



**PRISMADIC**  
STUDIOS

THE PRISMADIC VIDEO AD SYSTEM // FIELD GUIDE

# THE SYSTEM BEHIND COMPOUNDING AD RESULTS

How to build, direct, and iterate video ads that generate qualified pipeline, lower acquisition costs, and compound over time.

**28 to 500+**

Monthly meetings

LIVE HUMAN AI

**2x Revenue**

In 90 days

PHOENIX TECHNICAL

**3 Levers**

Compounding

THE FULL SYSTEM

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**28 to 500+**

Monthly Meetings

LIVE HUMAN AI

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**2x**  
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In 90 Days

PHOENIX TECHNICAL

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**3,125+**

Possible Ad Variations

FROM ONE SHOOT

## CHAPTER 01

# The \$40k Myth

There is a belief, deeply embedded in B2B marketing, that production spend is a proxy for performance. Spend more on the shoot, get better results. Hire a bigger crew, use a nicer location, book the professional editor. The logic feels sound. It is not.

***"We spent \$40,000 on the shoot. It has to work." - Almost every client before they hired us.***

What that \$40,000 bought was confidence, not performance. It bought the feeling of having tried hard. It did not buy a structured hook. It did not buy a narrative arc that moves a cold viewer toward a decision. It did not buy a system for testing, iterating, and compounding results over time.

Production quality is table stakes, and only barely. A phone-filmed video with the right structure will beat a cinema-grade production with the wrong one. Every time. Not occasionally. Every time. The platforms are ruthlessly indifferent to your lighting setup. They reward attention held and actions taken. Both of those are structural outcomes, determined before the camera ever turns on.

## Why Smart Companies Still Fall For It

High production spend feels defensible. If the ad fails, the answer is obvious: we tried, it was good quality, the market just wasn't ready. A low-budget test that also fails is harder to explain. So companies keep raising the production budget as a form of risk management, when in reality they are just making the same structural mistakes look more expensive.

## What Actually Determines Performance

**Structure.** Does the ad have a deliberate architecture that guides a viewer from cold to curious to committed?

**Pacing.** Is every second earning the next? Or is the edit slow enough that attention finds an exit?

**ICP clarity.** Does the viewer know within five seconds whether this ad is for someone like them?

**Hook mechanics.** Does the opening create enough pattern interruption or targeted resonance to override the scroll reflex?

**Iteration system.** Is this creative part of a compounding learning engine, or a one-off event that resets to zero when it fatigues?

***None of these are solved by budget. All of them are solved by system. The rest of this guide is that system.***

## CHAPTER 02

# The Discovery Phase

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Before a single word of script gets written, you need to understand the business at a deep level. Not surface-level messaging. Not the tagline on their homepage. The real business: who they serve, why those people buy, what their competitors are doing, and what has or hasn't worked before. This phase is what separates an ad that sounds like the company from one that actually converts.

## What to Gather From the Client

Ask the client to tell you everything about their business. Press them on their ICP in detail: who is buying, what problem that person is actively experiencing, what they have already tried, and what made them choose this company over alternatives. Ask about the operational side, the offer structure, the sales process. Ask about competitors and how they position against them. The more context you have, the more precisely the script can speak to the right person with the right message.

## Your Own Research Layer

Do not rely solely on what the client tells you. Audit their website, their social profiles, and any previous ads they have run. Watch their existing video content. Read competitor ads if they are available. Look for what the market is already saying. Your job is to find what the client missed, what they undersell, and what their audience actually responds to based on evidence rather than assumption.

## Collect Everything Before You Begin

Download every asset you can access. Request all existing footage the client has on hand. Even raw, unedited, or old footage can yield usable material. The more source material you have before scripting begins, the more options you have when it comes time to build and iterate.

***The quality of the script is limited by the quality of the discovery. Weak research produces generic messaging. Generic messaging produces ads that no one stops for.***

## What You Are Looking For

**The specific pain.** Not a category of pain. The exact frustration, cost, or consequence that your ICP is experiencing right now. The more specific, the harder the hook lands.

**The real differentiator.** What actually makes this offer different, in plain language. Not what the client wishes made them different. What their customers actually cite when they refer others.

**The objection landscape.** What does the ICP believe before they buy that turns out to be wrong? What do they fear? What makes them hesitate? Each of these is potential script material.

**Proof they haven't used.** Specific numbers, outcomes, before-and-after results that the client has but hasn't put in front of an audience. Unused proof is wasted leverage.

## CHAPTER 03

# The 5-Part Script System

This is the core of the system. Every ad is built from five modular sections: Hook, Problem, Solution, Proof, and CTA. Each section is written in five variations. That is 25 scripted segments from a single creative brief, which produces 3,125 possible unique ad combinations from one shoot. This is not a creative exercise. It is an engineering decision that determines how much leverage you extract from every dollar spent on production.

***5 sections x 5 variations each = 3,125 possible unique ad combinations.  
One shoot. One year of creative without repetition.***

## The Five Sections

### 1 Hook

The hook exists for one reason: to earn the next three seconds. It must create a pattern interrupt, provoke curiosity, or speak with such targeted precision to a specific pain that the right viewer stops scrolling. Write five variations that approach the same audience from five different angles: different emotions, different entry points, different levels of directness. The hook is the highest-leverage variable in the entire system. Test it first.

### 2 Problem

The problem section names the pain with specificity. Not a vague category of frustration, but the exact experience the ICP is living. This is where your discovery research pays off. Five variations means five ways of describing the same underlying problem: through cost, through time lost, through missed opportunity, through comparison to a better state. When the viewer thinks 'that is exactly what I am dealing with,' the ad is working.

### 3 Solution

The solution section presents the mechanism, not just the outcome. What does this actually do and how does it do it, in plain language that makes the viewer believe the result is achievable. Five variations lets you test different levels of specificity, different framings, and different angles of the value proposition. Note: in the final edit, the solution can sometimes be repositioned as the hook itself. A compelling value proposition placed at the start of an ad, before the problem is named, can outperform the traditional sequence entirely. This is a judgment call built on experience with what the data has shown.

## 4 Proof

A single sharp proof point does more work than a paragraph of claims. Specific numbers, named client results, and concrete before-and-after outcomes reduce doubt faster than any amount of explanation. Write five variations using different proof points: different clients, different metrics, different time horizons. Live Human AI went from 28 to 500+ monthly meetings. Phoenix Technical Marketing doubled their business in 90 days. Results like these belong in the ad, not in a case study that no one reads.

## 5 CTA

The CTA must be direct, low-friction, and tied explicitly to the value the ad just established. Not 'learn more.' Not 'visit our website.' Tell the viewer exactly what they will get and make taking that action feel like the obvious next step. Five variations lets you test different levels of urgency, different framings of the offer, and different perceived costs of action. The CTA is the payoff for everything that came before it. Weak CTAs waste strong creative.

## The Order Is Not Fixed

The five sections are always filmed. They are not always assembled in the same order. The final edit is a strategic decision informed by what the audience needs to experience first in order to keep watching. A solution lead can outperform a problem lead. A proof-first open can stop a scroll that a traditional hook would not. Knowing which assembly works under which conditions is a pattern recognition skill built over time and across dozens of campaigns. The system gives you the raw material. Experience tells you how to build from it.

***Write all five sections with five variations each before anything is filmed. This is pre-production, not post-production creativity.***

## CHAPTER 04

# Filming for Maximum Output

The way footage is captured determines how much the edit system can do with it. Film incorrectly and you constrain every downstream decision. Film correctly and a single shoot produces enough material to run ads for an entire year without a single one being identical.

## The Three-Location Rule

Film the complete script in three separate locations. This is not an aesthetic choice. It is a variation multiplier. Three locations means three visually distinct sets of footage for every section and every variation. Combined with the 25 scripted segments, this creates an even larger pool of non-repeating assemblies. It also provides variation in delivery: the same line filmed in three environments often produces meaningfully different energy and pacing in the performance.

## Technical Requirements

**Film horizontally, always.** Every piece of footage must be captured horizontally. A wide horizontal frame can be cropped to wide (16:9), square (1:1), and vertical (9:16) in post. A vertically filmed clip cannot be made wide without unusable black bars or severe cropping. If the client films vertically, the wide format is lost and so is a significant portion of platform coverage.

**Shoot in 4K.** 4K gives you resolution to spare. When you punch in or crop in the edit, you are working with excess pixels. A 4K source file cropped to 1080p still delivers a clean, sharp output. A 1080p source cropped the same way starts to degrade. 4K is not about the delivery format. It is about preserving flexibility in post.

**Frame wider than the final edit.** Ask the talent to leave space around them in the frame. More frame than you think you need. This is the punch-in allowance: it gives the editor room to reframe shots, create dynamic movement between cuts, and adjust composition without going to the edge of the source material. Tight framing in-camera locks the edit. Wide framing opens it.

***Horizontal. 4K. Wide frame. Three locations. These four instructions determine whether one shoot produces one ad or a full year of creative.***

## What to Send Back

Ask for all raw footage, not selects. The client or crew will be tempted to send only what they think looks good. This removes options that may turn out to be valuable in the edit. Request everything uncut: false starts, retakes, alternate deliveries. A stumbled line sometimes captures an energy that the polished take does not. You want the full material pool to work from.

## CHAPTER 05

# The Edit System

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The edit is not a creative free-for-all. It is an assembly operation built on a pre-planned structure. Every decision in the edit room was already made at the scripting stage. The editor's job is to execute that plan precisely and then document what was assembled so it can be iterated later.

## Segment Organization

Before any editing begins, import all footage and organize it in the timeline or media bin by section: all Hook takes together, all Problem takes together, all Solution takes together, and so on. Label each clip clearly by section, variation number, and location. This organization is what makes rapid assembly and later iteration possible. If the footage is not organized before you start cutting, the system breaks down.

## Assembly Logic

Build each ad by selecting one take from each section and assembling them in the chosen order. Keep a written or tagged record of exactly which segments were used in each version: Hook V2 Location 1, Problem V4 Location 3, Solution V1 Location 2, and so on. This record is what allows you to go back into the timeline later, swap one segment, and produce a meaningfully different ad without starting from scratch.

## Editing Principles

**Cut fast.** Pacing should lean fast rather than slow. Every cut should feel intentional. If a shot is not adding information, momentum, or emphasis, it gets cut. Slow edits signal low confidence in the material and train the viewer to expect nothing urgent is coming.

**Always add subtitles.** A significant portion of viewers watch with sound off, especially on mobile and in feed environments. Subtitles are not optional. An ad without them is invisible to a large share of its potential audience.

**Edit for all three formats.** Every ad should be delivered in wide (16:9), square (1:1), and vertical (9:16). This is why horizontal filming and wide framing are non-negotiable. Custom-edit the text, graphics, and any motion elements for each format. Do not simply export the same timeline in three aspect ratios and call it done. Each format requires its own compositional treatment.

**Match cut energy to content.** The pacing of the edit should reflect the energy of the message. A high-urgency problem section can be cut faster. A proof section showing a specific result may need a beat to land. The edit is in service of the script, not independent of it.

***The edit system is only as good as the organization behind it. Label everything. Document every assembly. The record you keep now is the asset you iterate from later.***

## CHAPTER 06

# The Feedback Loop

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This is where most ad systems fail. They produce creative, run it, watch it fatigue, and start over from zero. Every cycle costs the same amount. Nothing compounds. The system described in this guide is built specifically to prevent that.

## Reading the Drop-Off Data

Every major ad platform, whether Meta, Google, LinkedIn, or others, provides video retention data at the individual ad level. This tells you precisely where viewers stopped watching. Not approximately. Precisely. A drop at the three-second mark means the hook failed. A drop at the eight-second mark means the bridge failed to justify the attention the hook earned. A drop just before the CTA means the build lost them before the ask. Each of these is a specific, actionable diagnosis.

*The data tells you exactly which segment broke. The edit system lets you swap it without a reshoot.*

## Swapping Segments, Not Starting Over

Once you know which segment caused the drop-off, go back into the timeline. Find that section. Replace it with a different variation from the footage library you already have. Export the new assembly. The ad that struggled at eight seconds is now a different ad, with a different problem section, running against the same audience. You did not reshoot. You did not spend more on production. You used the system you built at the scripting and filming stage to make the edit better than it was the first time.

This is the compounding mechanism. Each iteration is informed by real performance data on your specific audience. The creative gets better. The data set gets richer. The next round of decisions is more precise than the last. Over 90 days, the gap between your creative performance and that of a brand running one-off campaigns becomes very wide.

## The Review Cycle

**Week 1-2.** Run the initial batch of assembled variations. Collect baseline retention and conversion data across all formats and placements.

**Week 3-4.** Identify the highest and lowest performers. Diagnose the drop-off points on underperformers. Swap the failing segments using existing footage. Re-enter the revised versions.

**Month 2.** Build the next script round informed by what the data showed. You now know which hook angle performed, which problem framing resonated, which proof point converted. The new scripts start

from that knowledge, not from scratch.

**Month 3+.** Each subsequent cycle is faster, cheaper in execution time, and higher-converting than the one before it. The footage library grows. The data set deepens. The creative compounds.

***The maximum ROI from any production budget is not achieved on the day of the shoot. It is achieved through disciplined iteration over the weeks and months that follow.***

## CHAPTER 07

# The Layer This Guide Does Not Teach

Everything in the previous six chapters is real, it is documented accurately, and if you apply it with discipline you will see meaningful improvement in your ad performance. Live Human AI used this system to go from 28 to 500+ monthly meetings. Phoenix Technical Marketing doubled their business in 90 days. The framework works.

What this guide cannot transfer is the layer of expertise that sits on top of the system. The pattern recognition built from running this process across dozens of campaigns. The judgment that knows which assembly will outperform before the data confirms it. The decisions that can only be made by someone who has seen what works, what fails, and why, at scale and across industries.

***"We tried it ourselves and it worked. But yours were still in a different league. We want to hire you." - A pattern we hear consistently.***

This is expected. A guide can hand you the process. It cannot hand you the expertise behind it. The two are not the same thing, and the gap between them is exactly where the most significant performance differences tend to live.

***Use this guide to build the foundation. When the foundation is running and you want to know what the ceiling actually looks like, that is when the conversation with Prismatic starts.***

## What This Means for You

Apply what is here. Build the discovery process. Write the 5-part scripts with five variations each. Film correctly in three locations. Organize the edit system. Run the feedback loop. The system is sound and the results are real.

When you find that it is working but not quite at the level you know is possible, that is the signal. We do not take every client. The model requires meaningful ad spend, real outcomes to drive toward, and a 90-day minimum engagement. If that describes where you are, the next step is straightforward.

## Ready to run the full system?

Apply to work with Prismadic Studios. We review every application personally and respond within 48 hours.

[prismadicstudios.com](https://prismadicstudios.com)