iab.

Amplifying Audio's Impact in MMM

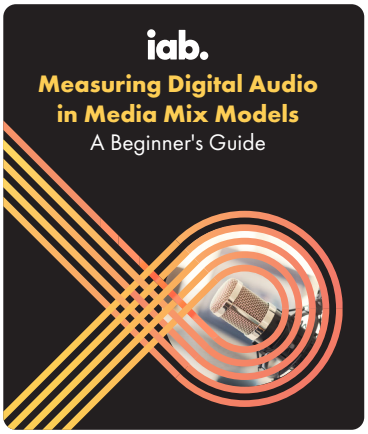
A Follow-up to the Beginner's Guide



OCTOBER 2026

1. Introduction

Audio does not have an effectiveness problem. Independent benchmark analyses place digital audio consistently in the upper half of channel returns, ahead of several channels that receive far larger budgets.[1] Audio has a data granularity problem. The information about audio campaigns that reach a media mix model is usually insufficient for the model to measure audio's effect with confidence. When that happens the model returns a small or uncertain number, and to the person deciding where the budget goes, a number the model is unsure about looks the same as a bad result.

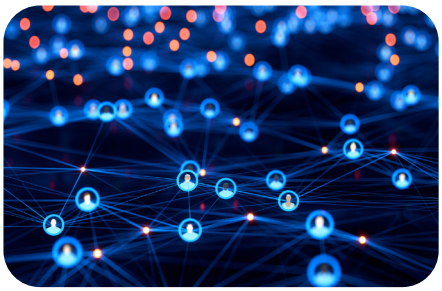


This guide is the second in a series. The first, Measuring Digital Audio in Media Mix Models: A Beginner's Guide, published by the IAB Media Center in June 2025, established the problem. Digital audio accounts for roughly 16 percent of time spent with digital media and attracts under 3 percent of digital advertising revenue, and the Getting Audio and Podcasting on the Media Plan working group concluded that a principal cause was audio's historical underrepresentation in media mix models. That guide published a first list of measurement inputs the industry could standardize.

This is an update to that work. It draws upon one-to-one interviews with media agencies, audio publishers and platforms, and a former brand-side analytics lead at a major advertiser conducted since the first guide was published, and it does three things the first did not. It explains where the campaign data that models need gets lost, handoff by handoff. It reports what happened when parts of the fix were attempted, including where they did not work. And it identifies the one party who can require the change.

Key Findings

The interviews and evidence behind this guide support five findings. Each is developed in the sections that follow.



1. **Audio has been invisible because its data does not vary.** Planned delivery data contains almost no variation, because a plan is written as an even schedule and the file simply repeats the weekly plan. Actual delivery varies because delivery varies.
2. **Replacing planned radio data with a record of the ads that actually aired is the key to visibility.** A study matching those airings to audience figures for the day and time each one ran raised measured radio return by 27 points to 78% across three real-world remodels, with the model structure left otherwise untouched.[2] That study covered local spot inventory only, which is why the first guide's instruction to share as-run rather than planned data is correct but not sufficient on its own. One holding company has submitted as-run data on network radio models for roughly two years without a material improvement, for reasons set out in Section 3.
3. **Audio's data is no thinner than that of comparable channels;** the gap that matters is with the large platforms. Streaming video and display also reach the model as a single line carrying spend and impressions

and little else, so thin data alone does not explain why audio trails those channels. It does help explain why audio trails the large platforms, which hold data on every individual placement and publish the modeling frameworks built to read it, and can therefore show which parts of their spend work. Audio competes with those platforms for the same budget, which is why this guide measures audio against them rather than against other channels.

4. **The detail is missing because nobody asks for it,** and because partial answers are unusable. The agency supplies detail when it is asked for. Creative and geography are supplied when the template asks. The template is written by the modeler with the advertiser's analytics team, and at no point in that sequence is the party holding the data asked what else exists. A second reason compounds the first: where some sellers supply detail and others do not, the agency falls back to whatever all of them can provide, because half a data set cannot be modeled. That is beginning to change: since roughly the second half of 2025, at least one major modeler has worked with a publisher to provide a specific list of audio fields, which shows the fix is achievable.

5. **Only the advertiser can change the specification,** because the advertiser pays for the model. Publishers cannot see the template and agencies cannot compel a change to it. That makes the advertiser the party who takes the first step, but it is not where this should end. Agencies and sellers know what is available and should be advising advertisers on what to ask for, and once the field set is settled the modelers should carry it into their standard templates so it is not renegotiated one advertiser at a time.

2. What a Media Mix Model Needs

A media mix model attributes sales to marketing by matching the movement of an input against the movement of an outcome. Where an input does not move, or moves in a way the model cannot see, the model cannot estimate its effect and will report a small or unstable effect for it. That is a statement about the data, not about the channel.

Four conditions govern whether any activity can be read, and none is specific to audio.

1. The execution has to be large enough; one major measurement vendor's published guidance treats anything national, (below roughly fifty million impressions a year), as difficult to read, particularly when spread thinly over a long period.

2. The input has to vary over time.

3. Where the activity varies from market to market, the data has to arrive market by market. A single national figure hides the variation the model needs.

4. The activity must not rise and fall in step with another channel. This is not a planning instruction, and no one is suggesting media run one at a time. It is a reason a model may return a weak audio number when audio is always flighted alongside television on the same weeks, and a reason to ask the modeler whether the two could be separated at all before treating the result as a verdict on audio.

Audio data reaching a media mix model		
Dimension	**What the model typically receives**	**What is now available**
Time	Monthly or campaign-level spend	Daily delivered impressions
Geography	National totals	Market-level delivery
Platform	One combined audio or radio line	Separate feeds for broadcast, streaming, podcasting, and satellite
Execution	None	Unit length, ad position, insertion method, creative
Delivery	Planned or purchased weight	As-run

A model does not consume claims about impression quality. It consumes data: exact geography, precise timing, position, and the surrounding detail that allows an effect to be isolated. An impression that is better but arrives with four fields attached will lose to one that is worse and arrives with twenty. This raises the obvious question of who controls the number of fields to include. The seller cannot add fields to a file it does not control, and the agency cannot add a column the template does not have. The advertiser can, and the reason for them to do so is to improve measurement quality. That does not put the burden on the advertiser alone. Agencies and sellers know what is available and should be advising on what to request, and the destination is a standard template rather than a series of one-off asks.

There is a big difference between a model that reports whether audio worked and a model that reports which parts of it worked. It is necessary to deliver data about which platform, which unit length, which creative, which markets, and where the next dollar should go, to have a model that reports the entire impact of an audio investment.

3. The Experiment Has Already Been Run Three Times

The most useful evidence available on whether better audio data produces better modeled results is not new. The same intervention has been attempted three times across fourteen years, with two different outcomes, and the difference between them is what's most important.

In 2012, an independent research firm, working for the radio industry with an advisory committee drawn from six agency holding companies, replaced the radio data in three real-world mix models and changed nothing else. Each modeler was instructed to keep the model structure intact. Radio's measured return rose by 27 points to 78%, and the model's confidence in the radio result rose from 92% to 97%, crossing the point at which analysts treat a finding as reliable enough to act on.[3] The method was specific: records of the ads that actually

aired, matched to panel audience estimates for the exact date, quarter-hour, and station on which each spot ran, in individual local markets, then converted to market-level ratings points. That study concluded the industry needed a best-practice data stream built specifically for modelers.[4]

That study concluded the industry needed a best-practice data stream built specifically for modelers.

A commercial product followed, launched around 2018. It combined three inputs: electronic detection of when each ad aired, audience estimates from metered panels for that station at that moment, and a delivery file modelers could ingest. It covered 45 markets, because those are the markets where audience metering and airing detection both exist.

The launch documentation was candid about what it could not do. It covered spot advertising only; ads bought once and carried nationally across a network of stations were outside its scope, and the system could not tell the two apart when a schedule contained both.

That is why the most recent attempt came back flat. An agency holding company spent roughly two years supplying as-run data on network radio schedules for a large advertiser, and the modeled results did not materially improve. That agency did what it was supposed to do. The shortfall was in what was available to supply, not in the effort to supply it. Four differences separate it from the 2012 study, and all four are about the data rather than the execution.

1. **Ratings books delay reporting.** A delivery figure is airings multiplied by an audience estimate. The airings were current. National radio estimates publish twice a year, and the ratings book could reflect listening from four months earlier.
2. **There was less to correct.** The gap between what was bought and what was delivered on a network schedule ran a few percent. The 2012 exhibits show far larger swings, and they show them between markets. A national schedule has no market-to-market variation.
3. **Nothing was added.** The agency sent the same columns in its template that it had always sent. Only the source of the numbers changed.
4. **The inventory (network radio) was never covered.** The commercial product did not extend to network radio, and network radio is what was being submitted.

Where the numbers come from is one question: whether they record what happened or what was planned. How much detail they carry is the second question. Channel splits, unit length, creative identifiers, daypart, and geography answer the detail but not the actual vs. planned question. Only a direct feed from publisher to measurement vendor answers both.

For digital audio, the first two input problems disappear. An ad server logs each impression as it is delivered, so

no audience estimate arrives four months old, and there is no coverage gap, because the server sees everything it serves. What remains is the detail problem, and in digital that is not a limit of the medium or a gap in a vendor's product. It is a choice made when the file passes between parties, which means those parties can undo it. As-run data is now a required input, not the limit of inputs needed for successful models.

4. Where the Detail Is Lost



Audio data does not fail in one place. It degrades across a series of eight hand-offs. Not all of them are audio problems. Three affect every channel equally, three affect every channel but fall harder on audio, and two are specific to audio; and each is labeled below. The universal ones still belong in an audio guide, because a channel that is already hard for the model to read has the least room to absorb them.

1. **Publisher to feed.** *(Universal)* Publishers have fields nobody requests. Delivery logs carry unit length, ad position, insertion method, device and daypart, and standard reporting asks for impressions and spend. The fix is a separate export built for the model, defined once and produced on a schedule rather than pulled from the regular campaign report.

2. **The agency's verification stack.** *(Universal)* Detail an agency can supply is bounded by the tool it verifies with, not by what the publisher holds. One holding company pulls delivery from a standard third-party ad server for cross-channel consistency, and that source is weak on geography. Better geography exists at the publisher, and obtaining it means requesting, reformatting, and checking it per campaign. The agency chooses consistency, which is operationally correct and produces a less accurate input than either party is capable of. At least one audio publisher has already changed verification partners for better location capture, which suggests this is solvable.

3. **Uneven coverage across sellers.** *(Universal, harder on audio: audio is sold through an unusually large mix of direct sellers, networks, and aggregators)* Detail that only some sellers can supply gets removed. Publishers do not supply the same fields. One agency receives podcast show names from some sellers and only genre from others, and its practice is to fall back to whatever every seller can provide, because a field populated for half the campaign cannot be modeled. The result is that a publisher investing in richer reporting sees no benefit in the model unless its competitors invest too. Some of the variation is not intentional: an aggregator genuinely does not hold detail that a direct seller does.

4. **Added value is counted as though it were bought.** *(Universal, harder on audio, where added value is routine in radio and podcast buys)* Bonus weight, traffic sponsorships, and "brought to you by" mentions are delivered at no incremental cost and are frequently counted as impressions at full value. The effect can run in audio's favor but is still a data problem: a schedule carrying substantial added value can show a two or three dollar cost per thousand that reflects weight nobody paid for, and a side-by-side comparison against another channel then measures negotiating strength rather than effectiveness. Two agencies raised this. Neither has settled whether added value should carry full credit, partial credit, or none, and the honest answer is that a mention is worth something but is not worth the same as a paid unit. No IAB or MRC guidance currently addresses how added value should be valued for modeling purposes. Both paid and bonus or added value should be identified as such in the template.

5. **Agency to model intake.** *(Universal, harder on audio: television gets the breakout conversation, and audio usually does not)* Detail here is supplied on request. Creative and geography are supplied when the template asks. The

template is set by the modeler working with the advertiser's analytics team, those two then agree on what to supply with the agency's analytics team, and the media team receives a template to populate. Rarely is anything changed. The question of what *could* be supplied is never broached. One modeler's own materials confirm this: they illustrate television as separable by daypart and unit length, radio is not, and state that any tactic can be split out as the business questions and the data allow.[7] Someone needs to ask.

6. **Platform collapse.** *(Specific to Audio)* Broadcast, streaming, podcasting, and satellite are bought separately, priced differently, and behave differently; and they routinely enter the model as one line.

7. **The podcast floor.** *(Specific to Audio)* Podcast audience attributes are typically modeled by an attribution provider from third-party data, while the same attribute on a streaming placement from the same seller may be reported directly from authenticated listeners. Both are sold without the difference being stated, and buyers rarely make the distinction. On a separate but related note, a network address is treated as personal information under California (CCPA) law and in Europe (GDPR), so matching listeners by network address is not available everywhere and cannot be required as a minimum.[8] Neither of these is a handoff failure but a lack of disclosure.

8. **Nothing comes back.** *(Universal)* The model result is rarely shared with the publisher whose inventory it grades, so the input never improves. And before any model sees an audio number, the advertiser's internal media dashboard does. In one documented case, radio was absent from a large advertiser's brand dashboards for roughly a decade[9] after the company returned to the medium. Not underperforming in them. Absent from them. The remedy: the seller found the team that built the dashboard, obtained the company's brand hierarchy, and now sends a monthly file.

Three different barriers. When publishers could not supply what modelers needed, the market tended to treat it as one problem. There are three, and each needs a different fix.

Technical. Publishers and modelers were not connected directly, and there was no automated, always-on feed to deliver impression files. To fix this publishers should establish direct integrations and scheduled feeds. **Data governance.** Data rights agreements, which govern how a publisher's data may be used, have not been put in place between publishers and the major modelers. The fix is to create standard agreements that can be signed once rather than negotiated per campaign. **Commercial.** Publishers often could only see how their inventory performed by negotiating a contract or commissioning their own study. To fix this advertisers should share the audio portion of results with publishers.

5. One Campaign, Four Channels

An agency supplied a working analysis comparing two ways of crediting conversions, one that matches them to exposures using network addresses and one that estimates them statistically, applied to the same five-week audio campaign across broadcast radio, streaming audio, podcasting, and satellite radio. Three interesting implications from this study follow.[10]

1. The four platforms behave nothing like each other. Cost per acquisition varied roughly threefold between the cheapest and the most expensive, and both methods placed the comparable platforms in the same rank order. A model collapsing these into one audio variable returns an average describing none of them, and a planner cannot act on it, because the four are bought separately.

2. One example did not see one of the largest platforms at all. Satellite carried a little over half the campaign spend. The method that matches listeners by network address returns nothing for it. Not a low number,

nothing. The method that estimates rather than matches reports satellite conversions at the highest cost per acquisition in the campaign.

3. And the summary row reverses the finding. Aggregated to a single audio total, the two methods give materially different pictures of the same campaign, because the platform one of them cannot see carries most of the money. The aggregate is not a simplification of the detail. It is a different answer.

Splitting audio into four platforms is relatively easy because the distinction already exists in buying systems, insertion orders, and invoices. Broadcast, streaming, podcasting, and satellite are bought separately today. The risk is not scale but drift: the split has to be maintained from the moment the buy is placed, because it cannot reliably be reconstructed at reporting.

6. Only the Advertiser Can Change the Specification

Every recommendation like this has to answer two questions: who does this, and why would they?



The publisher can build any feed it likes and never sees the template. The agency populates the template and, on its own account, has spent years asking what is grading its homework without a clear answer. The modeler has a working product and no commercial reason to become curious about one channel on behalf of a seller it has no relationship with. None of the three is behaving unreasonably, and none of the three can change the specification. The advertiser commissions the model and pays for it, so a request from the advertiser is a scope change rather than a suggestion.

A former senior media analyst at Procter & Gamble held exactly this role and described the job in first-hand terms. When a model was commissioned for his category, his responsibility was to sit with the modeler and work through roughly thirty streams of data, establishing where each would come from. When he reached the audio line and asked, the answer was the agency, and what the agency held looked like planned weight.[11] Everything else in that model was arriving as weekly market-level actuals. The following is a floor, not a ceiling. It's limited to fields most major audio publishers and vendors can produce today without new engineering.

It's also a second draft rather than a first. The Beginner's Guide published a starting list in June 2025: creative or campaign name, product and brand detail, marketing objective, buy type, media type, and geography, with vendor, unit size and length, ad position, platform, show title, placement, demo, audience target, and creative type as placement-level additions. That guide's appendix also printed SiriusXM Media's first-draft data dictionary for modelers. It has since become a live feed of 21 fields, and it informs the required list below.

What follows expands on the original list. It separates what a model requires from what improves it. It states the granularity each field needs, since a field delivered monthly and nationally is not the same field delivered daily by market. It adds three new fields covering how audience attributes were derived, where the delivery record came from, and whether the weight was paid for. It raises the question of whether the weight was sufficient, at each level, to get an accurate read from the model.

7. What Audio Should Supply

7.1 The minimum viable disaggregation

Before any field list, one requirement outranks the rest. As alluded to in section 5 above, audio should enter the model as at least four distinct platforms: broadcast radio, streaming audio, podcasting, and satellite. Where a vendor combines them for statistical reasons, such as too little variation in one channel, the combination should be disclosed in the output rather than presented as an audio result.

Satellite, for instance, is not always a separate line in MMM. At least one agency folds it into radio as the nearest available category, so the split has to be created rather than merely preserved. And streaming audio and podcasts are frequently bought as one audience-targeted buy that follows the listener across both, which makes the distinction between the two genuinely difficult rather than simply unrequested.

Another key factor that should be considered is separating inventory bought programmatically from inventory bought directly. The two routinely differ significantly in CPMs, so a blended figure describes neither, and inside a single combined line, a borderline return does not get investigated, it gets switched off. Buy type was already on the first guide's recommended list. It has not become standard practice, and it should be.

7.2 Delivery feed: Required fields

Field	Definition	Granularity
Date	Delivery date	Daily
Publisher	Reporting entity (site name)	One row per publisher
Brand and sub-brand	Parent brand and line of business	Per campaign
Campaign	Campaign name and stable ID	Per campaign
Audio type	Broadcast radio, streaming audio, podcast, satellite	Per line item
Format	Audio, companion display or video	Per line item
Line item	Placement name and stable ID	Per line item

Field	Definition	Granularity
Device	Mobile, desktop, smart speaker, automotive	Per line item
Creative	Creative name and stable ID	Per creative
Impressions	Delivered ad impressions	Daily, by geography
Cost type and rate	Buying model (CPM or flat fee) and contracted rate	Per line item
Spend	Media cost	Daily, by geography
Geography	Standardized geographic unit	DMA (local market) or equivalent

This list has been checked against the audio fields one major modeler has requested from a publisher partner, and every field that modeler requested appears above.[12] The modeler treats creative and placement IDs as optional where names are supplied; this guide asks for the ID as well, because names are often entered by hand and drift from one file to the next. And creative length, which the modeler does not require, is listed under recommended fields below.

The creative field matters more than any other on this list. A measurement vendor's own materials on radio data for mix modeling state that nearly three decades of modeling point to brand creative and message as the single most impactful attribute distinguishing effective media.[13] The channel that doesn't supply it forfeits the thing most likely to produce a favorable and actionable result.

Nearly three decades of modeling point to brand creative and message as the single most impactful attribute distinguishing effective media.

7.3 Delivery feed: Recommended Fields

Field	Definition
Daypart	Time-of-day band the ad ran in
Creative length	Length of the ad in seconds
Environment	Ad-supported or subscription tier; in-app, web, or in-car
Ad format	Host-read, produced spot, sponsorship, or audio with companion display
Ad position	Pre-roll, mid-roll, or post-roll
Insertion method	Dynamically inserted or baked in
Completion rate	Share of impressions played to the end
Reach and frequency	Unique listeners and average exposures
Content genre	Podcast genre or music format
Audience basis (new)	Whether audience data was measured directly from logged-in listeners or modeled by a third party
Delivery record source (new)	Where the delivery data came from: independent monitoring, the publisher's ad server, or the plan
Delivered weight cost basis (new)	Whether an impression was paid for or delivered as added value

The last three rows are not unique to audio, and any channel could supply these, but they matter for audio. Because the audience data is most often both modeled and measured, where delivery records come from the widest mix of sources, and where added-value impressions are common. These three fields are needed because without them the numbers look comparable but really aren't.

7.4 Thresholds and caveats

If audio is not budgeted properly, the model returns a weak result, the budget gets cut, and no one can tell whether audio failed or the measurement did. Before audio is modeled, check the following:

- **Enough national volume.** As a rule of thumb, fewer than about 50 million impressions a year is hard for a model to read, especially when spread thinly over a long period.
- **Enough local weight.** In local markets, judge whether spend is sufficient relative to the size of each market. The same number of impressions means very different things in a large market and a small one.
- **Enough markets.** Run in at least three to five markets. A single market gives the model no variation between places to learn from.
- **Results stay local.** A result read in one market does not apply to another, and a model output should say so.

8. Recommendations

Advertisers

- Require audio to be modeled as four separate channels: broadcast radio, streaming audio, podcasting, and satellite. If they are combined, it should be noted.
- Ask the modeler which of the required fields in Section 7.2 they can use, and write those fields into the RFP and the contract.
- If audio has a weak result, consider commissioning a response curve to check whether audio was funded sufficiently.
- Share the audio portion of model results with the publishers involved, so the data they supply improves next time.

  Standard practice: Ask your measurement vendor each year what data it asked for and did not receive.

Agencies

- Record the four-channel split when the buy is booked. Satellite folded into radio, or podcast blended with streaming audio, is difficult to separate afterwards.
- Flag added-value impressions, such as bonus spots, sponsorship mentions, and "brought to you by" tags, separately from paid impressions.
- Note whether the audience data in each file was measured directly or modeled by a third party, and do not combine the two.

Standard practice: Apply naming rules when the ad is booked, keep a separate data file built for the model rather than reusing the campaign report, and maintain the mapping that lines up naming across publishers.

Publishers and platforms

- Supply the fields in Section 7.2 to every buyer as standard, not only on request. Agencies drop any field that only some sellers provide, so data is only usable when every seller supplies it.
- Build one delivery file and reuse it. The same data can feed: MMMs, attribution studies, geo tests, and an advertiser's internal dashboards.
- Set expectations: as-run data is necessary, but note that this does not guarantee a stronger result.
- Where possible, build a direct partnership and data rights agreement with the modelers your advertisers use. It is the most reliable way to see what the model requires and to confirm the data arrived intact.

Measurement vendors

- Explain what changes in your methodology between streaming audio and podcast inventory.
- Publish your required audio fields. At least one major modeler has already given a publisher partner a mandated list of required and optional fields; making those lists public would let every seller supply the same data.
- Publish minimum thresholds, covering national impressions, local weight, and number of markets. Without them, a planner cannot know before a campaign whether audio will be measurable.
- Advertisers are often told that creative-level results for audio are not possible. In many cases they are, provided there is a creative identifier in the data and enough spend behind each creative. Publish the spend level, data, and cost required so advertisers know what it takes.

  Standard practice: When channels have to be combined, identify them in the output rather than reporting the result as an "audio" finding.

Notes

Companion guide. Measuring Digital Audio in Media Mix Models: A Beginner's Guide, IAB Media Center, June 2025. Quotations from Rich Tunkel, Ashley Fitzgerald, Lauren Russo and John Fix, and the Horizon Media naming convention examples, are drawn from that guide.

1. Nielsen Compass benchmarks, in Nielsen, Overview of MMM, prepared for IAB, 2025. Broadcast radio and streaming audio rank fourth and fifth globally, and broadcast radio fourth in the US.
2. Sequent Partners, Radio's ROI in Marketing Mix Models: Results of The Radio Industry's Two-Year, Multi-Stage Study, Arbitron, 2012.
3. Ibid. The three cases were modeled by Millward Brown, Analytic Partners and MediaBrands.
4. Ibid., Phase I: Current Practices, a benchmarking study of 25 advertisers, agencies and modelers.
5. Nielsen, Radio Data for Marketing Mix Modeling, undated; internal references date it to c. 2017, launched Q1 2018. See "Challenges/Opportunities for Radio MMM Data."
6. Interview, agency holding company, August 2026; three participants, including the leads of the audio and digital practices. The ratings publication cadence and the purchased-against-delivered figures are from the same interview.
7. Nielsen, Overview of MMM, prepared for IAB, 2025. "Granular outcomes for deep insights to drive your business planning and strategy."
8. Interview, digital audio platform, August 2026, on declining to deploy a measurement partner's pixel on podcast inventory. See also the California Consumer Privacy Act as amended and the EU General Data Protection Regulation.
9. Interview, broadcast network group, August 2026.
10. Working analysis supplied by an agency holding company, 2026. Figures are reported as ratios rather than absolutes at the supplier's request.
11. Interview with John Fix, measurement consultant and former senior media analyst, Procter & Gamble, September 2026.
12. Nielsen, Radio Data for Marketing Mix Modeling, undated; internal references date it to c. 2017, launch anticipated Q1 2018. "Ongoing efforts to improve radio MMM data." Message and creative capture was an active workstream, limited to the sixty largest packaged goods advertisers on cost grounds.
13. Sample outcome report supplied by an agency holding company, dated March 2023; the supplier confirms the schema is current.

Acknowledgments

Jason Adamski, *Director, Media Center,* IAB

Matt Shapo, *Senior Director, Measurement Center,* IAB

Alberto Sanchez, *Partner Integration Manager,* Triton Digital

Amy Dalsan, *Head of North America, Marketing Science,* Spotify USA Inc

Ann Piper, *Head of Sales, Americas,* Spotify USA Inc

Breeze Zhao, *Senior Director, Measurement Science,* Walmart

Chris Snyder, *Former Senior Media Manager Brand & Sponsorships,* Cox Automotive

Daniel Heelan, *Associate Director, Ad Product Marketing,* SiriusXM Media

Daniela Matinho, *Marketing Science Senior Strategist,* LinkedIn Corporation

Danielle Delcore, *Staff Product Manager,* Ad Data, AdsWizz Inc

Douglas Brooks, *Chief Client Officer,* IPSOS MMA

Eileen Bagshaw, *Director, National Sales,* PRX

Jamie Stenziano, *Executive Vice President Executive Client Partner | Technology, Media, Telecommunications Sector,* IPSOS

Jarred DiFazio, *Senior Manager, Ad Measurement Operations and Vendor Strategy,* SiriusXM Media

Joe Macarak, *Director, Performance Partnerships - Media Measurement,* SiriusXM Media

Joe Wengrod, *Vice President, Network Audio Investment,* Carat

John Fix, *Independent Consultant,* John Fix Consulting

John Taubeneck, *Senior Manager, Measurement Partnerships,* SiriusXM Media

Joseph Lasala, *Vice President, Marketing / New Business,* IPSOS MMA

Joyclyn Faust, *Vice President,* Harmelin Media

Lauren Russo, *Executive Vice President, Managing Partner, Innovation & Performance Audio,* Horizon

Margo Chorazy, *Former Global Director, Advertiser Research & Intelligence,* Spotify USA Inc

Maria Tullin, *Senior Vice President, Managing Director, Performance Audio,* Horizon

Nandha Kumar Shanmuga Sundaram, *Director - Strategic Partnerships, Demand Platforms,* InMobi

Natalie Thurman, *Senior Podcast Producer/Editor,* Future PLC

Pierre Bouvard, *Chief Insights Officer,* Cumulus Media | Westwood One

Priscilla Valls, *Vice President, Agency, Advertiser, & Industry Development,* SiriusXM Media

Rajeev Nair, *Co-Founder & Chief Product Officer,* Lifesight

Ray Borelli, *Senior Vice President, Research & Insights,* Audacy

Ricardo Martinez, *Director of Audio Solutions,* Nielsen

Rob Walch, *Vice President of Podcast Relations,* Captivate / DAX US / Global

Ron Jaworski, *Chief Executive Officer,* Trinity Audio

Sona Cederquist, *Senior Director, Ad Effectiveness,* SiriusXM Media

Stephen Pickens, *Executive Vice President of Sales | Programmatic Lead,* Libsyn

Summer Hammeras, *Supervising Podcast Producer,* Future PLC

Valerie Reimer, *Senior Vice President, Business Development & Strategic Partnerships,* Acast

Vlad Novikov, *Vice President, Measurement,* Active Media Services Inc