admonsters

playbook:

Optimizing Video Advertising

sponsored by: geoedge Add Integrity

INTRODUCTION

Although the IAB introduced version 1.0 of the Video Ad Serving Template (VAST) in 2008—bringing standardized capabilities to both digital video players and creative—the digital video market didn't truly take off until third-party measurement companies Nielsen and comScore brought over demographic metrics from the linear realm in 2011. This empowered TV-buyers to purchase digital video with confidence, assured they were reaching the audiences they desired on digital.

While video advertising is still a growing revenue center for most digital publishers, much has changed over the last six years. Intriguing new formats such as outstream have allowed online publishers to additional inventory and new video distribution channels have provided content creators methods to inhabit new platforms and thus grow their audiences.

At the same type, an abundance of video ads—many on autoplay—is a chief reason Internet users are embracing ad blockers. Advertisers are wary of the programmatic video market because of rampant fraud and mislabeling. In addition, they've become more circumspect regarding viewability, completion rates, and other metrics. Finally, as GeoEdge reports, video advertising has proven a handy medium for delivering malware, and the growing trend of phishing attacks, during a time when online security is a prime concern.

The digital video space is undergoing some rough growing pains as it matures, and publishers that aim to keep driving revenue from video advertising need strategies for optimizing and evaluating performance—both for the advertiser and the end-user.

Going beyond the basics of digital video advertising, this playbook will look at numerous factors affecting user experience, including formats, security concerns, and latency. It will also dive into best practices for evaluating various pieces of video technology including the player and the ad server. In addition, we'll discuss the relevance of metrics like viewability and completion rates, as well as programmatic challenges and opportunities.

WHAT'S A PLAYBOOK?

A playbook is an extension of what the AdMonsters community has been doing at our conferences for more than 17 years. A playbook solidifies what has made our events "must attend" for many digital strategists. By bringing people together to share learnings and best practices in a focused way, people can create a plan and avoid hours—if not days—of doing research on their own.

The AdMonsters playbook concept takes existing AdMonsters content (from conferences and AdMonsters.com) and, with the help of the AdMonsters community, "crowd sources" a document that outlines best practices on a particular topic. Our belief is that this will allow for a free exchange of ideas with the benefit of curation for accuracy. This document does not get into specifics around individual solution providers intentionally.

Great effort has gone into writing the playbook in a fashion that applies to as many publishers as possible without becoming too general. In a technology-driven industry like digital advertising, information quickly becomes obsolete. The intention is that, based on the feedback of the AdMonsters community, the next version of this playbook will start to take shape and, with additional contributors, grow in both depth and breadth. Publication of future versions will be scheduled based upon the needs of the community.

HOW MANY VIDEO PLAYERS ON A PAGE?

"Should publishers put a video player on every page?" We posed this question to numerous digital publishers at AdMonsters' most recent Ops conference, and there was little consensus.

When digital video was still a new shiny object on the scene, publishers got themselves in hot water with both advertisers and users by loading numerous players on a page or serving video advertising into banners (when selling it as pre-roll). If multiple videos on a site were autoplay (with sound on?!?), users were definitely turned off.

While many publishers have reformed from their "player everywhere" days, that doesn't change the fact that premium digital video inventory is limited, demand is high, and CPMs tend to be sweet. In addition, many digital publishers have upped their video-content creation, and can make the most revenue by monetizing on-screen on their own properties. And then there's outstream video, where you could theoretically have an endless amount of players on a page.

While there's no agreement among publishers on how many are too many, there are several guidelines. Note that none of these are hard and fast rules.

- **Video content should be relevant to a page's content. Users are less likely to click play on a video if it bears no relation to the page they navigated too. They're bound to be irritated if a random video autoplays (with sound?!?)**

- **Autoplay (with sound) on pre-placed players is mainly acceptable if the video is what the user desires to see—when the Video icon appears on the link.**

- **At the same time, it's always safer to keep the sound off. Better to give the user the choice to turn up the volume than immediately blast them with audio.**

- **Video players at the top of a page and the bottom (after a user has enjoyed the content) tend to be most effective. However, this should not rule out players in the middle of a text article—particularly if the content is related.**

- **In-banner video is now considered unit *non grata.***

- **Players should be large and videos should start in the main content frame, not the shoulder; advertisers may get annoyed if their ads appear on the left- or right-hand regions in tiny (banner-esque) players.**

- **Particularly with top-of-page autoplay videos, a growing practice is to downsize the player and move it to the lower right region as a viewer scrolls down the page. As these re-placed and sticky players tend to not to block the main content frame, they are seen as less intrusive. (However, they might block other display placements—something to consider.)**

OUTSTREAM VIDEO

In most cases in this playbook, when we discuss video advertising, we mean instream video units that appear within a player pre-placed by the publisher. These include pre-roll, mid-roll, and post-roll.

Outstream is a whole other can of worms with its own set of issues. These units are served within video players that appear to open up within text or other page content. As demand for

video inventory is high and premium instream placements are limited, outstream is a useful tool for creating high-value, viewable inventory (placements only open when on screen) on quality sites. On top of that, they can easily be bought and sold programmatically.

However, because outstream ads can be quite interruptive to user experience, publishers apply sophisticated rules around when these are served.

- **Frequency capping enables a publisher not to show too many outstream units per user, or the same outstream unit too many times. You also can and should regulate the time between outstream servings.**

- **Sound should be off, but can be turned on when a user scrolls over the video or the user clicks on a speaker icon. Smart outstream creative can be appreciated without sound.**

- **Units require a "close" button that allows the user to end the video experience at any time.**

- **The ads must load fast. If sold programmatically, usually creative can be pre-fetched when a page loads. If outstream videos are not loading as soon as the placement opens up, you have a problem to bring up to your outstream provider.**

- **The shorter the creative, the better in this format—particularly if the publisher is trying to employ them on mobile sites. Users can scroll past outstream units rapidly on desktop Internet, and at an even quicker pace on mobile devices. (As outstream campaigns are often sold on a cost-per-completed-view basis, it behooves the provider to push a short creative as well. Consider average creative length alongside load times when evaluating outstream partners.)**

THE STATE OF SKIPPABILITY

YouTube set a certain standard with its skippable ad format and, later, the non-skippable six-second format. Maybe it's because of YouTube's relatively early arrival and its unparalleled scale, maybe it tapped into some aspect of human psychology (Vine hit a similar sweet spot with its seven-second videos). In any case, YouTube has been influential in setting an expectation that users can skip past a repurposed 30-second ad, while also challenging advertisers to say everything they want to say in six seconds.

OpenRTB 2.4, released in 2016, supports skippable video units. The non-skippable six-second format has gained traction among publishers, at the same time, and earlier in 2017, Fox Networks became the first major broadcaster to adopt the six-second format. (Fox will display six-second ads on its digital and on-demand channels first, and linear TV later on, the network says.)

Some advertisers have embraced skippability—for example, the first six seconds might promote a longer ad, like a movie trailer. Other advertisers insist on buying on cost per completed view. This puts publishers uncomfortably at the whim of the ad creative coming through the pipes—they get paid if the creative is engaging enough for the user to sit through the whole ad.

4 EVALUATING PLAYER & AD SERVER

A separate piece of software on the page, the video player identifies criteria that determine which version of the video to fetch—device type, connection speed, screen size, and so on—so the publisher doesn't have to. That means lighter lifting on the engineering side for the publisher, but it also means the publisher is putting a lot of trust in the player and player provider.

The ad ops team should have a say in choosing a video player. Important factors ops teams might want to look out for include efficient integration with the ad server and overall cost of player and hosting. Consider what resources your own engineering team can devote to solving problems, versus what you'll require of the player vendor—and consider how the speed of change within your own organization will impact those requirements.

A video ad server is very much like a display ad server, and chances are your display ad server also serves video. Whether you use your display ad server to also serve video will be a matter of organizational preference—some companies prefer the efficiencies that come with united ad servers while others shoot for best-in-breed technology in each channel. Typically ad serving companies prove stronger in one channel versus another, though you could luckily find a display and video ad serving provider that excels at both or simply better fits your needs.

Your ad server should definitely be compatible with VAST 2.0, but preferably 4.0. VPAID is not necessarily a requirement, but it is a necessity for many viewability measurement tools and can open up programmatic demand.

YOUR VIDEO AD SERVER SHOULD:

- **Easily integrate with your third-party video player (i.e., plug-n-play) or be willing to build out an integration for your proprietary player.**
- **Support the IAB video specifications and standard units (for companion ads as well).**
- **Support both instream and outstream units.**
- **Easily create commercial break patterns based on video length, platform and other criteria, within the ad server and without any additional adjustment to player settings.**
- **Deliver across screens: desktop, mobile, tablet, OTT, etc. This includes transcoding video assets to the correct format in near real-time, including optimizing for screen, player size, device, etc. But delivering is the tip of the iceberg—your video ad server should have a smart interface for managing cross-screen deployment.**
- **Offer customizable reporting with near real-time results and easy-to-understand dashboards.**
- **Geo-target to the zip code level.**
- **Offer flexible setups to allow for customization across sites.**
- **Have integrations with multiple video ad networks and SSPs and passback management for monetizing indirect sales.**

5 LATENCY

There may be few things on the Internet that are more annoying than waiting for a pre-roll ad to load before getting to the content you desire. Especially as Internet loading speeds have become lightning fast, users today simply have no patience for slow-loading ads. Unless the video after that ad is irreplaceable by any other content, they're liable to leave the page if they have to wait.

The reasons for video latency are pretty wide-ranging and not always simple to diagnose: lack of bandwidth (often seen with mobile network connections), poor buffering, improper encoding and issues with the content delivery network are common culprits. GeoEdge finds that other major sources of latency are too many elements in the HTML5 video ads, companion ads, and the file weight being oversized. Some of these can be managed from your end via creative quality assurance (encoding issues) and player examination (buffering).

But for issues with the CDN and other creative challenges, you'll have to work with your buy-side partners—show them as much data as you can about the situation when trying to convince them the problem on their end.

VAST 4.0 does a lot to address latency concerns, especially by insisting video creative contain three streams at varying bit rates (fast, medium, slow) as well as a large mezzanine file that can be encoded on the fly. These are very handy when bandwidth is limited, but adoption of version 4.0 is still meager at this point. Try to convince your partners (particularly the direct ones) to include streams with varying rates in their creative, a possibly a mezzanine file.

INDIRECT AND PROGRAMMATIC PROBLEMS

Indirect and programmatic transactions commonly run a higher risk of latency for a variety of reasons.

- **Ad network is slow to respond.** One of the oldest problems on the Internet—you're best off culling your lagging networks.

- **Communication breakdown.** DPSs and SSPs don't always ping each other as quickly as they should. Buy-side vendors may have neglected setting up time-outs for when they should pass on an impression. The timeout may be too long for the sell side's liking. If the SSP has handed controls over to the DSP and the DSP hasn't handed back certain controls to the SSP, the ad server often times out—perhaps several seconds later than either the DSP or the SSP would have wanted.

- **VAST redirects.** A VAST wrapper may include a redirect to another VAST creative... Or another VAST wrapper that calls another VAST wrapper that calls another... You get the drift. A VAST wrapper is typically used by a third-party (not the creative owner) to insert tracking pixels. It can be hard to avoid these, but if a certain demand partner is having latency issues, this is a good place to investigate.

- **Nested auctions and VPAID errors.** When VPAID is used as a buy-side decisioning engine, the winning bidder may throw its own auction—a process that could be repeated to the point of drastically slowing down the ad load. Even

worse, if one of these auctions fails to find an interested bid, it may return an empty VAST wrapper to the publisher in what is called a VPAID error. To avoid these, demand partners will run multiple concurrent auctions rather than employ waterfalls.

SERVER-SIDE STITCHING

Most digital ads for desktop are served from client-side ad servers or CDNs, which enables tracking and measurement capabilities for advertisers. However, many on the video content side don't believe client-side SDKs have the capability to deliver TV-like experiences, particularly in the case of live streaming. In addition, many emerging platforms (e.g., Connected TV) do not execute ads the same way as desktop and cannot offer the same tracking.

Therefore, some video content providers will stitch advertising to content for instream advertising—this is also known as server-side insertion. Server-side stitching can reduce latency, ensure proper creative is always loaded and (currently) get around ad blockers. There are downsides—namely, tracking and measurement must either be done with a client SDK or a server-side beacon.

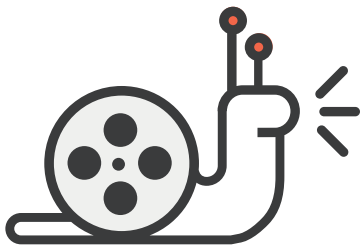
Expect server-side stitching to gain popularity among publishers as VAST 4.0 offers support for the practice and video ad servers push server-to-server programmatic connections with demand partners.

BEST PRACTICES:

- **Keep tabs on video ad load times from your partners—direct and indirect. With direct-sold units, this will help you decipher if the latency is on the publisher or advertiser side, and how best to address it. For indirect sales, you can use this information in evaluating partner performance. If a demand source is driving low-CPM ads that load slowly, it's an easy decision to lower the priority or cut off the spigot. A demand source driving high-CPM ads that load slowly is a bit more complicated, and may require a conversation with the partner to discover where the lag is.**

- **Timeouts are a last-ditch savior, but they are a savior nonetheless. A report from 2012 suggests that 20% of users will abandon a video when faced with a five-second delay; with even faster connections in 2017, that abandon rate is probably much higher. Still, it's something to experiment with, especially if you have a laggard partner that tends to get you quality ads for a pretty penny.**

- **The rise of header bidding and header-based S2S connections are encouraging programmatic providers and demand partners to embrace "pre-bidding" technology that kicks off auctions as soon as a page begins loading. This should have a positive effect on ad load times.**



VAST 4.0

The most recent version of VAST came out at the beginning of 2016. Heralded by publishers who hoped it would solve their video problems, it was seen in many corners as a much-needed update.

VAST 4.0 offers support for ad stitching (enabling smoother streaming video and better performance on larger screens by having the right creative for the video environment at the ready); universal Ad-ID; verification and viewability measurement without VPAID overlaid; better performance on connected TV and OTT devices; and simultaneous low-, medium- and high-quality streams, and a very high-quality mezzanine file, to ensure the right creative file deploys in the right environment.

VAST 4.0 doesn't necessarily allow viewability to be tracked, without a clear industry-wide standard for viewability or a way for publishers to automate viewability tracking. It also may not play well with the real-time insights some fraud analytics platforms provide.

The updated standard does have an adoption problem, and publishers are waiting for it to spread. To many, it's a good effort, and worth the attention, but at the same time, some have called it "wishful thinking" and "a work in progress." It's not widely adopted enough to deliver on all the hopes riding on it. Seeing as many exchanges and networks never even upgraded to VAST 3.0, considering it not significant enough a change to warrant full compliance, there's still a lot of 2.0 out there.

SECURITY & MALWARE PREVENTION

There was a time not too many years ago when digital media types would claim the high barrier to entry (high CPMs) was keeping fraud in video lower than in traditional display. That's hard to imagine in a post-Methbot world—the video space has been ravaged by high-profile fraud cases.

Growth areas are popular targets for fraudulent activity, and video advertising is experiencing a boom. Also, those higher video CPMs also mean higher potential returns for fraudsters. Anecdotally, HTML5 provides more security than Flash did, but Flash files are much easier to produce. However, threats remain, even as the browser providers try to push Flash back into the storage closet. GeoEdge has seen an uptick of phishing in video ads and identify many issues in HTML5 video ads.

The proliferation of bot traffic in the open video exchange leaves some advertisers hesitant to increase spending in video, and malware scares haunt publishers' dreams. While not in the video space yet, content recommendation engines are another hard-to-police area for publishers.

As a security measure, ad creative scanning is the industry standard measure right now. Scanning is encouraged at every step of the supply chain. However, publishers often gripe that they're responsible for the brunt of it, the scanning in addition to the pressure they need to place on their partners to do their due diligence. Part of that is the publicity angle, of course. A malware attack could've come from a particular SSP, but that doesn't mean much to a user who doesn't even know what an SSP is. They know what site they were on when their device started acting up, though.

Scanning has its upsides and its downsides. It identifies known security threats and, ideally, ferrets them out before they reach the user. Detecting a previously unknown threat may be a challenge. Some scanning solutions will point out their ability to analyze previously recognized threats and, when an ad file is detected that displays similar characteristics, flag that file as a potential threat. If you can't "scan smarter," though, you can always try scanning more frequently.

Some digital media types have called for or launched solutions for blocking security threats in real time, rather than retroactively, as the scanners tend to do it. Real-time security solutions sound promising, but they are relatively new to the marketplace and not yet optimized for video ads. For some publishers, the rate at which these real-time approaches miss threats is too high for comfort. Some detractors have criticized real-time security solutions for being basically point solutions engineered to combat a certain kind of threat, and they'll argue scanning is more comprehensive at the end of the day. One major downside with real-time blocking today is that they don't know how to handle soft user experience threats. Regardless, the idea of a real-time malware detection tool is alluring to publishers, and we're likely to see broader adoption and development of those tools.

THE PERSISTENCE OF FLASH

Adobe announced in July 2017 that it would stop development of its Flash player by the end of 2020. That news came following years of efforts, from browser providers, publishers and other voices throughout the industry, to flush out Flash creative and convince designers to stop building Flash ads.

In the summer of 2015, Google announced that it was going to pause Flash ads in the Chrome browser when those ads impeded the load and performance of the rest of the page content. From that point, Chrome users have had to manually choose to allow Flash content to load, if they wanted it. In part, this was Google taking a stand against the practice of buying and selling in-banner video ads—often banner ads mis-labeled as pre-roll video, which are widely considered terrible for both user experience and brand ROI. Mozilla's Firefox and Apple's Safari have followed suit, all disabling Flash by default.

But all you have to do is Google "death of Flash" to see how effective this has been. Flash's imminent death has been proclaimed over and over, and yet it persists.

Why? For starters, agencies have had a hard time getting over Flash. It's what agency creatives have known for years, and it's also very lightweight compared to HTML5—publishers have recognized some hesitancy on the agency side to ship out campaigns in larger, heavier HTML5 formats. Also, many publishers with a lot of video inventory continue using Flash-based players.

To be comprehensive, VAST 4.0 allows for a Flash file to be included among the versions of the ad creative that ship out to the publisher. So if a VAST 4.0-compliant ad comes through the pipes, it'll still work on a Flash player. But as the user has to enable Flash now with so many major browsers, the Flash file should be considered a last resort.

The industry has until late 2020, presumably, to adjust to a world where Flash really doesn't fly. If the past is any indication, certain entities throughout the industry will want and need that time to figure out a plan, and publishers will still need to live with and work around Flash ads for a while into the future.

FLASH TO HTML5 CONVERTERS

Despite pressure from browser providers, the programmatic video exchange still has a ton of Flash in it. Publishers report creative agencies remain hung up on lightweight and familiar Flash files, and tech vendors aren't similarly feeling the kind of pressure that would give them a selfish reason to stop receiving and distributing Flash content. That's left publishers in a position to either convert Flash files to HTML5 on their own, to make them compliant with the browsers, or risk losing huge chunks of revenue from Flash video ads.

Seeking solutions, some publishers have turned to vendors that specialize in rich media, and others have

picked up tools they can use themselves. Google had made Swiffy available as a free .swf Flash-to-HTML5 conversion tool, and it had proven quite popular. Mozilla had provided a converter as well, Shumway.

However, like a lot of things in ad tech, Swiffy was never meant to be a long-term solution, and Google discontinued it earlier in 2017. Mozilla also quietly ceased development on Shumway. Taking those converters off the table does make sense for the browser providers—over the last year and change, the platform has set multiple cut-off dates for when it will stop allowing Flash display ads in DoubleClick or Adwords.

This sounds like an attempt on Google's part in particular to flush out any remaining Flash ads and to discourage agencies to continue building them. But publishers are concerned about campaigns with Flash content that continue after Flash gets shut out, and about ads delivered via vendors who aren't being vigilant about HTML5.

Google has encouraged publishers to use Google Web Designer or Adobe Animate to convert Flash to HTML5. The problem is, those tools are better suited for building in HTML5 from scratch. That leaves publishers in a position to do more hand-holding with buy-side partners—rebuilding rather than simply converting files. Some publishers see an opportunity for an alternate revenue stream in that assist.

8 MOBILE CHALLENGES

The small mobile screen is all about immediacy and hyper-specific focus. Years of experimentation on behalf of advertisers and video publishers alike have demonstrated that the 30-second TV spot really doesn't work on mobile. Broadly, 15 seconds maximum is recommended for mobile, but if you can do it in less than 10, that's better.

The small screen presents potential problems for user experience, as a video ad can take up almost the entire mobile screen and be difficult to x out of with a thumb tap. Page load is another key factor, and that often depends on the user's wifi or data connection. Large video ad files can jam up a user's scroll, which to the user feels like a waste of time.

Fortunately, video ad files are now widely expected to come with creative optimized for high, medium and low bit rates. If the player and the ad server work together correctly, the player would send information about the device and environment to the server, which would send back the right size creative for that environment. While some publishers might feel confident letting the ad server do the heavy lifting, other publishers will see fit to make sure advertisers and vendor partners have their most recent specs, for all the different file sizes they might need. Some recommend setting up a process for screening out bad ad files, but that would likely be prohibitive in the open video exchange.

IAB inline video ad specs call for 500-700 kbps for lower-res files, but some publishers and vendors would say 500 is still too high for environments like a smartphone on a data connection, not a wifi connection. Publishers should keep an eye on mobile video performance and load, and should confer with vendor partners to determine the specs that are right for them. In any case, the IAB's formula for determining optimal bit rate is *[target bitrate] = [width]x[height]x[frame rate]x[video bits per pixel (VBPP)].*

AUDIENCE TARGETING

Digital video content providers want to provide a TV-like experience for both viewers and advertisers, and audience demographics—particularly age and gender—are of great importance to the latter. “In-demo” performance is a metric than can be moved across screens, linear or digital.

A great deal of direct-sold campaigns are guaranteed against audience demographics. Third-party measurement companies like comScore and Nielsen judge whether campaigns hit target audiences. Only the impressions seen by targets “in-demo” (as decided by the third-party measurement company) are charged to the advertiser; therefore video content providers must over-deliver impressions in order to meet demo guarantees.

Publishers will buy third-party demographic data from to deliver better in-demo composition rates, but this can get expensive quite quickly. They will also format first-party data—sometimes including registration and other identifying information—through DMPs to resemble demographic sets, and then target against these to improve composition rates.

However, campaigns leveraging real-time bidding channels (e.g., private marketplaces) can also be optimized against demographic. In addition, publishers and advertisers are increasingly syncing data to target against second-party data segments. Audience demographics will remain important as they are the closest we have to a universal metric between digital video and linear video.

VIEWABILITY

The Media Ratings Council never imagined the video viewability standard of 50% in-view for two seconds as a hard rule, but a baseline—advertisers and publishers were free to negotiate variations (e.g., 100% in-view for three seconds) on a campaign by campaign basis. Unfortunately, this has become a logistical nightmare for both sides as they try to optimize against a seemingly endless number of viewability requirements. Although the IAB and MRC have suggested parties agree to a threshold of impressions in-view (typically 70%) because measurement technology is not without flaws, many advertisers insist on only paying for those measured in-view, similar to audience guarantees.

As mentioned above, publishers most over-deliver to meet guarantees against demographics; guaranteeing against viewability (especially 100% viewability) also forces publishers to over-deliver. To meet both demands, publishers are often forced to raise CPMs dramatically. While some advertisers are willing to pay a higher price, many will only insist on demos as they are a valuable cross-screen metric.

Aggravating viewability measurement further is the fact that most video viewability measurement tools use VPAID to make their calculations; if a video player or ad server is lacking VPAID or only has a partial adoption, the tool may not be able to work. Many publishers refuse to embrace VPAID because they insist it gives the buy side and its vendors too much control over the player. VAST 4.0 offers support for viewability pixels, but as mentioned above, adoption of the updated standard is not widespread.

Viewability has become a prized metric in programmatic markets, where our sources suggest it is more likely to be targeted or optimized against than audience demos. This is probably partially because of a lack of premium inventory in programmatic markets (many premium digital video creators can easily sell out their inventory on a direct, guaranteed basis) and questionable accuracy of audience data for targeting.

OTHER METRICS

CLICK-THROUGH RATE

Just like display ads, many videos can be clicked. This metric is less valued in video as most campaigns are focused on branding and have no call to action. There are exceptions—a movie preview might have a link to buy tickets or an overlay could prompt a user action—so the worth of CTR is determined on a campaign by campaign basis. It is quite difficult to measure or downright inapplicable for connected TV campaigns.

COMPLETED VIEWS

This metric is particularly useful when offering users the ability to skip an advertisement (including outstream). Advertisers are experimenting with using long-form content in skippable video ads and judging the length viewed as a proxy for user engagement. Cost-per-completed-view is a pricing method popular in outstream formats. Otherwise, completed views are handy for judging the effectiveness post-roll campaigns (particularly regarding creative), and audience abandon rates for pre- and mid-roll.

10 CLOSING THOUGHTS

The maturation of the digital video space has not always been pretty, but it has been exciting. The rate of technological development has been lightning fast, which is striking in a continuously innovating industry such as digital media. While some procedures have grown simpler over time, a great deal of optimizing video ad performance is tough, manual work that requires constant observation, analysis, and experimentation. And although many tools are at your disposal to tackle issues such as latency and malware prevention, delivering campaigns efficiently and effectively requires good communication between all the parties involved in the transactions.

Knowing what to look for and expect, though, is key, and we hope this playbook has both informed and inspired you regarding programmatic video challenges, technology evaluation, and general best practices in video advertising. For more information, try these other playbooks:

- ***The Ultimate Digital Video Guide***
- ***Cross-Platform Video***
- ***Incorporating Programmatic Video***
- ***Video Private Marketplaces***

ABOUT ADMONSTERS

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AdMonsters is the global leader in strategic insight on the future of digital media and advertising technology. Through our conferences, website, original research and consulting services, we offer unparalleled in-person experiences and unique, high-quality content focused on media operations, monetization, technology, strategy, platforms and trends. Founded in 1999, AdMonsters began serving the advertising operations professional through live media and its online community. We provided a forum to share best practices, explore new technology platforms and build relationships. Today's expanding ecosystem now includes publishers and content creators, agencies, SSPs, DMPs, DSPs, RTB and service providers, technology and platform developers, advertising networks, brands, and investors.

This vibrant community is forward-looking and results-oriented. Their success depends on strategic insights about technology and monetization, and the exchange of actionable peer-to-peer best practices. AdMonsters has built its reputation on providing objective editorial leadership based on deep, real-world expertise. We have continued to evolve our editorial strategy to address the changing needs of the market and as a result, AdMonsters has attracted a highly focused audience who are at the forefront of the industry, and leading marketing partners have found AdMonsters to be a powerful channel to reach these decision makers. Today, our portfolio of integrated media solutions includes industry leading live events, our innovative Connect content solutions, email marketing programs, and more.

As of March 2015, AdMonsters is part of the Access Intelligence family of companies.

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ABOUT GEOEDGE

GeoEdge (www.geoedge.com) is the premier provider of ad security and verification solutions for the online and mobile advertising ecosystem. With solutions for both programmatic and direct-sold campaigns, GeoEdge ensures high ad quality and control for your ad inventory. GeoEdge guards against non-compliance, malware (malvertising), inappropriate content, data leakage, and operational and performance issues across all technologies including header bidding, open RTB, in-app and native ads.

Leading publishers, ad platforms, exchanges, and networks rely on GeoEdge's automated ad verification solutions to ensure their sites and apps offer a clean, safe, and engaging user experience. To find out how GeoEdge can enhance your quality assurance and verify your online, mobile and video ad campaigns, head to www.geoedge.com.

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