



ALTERNATE REALITY · FILE 03

# CRAFT MANUAL.

The frameworks behind every hook, script and shoot we make for founders and speakers. Your AI Content Director builds from these. So can you.

PART A HOOKS · PART B SCRIPTS · PART C SHOOTING · UPLOAD AS: CRAFT MANUAL.PDF

# THE FIRST 1.5 SECONDS.

The hook isn't the first sentence of your video. It's the reason anyone hears the second one. Three truths sit under every hook that works:

| TRUTH                         | WHAT IT MEANS                                                                                                                                |
|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Specific beats general</b> | "Coaches" is a crowd. "Coaches charging £3k who still do free discovery calls" is a person. People stop for themselves.                      |
| <b>About them, not you</b>    | Your result only matters as a promise of theirs. Not "how I got 1M views" but "how you get your first 100k, using what got us 1M".           |
| <b>Picture before words</b>   | On mute, the first frame is the hook. Movement, a face, a strange location, or 7 words of on-screen text decide the scroll before you speak. |

## SEVEN ATTENTION LEVERS

Every strong hook pulls at least two. The best pull three.

| LEVER               | WHY IT WORKS                                                  | EXAMPLE                                                                 |
|---------------------|---------------------------------------------------------------|-------------------------------------------------------------------------|
| <b>Stakes</b>       | People move twice as fast to avoid a loss as to chase a gain. | "You're losing bookings in the first ten seconds of your talk."         |
| <b>The Gap</b>      | Open a question the brain has to close.                       | "There's one slide every top speaker skips. Nobody explains why."       |
| <b>The Mirror</b>   | Name the viewer so precisely they feel seen.                  | "If you're a coach charging £5k and still posting talking-head tips..." |
| <b>Credibility</b>  | Earn trust before the point lands.                            | "After 400 client shoots, here's the pattern."                          |
| <b>Surprise</b>     | Say the thing they didn't expect to hear.                     | "Your best-performing video should never have been posted."             |
| <b>The Clock</b>    | Make now matter: timing, age, season, deadline.               | "If you're launching before January, film this week."                   |
| <b>The Shortcut</b> | Squeeze big value into small time.                            | "Six years of editing lessons. Forty seconds."                          |

One lever gets a glance. Two earn a watch. Three earn a share. "If you're a speaker (Mirror) filming your keynote this month (Clock), don't post the clapping (Stakes)."

# EIGHT HOOK FAMILIES.

| FAMILY          | JOB                              | SKELETON                                    | EXAMPLE                                                                                      | USE WHEN                                         |
|-----------------|----------------------------------|---------------------------------------------|----------------------------------------------------------------------------------------------|--------------------------------------------------|
| <b>Warning</b>  | Flags a costly mistake.          | Stop / Never / Don't + action + consequence | "Stop opening your talk with your CV. Here's what it costs you."                             | They're doing something wrong and don't know it. |
| <b>Teach</b>    | Promises a skill, fast.          | How to + result + in X time/steps           | "How to write a hook in the time it takes to boil a kettle."                                 | You can deliver real value quickly.              |
| <b>Tell</b>     | Starts a story mid-scene.        | Present-tense moment + tension              | "The client cried on set. Not for the reason you'd think."                                   | You have a moment with an unexpected turn.       |
| <b>Versus</b>   | Puts two options in a ring.      | A vs B — one wins, here's why               | "Ring light or window light? One makes you look like a hostage."                             | There are two clear camps.                       |
| <b>Flip</b>     | Turns a belief upside down.      | Popular belief → the opposite → proof       | "Posting daily is why your account stalled."                                                 | You hold a contrarian truth you can back up.     |
| <b>Call-out</b> | Names the exact viewer.          | If you're a [label] who [situation]...      | "If you're a speaker with a great talk and no clips of it..."                                | You know your audience precisely (always).       |
| <b>Insider</b>  | Leads with access or experience. | After/As a [credential], here's what...     | "We've edited for Sunday Times bestsellers. Here's what they all fix first."                 | Your experience is the point.                    |
| <b>Receipt</b>  | Leads with hard proof.           | [Number/result]. Here's exactly how.        | "Zero to half a million followers in under three months. Here's the order we did things in." | You have data or a result to show.               |

# TWELVE BLUEPRINTS.

Fill-in-the-blank starting points. Never post the blank version — fill it with your own audience, numbers and words.

| #  | BLUEPRINT         | TEMPLATE                                                                       | FILLED IN                                                                              |
|----|-------------------|--------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| 01 | The Unspoken Rule | Nobody in [industry] says this out loud, but [truth].                          | Nobody in coaching says this out loud, but your content is too polite.                 |
| 02 | The Shortcut      | It took me [time] to learn [thing]. You can have it in [seconds].              | It took me nine years to learn camera presence. You can have it in thirty seconds.     |
| 03 | The Gatekeeper    | If you're a [identity] trying to [result], watch this. If not, keep scrolling. | If you're a founder trying to fill a webinar without ads, watch this.                  |
| 04 | The Mirror Pain   | You [specific painful habit]. Here's why it keeps happening.                   | You re-record the same intro eleven times. Here's why.                                 |
| 05 | The Hard Stop     | Stop [common action] until you've [condition].                                 | Stop posting clips from your keynote until you've fixed the first frame.               |
| 06 | The Standard      | Any [identity] at [level] should be able to [thing]. Can you?                  | Any coach on £10k months should be able to explain their offer in one breath. Can you? |
| 07 | The Flip          | [Popular belief]? Backwards. Here's what actually happens.                     | More content, more clients? Backwards. Here's what actually happens.                   |
| 08 | The Gap Bridge    | From [before] to [after]. [Number] moves. Here they are.                       | From 300 followers to sold-out workshop. Three moves.                                  |
| 09 | The Cold Open     | [A moment, in the present tense, mid-action.]                                  | I'm standing backstage at the O2 and the clicker's just died.                          |
| 10 | The Fork          | [A] or [B]? One got us [result]. It isn't the one you think.                   | Polished or raw? One got us 2M views. It isn't the one you think.                      |
| 11 | The Insider       | After [years / number] of [doing X], here's what nobody tells [audience].      | After 1,000+ edits for founders, here's what nobody tells you about retention.         |
| 12 | The Receipt       | [Specific result]. Here's exactly how.                                         | £40k from one reel. Here's exactly how it was built.                                   |

# WRITING ONE, STEP BY STEP.

| STEP          | DO THIS                                                                                             |
|---------------|-----------------------------------------------------------------------------------------------------|
| 1 • Brief     | Write three lines: WHO exactly is watching · WHAT they badly want · WHAT they wrongly believe.      |
| 2 • Family    | Pick the family that matches the content (see the “use when” column).                               |
| 3 • Blueprint | Choose one of the twelve and fill every blank with your real details.                               |
| 4 • Stack     | Check which levers it pulls. Under two? Add a call-out, a number or a deadline.                     |
| 5 • Triple    | Write three versions. Film all three. Post the one that scores highest — and test the others later. |

## SCORE IT OUT OF 20

Rate each criterion 0–4. Ship at 15 or above.

| CRITERION       | HOW TO SCORE                                                 |
|-----------------|--------------------------------------------------------------|
| Specificity     | 0 vague · 2 has a number or name · 4 names audience + detail |
| Stakes / desire | 0 none · 2 implied · 4 real pain or a result they’d pay for  |
| The gap         | 0 nothing to resolve · 2 mild · 4 they have to keep watching |
| Levers          | 0–4 = number of levers stacked (cap 4)                       |
| Clarity         | 0 confusing · 2 OK · 4 a 12-year-old gets it in one hear     |

## QUICK FIXES

| IF IT SCORES LOW ON... | DO THIS                                                                  |
|------------------------|--------------------------------------------------------------------------|
| Specificity            | Add a number, a job title, a place or a price.                           |
| Stakes                 | Name what it costs them in money, time or reputation.                    |
| The gap                | Hold back the answer. Tease the third point, not the first.              |
| Clarity                | Read it to someone outside your industry. Cut every word they ask about. |

## THE VISUAL HOOK

This is where most founders lose — great line, dead first frame. Before you film, decide:

- **Movement in frame one.** Walk in, turn to camera, put something down. Stillness reads as an ad.
- **Face within the first second,** eyes on lens, close enough to read expression.
- **On-screen text of seven words or fewer** that works with the sound off.
- **An unexpected place or prop** when the topic allows: a stage, a car park, a whiteboard full of numbers.
- **Start mid-action.** Cut the breath, the “so”, and the smile before you speak.

# EVERY VIDEO HAS THREE JOBS.

| JOB  | WHAT IT MEANS                                                                 | IF IT FAILS                                    |
|------|-------------------------------------------------------------------------------|------------------------------------------------|
| Stop | Win the first 1–2 seconds.                                                    | Nobody sees the rest.                          |
| Hold | Earn every next second. Each line must add stakes, proof, value or curiosity. | Views, but no saves. Entertaining, not useful. |
| Move | Get a save, share, comment, follow or enquiry.                                | Saves, but no growth. Useful, but forgettable. |

**One video, one idea.** Not “everything about speaking”. Yes: “the one change that doubles how long people watch your keynote clips”. Narrow is clear. Clear gets shared.

## THREE SCRIPT MODES

| MODE  | PURPOSE                                        | RULES                                                                  | CLOSER                   |
|-------|------------------------------------------------|------------------------------------------------------------------------|--------------------------|
| Trust | Teach something useful; earn saves and shares. | Deliver the value early. Concrete steps. No pitch.                     | Save / follow            |
| Story | Build connection and authority.                | Start mid-scene. Real stakes. End on a lesson, not a moral.            | Follow / soft offer line |
| Sell  | Move the right person to act.                  | Their pain in their words. Name your method. One proof point. One ask. | DM keyword / apply       |

## SEVEN HOLD LEVERS

Use at least three per script.

| LEVER          | HOW TO USE IT                                                                                |
|----------------|----------------------------------------------------------------------------------------------|
| Open loops     | Promise something you'll deliver later in the video. "The third one is the one nobody does." |
| Specifics      | Numbers, names, places. Every specific is a reason to believe.                               |
| Stakes         | Remind them what's at risk, mid-way, not just at the top.                                    |
| Contrast       | Before/after, them/us, wrong/right. The brain loves a gap.                                   |
| Gear changes   | Every 2-3 lines change something: pace, tone, camera angle, a cut to B-roll.                 |
| Call-outs      | Speak directly to them again half-way: "If you're a speaker, this is your bit."              |
| Payoff promise | Tell them what they'll walk away with — then deliver it before the end.                      |

# THE RETENTION STAIRCASE.

Six steps. Each one has to be climbed or the viewer leaves.

| STEP    | THE VIEWER IS ASKING         |
|---------|------------------------------|
| Stop    | Is this for me?              |
| Promise | What do I get if I stay?     |
| Proof   | Why should I believe you?    |
| Method  | How, exactly?                |
| Payoff  | Did I get what you promised? |
| Next    | What do I do now?            |

## SIX SCRIPT SHAPES

Pick one per video. Don't blend.

| SHAPE                       | MODE          | BEST FOR                                                   |
|-----------------------------|---------------|------------------------------------------------------------|
| Problem → Fix → Proof → Ask | Trust or Sell | The all-rounder. Default when unsure.                      |
| Pain → Twist → Fix          | Sell          | Agitate the problem, reframe the cause, offer the way out. |
| Myth → Truth → Why → Do     | Trust         | Contrarian takes and belief shifts.                        |
| Scene → Lesson → Rule       | Story         | A real moment that turns into a takeaway.                  |
| This or That                | Trust         | Comparisons and decisions. Built-in tension.               |
| Countdown                   | Trust         | Numbered list, best saved last. Highest save rate.         |

## THE STORY STACK

| BEAT   | WHAT GOES HERE                                   |
|--------|--------------------------------------------------|
| Scene  | Where you are, present tense. Drop them in.      |
| Snag   | What went wrong, and what was at stake.          |
| Shift  | The moment or realisation that changed it.       |
| Lesson | What you learned, in one line.                   |
| Rule   | The lesson turned into something they can use.   |
| Next   | Follow, save, or a soft line about how you help. |

## FIVE WRITING RULES

- **The hook earns line one.** Write it last if you have to, but it goes first.
- **Every line earns the next.** If a line doesn't add stakes, proof, value or curiosity, cut it.
- **Change gear every two or three lines** — pace, tone, angle or a cut to B-roll.
- **Land the plane.** End clear, not on a cliffhanger. Confused viewers don't follow.
- **Cut 20%.** Your first draft is always too long.

# THREE PLUG-IN TEMPLATES.

## TRUST · 30–45S

| TIME   | BEAT                                           |
|--------|------------------------------------------------|
| 0–2s   | Hook (blueprint from Part A)                   |
| 2–6s   | The promise: what they'll get by the end       |
| 6–25s  | Three moves, one line each, each with a visual |
| 25–35s | Proof: one result from the proof bank          |
| 35–45s | Closer: save or follow                         |

## STORY · 45–60S

| TIME   | BEAT                                           |
|--------|------------------------------------------------|
| 0–3s   | Cold open, mid-scene                           |
| 3–15s  | The snag: what went wrong, with stakes         |
| 15–30s | The shift: what changed, the realisation       |
| 30–45s | The lesson, said as a rule                     |
| 45–60s | Closer: follow, or a soft line about the offer |

## SELL · 45–75S

| TIME   | BEAT                         |
|--------|------------------------------|
| 0–3s   | Call-out or Mirror Pain hook |
| 3–15s  | The pain, in their words     |
| 15–30s | The twist: the real cause    |
| 30–50s | The fix + your named method  |
| 50–65s | Proof: one client result     |
| 65–75s | Closer: keyword DM or apply  |

## CLOSER BANK

| TYPE         | EXAMPLE                                                        | PAIR WITH          |
|--------------|----------------------------------------------------------------|--------------------|
| Save         | "Save this for your next shoot."                               | Trust / Countdown  |
| Comment      | "Which one are you guilty of? Number in the comments."         | This or That, Flip |
| Follow       | "I break one of these down every week."                        | Story, Trust       |
| Share        | "Send this to the founder who still films in their car."       | Warning, Flip      |
| DM / keyword | "DM me SHOOT and I'll send the checklist."                     | Sell               |
| Apply        | "If that's you, applications are open. Link's on the profile." | Sell, high-ticket  |

## SCRIPT SCORECARD - 35 POINTS

Score each 1–5. Ship at 28 or above. Under 28: fix the two lowest and re-score.

| CRITERION   | A 5 LOOKS LIKE                                  |
|-------------|-------------------------------------------------|
| Hook        | Stops the right person in under 2 seconds       |
| One idea    | A viewer could repeat the point in one sentence |
| Pace        | No dead lines; a gear change every few beats    |
| Proof       | At least one real number, name or result        |
| Voice       | Sounds like the person, passes the Swap Test    |
| Visual plan | Every beat knows what's on screen               |
| Closer fit  | The ask matches the mode and feels natural      |

# FILM ONCE. POST FOR WEEKS.

How we run founder shoot days at Alternate Reality, shrunk down so you can run your own.

## THE BATCH DAY

| RULE                                   | WHY                                                                                           |
|----------------------------------------|-----------------------------------------------------------------------------------------------|
| <b>2–4 setups, 3–4 scripts each</b>    | Each setup is a new look: location, outfit, framing. It reads as a different day on the feed. |
| <b>Hardest pieces first</b>            | Energy is highest in the first two hours. Sell and Story scripts go early.                    |
| <b>Three hooks per script</b>          | Takes seconds on the day. Gives you A/B tests for weeks.                                      |
| <b>Shoot B-roll between setups</b>     | While lights move, capture hands, screens, walks, details.                                    |
| <b>8–10 minutes per finished piece</b> | A realistic pace: twelve pieces is a half-day, not a full one.                                |

## FRAME, LIGHT, SOUND

- **Sound first.** Viewers forgive soft focus. They don't forgive echo. Use a lav mic close to the chest.
- **Window light, facing it.** Big, soft and free. Kill overhead lights that shadow your eyes.
- **Eye line on the lens,** camera at eye height or slightly above. Never looking up your nose.
- **Two angles** (wide and tight) let you cut on every gear change without jump cuts.
- **Vertical 4K** so you can punch in during the edit without losing quality.

## B-ROLL THAT EARNS ITS PLACE

Show the noun. If you say “clients”, show a call. If you say “stage”, show the stage. Generic stock footage tells the viewer nothing and signals “ad”.

## EDIT FOR RETENTION

- Cut every 2–3 seconds: a punch-in, a B-roll insert, a text change.
- Burn in captions. Most people watch on mute first.
- Strip breaths and “so” at the start of every line.
- Sound design under the hook: a subtle hit or whoosh on the first cut.
- End the moment the point lands. No outro, no waving.

# PRE-POST CHECKLIST

Tick each box before you post. The boxes are clickable.

| CHECK                            | PASS?                    |
|----------------------------------|--------------------------|
| Hook scores 15+/20               | <input type="checkbox"/> |
| Script scores 28+/35             | <input type="checkbox"/> |
| Strong first frame with movement | <input type="checkbox"/> |
| On-screen text 7 words or fewer  | <input type="checkbox"/> |
| Captions burned in               | <input type="checkbox"/> |
| One clear closer                 | <input type="checkbox"/> |
| Passes the Swap Test             | <input type="checkbox"/> |



WHEN YOU'D RATHER NOT DO IT YOURSELF

# WANT THE REAL CREW?

The AI Content Director writes. We script, film and edit cinematic content systems for a small number of founders and speakers each quarter. You show up. We handle the rest.

**APPLY AT [ALTERNATE-REALITY.CO.UK](https://alternate-reality.co.uk)**