

PULLFOCUS

M E D I A

A JOINT VENTURE BETWEEN



Digimaze & **DISRPTVE.**

PULLFOCUS

M E D I A

PullFocus is a joint venture between two specialist companies, built to do one thing.

We run film marketing that creates the **right awareness**, and can be tracked to a **ticket sold**.

 Digimaze

+

DISRPTVE 

=

PULLFOCUS
M E D I A

Spend **₹50 lakh**
with us.

We will deliver
₹1 crore+ in tracked
ticket revenue.

The paid *digital engine*.



Digimaze

\$13.5M

MONTHLY AD SPEND MANAGED

250+

PERFORMANCE SPECIALISTS

150+

BRANDS RUN, ACROSS CATEGORIES

HSBC

Deutsche Bank

Powerlook

Parcos

Lilly & Sid

Turtle Dove London

Summit Group

MUMBAI • PUNE • LONDON • DUBAI

4th-LARGEST META AD SPENDER IN INDIA

Corporate-grade paid digital infrastructure. Now pointed at film.

DISRPTVE.

A strategy-led brand
and creative agency.
Built across every sector.

FMCG · POLITICS · ENTERTAINMENT · SPORTS · FASHION · REAL ESTATE · D2C

01 · STRATEGY FIRST

**Positioning, GTM,
audience, narrative.**

Every campaign starts
here. Never with the visual.

02 · BRAND AND CREATIVE

**Identity, packaging,
content, production,
AI-led visuals.**

Strategy turned into craft.

03 · CAMPAIGNS, END TO END.

**Actors, directors, studios,
production houses.**

Direct relationships in the rooms
where film decisions happen.

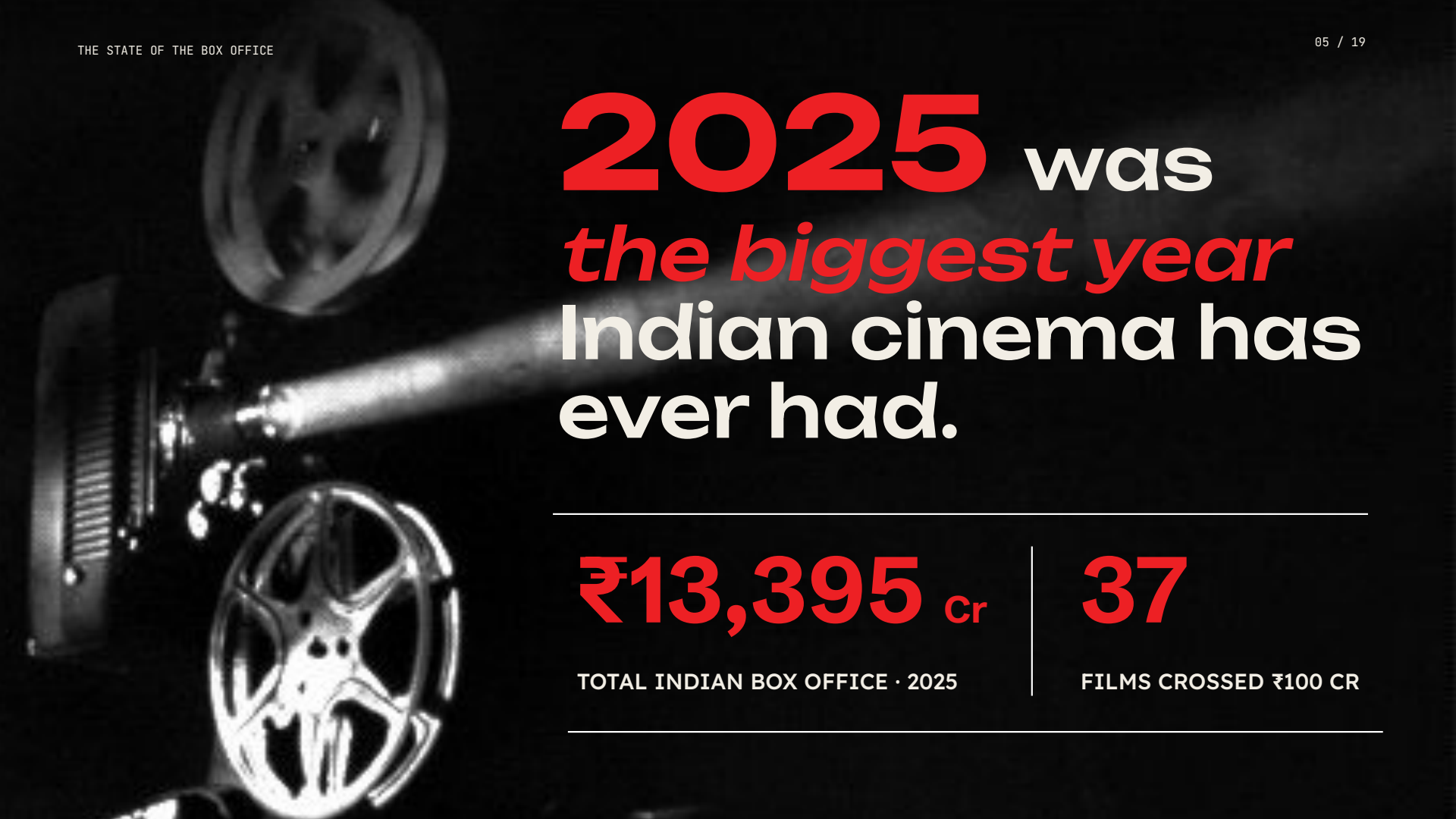


Government of Guyana



CHAPTER 2

When the trailer is already cut, we run the strategy, the relationships, and the rooms. When it isn't, we make the trailer too.



2025 was
the biggest year
Indian cinema has
ever had.

₹13,395 cr

TOTAL INDIAN BOX OFFICE · 2025

37

FILMS CROSSED ₹100 CR



₹5,504 Cr

BEST YEAR FOR HINDI CINEMA

SOURCE · ORMAX BOX OFFICE REPORT 2025

It was also *the hardest.*

Footfalls dropped 6%. Ticket prices rose 20%. The market grew on revenue per ticket, not on people walking in. 37 films cleared ₹100 Cr because the bar was a bigger bar, not because audiences came back.

–6% +20%

FOOTFALLS YEAR-ON-YEAR

HIGHER TICKET PRICES

SOURCE · ORMAX BOX OFFICE REPORT 2025

The same audience now watches *on two screens.* Marketing has to win on both.

The phone that books the ticket on Friday is the phone that streams the film four weeks later.



₹37,940 cr **INDIA'S OTT MARKET**
FY24-25 · NEARLY HALF REGIONAL

PullFocus runs the campaign in the theatre and on the stream.

Most of your *marketing budget* is already digital.

*Digital is also the only line
that can actually be
tracked to a ticket sold.*

01 · OF THE FILM BUDGET

08 / 19

~10%

Goes to marketing. The line that gets
the film in front of an audience.

02 · OF THE MARKETING BUDGET

40 – 60%

Goes to digital. Already the single
biggest line in the mix.

**Every
channel
builds
awareness.
Only one can
also tell you
which ad sold
the ticket.**

BUILDS AWARENESS

Print

Hoardings & outdoor

TV spots

PR and press

Influencer posts

Digital ads

...AND TELLS YOU WHICH AD SOLD THE TICKET

Digital ads only

*The other channels are valuable.
Digital just does both jobs.*

Every film is a ₹100 Cr business.

*Treat the
marketing like
one.*



**You spend
crores on digital.
*You get back
views.***

VIEWS ARE NOT TICKETS.

REACH IS NOT TICKETS.

A TRENDING HASHTAG IS NOT A TICKET.

Every other industry that spends like this can prove a sale happened. Cinema has been the exception. Not because the tools don't exist, they have existed for a decade. Nobody has used them for film.



***"Stree 2 made
₹600 Cr."***

***Nobody can tell you which rupee
of marketing got it there.***

Trailer to ticket, in three steps.

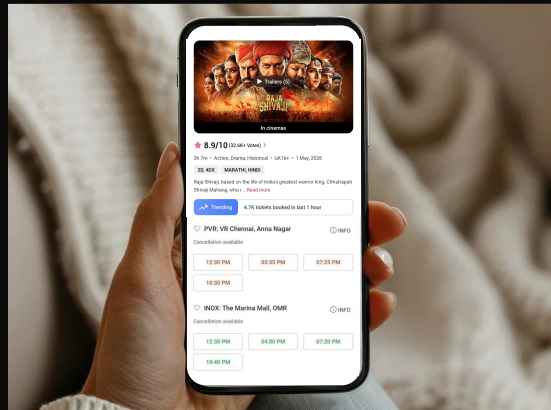
Every one of them tracked.

STEP 01 TRAILER



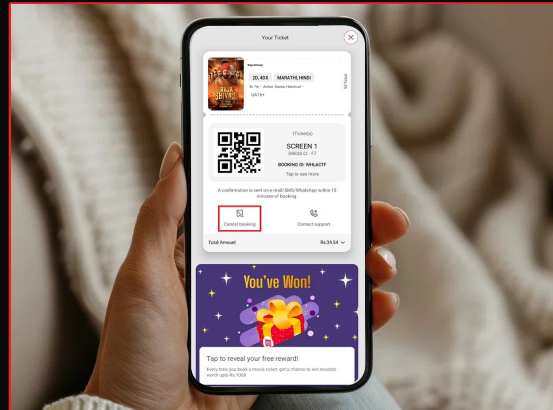
A user scrolling Instagram or YouTube sees your trailer. Targeted by genre, language, city.

STEP 02 TAP



One tap. They land on the BookMyShow page for your film, city auto-selected, showtimes visible.

STEP 03 TICKET SOLD



Booking confirmed. We see exactly which ad in which city sold that seat.

Tomorrow's spend moves toward what sold today.

Everything **PULLFOCUS** does.

What we do, and when in the film's life we do it.

T - 30 DAYS

T - 14

T ± 0 · RELEASE

T + 14

T + 28 · OTT

02

Views, at the lowest cost.

Trailer launches, teasers, pre-release moments. The right audience, the lowest cost per view. Direct access to Meta India and Google India.

01 ★

Ticket sales, tracked to the seat.

Every rupee of digital spend tracked to a confirmed BookMyShow booking. Real-time reallocation by city, creative, hour.

Most agencies cannot do this. We can.

03

OTT views and streams.

Same engine, pointed at the streaming release. Whether you're a streamer running a title launch or a producer with a stake in the window. Views, completion rate, app opens.

04 **Creative** — *when you need it, anywhere on the arc.*

You pick the brief. We run the part of the campaign you need run.

Trailers, cut-downs, social assets, key art.

Through **DISRPTVE** at film-grade fidelity.

A film campaign has four phases.

We run all four. We measure all four.

01 • PRE-RELEASE BUZZ

Build curiosity before the trailer drops.

Targeted reach to the audience most likely to watch your genre.

We report: who searched, who saved, who watched.

02 • TRAILER DROP

Lock the audience in.

The right people see the trailer all the way through. We tag them so we can reach them again at release.

We report: completion rate, saves, the audience pool we can re-target.

03 • OPENING WEEKEND

Ads route straight to BookMyShow.

Spend moves daily, sometimes hourly, toward the cities, creatives, and showtimes actually selling.

We report: cost per ticket sold, by city.

04 • WEEK 2 HOLD & LONG RUN

Most campaigns go dark on Sunday. We don't.

We keep optimising through the full theatrical window where most films leave money on the table.

We report: daily revenue per rupee spent.

**Most campaigns peak on Friday and stop on Sunday.
We are still optimising in Week 4.**

Three relationships make this work. *Most agencies have one. We have all three.*



Top independent agency partner. Direct access, beta features, custom activations.

Which means: your campaign reaches more of the right audience, for less spend.



Direct working relationship with Google India HQ. YouTube infrastructure built for film.

Which means: your trailer gets more views, at lower cost per view.



Direct relationship that lets us set up ticket-level tracking for any film we run.

Which means: we can prove a ticket got sold because of an ad we ran.

Each one alone is useful. Together they let us do something most agencies cannot. Run a film campaign and prove what it delivered.

Built by *operators*. Not by consultants.



Vatsal Rajgor

Founder · Digimaze + Strique AI

Personally overseen \$100M+ in ad spend. Built Digimaze into Meta India's top independent agency partner.



Ashish Chowdhry

Co-Founder · DISRPTVE

Actor, producer, entrepreneur. Two decades inside Indian entertainment. Direct relationships across studios, production houses, and talent.



Kaushik Sundararajan

Co-Founder & CEO · DISRPTVE

Brand strategist with deep roots in entertainment and lifestyle marketing. Leads strategy and client relationships.



Kanishq Chhabria

Co-Founder & COO · DISRPTVE

CFA-trained. Built and runs the operational architecture across DISRPTVE's portfolio, including campaign measurement and financial modelling.

Use us for the whole campaign. *Use us for one piece of it.*
Either way, you get one team and one number.

THE USUAL SETUP

Three separate vendors for one film:

- A creative agency that doesn't see the spend data
- A media agency that doesn't see the creative brief
- A PR agency that doesn't talk to either

Three invoices. Three timelines. Three versions of the truth.

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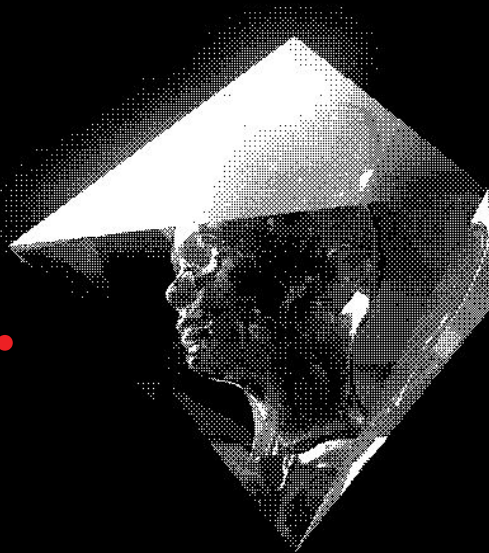
Pick the brief that fits. We bring the team that runs it:

- Just performance, if your creative is locked
- Just creative, if your media is locked
- The full campaign, if you want one room handling it

One brief. One team. One number on the dashboard you measure us against.

Whether we run one piece or all of it, the creative team and the media team are in the same room talking to each other every day. That is the difference.

Your film
already has
an **audience.**



Let's go find them.



PULLFOCUS

M E D I A

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OFFICE

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+91 — on request

 Digimaze x **DISRPTVE.**

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