



REISSUE

Reposition your creative work so it
pays the rent — without quietly
killing the part of you that made it
worth doing.

A thick pink arc, starting from the left edge and curving upwards and to the right.

BURNOUT-AWARE

ANTI-HUSTLE

FILL-IT-IN

A large blue rounded rectangle, located in the bottom right corner of the page.

You're not lost. Your packaging is just out of date.

Somewhere in your thirties the math stopped working. The thing you trained for either dried up, got automated, got cheaper overseas, or started asking you to make 14 versions of it for free "for exposure." Meanwhile rent did the opposite of dry up.

This is not a manual for becoming a different person. It's a manual for *reissuing* the person you already are: same catalogue, new pressing, aimed at people who can actually afford to hear it. Six modules. Lots of blanks. Type directly into them — your answers save in this browser automatically.

TRACK LISTING

01 Inventory

What you actually have

03 The Offer

Make it buyable

05 Runway

The unromantic math

02 Patterns

The thing only you make

04 Positioning

Say it without flinching

06 The Reissue Plan

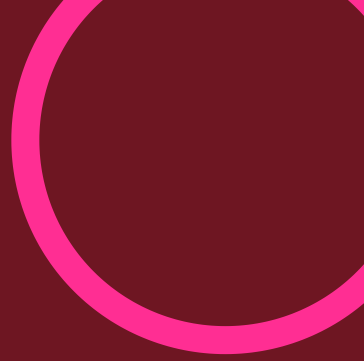
90 days, decided

THE PREMISE

You did not sell out.

You ran out of a **story** that fit.

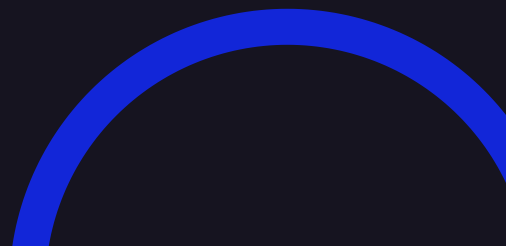
A reissue isn't a betrayal of the original. It's the original — same songs, same hands that made it — pressed again, properly, for the people who are finally ready to pay for it. That's not capitulation. That's distribution.



01

Inventory

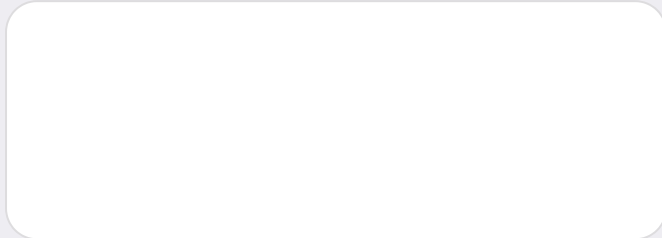
Before you reinvent anything, count what's in the warehouse. You own more than you think — you've just stopped pricing it.



The Vault

Every skill, asset, relationship and finished thing you can point to. No modesty, no "but anyone could do that." List it like an accountant who secretly likes you.

HARD SKILLS



// e.g. art direction, copy, ceramics, motion, editing

SOFT / WEIRD SKILLS

The stuff that's harder to name but always shows up...

// taste, calm in chaos, making people feel things

FINISHED WORK / PROOF

Projects, clients, posts, anything with receipts...

// the portfolio counts even if you hate it now

PEOPLE WHO ALREADY TRUST YOU

Past clients, peers, the group chat, that one editor...

// distribution you forgot you had

Paid vs. Loved

Two lists. The overlap is where the reissue lives. The gaps are where the resentment lives — useful to see them named.

● What people pay me for

Even the boring stuff. Especially the boring stuff.

● What I'd make for free

The work that doesn't feel like work.

★ THE OVERLAP (READ THIS BACK LATER)

Things that appear on BOTH lists. This is your raw material.

FILLED-IN EXAMPLE

Maya, 34 · ex-agency designer

Paid for

Brand identities, pitch decks, "make it look expensive," rescuing other people's launches.

Would do free

Naming things. Editorial layout. Teaching one person to stop using 9 fonts.

★ **Overlap** → naming + making small brands look expensive fast. That's a product, not a vibe.

02

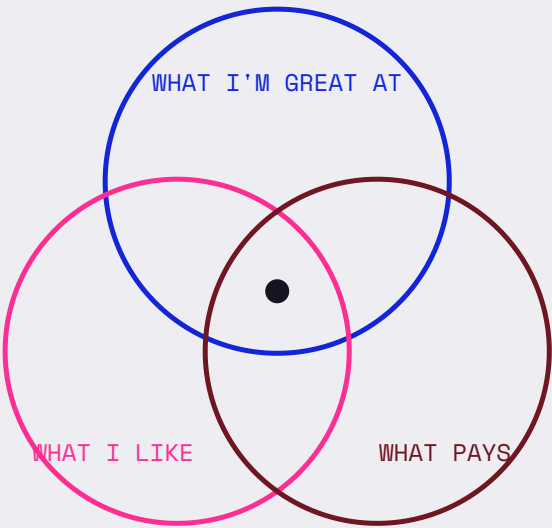
Patterns

The market is oversaturated with generalists. It is starving for the specific. Find your through-line — the thing only you keep accidentally making.



The Only-You Zone

Three circles. Where all three touch is the most defensible, least copy-able thing you sell. Fill the lobes, then name the centre.



GREAT AT

...

LIKE DOING

...

PEOPLE PAY FOR

...

● THE CENTRE – THE THING ONLY YOU MAKE

Finish: 'The thing I keep accidentally being the person for is...'

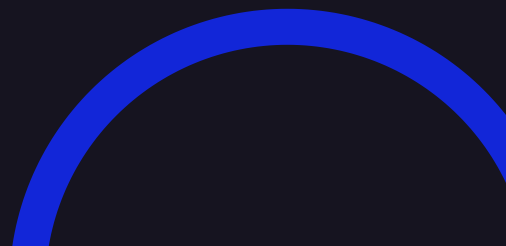
FILLED-IN EXAMPLE

Centre: "I'm the person founders call to name the thing and make it look like it already has investors."
Not "graphic designer." Not "brand strategist." A specific, expensive sentence.

03

The Offer

A talent is not a product. A product has edges: a name, a scope, a number, and an end. Give your gift edges so people can actually buy it.



The Offer Canvas

One offer. Fill every box. If you can't, that's the box that's losing you the sale.

NAME IT

A package name a person could say out loud

WHO IT'S FOR

Be specific enough to exclude most people

THE BEFORE → AFTER

They go from ___ to ___

WHAT'S ACTUALLY INCLUDED

Deliverables with edges. Not 'unlimited anything.'

HOW LONG IT TAKES

A timeline protects you from infinity

THE PRICE (NO APOLOGY)

A number. Then a slightly bigger number.

Three doors

People don't decide *whether* to buy, they decide *which*. Give them three.

The middle one is the one you want; the top one makes the middle look reasonable.

MOST WILL PICK THIS

THE TASTE

Name / small version

\$

What's in it

THE REISSUE

Name / core version

\$\$

What's in it

THE BOX SET

Name / premium version

\$\$\$

What's in it

FILLED-IN EXAMPLE

"**The Launch-Ready Brand**," for pre-seed founders with a deadline. 3 weeks, fixed scope: name + logo + one-page site + pitch template. **\$6,500**. Taste = naming sprint, \$1,200. Box set = + 3 months of "make it not look DIY" retainer, \$14k. She stopped saying "it depends."

04

Positioning

If you can't say what you do in one un-mumbled sentence, neither can the person who wants to refer you. Let's write the sentence.



The one-sentence position

Fill the blanks. Read it aloud. If you cringe, that's usually the truth arriving — keep it.

I help

specific people

who

have this problem

get

this outcome

— without

the thing they dread

.

NOW SAY IT LIKE A HUMAN (THE VERSION FOR PARTIES)

Loosen the formula. How would you actually answer 'so what do you do'?

Voice & boundaries

I SOUND LIKE...

3 words for your tone. Not 'professional.'

I NO LONGER DO...

The work, clients, or 'free exposure' you're retiring

THE SENTENCE I'LL USE TO SAY NO

Write it now so you don't have to improvise it at 11pm.

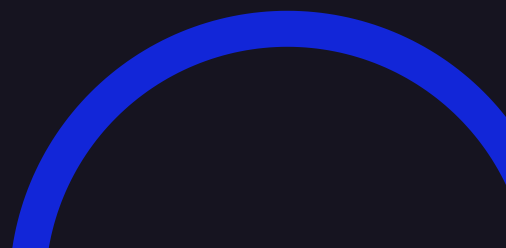
FILLED-IN EXAMPLE

"I help first-time founders look fundable before they feel fundable — without a six-month branding saga." **No sentence:** "That's outside what I take on now, but I know two people who'd love it." Polite. Final. Door closed.

05

Runway

Stability isn't the enemy of art; vagueness is. Once you know your real number, "sell out vs. stay pure" stops being a personality and becomes arithmetic.



Minimum Viable Income

The honest floor — what one month of your actual life costs. Type real numbers; the totals add themselves.

RENT / MORTGAGE

\$ 2000

FOOD / ESSENTIALS

\$ 800

HEALTH / INSURANCE

\$ 400

DEBT / SAVINGS

\$ 0

LIFE / JOY (NON-NEGOTIABLE)

\$ 0

BUFFER (THE 'OH NO' FUND)

\$ 0

YOUR MONTHLY FLOOR

\$3,200

This is the number, not a feeling about the number.

BILLABLE DAYS / MONTH

10

→ DAY RATE YOU NEED

\$320

Energy is a budget too

Money you can model. Burnout you have to ration. Be honest about the second one or the first one won't matter.

WORK THAT REFILLS ME

Protect this. It's not a hobby, it's maintenance.

WORK THAT DRAINS ME

Can it be priced higher, capped, or fired?

FILLED-IN EXAMPLE

Maya's floor: **\$5,400/mo.** At 9 billable days that's a **\$600 day rate** just to break even — so her real rate is \$950+. Suddenly the \$6,500 package isn't "expensive," it's barely 7 days. The number ended the argument she'd been having with herself for a year.

06

The Reissue Plan

Insight without a date is just a nicer way to stay stuck. Decide what happens, by when, and what you're finally allowed to drop.



Keep • Kill • Try

Reissuing means leaving tracks off the album. Be ruthless — the catalogue is better for it.

● Keep

Works, pays, doesn't drain you

● Kill

Cheap, draining, or no longer you

● Try

One experiment, low stakes, this quarter

The next 90 days

Days 1–30

The one unglamorous thing
that has to be true first

Days 31–60

Put the offer in front of real
people

Days 61–90

Adjust price / scope based
on what actually happened

THE VERY FIRST EMAIL / MESSAGE I'LL SEND

To whom, saying what. Write the actual words.

SIGN IT LIKE YOU MEAN IT

I,

your name

, am reissuing — not abandoning — my work. I'm allowed to make a living from it, and I'm allowed to be choosy about how.

DATE

—

REVIEW ON

90 days from now

CUT THESE OUT (MENTALLY)

Permission slips

☐ You may charge money for something that came easily to you.

☐ You may keep the art that doesn't sell. It's not failing. It's not for sale.

☐ You may want stability and still call yourself an artist. Both. At once.

☐ You may outgrow the version of you that everyone hired. They'll catch up.

Now go reissue.

Same artist. Better distribution. The catalogue was never the problem — only the pressing. Come back to this in 90 days and re-read what you wrote. You'll be surprised who was right.