



ANNUAL REPORT

Associação Brasileira de Música e Artes

2022



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Introduction

In 2022, Abramus celebrated its 40th anniversary. A number of events took place in the same year, including a major concert in Rio de Janeiro with distinguished Bossa Nova artists. Abramus continues to be the biggest Society in the country, representing 110.287 members in Brazil and abroad.

The Artists & Repertoire (A&R) department played a key role in the growth of the organization. Through efficiency and collaboration with partner representatives, Abramus saw a sharp increase in memberships in 2022 and ended the year with a important number of new members.

There was also a notable recovery of Collective Management in Brazil this year, with improvements in the distribution of public performance revenues. Abramus maintained a considerable share in the Brazilian music market.

Sertanejo (Brazilian country music), funk and urban music are still expanding within Abramus, and the outlook for 2023 is a positive one. In addition, the audiovisual department also posted an increase, with a number of audiovisual producers joining the society.

Despite the challenges, Abramus maintained its level of collection and distribution in 2022. Other departments

at the society also played important roles. The Documentation department prioritized speedy service in assisting rights members, providing a quick and accurate record of musical compositions, phonograms and audiovisual works. The Information Technology department invested in modernizing its infrastructure by introducing new tools, such as Business Intelligence and Artificial Intelligence, to improve data analysis and boost the efficiency of internal processes.

Abramus' international activity also stood out in 2022, seeing a important growth in the distribution of revenues from 30 territories. The society also worked closely with related rights societies in other



countries in an effort to expand the representation of Brazilian rights members and to strengthen bilateral partnerships.

In the field of performing arts, Abramus maintained a working methodology focused on transparency and productivity. A vast number of theatrical productions were authorized and the collection of royalties in this area has performed quite well.

The financial department played a key role at Abramus and was able to ensure that corresponding rights members were paid properly for the public performance of musical compositions in Brazil and the rest of the world. The financial staff worked

closely with other units at the association, processing payment information, making bank transfers and deposits, as well as managing general financial operations.

Abramus is committed to continue investing in technology and improving its internal processes in the upcoming year.

We are pleased to present a more detailed summary of how each department of the *Associação Brasileira de Música e Artes* (Brazilian Society of Music and Arts) has performed.

01. Artistic & Repertoire

Abramus marked its 40th year in 2022 and we had a number of events to celebrate that, including a huge Bossa Nova concert in Rio de Janeiro: Roberto Menescal, Marcos Valle, João Donato, Carlinhos Lira and Leila Pinheiro, retaining our position as the country's biggest Society in number of members, representing 110.287 members in Brazil and abroad.

We saw a 3 % boost in new memberships, ending the year with 3.958 new members, all thanks to the efficiency of the Artists & Repertoire department, along with tremendous support from our partner representatives.

2022 was a year of recovery for the Collective Management in Brazil. However, thanks to the efficiency of our service departments that involve A&R, IT, Documentation and Operational Support, we reached all of our goals and managed to maintain the level of distribution for public performance rights, retaining about 30% of the Brazilian market share.

Our core of Sertanejo music continues to grow, and we also saw an upswing in the FUNK and urban music categories, with a great outlook for 2023.

Our audiovisual department has also continued to grow. We had several new memberships of audiovisual production companies who have become interested in the audiovisual segment, which had been largely ignored in the past.

With a few agreements entered into in 2022, we were able to sustain the level of the collection so that they would be able to maintain the level of distribution as well.

Again, in 2022, we were important participants in events related to the music market: Rio2C, Exponeja, Music Trends Brasil, SIM São Paulo, and the FestClube Festival.

02. Financial

Abramus is currently the biggest Society in Brazil in terms of number of members, representing the repertoire of more than 110.287 members (105.677 Individuals and 4.610 Companies), both domestically and abroad, in 2022.

The financial department is responsible for performing the final steps involved in Abramus' work, ensuring that corresponding rights members are properly paid for the public performance of musical compositions in Brazil and the rest of the world. To ensure flawless delivery, the entire process relies on the skillful work carried out by our dedicated and accountable staff; combined with the continuous use of technology and increasingly improved tools. The goal is to therefore offer the best possible service to members and ensure an accurate distribution of royalties.

The team is divided into two main units of Abramus, located in Rio de Janeiro and São Paulo, which are responsible for all financial transactions such as the processing of members' payment information, submission of the electronic file for payment (transfers, DOCs – Wire Transfers – and TEDs – Electronic Wire Transfers), payment by checks and bank check deposits, in addition to the work of the financial management of Abramus in general.

The department has a full slate of duties that require a great deal of responsibility, attention and ethics. The financial statement is audited by external companies, who confirm the excellent work Abramus has been performing throughout the fiscal year.

03. Documentation

The work of the Documentation team was focused on agility in the care of the members, so that their works, phonograms, and audiovisual media were registered with quality as soon as possible, due to the urgency required by the new channels of commercialization of music and audiovisual productions, whether by streaming, (making available/ digital services) VOD or other platforms. There has also been a critical and careful analytical effort applied towards the repertoires sent for registration to help preserve the integrity of the database.

The focus in 2023 will be on increasing the number of audiovisual registrations and improving the data relationship between ISWC and ISRC.

Registrations – by Category	
Registrations	2022
Musical Compositions and Pot-Pourris	1.014.759
Phonograms	1.585.070
Audiovisual Work	815
Overall Total Registrations	2.600.644

04. Information Technology

Infrastructure

In 2022, there was a return to live events after an extended period of strict social isolation due to the pandemic. As such, in addition to participating again in technical working groups with societies around the world, we were able to consolidate the robustness of our infrastructure, guaranteeing speed and 24/7 availability.

We modernized our technological architecture by investing in a project to transfer our database servers to the cloud, which is expected to intensify and streamline our internal processes for 2023.

Business Intelligence

We strengthened our Business Intelligence environment and now all areas of Abramus have access to dashboards to evaluate performance and efficiency of processes. This includes an analysis of unidentified incomes, analysis of international areas, control over movement of rights members, analysis of documentation efficiency, and analysis of duplicities. One notable part of our organization is the Income Statements' Area, which allows the rights members to track their career with complete transparency and speed.

Metaverse

Just as we strive for innovation to strengthen our ties with rights members, we conducted the first project in an immersive virtual environment, a worldwide technological trend that we are investigating more deeply, with a view towards providing positive experiences to our members.

Artificial Intelligence

No other technology has been as fully explored around the world as Artificial Intelligence systems. We believe the key goal of this type of technology is to improve data analysis with more security and assertiveness, which is why we began to invest in machine learning techniques to identify withheld credits that are pending documentation information.

International

Working closely with SCAPR, we are fully integrated with IPD and VRDB. These tools provide a way to uniquely identify a phonogram anywhere in the world, helping to facilitate the exchange of related income for performers and musicians between different countries.

We are also modernizing other integration tools in collaboration with CISAC and in partnership with other global societies: UP, AVR, AVINDEX, CWR, AIR – all in an effort to improve the earnings of our rights members.

And for the upcoming year, we will be coordinating with another phonogram database – the RDX – which aims to ensure the correct registration of the labels repertoires.

2023

2023 is expected to bring about other major challenges, most notably: a total transferal of the technology park to the cloud; integration with the new ECAD system: entry into RDX: a new portal for registering cue-sheets: an investment in artificial intelligence for matching: and ongoing improvements of internal systems and processes.

05. Neighbouring Rights International

In 2022, the world economy recovered and returned to levels as relevant – or even more – than prior to the Coronavirus pandemic.

And this recovery had a clear and positive impact on the music industry and its entire network.

The ABRAMUS International Related Rights department saw its best year in 2022, with a growth of over 60% compared to 2021.

Brazilian rights members who are performers and musicians, received roughly USD 166,000 from abroad in 2022. There were 2,417 rights members included – 50% more members than in 2021, and over 1,800 phonograms used worldwide.

Income for our rights members came from various regions: Canada, United States, South Korea, Portugal, Italy, Poland, Norway, and many others. And there are approximately 15% more new territories using and paying for Brazilian music. The country with the most substantial income for ABRAMUS rights members was the United States.

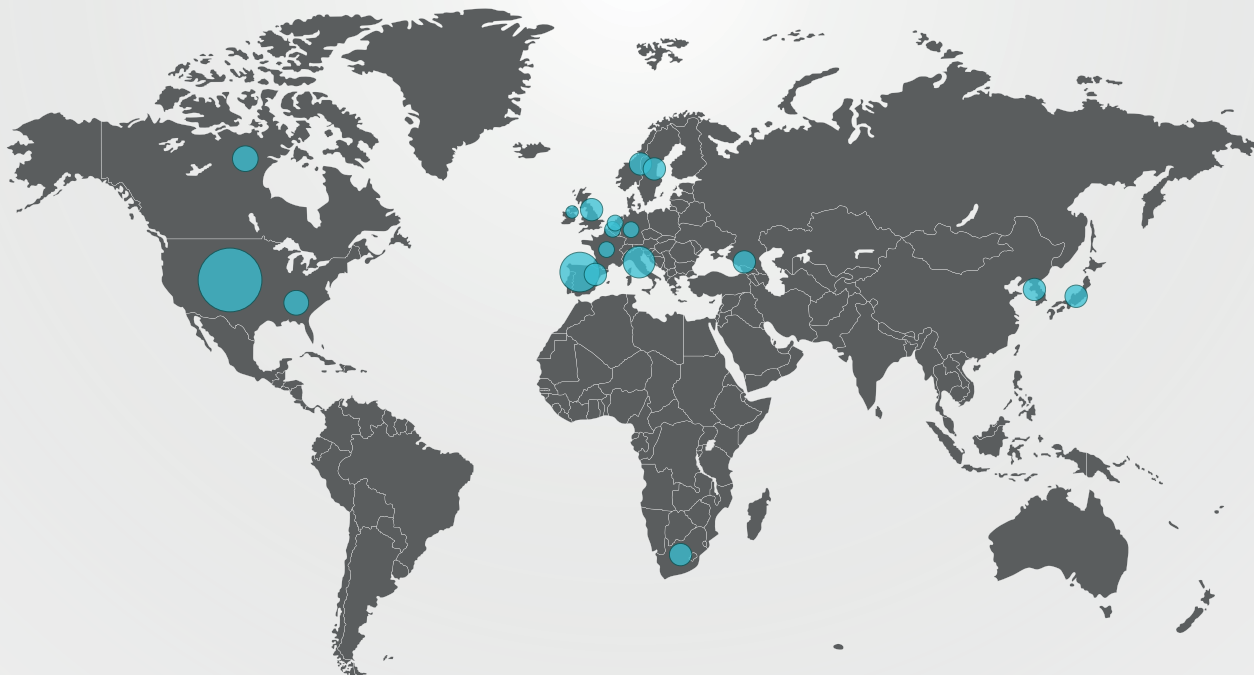
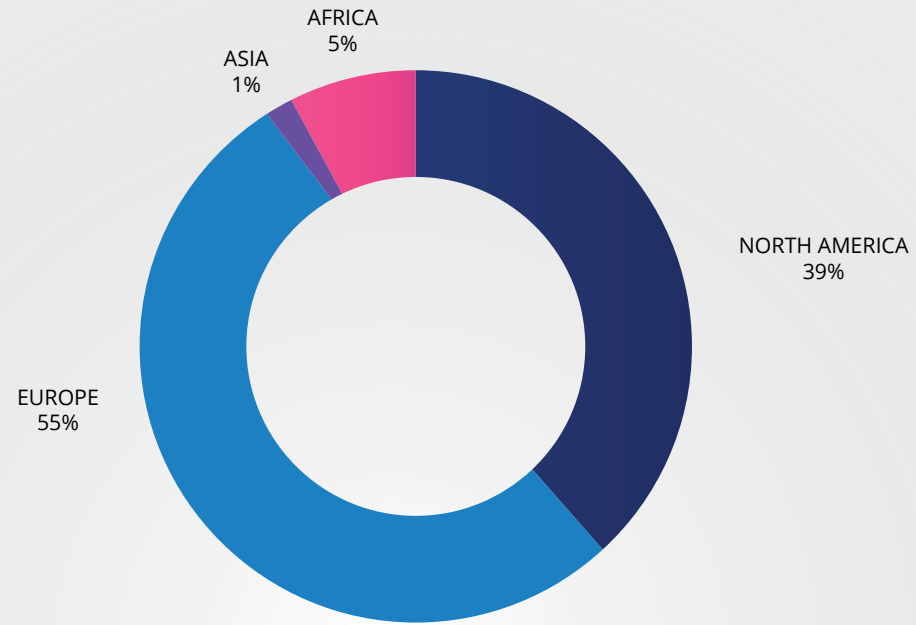
One of our foremost efforts in 2022 was to make a detailed survey of how the collection and distribution of related rights works in each country – a task force that began in 2021 to help ABRAMUS fulfill each requirement and thereby ensure that all our rights members are covered in all our collections.

ABRAMUS actively participated in discussions, designs, development of tools, and promoted events with the international community. As a group, our goal involves encouraging and preparing related societies as a whole to act even more effectively on behalf of all rights members.

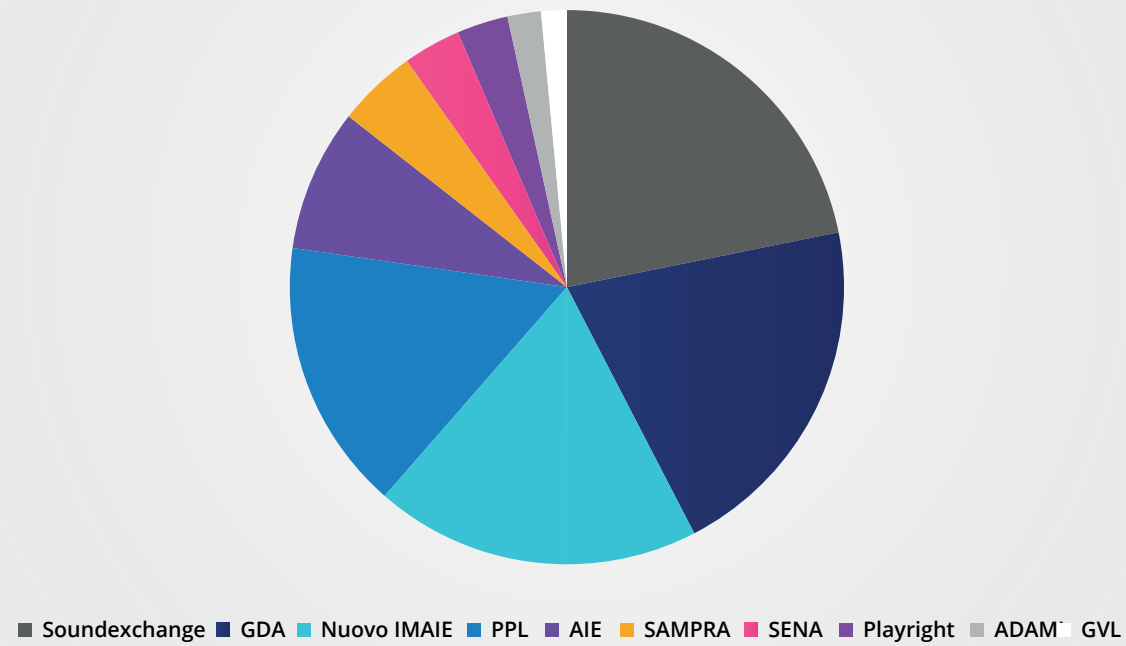
Furthermore, the common and more professional use of tools such as BI (business intelligence), IPD (International Performer Identification) and VRDB (repertoire database), among others, has provided added transparency and agility when the subject is identifying performers, musicians, labels and their repertoires.

The expectation for 2023 is to branch out into new territories where there have not yet been any receipts of royalties. We are also negotiating new bilateral contracts with the Portuguese phonographic producers' society and the Mexican performing musicians' society.

Currently, ABRAMUS works in partnership with 46 societies in 38 countries in the reciprocal representation of the related rights of over 1.3 million rights members.



TOP 10 PAYING SOCIETIES



06. Author's Rights International

2022 was a great year for Brazilian collective rights management. After an extended period of uncertainty, we saw a recovery in the economy in 2022 despite political unrest.

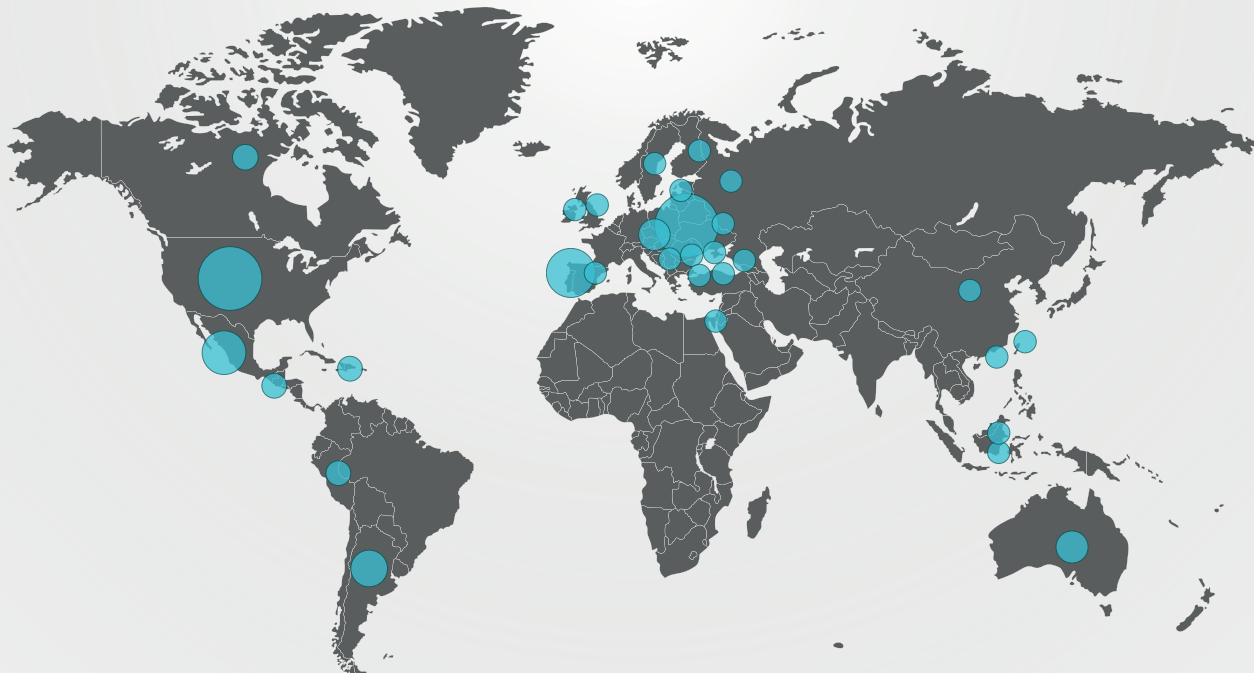
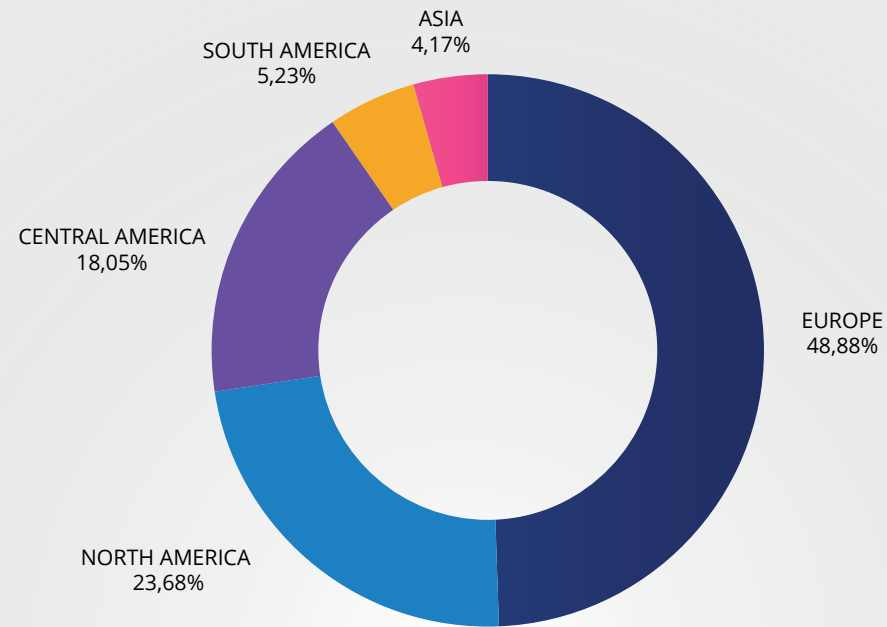
Collections for public performances in Brazil grew by 28.3% compared to 2021. We experienced a growth in nearly all segments, the sole exception being cable TV, which dropped 1.8% compared to 2021.

A total of US\$ 236.160.217,60 was distributed, which represented an increase of 36.66% compared to 2021. There were 316,201 rights members included, 18.2% more than the previous year.

The Concerts and Events category saw the highest growth – 309.5%. Digital Services continues to rise: 26.2% in relation to 2021.

We continue to work hard to make sure that our members receive their due royalties for the performance of their work abroad. We distributed incomes from 30 different territories that cover 3,372 rights members and 18,349 works.

Below is a chart of the amounts received, broken down by continent:

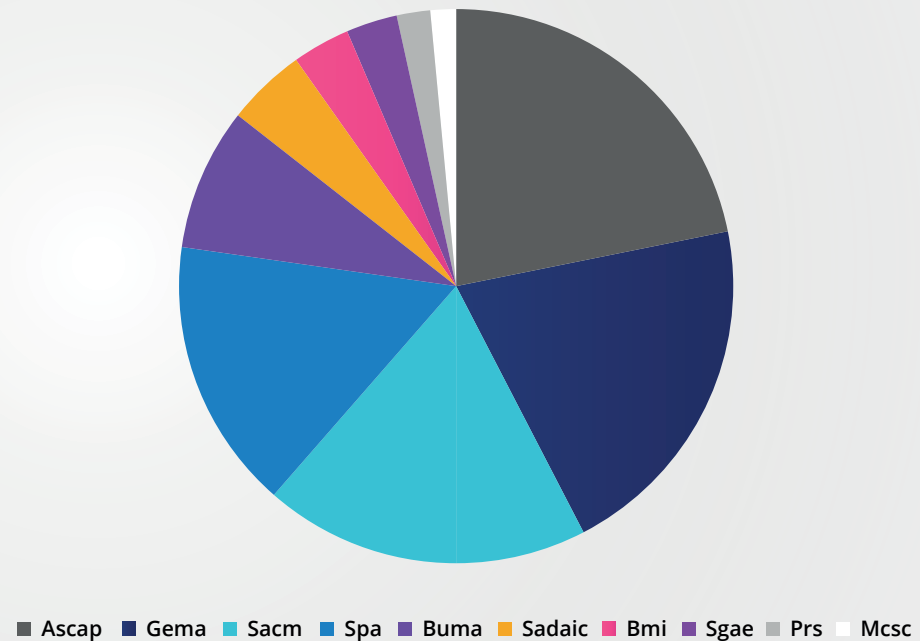


The societies that remitted the highest amounts were, respectively: ASCAP (U.S.), GEMA (Germany), SACM (Mexico), SPA (Portugal), BUMA (Netherlands), SADAIC (Argentina), BMI (U.S.), SGAE (Spain), PRS (U.K.), and MCSC (China).

We remitted USD 6,473,969.47 to our sister societies and to foreign rights members directly affiliated to our society. This represented an increase of 36.6% compared to remittances in 2021.

We not only hope to continue this growth in 2023, but to further improve the collection of performance revenues in foreign territories for our members, as well as meet and exceed the expectations of our represented societies and foreign publishers.

TOP 10 PAYING SOCIETIES



07. Performing Arts

Over the last few years, the Performing Arts division of Abramus has devised a working methodology based on transparency and productivity that adheres to the consistent process of adapting to improve activities. Because of these actions, Abramus can be currently viewed as not simply working with the collection and distribution of rights: we are practically agents for the authors by constantly seeking to publicize their works, both in the domestic and international markets.

We are currently working with about 321 well-known Brazilian artists, including Manuel Bandeira, Cecília Meireles, Carlos Drummond de Andrade, Luis Fernando Veríssimo, Ariano Suassuna, Nelson Rodrigues, along with other renowned names, without any decrease.

In 2022, we received 212 requests to stage theatrical productions. From these, 146 authorization processes were carried out, resulting in the signing of around 70 contracts. This endeavor generated a collection of approximately USD 170,000.

08. Communication

The primary objective of the Abramus Communications Department is to publicize the society's mission, vision, values and best practices. It is also responsible for conveying information, promoting the institutional image and managing the organization's relationships.

The department operates in various areas to fulfill its objective, implementing actions through different channels that include social media, newsletters, a website, blog, magazine, participation in or holding of events, publicity materials, email marketing and internal communications.

Below is a breakdown of all the work conducted by the Abramus Communications department.

Social Media

Social media plays an important role for Abramus, given that its main goal is to establish and strengthen the relationship with its target audience. Through social media, we share relevant information, promote our services, engage followers and provide customer service, thereby delivering a positive image of the brand. Social media is also a good way to reach a broad and diverse audience, helping to promote direct interaction with clients and obtain feedback in real time.



Instagram:
47.487



Twitter
9.200



Facebook
57.735



LinkedIn
6.000



Youtube
7 mil inscritos

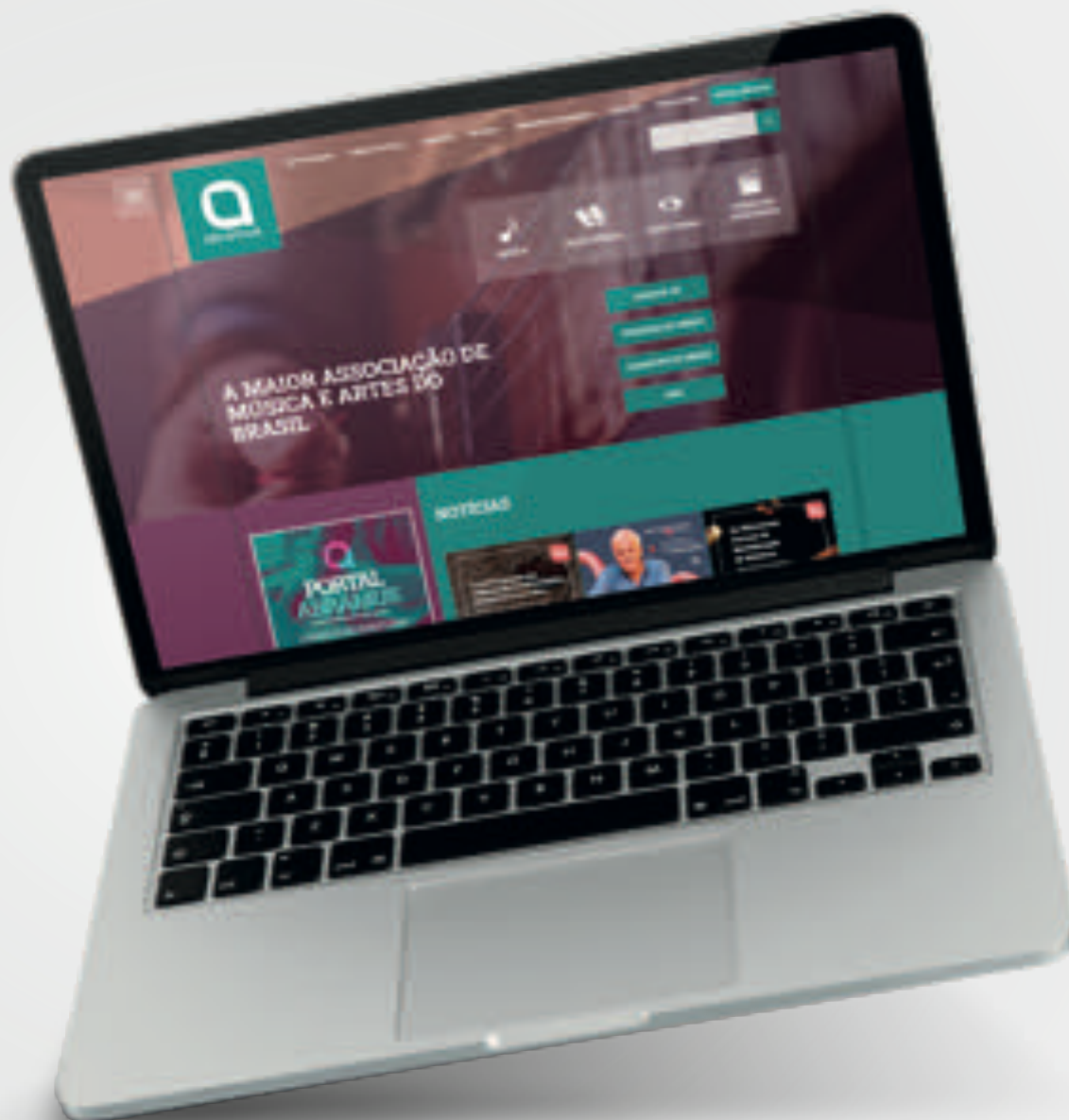
Magazines

Abramus Magazine publishes on average 2,000 copies per edition. It features news on Music, Visual Arts, and Drama. There are articles, artists, and the music industry. There is also a digital version available for reading on the website, offering easy and convenient access to its contents.



Website

The Abramus website seeks to offer valuable information and functionality to its members. It contains details on the tasks performed by Abramus, the services offered, statutes, forms, reports, publications and other varied resources. The website serves as a comprehensive source of membership information and allows members to easily and conveniently access everything they need.



Newsletter

The Abramus Newsletter is a weekly publication that features the big news from the week.

- Music Contacts: 70,000
- Theater and Dance Contacts: 10,000
- AUTVIS Contacts: 7,000



09. Events

Goiânia 40 Years Event

In a friendly and social setting, singers, composers and music professionals, especially from Abramus' core of Sertanejo music, met in Goiânia on November 9, 2022. Over 150 guests celebrated Abramus' 40th anniversary in a delightful happy hour at Clube de Engenharia de Goiânia.

The Abramus office in Goiânia was inaugurated 13 years ago and has strengthened the ties between the Society and the region's members, whose participation and representativeness have grown exponentially.



40 Year Celebration

Abramus celebrated its 40th anniversary, with a night full of Bossa Nova at Teatro Claro Rio, in Rio de Janeiro. Sergio Jr., musician, composer from the group Sorriso Maroto and a member of the association's board, was the master of ceremonies and led the evening's proceedings.

The concert featured notable Bossa Nova stars, such as Roberto Menescal, Carlos Lyra, João Donato and Marcos Valle. These longtime friends reunited as the group "Os Bossa Nova" exclusively for the night of celebration, and invited Leila Pinheiro to join the quartet.

Before the "Os Bossa Nova" concert, Roberto Mello, CEO of Abramus, received a special tribute. Representatives from the Uruguayan Rights Society (AGADU), including the president Alexis Buenseñor and the general secretary Diego Drexler – singer and composer – came to Rio especially to participate in the celebration and paid tribute to the leader of the Musical Society.

With a history distinguished by the defense of royalties and support for the artistic class, Abramus remains an essential voice in the Brazilian cultural scene. After four decades, the organization has demonstrated its resilience and its commitment to promoting and protecting art and music in Brazil. We hope these 40 years are just the beginning of an increasingly meaningful and inspiring journey for Abramus and everyone else involved in this pursuit to appreciate and recognize culture.



Tribute to Abramus in the Congress

In celebration of the 40th anniversary of Abramus, a formal session was held at the National Congress. The event was intended to honor the association's four decades of advocating royalties and rights in Brazil. During the session, guests were given a bit of background on the history of Abramus, which was represented in the plenary by Roberto Mello (CEO), Danilo Caymmi (singer and composer, president of the company), Sérgio Jr (musician, member of the group Sorriso Maroto and member of the board of directors), Vine Show (composer and member of the board of directors) and Ronald Menezes, a member of the management committee and institutional representative of the association.



Event in the Metaverse

Abramus and AUTVIS held a groundbreaking event in the virtual world known as the "metaverse" through the Decentraland platform. It was conducted in partnership with Converge, a one stop shop solution for companies in the metaverse, which is a division of the Startup R2U, specializing in 3D technology. This innovative event marked the first time that a collective rights management society promoted a panel in the metaverse on a global scale.

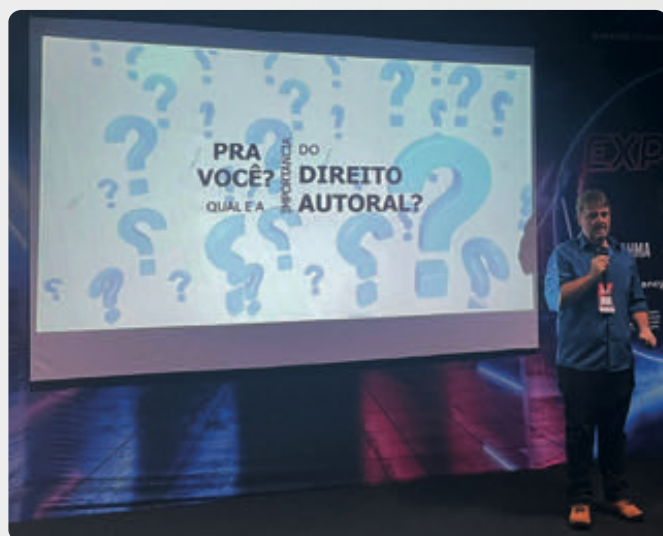
Entitled "The challenges of art in the metaverse," the panel included renowned speakers, such as doctor Giovanna Graziosi Casimiro, Metaverse Producer at the Fundação Decentraland; Mário Di Poi, co-founder and executive producer of Input | Artesonora; Jorge Groove, producer of immersive audiovisual content, 3D artist, and a founding member of XRBR & researcher of new technologies; Ottis, visual artist, creator of Purple Valley and Virtual World Builder; and Aariah, a singer, composer and content creator. Throughout the event, artistic expressions and other potentials in the metaverse were discussed, including the challenges related to royalties in this avant-garde area.



Exponeja

The "Exponeja" musical event was held in Goiânia, the capital of Brazilian country music (known as Sertanejo), and took place between November 21 and 23, 2022. The event was once again attended in person after two years, gathering a variety of professionals from the music industry. Two simultaneous stages hosted more than 70 speakers. Abramus, which has been a partner of the event since the first time it was held in 2018, was present again. In addition to offering a booth to meet attendees and answer questions concerning royalties in music and audiovisual works, Abramus contributed to the official program of the event. One of the panels dealt with the theme "The Challenges of Collecting and Distributing

Royalties in a Digital Environment" and included the participation of Gustavo Gonzalez, Íris Rocha (ECAD) and Mario Sérgio Campos (ECAD). There was also a workshop on "The Importance of Copyrights in an Artistic Career," which was given by Ricardo Rios.



ExpoCarnaval

Abramus took on a prominent role in the first holding of the Expo Carnaval Brazil, which took place on October 14 and 15, 2022 at the Convention Center in Salvador (BA). The Abramus booth was one of the highlights of the exhibition, presenting workshops, podcasts and interviews

conducted by renowned journalist Érica Saraiva, widely known for her expertise in covering the Salvador Carnival. There were also artistic presentations by Cia de Dança, led by businesswoman and dancer Kika Tocchetto.

The exhibition assembled a total of 61 exhibitors from various regions throughout the country, representing companies from number sectors in the creative economy. With more than 10,000 registered participants, Expo Carnaval Brazil provided an enriching experience. In addition to the activities promoted by Abramus, the event offered percussion workshops, concerts and discussion panels with professionals from the leading Carnivals in Brazil.



Rio2C

Rio2C, the largest creative gathering in Latin America, celebrated ten years of RioContentMarket in its 2022 edition. The event kept its cross-disciplinary format, featuring a conference, market and festival, and added new topics and sections to the program. Boasting a renewed internal structure, the event had eleven stages divided by subject and covering areas such as education, the literary market, architecture, design, fashion and gastronomy. The main focus was to explore the processes and trends of these areas applied to everyday life. Abramus participated in the event by sponsoring a happy hour for the guests.

Trends Brasil Conference

Abramus took part in the Trends Brasil Conference from October 19 to 21, 2022. The event featured panels, lectures and workshops presented by renowned professionals in the music industry. The 7th holding of this conference addressed the key themes involving the market, such as the chain of copyrights, radios, streaming (making available/ digital services) and marketing.



Fest Clube

FestClube, promoted by Sindi-Clube (the Clubs Union of the State of São Paulo), is an event that opens doors for the promotion of future talent in Popular Brazilian Music (MPB). The first FestClube SP took place from April 28 to May 1, 2022, with support from Abramus.

The event was noted as a platform for future MPB talent. 36 songs had been submitted to a jury made up of distinguished panel of music professionals. Winners received cash prizes and FestClub trophies. The event wrote another important chapter in the history of Brazilian music, strengthening the MPB scene and providing opportunities for new talent to stand out.

Festa Gaúchos

O Grande Encontro – Música dos Gaúchos held its eighth event on April 5, 2022 in Porto Alegre (RS). Previous editions of O Grande Encontro have featured more than 500 artists, both national and international ones, who have sung and performed over

160 songs. This year's concert honored Mari Terezinha, an emblematic singer from Rio Grande do Sul, and Abramus CEO Roberto Mello, who received a plaque in honor of Abramus' 40th anniversary.

SCAPR General Meeting

On June 2, 2022, during the SCAPR (International Confederation of Societies of Performers) General Meeting, a new member of the Board of Directors was announced: Roberto Mello, CEO of Abramus. This appointment was especially relevant, considering it took place the year that Abramus celebrated 40 years of history. Thanks to this selection, Abramus has strengthened its connection with the international community.

SCAPR represents 57 societies from 42 countries and its main goal is to promote cooperation between collective management organizations since 1986. The confederation works on the development of systems, platforms and administrative standards to optimize collection, distribution and payment to rights members. In addition, it holds

working group meetings for updates, discussions and proposals on international cooperation within the SCAPR community, promoting significant advances in this respect.



10. New Business

In 2022, Brazil established itself as one of the leading global markets for music in the Digital Environment, with music platforms such as Spotify and Deezer, VOD services like Netflix and Amazon Prime Video and social media services such as Instagram or TikTok.

The global music market today is fully integrated in the digital environment and all releases and new projects seek to reach consumers on digital platforms; this strategy has worked very well.

Music industry revenues from the digital environment are constantly growing which is an extremely positive trend both in Brazil and abroad.

The year of 2022 saw the growth of the Metaverse as a potential market for the music industry. Virtual worlds became more relevant during the pandemic and the expectation of what the situation would be like after the pandemic was very high. The truth is that with the return of live music concerts, this market has lost a part of its relevance – the experience of a concert in the virtual world doesn't come even close to the experience of a live event in the real world. Still, this is a subject that should continue to be followed up over the next few years.

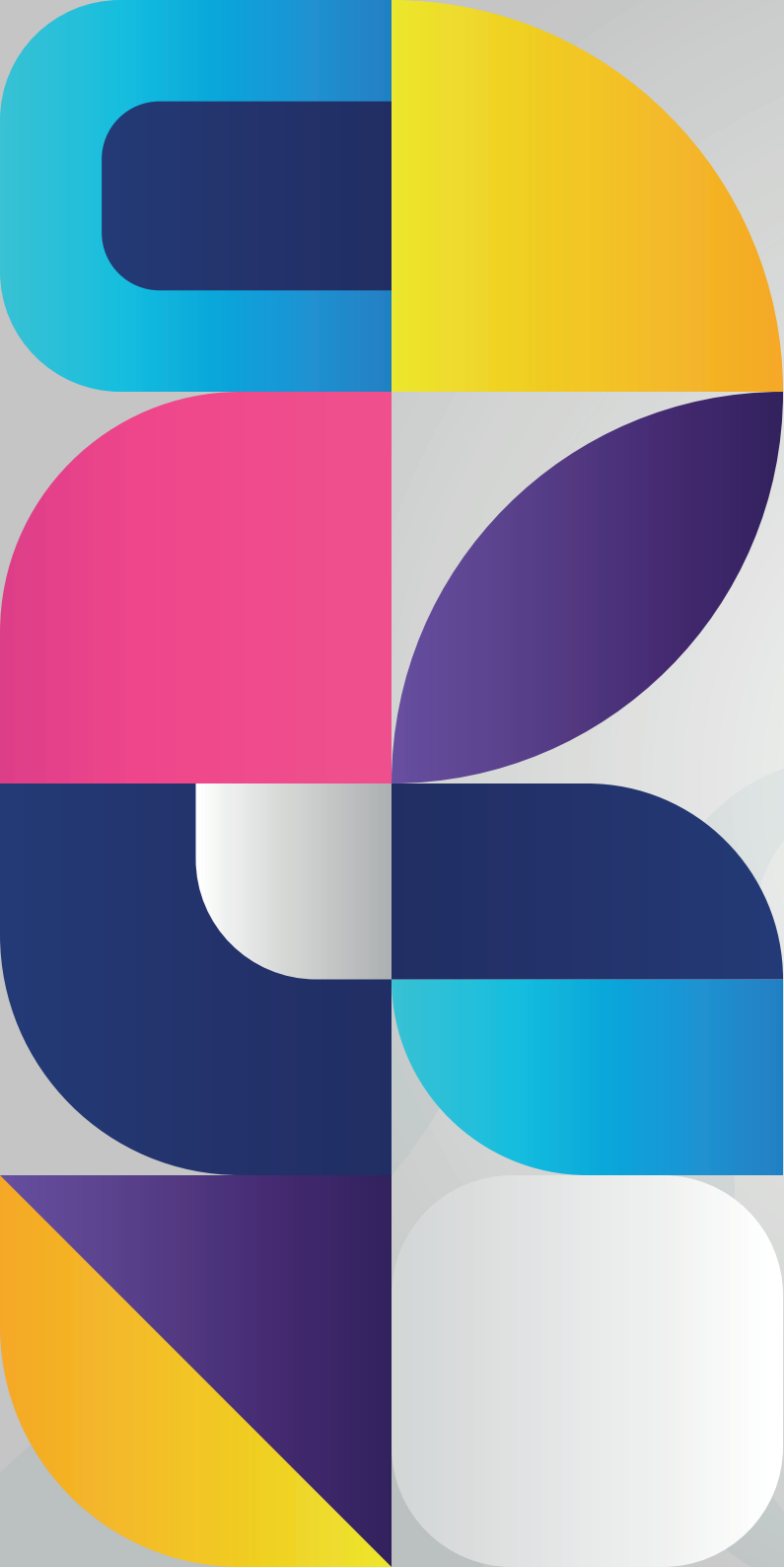
Another topic that was greatly discussed was the relevance that NFTs would have in the music market. NFTs are without doubt a new form of technology that might help a lot and creates a new area to explore, but they still need to become more fluid and simple-to-use for larger-scale applications. Music platforms today work well because the technology that they use is simple, fast and functional. For NFTs to become more widely used, they also need to gain this usability.

In terms of public execution, the Digital world has also received a more important role over the last few years. While nothing of much relevance was collected by ECAD just a few years ago, the digital market today represents one of the most relevant sources of revenue for the music market, and is one of the fastest growing revenue sources in Brazil and worldwide.

These days, VOD platforms that operate in the Brazilian market are more relevant than traditional cable TV services. And this market has not only taken over the traditional paid TV market, but has also filled niches that the cable TV had never entered. Growth has been strong and consistent in recent years.

The digital environment, although it is not a new topic, has generated increasingly more curiosity in the entertainment industry. Abramus follows the evolution of this market and has been developing solutions to help members who seek support in this area. It is important that musicians feel supported during this time of transition. Our goal as a Society has been training and helping our members about this important business model.

The challenges of this new market are also seen in our business. That being said, Abramus maintains an active presence in a number of working groups involving the International Confederation of Societies of Authors and Composers (CISAC), such as the Society Publisher Forum (SPF) and the Business Technical Committee (BTC), where the permanent monitoring of major events in the digital area is performed to keep the structure updated and our members well-informed.



MANAGEMENT REPORT
AUTVIS

2022

AUTVIS ASSOCIAÇÃO BRASILEIRA DOS
DIREITOS DE AUTORES VISUAIS

01. Overview

2022 was the year of the post-pandemic upturn: exhibitions started being produced again, editorial and advertising productions took off, arts fairs and events took place in a big way.

All this made AUTVIS' work very intense all year long.

02. Main Activities

Besides a very active operation throughout the year, one can cite as an important factor in the year's activities

- AUTVIS participation in lectures and events (online and in person), bringing to new audiences the knowledge about Author Right in the visual arts;
- Investment in technology for the improvement of the AUTVIS system to attend the titleholder and to attend the AIR system;
- Consolidation of AUTVIS as an international reference society, acting directly with CISAC: helping on the strengthening of the existing societies in Latin America; on the political work for the creation of new societies in countries that still don't have actuation in this repertoire; participation on important Book Fairs of the region; acting on the WIPO - World Intellectual Property Organization training program.

03. AUTVIS in Numbers

The collection for 2022 grew 27.96% compared to 2021.

- Nacional revenues: US\$ 301,824.03
- International revenues: US\$ 195,679.47
- Total revenue: US\$ 497,503.50

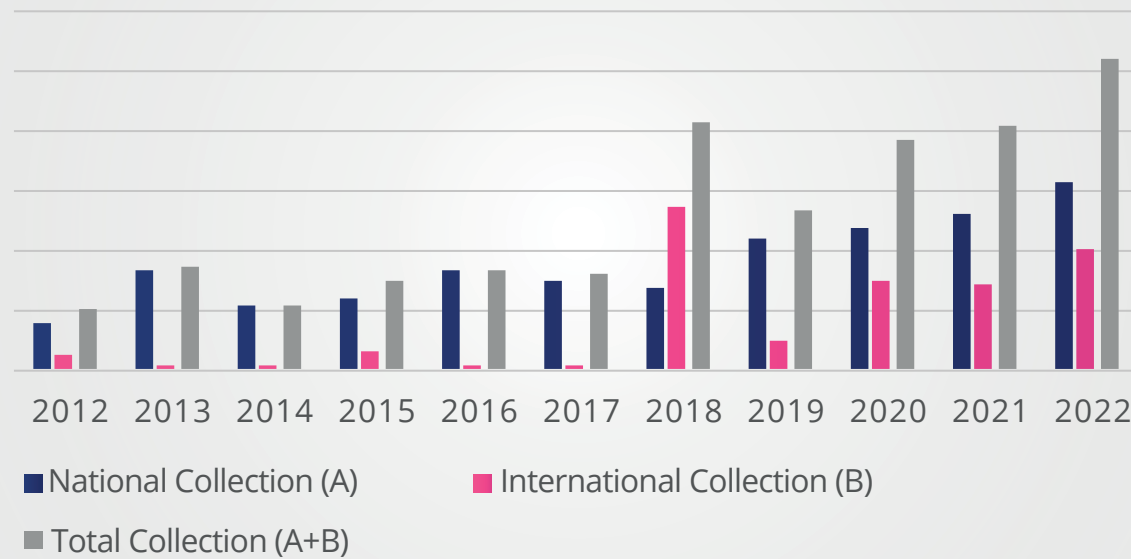
The 2022 distribution grew 30.46% compared to 2021.

- National Distribution in 2022: US\$ 186,633.34
- International Distribution in 2022: US\$ 132,010.20
- Total Distribution in 2022: US\$ 318,643.55

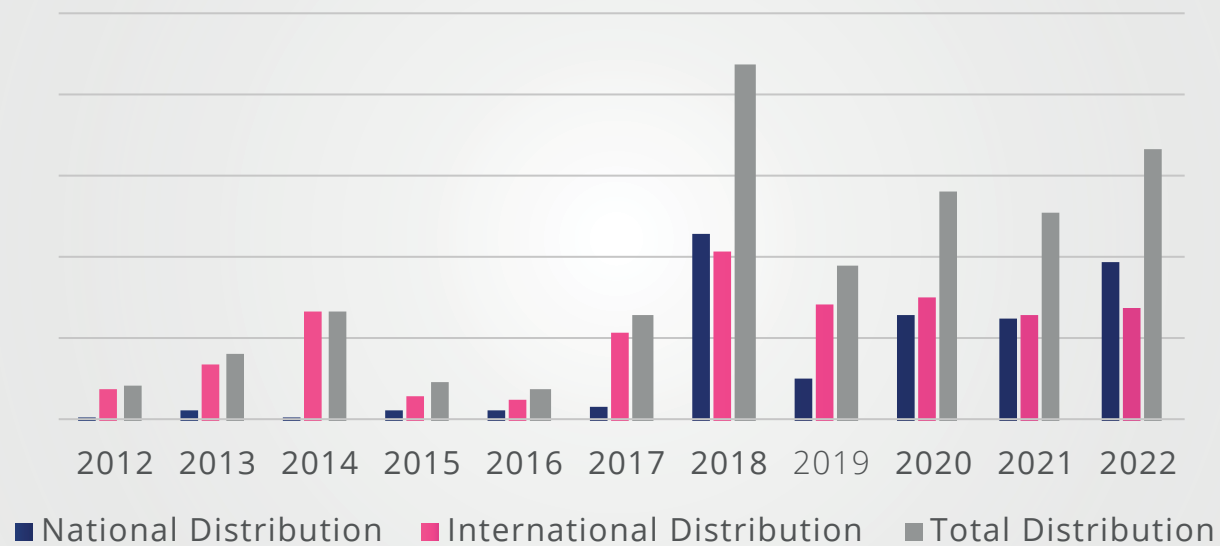
Operation:

- New members in 2022: 78
- Total members: 1218
- Estimates made: 1772
- Licensing completed: 1311

Collection Evolution



Evolution Distribution



04. Planning 2023

Target revenue increase: 25%.

Through increased enforcement, increased licensing, new memberships, and new business: audiovisual and internet.

20 years projects

- Lectures in universities and courses, aiming to train both future members and future users;
- Greater participation in cultural events and art fairs, increasing the range of action;
- Approaching galleries to attend the artists represented by them;
- Approaching already members;
- Updating the language on the website and social networks, and developing marketing material;
- Full implementation of AIR for online inspection.

New areas of interest for the business.

- Audiovisual producers;
- Advertising agencies;
- Streaming platforms;
- Digital products;
- Partnerships with museums, institutes and galleries.



www.abramus.org.br



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