



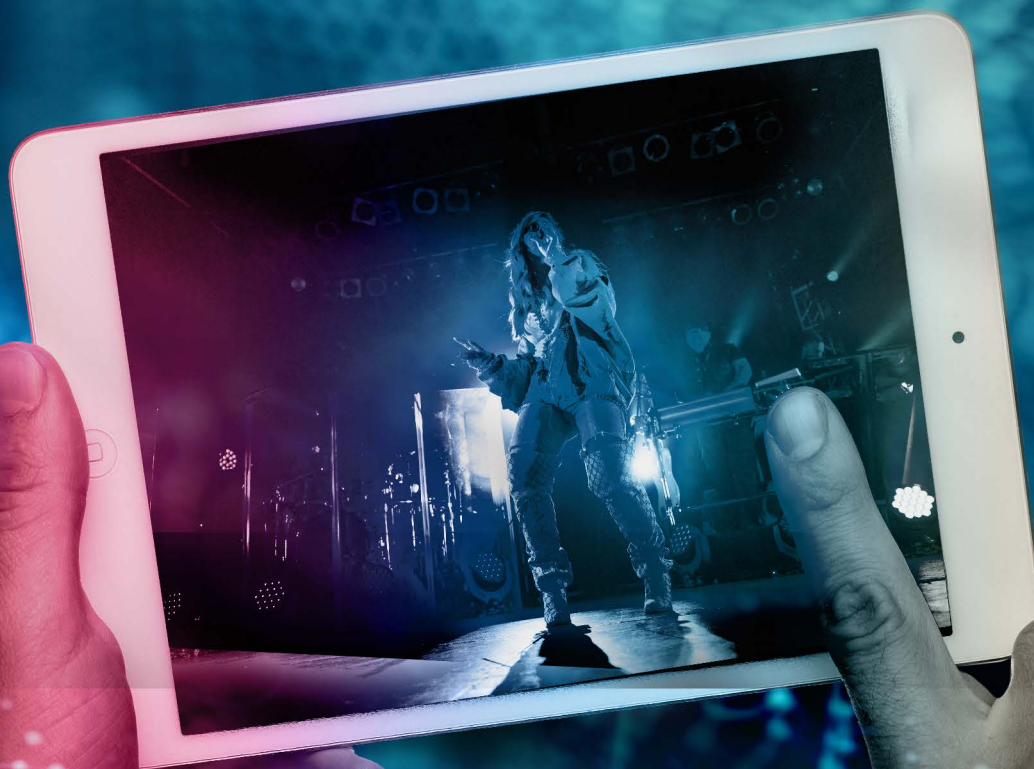
billboard

MRC DATA

YEAR-END REPORT

CANADA 2020

PRESENTED IN COLLABORATION WITH *BILLBOARD*



Introduction

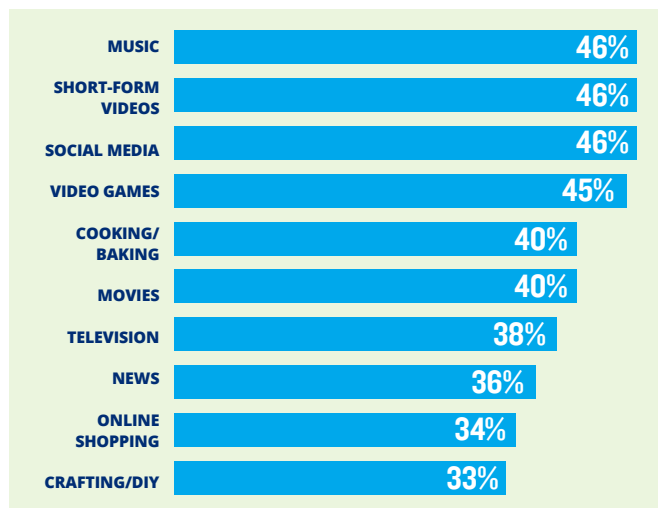
EVERYTHING CHANGED IN 2020. AND THAT INCLUDES OUR TEAM here at MRC Data, which rolled out several exciting new products and announced a new strategic alliance that will shape our future. In September, we introduced the first global charts with our partners at *Billboard*. In their three months, the charts were led by artists like Ariana Grande, Cardi B and Maluma. (Turn to page 5 for more insights from our first year of global metrics.) Just one month later, we announced an exciting new partnership with Penske Media that will allow us to bring even more value to the industry and our clients.

We are proud to be the steward of the definitive music industry and our global charts are a first-of-its-kind resource for the industry, offering comprehensive insight into songs and artists with international impact, as well as burgeoning music trends that have yet to reach Canada. Through our joint venture with PMC we added their industry revered Alpha Data and Variety Business Intelligence to our suite of products making us the leading provider of entertainment data and analytics tools. As we reflect on a challenging but rewarding year in 2020, we are excited and enthusiastic about the one ahead.

Of course, there were plenty of other changes this year. Before the COVID-19 pandemic led to nationwide lockdowns, the music industry was doing great. Audio streaming increased 21.3% year-over-year through March 12, while total audio consumption was up 10.8% through the first 10 weeks of the year. But by March 20, the widespread shutdown of all live concerts, events, offices and schools disrupted the daily activities and commutes that drove that growth, and caused us all to reassess our media habits. MRC Data tracked these ever-changing habits over a series of eight COVID-19 studies in the United States, which found that time spent with music actually led all other media types and increased over time.

More Time with Music

AS OF NOV. 16, PEOPLE SPENT MORE TIME WITH THESE ACTIVITIES THAN THEY DID JUST TWO WEEKS PREVIOUSLY.



COVID-19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE - RELEASE 8

Though 2020 interrupted our lives, the powerful role of music remained a constant. Audio streaming finished the year with a 16.1% increase in activity, while total audio consumption was up 6.5%, anchored by a banner streaming year for the Country, Rap and Latin genres in particular.

Amid all of the pandemic pivots, a renewed push for social justice resurfaced in the wake of the murders of George Floyd, Breonna Taylor and others, whose deaths at the hands of police officers rocked the nation. Widespread protests for police reform and racial equity were immediately felt in the music industry, as new singles from Lil Baby and Beyoncé and classic anthems from Childish Gambino and J. Cole quickly became the soundtrack that spoke to the modern civil rights movement.

A disruptive 2020 also led to shortened musical attention spans: the Canadian Hot 100 had an unusually high amount of songs that reached the No. 1 spot (19 total, up from 13 in 2019) as tastes shifted nearly week to week. Still, songs like The Weeknd's "Blinding Lights" and Roddy Ricch's "The Box" proved they had the cultural saying power to spend multiple weeks at No. 1 and many months in the top 10 as listeners cycled through the latest TikTok hit.

We have a lot to recap in this report, which covers music consumption for the 12-month period from Jan. 3, 2020, through Dec. 31, 2020 (as compared with Jan. 4, 2019, to Jan. 2, 2020). Over the next 43 pages, we've outlined the powerful role music continues to play in consumers' lives. We hope these insights power a creative and optimistic 2021 for you and your colleagues as we head into another period of uncertainty. Want to learn more? Let's connect. We'd love to hear from you and provide custom insights to help you navigate the constantly fluctuating music marketplace.

Email us at data.info@mrcentertainment.com.



Though 2020 interrupted our lives, the powerful role of music remained a constant.



(Adobe Stock)

Contents

THE YEAR IN GLOBAL	5
THE YEAR IN METRICS	8
2020: THE YEAR COVID CHANGED EVERYTHING	9
THE YEAR IN MUSIC: BIG WINNERS & MOMENTS	10
IN MEMORIAM	24
THE YEAR IN CHARTS	26

In this report, MRC Data is using a 52-week period for 2020, running from Jan. 3, 2020, through Dec. 31, 2020, as compared with the 2019 period covering Jan. 4, 2019, through Jan. 2, 2020.



Ariana Grande at the 62nd Annual Grammy Awards. (Monty Brinton/CBS/Getty Images)

THE YEAR IN GLOBAL

ON SEPT. 14, BILLBOARD AND MRC UNVEILED THE FIRST two authoritative rankings of the top songs globally, with the Billboard Global 200 and Billboard Global Excluding U.S. charts. The weekly tallies are based on worldwide audio and video streams and download sales, collated from over 200 territories. Rankings are based on a weighted formula incorporating official-only streams on both subscription and ad-supported tiers from leading digital platforms and downloads from key online music retailers.

“WAP” by Cardi B featuring Megan Thee Stallion led the inaugural Billboard Global 200 chart, while the first Billboard Global Excl. U.S. list was ruled by Maluma’s “Hawái.” In November, **ARIANA GRANDE**’s “Positions” became the first song to debut simultaneously atop both charts, with Bad Bunny & Jhay Cortez’s “Dakiti” becoming the first non-English track to top both charts just two weeks later.

GLOBAL STREAMING TRENDS

AUDIO ON-DEMAND STREAMING finished the year with a 16.1% increase in Canada, but adoption worldwide tells a slightly different story, with a 22.6% increase in total audio streaming.

This year’s growth was led by

territories like **Japan, Australia, Belgium, Switzerland, Turkey, Spain, Brazil and Germany**, which saw the biggest gains in weekly audio streaming growth since the start of the pandemic and accounted for a combined 22.8% of

total audio streams in 2020.

Smaller territories also saw accelerated growth in streaming adoption, with the following countries experiencing the most impressive weekly audio streaming growth since the start of the

pandemic (in order of biggest increases): **Paraguay, Greece, Cyprus, Thailand, Czech Republic, Lithuania, Slovakia and Guatemala**. These countries were responsible for 1.4% of total global audio streams in 2020.

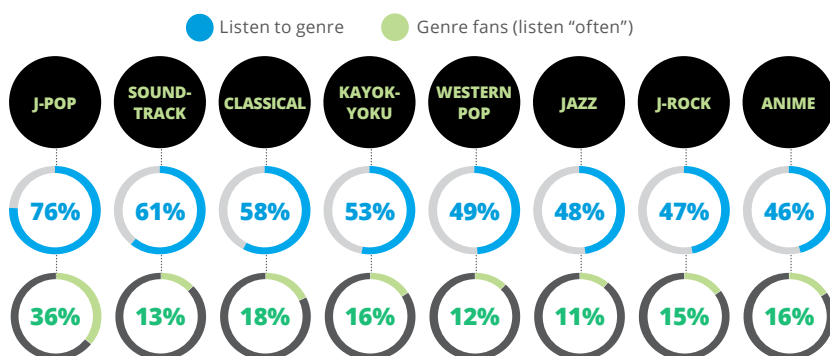
CONSUMER TRENDS FROM ACROSS THE GLOBE

MRC DATA'S MUSIC 360 REPORTS FROM FIVE WORLDWIDE territories, conducted from late 2019 to mid-2020, showcase just how diverse musical tastes (and consumption methods) can be from country to country.

JAPAN

Local genres share listening time with Western trends, as J-pop, kayokyoku and J-rock all rank among the top genres for total listenership and fanship.

TOP GENRE LISTENERSHIP & FANSHIP AMONG MUSIC LISTENERS IN JAPAN

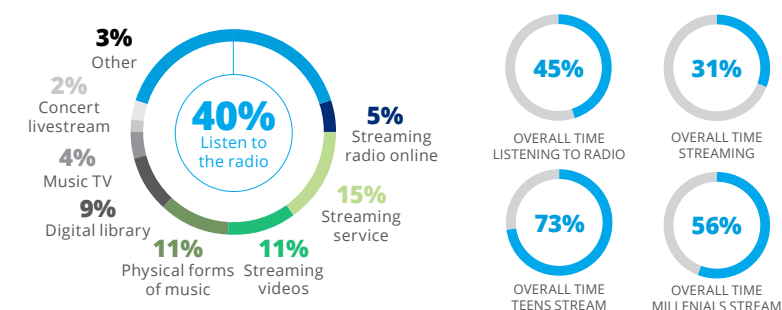


NIELSEN MUSIC/MRC DATA JAPAN MUSIC 360 NOVEMBER 2019

GERMANY

Radio leads streaming as the top source of music discovery for Germans, with the most time spent listening to AM/FM radio while driving.

HOW GERMANS CONSUME MUSIC (% BY FORMAT USED PER WEEK)



NIELSEN MUSIC/MRC DATA GERMANY MUSIC 360 DECEMBER 2019

POPULAR GLOBAL SONGS THAT HAVE YET TO CHART ON THE CANADIAN HOT 100

"Homura," LiSA (Japan)

139.4 million
on-demand audio
streams, 505,000
downloads

The Japanese singer's "Homura," the theme to anime series *Demon Slayer: Kimetsu no Yaiba* the Movie: *Mugen Train*, broke the weekly streaming record on Billboard Japan's streaming chart this year.



LiSA
(Visual China Group via
Getty Images)

"Jerusalema," Master KG featuring Burna Boy & Nomcebo Zikode (South Africa, Nigeria) 264.7 million on-demand audio streams, 326,000 downloads

The international hit first went viral via a TikTok meme in June, sending average weekly audio streams soaring by 3,117% globally (up from 285,000 the previous week) to 9.19 million the week ending June 25.

"I Can't Stop Me," TWICE (South Korea, Japan) 114.2 million on-demand audio streams, 37,000 downloads

The South Korean-Japanese girl group's lead single from October album *Eyes Wide Open* became a big hit in multiple territories (for more on TWICE and the explosion of Korean pop music, turn to page 23).

"Paradise," Meduza & Dermot Kennedy (Italy/Ireland) 89.8 million audio streams, 23,000 downloads

The collaboration between Italian producer Meduza and Irish singer Kennedy was one of several international dance hits that resonated strongly with European audiences despite global closures of nightclubs.

"Mamichula," Trueno & Nicki Nicole featuring Tati & Tatiol (Argentina) 167.4 million on-demand audio streams, 1,000 downloads

Argentine rapper Trueno scored his first No. 1 on the Billboard Argentina Hot 100 with this Spanish-language single, which also topped the charts in Spain. The song's video was equally popular, with over 211 million video streams.



GLOBAL PREDICTIONS FOR K-POP IN 2021

The global success of K-Pop has highlighted the quality of Asian music, and in 2021 we can expect to see many more exciting and talented artists emerging from around the region onto the world stage. That's why Warner is stepping up its investment in A&R across Asia.

Simon Robson, President of Warner Music Asia

FRANCE

French music listeners are loyal to local artists, perhaps driven by French language quotas on radio, with French musicians comprising nearly half of weekly music listening. But among all age groups, teens are most likely to listen to more music in another language versus their native tongue.

BY THE NUMBERS: GLOBAL MUSIC LISTENERSHIP IN FRANCE

45%

Weekly listening time devoted to French artists

20%

Weekly listening time devoted to North American artists

68%

Fans of North American music that listen to U.S. Pop

63%

Fans of North American music that listen to U.S. Rock

85%

Listen to Variété Française

80%

Listen to French Pop

NIELSEN MUSIC/MRC DATA FRANCE MUSIC 360 FEBRUARY 2020

UNITED KINGDOM

Podcasts, which show great interest and growth potential from U.K. teens and millennials, are most likely to be enjoyed by married males aged 18 to 49 in Greater London.

DEMOGRAPHIC PROFILE OF THE U.K. PODCAST FAN

65%

Male

43%

Married

84%

Ages 18-49

71%

Live in Greater London

53%

Children >18 in the house

42%

Monthly household income > £2500

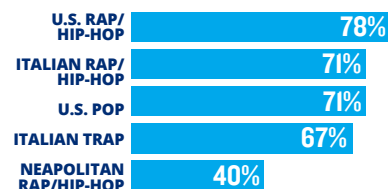
NIELSEN MUSIC/MRC DATA U.K. MUSIC 360 DECEMBER 2019

ITALY

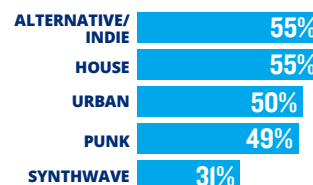
Teens are more loyal to local artists than millennials, with Italian trap and Italian rap/hip-hop among teens' top five genres compared with house and punk for millennials.

GENRES MORE LIKELY TO REACH ITALIAN TEENS AND MILLENNIALS

TEENAGERS



MILLENNIALS



NIELSEN MUSIC/MRC DATA ITALY MUSIC 360 JANUARY 2020



WHAT EMERGING TRENDS FROM 2020 WILL DEFINE MUSIC IN 2021?

Local hip-hop scenes are going from strength to strength. Our artists are increasingly asking us to help them reach across borders and cultures to their peers in other markets to support cross-cultural collaborations. Look at the amazing success of the Aya x Maluma remix of 'Djadja.' I think we'll see this trend grow in 2021.

Stu Bergen,
President, Warner Music International

THE YEAR IN METRICS

NEW Global On-Demand Audio Song Streams



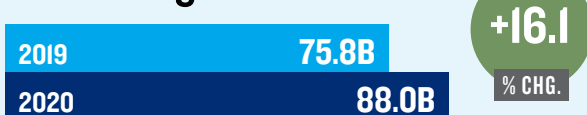
NEW Global Digital Song Sales



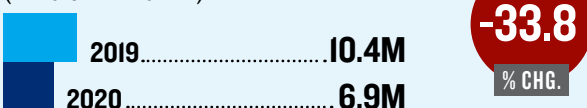
Canada Total Audio Consumption (ALBUM + TEA + ON-DEMAND AUDIO SEA)*



Canada On-Demand Audio Song Streams



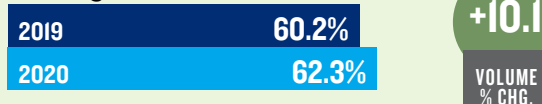
Canada Total Album Sales (PHYSICAL + DIGITAL)



Canada Catalogue vs. Current Consumption

(CATALOGUE IS DEFINED AS TITLES OLDER THAN 18 MONTHS)

Catalogue Share



Catalogue Total Audio Consumption



Current Share



Current Total Audio Consumption



Canada Digital Album Sales



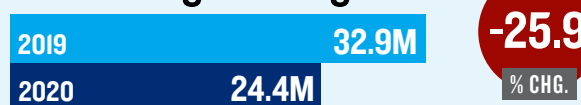
Canada Physical Album Sales (INCLUDES VINYL LPs)



Canada Vinyl LP Sales



Canada Digital Song Sales



Please Note: Any year-over-year total volume figures cited in this report do not include video streams. Due to reporting methodology changes from a major video provider in 2020, any year-over-year video streaming comparisons are not reflective of industry trends and therefore not included in this report.

The term "total album equivalent consumption" describes the number of physical and digital albums that were sold and the total number of album-equivalent songs from downloads and song streaming volume. For the sake of clarity, the definition of total album equivalent consumption does not include listening to music on broadcast radio or digital radio broadcasts.

* SEA (stream-equivalent albums): 1,250 premium streams = one album // 3,750 ad-supported streams = one album; TEA (track-equivalent albums): 10 digital tracks = one album.

2020: THE YEAR COVID CHANGED EVERYTHING

BEFORE THE WORLD SHUT DOWN, on-demand audio streaming was growing steadily through early March, up 21.3% over the same period in 2019. Total audio consumption was up 10.8% in the first 10 weeks of the year. As behaviors evolved and the majority of Canadians spent 2020 working from home, audio streaming finished the year with a 16.1% increase in year-over-year activity.



CHILDREN'S MUSIC and Country were the first two big genre winners during lockdown. Families turned to YouTube videos to keep their away-from-school kids entertained, prompting a 4.6% increase in Children's music during the first week of lockdown that sustained growth through the week ending May 7.

Country, previously one of the slowest genres to convert fans to streaming services, saw accelerated growth in share of on-demand streams, rising 10.5% above the baseline through the week of May 7, and ended the year with a surge in share of on-demand audio streams, from 5.5% pre-COVID-19 to 6.5% post-lockdown.

STREAMING GROWTH TRENDS

"2020 was unlike any other year but through it all we saw a strength of consumption of both new music and catalogue. Latin music definitely had an incredible year and hip-hop and pop continued to be the dominant genres. Local music continued to flourish all over the world and through it all, people listened to as much music as ever before. Finally, at-home activities (cooking, cleaning, working out) inspired new playlists. This was a year where music was the great connector for all of the moments in our lives."

Jeremy Erlich

Co-Head of Music, Spotify

"With people spending time at home, there's been an increased interest in getting more out of music — whether it's better sound or in-depth details about a track, music lovers came to TIDAL for an enriched experience. With HiFi membership, we've seen significant growth — streaming of Master Tracks increased by 40%."

Lior Tibon

COO, Tidal

"This year was hugely difficult for so many including the music industry which was deeply impacted. Live concerts are the heart and soul of the music industry and the pandemic fundamentally changed things. With in-person concerts canceled and venues closed, artists and fans turned to YouTube. Live became live-stream, and my hope is that our scale and tools helped artists and fans connect in new and meaningful ways."

Lyor Cohen

Global Head of Music, YouTube

THE TOP GENRE TRENDS, ARTIST AND SONGS THAT DEFIED THE ODDS OF 2020

Music's Big Winners

COUNTRY'S STREAMING SURGE

THOUGH IT HAS PREVIOUSLY lagged behind other genres in consumption on streaming services, Country music saw a big spike this year as fans went digital in droves without being able to catch their favourite acts live on tour.



Hunt
(Steven
Worster)

The April 3 release of **SAM HUNT**'s first album in six years, *SOUTHSIDE*, helped usher in a record streaming week for the genre, with 108.5 million on-demand audio streams in the week ending April 9. That single-week streaming record has since been surpassed five times, most recently the week ending May 28.



Combs won Male Vocalist and Album of the Year at the CMA Awards in November. (Country Music Association)

Nearly one year after its Nov. 23, 2019, release date, **LUKE COMBS**' album *What You See Is What You Get* jumped to No. 1 on the Billboard Canadian Albums chart following its deluxe reissue on Oct. 23, making it the only Country album to top the chart in 2020. The additional six songs helped the album achieve a new weekly streaming record for a Country album at the time, earning 9,197 equivalent album units in the week ending Oct. 29 — 76.3% of which were derived from streams.

Singer-songwriter

MORGAN WALLEN's

"7 Summers" achieved the most first-week streams for a solo Country male when the song picked up 2.05 million streams during the week ending Aug. 20. The song's record was eclipsed in October when Luke Combs' "Forever After All" accumulated 2.46 million single-week streams.



HOW INDEPENDENT ARTISTS EMBRACED NEW PLATFORMS IN 2020

Merlin's members have always embraced new opportunities, even in challenging times. 2020 witnessed a heightened growth in user-generated content and social media. Merlin forged early adopter relationships in this space to support our members — we were the first partner to sign a sound recording deal with Snap, leaned into Instagram Reels, partnered with Triller, and deepened our YouTube relationship.

Jeremy Sirota

CEO, Merlin

BANDCAMP

ONLINE RETAILER BANDCAMP started a popular series on the first Friday of every month since the start of the COVID-19 pandemic, during which it waives its royalty fees to help independent artists earn crucial income from music and merch sales. The efforts resulted in \$40 million in music and merch revenue back into the pockets of independent artists across nine days of the promotion, according to a December announcement from the company.

COUNTRY STREAMING GROWTH TRENDS

"This year, and certainly during the pandemic, we have seen tremendous growth in our streaming business. At Amazon Music we have experienced an almost 40% growth year-on-year. Our fan base certainly trusts Amazon and voice has made a huge difference. Apple has also made huge marketing strides jumping into Apple Music Radio and utilizing our artists as hosts to bring in their fan bases. It's a really smart strategy to mimic a radio experience that feels like low-hanging fruit. The impact of SiriusXM joining the power of Pandora has also magnified over the year, and Spotify has kept a stronghold on our youngest audience. The pandemic has pushed our audience into the YouTube funnel for artist discovery. YouTube remains the most important video provider and their livestreaming strategy has been second to none."

Mike Dungan

Chairman/CEO,
Universal Music Group Nashville

"Being quarantined at home for more than eight months is my obvious choice for biggest consumer behavior that led to streaming growth. We saw heightened activation and adoption on the hardware (Echo, Nest, HomePod, etc.) and the software/service sides."

Ben Kline

EVP-General Manager,
Warner Music Nashville

"The growth in country streaming was partially a natural migration, but I believe the pandemic expedited the timeline. Consumers were suddenly at home more than ever and had more time on their hands, meanwhile the touring industry came to a halt but the desire for country music didn't change. It put the migration to streaming on the fast track."

Randy Goodman

Chairman & CEO, Sony Music Nashville

THE ARTISTS WHO OUTPERFORMED A CROWDED MARKETPLACE

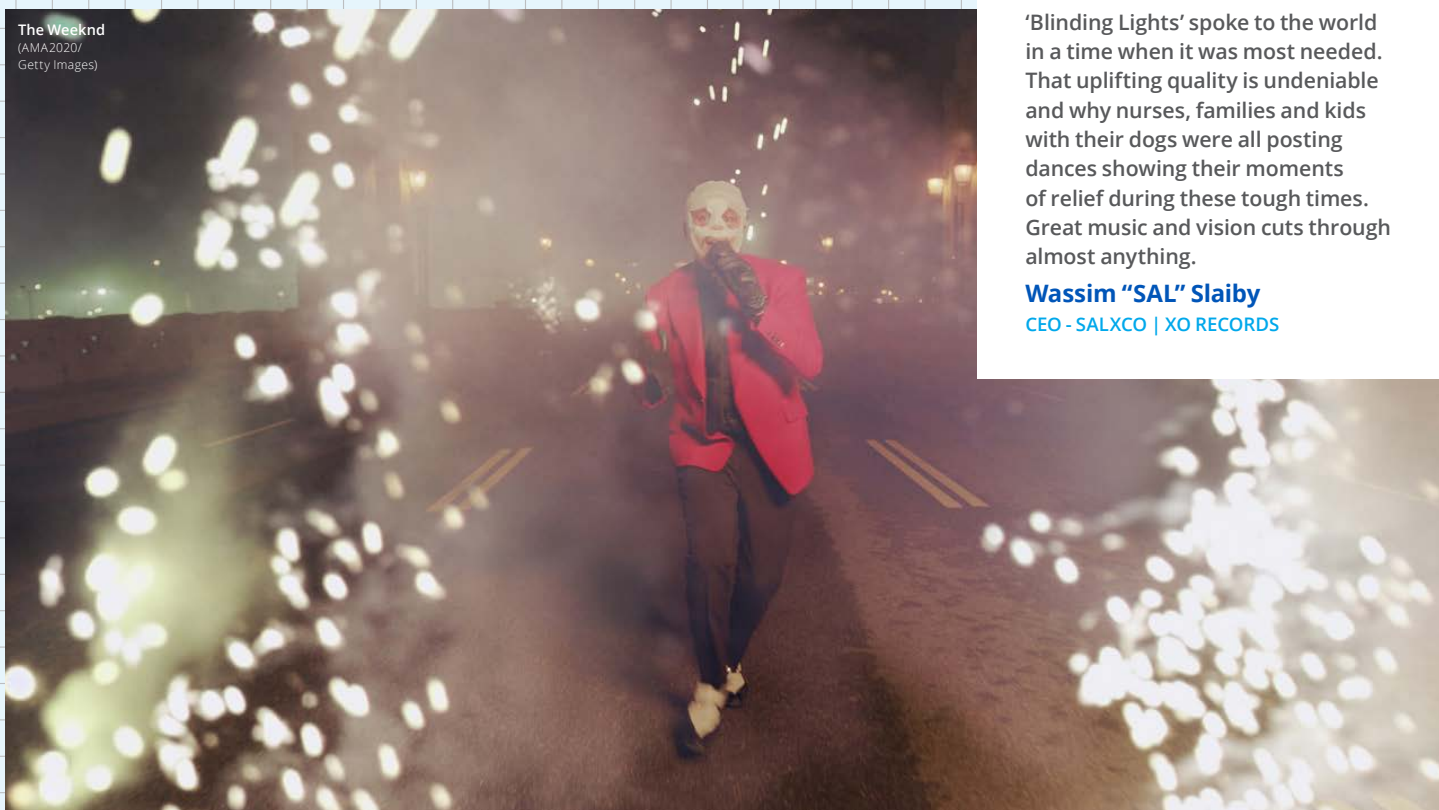
Music's Big Winners

“

'Blinding Lights' spoke to the world in a time when it was most needed. That uplifting quality is undeniable and why nurses, families and kids with their dogs were all posting dances showing their moments of relief during these tough times. Great music and vision cuts through almost anything.

Wassim "SAL" Slaiby
CEO - SALXCO | XO RECORDS

The Weeknd
(AMA2020/
Getty Images)



THE WEEKND

THE CANADIAN POP/R&B STAR broke several chart milestones with his album *After Hours* and blockbuster single "Blinding Lights."

After Hours scored the highest single-week album consumption and album

sales in 2020, with 55,000 equivalent units earned the week ending March 26 (led by 25.8 million streams).

In November, "Blinding Lights" broke the record for the most weeks spent in the top 10 of the Billboard Canadian Hot 100 (46, through the chart dated Jan. 9, 2021). With seven of those weeks spent at the summit, it also matches "Starboy" in 2016-17 for The Weeknd's longest stay at

No. 1 among his five career leaders.

It is the highest-streamed song in 2020 by a Canadian artist (fourth overall).

At radio, "Blinding Lights" led *Billboard's* All-Format Spins chart for 20 weeks.

The song is easily the most spun song of the year at Canadian radio, spending 14 weeks at No. 1 on Hot AC, six weeks at No. 1 on CHR/Top 40 and three weeks at No. 1 on Adult Contemporary.

TAYLOR SWIFT

RELEASED WITH JUST 24 HOURS NOTICE on July 24, Taylor Swift's *folklore* scored the second-biggest consumption week of 2020 with 47,000 equivalent album units in the week ending July 30 (led by 31.3 million streams for its songs).

Evermore, the surprise follow-up to *folklore* released with 24 hours notice on Dec. 11, achieved the fifth-highest sales week for any album in 2020, with 30,000 equivalent album units sold the week ending Dec. 17.



Swift
(AMA2020/
Getty Images)



folklore and *evermore* both arrived at a time when the world needed them most. With an artist of Taylor Swift's stature there is always tremendous excitement around new music, particularly unexpected releases. The success of these two albums speaks more to Taylor's talent as a songwriter and storyteller.

Jim Roppo

EVP and General Manager, Republic Records



Bieber
(Kevin Mazur/
AMA2020/
Getty Images)

JUSTIN BIEBER

THE POP SINGER'S comeback album, *Changes*, his first in five years, scored the third-highest one-week consumption total of 2020 with 40,000 equivalent units earned the week ending Feb. 20 and 19.1 million streams for its songs.

A quartet of follow-up singles released after *Changes* all debuted at No. 1 on the Canadian Hot 100: "Stuck With U," with Ariana Grande (3.28 million streams in the week ending May 14);

"Holy," featuring Chance the Rapper (4 million, Sept. 24); "Lonely," with Benny Blanco (3.11 million, Oct. 22); and "Monster," with Shawn Mendes (3.82 million, Nov. 26).

A fifth Bieber duet, "10,000 Hours" with Dan + Shay, reached the top 10 in the Hot AC and Mainstream AC airplay charts in January, after spending two weeks at the top of the Country airplay chart in the last two weeks of 2019, and finished the year with 190 million in total audience impressions.

HARRY STYLES

THE U.K. SINGER-SONGWRITER built off the success of his solo debut with even bigger hits in 2020.

Styles' "Watermelon Sugar" became the pop star's highest-charting song on the Canadian Hot 100, peaking at No. 3 (Aug. 15) with a 10% increase in downloads (2,000) and a 17% increase in radio reach (11.2 million in audience impressions).

The song also spent eight weeks at No. 1 on the All-Format Spins chart. It finished the year with 246 million in total audience impressions at radio. His album *Fine Line*, though technically released in late 2019, finished as the year's No. 6 most-consumed album with 170,000 equivalent units earned during 2020.



Styles
(Hélène Marie
Pambrun)

NEW ARTISTS SCORE BREAKTHROUGH HITS

Five of the year's top 10 most-consumed songs were from artists earning their first Canadian Hot 100 hit, aided by new platforms like TikTok and the support of radio to break through a crowded marketplace.



No. 1

**SAINT JHN,
"Roses"**

(106.6 million streams)

The Imanbek remix of SAINT JHN's 4-year-old song "Roses," coupled with a series of TikTok memes, helped the Brooklyn rapper score the year's biggest hit.



No. 2

**Tones and I,
"Dance Monkey"**

(109.3 million streams)

Already a hit in the artist's native country of Australia in 2019, "Dance Monkey" quickly spread worldwide on the heels of several viral videos and the growing popularity of its own official clip, which has logged over 1.4 billion views on YouTube.



No. 7

**Jack Harlow,
"Whats Poppin"**

(80.1 million streams)

After debuting in January, the first mainstream hit from the Louisville, Ky., rapper became one of the most quotable — and synchable — songs of the year, with placements on ESPN, Fox Sports, Microsoft Xbox Game Pass Ultimate and Call of Duty, among many others.



No. 9

**Lewis Capaldi,
"Someone You Loved"**

(69.5 million streams)

Already a global hit in 2019, the ballad continued its momentum into 2020 with 232 million audience impressions at radio. It also paved the way for follow-up hit "Before You Go," which peaked at No. 16 on the Canadian Hot 100 in September.



No. 10

**Jawsh 685
x Jason Derulo,
"Savage Love
(Laxed — Siren
Beat)"**

(64.9 million streams)

The most TikToked song of the year, with use in 54 million posts, was also one of the year's most-streamed. (For more on this song and other social media bumps, turn to page 19.)

POP SMOKE

JULY 20, 1999-FEB. 19, 2020

THE BROOKLYN-BRED RAPPER (born Bashar Barakah Jackson) spent 10 nonconsecutive weeks at No. 1 on the Billboard Canadian Albums chart with his debut, *Shoot for the Stars Aim for the Moon*, released in July just five months after his death. The set entered the chart at No. 1 with over 22,000 equivalent album units, led by 21,600 streaming-equivalent album (SEA) units (from 29.7 million on-demand streams of its songs).

Shoot for the Stars Aim for the Moon rounded out 2020 as the year's No. 1 most-consumed album, with 247,000 equivalent album units earned -- including 317.2 million on-demand audio streams for its 19 tracks.



Pop Smoke
(Arik McArthur/
Getty Images)

“

Pop Smoke's musical legacy will live forever. Undoubtedly, he was 2020's best new artist. His signature sound has helped evolve music by blending New York hip-hop, drill, R&B and Afrobeats. Pop's global influence has resulted in close to 10 billion streams worldwide.

Kevin Lipson

Executive vp commerce, streaming and digital strategy,
Republic/Island

JUICE WRLD

DEC. 2, 1998-DEC. 8, 2019

THE CHICAGO RAPPER-SINGER (born Jarad Anthony Higgins) died in late 2019, which carried consumption of his catalogue as well as his posthumous release *Legends Never Die* well into 2020.

Legends Never Die surpassed Lil Baby's *My Turn* to score the biggest streaming week of 2020 the week ending July 16, when it debuted at No. 1 on the Billboard Canadian Albums chart with 23,500 equivalent album units. Of that tally, 22,000 were from SEA units, equating to 31.4 million on-demand streams of the album's tracks.

Five singles from the album reached the top 10 of the Canadian Hot 100, led by "Come & Go" featuring Marshmello (No. 4 peak, 35.3 million total on-demand streams to date).



“

Just like Tupac, Kurt Cobain and others who left the world far too soon, Juice's impact and legacy are still being written and will unfold over future generations. He was a prolific music creative that had the uncanny ability to speak with fans through his lyrical genius. A legend if there ever was one.

Gary Kelly

CRO/Global Head of Streaming & Strategy, Interscope
Geffen A&M

THE VERZUZ EFFECT

Highlights from the four battles that saw the biggest bumps in consumption from the popular Instagram and Apple Music livestream series celebrating legends of hip-hop and R&B in the week following their episodes (compared with the week prior).

ERYKAH BADU VS. JILL SCOTT

on May 9

+104.2%

combined consumption gains for Badu and Scott's catalogues

BEENIE MAN VS. BOUNTY KILLER

on May 24

+122%

combined consumption gains for Beenie Man and Bounty Killer's catalogues

BRANDY VS. MONICA

on Aug. 31

+103%

combined consumption gains for Brandy and Monica's catalogues

GUCCI MANE VS. JEEZY

on Nov. 19

+34%

increase in audio streams for Gucci Mane's catalogue

+309%

increase in audio streams for Jeezy's catalogue*

+54.4%

increase in video streams for Gucci Mane's catalogue

+175.8%

increase in video streams for Jeezy's catalogue

* Aided in large part by Jeezy's new album, *The Recession 2*, which was released the day after the battle on Nov. 20

THE YEAR IN LIVESTREAMING AND OVER-THE-TOP

THE CONCERT INDUSTRY WENT VIRTUAL IN 2020 amid the COVID-19 pandemic, which helped spark new consumer behaviors across the globe.

According to MRC Data's most recent *COVID-19: Tracking the Impact on the Entertainment Landscape* report, interest in virtual concerts grew as each wave of quarantine passed. During the week of April 6, just several weeks into the United States' nationwide lockdown, 19% of the general population had seen a performance streamed live, while 35% said they were likely to do so. Even though livestream concerts are new to most music fans, 28% of people said they would pay to watch online. In November, 24% of Music Consumers had seen a performance streamed live in the past 2 weeks, while 40% of those who had not live streamed said they were likely to do so in the next 2 weeks.



Jeezy at the Verzuz afterparty (Prince Williams/WireImage)

LIVESTREAMED CONCERTS AND OVER-THE-TOP TV EVENTS

HELPING BREAK HITS AND DRIVE CATALOGUE ENGAGEMENT



Scott in the
Fortnite
experience
(Nelson Barnard/
Getty Images)

TRAVIS SCOTT

Shortly after his hugely successful takeover of Epic Games' Fortnite wrapped April 23, Scott released his collaborative single "The Scotts" (billed as by The Scotts, Travis Scott & Kid Cudi). The song debuted at No. 1 on the Canadian Hot 100 dated May 9 with 4.5 million streams and 1,300 downloads sold.

JONAS BROTHERS

The trio's Dec. 3 virtual concert with Lenovo Yoga and Intel Evo gave fans the opportunity to help curate the setlist — and sparked a 5.1% lift in on-demand streams of its catalogue compared to the prior week.

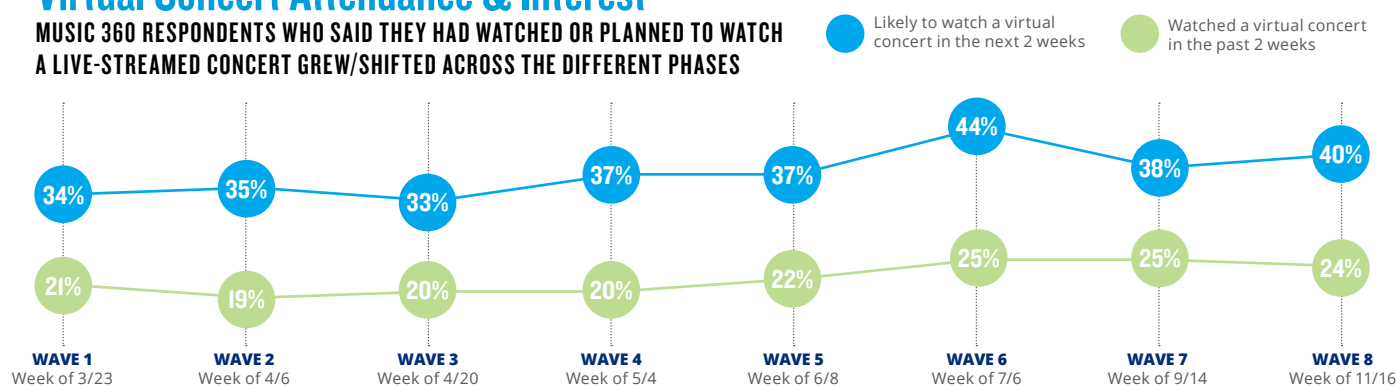
HAMILTON

The July 3 release of the musical on Disney+ helped the show's soundtrack reach a new peak on the Canadian Albums chart, vaulting from No. 76 to No. 2 with 4,400 equivalent album units earned (up 307%) in the week ending July 9.

The show's continued popularity helped *Hamilton* finish 2020 as the year's No. 33 most-consumed album, an impressive five years after its initial release.

Virtual Concert Attendance & Interest

MUSIC 360 RESPONDENTS WHO SAID THEY HAD WATCHED OR PLANNED TO WATCH A LIVE-STREAMED CONCERT GREW/SHIFTED ACROSS THE DIFFERENT PHASES



NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE 2020

SOCIAL MEDIA'S IMPACT ON BREAKING HITS

RODDY RICCH

The rapper's viral hit "The Box" became the second non-holiday song to top the Canadian Hot 100 in 2020, rising from No. 2 to No. 1 on the chart dated Jan. 25, remaining in the top spot for 10 weeks, making it the longest-running chart-topper for 2020.

Buoying the song's popularity was a viral TikTok meme in which fans wiped their mirror in a rhythm set to the song's "err err" beat from producer Mustard.

The track finished 2020 as the year's No. 5 most-consumed song, with 105.1 million on-demand streams and 12.3 million in audience impressions at radio.



Ricch
(Courtesy)



BENEE

The New Zealand singer-songwriter's song "Supalonely" (featuring Gus Dapperton) became one of the first unofficial anthems of the quarantine era after TikTok memes helped the song peak on the Canadian Hot 100 at No. 10.

The song finished 2020 with 28 million on-demand streams and 60.9 million audience impressions at radio.



Collins
(John Parra/
Getty Images)

PHIL COLLINS

A viral video featuring twin brothers reacting to hearing Phil Collins' 1981 top 20 Billboard Hot 100 hit "In the Air Tonight" helped streams for the song surge 96% during the week ending Aug. 13 (compared with the week prior) to 452,000, while downloads of the song leapt 860%. Collins' catalogue of solo songs also saw a 386% boost in digital downloads.

JAWSH 685 AND JASON DERULO

The New Zealand producer Jawsh 685's "Savage Love (Laxed — Siren Beat)" featuring Pop/R&B singer Derulo was the No. 1 most popular song on TikTok in 2020 thanks to its viral dance challenge.

"Savage Love" became the first Canadian Hot 100 No. 1 for the 18-year-old producer, as well as for pop veteran Derulo, when it rose from No. 2 to No. 1 on the chart dated Aug. 15.

The song went on to spend seven weeks at No. 1 on both the CHR/Top 40 and Hot AC airplay charts.

The single finished 2020 as the year's No. 9 most-consumed song, with 64.9 million on-demand streams and 206 million in audience impressions at radio.

FLEETWOOD MAC

Forty-three years after "Dreams" became the group's sole Billboard Hot 100 No. 1, the song returned to the chart after it accumulated 849,000 on-demand streams (up 111%) in the week ending Oct. 1, when a popular TikTok video featuring skateboarder

NATHAN APODACA

drinking Ocean Spray cranberry juice started to reach mainstream audiences.

The song eventually rose to a 2020 chart peak of No. 9 on the Canadian Hot 100 and accumulated 28.9 million on-demand streams, 12 million audience impressions at radio and 16,000 downloads this year. Parent album *Rumours* also went on to rebound to a No. 5 peak on the Billboard Canadian Albums chart.

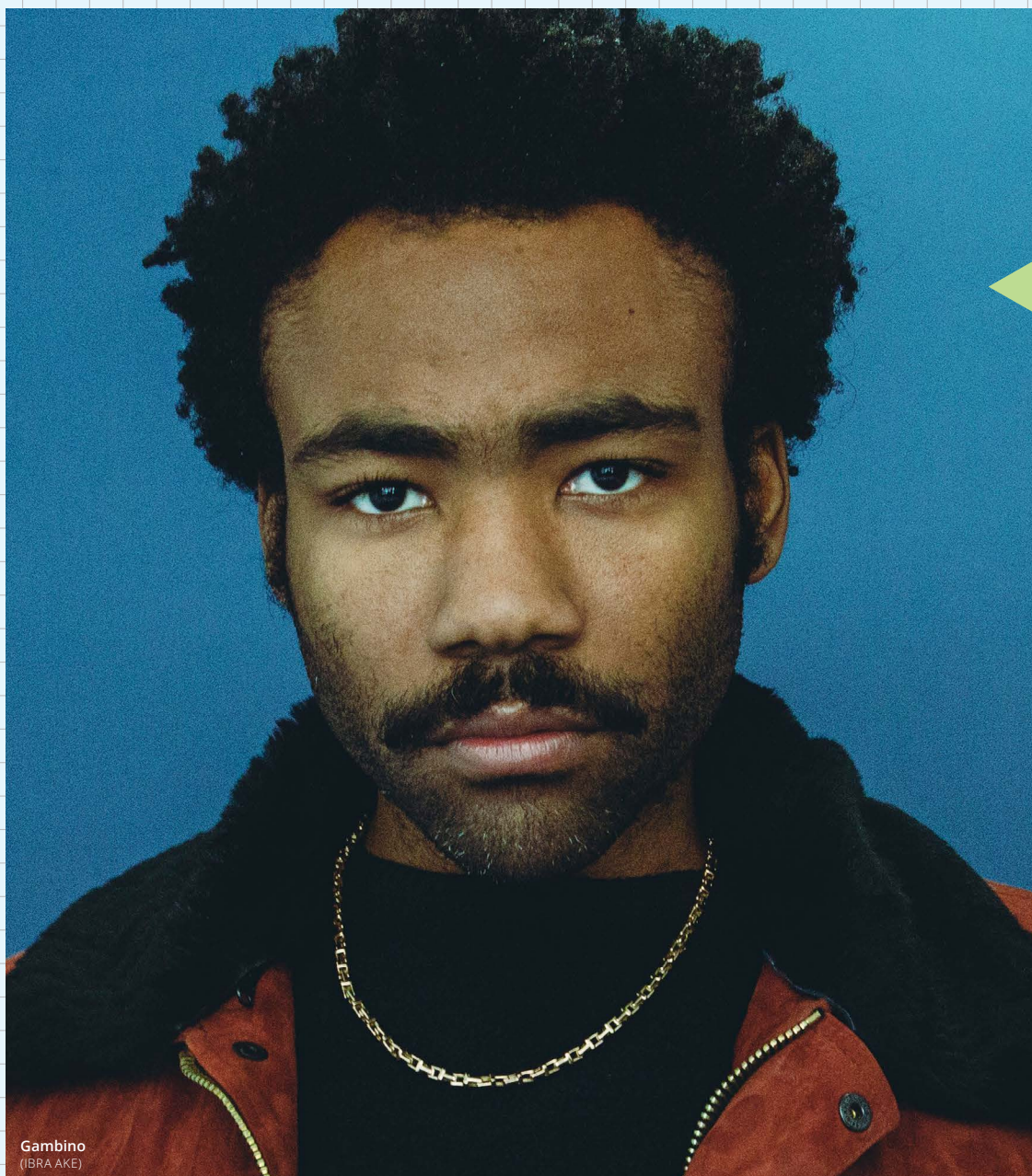


Apodaca
(MEGA/Getty Images)

BLACK LIVES MATTER

GEORGE FLOYD'S DEATH by the hands of a police officer on May 25 led to a widespread protest movement for racial justice and police reform, which led to a resurgence in playlisting and streams of protest songs

both recent and classic. To the right are the five songs that saw the biggest lift in average daily audio streams from May 28 to June 6 (compared with the average daily audio streams from May 22 to May 27).



Gambino
(IBRA AKE)

**CHILDISH
GAMBINO**

"This Is America"

+278.6%

J. COLE

"Middle Child"

+6.5%

**KENDRICK
LAMAR**

"Alright"

+271%

**21 SAVAGE
FT. J. COLE**

"a lot"

+10.4%

N.W.A

"Fuck Tha Police"

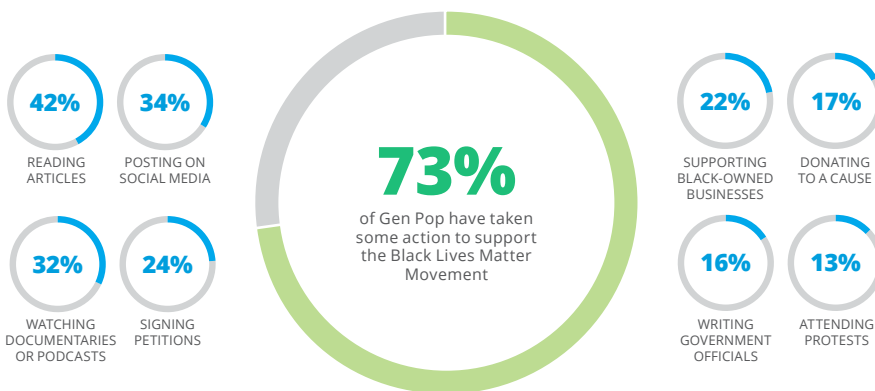
+157.4%

SUPPORT FOR SOCIAL CHANGE

The increased push for systemic change resonated strongly with consumers in the weeks and months following the protests. Highlights from a July MRC Data custom analysis on the impact of Black Lives Matter and other social causes are excerpted below.

General Public Joins Cause

PEOPLE ARE TAKING ACTION TO SUPPORT THE MOVEMENT AND FURTHER EDUCATE THEMSELVES



NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE RELEASE 6

Backing a Brand

I WOULD VIEW A BRAND FAVORABLY IF THEY ...



64%

Donated to a social cause



63%

Stand up for social causes



60%

Used their social media platform to promote a social cause



60%

Educated consumers on a social cause

BY COMPARISON, ONLY 54% OF RESPONDENTS WOULD VIEW A BRAND MORE FAVORABLY IF THEY SPONSORED VIRTUAL CONCERTS, SO CONSUMERS WOULD PREFER BRANDS TO PUT THEIR MONEY TOWARD SOCIAL CAUSES.

NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE RELEASE 6

Artist Advocates

I WOULD VIEW AN ARTIST MORE FAVORABLY IF THEY ...



60%

Stand up for social causes



59%

Donated to a social cause



55%

Used their social media platform to promote a social cause



54%

Educated consumers on a social cause



51%

Created a song that spoke to social change

NIELSEN MUSIC/MRC DATA COVID 19: TRACKING THE IMPACT ON THE ENTERTAINMENT LANDSCAPE RELEASE 6

AWARD SHOWS AND LIVE EVENTS

HELPING DRIVE DISCOVERY (AND REDISCOVERY) OF NEW AND CLASSIC HITS

THREE OF THE YEAR'S MOST-WATCHED telecasts — the 2020 Grammy Awards, the Pepsi Super Bowl LIV Halftime Show and the 2020 Academy Awards — were among the last live events to occur as scheduled

before the COVID-19 pandemic put an extended pause on production. Here are the big winners from each of those three proven reach vehicles for music consumption, along with highlights from Canada's first virtual Juno Awards in June.

THE GRAMMYS, JAN. 26

Artists who performed at the ceremony saw a major spike in audio streams, led by Camila Cabello, whose album track "First Man" catapulted 711% compared to the week prior to the telecast. Other artists who saw big next-day lifts included **BILLIE EILISH** (who swept each of the awards' Big Four categories), with a 38% lift in total catalogue streams, Lil Nas X's "Rodeo" (up 119%) and Lizzo's "Cuz I Love You" (up 82%).

Eilish
(Frederic J. Brown/
AFP/Getty Images)



PEPSI SUPER BOWL LIVE HALFTIME SHOW, FEB. 2.

Co-headliners **JENNIFER LOPEZ AND SHAKIRA** saw a cumulative 224% rise in streams of their combined catalogues the day after their performance, which was watched by a peak audience of 12.4 million viewers, according to Numeris.



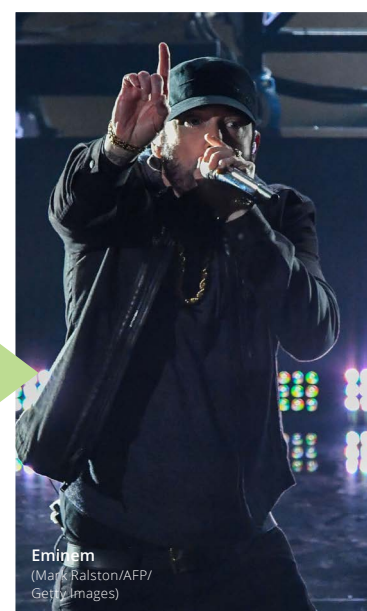
Shakira and Lopez
at the Super Bowl.
(Jamie Squire/Getty Images)

JUNO AWARDS, JUNE 29

The 2020 Juno Awards pivoted from a planned live event in May to a virtual broadcast on June 29 due to the pandemic. Big winners included Alessia Cara, Shawn Mendes, Tory Lanez and Avril Lavigne.

ACADEMY AWARDS, FEB. 9

A previously unannounced performance from **EMINEM** led to a 163% increase in the week following his performance of 2004 Oscar-winning song "Lose Yourself."



Eminem
(Mark Ralston/AFP/
Getty Images)



BTS on "The Tonight Show with Jimmy Fallon" (NBC/Getty Images)

KOREAN POP ACTS REACH NEW MAINSTREAM HEIGHTS

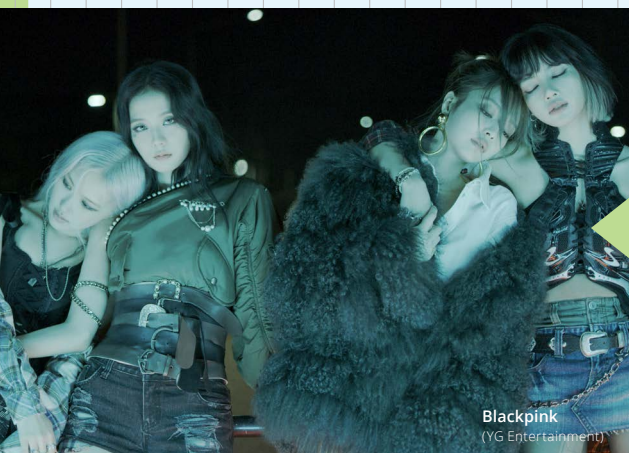
BTS

BTS saw its passionate fan base expand even further, scoring two No. 1 albums in 2020 and the group's highest-charting single on the Canadian Hot 100.

"Dynamite" became the group's highest charting song on the Canadian Hot 100, peaking at No. 2 – an all-time high for a South Korean act. The song later became BTS' biggest hit at radio,

peaking at No. 7 on the CHR/Top 40 airplay chart and accumulating 85.1 million airplay impressions in 2020.

The group scored two No. 1 albums in 2020, its third and fourth to date, with *Map of the Soul: 7* and *BE*. *Map of the Soul: 7* entered the top of the March 7-dated chart with 23,000 equivalent album units earned, while *BE* debuted atop the Dec. 5-dated chart with 14,500 equivalent album units.



Blackpink (YG Entertainment)

BLACKPINK

Blackpink scored its highest-charting album to date when *The Album* peaked at No. 5 on the Oct. 17-dated Canadian Albums chart (with 5,000 equivalent album units). Blackpink returned to its highest peak on the Canadian Hot 100 twice, as "How You Like That" and "Ice Cream" each reached No. 11 (as did "Kill This Love" in 2019).

NCT AND SuperM

Korean boy band NCT and its offshoot NCT-127 had a very productive 2020 for new releases. The former's *NCT 2020 Resonance Pt. 1* scored a top 100 placement on the Canadian Albums chart the week ending Oct. 22, while NCT-127's latest project, *NCT #127 Neo Zone, The 2nd Album*, peaked at No. 26 the week ending March 12.

South Korean supergroup SuperM followed up its No. 38-peaking *The 1st Mini Album* with full-length *Super One — The 1st Album*, which became the act's second charting album in October.



Our team at SME and the KPOP industry had extraordinary performance and unprecedented success in 2020. Success was driven by a strong global appetite for high-quality livestreaming concerts which we at SME leveraged by launching "Beyond Live" the world's first online exclusive ticketed concert platform. We also built on the explosion of online mega-fan communities, the opening up of global markets to content and merchandise, digital and AR technology advancements which meant no geographic barriers for SM acts and high impact creative partnerships during the pandemic to leverage the global reach of K-Pop.

Dom Rodriguez
SM USA, Managing Director

IN MEMORIAM

NEIL PEART

1952-2020

Total consumption of Rush's Hall of Fame catalogue posted a gain of 767% the week of the legendary drummer-lyricist's death on Jan. 7.

KENNY ROGERS

1938-2020

Following the country star's March 20 death, total consumption of his catalogue posted a 1,476% increase, while *The Best of Kenny Rogers: Through the Years* entered the Billboard Canadian Albums chart at No. 12 for the week ending March 26.

JOE DIFFIE

1958-2020

After the country singer's death on March 29, total consumption of his catalogue posted a 1,070% increase.

BILL WITHERS

1938-2020

The singer-songwriter's two biggest hits, "Lean on Me" and "Ain't No Sunshine," both entered the Digital Songs chart in the top six following his death on March 30. Total consumption of his catalogue increased by 773%.

ADAM SCHLESINGER

1967-2020

Total streaming of his catalogue with *Fountains of Wayne* jumped 93% after his April 1 death from complications due to COVID-19. He was also a member of the band Ivy and wrote the theme song to the film *That Thing You Do!*

JOHN PRINE

1946-2020

Total consumption of the Americana/folk singer-songwriter's catalogue grew 368% following his April 7 death after developing COVID-19.

LITTLE RICHARD

1932-2020

Following the rock'n'roll legend's death on May 9, his catalogue posted a 683% streaming increase, while his *Twenty Greatest Hits* album entered at No. 23 on the Top Albums sales chart.

CHARLIE DANIELS

1936-2020

The death of the Country Music Hall of

Fame inductee on July 6 prompted a 61.8% increase in catalogue streams the week ending July 9.

CHADWICK BOSEMAN

1977-2020

The actor's death on Aug. 28 led fans to stream the soundtrack to his best-known film, *Black Panther*. Streams for the 2018 soundtrack album's songs went up 58.3% on Aug. 29 versus the previous week.

FREDERICK "TOOTS" HIBBERT

1942-2020

The reggae/ska icon saw a 269% gain in audio streams for his catalogue in the seven days following his death on Sept. 11.



Little Richard in 1957 in "Mister Rock And Roll."
(Michael Ochs Archives/
Getty Images)

HELEN REDDY**1942-2020**

The Australian singer-songwriter best-known for her feminist anthem "I Am Woman," a Billboard No. 1 Hot 100 hit in 1972, died Sept. 29. Streams of Reddy's catalogue spiked 282.6% versus the previous week.

EDDIE VAN HALEN**1955-2020**

The death of the co-founder (and namesake) of the iconic rock band on Oct. 6 prompted a 2,195% increase in Van Halen's album sales and a 367% surge in streams in the week ending Oct.

8 (compared to the previous week). Plus, hits collection *The Very Best of Van Halen* debuted on the Billboard Canadian Albums chart dated Oct. 17 at No. 10.

JOHNNY NASH**1940-2020**

The "I Can See Clearly Now" singer's catalogue saw a 78.4% rise over the previous week in on-demand audio streams, following his death on Oct. 6.

SPENCER DAVIS**1939-2020**

The namesake of hit 1960s band

Spencer Davis Group experienced a 43.9% gain in streams of his catalogue in the seven days following his death on Oct. 19.

JERRY JEFF WALKER**1942-2020**

The outlaw country pioneer, best known for writing the hit "Mr. Bojangles," saw a 310.6% gain in audio streams of his catalogue during the seven days following his Oct. 23 death, compared with the weeklong period before.

KING VON**1994-2020**

The Chicago rapper's death on Nov. 6 prompted an 83.5% surge in on-demand audio streams for his catalogue, led by 2020 single "Took Her to the O," and a 196.6% increase in on-demand video streams. "Took Her to the O" later debuted on the Nov. 21-dated Canadian Hot 100 at No. 56, his highest chart entry.

CHARLEY PRIDE**1934-2020**

The pioneering country star saw a 424% increase in streams of his catalogue over the previous week following his death on Dec. 12.

K.T. OSLIN**1942-2020**

The Nashville Songwriters Hall of Fame inductee's passing on Dec. 21 saw a 462% increase in streams of her catalogue compared to the prior week.

LESLIE WEST**1945-2020**

The hard-rock guitarist's death on Dec. 22 led to a 16% increase in streams of his band Mountain's catalogue compared to the prior week.



King Von
(Esdras Thelusma)



CANADIAN ARTISTS

NEW ALBUMS FROM **THE WEEKND**, JUSTIN BIEBER, Drake and Shawn Mendes were also among the year's most-consumed across all genres, capping off a busy year for hometown acts. Toronto native The Weeknd, whose *After Hours* finished 2020 as the No. 2 most-consumed album, led among all Canadian artists in total streams and sales, followed by London, Ontario-born Justin Bieber at No. 2 with *Changes* and fellow Torontonians Drake at No. 3 with mixtape *Dark Lane Demo Tapes*.

The Weeknd also dominated Top Songs and Radio Songs by Canadian Artists with "Blinding Lights," as did Bieber at No. 2 with "Intentions" (featuring Quavo). Vancouver's Powfu scored the No. 4 most-consumed song by a Canadian act with "Death Bed," while Toronto's JP Saxe scored the No. 5 most-consumed song and No. 3 at radio with the Julia Michaels duet "If the World Was Ending."

CANADIAN ARTISTS

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	THE WEEKND	<i>After Hours</i>	236,000
2	JUSTIN BIEBER	<i>Changes</i>	163,000
3	DRAKE	<i>Dark Lane Demo Tapes</i>	111,000
4	THE TRAGICALLY HIP	<i>Yer Favourites</i>	81,000
5	DRAKE	<i>Scorpion</i>	74,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	THE WEEKND	"Blinding Lights"	767,000
2	JUSTIN BIEBER FEAT. QUAVO	"Intentions"	469,000
3	DRAKE	"Toosie Slide"	387,000
4	POWFU	"Death Bed"	367,000
5	JP SAXE FEAT. JULIA MICHAELS	"If the World Was Ending"	361,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	SPINS
1	THE WEEKND	"Blinding Lights"	120,000
2	JUSTIN BIEBER FEAT. QUAVO	"Intentions"	76,000
3	JP SAXE FEAT. JULIA MICHAELS	"If the World Was Ending"	65,000
4	VIRGINIA TO VEGAS	"Betterman"	53,000
5	ALESSIA CARA	"Rooting for You"	51,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).



Pop Smoke
(Scott Dudelson/
Getty Images)

RAP

THE RAP GENRE IN 2020 WAS LED BY A NUMBER of new as well as posthumously released titles from some of the industry's biggest names. Leading the year-end rap album chart is **POP SMOKE's** *Shoot for the Stars Aim for the Moon*, which was also the most-consumed across all genres in 2020 with 247,000 equivalent album units earned.

The year-end top rap song in consumption was DaBaby's "Rockstar," which also finished 2020 as the No. 4 most-consumed song across all genres. 24kGoldn took top honours among rap songs at radio with "Mood."

RAP

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	POP SMOKE	<i>Shoot for the Stars Aim for the Moon</i>	247,000
2	POST MALONE	<i>Hollywood's Bleeding</i>	177,000
3	EMINEM	<i>Music To Be Murdered By</i>	174,000
4	JUICE WRLD	<i>Legends Never Die</i>	166,000
5	RODDY RICCH	<i>Please Excuse Me for Being Antisocial</i>	133,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	DABABY FEAT. RODDY RICCH	"Rockstar"	677,000
2	RODDY RICCH	"The Box"	668,000
3	JACK HARLOW	"Whats Poppin"	544,000
4	FUTURE FEAT. DRAKE	"Life Is Good"	538,000
5	24KGOLDN FEAT. IANN DIOR	"Mood"	477,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	SPINS
1	24KGOLDN FEAT. IANN DIOR	"Mood"	26,000
2	DRAKE	"Toosie Slide"	26,000
3	DABABY FEAT. RODDY RICCH	"Rockstar"	25,000
4	CURTIS WATERS FEAT. HARM FRANKLIN	"Stunnin' "	20,000
5	TREVOR DANIEL	"Falling"	20,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).



COUNTRY

L **UKE COMBS** FINISHED THE YEAR WITH the genre's two most-consumed albums, including *What You See Is What You Get* (No. 1, with 138,000 equivalent units), while Morgan Wallen's album *If I Know Me* wrapped the year at No. 3 two years after its initial release.

Female artists, who had been underrepresented in the top ranks of the Country charts for years, finished 2020 strong with two of the year's five most-consumed Country songs and three of the top five most popular songs at Country radio — including Medicine Hat, Alberta, native MacKenzie Porter (No. 4), the highest-ranking Canadian act on the list.

COUNTRY

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	LUKE COMBS	<i>What You See Is What You Get</i>	138,000
2	LUKE COMBS	<i>This One's for You</i>	95,000
3	MORGAN WALLEN	<i>If I Know Me</i>	72,000
4	SAM HUNT	<i>SOUTHSIDE</i>	58,000
5	DIPLO	<i>Diplo Presents Thomas Wesley Chapter 1: Snake Oil</i>	54,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	GABBY BARRETT	"I Hope"	299,000
2	DAN + SHAY & JUSTIN BIEBER	"10,000 Hours"	279,000
3	MAREN MORRIS	"The Bones"	244,000
4	MORGAN WALLEN	"Whiskey Glasses"	211,000
5	LUKE COMBS	"Beautiful Crazy"	187,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	SPINS
1	MAREN MORRIS	"The Bones"	68,000
2	GABBY BARRETT	"I Hope"	63,000
3	DAN + SHAY & JUSTIN BIEBER	"10,000 Hours"	52,000
4	MACKENZIE PORTER	"These Days"	51,000
5	JUSTIN MOORE	"Why We Drink"	34,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).



R&B

THE WEEKND RULED CONSUMPTION ACROSS the board in R&B this year, as his album *After Hours* and single “Blinding Lights” were the most popular across all categories for the genre by a considerable margin.

But just below The Weeknd on the R&B albums, songs and radio charts was Justin Bieber, who scored the year’s No. 2 most-consumed album and two of the year’s five most-consumed R&B songs. Breakthrough artist **DOJA CAT** also ranked in the top five of R&B Songs and Radio Songs with her single “Say So.”

R&B

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	THE WEEKND	<i>After Hours</i>	236,000
2	JUSTIN BIEBER	<i>Changes</i>	163,000
3	DOJA CAT	<i>Hot Pink</i>	80,000
4	LIZZO	<i>Cuz I Love You</i>	73,000
5	KHALID	<i>Free Spirit</i>	57,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	THE WEEKND	"Blinding Lights"	767,000
2	JUSTIN BIEBER FEAT. QUAVO	"Intentions"	469,000
3	DOJA CAT FEAT. NICKI MINAJ	"Say So"	423,000
4	JUSTIN BIEBER	"Yummy"	280,000
5	LIZZO	"Good As Hell"	237,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	SPINS
1	THE WEEKND	"Blinding Lights"	120,000
2	JUSTIN BIEBER FEAT. QUAVO	"Intentions"	76,000
3	DOJA CAT FEAT. NICKI MINAJ	"Say So"	60,000
4	LIZZO	"Good As Hell"	52,000
5	THE WEEKND	"In Your Eyes"	50,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).



Lady Gaga
(Kevin Winter/MTV VMAs
2020/Getty Images)

DANCE/ ELECTRONIC

LADY GAGA'S FIRST FULLY DANCE/electronic album since 2013's *Artpop* dominated the genre this year, helping set an optimistic tone for an eventual return to enjoying dance music in public. Gaga's album *Chromatica* capped off a year that also saw highly anticipated new albums from DJ-producers Kygo and London, Ontario, duo Loud Luxury rank among the genre's top five most-consumed.

DANCE/ELECTRONIC

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	LADY GAGA	<i>Chromatica</i>	96,000
2	KYGO	<i>Golden Hour</i>	75,000
3	THE CHAINSMOKERS	<i>World War Joy</i>	36,000
4	LOUD LUXURY	<i>Nights Like This</i>	35,000
5	LADY GAGA	<i>The Fame</i>	34,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	SAINT JHN	"Roses"	815,000
2	JP SAXE FEAT. JULIA MICHAELS	"If the World Was Ending"	361,000
3	TOPIC & A7S	"Breaking Me"	332,000
4	REGARD	"Ride It"	315,000
5	DIPLO PRESENTS THOMAS WESLEY FEATURING MORGAN WALLEN	"Heartless"	270,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	SPINS
1	JP SAXE FEAT. JULIA MICHAELS	"If the World Was Ending"	65,000
2	LADY GAGA & ARIANA GRANDE	"Rain on Me"	63,000
3	SAINT JHN	"Roses"	56,000
4	BLACK EYED PEAS X J BALVIN	"RITMO (Bad Boys for Life)"	46,000
5	FELIX CARTAL WITH SOPHIE SIMMONS	"Mine"	41,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).

The Tragically Hip circa 1992
(Bob Berg/Getty Images)



ROCK

THE YEAR WAS A TRANSITIONAL PERIOD FOR rock, as a global pause on touring caused many of the genre's biggest acts to sit out the year for new releases. Concurrently, the growth of catalogue Rock continued to accelerate as heritage acts like Elton John, Fleetwood Mac and **THE TRAGICALLY HIP** helped the genre increase its piece of the streaming pie, finishing 2020 as the No. 3 most-streamed genre (behind Pop and R&B/Hip-Hop).

On the new-release front, Kitchener, Ontario, native JJ Wilde ruled rock radio with her breakthrough hit "The Rush," the No. 1 most-played song at the format, while fellow Canadians The Strumbellas and Arkells ranked at Nos. 3 and 5, respectively.

ROCK

TOP ALBUMS

Top Albums: Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

	ARTIST	TITLE	ALBUM + TEA + ON-DEMAND SEA
1	ELTON JOHN	<i>Diamonds</i>	94,000
2	THE TRAGICALLY HIP	<i>Yer Favourites</i>	82,000
3	FLEETWOOD MAC	<i>Rumours</i>	72,000
4	QUEEN	<i>Bohemian Rhapsody</i>	70,000
5	CREEDENCE CLEARWATER REVIVAL FEAT JOHN FOGERTY	<i>Chronicle: The 20 Greatest Hits</i>	65,000

TOP SONGS

Top Songs: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

	ARTIST	TITLE	SONG SALES + SES ON-DEMAND STREAMS
1	FLEETWOOD MAC	"Dreams"	221,000
2	JOURNEY	"Don't Stop Believin' "	191,000
3	IMAGINE DRAGONS	"Believer"	171,000
4	QUEEN	"Bohemian Rhapsody"	162,000
5	PANIC! AT THE DISCO	"High Hopes"	153,000

TOP RADIO SONGS

Top Radio Songs: Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience* impressions made for each play.

	ARTIST	SONG	SPINS
1	JJ WILDE	"The Rush"	26,000
2	PANIC! AT THE DISCO	"High Hopes"	24,000
3	THE STRUMBELLAS	"Salvation"	23,000
4	THE BLACK KEYS	"Shine a Little Light"	21,000
5	ARKELLS	"Years in the Making"	20,000

*Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).

2020 MRC DATA YEAR-END CHARTS

TOP ALBUMS (Album sales + TEA + on-demand SEA)*

	ARTIST	TITLE	TOTAL ALBUM-EQUIVALENT CONSUMPTION	ALBUM SALES	SONG SALES	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	POP SMOKE	<i>Shoot for the Stars Aim For The Moon</i>	247,000	4,000	26,000	317.2 million	24.8 million
2	THE WEEKND	<i>After Hours</i>	236,000	47,000	104,000	230.2 million	20.0 million
3	POST MALONE	<i>Hollywood's Bleeding</i>	177,000	7,000	62,000	213.6 million	18.8 million
4	TAYLOR SWIFT	<i>folklore</i>	175,000	62,000	23,000	139.6 million	6.6 million
5	EMINEM	<i>Music To Be Murdered By</i>	174,000	36,000	46,000	170.6 million	17.4 million
6	HARRY STYLES	<i>Fine Line</i>	170,000	28,000	71,000	176.6 million	12.3 million
7	JUICE WRLD	<i>Legends Never Die</i>	166,000	8,000	25,000	213.7 million	14.8 million
8	JUSTIN BIEBER	<i>Changes</i>	163,000	36,000	48,000	155.3 million	16.9 million
9	LEWIS CAPALDI	<i>Divinely Uninspired To A Hellish Extent</i>	151,000	7,000	97,000	177.5 million	13.2 million
10	BILLIE EILISH	<i>When We All Fall Asleep, Where Do We Go?</i>	145,000	22,000	61,000	153.9 million	14.3 million

* Top 10 Albums (Album Sales + TEA + on-demand SEA): Ranked by equivalent album units, comprising album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit = one album sale, or 10 tracks sold from an album, or 1,250 premium on-demand streams // 3,750 ad-supported on-demand streams by songs from an album.

TOP ALBUMS (Total sales)

	ARTIST	TITLE	SALES
1	TAYLOR SWIFT	<i>folklore</i>	62,000
2	THE WEEKND	<i>After Hours</i>	47,000
3	AC/DC	<i>Power Up</i>	38,000
4	EMINEM	<i>Music To Be Murdered By</i>	36,000
5	JUSTIN BIEBER	<i>Changes</i>	36,000
6	ALEXANDRA STRELISKI	<i>Inscape</i>	31,000
7	BTS	<i>Map of the Soul: 7</i>	31,000
8	LADY GAGA	<i>Chromatica</i>	30,000
9	JAMES TAYLOR	<i>American Standard</i>	29,000
10	HARRY STYLES	<i>Fine Line</i>	28,000

TOP DIGITAL ALBUM SALES

	ARTIST	TITLE	SALES
1	TAYLOR SWIFT	<i>folklore</i>	43,000
2	EMINEM	<i>Music To Be Murdered By</i>	20,000
3	TAYLOR SWIFT	<i>evermore</i>	11,000
4	ALEXANDRA STRELISKI	<i>Inscape</i>	8,000
5	LADY GAGA	<i>Chromatica</i>	8,000
6	BILLIE EILISH	<i>When We All Fall Asleep, Where Do We Go?</i>	7,000
7	JUICE WRLD	<i>Legends Never Die</i>	7,000
8	SOUNDTRACK	<i>Frozen 2</i>	7,000
9	THE WEEKND	<i>After Hours</i>	6,000
10	THE CHICKS	<i>Gaslighter</i>	6,000

TOP PHYSICAL ALBUMS

	ARTIST	TITLE	SALES
1	THE WEEKND	<i>After Hours</i>	41,000
2	JUSTIN BIEBER	<i>Changes</i>	30,000
3	AC/DC	<i>Power Up</i>	28,000
4	BTS	<i>Map of the Soul: 7</i>	28,000
5	JAMES TAYLOR	<i>American Standard</i>	24,000
6	ALEXANDRA STRELISKI	<i>Inscape</i>	23,000
7	LADY GAGA	<i>Chromatica</i>	19,000
8	2FRERES	<i>A Tous les Vents</i>	17,000
9	HARRY STYLES	<i>Fine Line</i>	17,000
10	ROXANE BRUNEAU	<i>Acrophobie</i>	16,000

TOP VINYL ALBUMS

	ARTIST	TITLE	SALES
1	SOUNDTRACK	<i>Guardians of the Galaxy, Awesome Mix Vol. 1</i>	8,000
2	BILLIE EILISH	<i>When We All Fall Asleep, Where Do We Go?</i>	7,000
3	BOB MARLEY & THE WAILERS	<i>Legend: The Best Of...</i>	6,000
4	HARRY STYLES	<i>Fine Line</i>	6,000
5	PINK FLOYD	<i>The Dark Side of the Moon</i>	5,000
6	FLEETWOOD MAC	<i>Rumours</i>	5,000
7	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	<i>Chronicle: The 20 Greatest Hits</i>	4,000
8	AC/DC	<i>Power Up</i>	4,000
9	ABBA	<i>ABBA Gold</i>	4,000
10	THE BEATLES	<i>Abbey Road</i>	4,000

TOP DIGITAL SONG CONSUMPTION (Song sales + on-demand SES)*

	ARTIST	SONG	SONG SALES W/SES ON- DEMAND	SONG SALES	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	SAINT JHN	"Roses"	815,000	60,000	95.5 million	11.1 million
2	TONES AND I	"Dance Monkey"	794,000	88,000	85.6 million	23.7 million
3	THE WEEKND	"Blinding Lights"	767,000	75,000	87.7 million	14.7 million
4	DABABY FEAT. RODDY RICCH	"Rockstar"	677,000	31,000	83.4 million	12.4 million
5	RODDY RICCH	"The Box"	668,000	20,000	83.9 million	21.2 million
6	JACK HARLOW	"Whats Poppin"	544,000	9,000	70.3 million	9.8 million
7	FUTURE FEAT. DRAKE	"Life Is Good"	529,000	43,000	62.3 million	24.3 million
8	DUA LIPA	"Don't Start Now"	529,000	43,000	62.3 million	8.8 million
9	JAWSH 685 X JASON DERULO	"Savage Love"	493,000	59,000	53.4 million	11.5 million
10	LEWIS CAPALDI	"Someone You Loved"	492,000	31,000	59.2 million	10.4 million

* Top 10 Digital Song Consumption: Ranked by traditional digital song sales + SES units, where 125 premium streams = one song // 375 ad-supported streams = one song.

TOP SONGS: ON-DEMAND STREAMING (Audio + Video)

	ARTIST	SONG	ON-DEMAND STREAMS
1	TONES AND I	"Dance Monkey"	109.3 million
2	SAINT JHN	"Roses"	106.6 million
3	RODDY RICCH	"The Box"	105.1 million
4	THE WEEKND	"Blinding Lights"	102.4 million
5	DABABY FEAT. RODDY RICCH	"Rockstar"	95.9 million
6	FUTURE FEAT. DRAKE	"Life Is Good"	87.2 million
7	JACK HARLOW	"Whats Poppin"	80.1 million
8	DUA LIPA	"Don't Start Now"	71.1 million
9	LEWIS CAPALDI	"Someone You Loved"	69.5 million
10	24KGOLDN FEAT. IANN DIOR	"Mood"	65.4 million

TOP SONGS: AUDIO ON-DEMAND STREAMS

	ARTIST	SONG	ON-DEMAND AUDIO STREAMS
1	SAINT JHN	"Roses"	95.5 million
2	THE WEEKND	"Blinding Lights"	87.7 million
3	TONES AND I	"Dance Monkey"	85.6 million
4	RODDY RICCH	"The Box"	83.9 million
5	DABABY FEAT. RODDY RICCH	"Rockstar"	83.4 million
6	JACK HARLOW	"Whats Poppin"	70.3 million
7	FUTURE FEAT. DRAKE	"Life Is Good"	62.8 million
8	DUA LIPA	"Don't Start Now"	62.3 million
9	LEWIS CAPALDI	"Someone You Loved"	59.2 million
10	24KGOLDN FEAT. IANN DIOR	"Mood"	58.9 million

TOP SONGS: ON-DEMAND VIDEO STREAMS

	ARTIST	SONG	ON-DEMAND VIDEO STREAMS
1	FUTURE FEAT. DRAKE	"Life Is Good"	24.3 million
2	TONES AND I	"Dance Monkey"	23.7 million
3	RODDY RICCH	"The Box"	21.2 million
4	EMINEM FEAT. JUICE WRLD	"Godzilla"	15.6 million
5	PINKFONG	"Baby Shark"	14.9 million
6	THE WEEKND	"Blinding Lights"	14.7 million
7	LIL NAS X FEAT. BILLY RAY CYRUS	"Old Town Road"	13.5 million
8	DABABY FEAT. RODDY RICCH	"Rockstar"	12.4 million
9	JAWSH 685 X JASON DERULO	"Savage Love"	11.5 million
10	BILLIE EILISH	"bad guy"	11.3 million

TOP DIGITAL SONG SALES

	ARTIST	SONG	SALES
1	TONES AND I	"Dance Monkey"	88,000
2	THE WEEKND	"Blinding Lights"	75,000
3	SAINT JHN	"Roses"	60,000
4	JAWSH 685 X JASON DERULO	"Savage Love"	59,000
5	LEWIS CAPALDI	"Before You Go"	46,000
6	DUA LIPA	"Don't Start Now"	43,000
7	MAROON 5	"Memories"	42,000
8	POST MALONE	"Circles"	38,000
9	GABBY BARRETT	"I Hope"	37,000
10	HARRY STYLES	"Watermelon Sugar"	33,000

TOP RADIO SONGS (Based on Audience Impressions)*

	ARTIST	SONG	SPINS
1	THE WEEKND	"Blinding Lights"	120,000
2	DUA LIPA	"Don't Start Now"	101,000
3	POST MALONE	"Circles"	92,000
4	HARRY STYLES	"Adore You"	90,000
5	JUSTIN BIEBER FEAT. QUAVO	"Intentions"	76,000
6	MAROON 5	"Memories"	73,000
7	MAREN MORRIS	"The Bones"	68,000
8	JP SAXE FEAT. JULIA MICHAELS	"If the World Was Ending"	65,000
9	LADY GAGA & ARIANA GRANDE	"Rain on Me"	63,000
10	GABBY BARRETT	"I Hope"	63,000

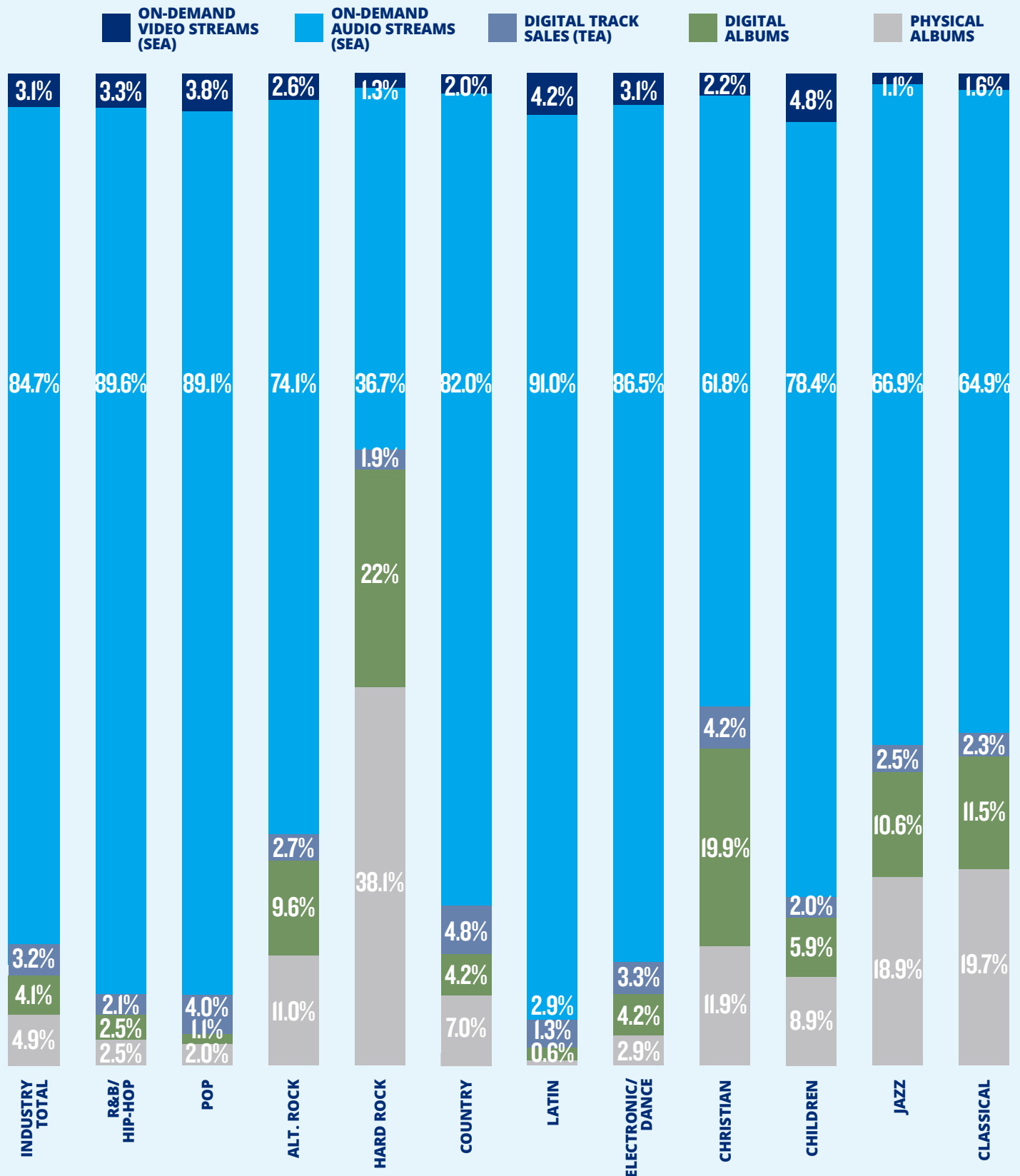
SHARE OF TOTAL VOLUME BY FORMAT AND GENRE

Total volume = Albums + TEA +
on-demand audio/video SEA

	GENRE	TOTAL VOLUME*	TOTAL ALBUM SALES	PHYSICAL ALBUM SALES	DIGITAL ALBUM SALES	DIGITAL SONG SALES	ON-DEMAND AUDIO STREAMS	ON-DEMAND VIDEO STREAMS
1	POP	31.5%	10.9%	12.7%	8.6%	39.3%	33.1%	37.5%
2	R&B/ HIP-HOP	12.8%	7.1%	6.6%	7.7%	8.3%	13.5%	13.2%
3	ALT. ROCK	7.4%	16.9%	16.5%	17.3%	6.2%	6.3%	5.8%
4	COUNTRY	7.0%	8.5%	9.8%	7.0%	10.3%	6.5%	4.6%
5	ELECTRONIC/ DANCE	3.7%	2.9%	2.2%	3.8%	3.8%	3.7%	3.6%
6	HARD ROCK	2.0%	13.0%	15.1%	10.5%	1.1%	0.8%	0.8%
7	LATIN	1.2%	0.2%	0.2%	0.4%	1.1%	1.3%	1.6%
8	CLASSICAL	1.0%	3.6%	4.1%	2.9%	0.7%	0.8%	0.5%
9	JAZZ	0.8%	2.6%	3.0%	2.0%	0.6%	0.6%	0.3%
10	CHILDREN	0.6%	1.0%	1.1%	0.9%	3.9%	0.6%	1.0%
11	CHRISTIAN	0.5%	1.6%	1.1%	2.2%	0.6%	0.6%	0.3%

* Ranked by audience impressions across all monitored formats of radio, arrived at by cross-referencing MRC Data song radio plays with listener information compiled by the Nielsen Audio ratings system to determine the approximate number of audience impressions made for each play. Audience totals are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license [c] 2020, Nielsen Audio).

SHARE OF TOTAL ALBUM-EQUIVALENT CONSUMPTION BY FORMAT



ABOUT MRC DATA

MRC Data is the most comprehensive global provider of data and analytics to the entertainment and music industry and consumers. Established in 2019, MRC Data services all digital service providers (DSPs), labels, airplay, and music retailers. MRC Data includes the industry's definitive Billboard charts, encompassing the most complete and well-respected database of charts across all music genres. MRC Data products include Music Connect, Broadcast Data Systems and Music360, which collectively capture and represent the most robust dataset related to music sales, performance, artist activity, and consumer engagement. MRC Data is part of PMRC Holdings, a joint venture between MRC and Penske Media Company (PMC).