ANNUAL REPORT ABRAMUS



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# COVID **IMPACT FOTO DE PFIZER**

### PANORAMA FOR THE COLLECTION AND DISTRIBUTION OF ROYALTIES IN 2020 BY ROBERTO MELLO (EXECUTIVE DIRECTOR – CEO OF ABRAMUS)

The collective management of royalties and related rights in Brazil suffered setbacks inherent to the spread of the Covid-19 pandemic, which ultimately affected the entire world economy and, in particular, the entertainment industry.

Abramus expended all its efforts to minimize the impacts of decreased revenues, working effectively in the identification of credits retained and seeking immediate changes in the distribution system, aiming to compensate its members, in the best way possible.

### COVID-19 AND THE DECREASE OF REVENUES – 19,20%

Indeed, the decrease of revenues in Brazil, with data obtained from ECAD (the Central Office for Collection and Distribution of Royalties in Brazil), was to the order of 19.20% in comparison to the previous year. With the lockdown implemented practically in all of Brazil, it goes without saying that there were no concerts, live performances, music in nightclubs, concert halls, cinemas, important resources, such as those from the Carnival, feasts of St. John and festivities of Rio Grande do Sul, that are of significant value to the population and to the artistic class in general. We, then, sought to strengthen ties with the headings that maintained a position of either balance or growth, precisely due to the fact that the Brazilian population has remained in their homes during almost all the year. The registration of music users was updated, and it is a fact that, currently, there are 566 thousand registered music users. The actions undertaken were in the sense of seeking best revenues, thus reducing the impact on the distribution of rights.

### OPEN TV/SUBSCRIPTION TV/AUDIOVISUAL PLATFORMS

Even with the changes in the economic scenario, television was responsible for the highest revenue percentage. Upon totaling the revenue of open TV and subscription TV, the amount was R\$ 401,638,433.00, equating to 44.34%. Now the amount distributed was R\$ 402,359,801.03, equivalent to 42.43% of the general distribution.

### **OPEN TV**

The revenue of R\$ 213,005,004, regarding the payment of monthly fees and agreements, accounted for 23.5% of Ecad's overall inflow in 2020. Highlights:

Maintenance of timely payment of the largest networks which totaled R\$ 192,646,072 despite the pandemic. The sector's overall result had a reduction of 1.5% in comparison to the previous year as a consequence of Covid-19. The negotiations adopted were essential to reduce the negative impacts in the industry, affected by the drop in revenue from the advertising market.



### **SUBSCRIPTION TV**

Despite the change in the behavior

of audiovisual media consumers, it was possible to maintain the sector's revenues, which corresponded to 20.8% of Ecad's inflow. Between agreement payments and monthly fees, the sector grossed \$188,633,429. Approximately 90% of the market is compliant with royalty. With respect to open-TV stations, there was a revenue reduction of around 15% to 20%, due to the fact that the advertisers (who, of course, no longer had public demand) requested a review of their contracts with the open broadcasters. This situation resulted in a renegotiation of the contracts firmed with the open-TV stations to allow royalties and related rights to be paid, taking in account the reduction on the billing that broadcasters suffered in the course of the pandemic. Such royalty and related rights charge reductions ranged between 15% and 30%, depending on the minimization of contracts they had with the broadcasters.

Subscription TV broadcasters also had significant decreases in billing, because many customers migrated from traditional subscription TV to digital platforms, which had an immense growth in Brazil. In fact, digital platforms had an exponential growth, which resulted in increased revenue.

### THE DECREASE OF CONCERTS AND EVENTS

Brazil has always had a remarkable history of concerts and musical events. This certainly has not been the case in the course of the year. Since March 2020, all activities that could generate public gatherings were stopped, which resulted in the most absolute decrease in concerts and musical events, bringing an inertia of the entire productive music chain, leading to the inactivity of thousands of professionals, such as stage assemblers, lighting engineers, roadies, production assistants, sound engineers and, mainly, the musicians who played at these events. This resulted in a sharp decline in musical activities and a monumental concern with all those

Such restriction, of the presence of the public, determined the closure of several establishments and the halting of activities carried out by main users, causing Abramus to develop a humanitarian campaign that resulted in important support for the less fortunate participants of the productive music chain.



### THE HUMANITARIAN CAMPAIGN

As a consequence of the halting of all events with live music, be it concerts or the promotion of events with live music in nightclubs, an entire category of members of the productive music chain became inactive and began to suffer terrible consequences regarding their survival.

To assist all of these professionals, Abramus sparked a humanitarian campaign, which counted on the participation of famous artists, who donated their personal goods to be auctioned off to the public, whereby the proceeds of these auctions resulted in the distribution of 32 tons of food to entities linked to music (unions, associations, cooperatives and other forms of associative entities), which received basic food baskets to be distributed to their respective members.

### DIGITAL SERVICES – GROWTH OF 41.2%

Digital services, on the other hand, due to the lockdown decreed in Brazil, had a revenue growth of 41.2% in comparison to the previous year, precisely because people stayed at home and enjoyed the immediate access provided at home by audio and audiovisual digital platforms.

This positive result has certainly helped the revenue in general, to the extent that it eventually offset, although not fully, what was lost under other categories.

### CINEMA – DROP OF 56.8%

Cinemas were closed during the lockdown periods decreed in the course of the Covid-19 pandemic, representing a drop of 56.8% in comparison to the previous year's revenue. Despite the reduction in general revenues, there was a growth of 34.5% in agreements during the year. This is due to the withdrawals of judicial deposits and judicial agreements, which accounted for 69% of the revenues in agreements.

### THE RADIO STATIONS

Brazilian radio stations, which have their programs focused on music have not suffered a decrease in activities. However, advertisers have decreased their contracts with the radio broadcasters, which determined a proportional reduction in the inflow of royalties. That is, although it retained its normal programming and the consumption remained the same, the revenue ended up reduced, in face of the contract renegotiations with the companies that streamed their messages on the radio stations.

### GENERAL ASPECTS OF THE COLLECTION OF ROYALTIES – REDUCTION OF 19.20%

With the population's change in habits, in face of the lockdown decreed, there have been changes in the categories which comprise the universe of the collection of royalties in the context of music. The behavior of the consumer of audiovisual works and the entry of new digital services that directly affected the television market, the audiovisual category maintained the revenue occurring in 2019, which corresponded to a revenue inflow to the sum of R\$ 401,638,433.

Once these premises have been informed, the final result was an inflow decrease of 19.20%

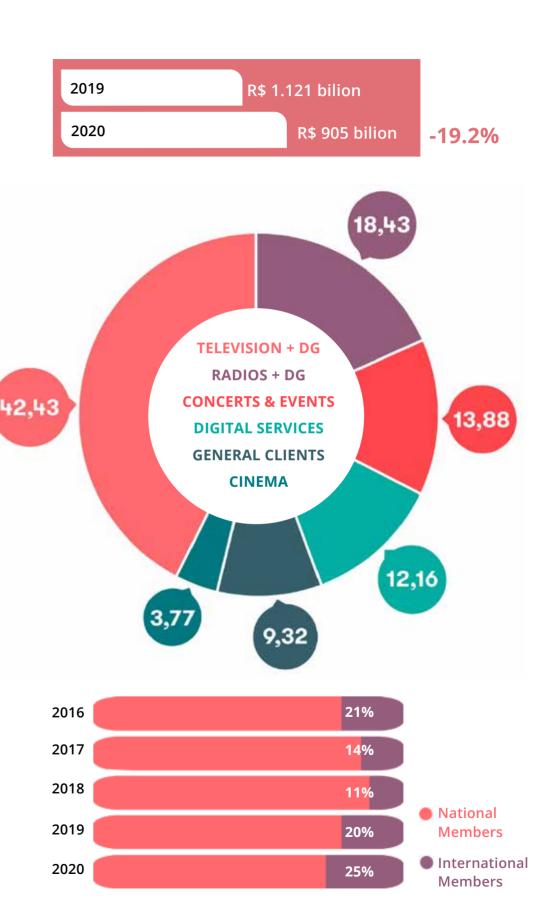
### THE DISTRIBUTION

We had an extremely complex distribution, because many members suffered a huge decline in their royalties and related rights. All those involved with concerts, live music, cinema rooms, background music in stores, entertainment venues, events, Carnival, St. John's feasts, suffered significant decreases in their royalty receipts.

On the other hand, other members who have had their works performed by digital means, including and especially, by audiovisual services, had exponential growth, which resulted in a total change in the universe of members included in the distributions of royalties. The table below shows clearly that television and audiovisual and audio digital platforms have grown exponentially, while other sectors have diminished to almost nothing.

### **DISTRIBUTION - TYPE OF MEMBER - PARTE CONEXA**

An increase was observed in member's average per capita income, which remained at R\$ 3,404.95, representing an increase of 39.91% in comparison to 2019. However, it should be noted that many members had nothing or very little to receive, as the category which included their activities was insignificant, or even nonexistent

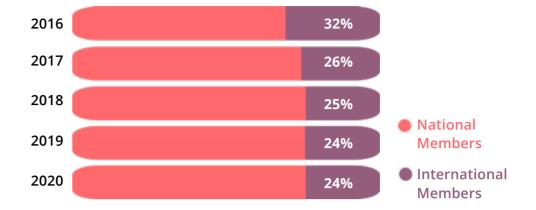


### DISTRIBUTION - TYPE OF MEMBER - RELATED RIGHT'S PART

Evaluating the average trend of the values transferred to members, we observed a reduction of 2.23% for the national members in comparison to 2019 and an increase of 80.28% for the foreign members in the same period, as a result of greater audiovisual media distribution.

We had a pleasant surprise on verifying that there was stability, in 2020, between the percentage of values transferred to national members in relation to foreign members, in comparison to 2019.

There was also an increase in the percentage of related values transferred to foreign members in relation to national members, in comparison to the previous year.

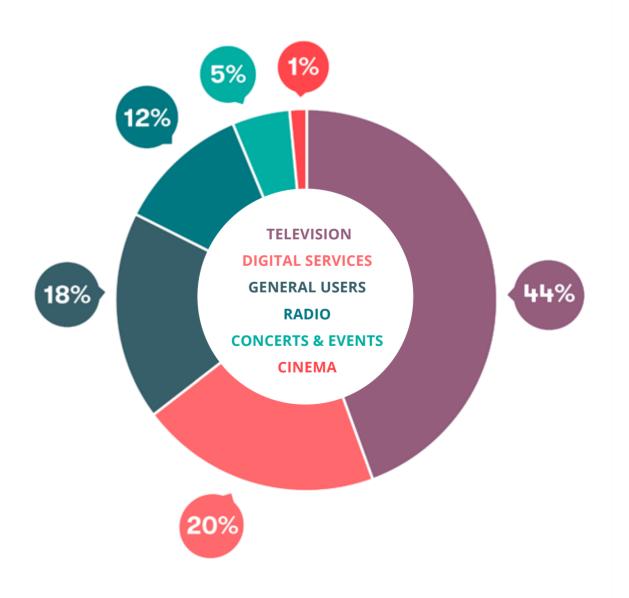


### **SECTOR HIGHLIGHTS**

The Collection area closely followed the scenario of the sectors in the midst of the pandemic, assisting and listening to users. For establishments with background music, discounts of up to 50% were granted on their monthly fees. In October, hotels and motels were communicated that they needed to inform their monthly occupancy rates for the calculation of monthly fees, which replaced the 50% reduction.

We did not apply the annual increase on the Radio table and, between May and August, we granted an additional 15% discount to broadcasters affiliated to Abert and Abratel. Concert promoters were also benefited with a provisional reduction of 50% in the revenue percentages, which passed to 5% (live music) and 7.5% (recorded music) on the gross revenue or musical cost until December 2021.

The agreement campaign aimed at the recovery of delinquency was extended until December 2020 and users with debts that accumulated during the pandemic were included as the target audience. In addition, the Royalty Unit (UDA), monetary instrument used in the collections that do not involve revenue, was not readjusted and remains at R\$ 80.92.



## O3 THE MARKET IN 2020

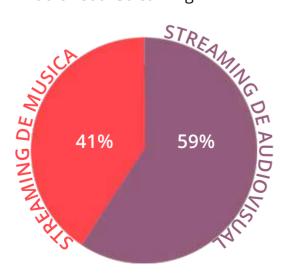
### **DIGITAL SERVICES**

The sector grossed \$184,511,673 in monthly fees and contract renewals, equivalent to 20% of total revenues, which represented an increase of 41.2% in comparison to 2019. The distribution was made of R\$ 115,335,783.73, corresponding to 12.16% of the total distribution and 43.64% higher than the previous year. It is possible to highlight:

### **PANORAMA**

Among the ten largest permanent users in 2020, three are digital platforms.

Participation of Music and Audiovisual Streaming



### **GENERAL USERS**

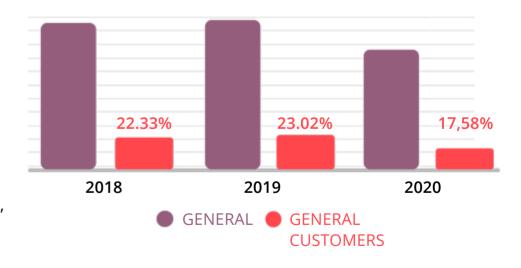
The category had a revenue of R\$ 159,277,937 in monthly fees and agreements, which represented 17.58% of the total revenues and a reduction of 38.3% in comparison to 2019. The Distribution closed with R\$88,420,385.01, equivalent to 9.32% in comparison to the whole. It was a challenging year, with closed establishments on grounds of different municipal decrees due to the pandemic. Another impactful factor was MP 907/2019 (provisory act), which lasted until May 2020 and exempted the payment of royalties for background music in hotel rooms. Various measures were established, such as the proximity with class associations, development of a recovery plan with targeted reductions, published guidelines on Ecad's social media about necessary measures relating to monthly fees, creation of

communications

to impacted users including an incentive to join the campaign for the delinquency recovery and the extension of a team specialized in business and relationship with network users. In return, the impacts of the collection and relationship were minimized:

### **DELINQUENCY**

The category delinquency was R\$ 318,548,753, a reduction of approximately 10.7% in comparison to the previous year.



This is a general scenario of what the pandemic meant for the collective music management in Brazil in 2020, in which Abramus worked actively in the sense of distributing royalties to its members, although many of them have been penalized due to the discontinuity of various categories relating to the collection of royalties.

We certainly hope that 2021 will reward the Brazilian society with better economic and financial nimbleness, and that we can, very soon, celebrate the end of the Covid-19 pandemic and the resumption of artistic activities, in all their fullness, in Brazil. On the following pages, there is detailed information about actions of each of Abramus' department.

ROBERTO CORRÊA DE MELLO EXECUTIVE DIRECTOR - CEO

### THE YEAR 2020 HAD MAJOR IMPACTS IN ALL SEGMENTS OF THE WORLD DUE TO THE PANDEMIC AND THE RESTRICTIONS IMPOSED IN EACH TERRITORY.

In Brazil, it was not different, and the impacts reached public enforcement with the interruption of events, partial closing of trade, and social isolation, among other sanitary measures imposed by the government.

Social isolation caused a significant increase in new memberships from 76,005, in 2019, to 89,379 in 2020, with a major production of content directed at the digital market. The new tools available in 2019 like online registrations and memberships, apps for mobile phones, among others, were fundamental for avoiding interruption of activities during 2020, allowing members to have the continuity of their projects.

The categories of Audiovisual media (Open TV, Subscription TV and Cinema) were the least affected by the restrictions and maintained the distributions during the year. The creation of the audiovisual department in 2019 favored many members in 2020 who counted on a specialized structure for customer service, facilitating the transit of information between members, users and society. The audiovisual sector accounted for

almost half (46.2%) of the year's distribution of public execution in Brazil.

Abramus ended the year by expanding its market share to 30.7 % and has managed to retain its staff members and units during 2020. Several emergency measures were taken by the copyright societies together in 2020, like the anticipation of values predicted for 2021, prioritizing the releases of credits retained and the emergency assistance to members of lower income, minimizing the impacts on the members. Abramus devised and carried out three virtual auctions with pieces donated by more than 30 acclaimed artists, which facilitated the distribution of more than 30 tons of food to professionals in the cultural sector, the most affected category due to the prohibition of concerts and events.

We continue with absolute leadership in the sertanejo (Brazilian country music) and gospel segments, representing the main authors and artists of each one.

The challenge now is 2021, renewing the hope of a return to normality, from the new normal, which will allow the public management to recompose the collections and distributions, thus decreasing the losses caused by the current situation.

## O4 ABRAMUS BY DEPARTMENTS

### FINANCIAL DEPARTMENT

Today, Abramus represents, both in Brazil and abroad, the repertoire of over 80 thousand members, maintaining itself in 2020 as the largest author's rights society in the country by number of members. The financial department is responsible for the delivery of the final product of Abramus' work: the payment of the values generated by the public performance of musical works in Brazil and in the world to these thousands of members. The whole work process so that everything is delivered perfectly, involves the competent work of a dedicated and responsible team allied with technology and tools that are increasingly optimized to provide the best service to its members and thus ensure the precise distribution of royalties.

The team is divided into two main
Abramus units, Rio de Janeiro and São
Paulo, and is responsible for all
financial transactions, from the
member's payment information
processor, sending of the electronic
file for payment (transfers, DOCs –

Wire Transfers – and TEDs – Express Wire Transfers), payment by checks and bank check deposits, up to the work of Abramus' financial management.

In 2020, due to the pandemic, the dynamics of this service had to be adapted to maintain the excellence in customer service to the members regarding their payments.

Social isolation, Abramus' units closed and employees working from home offices for most of the year, meant that work execution had to be adapted to this new reality.

In this period, there was a very important and specific job developed by the financial department, which was related to the Extraordinary

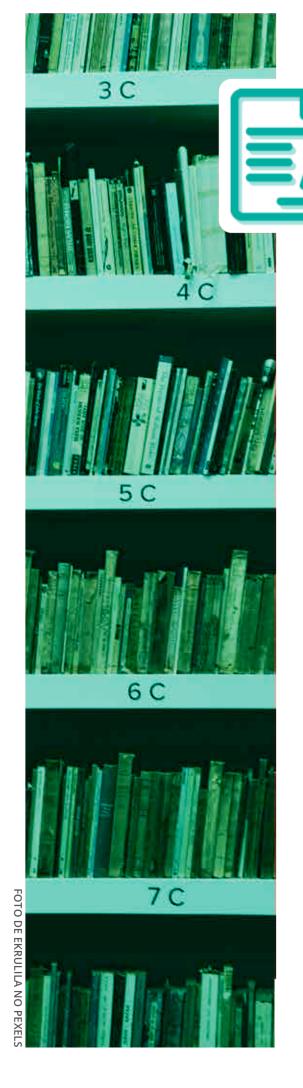
Advance of Associations and Ecad of

Values of Author's right. Advance payments were made to 21 thousand Members who had their incomes impacted during the pandemic. This anticipation followed several criteria and values were divided into 3 payments automatically deposited in the member's account. The discount would come later, 60 days after the

end of the public disaster state is announced, in up to 12 monthly installments of equal value and without interest.

The department's entire routine is made up of many assignments and involves great responsibility, attention and ethics. The financial statement is audited by external companies, which legitimize the efficient work performed by Abramus during the year.





### **DOCUMENTATION DEPARTMENT**

Our work was focused on the excellence of registering the repertoires of our members, so they could have an economic return for their productions, be it work, phonogram, or audiovisual recording, and in accordance with their category.

We always aim to serve our members with the best, always valuing information confidence and security, including due to the compliance with the Brazilian and foreign legislation. Abramus is a pioneer on it and accompanies the global transformations.

### **REGISTRATIONS PER CATEGORIE:**

REGISTRATIONS	2020
Musical Works and Pout-Pourris	805,273
Phonograms	2,659,452
Audiovisual Work	4,358
Total General Registrations	3,469,083

### INFORMATION TECHNOLOGY DEPARTMENT

Due to the Covid-19 pandemic, it was necessary to focus on the data analysis and quality so that the business areas could work alongside the members to prioritize the best revenues.

The strategic analysis project with the use of business intelligence tools became essential.

The matching work between our national and foreign repertoires also became essential to improve our members' revenues.

Our infrastructure and development team worked with other areas of the company to make the adjustments related to the LGPD.



### INTERNATIONAL RELATIONS

The year 2020 began with much expectation of growth in the digital music market and with rumors of a virus that had come from the other side of the world. And, in short, this was the year of 2020 in a few words.

The pandemic caused an unprecedented crisis in the entertainment economy, affecting the roots of the music market like never before in history, globally and with almost simultaneous effects throughout the world. And the wounds of this period are deep and will take time to heal.

The music market, which often depends on agglomeration, and has its most traditional manifestation in concerts, was severely punished by the pandemic in 2020. This was evident in the market as a whole and affected not only concerts, but the whole productive chain of culture. And the measures imposed by the virus, which confined families to their homes, was also additional fuel for the development of digital platforms, both the video and music platforms. This phenomenon occurred throughout the whole world, but had an enormous impact on the growth of this market here in Brazil.

The growth of the digital market during the pandemic was much greater than what was expected for the period, a fact that surprised the platforms and the rights owners. And this was good news in the midst of the pandemic period and the global crisis. Of course, we are still not even close to putting all our chips in the digital market, but, without a doubt, it is a promising market which has been improving each month, in a very consistent and solid manner. Abramus Digital, a sister company of Abramus, whose object is to assist publishers in receiving the revenues due through music consumption on digital platforms, has invested heavily in technology and began to use a new system for the management of the repertoire - more than 5 million musical works, and has had a significant increase in the number of publishers that adhered to the project. This movement was essential to establish Abramus Digital as the main solution for publishers that seek the management of reproduction rights in the digital environment in Brazil, with more than 170 publishers and millions of

documented works.

With the strength and growth of the

digital market in 2020, we consolidated the importance and presence of Abramus Digital on the national market, distributing more than R\$ 30 million (reais) and helping more than 170 publishers to receive their values from the main platforms, such as YouTube, Spotify, Apple, Facebook and many others. This means progress in the market, and especially for the authors, who in this moment of the pandemic are being severely affected.

For 2021, we will continue investing in the digital market, with more solutions and systems to help more publishers, and with more tools and systems to facilitate the work. The market demands fast action, and Abramus Digital has been highlighting that the independent publishers need to remain competitive in an environment that is increasingly important to the authors.

### INTERNACIONAL DEPARTMENT - AUTHOR'S RIGHT

The year 2020 was really challenging. We went through a bizarre situation; one that we had never experienced before. A pandemic that took everyone by surprise, closing establishments, and locking us in our homes. The Brazilian economy, which had been showing evidence of a timid recovery, was impacted by an unprecedented crisis. Formerly among the 10 largest economies in the world, Brazil now occupies the 12th place. The way we deal with the pandemic here in Brazil has been and still is chaotic. Consequently, the growth forecast and resumption of the so-called normal life, is far from becoming a reality. The collection in Brazil had a drop of 19.20 % in comparison to 2019. Many establishments remained closed during most of the year. Many restrictions occur in all of Brazil, with some partial openings. The distribution in Brazil was also

The distribution in Brazil was also impacted. Brazil distributed R\$ 947,928.688.22, which represented a decrease of almost 4% in comparison

to 2019. This fall was not so sharp, due to the period of raising acquisition.

We obtained agreements with users in 2020, which has benefited the members immensely at this complicated time. As a result of the pandemic and the need for reinvention, we also had the explosion of live streams, the growth of digital services and even the revival of the old drive-in as an alternative to the closure of cinemas and theaters. For 2021, however, the forecast is a drop of 14% in the values distributed. The work in 2020 was really difficult and challenging.

We suffered even greater pressure to be able to receive values from abroad for our national members, due to the fact that they had their income decreased. With everyone working remotely, the communication with people abroad was impaired many times. The technical meetings in person, which are so important for learning and problem solving, migrated to the online mode.

CISAC, the confederation which covers the associations from all over the world has done everything possible to ensure that the wheel does not stop spinning. If, on the one hand, we all had to adapt to working remotely and staying physically apart from colleagues in Brazil and abroad, on the other hand, it was possible to perceive a rapprochement with many foreign companies, and their employees have done everything possible to help during this time. We received in 2020 R\$ 4,178.986.38, a value 68% higher than we had received in 2019. This achievement was the result of the incessant wor a constant concern and strong commitment to benefit our members at an extremely delicate time.

The companies that sent us the highest values were, in this order: SIAE (Italy), SPA (Portugal), JASRAC (Japan), SCD (Chile), SACEM (France), GEMA (Germany), SACM (Mexico) and SGAE (Spain). We have also worked tirelessly for the members who have entrusted us with their representation here in Brazil. We represent companies, publishers and foreign authors and we have always strived to decrease the effects of this unprecedented crisis in their revenues.

We are dedicated to the work in order to release retained funds, resolve problems and organize the repertoire of those we represent. We transferred R\$ 22,281,231.75 to our sister companies and foreign members directly affiliated to our society. A decrease of 7.3% in comparison to the transfer made in 2019.

In addition to the work with the repertoire, we sought to provide

companies with information about what was going on in Brazil and how it was reflected on the collection and distribution of values.

Never before has the word reinvention had so much meaning. We are continually reinventing ourselves and providing the best care possible for our members, but in 2020 this need was imperative and demanded that this should happen quickly. For 2021 in a practical manner, we have the expectation for a new system of distribution values received from abroad. We know how difficult it will be in 2021, mainly on the national front, with the political and economic crisis. But we will commit our efforts to ensure that our members are recognized for their work and art, at the same time we will monitor the numbers of collection and distribution in Brazil and abroad.





### INTERNATIONAL DEPARTMENT -NEIGHBORING RIGHTS

For everyone and those in all sectors, the year of 2020 was more than challenging. Due to the pandemic, we not only dealt with the moral rights and financial rights of our Brazilian members and partners abroad, but also their expectations, concerns and the need to understand even more about how the system of collective management works in Brazil. Despite the work in the home-working regime for about 6 months and the fall in the inflow of Ecad, the distribution of related royalties to our foreign clients and the collection of related rights from abroad for our Brazilian members grew in comparison to 2019. We finished the year of 2020 with bilateral contracts in 41 territories. one of them being new, Kazakhstan, and we distributed 26% of the total collected by Ecad in Brazil to the related international department. We also signed the only contract that was missing with Spain, for phonographic producers, now

representing, conversely, authors, performers, musicians and producers. As for all industries, the events and meetings took place only online. Our participation in work groups and discussions in the community remained as in previous years, even with the increasing demands. The distribution to foreign members was 184% higher than in 2019, around R\$48 mi, 67% resulting from the release of retained funds, thanks to the technological facilitators delivered by our IT staff and a management based on planning, autonomy and prioritization. Of this total, approximately 49% was distributed to interpreters and their songs in audiovisual productions. An unprecedented agreement with the digital platform, Globoplay, brought an income of around R\$126 thousand to our related members. Despite being an amount which is still not so expressive, the agreement opens an important precedent in negotiations for payments of related rights by other digital platforms.

Our collection abroad was 92% higher than in 2019, also benefiting from the higher dollar rate and the average exchange rate of R\$4.90, higher than in the previous year. The total receipt was approximately R\$1.1 mi. The largest inflows came from the United States, Portugal and the United Kingdom.

We tried to find out more about the rules and peculiarities of each country with which we have agreements so that, with this information, we could work more effectively in favor of the Brazilian member. And we have already had this return in 2020.

The higher dollar rate favors the Brazilian members who receive their rights abroad through our partners and this is a scenario that should remain in 2021.



Abramus had an important victory in defense of its international partners with the exemption of the CIDE tax, Contribution of Intervention in the Economic Domain, which accounted for 10% of all transfers made to legal entities abroad, still in effect in 2020, positively impacting the payment of various members worldwide.

Allied to this, we have the impact of the use of the VRDB, Virtual Repertoire Database, a platform which only Abramus is part of in Brazil.

Even in 2020, Abramus was invited to participate in a new subgroup with the companies better integrated into the platform, which aims to devise strategies and create facilitators to ensure that all companies can operate via VRDB, even if partially, by the end of 2021. This transparent tool has already brought results for our Brazilian members whose repertoires have been played abroad since the end

of 2019. With the full integration, 100% of that revenue will come through it.

The expectations for 2021 revolve around the gradual recovery in general clients and cinemas expected by Ecad, despite the downward trend in the inflow of pay-TV.

In addition, we expect the first receipt for our Brazilian members to come from Germany and a new French company who we signed it with in 2020.

We have aligned work with the United Kingdom so that we receive for the first time via VRDB and we are expecting a higher inflow with this.

We have just signed a bilateral agreement with Russia, bringing a new partnership and revenue, and we are negotiating with Switzerland and several countries in Latin America.

And finally, we already have for 2021 works in conjunction with partner companies in the solution of refund cases for

undue receipts, the update of general information and rules, conflict resolution, integration with VRDB, understanding of the rules for the music distribution in audiovisual media, among other things.



### **DEPARTMENT OF PERFORMING ARTS**

During the last few years, the area of the Performing Arts has developed a methodology based on transparency and productivity, always in constant process of adaptation to improve their activities. As a result of these actions, we can say that today Abramus does not work simply with the collection and distribution of royalties: we are virtually an agent for authors and we always promote their works, both on the domestic, as well as on the international market. The department remained with approximately 320 national authors, among them Manuel Bandeira, Cecilia Meireles, Carlos Drummond de Andrade, Luis Fernando Verissimo, Ariano Suassuna, Nelson Rodrigues, and many other renowned authors, without any close-outs.

In 2020, even though it was an atypical year due to the pandemic, there were 196 requests for assembly, of which 57 contracts were signed. This work yielded a revenue of USD 52,000.

Collection and distribution numbers - R\$ 291,751.59

Values received from abroad - R\$ 45,162.32

Expectations for 2021 - R\$ 500,000.00



### **COMMUNICATION DEPARTEMENT**

The processes of the Communication department from Abramus act in an integrated manner to bring information of interest to the organization's target audience, as well as its practices, policies and objectives. In addition, the department works on several fronts to ensure that the name of the entity is recognized and valued in what is more important: ethics, transparency, responsibility and respect for its members.

The actions are executed through various means: social networks, a newsletter, a website, a blog, a magazine, the participation or organization of events, the promotional and institutional materials, marketing e-mails and internal communication.

In 2020, an atypical year due to the pandemic, the department focused all of its actions on digital marketing and prioritized actions and projects on social media.

Currently, Abramus is present on the most important social media channels: Facebook, Instagram, Twitter, Linkedin, YouTube, TikTok and in 2020, maintained the progressive growth in the engagement of its pages. The Communication of the members on these channels increased, also becoming a channel for customer service.

In the media, information was provided on issues relevant to author's rights, the music market and specific actions of Abramus directed at its members. The platforms were also the stage for projects of great prominence:

### **GROWTH OF NETWORKS**





### **ABRAMUS A DOIS**

In April, to overcome the feeling of loneliness and social isolation, we launched on our YouTube channel (AbramusOficial), the "Abramus a Dois" (Abramus for two). We invited artists of all styles and rhythms and proposed a short, but very intimate, presentation of two memorable songs, both from their own careers, as well as those of other musicians.

There are more than 50 exclusive presentations of names such as: Delacruz, Tato Falamansa, MC Guimê, Toquinho, Paulo Ricardo, Exaltasamba, Ivo Mozart, and several others, which were made especially for you to watch whenever and as many times as you want.



### **TUNING IN**

Seeking to connect our audience and music stars, in total harmony, in February we began a series of interviews.

To find out more about the career, origin, influences, work, dreams and future projects of artists from the most diverse backgrounds and styles, we invited everyone to continue tuning in to the coming news and stories that we had to tell.

Various names participated in this project, such as: Rashid, Luciana Mello, Strike, Priscilla Alcantara, Camilla Faustino, Vine Show, Marcia Tauil and many others!



### **TUTORIAL VIDEOS**

The tutorials were made to remedy the main doubts of our members that were related to the Registration of Works, the Registration of Phonograms and the Correct Generation of the ISRC code.



### **RESENHANDO**

More recently, in August, we noticed the inquietude of people with the prolonged quarantine. We already had quality interviews and music, but something was missing, the good old tales!

So, we invited Vine Show to bring all of its high spirits to a series of live streams with acclaimed composers and singers. Of course, there are career stories and everything else, but the focus here is the relaxation and fun in recalling life on the road and its funny "tales".

With renowned artists such as: Thales Lessa, Sergio Jr, Bruno Caliman, Paula Mattos, and many others, and the participation of the live audience, "Resenhando" (Telling tales) became a true circle of friends chatting, every Thursday, simultaneously on Abramus' Instagram, Facebook and YouTube.



### **EVENTS**

Abramus participated, supported and promoted several online events during the year, among them were Exponeja, Music Trends Brasil and SIM São Paulo.



### PERIODICITY OF SOCIAL MEDIA

The publications on social media are daily and weekly. There is a publication on Abramus' official blog with a text about inbound marketing.

### **NEWSLETTER**

Abramus' Newsletter is a weekly publication, with the main news of the week.

Music Contacts: 70,000

Theater & Dance Contacts: 10,000

Autvis Contacts: 7,000

### Magazine

Abramus Magazine is a publication with a circulation of 2 thousand copies per edition. It brings news about Music, Visual Arts and Dramaturgy. The content is about author's right, artists and the music market. There is also a digital version that is available for reading on the website.



### **WEBSITE**

The main objective of Abramus' website is to disseminate information and provide important features to its members. The website contains all the detailed information about Abramus' work, services that are provided, statutes, forms, reports, publications, contacts, and much more.

### **WEBSITE NUMBERS**





2,013,242 PAGE VIEWS +72.03%

### HUMANITARIAN ARTISTIC CAMPAIGN

The world is experiencing a unique moment of an international crisis, which has affected the market of music and culture in an unprecedented way. It will be a long and painful process. This is the time for unity. We cannot let music and culture be starved.

The Humanitarian Artistic Campaign was developed with the aim of performing actions to raise funds that were converted into basic food baskets and sent to projects created for this purpose in all of Brazil, which were connected in some way to the music market or to cultural entities.

The objective was to raise funds through direct donations to the project, and through a virtual auction carried out with several items donated by renowned national artists, with their value fully reversed for this cause.

Abramus, knowing the difficulties of the industry, began the campaign with a donation of R\$ 100,000.00 (one hundred thousand reais).



### BENEFITING PROJECTS

































### IN THE AUCTION























### The year 2020 was a year of adaptation, innovation and resilience.

The pandemic has affected the world economy and especially the cultural area. Exhibitions, fairs and cultural events were postponed, museums and cultural institutes closed for months. Culture began to be 100% digitally consumed, and this led to a rapid adaptation on the part of the users, and of the companies. Even with people working remotely from March to December, the service provided to users and artists did not stop and even increased, by digital means.

The new uses led to an adjustment in the form of control and collection, and the work was intense and despite everything, productive.

30% ~

Revenue

In 2020

R\$ 1,178,171.99

National Revenue

R\$ 732,605.59

International Revenue

R\$ 1,910,777.58

Total Revenue

Some projects for 2020 had to be postponed, and the focus was on the evolution of the system and the collection of digital uses. With the cancellation of international events, meetings began to be more frequent and by means of video conferencing. For 2021, the expectation is not high, because it is only after the pandemic is under control that cultural life can resume in full, and as a reflection of the economic crisis, we even expect a fall in revenues.

FABIANA NASCIMENTO DIRECTOR OF VISUAL ARTS













## ANNUAL REPORT 2020 ABRAMUS

