



## Content Testing: Frequently Asked Questions – Part 3

In this third and final edition of this explainer series, we continue to answer frequently-asked questions about our Content Testing work for theatrical, streaming and television domains

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### Summary

- Can content testing help me decide if I should release my film theatrically or directly on OTT?
  - Can Ormax Stream Test provide insights on the potential of the content to get new subscribers for the OTT platform?
  - Isn't a sample size of 250 too less?
  - How does it help to test a film/show after it's been already shot?
  - We answer such questions, and more, in this three-part series about common questions around various aspects of our Content Testing Work
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Having pioneered Content Testing in India for over a decade, we often get asked questions from our prospective clients about the intricacies of the process. In this multi-part series (one edition every month), we attempt to answer some of the most common questions we get asked around the various aspects related to **Content Testing**.

This is the third and final edition in this series. Refer to the [first edition](#) and the [second edition](#) for more such queries around Content Testing.

### **1. If I want to decide where I should release my film, theatre or direct to OTT, can content testing help me in that decision?**

Yes. In 2021, we introduced a new parameter in Ormax Moviescope, called 'Theatrical Medium Fit'. This parameter reports the percentage of test audience who said they would prefer the film to release in theatres, instead of releasing directly on OTT. Benchmarks are now available on this parameter, for films of different scale (big-budget, medium-budget & low-budget). This parameter informs the producer of the theatrical worthiness of the film, and can be interpreted in conjunction with the Ormax Power Rating (OPR) and Lifetime Box Office (LBO) Forecast, to help the producer/studio take a sound decision on theatrical vs. OTT release.

### **2. I have a multi-lingual product, like a pan India film or show. How should I approach testing it?**

In such scenarios, we recommend treating each version of the film as an independent project, as audience taste, starcast appeal, franchise potential, etc. vary significantly by languages and markets. However, the final report is a consolidated document, helping the producer/studio/platform take a holistic pan India decision on content, marketing and distribution of the film or the show.

**3. OPR is an engagement metric. But as an OTT platform, I am more interested in knowing if the content has potential for new subscriber acquisition. Can the test research provide this insight?**

Yes. We are aware that new subscriber acquisition is a critically important metric for all SVOD platforms. In June 2024, we introduced a parameter called **Potency** in our tracking tool Ormax Stream Track, and from November 2024, Potency has been introduced in Ormax Stream Test too. Read more about Potency [here](#).

**4. I want to remake a film/show that has already been made in another language. What is the best way to test it?**

There are two options to test a remake, and the choice between the two depends on various factors. The first option entails testing the original material with subtitles in the language of the remake, and the second option entails testing the synopsis or screenplay of the remake. We usually recommend the first option, except in two cases: If the target audience is fairly ‘mass’ and not accustomed to subtitles, or if the remake screenplay is going to be significantly altered vis-à-vis the original. These options are discussed with the producer/studio/platform, and a joint decision taken in the best interest of the project.

**5. You mentioned in an earlier edition of these FAQs that the sample size of a study is anywhere between 250 to 1,200 audience, depending on the number of markets being covered. But isn't that a very small number of people to decide what a big country like India thinks about the film?**

All research designs are eventually a trade-off between cost and time on one side, and sample size on the other. Having said that, from a statistical perspective, a sample size of 250 is not as small as it may seem. The error margins tend to be within 3-5% for a sample size of 250, and go down to as low as 1% for sample sizes in excess of 500. Higher sample

sizes are needed when market-wise differences are crucial to understand, especially when the number of markets are five or more.

### **6. If I test my script and make changes in it basis your report, how will I know if the changes were effective or not?**

We have had many instances when producers/studios/platforms have re-tested a script after making changes based on the first test report. Comparison of results, along with qualitative insights, tells us if the changes have been effective in addressing concerns in the original script. At times, the producer/studio/platform may exercise their own creative judgement and not re-test, which is understandable too. In such cases, comparison of post-launch OPR to test OPR can indicate the impact of the changes. However, we recommend re-testing scripts after making changes, as far as possible.

### **7. I have already shot my film/series and am in the processing of locking an edit. Isn't it too late to test it now?**

It's never too late, as sometimes, even a small change, such as editing/deleting a scene, or adding a voice-over or supers, can have a significant impact on how the content is received by audiences. Often, the creator has additional/alternate scenes available to them, which can be added back to the film/show to address some of the concerns that emerge. There have also been many instances where specific portions, including the climax, have been re-shot, based on the research. Read this case study on the film Mulk for one such example.

### **8. Isn't testing just three episodes of a web-series a flawed method, as the story often unfolds in the later episodes?**

In our extensive work on streaming viewing behaviour understanding, we have established that most audiences take the decision to continue watching a show at the end of Episode 1

or 2. Hence, three episodes is a good option, as showing more than three episodes can create respondent fatigue, and impact the research results negatively.

**9. I have cut two trailers, and want to know which one of them is better. Can I test trailers along testing the film/show?**

We have a separate tool called [Ormax Campaign Express](#) for testing of trailers and other marketing assets. We do not recommend testing marketing assets along with the film/show, as it loads the research with too many questions, leading to respondent fatigue. However, qualitative perceptions of the trailers can be gathered in a content testing project.

**10. There have been rapid changes in audience tastes and preferences post the pandemic. How does Ormax's content testing research ensure that these changes are captured in the results?**

A large part of Ormax Media's work entails investing in building industry data and understanding. This involves ongoing, self-funded research, which also informs all our products and tools, including Ormax Stream Test, Ormax Moviescope, and Ormax True Value. We update OPR drivers every six months, to keep our testing tools always aligned with the latest audience trends and taste.

We understand that you may have other queries too. We will be [happy to connect](#) with you and answer your more urgent queries.