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THE AI MARKETING PLAYBOOK

A build-along workbook for the personal brand
you actually want to be known for.

TAPE 01 / ARCHIVE SERIES

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HUZZSCO MEDIA · HOLY SHIT MARKETING

FREE · NOT FOR RESALE

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Everything in here is free. Print it, fill it in on your laptop, or work through it a section at a time. There is nothing to buy at the end of it.

Before You Dive In

Thanks for grabbing this. If you're here, you've probably watched somebody run a campaign that looked like it cost fifty grand, found out it was made by one person on a laptop, and thought: okay, how.

That's the whole reason this exists. I'm a college student who runs an AI creative agency out of a dorm room. Not because I'm special, but because the tools got good enough that a small operator can now make work that competes with a production company. The gap between what you can imagine and what you can put on a screen has basically closed. Most people haven't noticed yet.

Here's what this workbook is not. It's not a tool list. Tool lists rot in about six weeks. Every model named in here will be replaced by something better, probably before you finish reading. What won't change is the thinking underneath: how to find the shot, how to write the brief, how to build a look nobody can copy, how to test your way to the thing that actually lands.

So the tools are in here as examples of a method, not as the method itself. Learn the method and the next model is just a faster horse.

One more thing. This is a workbook, not a book. The exercises are where the value is. If you read it straight through without filling anything in, you'll finish with some interesting ideas and nothing built. If you actually do the work, you'll finish with a brand brief, a prompt library, a campaign, a hook bank, and a 30-day plan.

Let's get into it.

— **Jayden**

95%

of the people who download this will never fill in a single box.

They'll open it, scroll through, think "this is good, I'll come back to it," and never come back to it. They'll go through the motions. Skim a few pages, nod at a few sections, close the tab. And in six months they'll be in the exact same place they are right now, still looking for the thing that finally works.

That's not a judgment. I've done it with probably forty other people's free resources. Reading feels like progress and it costs nothing, so it's the easy thing to reach for.

But here's what I've noticed running my own businesses: the gap between people who get somewhere and people who don't is almost never information. Everyone has the information now. It's free, it's everywhere, and it's better than what any of us paid for five years ago. The gap is that a small number of people actually stop and do the boring part — write the brief, run the test, log the result, come back next week and look at what they wrote.

So try to be in the 5%. Fill in the boxes even when the answer feels obvious. Write the bad version. Come back to page one in thirty days and see how much of it you'd answer differently.

That's it. That's the whole ask, and it's the only one in this workbook.

How To Use This Workbook

Objective

Every section follows the same shape. A short lesson that explains the thinking, then an exercise you actually fill in. The lesson is the why. The exercise is the thing you keep.

You can type directly into every box, line, and checkbox in this PDF. Open it in any PDF reader, click a field, and start writing. Save it and your answers stay put. If you'd rather print it, it prints clean too.

WHAT YOU WALK OUT WITH

#1 A finished Brand Brief

One page that feeds every prompt you'll ever write. Stop starting from scratch.

#2 A prompt library

Fill-in-the-blank templates for static campaign work, built around your own brand.

#3 A campaign, start to finish

Nine assets from one idea, planned and produced in a single sitting.

#4 A shot list system for motion

How to get from a still image to footage that doesn't look like AI slop.

#5 A hook bank and a testing engine

Four ideas a day, five variations each, and a way to read what won.

#6 A signature visual world

The look people recognize before you say a word.

#7 A 30-day build plan

Dated, checkboxed, and small enough to actually finish.

How to run it: Do the sections in order the first time through. Section 02 feeds 03, 03 feeds 04, and 04 feeds everything after it. Skipping ahead is how people end up with great prompts pointed at nothing.

Why This Is Coming From Me

Fair question, so here's the short version. I'm a college student. I'm not a twenty-year agency veteran, and I'd be suspicious of me too. What I do have is a few years of building things in public and finding out what actually works.

GOLF BALLS PRO

50M+

social views · 100K+ units sold

JENXYSMATH

3M+

visitors to a thing I built for fun

PERSONAL BRAND

14K+

followers, built teaching this for free

HUZZSCO MEDIA

AI

campaigns for fintech and property clients

I also run ProWash Solutions, co-host a podcast called Dollar in the Dorm, and produce AI campaign work for clients through Huzzsco Media — launch films, property developments, product campaigns. Some of it has gone well. Some of it has been an expensive education.

None of that makes me right. It just means everything in this workbook has been run through something real, with money or reputation attached, rather than theorized. Where I'm still figuring something out, I've said so.

If something in here contradicts your own results, trust your results. You have data about your audience that I don't.

01

The Foundation

Where AI Actually Makes Money

Where AI Actually Makes Money

Objective

Most people bolt AI onto a business the same way they bolt on a new app: enthusiastically, in every direction at once, and then quietly stop using it after three weeks. The problem isn't the tool. It's that they never decided what job it was hired to do.

There are only four places AI creates real money in a small business. Everything else is a hobby. Learn to spot which one you're standing in and the tool choice makes itself.

THE FOUR LEVERAGE ZONES

#1 Production leverage

The thing that used to cost money now costs minutes. A photoshoot becomes a prompt. A location scout becomes a reference image. This is where the biggest, most visible wins live, and it's where this workbook spends most of its time.

#2 Volume leverage

You could always make one good thing. Now you can make forty variations of it and let the market tell you which one works. This changes what strategy even means.

#3 Speed leverage

The idea and the execution collapse into the same afternoon. You can react to something at 9am and have it live by noon, which is a real competitive weapon.

#4 Knowledge leverage

Skills you don't have stop being blockers. You don't need to know color grading, copywriting, or 3D to ship something that uses all three.

Final Reminder: The trap is chasing all four at once. Pick the one that's actually bottlenecking you right now. If you can't make enough content, that's production. If you can't tell what's working, that's volume. If you keep missing moments, that's speed.

Step 1**Find Your Bottleneck**

Before you touch a single tool, get honest about where the actual jam is. Fill this in for the business or brand you're building right now.

What is the one thing you want more of that you can't currently produce enough of?

Content, offers, leads, proof, variations — name the specific thing.

What's stopping you? Be specific about the actual constraint.

Money, time, a skill you don't have, or a decision you keep avoiding.

Step 2**Name Your Zone**

Which leverage zone is my real bottleneck?

☐**Production**☐**Volume**☐**Speed**☐**Knowledge**

Watch out: If you checked more than one, cross out everything except the one that would hurt most to still have in ninety days. One zone. That's the whole point of this page.

Step 3**The Leverage Audit**

List the five things that eat the most time or money in your week. Score each one, then look at what floats to the top. High cost plus high AI-replaceability equals your first build.

Task or bottleneck	Hours / \$ per week	Can AI do 80% of it?	Priority 1–5

Step 4**Commit To One Build****The first thing I'm going to hand to AI is:**

One task. The highest-priority row above. Write it as a sentence, not a category.

Final Reminder: Everything after this section assumes you picked something. If that box is still empty, go back and fill it in before you turn the page.

02

The Foundation

The Brand Brief

The Brand Brief

Objective

This is the single highest-leverage page in the workbook, and it's the one people skip. The Brand Brief is a short document that describes your brand in the exact language a model needs. Once it exists, you paste it into the top of every prompt you write, forever.

Here's why it matters. A prompt without a brief produces something generic that happens to be about your product. A prompt with a brief produces something that looks like it came from your brand. Same tool, same effort, completely different output. The difference is entirely upstream.

Write it once. Refine it every few months. Never start from a blank prompt again.

Watch out: A brief is not a mission statement. Nobody is reading this but a model and you. Be concrete, visual, and specific. 'Premium and modern' is worthless. 'Hard sun, deep shadows, single hero object, no people' is useful.

THE SEVEN BLOCKS

- Who it's for — the actual person, not the demographic bracket.
- What it does — in one sentence a stranger would understand.
- The feeling — three words describing the emotion, not the aesthetic.
- The look — light, color, texture, lens, era.
- The rules — what must always be true in every asset.
- The bans — what must never appear. This one does the most work.
- The reference — two or three things it should feel adjacent to.

EXERCISE • BUILD YOUR BRIEF

1. Who is this for?

A specific person in a specific situation. "22-year-old who just started a detailing business and films everything on his phone."

2. What does it do, in one sentence?

3. Three words for the feeling it should create.

Emotion, not aesthetic. Nostalgic, defiant, calm — not minimal, clean, modern.

4. The look: light, color, texture, lens, era.

Golden hour hard light, washed warm color, visible grain, 35mm, late 90s.

5. The rules — what is always true in every asset?

Logo bottom-left. Always one hero object. Always shot from below.

6. The bans — what must never appear?

This is the most powerful block. No stock-photo smiles, no glossy studio light, no blue-orange grade, no floating text.

7. Two or three references it should feel adjacent to.

Films, photographers, album covers, eras, other brands. Anything a model would recognize.

Final Reminder: Now retype all seven answers into one paragraph and save it somewhere you can reach in two seconds. That paragraph goes at the top of every prompt in the rest of this workbook.

03

The Craft

Prompt Anatomy

Prompt Anatomy

Objective

Most bad AI output is a description problem, not a model problem. People write prompts the way they'd write a search query, then blame the tool for guessing.

A strong image prompt has six blocks, always in roughly this order. Miss one and the model fills the gap with whatever is statistically average, which is exactly the look everyone is trying to escape.

#1 Subject

What is physically in frame, described like you're telling a stranger where to point a camera. One hero. Not three competing ideas.

#2 Action or state

What it's doing, or what just happened to it. Static nouns produce static images. "A boot" is nothing. "A boot half-buried in wet sand, water still draining out of it" is a photograph.

#3 Environment

Where it is, and what's behind it. Backgrounds are where AI images fall apart, so give it something to hold onto.

#4 Light

The single biggest lever you have. Direction, hardness, color, time of day. Change nothing but the light and you have a different brand.

#5 Camera

Lens length, height, angle, distance, depth of field. This is what makes an image feel shot instead of generated.

#6 Treatment

Film stock, grain, color grade, era, imperfections. Your brand fingerprint lives here, and it's the block people forget.

Watch out: Adjectives are cheap and nouns are expensive. "Cinematic, epic, hyperrealistic, 8k" tells the model almost nothing. "Shot on 35mm at golden hour, low angle, shallow depth" tells it everything.

Teardown

The Same Idea, Twice

WEAK

A cool product photo of a golf ball, cinematic, 8k, high quality, professional

Six words of praise and one noun. The model has no camera, no light, no world.

STRONG

A single golf ball resting in cracked desert clay, one deep crack running under it. Late afternoon, hard low sun from camera left, long shadow stretching right across the frame. Shot on 35mm, low angle six inches off the ground, shallow depth, heat haze on the horizon. Warm washed color, visible film grain, slight halation on the highlights.

Subject, state, environment, light, camera, treatment. Every block filled.

Read both out loud. The second one is a shot description — the kind a director gives a DP. That's the register you're aiming for.

EXERCISE · WRITE THREE

Take the thing you sell, or the thing you want to be known for, and write three prompts using all six blocks. Different light in each one. Same subject.

Prompt 1

Prompt 2

Prompt 3

Final Reminder: Run all three. Keep the one that surprised you, not the one that matched what was in your head. The surprise is the model showing you an option you couldn't have written.

04

The Craft

Static Campaigns: Nano Banana Pro

The Static Campaign Engine

Objective

Static images are where most people should start, and where most people quit too early. They're faster to iterate than video, cheaper to be wrong about, and they teach you the visual language you'll need when you move into motion.

Nano Banana Pro is the tool I lean on for this. What matters isn't the name — it's the category: an image model you can steer with reference images and edit conversationally, rather than rerolling from zero every time you want a small change.

That editing loop is the actual unlock. Generation gets you 70% there. The last 30% is a conversation.

THE FIVE IMAGES EVERY BRAND NEEDS

#1

The Hero

One object, impossible context, perfect light. This is the scroll-stopper and the one that gets screenshotted.

#2

The Proof

The product doing its job, shot like a documentary rather than an ad. Grain, imperfection, real hands.

#3

The Scale Shot

Your thing placed against something enormous or absurd. Instant tension, instant share.

#4

The Detail

Extreme macro on one texture, seam, or edge. Cheap to make, reads as expensive craft.

#5

The World

No product at all. Just the environment your brand lives in. This is what builds the association over time.

Watch out: A campaign is not five versions of the hero shot. It's these five doing five different jobs. If everything you make is a hero shot, your feed reads as loud and says nothing.

Consistency Is The Whole Game

Anyone can generate one good image. What separates a brand from a person messing around is that the fortieth image still looks like it came from the same place as the first. Three mechanisms get you there.

#1 Reference images

Feed the model two or three images of the look you want and describe what you're borrowing — the light, the grade, the framing. Be explicit. "Match the warm washed grade and the hard side light from this reference, not the composition."

#2 Locked product or character

If a real object or person has to appear repeatedly, give the model clean, well-lit shots from several angles and refer back to them every time. Never re-describe from memory.

#3 A fixed treatment string

The last block of your prompt — grain, grade, era, lens — becomes a constant you paste in unchanged. This is your fingerprint. Change everything else, never change this.

Note: Text inside images is the most common failure point. Keep it short, ask for it explicitly, and expect to fix it in the edit pass rather than the generate pass. Long copy on an image is a design job, not a prompt job.

EXERCISE · YOUR CONSISTENCY KIT

My fixed treatment string — the block I paste into every prompt, unchanged:

Pull this straight from block 4 and 6 of your Brand Brief.

The three reference images I'm going to use, and what I'm borrowing from each:

Name the file and the exact quality. "beach-01.jpg — borrowing the haze and the low horizon only."

The product, person, or object that must stay identical across every asset:

Final Reminder: Save these three answers in the same place as your Brand Brief. Together they are your entire production standard, and they fit on one screen.

The Edit Pass

Objective

Generation gets you to about seventy percent. Almost nobody talks about the other thirty, which is where the image stops looking generated and starts looking made.

The skill is knowing what to fix in conversation versus what to throw away.

FIX IT vs START OVER

- Fix it: wrong crop, an object you want removed, color grade drift, a light that's close but too soft, text that's nearly right, background clutter.
- Fix it: anything that is a subtraction. Removing is easier than adding.
- Start over: broken anatomy, false physics, a boring composition, or anything where you've made four edits and it's getting worse.
- Start over: when you can't name what's wrong. If you can't describe it, you can't prompt it, and you'll spiral.

Watch out: Three edits, maximum. If it isn't there by the third, the problem is in the original prompt. Go back up a level and rewrite the shot.

The last thing I gave up on — what was actually wrong with it?

Naming it is how you stop repeating it.

Do I quit on things too early or hang on too long? What does that pattern cost me?

This one isn't really about images. It shows up everywhere in how you build.

PROMPT BANK • FILL IN THE BLANKS

Five templates. Fill the brackets with your own brand and you have five finished prompts you can run today. Paste your treatment string on the end of each one.

THE HERO

A single [YOUR PRODUCT] resting in [IMPOSSIBLE PLACE]. [TIME OF DAY], [LIGHT DIRECTION]. Shot on [LENS], [CAMERA HEIGHT].

THE SCALE SHOT

[YOUR PRODUCT] at the base of [SOMETHING ENORMOUS], tiny in frame. Wide, [LIGHT]. The scale does the talking.

THE DETAIL

Extreme macro on [ONE TEXTURE OR SEAM] of [YOUR PRODUCT]. [LIGHT] raking across it. Shallow depth, nothing else in focus.

THE PROOF

[YOUR PRODUCT] mid-use, real hands, [REAL PLACE]. Documentary framing, available light, slightly imperfect. Nobody is posing.

THE WORLD

[THE ENVIRONMENT YOUR BRAND LIVES IN], no product visible. [LIGHT], [WEATHER]. Empty, quiet, waiting for someone.

Now

Break One On Purpose

Take your favourite of the five and change exactly one variable — the light, or the location, or the lens. Run it again. Note what changed.

What one variable did I change, and what did it do to the image?

Final Reminder: This is how you build real intuition. Not by reading about prompting, but by isolating one variable at a time and watching what it does. Twenty of these and you'll stop guessing.

05

The Build

A Full Campaign In An Afternoon

Nine Assets, One Sitting

Objective

This is the workflow I actually run for client campaigns. It fits in an afternoon because the thinking is front-loaded — by the time you're generating, every decision is already made.

The output is nine assets from one idea: three heroes, three supports, three details. That's a week of posting, or a full ad set, from a single session.

THE SEVEN STEPS

#1 Write the one-line idea

Not a concept deck. One sentence a stranger would repeat. "Golf balls found in places golf balls should never be."

#2 Pick the five images

Hero, proof, scale, detail, world — written as five shot descriptions before you open a single tool.

#3 Load the brief and treatment

Paste your Brand Brief and your fixed treatment string. This is thirty seconds and it changes everything downstream.

#4 Generate wide, judge fast

Four variations per shot, then cut hard. Keep one. Don't fall in love with something because you waited for it.

#5 Edit conversationally

Now fix what's wrong. Move the light, remove the object, change the crop. This is where the last 30% lives.

#6 Upscale and crop for platform

One master image becomes 9:16, 1:1 and 4:5. Crop deliberately — a bad crop wastes a good image.

#7 Write the copy last

The image sets the tone. Writing copy first forces the image to illustrate a sentence, which is backwards.

EXERCISE · THE CAMPAIGN PLANNER

My one-line campaign idea:

One sentence. If it takes two, it isn't finished.

Now write the five shots. Not prompts yet — just plain-English descriptions of what is in frame.

Shot	What's in frame	The light
Hero		
Proof		
Scale		
Detail		
World		

Delivery**The Nine-Asset Checklist**

Tick these off as you produce them. Nine finished assets is a real campaign, not a post.

- ☐ Hero — vertical 9:16
- ☐ Hero — square 1:1
- ☐ Hero — 4:5 feed crop
- ☐ Proof shot, full res
- ☐ Scale shot, full res
- ☐ World shot, full res
- ☐ Detail macro × 2
- ☐ One motion clip from the hero still
- ☐ Copy written for all three heroes

Which of the nine took the longest, and why?

This tells you what to systematize before the next campaign.

One Campaign, Twenty Posts

The reason a campaign is worth an afternoon is that it isn't one afternoon of output. Nine assets, cut properly, is roughly three weeks of posting. Most people make something good and then post it once.

#1 The reveal

The finished hero, posted flat with no explanation. Let it do its job.

#2 The process

The prompt on screen next to the output. This is the highest-saving content in the entire category right now.

#3 The failures

Your four rejected variations, with a line about why you cut them. People trust the person who shows the misses.

#4 The breakdown

Talk over the campaign explaining one decision — why that light, why that crop.

#5 The teach

Pull one principle out of it and give it away as a standalone lesson with the campaign as the example.

Five formats × the strongest four assets = twenty posts from one sitting. And the process and failure cuts usually outperform the polished hero, which is the part nobody expects.

Which of the five formats am I currently never posting, and why not?

That's the one with the most upside, and it's usually the failures.

What would I be willing to show people that I currently keep hidden?

The unpolished middle of the work is almost always more interesting than the finished thing.

06

The Craft

Motion: Kling 3.0 + Seedance 2.0

Which Tool, When

Objective

Video models are not interchangeable, and picking wrong costs you an hour and a lot of frustration. The two I run most are Kling 3.0 and Seedance 2.0, and I use them for genuinely different jobs.

The general rule: if the shot needs to feel physically real — weight, momentum, cloth, water, a person moving like a person — that's one job. If it needs to feel designed, stylized, or graphic, that's another. Test both on the same still and you'll learn your own preferences fast.

	Kling 3.0	Seedance 2.0
Best for		
Motion feel		
Camera moves		
Where it breaks		
My use case		

Why is this blank? Fill this table in yourself as you test. Whatever I'd write here would be stale within a month — your own notes on your own shots will be worth more than my opinion.

Still First, Always

The single biggest mistake people make with AI video is starting from text. Don't. Start from an image you already love, then animate it. You get control over the composition, the grade, and the brand fingerprint — and you're only asking the video model to solve one problem instead of three.

#1 Lock the frame

Generate your still in the image model until it's genuinely right. Grade it, crop it, fix the text. This is your first frame.

#2 Describe only the movement

The video prompt shouldn't re-describe the image. It should describe what changes: what moves, how fast, and where the camera goes.

#3 One motion idea per clip

Camera push OR subject movement OR an environmental change. Stack all three and you get mush.

#4 Keep it short

Three to five seconds of clean motion beats ten seconds that fall apart at second six. Cut before the model does.

#5 Generate three, keep one

Same discipline as stills. Motion has more failure modes, so widen the funnel.

Watch out: If a clip looks wrong and you can't say why, it's almost always physics — something moving at a speed or weight your eye knows is false. Regenerate rather than trying to prompt your way out of it.

Motion Prompt Anatomy

- #1

What moves
The one element that changes. "The dust settles." "He turns his head."
- #2

How fast
Slow, deliberate, sudden, drifting. Speed carries almost all of the emotion.
- #3

Camera
Push in, pull out, pan left, static, handheld drift. Static is underrated and reads as expensive.
- #4

What stays locked
Naming what should not move is how you protect your composition.

EXERCISE · BUILD YOUR SHOT LIST

Take the hero still from your campaign and plan three clips from it.

Clip	What moves	Camera	Sec
01			
02			
03			

Which clip is the opener, and why does it earn the first second?

07

Distribution

Shorts & Reels That Actually Move

The First Second Is The Whole Job

Objective

You can make the most beautiful thing on the platform and still get eleven views, because the beautiful thing didn't answer the only question a viewer is asking in the first second: why should I not scroll.

Everything in this section is about that second. Not about production value — production value is what makes people stay at second four. Something else has to get them to second one.

THE FIVE HOOK TYPES

#1 The visual impossibility

Something on screen that can't be real. No words needed. This is where AI has an unfair advantage over everyone still filming reality.

#2 The mid-thought open

Start as if the conversation already started. "...and that's when I found out the whole thing was fake." No intro, no greeting, no context.

#3 The stated stake

Name what it cost. "This mistake cost me four thousand dollars." Specific numbers beat vague drama every time.

#4 The contradiction

Say the opposite of the accepted wisdom in your space, then earn it. Only works if you actually believe it.

#5 The pattern break

Something in frame that doesn't belong — a texture, a sound, a jump cut in the wrong place. Cheap, effective, wears out fast.

Watch out: Never open with your name, your brand, or the word "guys." The viewer has not agreed to listen to you yet, and introducing yourself before you've earned the second is the fastest way to lose it.

The 30-Second Script

Objective

Once the hook has bought you a second, you need somewhere to put the viewer. Almost every short that holds attention runs the same four-beat structure, whether the creator knows it or not.

Twenty-five to forty-five seconds. No intro, no sign-off, no asking for the follow. Start mid-thought and end on the payoff.

#1 HOOK

One line. The first second. It creates a question the viewer needs closed.

#2 TENSION

Why the obvious answer is wrong, or what it cost you to find out. This is the beat everyone skips, and it's the one that keeps people watching.

#3 INSIGHT

The actual thing you know. Say it plainly. One idea, not three.

#4 PAYOFF

What it means for them, or what to do with it. End on a full stop, not a question.

WORKED EXAMPLE

HOOK	I spent four hundred dollars generating one image last month.
TENSION	Not because it was hard. Because I kept rerolling instead of editing.
INSIGHT	Generation gets you seventy percent. The last thirty is a conversation, and it costs almost nothing.
PAYOFF	Three edits, then rewrite the prompt. That rule alone cut my spend by eighty percent.

Final Reminder: Read your script out loud before you film it. If you run out of breath or hear yourself explaining, it's too long. Cut the second sentence of every beat first — it's almost always the padding.

EXERCISE - WRITE THREE SCRIPTS

Three ideas, four beats each. Use one from business, one from AI and marketing, one from something you've actually learned the hard way.

Script 1

HOOK _____

TENSION _____

INSIGHT _____

PAYOFF _____

Script 2

HOOK _____

TENSION _____

INSIGHT _____

PAYOFF _____

Script 3

HOOK _____

TENSION _____

INSIGHT _____

PAYOFF _____

EXERCISE • THE HOOK BANK

Write two hooks for each type, on one idea you already want to make. Ten hooks, one idea. Most will be bad. That's the exercise.

The idea I'm hooking:

Visual impossibility

Mid-thought open

Stated stake

Contradiction

Pattern break

Four Ideas, Five Variations

Objective

Here's the system I run on my own account, and it's the reason volume leverage from section 01 matters. Four distinct ideas a day. Each one filmed or built five ways. Twenty pieces of content, four actual thoughts.

The point isn't volume for its own sake. It's that you cannot tell which hook works by thinking about it. You can only find out by putting the same idea into the world five ways and reading what comes back.

The critical rule: change one variable per cluster. Swap the hook and the audio and the on-screen text at once, and if something pops you'll have no idea which lever pulled it. Lock the script, run five hooks. Next cluster, lock the winning hook, run five audios. That's testing. Everything else is spraying.

THE FIVE VARIABLES

- The hook — the first line or first frame. Test this first, always.
- The audio — same words, different bed underneath.
- The on-screen text — placement, timing, how much.
- The visual open — what's in the first frame before you speak.
- The setting — where you are, or what world the asset lives in.

Which of these five have I never deliberately changed — and what have I been assuming about it?

Whatever you've never tested, you've been guessing about. That's where the upside is hiding.

What am I actually afraid of about posting at this volume?

Judgment, looking desperate, running out of ideas, being wrong in public. Name it honestly — it's the real thing stopping most people, not the workload.

EXERCISE · THE VARIATION TRACKER

Run one cluster. Log it honestly. Compare against the median of your last 60 days, not your best post — one viral hit will make everything after it look like failure.

The idea, and the one variable I'm testing:

Variation	What I changed	Views	Watched
A			
B			
C			
D			
E			

Winner, and my honest guess at why:

08

The Signature

Building A World Nobody Can Copy

The Look Is The Moat

Objective

Ideas are commoditized now. Every good talking point in your space has been said, and if it hasn't, it will be within the month. What isn't commoditized is the feel of your work — the thing that makes someone know it's yours before they read a word.

For me that's the VHS Archive look: grainy tape footage, warm washed color, a timestamp burned into the corner. It signals something before I open my mouth — that this is found, not staged, and that I'm not another sterile iPhone talking head.

Yours shouldn't be mine. The point is that you pick something specific, commit to it past the point where you're bored of it, and let it compound. Most people abandon a look right before it starts working.

WHAT MAKES A WORLD, NOT A FILTER

#1 It's consistent

Same treatment on every asset, every time. Consistency is what turns a style into a signal.

#2 It's slightly wrong

Grain, blur, imperfection, a format that shouldn't work. Polish is invisible now because everyone has it.

#3 It's cheap to repeat

If your signature requires a studio, you'll abandon it in a month. Mine is an app and a timestamp.

#4 It carries meaning

Nostalgic, industrial, clinical, handmade. The look should argue for something, not just decorate.

EXERCISE • BUILD YOUR WORLD

What era, medium, or format does my brand feel adjacent to?

VHS, 90s catalogue print, security camera, 70s documentary, blueprints, disposable film.

What is the one visual element that appears in everything I make?

A timestamp, a grain, a color, a frame, a specific crop.

What is deliberately imperfect about it?

Could I still produce this every day in six months? If not, what has to get simpler?

Watch out: Commit for ninety days before you judge it. A signature look feels repetitive to you long before it becomes recognizable to anyone else. That gap is where most people quit.

09

The Build

The 30-Day Build

Thirty Days, Small Enough To Finish

Nothing in here takes more than an hour a day. The point isn't intensity, it's that at the end of it you have a finished brief, a prompt library, a campaign, a signature look and real data on what your audience responds to.

WEEK 1 · FOUNDATION

- ☐ **Finish the Brand Brief (section 02) and save it somewhere reachable**
- ☐ **Write your fixed treatment string and three reference images**
- ☐ **Write and run nine prompts. Keep three. Note what surprised you**
- ☐ **Pick your signature look and produce one asset in it**

WEEK 2 · FIRST CAMPAIGN

- ☐ **Write the one-line campaign idea and the five shots**
- ☐ **Produce all five stills, master resolution**
- ☐ **Crop the nine deliverables and write copy last**
- ☐ **Ship the campaign. Publicly. Unfinished is fine**

WEEK 3 · MOTION

- ☐ Animate three clips from your hero still
- ☐ Test the same still in two different video models, log the difference
- ☐ Cut one short from those clips and post it
- ☐ Write ten hooks for one idea using the five hook types

WEEK 4 · THE ENGINE

- ☐ Run one full cluster: one idea, five variations, one variable
- ☐ Log the results in the variation tracker and name the winner
- ☐ Lock the winning hook and run a second cluster on audio
- ☐ Rewrite your Brand Brief with everything you learned

On day 30, the thing I'll have that I don't have today is:

Write this before you start, not after. It's the only accountability in this workbook.

The Takeaway Log

Objective

This is the page you'll actually come back to. Six months from now you won't remember what section 04 said, but you will remember what you wrote here.

For each section, write the one thing you'll do differently – not a summary of what you read. If nothing comes to mind for a section, that's useful information too: go back and work through the exercise properly.

01 Where AI Actually Makes Money

02 The Brand Brief

03 Prompt Anatomy

04 Static Campaigns

05 A Full Campaign In An Afternoon

06 Motion

07 Shorts & Reels

08 Building A Signature World

09 The 30-Day Build

What did I believe about this work before I started, that I no longer believe?

The most valuable thing on this page. Be specific about what changed.

What am I still avoiding, and what would it take to stop avoiding it?

When It Looks Wrong

Keep this page. Nearly every problem you'll hit falls into one of these rows, and almost all of them are upstream of the tool.

Symptom	Usually the real cause	The fix
It looks generic	Adjectives instead of nouns. No treatment block.	Add light direction, lens, and film treatment. Delete every word like 'cinematic'.
Nothing looks like the same brand	No fixed treatment string. You're rewriting the look every time.	Lock one treatment paragraph and paste it unchanged into every prompt.
The background falls apart	You described the subject and left the world to chance.	Give the environment its own sentence, including what's behind the subject.
The motion feels fake	Physics. Weight or speed your eye knows is wrong.	Regenerate rather than re-prompt. Shorten the clip. One motion idea only.
Great images, no engagement	The image is the payoff, but there was no hook.	Rewrite the first frame and the first line. The image is beat three, not beat one.
Something popped and I can't repeat it	You changed several variables at once.	One variable per cluster. Lock the winner, then test the next variable.
I'm out of ideas	You're generating ideas instead of angles.	Take one idea and write ten angles on it. Ideas are rare, angles are infinite.

The Resource Index

Reusable pieces, in the order you'll want them. All of this is in the workbook — this is just the map back to it.

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End With This

If you made it here and actually filled things in, thank you. That's rarer than it should be.

Here's the part I want you to hold onto. Everything in this workbook will be easier in a year. The models will be better, the workflows will be shorter, and half the specifics will be obsolete. None of that is the advantage.

The advantage is that you now think in shots instead of prompts. You know what light does. You know why consistency beats brilliance, why the first second is the whole job, and why testing one variable at a time is the difference between building something and guessing at it. That transfers to every tool that hasn't been invented yet.

There's nothing to buy at the end of this. No upsell, no call to book, no course waiting behind a link. I put it out because the fastest way I know to get good at something is to teach it, because a year ago I would have wanted this and it didn't exist, and because I'd rather more entrepreneurs and creators build systems that actually work than keep the useful parts to myself.

And if you were one of the 95% — if you skimmed this and filled in nothing — that's genuinely okay. Come back when you're ready to do the boring part. The workbook will still be here, and page one is a fine place to start over.

Go make something that makes someone say holy shit.

— **Jayden**



HUZZSCO MEDIA

HOLY SHIT MARKETING



TAPE 01 · ARCHIVE SERIES · FREE, NOT FOR RESALE