustainable and transparent wood use mechanisms.

There have been considerable problems of networking sources of sustainable produced woods for the many of the reasons outlined above. Despite these current obstacles, our research shows that there are significant sources of independent third party certified and reclaimed woods, as well as suitable alternatives to traditional woods, that can be used to integrate the music industry on a percentage basis, for specific components of instruments. The use of these woods lessens the strain on forest ecosystems by relieving pressure on virgin forest and over exploited species.

One of the key objectives of the SoundWood sourcing initiative is to address marketing issues of certified and reclaimed wood products between the music and timber industries as well as consumer demand. Creating a network for resources through buyers groups, web tools and developing consumer awareness is crucial to raising the market share of products made from these types of resources. SoundWood has already begun to create a comprehensive database of woods used to make instruments that includes the conservation status of each species and whether it can be sourced from a certified operation.

Changing Attitudes and Approaches:
There must be a willingness to diversify from over exploited traditional species as well as help with R&D of alternative species integration. Our goal is to introduce initiatives that will produce win-win outcomes for businesses and conservation based on incremental steps of percentage-based introduction of certified and alternative species as well as reclaimed woods. Many domestic woods such as maples, alder and ash currently being used by the music industry, here in the USA, can be sourced from certified sources.

Successful research and development is also taking place on woods, from many alternative tree species, for instrument manufacture. FSC certified Katalox (Swartzia cubensis), Chechen (Metopium brownei), Granadillo (Platymiscium yucatanum) as well as several other certified Central and South American hardwoods that have been substituted as suitable replacements to Ebonies (Diospyros spp.) and Rosewoods. Our goal is to increase the number of alternative species in the market place and educate consumers and manufacturers that certified woods are technically the same woods as they are accustomed and they are coming from well-managed sources.

The introduction of alternative woods in high quality instruments by companies, such as Gibson or Martin, renowned for using very specific species such as Mahogany and Rosewood, presents a fantastic opportunity to change an industry-wide mindset, fueled by retailers, consumers and manufacturers alike, that there are no alternatives for aesthetics, tone and feel to these traditional woods. In many cases, the introduction of alternatives has proven to be provide similar workability, be more stable and add to the brilliance of an instrument due to the very real problem of quality and age of trees harvested in the wild, of traditional timbers, falling rapidly.

In conjunction with traditional and alternative certified species we have begun to work with a number of wood suppliers that have significant resources of reclaimed timbers from old buildings, lakes and orchards. These resources present another realistic and cost effective way to offset unsustainable timber harvest as well as provide high quality, often, clear wood.

Education Outreach

Crucial components to SoundWood's continued industry integration success have been our education and consumer outreach as well as our species and habitat conservation strategies. We actively participate in events, distribute press releases, and create materials designed to raise public awareness and increase the ways students and the general public can actively participate in conservation. We have developed a successful education outreach program that has been piloted at the Middle School level to help students and teachers better understand the value of trees and the efforts by companies and the timber industry to create a sustainable supply of timber for future generations.

In collaboration with 19 instrument manufacturers, the "SoundWood Guide to the Guitar" was produced for the purpose of educating consumers on each participating company's effort to use sustainable harvested woods and better manufacturing practices. Over 2,000 of the guides have been distributed to consumer-musicians through retail stores and events. In conjunction, we have recently initiated the "SoundWood Jam" which takes place at a series of nightclubs in the San Francisco area on a monthly basis. The "Jam" promotes the companies that are currently building certified wood instruments and gives musicians and music lovers a chance to play and learn about them. We have received instrument donations from Modulus Guitars, Martin, Gibson Guitars, and Drum Solo to use at the event and schools.

Species and Habitat Conservation:

We currently have tone wood conservation projects in Africa and South America with scheduled projects in Central America and Southeast Asia. We use our technical expertise to devise sustainable use strategies while at the same time conserving threatened tree species and their habitats. These projects produce species-specific technical reports as well as direct community based conservation initiatives including local management and recovery. Species-specific technical reports that analyze conservation status are crucial tools to provide to the music and timber industry. We would be happy to provide these reports to interested parties.

Industry Integration:

The SoundWood sourcing initiative will be an effective integrating tool based on accurate and up to date information to establish a reliable and reputable sourcing network. The objective is to provide a third party facilitated network that will exclusively connect wood suppliers and instrument manufacturers to sources of woods from well-managed forestry operations.

We want to facilitate the development of buyers groups to affect change in wood production from instrument maker's specifications. This could eliminate waste and be a very cost effective way of quantity and quality control for wood procurement for a range of different size companies as well

as individuals. A buyer's group mechanism would also raise more money for wood producers especially if handled through community based operations adding value to products and conservation. We are initiating programs that will encourage end-users to be consultants to community based forestry initiatives to demonstrate milling, drying and supply technical knowledge from their specifications.

As part of the network development, we encourage forest product suppliers and instrument manufacturers to explore chain of custody certification either through groups or individually in order to give more integrity to the system. An important part of the dialogue is to address what is feasible cost wise for small companies and individuals as well as the certifiers. We are investigating ways that SoundWood might oversee a certification process for tone-wood production and procurement.

SoundWood Resource Market Place:
We are designing a web-based market place specifically for woods for the music industry. The website will include detailed information on the initiative for nonmembers but supply information will only be accessed through fairly stringent requirements for access, through membership, in order to ensure the integrity of the woods and users. The goal of the network is to provide a tool for increasing the supply of high quality certified woods and bridging the disconnect between the industries. The network is both an innovative and obvious mechanism that can be used as a model for parties interested in procuring woods that other wise they might never have logistically been able to find or sell. Many woods, especially from salvaged operations, are destroyed on site for wood chips or turned into firewood.

Benefits for the Muisc and Timber Industries
- ∑ Provides economically sound method of moving forward as an industry by addressing wood sourcing issues proactively
- ∑ Increases awareness by general public of social and environmental responsibility of companies
- ∑ Provides access to a facilitated market place
- ∑ Increases profitability by sourcing woods of higher economic value

Project Outcomes
We believe increasing the market share of products made from sustainable forestry operations is a crucial investment that will benefit all stakeholders including forest dependent communities and the conservation of biodiversity.The SoundWood sourcing initiative is a positive step forward with projected outcomes that will show an:
- ∑ Increase in the level of awareness of conservation issues surrounding the need for sustainable use of certified timbers in musical instrument manufacture;
- ∑ Increase in the level of cooperation between stakeholder industries in order to inject a higher level of environmental concern and responsibility;
- ∑ Establishment of a reliable network between industry stakeholders with the aim of establishing long-term timber supplies from sustainable forestry operations for the manufacture of musical instruments;
- ∑ Increase in the number of sustainable forestry operations world-wide; and to
- ∑ Increase the media attention and consumer awareness of industry initiatives developed during this conference and development of the wood-sourcing network

We are all touched by the magic of music, whether we are musicians or not. We can all appreciate the beauty of wood instruments and the sounds that are created through them.
Walter Smith – Senior Representative, Rainforest Alliance's Smartwood Program

Certification: Chain of Custody and Rediscovered Woods

Rainforest Alliance:
Headquartered in New York City, Rainforest Alliance (RA) was founded in 1985 to protect ecosystems and habitats. RA has regional offices in the USA, Canada, Guatemala, Bolivia, United Kingdom and Indonesia. In addition, there are non-profit organization partners in Brazil, Mexico and Denmark.

Current program areas include: Collaboration with industry on biodiversity issues particularly the forest products industry through Smartwood. This includes Non-timber Forest Products (NTFP) and agriculture. RA has programs looking at Tourism and eco-tourism in Ecuador as well.

We have worked closely with the Gibson Guitar Company on developing their certified lines of instruments through the Smartwood program.

Smartwood Program
Smartwood is a program of RA designed to improve forest management and products. The objectives are to:

- Implement global standards for forest certification
- Monitor and evaluate certified forest operations
- Advocate for sustainable management of forests
- Educate on the benefits of certification for land managers and chain of custody businesses as well as consumers

Success to date:
Smartwood pioneered certification worldwide in the late 1980's and early 90's. Currently Smartwood has certified 165 forest operations amounting to 13 million acres worldwide. There have been 611 companies certified for chain of custody and 27 companies certified by Smartwood's Rediscovered Wood program.

Types of certification:
Smartwood's programs work with FSC Certification and Non-FSC Certification through the Rediscovered wood program.

There are two types of FSC certification, land management and chain of custody.

Land management certification is based on an official audit of forestry practices on the ground including harvesting, watershed protection, non-timber biodiversity as well as the social implications for communities that live in and around commercial forestry operations.

Chain of custody allows clear tracking from the forest to a final product. Each time the timber changes hands from loggers, sawmills, secondary manufacturing to end product there is a set of mandatory guidelines that guarantee that the timber remains in the "chain of custody." The system is based on the integrity and credibility to a labeling system. In order to carry the logo of the FSC or Smartwood there must be intact paper work through each change of hands in the chain of custody.

Why do companies get certified?
Certification in the forest products industry is similar to labeling and certifying organic foods or having your car worked on by a certified mechanic, it can attract market share and adds value to

products. It also represents the companies' image and goals as being socially and environmentally responsible. Certification is seen by many in the forest products industry as being the right thing to do and they want to support the sustainability of their own industries.

Group Chain of Custody Certification for Small Forest Enterprises (SFE)
Requirements for SFE group certification were developed in order to make the chain of custody more accessible and affordable for individuals and small companies to be come certified. Group certification can also add strength to market share and provide marketing support.

Requirements: (Two Types)
- There can be no more than 15 employees
- There can be no more than 25 employees and less than $1 million in sales

Policy:
- There is a group entity
- Group oversight and member management
- Group adherence to FSC procedures
- Assessment samples
    1. Group certification in Vietnam
    2. Maine Woodnet.org

Certification Requirements:
The standard requirements for certification include an annual audit of the following items.

Material handling:
1. Certified materials must be verified and stored in a separate designated area.
2. Materials must be properly labeled with a distinguishing mark on the product example: color code or COC code
3. Cannot accept or purchase illegal wood as per Smartwood's policy on use of illegal wood.

Processing:
1. Must be physically separate at each stage of processing
2. Must have distinguishing marks on products
3. Records must be kept on each stage of COC

Packaging:
1. Products must be stored separately
2. Must use company FSC COC code # on all certified product

Record Keeping:
1. All punch orders must specify FSC
2. All delivery notes must include FSC COC Code #
3. All deliveries must be recorded in stock control system
4. Records must be kept of for inventory control
5. Conversion factors must be calculated to estimate production wastage
6. All records must be kept separate

Annual Reporting:
1. All documents must be sent to FSC and COC certifier
2. Annual audit of stock control systems

Other Factors:
1. Products carrying the FSC label must contain at least 70% certified wood by volume
2. Personnel training requires manual
3. Advertising, marketing and public information has to be approved on how to use FSC logo.

Costs:
The cost of Chain of Custody certification depends on several factors.

1. Size of the Company
2. Complex or simple
3. Whether it is a single site or there are multiple sites
4. Availability of locally trained assessors

Bottom line COC certification cost from $1000-5000 for the audit not including program fees per year. Retailers are not required to be in the chain of custody.

Rediscovered Wood Program
Smartwood has a rediscovered wood program that is outside of FSC certification. The program was designed to accommodate other wood uses from the following sources.

- By-products from secondary manufacturing
- Dead, fallen and diseased trees that are removed from private as well as government property
- Orchards that will be replanted
- Deconstruction projects from old buildings etc…
- Woods taken from landfills

Smartwood is currently revising guidelines for underwater salvage certification from rivers as well as sinkers from harvested timber.

Forest salvage comes under forest management certification. Smartwood's policy is that wood is never just lying on the ground and that ecologically it is meant to be there. Forest salvage is based on the percent salvaged compared to the percent left on the ground.

The standards for the rediscovered wood program are based off establishing certain criteria.

1. Source – general information on the where the wood comes from
2. Environmental impact
3. Worker safety issues during salvaging
4. Rights to the resource and use

Tracking and handling of rediscovered woods follow many of the same guidelines as COC certification with exceptions. There are several questions that are mandatory:

1. Where does the wood come from
2. Theft, endangered forests and endangered species

Hank Cauley – Executive Director of the Forest Stewardship Council, USA (FSC)
Sustainable Forest Management and FSC Principles and Criteria

Overview:
Global deforestation is taking place at a rate of over 65 million acres a year. With this amount of cutting demands a new approach to forest management.

I worked in Papua New Guinea where there were very large companies competing for natural resources. Their version of selective cutting was to clear-cut then select the best timber from the already cut trees.

Countries that have no land tenure rights or where local people have no authority over resources are under tremendous pressure. The FSC is working to ensure the tropics get certified.

Land abuses are not only happening in developing countries; there are significant land abuses in the USA. A couple of examples are:

- Tennessee – land shaved clean and is not certifiable
- California - Mendocino County – a lot of abuse one can't see from the road. Some land managers will leave enough trees lining the roads to make it look pristine but behind that layer are horrible clear cuts.
- Maine – laws don't allow access to land to expose abuses

Founding of the FSC:
The FSC was founded in 1993 on democratic principles to bring together businesses, social justice organizations and environmentalists to promote viable management of the world's forests, by establishing a worldwide standard of recognized and respected principles of Forest Stewardship. The FSC is an international body, which accredits certification organizations, like Smartwood, in order to guarantee the authenticity of their claims. In all cases, forest owners and managers who request the services of a certification organization initiate the process of certification voluntarily.

The FSC Principles and Criteria (P&C) can be found in the FSC pocket guide and are available from the FSC website: www.fsc.org

The FSC P&C, unlike other certifying bodies that have popped up, have addressed topics about social and economic as well as environmental issues that the FSC recognizes as crucial for agreement within the stakeholder groups.

Types of Certification:
Adding to Walter Smith said, there are two types of certification under the guidelines of the FSC:

1. Forest management
2. Chain of Custody

Why the FSC?
The question is why the FSC compared to other certification schemes that have popped up in Europe, Canada, the USA and elsewhere in the world.

No other certification program has developed standards that ensure rigor and consistency throughout the world. The FSC is the only organization that is working internationally. Tough but achievable standards define the FSC. Because of the dedication to inclusive democratic principles governance is inclusive of various groups. The FSC is the only independent third party auditing system to date.

The FSC logo is a marketing tool that adds significant value to the branding of forest products from certified forestry operations. The heart of the FSC is protecting the integrity of the brand. Rigorous standards, consistent accreditation, and dispute resolution mechanisms have been key to developing logo policies and procedures. The establishment of a recognizable logo that has the confidence of the consumer is one of the most important values of certification. Without confidence and brand recognition the consumer will not have information to make an educated choice of products.

The process is still fairly young but there has been steady progress. There are currently 72 million acres of FSC certified land in 56 countries. In addition, there is currently 2331 chain of custody certificates in over 66 countries.

The practice of forest stewardship must cut across all aspects of product development back to the forest level. This is why the FSC is having the most significant impact. The FSC is a global solution.

SoundWood Issues:
Hank Cauley addressed several issues presented to him by Robert Garner prior to conference.

Certification costs:
The question was on the cost of certification for individuals and small companies. Robert Garner has surveyed several individuals and small companies concerning an acceptable range for Chain of Custody certification. The survey produced a figure between $300-500 per year as acceptable.

My response is to address this towards the development of group certification with the suggestion that SoundWood might be able to hold the certificate and reduce costs for interested parties. The FSC is advocating more changes to bring more companies into the process.

Species Specific Certification:
The issue of possibly certifying a particular species in trade was brought up as a mechanism to address issues in developing countries primarily tropical regions that have relied heavily on one species for economic development. African blackwood in Mozambique and Tanzania was used as an example.

My response is, that the FSC is interested in looking at forests not at particular species. One of the main goals of the FSC is to certify enough adjacent lands that will create a large impact at the landscape level, which in theory would incorporate particular species.

Salvaged Wood:
The issue was put forward concerning the FSC establishing guidelines that can incorporate salvaged and rediscovered woods as percentage based certified content in products. The point was emphasized that the use of these woods can drastically reduce the amount of virgin forest harvested.

My response is the FSC is in the process of evaluating the process of certifying these types of woods and products. The FSC has only 80 members in the USA and needs more. The FSC would like to work with FFI concerning policy revision on rediscovered woods.

Broken Chain of Custody:
The issue was raised on the oversight of Chain of Custody in Central and South America where it was reported that several companies had not followed procedures and that the COC had been

broken a number of times. The point was made that there needs to be more monitoring of the process by the FSC in order to ensure integrity.

My response is, to refer to the certifying bodies that are holding the COC. As well it would be good to develop groups that are pro-FSC and in the process get in touch with other environmental partners working in the regions.

The emphasis from the FSC perspective is the integrity of the brand. In North America 47% of the timber harvested goes into paper and packaging with 39% being produced into sawn wood.

Question: Is the FSC promoting hemp?

H. Cauley: The answer was "no" with a response that the FSC needs to stay focused on forests but hemp may be a natural extension of later work.

Question: Sara Oldfield, FFI: What can the FSC do about the problems of supply of certified wood as well as the case of unique special tone-woods from tropical forests.

H. Cauley: we need to begin to understand where woods are coming from. There are still many problems with not enough tropical forests being certified and they are a top priority.

Managing our Forests through certification:
There are currently 12 million acres of certified forest in the US and almost half is governmental land.

In educating about forestry it is important to understand where woods are coming from and to begin to break down misinformation that has been circulated for a long time. Clear Cutting for example is not necessarily a bad thing. Certain types of cuts on industrial managed lands actually add to the ability of the forest to regenerate quickly.

The mechanism of clear cutting can have serious effects if not managed correctly or is executed without regard for the health of the forest involved and this has been the case in the US and many parts of the world. Clear cuts can be devastating to ecosystems depending on the size, shape, debris left behind and for example a forest is cut to a streams edge without a buffer to prevent erosion. This can have serious consequences for the watershed and sediment deposits.

The FSC is taking steps to reduce pressure on industrial managed forests through the reduction of pesticides and herbicides as well as monitoring the way the forest is managed taking into consideration the watershed, the timing and size of cuts as well as monitoring the effects on other biodiversity.

There are current restraints on the FSC by sectors of its membership. In particular, the Sierra Club and other environmental groups are against the FSC certifying federal forests for commercial use. There are contentious debates on the use of Federal lands for commercial logging. FSC does certify State forests such as Pennsylvania. There have been large private landowners such as the Collins Company signing on to FSC certification as well.

The debate rests largely on the proper management of these areas with the environmental groups wanting to prevent further incursion into pristine forests. The argument is that if more forests are opened for logging there will be a domino theory of other incursions and uses that will devastate public lands.

The FSC currently works in 56 countries and has 35 national initiatives with the US being the largest. The US and Canada combined accounts for 40% of the world production of woods.

We would like to see the FSC as a tool for musical instrument manufacturers.

Certification can be a great marketing tool particularly for countries rich in species. Instrument manufacturers can work to buy in those markets. It may not help at this time. We would like to devote some resources to working on this.

Discussion:
The discussion revolved around how certification can add to monitoring the health of the forests as well as ways to add value through market processes. Participants emphasized the need to look at both land management as well as species-specific interests.

There was considerable interest in group certification processes and ways the instrument industry can be a proactive force to drive the market through buyers groups in order to affect the way forests are managed at the production level.

There was consensus that FSC has to be consumer driven. Particular attention was paid to the fact that instrument manufacturers, wood suppliers and consumers have not been adequately informed of the process. An excellent point was made that most people don't know what "certified" means.

Hank Cauley added that certification is a new concept that is only 5-7 years old. It will take time to educate consumers. Our progress rate now could have dramatic impact on the future.

Henry Juszkiewicz: President and CEO of Gibson Guitar Co.
Gibson's development of a certified wood guitar line

Gibson was one of the first instrument manufacturers to sign up for certification and developed a certified line of Les Paul guitars in 1995.

Initial outreach on environmental issues, by Gibson, began in 1988 when reports of tropical rainforest destruction were beginning to become more apparent and in the news. We were concerned about tropical forests then, as we continue to be today, and dealing with the issues responsibly especially since many of the woods traditionally used by Gibson are from tropical forests.

I have been on the Board of Directors for Rainforest Alliance for seven years and very active in fundraising for the Smartwood program. Our relationship with Smartwood came about through hearing of a small organization based in New York that was working on issues related to developing certification schemes for forests. We actually sought them out.

Larry English, who worked for Gibson at the time, had been working with Smartwood and suggested I go to New York to a banquet being hosted by Rainforest Alliance. I met with Richard Donovan and offered to donate money to get the program started. Soon after I was asked to be member of the board for the organization.

Gibson wanted to be 100% certified as soon as possible. The reality about certification was that there were a lot of hurdles to jump and many factors to take into consideration as a product manufacturer. Certification was a new concept in forestry and you couldn't just jump out and obtain certified woods.

The hardest part is getting started. The intention to be responsible is there. All makers in the music industry would like to be certified and recognized for responsible wood use. After seven years of radical change in the business community the situation is still not great for getting certified wood resources from Smartwood or other entities. If there are no sources or relationships established it is not going to happen.

Instrument manufacturers are a very small part of timber resource usage, although very prominent. If there are more sources of woods available the industry will leap on them. There is not really big competition on sources. At this point it is difficult to introduce non-standard woods or non-wood materials, although I am hopeful that in the future that this will help solve the problem. The problem is finding the woods that the industry requires.

Gibson is a good poster boy with its certified line of products. We feel that we can give visibility to the cause of saving the planet through prominent musicians that play our instruments as well as through fundraising.

Questions and Discussion:
Discussion revolved around the significance of the music industries wood use compared to other larger types of industries and the current trends and challenges of certified wood procurement and product development. The point was reemphasized that it is a multi-billion dollar industry and a significant user of rare threatened tree species throughout the world. In addition, the point was made that the music industry consistently searches for the top 5% of the best wood harvested and needs to change attitudes and approaches.

Question: What is the biggest problem Gibson is having with certified wood use?

The problem is sourcing woods consistently. Consumers seek out certified wood products but if you can't find the resources to build a product line you will lose credibility over the issue.

We use one log in a hundred and it is very difficult to train people to find woods. It is also extremely hard to change 100year old practices. People "get" the Smartwood concept but there are not many products yet. We can get all species that we use in small quantities but not from a certified source. There needs to be a lot legwork to develop large volume sources of certified woods.

People (consumers) expect the same product (the same combo of woods) in 5 or 10 years as they can get today.

Certification is building rapidly and the programs have had a global impact. We have been at it for seven years and have barely made dent.

Question: How is Gibson marketing the certified wood guitars?

There is active marketing.

Question: Is there a premium on available Smartwood products?

Yes, but there are also low end products. It is not an economic problem deterring manufacturers from using high end certified woods but the availability of the woods. Gibson can pay a premium for high grade certified woods.

Linda Davis-Wallen (Martin Guitar): Martin absorbs added costs of using certified woods.

R. Turner: Dealer is the most significant in the chain. Consumers are more flexible than some makers. The crux of the problem is the environmental impact compared to the volume of wood used.

Question: Has Gibson explored joint ventures with mills in the areas of the world where their woods are coming from?

Henry: This might be a good possibility but it may not solve the problem. There are a lot of possibilities, the goal is to keep it simple, complicated things don't work well.

There needs to be more exploration and experimentation with alternative sources. Fast growth poplar should be explored. The problem is that the industry is so steeped in tradition.

Robert Garner: There are many alternatives from domestic as well as international sources that are already being used and often produce similar or better tonal characteristics. Local species in California can replace traditional tropical timbers such Black Acacia as a replacement for Acacia Koa from Hawaii. Rick Turner is using sycamore and many other local species in his instruments.

Gibson has increased research on sonically characterized wood.

Henry: There might not be enough Mahogany to build instruments in 100 years. The solution is about compromise. The specifics of the compromise are the complicated part.

Discussion

Research by SoundWood has shown that there are significant amount of domestic species such as maples and other hardwoods from certified sources that can be integrated into instruments especially if the company is striving to make a certified product line.

Martin would like to be on the leading edge but customers expect tradition. Also, a lot of certified trees aren't large enough. Cutting procedures need to be improved. Mills need to make cuts that are appropriate for the manufacturers so that they can use all or most of a shipment of wood rather than buying a shipment and rejecting 80% of it. Sawmills need education on these issues.

The milling and production of woods to industry specifications is one of the key initiatives that SoundWood is working to improve. It is a joint responsibility. The initiation of consultancies to help with education at the front end of production as well as the power of buyers groups could improve efficiency enormously.

It is extremely important to educate sawyers on how to cut for what you want. I often work with sawyers on quarter sawing.

Other solutions are using lesser grade woods as well as working with lesser-known species and using dyes to bring out aesthetic characteristics that consumers are used to. There are species of ebony (Diospyros spp.) that are light in color that can be dyed black. These species have not been over exploited like the black ones have. It is actually quite common for instrument manufacturers to use dyes.

Dyed birch looks like ebony. One can rarely tell the difference.

Gibson is willing to offer financial support to help educate sawyers and build consumer awareness campaigns. We are looking for partners within the environmental organizations to help to do the promoting.

Robert Garner: Thank you Henry for Gibson's willingness to continue to innovate. We welcome the partnership and emphasize the benefits of integrating business and biodiversity.

Sara Oldfield – Global Programs Director, Fauna & Flora International
Sustainable production and trade in African Blackwood (Dalbergia melanoxylon)

Fauna & Flora International launched the Global Trees Campaign (GTC) in partnership with the World Conservation Monitoring Center – United Nations Environment Program (WCMC-UNEP) to address the conservation of over 8,000 globally threatened tree species. SoundWood is now an integral part of these efforts.

1. Sustainable Production & Trade in African Blackwood

This project aims to investigate in detail the international trade in timber of African Blackwood *Dalbergia melanoxylon* and to establish the basis for a sustainable supply of the timber through improved management practices and forest certification.

2. Project activities

- A study of international trade in the timber of *Dalbergia melanoxylon*
- A review of management and harvesting for the species in the main countries of export, Mozambique and Tanzania
- Development of locally applicable management standards for the species
- Scoping study on independent certification

3. Project outputs

- A report on international trade in *Dalbergia melanoxylon* with recommendations for any international action required to ensure the sustainability of the trade
- Guidelines on sustainable management of the species for local use
- Inclusion of the trade report and management guidelines on the Global Trees Campaign website
- Discussion document on certification relating to the species in Mozambique and Tanzania

4. Project context

Global Trees Campaign

The aim of the Global Trees Campaign is to save the world's most threatened tree species and the habitats where they grow through information, conservation and wise use.

SoundWood

The mission of SoundWood is to conserve threatened tree species used in the manufacture of musical instruments. Initiated in 1992, SoundWood works with musicians, instrument manufacturers, timber suppliers, foresters and local communities to celebrate the links between music and trees and to find practical solutions to species loss.

5. Background

National & international concern about status of *Dalbergia melanoxylon*

CITES Appendix II listing proposal submitted by Kenya and Germany in 1994 - withdrawn

African workshop organised by FFI and DNFFB, Government of Mozambique - Maputo, 1995

Regional strategy developed - no funding for implementation

FSC established 1993 - over 25 million ha certified worldwide

Sustainable Production & Trade in African Blackwood ***project funded by Bundesamt für Naturschutz German Scientific Authority to CITES - activities in Mozambique and Tanzania, commenced 2000***

6. Forest resources & management in Tanzania

- ∑ Tanzania has about 33.5 million ha of forests and woodlands
- ∑ 11.5 million ha of production forest
- ∑ Main causes of deforestation – agriculture, overgrazing, fire, charcoal burning and over-exploitation of wood resources
- ∑ Nearly two thirds of the total forest area consists of woodlands on public lands which lack proper management
- ∑ The Forests Ordinance of 1957 is the primary legislation – community and private sector involvement not adequately addressed
- ∑ Forest certification not yet on the agenda

7. Tanzania - National Forest Policy, 1998

To enable participation of all stakeholders in forest management and conservation, joint management agreements, with appropriate user rights and benefits, will be established. The agreement will be between the central government, specialized executive agencies, private sector or local governments, as appropriate in each case, and organised local communities of other organisations of people living adjacent to the forest.

Establishment of village forest reserves managed by the village governments or other entities designated by the village governments. Reserves will be demarcated on the ground, management objectives defined, and forest management plans prepared covering all different forest uses.

8. Forest resources and management in Mozambique

- ∑ DNFFB estimates that 66.79% of the country has natural woody vegetation.
- ∑ 19.2 million hectares of natural woodland suitable for forest production and management.
- ∑ Provinces with the greatest potential - Niassa, Sofala, Zambezia and Cabo Delgado.
- ∑ Environmental issues in forested areas are farming, fire and poorly regulated logging.
- ∑ Forestry & Wildlife Act of 1999
- ∑ Strong interest in certification

9. Mozambique - legislation

Forestry & Wildlife Act, 1999
Concessions - 50 years
Simple licensing - quotas

Land Law, 1997 Legalisation of community lands and associations with rights to forestry resources

10. Source of Mpingo

Tanzania - major source of mpingo of exploitable size is in the south, especially the districts of Liwale, Rwangwa and Nachingwea

Second source of supply from the Arusha region.

Mozambique - major source in the north, Cabo Delgado Province

11. Mpingo Sawmills

In Tanzania five sawmills specialised in processing mpingo for export:

2 in Dar es Salaam
1 in Tanga
1 in Ikwirriri
1 in Lindi

In Mozambique one sawmill in Montepuez, Cabo Delgado Province

12. Mpingo in Trade

1 cubic metre of roundwood = less than 0.1 m_ of billets = unknown number of carvings

Tanzania exports of sawn wood billets (official figures):

- Average 55 m_ a year for 1980-2000 (perhaps equivalent to 600-1000 cubic metres of round wood)

- Average 80 m_ a year for 1995-2000 (perhaps equivalent to 1000-1600 cubic metres of round wood)

Mozambique exports:

- Average of just under 1000 m_ a year of round wood for 1984-1990 (official figures)

- During 1990s, approximately 120-160 m_ round wood exported plus 60 m_ billets (equivalent of 600-800 m_ a year round wood

Estimate 100-200 m_ of billets in trade annually

13. Use in instrument manufacture

Very general estimate of perhaps 40,000-50,000 African blackwood clarinets sold annually

One clarinet uses at least 0.02 cubic metres of billets (i.e. 0.015 cubic metres of perfect wood; at least one in four billets imperfect)

Therefore at least 80-100 cubic metres of billets are probably used annually for clarinets

An estimated few tens of cubic metres are used for other musical instruments; amount used for other crafts in importing countries appears small, and often made up of billets rejected by musical instrument makers

Overall demand said by most people to be stable or perhaps slowly declining

Preliminary indications are that use of African blackwood for carving is at least as great as use for musical instrument manufacture

14. Current problems

Lack of resources for forest management

Loss/under-collecting of revenues

Illegal export of logs - Dalbergia melanoxylon logs illegally imported to Kenya from Tanzania for woodcarving industry (WWF-UNESCO, 2000)

Consumer uncertainty

15. The Future

Community involvement in management in areas that supply sawmills

Guidelines for management, harvesting and replanting of mpingo within this framework

Independent certification of managed areas to FSC standards

16. FFI

Through SoundWood FFI plans to:

- ∑ Support local inventories and studies of recruitment and growth
- ∑ Support community forest management in southern Tanzania
- ∑ Support the development of certification to FSC standards in Mozambique
- ∑ Support sustainable forest management in Niassa and Cabo Delgado Provinces of northern Mozambique

We welcome your support

Questions and Discussion:
Even though there is no threat of extinction to the species it is still important to educate consumers on the status of the wood. There has been no effective management of African blackwood and other forestry related issues in Tanzania. Certification has not been on the agenda.

Question: How big are the trees? Are they appropriate fingerboard material?
Yes, the wood has been used in backs and sides as well as fingerboards.

Question: If there is no shortage and the tree is not endangered, why are woodwind manufacturers looking for alternative materials?

You have to continuously look harder for the right quality. Although the species is not endangered does not mean it is not becoming threatened commercially. No one really knows how much commercially harvested wood is available.

Question: How accurate are export statistics?

Government statistics cannot generally be relied on. One of the objectives of the international trade study of African Blackwood, by FFI, was to gather information from manufacturers and wood suppliers from around the world in order to develop a set of indicators of the volumes of wood traded for instrument manufacture. The volumes used in the carving trade are unclear.

Question: What about the grain of the wood in recent years compared to the past. Has there been a significant change in quality? Oboes had more grain 20 years ago than now.

Martin Weishman, Nagel: We have noticed a significant change in the quality. It is harder to find the black-black woods.

SoundWood's work on African Blackwood at the species and community management level and through developing international trade indicators highlights the need to have more studies on species specific conservation assessments. The information developed from over 7 years of successful investigation has been instrumental in determining the status of African blackwood and it is encouraging that it is not an endangered species. This again, does not mean that we don't have to monitor its uses.

By improving the sustainability of the use of African blackwood through possible certification as well as community based forestry initiatives, we can develop examples that can be used to save other threatened woods.

Question: Has there been any plantation cultivation of African blackwood? Mahogany is the most valuable wood in the guitar industry. Most of the woods that are dear to the industry are horrible from plantations. Spruce and cedar are not a problem. Indian rosewood is a problem but not immediately. African blackwood could be a very valuable wood to the guitar industry especially the lower grades.

There are efforts to regenerate African blackwood both in nurseries and in the wild. So far cultivation has not produced a viable alternative to stocks from the wild.

Harry Page – Certified Wood Resource, LLP
Certified wood production in Central America

My Chain of Custody (COC) number is 163 and my Rediscovered Wood Source number is 17.

I have been working in the wood trade for many years as a carpenter and more recently in Central America trying to increase the sources and volume of high quality certified wood produced from Guatemala and Mexico in particular.

Central America has lots of potential for traditional as well as alternative species of certified woods for the music and other forest products industries. There are also lots of problems.

I go to Guatemala, myself, to find trees, identify defects in the wood and work "hands on" in the saw mills to make sure things are cut to spec. These are crucial aspects of a more sustainable and equitable trade of timber from Central America.

Sourcing certified and rediscovered woods for lumber companies has been my business. I worked with Jeff Hunt, Earth Source, to source rediscovered woods from the Hermitage Project in Tennessee, which was President Andrew Jackson's estate. I have built many Smartwood certified homes but what got me to South and Central America was a search for mahogany for windows.

There are many problems with the timber trade that we can directly identify today. Sourcing certified woods present a whole host of problems themselves that we need to seriously consider to move forward. Currently, there is not enough volume available consistently; there are serious problems with production as well as chain of custody and much of the certified wood coming from Central America is sold as non-certified.

With moratoriums and confiscations of mahogany in Brazil, problems have definitely increased in Central America. There is 15-19 million board feet of mahogany sitting in Brazil. The pressure to satisfy the international demand for mahogany has increased harvesting throughout Central America. There have been significant in roads to certify areas of mahogany production in northern Guatemala but almost all the certified mahogany has been sold to non-certified manufacturers. Basically what is being described is that there is no loyalty in Latin America. The wood is sold to highest bidder certified or not.

It is crucial for the FSC to monitor the COC more closely in Central America. Many wood suppliers and producers don't understand chain of custody. A lot of wood is sold as certified that is not. Part of the problem is just inadequate training for people that are producing and handling certified products. On the other hand there is a lot of greed and fraud in the wood trade like many other businesses.

Another huge problem with wood production, certified or not, is that no one operator has everything they need to successfully produce sawn and dried timber that is in usable form. One might have a sawmill but no kiln. Most mill operators have to schedule kiln time and this often backed up and inefficient. The net effect is thousands of board feet of valuable timber destroyed by over drying or cramming kilns that can't dry the wood evenly.

Cultural differences are probably the biggest problem. The trust factor is not good. Many locals think the gringos are always trying to steal from them. There is no loyalty. As I mentioned one might have a successful business partnership with an operator, if someone comes along and will pay 2cents more that partnership is gone in many situations.

The buyers-group idea is a good one for all the reasons mentioned. If wood is purchased by a buyers-group everyone will benefit. The price will be set and the quality will improve if all the

buyers are in a group. The producer will also benefit from having less legwork to do to make deals. The key to making something like this work is to build relationships through value added measures as well as consulting on technical aspects of production.

For musical instrument grade wood, actual sourcing has to be done at the mills. It is just too expensive to sort 5% further down the line. In addition, instrument manufacturers either have to send their own graders down to work with us or start making their specifications better known. These communities need support. To sort out the top 5% of the best grade wood they need to have incentive to cut for that reason. What do they do with the other 95%?

The idea of a SoundWood sponsored technician is a great idea. There needs to be someone at the mill that has everybody's interest in mind. There could also be a SoundWood video that could educate mill and kiln operators on specifications. I personally sit over the saw and tell people when to turn the log so that the specs are right. If there is value added to musical grade woods it is worth it for everyone if more time and precision is added to the mix. Instrument manufacturers have to get their specs to the mills in order to limit waste and rejection.

One of my main questions is why not use fall-off pieces that could be used to glue and veneer for solid body guitars? The other question is why not limit waste by using shorts or pieces that have been taken off board production.

Response: people don't like to buy something perceived as cheap.

Robert Garner asked me prior to this conference about the possibility of salvaging stumps from degraded agriculture land as a way to add value without virgin harvest. I know there are lots of stumps but how straight the grain is and what the rot factors are I am not sure.

There is lots of wood sitting down there including mahogany, rosewood and other lesser-known species that we have sold to instrument manufacturers through EarthSource and other suppliers.

Some of the species include:

Ormego: Traditionally used for tone bars on marimbas.
Chechen: suitable alternative to rosewood
Katalox: suitable to rosewood

Regional Differences and Milling efficiency:
El Ejido Noh Bec is the oldest certified community in Quintana Roo, Mexico. The milling production is much more efficient than in Guatemala. More efficient milling cuts down on staining of wood and reduces bugs enter the cut wood.

In northern Guatemala all the trees are harvested in 3 months because of the rainy season and bad infrastructure to move the timber around. Milling is not very efficient and there are many more bugs and stains in the process. The value is sharply reduced even on what would be top grades of wood.

I was asked about Grenadillo, which is sought after for instruments, and whether there are substantial certified sources of the wood. There may be some in certified forests of Mexico but probably not. If there is there won't be much.

Health effects of tropical wood dust:

Question: What are the known problems with the hazards of the wood dust from some of these tropical species.

There have been concerns about the workability as well as the health risks from working with many tropical timbers. People are right to be concerned. Much of the dust can be harmful if inhaled. The ones that are particularly bad are even worst when they are wet. As long as workers wear respirators, which many don't cause they are expensive, they are fine when the wood is dry.

Some toxic woods are:
Chechen: Sap – poison ivy
Altaro: poisonous
Conacausta: this is bad as well

Jesus Jurado, Taylor Guitars: Precautionary steps are mandatory for workers at Taylor.

Sourcing Certified and Non-certified woods:
I will stress again, in order to improve sources you got to go to the source or buy from a supplier, like EarthSource etc… that have good relationships with producers in order to ensure quality control.

There is plenty of Rosewood (Dalbergia spp.) in Guatemala. It does not appear to be endangered. I find sources of plantation and natural forest grown in the mountains.

One of the issues is the size of the trees that can cut in certified forestry operations. Many of the big trees are protected for their genetic base. This means that the diameters for quarter sawing and consistent quality are harder find.

Buyers groups and power through numbers will give clout. At the time of cutting send your grader down and work with SoundWood.

We need to look at ways to reduce waste and rejection. Gibson only rejected 15% of hand cut wood that I produced for them.

The music industry preaches selective sorting. We need to show communities (associos) that it is profitable to do this. If there is loyalty to the partnership through economic gain and consistency it will force the sawyer and dryer to cut the way you want it.

The bottom line is that we need to understand where our wood comes from. We need to invest in the communities where it is harvested and produced in order to build long-term relationships.

Remember in many places getting over on you is a family sport.

Education is key.

Concluding points and Discussion:
Concluding discussions revolved around grades of wood used by the music industry and the effects of the wood trade on rural communities domestically and internationally. The point was made by Jim Jungwirth, Jefferson State Forest Products, that he is interested in the other 95% of the wood that is not selected by the music industry. Discussing the effects of the timber trade on

rural economies brought up the need to continue to emphasize efficiency and value for products that are sustainably produced.

The idea is to find ways that can integrate a number of sustainable use schemes. The intention behind the SoundWood Resource is to begin to link buyers and sellers of instrument grade wood and by doing so see other percentages begin to filter to other users such as decking and furniture.

In talking about wood waste and production, the point was made by Harry Page that, government agencies in Mexico and Guatemala make you cut a certain amount of logs. The real problem is that too many people butcher logs by not cutting and milling them right.

Again, education is key. In that, there is almost no current value for non-traditional woods. People will cut and burn them in order to plant corn and other crops. With many certified woods there can be value added to non-traditional species.

Robert Garner: We want to thank everyone for attending the SoundWood Conference. We have a very well balanced mix of representatives attending. There has been very interesting and worthwhile discussion on issues that have needed clarification and open discussion.

We look forward to having another day to continue to discuss the issues raised today and to walk away with a series of inclusive initiatives that can be developed from the conference.

Day Two: Presentations

Robert Garner – SoundWood Program Director, FFI
Follow up of previous day and Summary of SoundWood Initiatives

The SoundWood Conference is, probably, the first of its kind to bring together representatives from the music industry in order to take a serious look at the sustainable production and use of woods for building instruments. The expertise and experience represented here can be effectively engaged to deliver a comprehensive analysis of the issues and ways forward. Yesterday, some very interesting points and observations were made that I would like to summarize as we begin the second day of presentations and discussion.

There is a genuine desire from the representatives attending this conference to participate in initiatives that will not only benefit their business but will add to ecological and social benefits of the wood trade.

Summary of the Issues:
Unsustainable forestry practices globally including habitat loss, destructive logging, illegal logging, and poaching have posed a serious threat to the future of many of the precious woods that have been desired for instrument manufacture. Information on the conservation status of many threatened species is lacking and there has been inadequate monitoring of the trade at the local and governmental level.

Many of the timbers in the commodity trade are coming from parts of the world where the trade is driven by markets in the USA and Europe. The livelihoods from the production of these timbers are dependent on sustainable markets and inclusive management of the resources. There is a responsibility from the end-users of these products to work to help achieve a more transparent and equitable trade of forest products for the music industry.

Way Forward:
SoundWood has been working with the music industry in order to demonstrate our dedication to helping the industry achieve a more sustainable wood use scheme as well as develop comprehensive conservation practices in the process. This conference is just one of the mechanisms designed to create dialogue and develop initiatives that will have lasting effects.

These are not easy tasks.

The agenda for the conference was designed to raise awareness to identified issues and have discussions on a number of ways forward.

There is a lot experience and knowledge between us. The key is to expand collectively in order to make a serious appeal to peers and colleagues. A couple of the proposals that we will continue to explore today is the possibility of developing buyers groups as well as using the SoundWood Resource as a way to increase the information on species, alternatives and ways to source wood from well managed sources.

Someone said to me that for every one person that you find willing to be more responsible there will be ten greedy and irresponsible. Our goal is to make conservation and sustainable use household names in the music industry.

Summary of SFM through Certification:
The issue of sustainable forestry management through independent certification has been put forward as one of the most ecologically responsible and economically viable ways to achieving a more sustainable wood use scheme for all forest products industries. As a member of the FSC, FFI actively promotes certification and the standards on which it was founded.

However, there is still a long way to go. Many instrument builders have said the process has been unclear leaving them skeptical about certification. I often hear “certified by who” as well as “I have been using responsible wood practices for years.” It is true, there has been inadequate information on forest certification but it is still a fairly young process. My answer is certification is a way to verify good practices in forestry and for consumers to feel comfortable about buying products. It is a good way to change the image that portrays the timber industry as reckless and destructive to the environment.

I think this conference has been instrumental in presenting a valid point for the benefits of certification as well as some of the current problems with the process through discussion and presentations yesterday. The point is to look at a number of options and ways that we can increase the value of changing business practices for those that have not been procuring wood from well-managed forests and offer support to those that have. Brand recognition through the FSC logo has been a very important distinguishing factor for consumers. We have to raise market share for FSC products.

Harry Page pointed out some of the problems that he has incurred about certified woods from tropical sources in Central America including broken chain of custody, education of the processes, inadequate monitoring from certification agencies, certified wood sold as non-certified as well as milling inefficiencies that cause waste and rejection. The point is clear that in order for certification to have a more powerful impact globally more forests in the tropical regions of the world will have to be certified. This will take time to build the capacity of local governments and non-governmental organizations to move the process forward while adhering to the rigorous standards that have been developed through the FSC.

We can now understand that sourcing certified woods in consistent quantity and quality is still very difficult. It is common for certified wood to be sold as non-certified. A lot depends on the marketing and demand for the product to be certified. Hank Cauley rightfully said the value added to certified products has to come from consumer demand. A key objective is the education of consumers and producers. Cost also has to be taken into consideration. Certified woods have to be able to compete.

It is important to think about these processes in incremental steps. Although labeling and the FSC logo on certified products are crucial to distinguish products, we cannot expect businesses to commit to a process where the supply of wood can’t meet their needs. The use of certified woods in musical instruments can be approached from a number of angles and accomplished in steps. There are many temperate hard woods that can be sourced from certified sources in North America and Europe, which certainly can ease pressure on tropical forests without causing economic hardship in tropical forest dependent communities. Quite possibly there could be a premium paid for certain species.

Content labeling and using lesser grade certified woods in more product lines on a percentage basis, for specific components, is a very practical step in the process. Regardless if the product is being marketed as a certified wood product or not, if there is integration of woods from certified forestry operations being used the manufacturer is at least using “good wood.”
We will hear more on certification and product development today from Dr. Wolfram Pinker (SCS) and Linda Davis-Wallen (Martin Guitar Co.). We heard yesterday from Walter on Chain of Custody and Wolfram will speak on this as well.

Alternative Species and Reclaimed wood Use:

Other observations that have come out of this discussion are the use of alternative species and reclaimed woods as well as waste minimization. We will hear from Rick Turner today about his efforts of local non-threatened species and efficient milling techniques.

One of the keys to developing a more sustainable wood use scheme is to look at ways to reduce pressure on over exploited traditional species. An appalling amount of wood is dumped into landfills or destroyed that can be used in the music industry. As a result, there are many innovative practices being developed around salvaged wood use and alternative species.

SoundWood is exploring the possibilities of certifying salvaged woods in order to create a paper trail to their often interesting and historic stories such as Greg Gaylord's snares that are made from 150 year-old oak salvaged from a barn. Part of the reason for developing a SoundWood Resource Market Place is to create a place where these woods might be able to be listed for sale. Smartwood and SCS offer salvaged wood certifications that are not FSC endorsed and we want to work closely with these programs as well as engage the FSC further on incorporating rediscovered wood as certified content in product development.

Community Based Forestry Initiatives:
Although, certification as means is probably one of the most appropriate ways forward to ensure marketing, transparency and equitable trade it is necessary to work at the community level to implement programs that can increase benefit sharing. Our discussions and hands on experience have revealed that there are common problems occurring at the community level around the world including land rights disputes, lack of benefits from resource extraction and over exploitation and destructive processes that can devastate these communities.

We have talked about the crucial importance that having an equitable trade is to livelihoods for forest dependent communities in the Pacific Northwest of the USA as well as Mozambique, Tanzania Guatemala and Mexico. Poaching and other illegal activities are not just found in developing countries they are happening in our own backyards.

We can achieve lasting results through a number of different initiatives that will help build capacity for better resource management and trade. Processes like this conference are important steps to identify areas of need and practical solutions.

What can we do together?
As an international conservation program SoundWood wants to act in the most beneficial ways we can. We need your input today. We want to walk away from this meeting with a plan.

1. What are some of the areas that we can help with: marketing, sourcing, technical information etc.
2. What do you feel you can do to help us?
3. What can we do while we are sitting here together.

Dr. Wolfram Pinker – Director Chain of Custody Certification, Scientific Certification Systems (SCS)
SCS programs, Forest Stewardship Council, Chain-of-Custody Certification

We don't inherit the earth from our grandparents -
we borrow it from our children!

Scientific Certification Systems (SCS) was founded in 1983. Our work began on Life-Cycle Analysis, Food Safety Auditing and Environmentally Preferable Products. We have been working on Forest Management and COC certification since 1991. SCS is an FSC accredited for profit business working worldwide. We currently have over 340 COC certificates issued.

What is the FSC?
I realize that you heard Walter Smith and Hank Cauley explain these processes but I will quickly summarize. The Forest Stewardship Council is an independent, Non-governmental, Non-profit organization dedicated to the improvement of forest management practices. The FSC standards are based on:

- Laws, Biodiversity, Reforestation, Pesticide limitation, Wildlife, Indigenous Rights
- Balance between environmental, economic and social sectors
- Developing a World wide set of Standards and Principles of Forest Stewardship

Forest Management Certification:
Again, there are two types of certification that we participate in. Forest Management is the actual on the ground audits of the land manager's forestry practices. SCS has several steps that have to take place before a certificate is issued. We look at record-keeping as well as preliminary assessment of social and ecological conditions of surrounding areas.

COC Certification:
Is the actual handling and tracking of the timber products from the time a tree is harvested to its manufactured product. The COC is crucial to the integrity of the system.

Certified Forest Products include:
Flooring, Veneer, Lumber (softwood and hardwood), Musical instruments, Furniture, Paper, Moldings, Architectural panels, etc…

Chain Of Custody Process
The process of becoming COC certified have a number of different evaluation criteria including an annual audit that includes % based claims and FSC trademark use.

There are many benefits to the COC certification for businesses including:

- Strengthens existing markets;
- Provides access to new markets;
- Builds consumer confidence in product line; and
- Is a responsible business practice

Costs:
Cost of certification varies depending again, on size of the company, site logistics as well as where the company is based. Basically a COC certificate can cost between $2500-5000.
How do I find suppliers?
SCS works closely with the FSC in keeping records up to date on new certificates of forest management as well COC's. This information is always changing. We provide monthly output reports on SCS members.

There are also a number of organizations that provide information on certified forest product suppliers. I encourage you to look up the Certified Forest Products Council at www.certifiedwood.org. Forest World is another web-based resource for information on certification and suppliers.

How do I start?
The initial process is to have a preliminary phone consultation to and then an on-site audit. COC can usually be completed in about a month total.

Other areas of Environmental Claims SCS are working with are Recycled or Recovered Content, Salvaged Wood (Lake Bottoms, Urban Sources), Reclaimed Agricultural Waste Fiber, No Ozone Depleting Chemicals.

Thank you!

Linda Davis-Wallen – Wood Products Manager, Martin Guitar Co.
Martin Guitar Co. development of certified wood guitar line

About the Martin Guitar Company:
Martin is a manufacturer and distributor of high quality acoustic guitars and strings, since 1833.

The company remains a privately held family business. The current Chairman of the Board/CEO/President, Christian Frederick Martin IV, is 6th generation.

C.F. Martin, Sr. popularized the "X" bracing design for guitar tops in the 1850's, which yields the maximum strength with the least amount of wood on the soundboard - hence the great tone. Introduced the modern steel string (Dreadnought) guitar design that is copied worldwide, which evolved from 1916 to 1931.

The Main headquarters/factory is in Nazareth, PA where we produce acoustic guitars & strings. We also operate a maquiladoro operation in Navojoa, Sonora, Mexico where we produce strings, Backpacker travel instruments, and an SO ukulele.

•Total employees - approximately 650 in Pennsylvania & 200 in Mexico
•Total company sales 2001 - just over $71 million
•Total instruments sold 2001 - just over 77,000 (US & Mexico production)

Why We Got Involved in FSC/Smartwood Certification
SoundWood, a project of Fauna & Flora International, in the UK, approached the guitar industry in 1994, targeting use of rosewood, ebony and mahogany, and calling for the use of alternative and/or certified species.

Initially SoundWood requested Martin use 100% certified woods in our products within a designated time period. Unfortunately, this was not possible for the company to manage.

Martin was moved by the emphasis of reducing pressure on tropical forests and addressing the companies future needs.

- To address the environmentally conscious consumer.
- Traditional woods may not be available in the future. We need to test viable alternatives for structural and tonal suitability, as well as prepare the market for the use of non-traditional, alternative materials.
- We have been in business for 169 years. We would like to assure that our business and the resources we depend on will continue for many more generations!

C.F. Martin was Chain-Of-Custody certified by Smartwood (a program of the Rainforest Alliance) as a "Non-Exclusive" company in November 1997, in accordance with the rules of the Forest Stewardship Council.

What Certified Woods Does Martin Use?

COMMON NAME	SCIENTIFIC NAME	USE

Our Smartwood Products:

All guitars displaying the Smartwood and Forest Stewardship Council logos must contain a minimum of 70% certified wood by volume

- Smartwood Dreadnaught (SWD) & SWDGT = 73%
- Smartwood Orchestra Model (SWOM & SWOMGT) = 70%
- “Sting” signature Smartwood Bass (SWB) acoustic bass = 73%
- “Sting” signature Smartwood Classical (SWC) classical = 76%

Percent Certified Vs. Non-Certified Parts Model (SWDGT)

PART	SPECIES	*WEIGHT (oz.)	SPECIFIC GRAVITY/DRY*	VOLUME	PERCENT OF VOLUME
Certified Wood Parts:					
Neck	Cherry	8.60	0.54	15.926	15.3%
Back	Cherry	9.75	0.54	18.056	17.3%
Sides	Cherry	6.80	0.54	12.593	12.1%
Side strips	Cherry	0.30	0.54	0.556	0.5%
Front block	Cherry	4.38	0.54	8.111	7.8%
ID tag	Cherry	0.10	0.54	0.185	0.2%
Rear block	Cherry	3.45	0.54	6.389	6.1%
Fingerboard	Katalox	5.18	0.94	5.511	5.3%
Bridge	Katalox	1.25	0.94	1.330	1.3%
Bridge plate	Hard Maple	0.41	0.68	0.603	0.6%
Ribbons	Basswood	2.60	0.40	6.500	6.2%
Sub-total		***42.82***		***75.758***	***72.7%***
Non-Certified Wood Parts:		(However, this wood is **reclaimed** from a pulp mill as suitable for musical instruments - vs. baby diapers!)			
Top	Sitka Spruce	6.77	0.40	16.925	16.2%
Top Braces	Sitka Spruce	2.20	0.40	5.500	5.3%
Back braces	Sitka Spruce	2.13	0.40	5.325	5.1%
Back centerstrip	Sitka Spruce	0.30	0.40	0.750	0.7%
Sub-total		***11.40***		***28.50***	***27.3%***
***TOTAL**		***54.22***		***104.26***	***100%***

Yearly Sales of Certified Wood Guitars

- In 1998 (August through December), we sold 244 certified wood guitars, which accounted for .6% of total guitars (units) sold.
- In 1999, we sold 365 certified wood guitars, which accounted for .7% of total guitars (units) sold.
- In 2000, we sold 356 certified wood guitars, which accounted for .6% of total guitars (units) sold.
- In 2001, we sold 232 certified wood guitars, which accounted for .4% of total guitars (units) sold.
-

2002 Sales/Dealer Contract Initiative - All domestic authorized Martin Guitar dealers are required to purchase and display at least one certified wood guitar per year.

Why don't we use certified wood in all our products?

- Lack of suitable certified raw material (size, quality, grain orientation, and cut) and a consistent supply.
- Lack of manufacturers with suitable equipment, technology and knowledge to produce the proper quality and specifications, and those who can manufacture for multi-use and market the resulting specifications/material.
- We are told our volume is not significant enough to fuel production/custom cutting of our specialized quality and specifications.

Network cooperation and support is crucial!

Sourcing woods:
Many of the certified woods Martin buys are produced in Mexico and tracked through German suppliers. The domestic cherry and basswood are coming from local forests in Pennsylvania from the Collins Companies Kane forests.

We are having problems finding significant sources of certified woods and I have never been approached to buy certified wood from any supplier outside our current suppliers.

Questions and Discussion:

Question: What type of marketing is Martin doing for the certified guitar line?

Martin does not market individual lines of instruments and never has. Martin markets the company as a whole.

Question: Martin's Smartwood line has a unique feature that is taboo to guitar makers and especially for Martin's reputation. Why are you using flat sawn pieces of cherry instead of the traditional quarter sawn pieces for the backs and sides of these instruments?

There are many reasons one is that we decided that cherry was stable enough to withstand the manufacturing process. Another point is that you cannot find trees big enough to make backs and sides with. Also, we wanted to reduce the use of tropical woods for these lines. There are serious stability issues involved with using flat sawn timber for guitars that could be very costly.

Question: Would Martin consider using other certified woods besides cherry and what about using rediscovered woods from the certification agencies programs that have the standard of at least 33% for a finished product?

We would be interested in working with rediscovered woods if they were Smartwood certified. As I pointed out, the tops are made from reclaimed Sitka spruce, which is the non-certified percentage of the guitars.

Question: Has Martin done any research of why people are buying the certified line of guitars?

As I mentioned, Martin is requiring all dealers to carry at least one certified guitar a year. I think people buy them for two reasons it is a good guitar and is from an ecologically sound source of material.

Rick Turner – Renaissance Guitars
Wood waste minimization in manufacturing and local species use

Wood Waste Minimization:
Wood waste minimization is a crucial part of the dialogue when talking of sustainable wood use in musical instrument manufacture. There can be a 20% higher yield from re-sawing material to specifications.

I have relationships with veneer mills where they will 7/16 quarter saw for me after they have already depleted their use of a log.

Stability issues are a key factor for instrument building. Most wood can't be flat sawn.

Most of the wood that I use I either mill or re-saw myself. I have a Baker saw that can produce as much wood as I want to mill. This of course, is not affordable or in every instrument maker's best interest. Many small builders need to buy processed wood that is ready to build with.

I helped Todd Taggert at Allied Lutherie install his Baker and it has been extremely efficient for him as well. These saws can run hundreds of board feet in an hour. I am barely running a fraction of the capacity. I have broken a few blades but have never had much problem; it is extremely efficient. I make sure that I change the blades regularly for the type of cuts I want to make.

Changing blades and making sure there is sufficient blade lubrication are simple processes that can minimize waste significantly.

It is affordable for a small shop that is making 20 guitars or more a month. The saw has paid for itself several times.

With regards to areas like Central America it would be very feasible to set up auxiliary re-saw mills in countries. There would be a significant added value to logs that are sawed to specification and there would be a lot less waste.

Local Wood Use:
My shop is in Santa Cruz making our proximity to a number of different local species of excellent tone-woods very possible. We have been using salvaged redwood, myrtle, sycamore and madrone as alternative yet very workable resources. Often times some one will bring a log by that has fallen or has been removed from their property near their house.

Sycamore produces a beautiful and figured wood that is an excellent tone-wood. Of course there is a green wood component where drying time has to be taken into consideration. Air-drying takes a lot longer than kiln drying but if you are making a line of instruments or you have a production cycle kin drying is almost a must.

People have to be willing to pay more for high-end specialty grade woods from parts of the world where these species are becoming threatened.

It appears to me that certification might be a process that wouldn't suit me as much as a larger manufacturer. I feel like I might be flying under the radar on this issue.

Questions and Discussion:

Question: Do you mill for other luthiers locally?

Yes, I do re-saw jobs for a number of local instrument builders. People will also bring a log, as I mentioned, that has come from their yard and we will mill it for them.

Question: How much does a Baker saw cost?

A Baker Mill can be bought and installed for around $25,000- $30,000.

Question: Would you be willing to consult on milling efficiency as part of SoundWood's community based initiatives or buyers group proposal?

Yes, I would be willing to participate.

Guest Presentation by Larry Percivalle from EarthSource Forest Products:
Certified Forest Product Supplier

The music industry wants the top 5-10 % of the best wood from our stocks. The problem is that instrument companies don't want to pay a premium for these selections.

We like working with the music industry but it is only one part of our business. As a forest products distributor we have to find markets for all of our wood. Pricing should reflect selective sorting.

Larger manufacturers want a cheap price weather it is certified wood or not. We cannot afford to have a container of certified mahogany or other species sent from Guatemala and have 85% of the wood rejected by a company like Gibson. It is wonderful that instrument makers want flawless wood but there has to be a change in practices for wood procurement especially if some of these woods are painted or veneered.

We want to see more studies on the tonal characteristics on these tone-wood species. There is a lot of mis-information on what defects in wood will do to the sound quality. There are excellent selections of wood out there but the industry will have to change its attitude on the grades we are always expected to provide

One of the problems with certified woods is that they are held to higher standards than other non-certified products. Expectations for certified wood should be the same.

We welcome instrument manufacturers to come and sort through our woods but we also need to charge a premium.

Day Two - Group Discussion and concluding points:

The group discussion focused on the issues raised and the best ways to continue to build action plans and dialogue for moving forward.

There was consensus that certification is a positive step for the music and timber industries, even though there is much needed work on sourcing and marketing of woods and products. It was identified that certification can't work for all ends of the wood products spectrum. This was by the fact there is much needed work in tropical areas of the world not only for certification to take root but to increase governmental capacity to enforce legislation on illegal logging issues. Certification must remain a voluntary process in order to encourage responsible forest stewardship on a global scale. Certification can be instrumental in helping governments develop forest management policies.

Because the music industry is using many rare tropical hardwoods, it is necessary to increase the capacity of monitoring their trade by working in incremental steps with wood harvesters and buyers.

Rick Turner emphasized that he endorses certification but that it is more beneficial to larger companies at this point. Rick pointed out that certification is very confusing especially with multiple certification schemes being marketed to consumers.

There are several areas that need to be addressed in developing action plans including continuing education for retailers, consumers and instrument manufacturers. Joe McNamara, Martin Guitars Western Sales Rep, pointed out that the conference had been very informative especially helping him understand certification and other ecological issues.

Larry Percivalle would like to see certified woods command more market share through possibly using a SoundWood label.

Rod Jacobs pointed out that corruption and poaching have to be addressed more directly. He said the Richard Nishimura, from Ernie Ball, was the only instrument manufacturer that asked him where his maple is coming from.

Several participants asked about companies such as Fender.

Robert Garner responded that SoundWood had approached Fender several years ago, by having Bonnie Rait request that her signature model guitar be made from certified woods. Fender agreed to do so but the company was sold in the process and with the sale the policies of developing and marketing a certified product line were shelved. Fender is currently using woods from certified forestry operations in Maine and New England but will not market them in that way. SoundWood has since approached fender, several times to be an active advocate of "good wood use" even if they won't market their products that way. Fender declined, saying their wood use policies are proprietary information. Fender declined to attend the conference.

Sky Whaley, Del Cielo Percussion, iterated his interest in seeing the SoundWood Resource Market Place website develop as well as participating in regional meetings and group certification.

Walter Smith, Rainforest Alliance Smartwood, wants to work with SoundWood on group certification and rediscovered wood programs.

Conclusion and Next Steps:

Fauna & Flora International and SoundWood would like to thank everyone that participated in the SoundWood Sustainable Tone-wood Sourcing Conference. The agenda was acknowledged as relevant and inclusive. Participants agreed the conference had been a necessary and worthwhile step to raise issues of wood use in the music industry. The dialogue that developed, as result of bringing key stakeholders from the music and timber industries together for the first time, was invaluable.

The conference reinforced the significance of SoundWood's role as a key third party facilitator of dialogue and action plan development for moving the music and timber industries towards more sustainable wood use mechanisms.

Key observations from SoundWood were:

1. There is a willingness to develop sustainable use policies within the music and forest products industries but there hasn't been sufficient collective program development;
2. Attitudes and approaches to wood use have to be changed incrementally;
3. Certified woods must be able to be sourced consistently and be able to compete at the market level;
4. Monitoring of certified operations must be improved to ensure integrity;
5. Community based forestry operations are crucial to equitable benefit sharing and forest stewardship;
6. Capacity to monitor the trade of threatened species must be increased;
7. Economic incentives must be established through marketing of products that have been produced from well-managed forests;
8. Group certification and buyers group initiatives can be efficiency control mechanisms;
9. More research is needed on non-threatened alternative species;
10. Certification for rediscovered woods is a necessary step and could increase visibility of FSC programs; and
11. Conservation and education is key to more sustainable use programs.

Next Steps:
SoundWood will work closely with conference participants in order to develop inclusive action plans for moving forward. SoundWood's sourcing initiative to pilot tone-wood buyers groups as well as develop a resource market place specifically for instrument grade wood was met with strong approval from forest product suppliers as well as instrument manufacturers.

Over the next six months SoundWood will be developing web-based tools as well as identifying partners domestically and internationally to participate in pilot programs. Our initial focus will be Central America with programs looking at: species in trade studies, value added products from certified forests, local community training programs and workshops on milling efficiency.

SoundWood will explore group certification as well as rediscovered wood programs working closely with the FSC and certifying bodies: Smartwood, SCS and Woodmark.

SoundWood will continue to build education programs that include outreach with industry and consumers.