



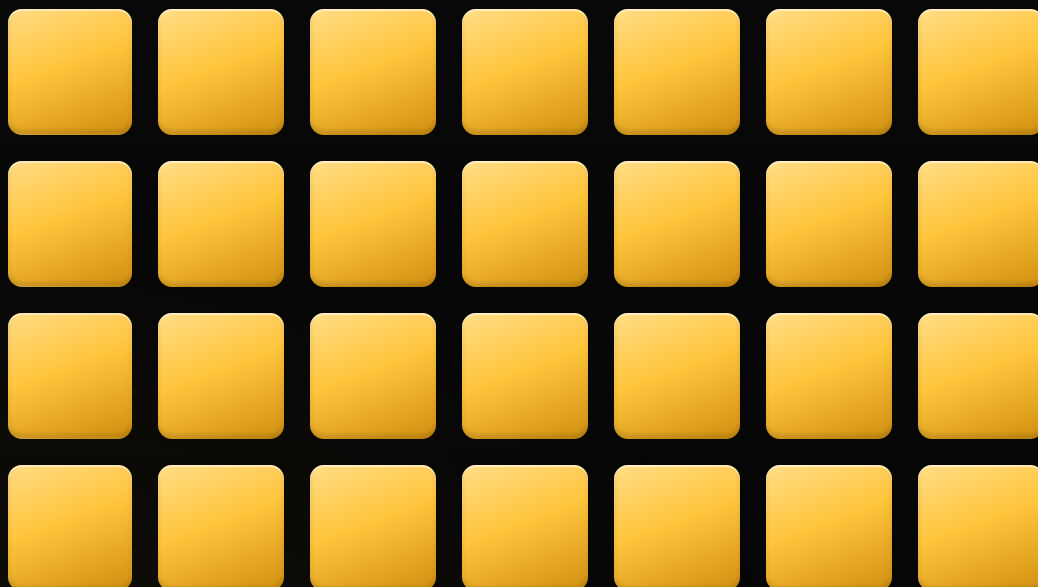
WORKING CREATIVES
PRESENTS

A PRIVATE 28-DAY PROGRAM.
BUILT FOR WORKING CREATIVES.

Working Creatives 28

Join a small room of creatives for four weeks, eighteen minutes a day, and finally move the project you keep circling. You won't leave with a finished masterpiece. You'll leave with the first real piece of it done, and proof that you can do it again.

18 MINUTES A DAY · 28 DAYS · ONE MILESTONE



THE HONEST DIAGNOSIS

You are not lazy. You are *unaccountable*.

You hit every client deadline. You deliver work other people are thrilled with. Then you sit down to work on the thing that is actually yours, the book, the album, the channel, the script, the business, and nothing moves. **The difference is not discipline. It is that your own work is the only work in your life with no deadline, no witnesses, and no system behind it.**

No. 01

Imposter syndrome

A quiet voice says it is not good enough yet. So you keep it private, where it cannot be judged. Unfinished work never gets rejected, and that is exactly why it stays unfinished.

No. 02

Productive procrastination

Research. Another tutorial. Reorganizing the files. Planning the plan. It feels like progress and produces nothing, and it is the most socially acceptable way to avoid your own work.

No. 03

Client work always wins

Paid work shouts. Your work whispers. So your project gets whatever energy is left at the end of the day, which is almost always none.

THE CORE SYSTEM OF WORKING CREATIVES 28

The 18-Minute Miracle

Eighteen minutes is the number because of what it does to the argument in your head. It is short enough that you cannot credibly claim you do not have the time, and long enough to get past the flinch and actually touch the work. You are not trying to find hours. You are removing the negotiation.

One project. Eighteen focused minutes. Every single day. Logged where other creatives and Kevin can see it. That is the entire engine, and it is the reason this works when willpower has not.

18 min

Small enough that resistance has nothing to push against.
You start before you feel ready.

8.4 hrs

What 18 minutes compounds into across 28 days.
More focused time than the last six months combined.

28 days

Long enough to stop being a sprint and start being who you are.
Evidence, not affirmations.

Momentum is what you will feel. A finished piece of your project is what you will keep.

FOUR WEEKS, START TO FINISH

One project. One milestone. Twenty-eight days of *proof*.

You don't spend week one deciding. You walk in on day one already knowing what you're building, because you did that work before you got here. Then you build it in front of four other people who are doing exactly the same thing. Eighteen minutes a day to start. Logged where everyone can see it. Come hell or high water.

BEFORE DAY ONE

Your Anchor Point

You'll go through our fast-track Anchor Point process before we start the challenge so you are absolutely clear on what you're aiming for. That map isn't a warm-up you throw away on day one. It's the document we work off of for the whole month. You check yourself against your own day 14 and day 21 checkpoints in public, and you audit your own constraints out loud. Action outperforms theory every single time. This is where the action starts.

WK 1

Show up. Every day. Sore and all.

You already know what you're building, so week one has exactly one job: prove to yourself you're a person who shows up. Eighteen minutes a day, three 6-minute chunks, logged where the whole cohort can see it. And it's going to ache for the first few days. That's not an injury, that's the muscle waking up.

BY FRIDAY

Your project is on the public board, your streak has started, and you already know what your 6 minutes are for the day everything goes sideways.

WK 2

Same time, same chair.

By about day 11 the newness is gone, right on schedule, and motivation was never what this runs on. This is the week the rep stops being something you're doing and becomes something you do: same trigger, same chair, every day. You hang your 18 minutes on one thing in your day that already never fails, and read the why you wrote before you started, out loud.

BY FRIDAY

The rep runs on a trigger instead of a mood, and you've checked yourself honestly against the day 14 checkpoint on your own map.

WK 3

The week most people quit. And the minimum goes up.

Not because it got harder. Because it went quiet. You're past the novelty, nowhere near done, and from the inside it looks like nothing is happening. So this is the week we go from 18 minutes to 24, on purpose. You also put something small and imperfect into the world before you feel ready.

BY FRIDAY

Something of yours is published, and you have a written plan for the next day that falls apart, because there will be one.

WK 4

Land it, then name your number.

Thirty minutes a day now, five 6-minute chunks. Twenty-two days ago, 18 felt like a lot to ask. You finish the milestone and publish it, finished rather than perfect. Then you name the number you keep: the honest daily minimum you'll hold in a normal, ugly, client-heavy week. For most people that's back to 18.

BY FRIDAY

Milestone shipped, your day-29 page written, and your private session with Kevin on the calendar.

EVERYTHING INCLUDED

- **The Anchor Point pre-work.** About 90 minutes before day one, and the map you work off of for all 28 days.
- **Four live cohort calls with Kevin.** Working sessions, not lectures. You do your reps on camera while he does his own alongside you.
- **The Accountability Tracker.** Log your minutes every day. The whole cohort's 28-day board is public. Everyone sees everyone.
- **Your own hot seat, guaranteed.** Your specific wall, solved out loud in front of the room.
- **The Graduate Roadmap.** A private session with Kevin near day 25, the first and only place he looks at your actual work and talks craft.
- **Your accountability crew.** The two or three people who notice on a Tuesday, between calls, when you've gone quiet. Kevin sees the board. Your crew sees you.
- **A small room.** Small enough that Kevin knows what you're building and calls you by name.
- **Kevin in the cohort chat every weeknight.** He names names and what you actually worked on that day. Weekends he's reading, not replying.
- **Your day-29 page.** Written on the last call: your next Anchor Point, your next 28 days, and the number you're keeping.

FIVE CREATIVES, FIVE DIFFERENT CRAFTS

People who stopped waiting for the *right time*.

A memoirist, a musical theatre composer, an app founder, a comedy writer, and a novelist. What changed was not their talent. It was having someone in their corner.



“

This year, Kevin helped me turn a potential concept into a real, sellable course. He assisted with my curriculum and pricing, built the pitch and marketing funnel, and used a fast Gamma/AI workflow to save me weeks on my presentation. He also helped broker my partnership with another AI community and kept pushing my work toward production instead of just planning. Kevin is the producer I didn't know I needed.

John Crane

John Crane is a writer/actor/producer with over 30 years of experience in sketch comedy. He served as a Head Writer and Executive Producer on the long running sketch comedy show MADtv and was a member of the world famous Groundlings Main Company in Hollywood. Among his comedy writing credits are numerous animated shows including Jimmy Neutron, CatDog, Johnny Bravo, The Lebrons, and Rocket Power, on which he also served as Producer and Head Writer. He also starred on the Nickelodeon sketch show Roundhouse.



“

Kevin helped me transform my scattered travel stories into a clear, compelling book with voice intact. His prompts, structural edits, and steady accountability turned overwhelm into momentum, helping me craft three publishable chapters and a focused proposal. He preserves what makes a story feel true while giving practical tools to finish it. Thanks to our work together, my book is one step closer to getting out into the world.

Dr. Liz Krymis

Dr. Liz Krymis is a behavioral psychologist and global leadership strategist with 18+ years in organizational development and change management. She holds a doctorate in Organizational Leadership, a master's in Psychology, and a law certification in Dispute Resolution from Pepperdine. A published researcher and former professor, she's consulted internationally across Vietnam, India, and Argentina, working with Fortune 500 brands including Accenture, American Airlines, Hilton, and Marriott.



“

Kevin's 90-day 'personal producer' program changed how I create: practical blueprint, daily accountability, and the exact pressure I needed to finish work without burning out. He treated my musicals like productions, not hobby projects, and accelerated our output immediately. I rate the program a 10 out of 10.

Will Toft

Will Toft is co-founder of BeXD Create. He is an Australian musical theatre performer, composer, writer, and vocal coach based in Brisbane, Queensland, who writes scripts, music, and lyrics for original family musicals alongside creative partner Katie Toft.



“

I've been developing a communications app for small to medium-sized businesses. With Kevin's help, I've gained so much more clarity on how to best serve potential clients. Through in-depth discussions, focused questions, and real accountability, I've moved this product into the testing phase and I'm now nearing public outreach and sales. Working with Kevin was absolutely a key part of that momentum.

Neil Abbott

Neil Abbott is the founder of Blaizar Concepts, an AI-native company built around the emerging AI agent marketplace. He's also developing Buster, an AI-driven communications app helping small and mid-sized service businesses improve field reporting, accountability, and operational clarity.



“

Kevin has a way of keeping you on track without losing the joy of the occasional side-quest. He nudges you forward without pushing, and he's great at coming up with those little things you can do to advance your creative work without becoming overwhelmed. Kevin understands the reality that there's a business aspect to art, and he's able to see ways of getting the business things done in manageable little chunks without getting mired in it or detracting from your creative work.

As for me, Kevin has been a huge guiding force in keeping my eyes on the prize and not getting lost in the weeds. He believes in me, my creative work, and my ability to get things done, and it's that belief that helps me to keep going when I lose sight of that faith in myself.

I couldn't ask for a better mentor on this creative journey.

Allan "Inris" R.

Allan "Inris" R. graduated from Cornell University with a degree in Russian and Soviet Studies the same year the Soviet Union disintegrated, and his Masters in Political Science from the University of Pennsylvania was immediately ignored when he entered a career in software engineering and data analytics. Allan is a former radio personality and print journalist with numerous fiction and non-fiction publications to his credit.



Kevin Gregg

DIRECTOR · PRODUCER · STORYTELLING EXPERT

Kevin has spent more than 25 years shipping creative work on real deadlines as an actor, director, producer, and writer. He is a member of the Disneyland Resort Entertainment Hall of Fame, a recipient of Ovation and L.A. Weekly theatre awards, and he has created work for Disney, Tide, Chrysler, Fidelity, Toshiba, and Yamaha.

At 25 he faced a cancer diagnosis that could have ended everything. He has been cancer free for more than two decades, and it permanently changed how he hears the word someday. **He is not interested in helping you plan a project. He is interested in getting you to move on it while you still can.**

He now leads Working Creatives, a community of creative professionals who are done keeping their real work private.

25+

Years directing, producing, and performing professionally.

2.5M+

Audience members he has performed and presented for.

1,000s

Creatives trained through his workshops and programs.

WORK CREATED FOR

Disney *Tide* *Chrysler* *Fidelity* *Toshiba* *Yamaha*

NEXT STEPS

28 days from now, you could have a system you run for the next 11 months, or you could be exactly where you are today. Either way, you're making a decision.

\$299 for the full 28 days. Your work deserves to be seen, not shelved.

Apply Here to Join Working Creatives 28 →

Five seats · Closes Aug 25 · Pre-Kickoff Call Aug 31 · Starts Sep 1