COURSE · MODULE 00 · START

# Start here

Real people are the scarce thing online now. This module explains the shift, how the course works, and the one map the whole method follows.

LESSON 1 OF 3

# Real people are the scarce thing now

A phone can now make a face, a voice and a whole video that never happened. Every month it gets cheaper. When anything can be generated, the thing people trust is a real person doing real work on camera, on a schedule, over time.

That is what a reality show is. It is a person, a place, a goal and a camera that keeps showing up. The networks used to own that format. Now anyone with a phone and a plan can make one.

This course gives you the whole plan. It is the same method our team uses with the business owners we film, written out so you can do it yourself.

## WHAT YOU WILL BE ABLE TO DO BY THE END

- Pick a show idea that fits who you are and what you sell.
- Film it with gear you can afford, at home, in the car and on the move.
- Cut it into episodes and daily clips that people come back for.

- Turn the attention it brings into money, with an offer people can buy.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

### Why does a real person on camera matter more each year?

A Phones are getting better cameras.

B Generated content keeps getting cheaper, so real people doing real work become the thing people trust. ✓

C Networks are paying more for reality shows.

ANSWER

When fakes are free, the real thing is what stands out.

LESSON 2 OF 3

# How to use this course

Everything here is free. Read it on the site, or download each module as an ebook and read it on your phone.

- **Go in order the first time.** Each module builds on the one before.
- **Do the quick checks.** They take a minute and tell you if a lesson landed.
- **Make a free account if you want your progress saved.** We email you a 6-digit code. No password.
- **Do the work as you go.** Most lessons end with something to write down or film. A show gets made in small pieces.

If you get stuck, or you want our team to make the show with you, there is a page at the end that tells you how to reach us. You never need it to finish the course.

LESSON 3 OF 3

# The map: show, story, academy

The whole method fits on one triangle. Each corner is a place people can run into you.

- **Communication (top).** Your show and your daily clips. This gets your name out. It is where people meet you.
- **Reality (bottom right).** You: your story, your book and your own website. This teaches people who you are and what you do.
- **Affinity (bottom left).** Your academy, class or shop. This is the paid way to get closer to you. It sells and it teaches.

Every time someone meets you in one corner, they understand you better. The show gets your name out, your story teaches people who you are, and your academy or shop is where they pay to get closer.

The course follows the triangle. First you learn why reality works. Then you find your show, build the engine that feeds it, make it, and set up the ways people pay you.

Read the whole course free at realityshow101.com. Module 00.

# Why reality works

People do not buy from accounts. They buy from people they feel they know. This module shows you the ladder every viewer climbs, and the exact prize at the top: a stranger who feels they know you well enough to trust you with their money.

LESSON 1 OF 4

# Keywords: The Language of Attention

Before we build anything, we need shared words. These are the terms this whole module runs on. Read them once now, and they will click into place as you go.

### THE AWARENESS LADDER

The four stages a viewer moves through before they act: unaware, problem aware, solution aware, product aware. Match your message to the stage they are in and it lands. Miss the stage and it bounces.

### THE COMPARISON GAP

The blunt contrast between what most people do (post more and hope) and what actually works (film your life like a reality show). Stated straight at the viewer, it makes them feel the difference instead of guessing at it.

### NARRATIVE FRAMING

Using word choice to carry stakes, change, and validation, even in ordinary footage. Nothing has to be staged. The language does the work, so a normal day still reads like a show.

### THE PARASOCIAL RELATIONSHIP (THIS IS THE PRIZE)

This is when a viewer feels they personally know you. It is the exact thing the whole ladder is built to create, and it is the exact thing that turns a stranger into someone who trusts you enough to pay you. Everything else in this course exists to build this one bond. Keep it in front of you: **attention is not the goal, the parasocial relationship is.**

### HERO

How you are perceived once you implement the Three T's. You stand out immediately as a person of value, not just another account.

### CELEBRITY

How you are perceived once you implement the Five Feelings. People look up to you and feel they know you, which is what the parasocial relationship creates.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What is the parasocial relationship, and why does it matter most?

**A** A large follower count that looks impressive on a profile.

**B** When a viewer feels they personally know you, which is what turns a stranger into someone who trusts you enough to pay you. ✓

**C** A paid partnership between two accounts.

**D** A viral post that gets a lot of comments.

ANSWER

The parasocial relationship is the prize the whole ladder builds toward. A stranger feeling they know you is what turns attention into trust, and trust into money.

LESSON 2 OF 4

# Examples: shows we are making right now

Here are real business owners our team is filming. Watch how each one turns their work into something people follow.

- **Always Amazing Academy.** Aja teaches women to start a real business, one step at a time. Her free Starter Checklist is the first step. The show follows the work of helping women get their name, papers and plan done.
- **Scam Rescue TV.** Mathew is a financial safety expert. His short daily format, Scam Check, takes a message someone received and asks viewers to vote: is this a scam? The show leads to a free line, Wait Before You Send.
- **Spiders Ink.** An all-female tattoo shop in Las Vegas run by Spider and Daisy. The show is the shop, the crew and the people who come in. It leads to a weekend in Vegas with the crew.
- **The Gusti Show** and **Wild Mommy Makeovers** follow the same pattern: one real person, one real place, one goal, filmed over time.

None of them started with a following. Each one started with a skill they had worked on for years and a reason to show it.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What do all of these shows have in common?

A. A big following before the show.

B. A real person, a real place, a goal and a skill worked on for years. ✓

C. A network deal.

ANSWER

That is the starting point for every show we make.

LESSON 3 OF 4

# The Awareness Framework

Every viewer sits on one of four rungs of the ladder. Say the wrong thing for their rung and you lose them. Here is what each person is actually thinking, and what moves them up to the next rung.

### 1. UNAWARE

**What they think:** "I want to be known, or make more money, but I do not know why it is not happening for me." They are not looking for a solution because they have not named a problem yet.

**What moves them forward:** a real, relatable story, not a pitch, that gets them comfortable with the idea that their own normal life can be told like a reality show.

### 2. PROBLEM AWARE

**What they think:** "I am already posting and marketing, and nothing is working." They feel the pain but do not know the cause.

**What moves them forward:** naming the real problem for them: they are not using the Three T's. This is where free RealityShow 101 lives.

### 3. SOLUTION AWARE

**What they think:** "I get the hero framing, but surely I need to be chosen for a real show, or hire a film crew." They believe in the idea but think the door is closed to them.

**What moves them forward:** the reframe: you do not need to be chosen or hire a crew. You can do it yourself, with a phone, using the Five Feelings.

#### 4. PRODUCT AWARE

**What they think:** "I know this style of content works. Now which specific thing do I buy?" They are deciding, not discovering.

**What moves them forward:** showing the clear paths: the pilot, the membership, done with you.

### WHAT THE WHOLE LADDER IS REALLY BUILDING

Every rung is climbing toward one thing: the **parasocial relationship**, a stranger feeling they know you. Unaware to product aware is not really about awareness of a product. It is about a person moving from "I do not know you" to "I feel like I know you, and I trust you." That bond is the prize. The product is just what that trust finally buys.

QUICK CHECK 0 OF 1 DONE

PUT IT IN ORDER

## Put the four rungs of the awareness ladder in order, from the person furthest away to the person ready to buy.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Unaware: "I want more, but I do not know why it is not happening."
2. Problem aware: "I am posting and marketing, and nothing works."
3. Solution aware: "I get the hero framing, but I think I need to be chosen."
4. Product aware: "This works. Now which specific thing do I buy?"

*Unaware, then problem aware, then solution aware, then product aware. Each rung believes something different, so each rung needs a different message.*

QUICK CHECK

## Someone says: "I am posting every day and marketing, but nothing is landing." Which rung are they on, and what moves them?

A. Unaware. Hit them with a hard sales pitch right away.

B. Problem aware. Name the real cause for them: they are not using the Three T's. ✓

C. Product aware. Show them the pricing page.

ANSWER

They feel the pain but do not know the cause, so they are problem aware. You move them by naming the missing piece, the Three T's, which is exactly what free RealityShow 101 does.

LESSON 4 OF 4

# The Story Formula

Here is the comparison gap, stated plainly. **Before:** most people just post more and hope something sticks. **After:** the people who break through film their life like a reality show. **The cause of the difference:** a show creates a parasocial relationship, and posting more does not. That is the whole gap in one line.

## THE STORY FORMULA: FOUR BEATS OF NARRATIVE FRAMING

You do not need staged footage. You need four beats, carried by your words, over even an ordinary day. Hit these four in order and a normal life reads like a show.

**Beat 1. A rebellion, framed as defiance.** You state what you stopped doing that everyone told you to keep doing. Not a complaint, a stand. "I stopped applying to jobs I would hate."

**Beat 2. A real shift.** Something genuinely changed because of that rebellion, not "I filmed a day." A before and after the viewer can see, tied directly to the rebellion.

**Beat 3. A third-party reaction, said out loud.** A real person's real reaction, spoken, not claimed by you. Someone else labels it as one of a kind. This is not optional flavor. It is what makes strangers believe.

**Beat 4. A named result.** The specific scope of what happened, named exactly. Not "it went well," but "eleven people reached out in three days." A number or a name, never a vibe.

Those four beats are how you build the parasocial relationship on purpose. The rebellion pulls people in, the shift makes them believe change is possible, the third-party reaction makes them trust it is real, and the named result proves it. By the end, a stranger feels they know you.

QUICK CHECK 0 OF 1 DONE

MATCH THE PAIRS

## Match each beat of the story formula to the job it does.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **Rebellion, framed as defiance** | Pulls the viewer in by taking a stand against the norm |
| **A real shift** | Makes them believe change is possible, tied to the rebellion |
| **A third-party reaction, said out loud** | Makes them trust it is real, because someone else said it |
| **A named result** | Proves it happened, with a specific number or name |

*Rebellion pulls them in, the shift makes them believe, the third-party reaction makes them trust, and the named result proves it. Four beats, one parasocial bond.*

QUICK CHECK

## A creator says on camera: "I stopped chasing clients on cold calls. Then my old coworker messaged me: I have never seen anyone book a room that fast. Nine people reached out that week." Which beat is missing?

- **A** Nothing is missing. All four beats are there. ✓
- **B** The rebellion is missing.
- **C** The named result is missing.

ANSWER

Rebellion (stopped cold calls), shift (booked a room fast), third-party reaction (the coworker said it out loud), and named result (nine people that week). All four are present, so the story lands.

# The A·R·C triangle

Every person who wins with a show has three homes: the show that gets your name out, the story that teaches people who you are and what you do, and the academy, class or shop where people pay to get closer. This module sets up all three.

LESSON 1 OF 4

# Communication: your show and your clips

The top of the triangle gets your name out. It is your show and the short clips you post every day, and it is where people meet you.

The five episodes are the core of a season. The volume comes from the clips. Every day you post short pieces that send people to the long episodes. The long episodes send them to you.

### DO THIS

- Pick the two apps your customers already use. Post there every day.
- Give every clip one job: make someone curious enough to watch the episode.
- Keep a list of what got the most comments. That list tells you what to film next.

QUICK CHECK — 0 OF 1 DONE

QUICK CHECK

## Where does most of your reach come from?

A. The five long episodes.

B. The short clips you post every day, which send people to the episodes. ✓

C. Paid ads only.

**ANSWER**

Clips bring people in. Episodes keep them.

LESSON 2 OF 4

# Reality: you, your story, your site

The bottom right corner is you: your story, your book and your own website. This is where people learn who you are and what you do.

Write down three things before you film anything:

- **What you deliver.** The finished result someone gets from you.
- **Your special skill.** What you are naturally good at.
- **Your method.** A simple, catchy name for how you do it.

Your site should say all three in plain words, show your face, and offer one free thing in exchange for an email.

LESSON 3 OF 4

# Affinity: your academy, class or shop

The bottom left corner is where people get closer to you, and it is the paid corner. It is your academy, your class or your shop: it sells and it teaches. People start free, then pay to get closer and learn to do what you do.

Your academy does not need to be big. Start with one free lesson and one paid step. Aja's Always Amazing Academy starts with a free checklist of the first seven steps to a business. The paid step teaches the rest.

The show gets your name out. Your story teaches people who you are. Your academy or shop is how they get closer.

LESSON 4 OF 4

# Your three websites

Each corner gets a home online.

- **Your show site.** Episodes, clips, the cast and a way to follow. This is your own network.
- **Your business site.** What you sell, who it is for, and how to buy or book.
- **Your personal site.** Your story, your book, press and appearances.

Link all three to each other. Someone who finds one should be one tap from the other two. Start with one page each. A simple page that is live today beats a big site you never finish.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Why link all three sites to each other?

A. It helps search rankings only.

B. Someone who meets you in one corner can reach the other two in one tap. ✓

C. It looks more professional.

**ANSWER**

Every corner people touch raises how well they understand you.

Read the whole course free at realityshow101.com. Module 02.

# Become the hero: the 3 T's

Before anyone picks up a phone, they have to understand they are not filming a show. They are engineering an emotional experience.

LESSON 1 OF 6

# Keywords: The Language of the Hero

**Every framework starts with a shared language.** Before you can build a show, you need the words that describe how it works. These are the terms of this module, the Three T's and the pieces that make them run.

## THE THREE T'S

**Trouble.** A specific rebellion against a norm that creates real stakes. You name what you stopped doing, so the viewer feels tension and leans in.

**Transformation.** A visible change that is caused by the trouble. You show a before and after tied to the rebellion, so they believe change is possible and that you caused it.

**Trust.** Third-party validation, never self-declared. Someone else says it out loud, so the viewer trusts you without you claiming anything.

## THE PIECES THAT MAKE THEM RUN

**Rebellion.** The specific norm you stopped obeying. It makes the conflict concrete instead of an abstract complaint, so the story has something to push against.

**Stakes.** What was at risk if nothing changed. Real stakes make the story matter. No stakes, no reason to keep watching.

**The Norm.** What everyone else does that you refused to. Naming it gives your rebellion a target, so the audience sees exactly what you broke from.

**Confessional.** A direct-to-camera moment where you say the honest truth, not the pitch. Honesty on camera builds belief faster than any polished claim.

**Third-Party Validation.** Proof that comes from someone with nothing to gain. It removes the doubt reflex, so the claim lands as fact instead of marketing.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What is "Trust" in the language of the hero?

- **A** A confident claim you make about yourself on camera.
- **B** Third-party validation, never self-declared. ✓
- **C** A polished pitch delivered at the finale.
- **D** The number of followers you have.

**ANSWER**

Trust is third-party validation. Someone else says it out loud, so the viewer trusts you without you claiming anything.

# Examples: the 3 T's in our shows

Before the deep dives, see the three T's in shows we are making.

- **Trouble.** Mathew pushes back on the idea that people should be too embarrassed to ask. His trouble is the silence around money mistakes.
- **Transformation.** Aja's viewers see a woman go from an idea to a registered business with a name, papers and a plan. The change is on camera, step by step.
- **Trust.** At Spiders Ink, the trust comes from other people: the clients in the chair, their reactions and the work they leave with.

Keep these three in mind as you read the next lessons. Each lesson takes one T apart.

LESSON 3 OF 6

# Trouble: the hook and the engine

**Trouble is the engine.** Without it there is no show, only content. The hero needs a goal that is specific, desirable, and hard, with a clear deadline, where something objectively bad happens if they miss it: lost money, lost reputation, a broken relationship, a dead dream.

## TROUBLE IS PERSONIFIED

Trouble is not just bad luck. It is a face. A rival, a skeptic, an ex, a ticking clock, a rule. Audiences fight people, not abstractions, so give the trouble a body.

## THE PARASOCIAL PASS

This is the core insight. Because the audience sees your unvarnished trouble, your bad calls, and your raw moments, they form an intense one-sided bond. They forgive you because they feel they know *the whole person*, not the highlight reel. You are building a community around relatable imperfection.

QUICK CHECKS — 0 OF 2 DONE

CHECK 1 OF 2

## Which of these is the strongest "Trouble" for a reality show?

A "I would love to grow my business one day."

B "I have 7 days to land 5 paying customers, or I give up and go back to the job I hate." ✓

C "I am pretty good at making candles."

D "I post content most days."

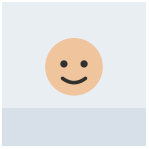
ANSWER

It is specific, time-bound, and there is a real, painful stake if it fails. That is an engine.

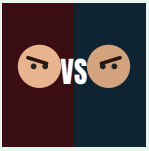
CHECK 2 OF 2

## Trouble should be personified. Which thumbnail best sells conflict and stakes?

A



B




C



**ANSWER**

A visible adversary and tension makes the stakes legible in a quarter second.

LESSON 4 OF 6

# Transformation: the journey and the payoff

**Transformation is the spine of a season.** The hero moves from Point A (ignorance, fear, brokenness) to Point B (mastery, courage, wholeness), forged in fire in real time. The audience watches a human being change in front of them.

## SHOW, DO NOT TELL

You never say "I have changed." You show the evidence: a skill mastered, a hard conversation had, a business launched, a bag packed. The finale should visually and emotionally mirror the pilot so the chasm crossed is obvious.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Which one actually proves transformation to a viewer?

A. A caption that says "I have grown so much this year."

B. A final scene that mirrors the pilot, with visible, earned change. ✓

C. A motivational quote over a sunset.

**ANSWER**

Mirroring the opening with real evidence lets the audience feel the distance traveled. Show, do not tell.

PUT IT IN ORDER

## Put this transformation arc in order, from the first episode to the finale.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Episode 1: the broke, scared starting point
2. Episode 2: the first wall, and almost quitting
3. Episode 3: the grind, learning the craft on camera
4. Episode 4: a twist that raises the stakes
5. Episode 5 finale: the launch that mirrors Episode 1

*Point A to Point B, earned in the middle, with the stakes raised right before a finale that mirrors the start.*

LESSON 5 OF 6

# Trust: the bond and the business

**Trust is the currency.** The audience has seen your jealousy, your petty moments, your breakdowns. You are a three-dimensional human, not a polished influencer. That radical honesty creates the deepest viewer trust there is.

## THE COMMERCIAL ENDGAME

When you recommend a product, a philosophy, or a service at the end of the journey, the audience buys because they trust the flawed human they traveled with. You are not a salesperson. You are a protagonist they are rooting for.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## It is the finale. You are about to recommend the product that solves your on-screen trouble. What actually earns the sale?

A. A hard, polished pitch with urgency timers.

B. The trust you built across the season, so they buy from the human they rooted for. ✓

C. A bigger discount than anyone else.

**ANSWER**

Trust converts. The product is the logical payoff of the transformation they witnessed.

MATCH THE PAIRS

## Match each T to the job it does in your show.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **Trouble** | Hooks the viewer and drives every episode |
| **Transformation** | The arc that keeps them watching to the end |
| **Trust** | Converts the audience into buyers at the finale |

*Trouble hooks, Transformation holds, Trust sells. That is the whole machine.*

LESSON 6 OF 6

# Pick your hero type

Before you plan episodes, decide what kind of hero you are. Pick one. Do not blend them.

- **Established.** You already have wins. The show fills viewers in on them and adds new ones.
- **Transformation.** You change on camera toward a real, dated goal. Viewers watch you get there.
- **Host.** You carry an idea. Your guests carry the feelings. You ask the questions.
- **Explorer.** You go find things. Make it predictable: one question per episode, booked before you go, and the same five beats every time: the question, going, finding, testing, bringing it back.

The type decides how every episode is built. A transformation hero needs a clock. A host needs guests lined up. An explorer needs three sure episodes before the first one goes out.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What does an explorer show need before episode one goes out?

A. A big budget.

B. Three sure episodes and a fixed set of beats. ✓

C. A famous guest.

**ANSWER**

Predictable structure is what makes an explorer show watchable.

Read the whole course free at realityshow101.com. Module 03.

# The Five Feelings

People do not form a real relationship with a highlight reel. They form one with a complete person. Show all five feelings, and a stranger starts to feel like they already know you, and trust you enough to pay you.

LESSON 1 OF 7

# Keywords: the language of the celebrity

**Before the framework, learn the words.** Every idea in this module has a precise name. When you know the names, you can spot each feeling in any show you watch, and you can build each one on purpose in your own.

## THE FIVE FEELINGS

**The Underdog** is the appearance of starting without an advantage. Nobody roots for someone who already has everything, so the underdog is what earns the root.

**The Special Gift** is proof of real talent, shown and not claimed. Watching you do the thing earns respect that telling never could.

**The Struggle** is real difficulty, the moment it almost did not work. A perfect story creates suspicion. A hard one creates belief.

**The Special Method** is a mechanism or way of doing things that is uniquely yours. It sets you apart from everyone doing something similar, and becomes a thing people ask for by name.

**The Payoff** is a concrete result, ideally validated by someone else. It proves what happens when the whole

process comes together, so the transformation is real and not just claimed.

### WHAT THE FIVE ADD UP TO

**Complete Person** means showing all five feelings, so a stranger feels they know the whole you. People form relationships with complete people, not highlight reels.

**Magnet for Money** is the payoff of that relationship: trust that converts to income. Showing the five feelings is what turns being watched into being paid.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## "The Special Gift" means:

**A** Telling people you are talented and asking them to believe you.

**B** Proof of real talent, shown on camera and not just claimed. ✓

**C** A discount you offer at the end of the season.

**D** A natural head start that other people did not get.

ANSWER

The gift is a demonstration, not a claim. Watching you do the thing earns respect that telling never could.

LESSON 2 OF 7

# The Five Feelings: from hero to celebrity

**The one rule of this module:** people do not form a real relationship with a highlight reel, they form one with a complete person. Show all five feelings, and a stranger starts to feel like they already know you.

## THE PARASOCIAL RELATIONSHIP

When a viewer watches you be an underdog, show a gift, struggle, run your method, and land a payoff, a one-sided bond forms. They feel they know you. That bond is called a parasocial relationship, and it is the exact thing that turns a viewer into someone who trusts you enough to pay you. That is how a hero becomes a celebrity, and a celebrity becomes a magnet for money.

## THE FIVE, NAMED

**1. The Underdog:** someone people want to root for. The appearance of starting without an advantage. Nobody roots for someone who already has everything.

**2. The Special Gift:** proof of real talent that earns respect. Not a claim, a demonstration. Talent that is not shown does not exist to anyone but you.

**3. The Struggle:** real difficulty, not a highlight reel. People need to see you struggle. Nobody roots for

someone who looks perfect.

**4. The Special Method:** a mechanism that is only yours. The particular way you do what you do, different from anyone else doing something similar.

**5. The Payoff:** proof of what happens when it all comes together. A concrete result, ideally validated by someone else, not just claimed by you.

### ONE FEELING, ONE EPISODE

Each feeling has its own dedicated formula and its own episode. One feeling, one episode, five episodes, one season. That is the framework behind every episode of The Pilot.

PUT IT IN ORDER

## Put the five feelings in their episode order, from Episode 1 to Episode 5.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Episode 1: the Underdog, what you started without
2. Episode 2: the Special Gift, the talent you show on camera
3. Episode 3: the Struggle, the moment it almost did not work
4. Episode 4: the Special Method, the way of working that is only yours
5. Episode 5: the Payoff, the proof someone else validates

*Root for you, respect you, believe you, understand your method, then see it validated. That order is what builds a complete person.*

MATCH THE PAIRS

## Match each feeling to the one thing it does for the viewer.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **The Underdog** | Makes them want to root for you |
| **The Special Gift** | Makes them respect your talent |
| **The Struggle** | Makes them believe you are real |
| **The Special Method** | Makes you different from everyone similar |
| **The Payoff** | Makes an outside voice prove it is true |

*Root, respect, belief, difference, proof. Together those five make a stranger feel they know the complete person.*

LESSON 3 OF 7

# The Underdog

**The one rule:** people do not root for the person with every advantage, they root for the person without one. Episode 1's only job is to show, honestly, what you started without.

Nobody roots for someone who already has everything. This episode is where they decide whether to root for you at all. First, name your starting point before you film it. A named starting point is ownable and memorable. "I worked hard" is forgettable. "I started with $40 and no crew" is a thing people remember.

## THE 5 WAYS TO SHOW AN UNDERDOG ON CAMERA

**1. The Origin Reveal:** show where you actually started. Say it plainly, on camera: the place, the circumstance, the resources you had, or did not have, when this began.

**2. The Resource Gap:** name what you do not have that others do. No crew, no big budget, no team, no connections. Say it out loud, then do the thing anyway.

**3. The Doubt Confession:** admit who doubted you, including yourself. A direct-to-camera moment: who told you it would not work, and the moment you believed them.

**4. The Long Road:** show how long you have actually been at this. The real timeline, not the highlight. The years or months it took before anything paid off.

**5. The Comparison Shot:** put yourself next to the advantaged competitor. Name the gap directly: here is what they started with, here is what I started with.

### TRUST TRIGGERS

Do not downplay the hard parts, name them out loud. Say a real number or place, because specificity is what makes it believable. Let the disadvantage sit, do not rush past it. And a phone is enough, because real beats polished.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## Which opening line best shows an underdog?

A "I have always been a natural at this."

B "I started with $40, no crew, and a room I was embarrassed to film in." ✓

C "I am one of the top people in my whole industry."

**ANSWER**

A named, specific starting point with a real number is ownable and believable. That is the origin reveal and the resource gap working together.

CHECK 2 OF 2

## True or false: to look strong, you should skip past your disadvantage quickly and get to the good part.

A. True

B. False. Let the disadvantage sit, because that is what earns the root. ✓

**ANSWER**

The trust trigger is to let the disadvantage sit and not rush past it. The gap is the reason they root for you.

LESSON 4 OF 7

# The Special Gift

**The one rule:** telling people you are skilled creates doubt, showing them creates respect. Episode 2's only job is to let them watch you actually do the thing.

Talent that is not shown does not exist to anyone but you. First, name the gift before you film it. "I help people with mindset" is forgettable. "I read a body in three seconds" is a thing people ask for by name.

## THE 5 WAYS TO SHOW A GIFT ON CAMERA

**1. The Cold Open Skill Shot:** lead with the skill, zero setup. First five seconds, no introduction, just the thing you do, happening.

**2. The Client Result:** show a specific, real outcome. Not a claim, an actual result you produced for a real person.

**3. The Under-Pressure Take:** do it live, under a real constraint. A time limit, no retakes, put on the spot. Pressure proves it is not staged.

**4. The Expert Reaction:** let someone who would know react. A peer, a client, or an expert watches you do it and reacts, on camera.

**5. The Range Reel:** a fast montage proving it is not a fluke. Multiple contexts, multiple moments, the same

skill working every time.

### TRUST TRIGGERS

Show it, never just describe it. If it is not on camera, it did not happen for the viewer. One real result beats ten claims. Use no stock footage and no borrowed proof, it has to be actually you, actually doing it. And a phone is enough.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Why does showing your skill beat telling people about it?

A. It does not, a confident claim always sells better.

B. Telling creates doubt, but watching you do it creates respect. ✓

C. Because captions are easier to produce than footage.

**ANSWER**

A claim can be doubted. A demonstration on camera cannot. Talent that is not shown does not exist to anyone but you.

LESSON 5 OF 7

# The Struggle

**The one rule:** a perfect story creates suspicion, a hard one creates belief. Episode 3's only job is to show the moment it almost did not work.

Nobody trusts someone who says everything was easy. This is where they decide you are real. First, name the cost before you film it. "It was hard" is forgettable. "It cost me 8 months and my savings" is a thing people believe.

## THE 5 WAYS TO SHOW A STRUGGLE ON CAMERA

**1. The Real-Time Setback:** film something actually going wrong. Keep the camera rolling when it does not go to plan, do not cut around it.

**2. The Confession Cut:** a direct-to-camera admission. Say the doubt, the fear, or the fatigue out loud, in the moment, not after.

**3. The Cost Reveal:** name the specific price you paid. Time, money, relationships, sleep. A specific number or fact, not a vague hardship.

**4. The Almost-Quit Moment:** describe the exact point you nearly stopped. The specific day, the specific thought. Precision makes it believable.

**5. The Behind-The-Curtain:** show the ordinary, unglamorous conditions. The actual room, the actual setup, not a version built for a photo.

### TRUST TRIGGERS

Do not edit the struggle out, the messy middle is what makes the rest believable. Specific costs beat vague hardship, so a number convinces where "it was hard" does not. Show the ordinary conditions, and let the discomfort sit on screen. A phone is enough.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## Which one shows the struggle in a way a viewer will believe?

**A** "It was a hard journey, but I stayed positive the whole time."

**B** "On day 40 I almost quit. It cost me 8 months and my savings, and here is the room I actually worked in." ✓

**C** "Honestly, everything came together pretty easily for me."

ANSWER

A specific day, a specific cost, and the real conditions make it believable. That is the almost-quit moment, the cost reveal, and behind-the-curtain working together.

CHECK 2 OF 2

## True or false: you should edit out the messy middle so your season looks smooth and professional.

A — True

B — False. The messy middle is exactly what makes the rest believable. ✓

**ANSWER**

The trust trigger is do not edit the struggle out. A perfect story creates suspicion, so the difficulty has to stay in.

LESSON 6 OF 7

# The Special Method

**The one rule:** claims create doubt, demonstrations create trust. Nobody argues with something they watched happen. Episode 4's only job is to let them see your method work on a real person, in the real world.

This is where watchers become believers. First, name the method before you film it. "I help people with mindset" is forgettable. "The 5 Feelings Method" is a thing people ask for by name.

## THE 5 WAYS TO SHOW A METHOD ON CAMERA

**1. The Live Demo:** run it on a real person, start to finish. A real client or volunteer, real problem, real session, real outcome. This is the strongest proof that exists.

**2. The Before / During / After:** make the change visible. Film the starting state, the method being applied, and the result. The gap between before and after does the selling.

**3. The Over-the-Shoulder:** narrate while you work. Record yourself doing the work and lay a confessional voiceover on top. They feel like insiders, and insiders trust.

**4. The Reaction Shot:** borrow their face as proof. Keep the camera on the person receiving your method at the

moment it lands. A real reaction is proof no testimonial can fake.

**5. The Numbered Steps:** title-card each move. Break your method into 3 to 5 named steps and put each on screen. Structure reads as mastery, and it makes your method feel learnable.

### TRUST TRIGGERS

Show the messy middle, including the moment it almost did not work. Real people beat perfect people. Say the name, call your method by its name at least twice. Let the result speak, show the outcome then stop talking. A phone is enough.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What is the strongest way to prove your method on camera?

A — Explain the steps carefully so the viewer understands the theory.

B — Run it live on a real person, start to finish, with a real outcome. ✓

C — List its benefits over a slideshow of stock footage.

ANSWER

The live demo is the strongest proof that exists. Claims create doubt, but a demonstration nobody can argue with creates trust.

MATCH THE PAIRS

## Match each way of showing a method to what it does for the viewer.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **The Live Demo** | Gives the strongest proof, on a real person |
| **The Before / During / After** | Makes the change visible so the gap sells it |
| **The Reaction Shot** | Uses their real face as proof you cannot fake |
| **The Numbered Steps** | Reads as mastery and makes it feel learnable |

*Each showcase does one job: prove it, make the change visible, borrow a real face, and read as mastery.*

LESSON 7 OF 7

# The Payoff / Proof

**The one rule:** a claim about yourself creates doubt, somebody else's unscripted reaction creates trust. Episode 5's only job is to let them say it, not you.

This is where they decide to believe someone besides you. Nobody trusts a claim about yourself. First, name the validator before you film it. "People like my work" is forgettable. "My last client cried on camera" is a thing people remember.

## THE 5 WAYS TO SHOW THIRD-PARTY PROOF ON CAMERA

**1. The Unprompted Reaction:** catch a real, unscripted reaction. Not a testimonial read off a script. The actual, first, real reaction, on camera.

**2. The Follow-Up Return:** bring back someone from an earlier episode. Show what actually happened after. A return visit is proof it was not a one-off.

**3. The Outside Voice:** someone with no reason to lie about you. A peer, a stranger, a local figure, someone who gains nothing from saying it.

**4. The Receipts:** read the actual messages on camera. Screenshots, DMs, reviews. Read them in real time, do not just show text on screen.

**5. The Result Compilation:** a fast montage of multiple people saying it. More than one voice, saying the same thing independently, is stronger than one.

### TRUST TRIGGERS

Unprompted beats scripted, always. Show their actual face and voice, not a text quote on a slide. Let them use their own words. More than one voice is stronger, because independent validation compounds. A phone is enough.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What makes third-party proof land the hardest?

A. A polished testimonial you wrote and asked the client to read.

B. A real, unprompted reaction in their own words, on their actual face. ✓

C. A quote from you about how good your results are.

**ANSWER**

Unprompted beats scripted, always. A claim about yourself creates doubt, but somebody else's unscripted reaction creates trust.

PUT IT IN ORDER

## From weakest to strongest proof, put these in order.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. You claim your own results on camera
2. One person reads a testimonial you wrote for them
3. One person gives a real, unprompted reaction on camera
4. Several independent voices say the same thing on camera

*Your own claim is weakest, a scripted line is next, one real reaction is stronger, and many independent voices are strongest.*

Read the whole course free at realityshow101.com. Module 04.

COURSE · MODULE 05 · PLAN

# Find your show

Before you film, you choose one show and see it before you shoot it. Three lanes, one pick, a daily micro show, a one-page bible and a sizzle made from your shot list.

LESSON 1 OF 5

# Three lanes: X meets Y

Start with three possible shows. Write each one as a single line: a show people know, meets another show people know, with your twist.

Pick famous shows, ones almost everyone can picture. The twist is the part only you can do.

## DO THIS

- Write three lanes, one line each.
- Under each one, write why you like it and what problems you would have to solve to film it.
- Show the three to five people who know you. Watch which one makes them lean in.

LESSON 2 OF 5

# Pick one lane, never a blend

Choose one lane. Do not mix two together. A blend sounds bigger on paper and confuses viewers on screen.

Use this check. A good lane:

- can be filmed every week without inventing anything,
- has a clear goal the viewer can root for,
- shows your skill without you having to explain it,
- connects to what you sell.

If two lanes tie, pick the one you could start filming tomorrow.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Two lanes tie. Which do you pick?

A. Blend them into one show.

B. The one you could start filming tomorrow. ✓

C. The one with the bigger budget.

ANSWER

Starting beats planning.

LESSON 3 OF 5

# Your micro show

A micro show is one short format you repeat every day, with one way viewers take part: a vote, a comment or an answer.

Mathew's micro show is Scam Check. Someone shows him a message they received. He gives his opinion. Viewers vote below: is this a scam? People come back because they want to play.

## BUILD YOURS

- Same opening line every time.
- Under a minute.
- One question for the viewer at the end.
- It points to the long show.

Short clips send people to the long show. The long show sends them to your story. Your story sends them to what you sell.

LESSON 4 OF 5

# People, places and the show bible

Before you film, write the show bible: one page that says who is in the show, where it happens and what each episode is for.

- **People.** You, plus the two or three people who show up most. Each needs a role viewers can name.
- **Places.** Two to four real locations you can come back to.
- **Episodes.** Five, one per feeling: the underdog, the special gift, the struggle, the special method, the payoff.
- **Real moments.** For each episode, one moment that actually happened or will happen.

Keep the bible short enough to read in two minutes. You will use it on every shoot.

LESSON 5 OF 5

# Film study: make the sizzle before you film

A football team watches film before running the plays. Do the same with your show. Make a short sizzle, about a minute, that shows the feeling, the pace and the exact shots you plan to film.

Build it from a shot list. Use stand-in footage, stills or drawings if you have nothing yet. Say clearly that it is a plan, not the real thing.

Show it to the people who will be in it. When they can see the plays, the real shoot goes faster and nobody is surprised on the day.

Then film the real sizzle on your first shoot day and swap it in.

Read the whole course free at realityshow101.com. Module 05.

# The engine: your daily talking videos

A show needs a steady supply of you. Short videos of you talking to the camera, filmed at home and in the car, keep everything else moving.

LESSON 1 OF 4

# Why the daily talking video runs everything

Your show needs a steady supply of you talking: what you think, what happened today, what you are working on. We call it yapping. Short videos of you talking straight to the camera, filmed at home and in the car.

It is the engine for three reasons:

- It gives you something to post every day without a crew.
- It trains you to talk on camera, which makes every shoot easier.
- Viewers who watch you talk start to feel they know you. That feeling is what turns into buying.

LESSON 2 OF 4

# Gear: car, home, on the move

Set up three places once, then film without thinking about it.

- **The car.** A phone mount on the dash or window at eye level, facing you. Park somewhere safe. Never film while driving.
- **Home.** A chair facing a window, or one key light at a 45 degree angle. A small clip-on mic. A plain or tidy background.
- **On the move.** A handheld grip or small gimbal and a wireless mic.

Buy the mic first. People forgive a soft picture. They leave when they cannot hear you.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What should you buy first?

A. A better camera.

B. A microphone. ✓

C. Lights for every room.

**ANSWER**

Bad sound loses viewers faster than a soft picture.

LESSON 3 OF 4

# Weeks 1 to 4: prompts, then stories

**Weeks 1 and 2.** Answer one question a day on camera. Short, honest, one take. For example: What did you get wrong when you started? What do people always ask you? What would you tell yourself five years ago?

**Weeks 3 and 4.** Tell one story a day in five steps:

1. Where I was.
2. What went wrong.
3. What I tried.
4. What worked.
5. What it means for you.

By week 4 you will have forty clips and you will be comfortable on camera. That is when the real shoots start to look good.

LESSON 4 OF 4

# Posting every day: clips to show to story to offer

Post every day on the two apps your customers use. Each clip gets one line on screen and one question in the caption.

Follow the path every time: the clip makes people curious, the episode shows the work, your site tells your story, and your offer gives them a way in.

Count three numbers each week: clips posted, people who visited your site, people who took your free offer. Raise the one that is lowest.

Read the whole course free at realityshow101.com. Module 06.

COURSE · MODULE 07 · PLAN

# The Binge Loop

Before you touch a camera, learn the shape every piece of unscripted content is built on: five beats, four cliffhangers, one payoff.

LESSON 1 OF 6

# What Is Unscripted TV

**Reality TV is not an accident, and it is not acting.** It sits in the middle of a spectrum: pure documentary on one end, where the camera follows but never directs anything, and scripted drama on the other, where events are invented and dialogue is written. Unscripted TV is real people, real events, real reactions, captured with real direction over the FORM of the shoot, never the content of what happens or how someone feels.

### WHAT YOU CAN ALWAYS DIRECT

Where someone stands or walks. Asking for a redo of a physical action. Setting up a real scenario or prompt, like "go check today's messages on camera." Choosing when to roll and when to stop. Planning your Coverage Set in advance. Asking real, open questions in a confessional.

### WHAT YOU CAN NEVER DIRECT

Writing the actual words someone says. Telling someone what to feel. Inventing an event that did not happen. Coaching a reaction before it happens, so it is not real anymore. The one-sentence test: are you shaping HOW this gets captured, or deciding WHAT happens and WHAT they feel? The first is your job. The second ends the premise of the show.

### WHY THIS IS THE WHOLE BUSINESS

Generated faces, voices, and content are becoming infinite. A real person having a real, unscripted reaction is becoming the scarcest thing left online, and scarcity is where the value moves. Every technique in the Binge Loop and The Block depends on this being true. Fake a reaction once and you have traded the one thing that made it valuable for something a machine can already produce for free.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## A director on an unscripted shoot can do which of these?

A. Tell the subject exactly what to say in the moment.

B. Ask the subject to walk through a doorway again for the camera. ✓

C. Coach a bigger reaction before it happens.

ANSWER

Redoing a physical action is direction over the form of the shoot. Nothing about what happens or how someone feels was invented.

REMEMBER THIS

"Unscripted TV doesn't write the story. It finds the story that's already true, and directs the camera well enough to actually catch it."

LESSON 2 OF 6

# Beat 1: Goal, the Cold Open

**Goal is the cold open.** It is not the literal start of the story, it is a compressed preview built to earn one thing: a reason to keep watching before anything has been proven. It plants one open question and withholds the answer on purpose.

## THE THEORY: THE ZEIGARNIK EFFECT

People remember and are mentally pulled toward unfinished tasks far more than completed ones. The Flash-Forward Steal, showing a charged, unexplained moment from later before rewinding to "earlier that day," installs an unfinished task in the viewer's head. Their brain wants closure, and closure is the only thing that keeps them watching. This beat must not resolve anything, or the tension the whole mechanism depends on disappears.

## THE BEAT TOOLKIT

**Flash-Forward Steal:** borrow a charged image from later, unexplained. **Stated Stake:** name the consequence once, clearly, never re-explained. **Confessional Drop:** foreshadow without giving anything away. **Transition Stinger:** a consistent cue marking the handoff into Gap.

## BEFORE YOU CALL IT DONE

Did you steal the image instead of explaining it? Is the stake named exactly once? Does this beat end unresolved? If it feels finished, it is not a cold open.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Your cold open currently explains exactly what happens and how it resolves before the rewind to "earlier that day." What should you do?

A. Leave it, more context helps the viewer follow along.

B. Cut it down to one charged, unexplained image and remove the resolution. ✓

C. Add narration explaining exactly what it means.

ANSWER

The Goal beat only works if it plants an open question and withholds the answer. Explaining or resolving it early removes the tension that pulls someone into the next beat.

# Beat 2: Gap, the Real Distance

**Gap is where the real story starts.** Not the preview from Goal, the actual, earnest distance between where the subject is and what they are trying to reach. Its job is to make a viewer FEEL a distance, not be told about one.

## THE THEORY: THE CONTRAST PRINCIPLE

Humans judge things relative to whatever they are compared against, and a difference feels dramatically larger when two things are shown in direct proximity rather than described separately. A Contrast Cut, the "before" placed next to the "after they're chasing" in the same breath, makes a gap feel larger and more real than narration ever could.

## THE BEAT TOOLKIT

**Contrast Cut:** cut between now and the goal, back to back. **Doubt Beat:** someone, the subject, a friend, a rival, says out loud it might not work out. **Confessional Drop:** reacting to the gap. **Transition Stinger:** the hit into Fun & Games.

## BEFORE YOU CALL IT DONE

Is the distance shown, not stated? Does the Doubt Beat feel like a real person's real hesitation? Does this beat end

on rising tension, cliffhangering into Fun & Games rather than settling?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

### Why does a Contrast Cut make a gap feel bigger than a line of narration?

A Because narration is always boring on camera.

B Because a difference feels larger when the two things are shown in direct proximity, not described separately. ✓

C Because cuts are technically faster to make than voiceover.

ANSWER

This is the Contrast Principle: proximity amplifies a perceived difference far more than a spoken description of the same two facts.

# Beat 3: Fun & Games, the Attempts

**Fun & Games is the attempt engine.** This is where most of a longer episode's runtime lives, the montage of things they try on the way to finding out if it works. Its job is to manufacture genuine uncertainty through repetition, without ever letting an early attempt fully succeed.

## THE THEORY: INTERMITTENT REINFORCEMENT

Rewards delivered unpredictably produce stronger, more persistent engagement than rewards delivered on a guaranteed schedule, the exact mechanism behind slot machines and endless-scroll feeds. The Almost, a near-miss that raises tension without resolving it, is an intermittent reinforcement device. A version of this beat where the first attempt works removes the entire reason to keep watching the rest of the episode.

## THE BEAT TOOLKIT

**Montage Stack:** rapid-cut through multiple attempts, the natural place to stretch runtime. **The Almost:** they get close, then it slips. **Confessional Drop:** "is this finally the thing" energy. **Transition Stinger:** the hit into Climax.

## BEFORE YOU CALL IT DONE

Does every attempt but the last one fall short? Are you stretching runtime with more attempts, not more beats? Does the final attempt end right on the edge of the turn?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## You have three attempts shot for Fun & Games. The first one already succeeds completely. What is the problem?

A. Nothing, showing success early builds confidence in the subject.

B. It removes the uncertainty the whole beat depends on to keep people watching the remaining attempts. ✓

C. It just means the episode will run short.

ANSWER

Fun & Games only works because the outcome stays uncertain. An early full success is a guaranteed win up front, which the intermittent reinforcement mechanism depends on not happening.

LESSON 5 OF 6

# Beat 4: Climax, the Real Swing

**Climax is the real swing, everything the first three beats were built to sell.** It exists to deliver, in one unmistakable moment, the release every prior beat has been deliberately withholding.

## THE THEORY: THE PEAK-END RULE

People judge an entire experience largely by its single most intense moment and how it ends, not the average of everything that happened (Daniel Kahneman). Climax carries disproportionate weight in how a viewer remembers the whole episode. A weak climax can sink an otherwise well-built episode. A strong one can cover for weaker earlier beats.

## THE BEAT TOOLKIT

**Crash Zoom:** action, then a hard zoom onto the reaction, this beat's home tool from The Block. **The Hold:** hold the reaction a beat longer than feels natural. And the one rule this beat breaks from the rest: no Confessional Drop, no Stinger. Climax releases, it does not build.

## BEFORE YOU CALL IT DONE

Did you get the action and the reaction as two separate shots? Did you hold a beat longer than instinct says to?

Does this beat drop straight into Resolution with no cliffhanger?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Why does Climax skip the Confessional Drop and Transition Stinger every other beat uses?

A. Because those tools take too long to shoot on a tight schedule.

B. Because Climax releases tension instead of building it, and those tools would work against the release. ✓

C. Because Climax never has a confessional available.

ANSWER

Climax is the one beat that pays out tension rather than adding to it. Loading in tension-building tools would undercut the release the whole chain has been earning.

LESSON 6 OF 6

# Beat 5: Resolution, the Only Payoff

**Resolution is the only beat that actually pays off.** Everything before it was the ad. This is the prize, and it only happens once, at the very end. Its job is twofold: release the tension the prior four beats built, and lock in the lasting impression the viewer walks away with.

## THE THEORY: CATHARSIS

The deliberate build and eventual release of emotional tension produces a felt sense of relief and satisfaction that a story without real tension can never produce. This only works because Beats 1 through 4 spent the whole piece deliberately withholding it, which is exactly why they cliffhanger instead of settle.

## THE BEAT TOOLKIT

**Callback:** bring back the exact image or line from Goal's Flash-Forward Steal, so the ending visibly answers what the cold open promised. **Reflection Confessional:** a different register than every other confessional, not foreshadowing, looking back at what it all meant, after the fact.

## BEFORE YOU CALL IT DONE

Does the Callback visibly answer Beat 1? Is the Reflection Confessional past-tense, not forward-looking? Does this feel like the only real payoff in the piece?

PUT IT IN ORDER

### Put the five Binge Loop beats in their correct order.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Goal
2. Gap
3. Fun & Games
4. Climax
5. Resolution

*Four beats build pressure and cliffhanger into the next. Resolution is the only one that actually pays off, and it happens exactly once.*

Read the whole course free at realityshow101.com. Module 07.

# The Five Phases

Every reality show pilot moves through the same five phases, in order. Skipping one does not save time. It just moves the cost to a later, more expensive phase.

LESSON 1 OF 7

# Keywords: The Language of Production

**Before you build anything, learn the words.** Production has a language. When you can name each part, you stop guessing and start deciding. Here are the terms that run through all five phases.

## THE FIVE PHASES, IN ORDER

**Foundation:** deciding who this is about and what you are proving, before anything is scheduled. Everything after this is easier or harder based on what gets decided here.

**Preproduction:** planning the shoot on paper before you show up to it. Everything decided on paper is one less thing to solve live with the camera rolling.

**Production Day:** the actual filming. The plan gets you in the room. The real proof is in the moments you did not plan.

**Postproduction:** editing the footage into the story. Editing is finding what proves the Three T's and building the story around only that.

**Release and Launch:** getting the finished pilot in front of real people. A finished pilot nobody sees never happened.

## THE WORDS INSIDE THE PHASES

**Show DNA** is the core of who this is about and why, the main output of Foundation. A clear DNA keeps every later decision consistent.

**The Shot List** is the specific shots you need, in order, written before the day. It turns a chaotic shoot into a checklist, so nothing gets missed.

**Selects** are the moments in your footage that actually hit a T or a feeling. You build the episode from the selects. Everything else is a candidate for the cut.

**The Arc** is the beginning, middle, and end you cut toward, not the order things happened. Story order beats chronological order.

**The Bridge** is ending each release pointing to the next episode. It builds a season instead of five disconnected posts.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What is "Show DNA," and which phase produces it?

**A** A music track you add in editing, produced in Postproduction.

**B** The core of who this is about and why, produced in Foundation. ✓

**C** The list of shots you need, produced in Preproduction.

**D** The platform you release on, produced in Release and Launch.

ANSWER

Show DNA is the main output of Foundation. It defines who this is about and why, so every later decision stays consistent.

LESSON 2 OF 7

# The Five Phases Overview

**A pilot is not just a shoot day. It is five phases done in order.** Miss the planning and the shoot day gets expensive. Miss the release and the shoot day was wasted.

## THE FIVE, IN ORDER

**1. Foundation:** decide who this is about, and why. Define the person, the story, the Three T's throughline, and the specific result you are trying to prove, before anything is scheduled.

**2. Preproduction:** plan the shoot before you show up to it. The shot list, the locations, the roles, the gear, and the schedule, all decided on paper first.

**3. Production Day:** the actual filming. Capture the real moments, follow the shot list, and stay flexible enough to catch what actually happens, not just what was planned.

**4. Postproduction:** edit the footage into the story. Cut for the Three T's and Five Feelings arc specifically, not just for length. Add sound and graphics, and finalize the episode.

**5. Release and Launch:** get it in front of real people. A publishing schedule, the right platform, real promotion, and tracking how people actually respond.

## WHY THE ORDER IS NOT OPTIONAL

Skipping a phase does not save time. It just moves the cost to a later, more expensive phase. Skip Foundation and you show up on Production Day with no idea what you are proving. Skip Preproduction and you solve every problem live, on camera, under pressure. Skip Release and the finished pilot never gets seen, so every phase before it was wasted. The order is the whole point.

PUT IT IN ORDER

## Put the five phases in the correct order, from the first decision to the finished pilot going live.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Foundation: decide who this is about and what you are proving
2. Preproduction: plan the shoot on paper before you show up
3. Production Day: the actual filming, capturing the real moments
4. Postproduction: cut the footage into the story arc
5. Release and Launch: get the finished pilot in front of real people

*Foundation, Preproduction, Production Day, Postproduction, Release and Launch. Each phase depends on the one before it, and skipping one just moves the cost later.*

# Phase 1: Foundation

**A pilot without a foundation is just footage.** Everything after this phase is easier or harder based on what gets decided right here. Foundation needs a conversation, not a camera. It is planning, not filming.

## THE 5 THINGS TO NAIL IN FOUNDATION

**1. The Subject Decision:** pick exactly who and what this is about. One real person, one real situation. Not people in general, not a concept, an actual specific story.

**2. The Three T's Throughline:** map your trouble, transformation, and trust before you shoot. Know what you are rebelling against, what changed, and who is going to vouch for it, on paper first.

**3. The Five Feelings Audit:** decide which feelings you already have proof for. Underdog, gift, struggle, method, payoff. Know which ones still need to be captured on Production Day.

**4. The Result Statement:** write the specific, provable outcome. The exact thing you want the finished pilot to demonstrate, in one sentence, not a vague hope.

**5. The Non-Negotiables List:** decide what absolutely cannot be faked or skipped. A real client, a real result, a

real reaction. Name what has to be real before you plan around it.

### THE ONE RULE

Do not skip to the shot list. The subject must be specific, one real person and one real story, not "people like this." Write the result statement down instead of keeping it vague in your head. If you cannot name all Three T's, you are not ready to shoot yet.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## Which is a proper Subject Decision for Foundation?

A "Small business owners who are struggling to grow."

B "Maria, a single mom, trying to land her first 5 catering clients in 7 days." ✓

C "A show about the power of hard work and belief."

D "People who want to change their lives."

**ANSWER**

One real person, one real situation, one specific story. That is a Subject Decision you can actually build a pilot around.

CHECK 2 OF 2

## You should lock your shot list before you finish your Result Statement.

A True

B False ✓

ANSWER

False. Foundation comes before the shot list. Until you have written the specific result you are proving, you do not know what to shoot. Do not skip to the shot list.

# Phase 2: Preproduction

**Preproduction is where you plan the shoot before you show up to it.** Everything decided on paper is one less thing you have to solve live, in front of a real person, with the camera already rolling.

## THE 5 THINGS TO NAIL IN PREPRODUCTION

**1. The Shot List:** break the episode into the specific shots you need. Establishing, confessional, action, reaction, closing. Written out, in order, before the day arrives.

**2. The Location Scout:** know exactly where each shot happens. Confirmed ahead of time, not figured out on the day.

**3. The Cast And Crew Confirm:** confirm every real person appearing on camera, in writing, ahead of time. Do not assume someone will show up because they said they would.

**4. The Gear Check:** decide what is actually shooting this. Phone is enough. Audio, lighting, backup battery, and storage, tested, not assumed.

**5. The Schedule:** a real, timed run of the day, so nothing gets rushed or missed when the actual day gets unpredictable.

### THE ONE RULE

A shot list with no locations is not finished, so attach a real place to every shot. Confirm real people in writing. Test your gear the day before, not the morning of. Build in more time than you think, because real days always run longer than planned. Phone is enough, but only if it is tested. Untested gear is the same as no gear.

MATCH THE PAIRS

## Match each Preproduction task to the problem it prevents on the day.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **Shot List** | You never stand there wondering what to film next |
| **Location Scout** | You never scramble to find a place once you arrive |
| **Cast And Crew Confirm** | The people you need actually show up on camera |
| **Gear Check** | Your battery, audio, and storage do not fail mid-shoot |
| **Schedule** | Nothing gets rushed or missed when the day runs long |

*Every Preproduction task removes one live problem. Everything decided on paper is one less thing to solve with the camera already rolling.*

LESSON 5 OF 7

# Phase 3: Production Day

**The plan gets you in the room. The real proof happens in the moments you were not planning to capture.** Production Day is the actual filming, and the best footage usually shows up after the plan runs out.

## THE 5 THINGS TO CAPTURE ON PRODUCTION DAY

**1. The Cold Open:** capture your first real moment before anyone performs, before the camera changes how people act. The most honest footage is usually the earliest.

**2. The Confessional:** a direct-to-camera moment where you say the truth. Not the pitch. The actual, honest version, said plainly.

**3. The Real Action:** the actual thing happening, not a recreation of it. If it can be reshot exactly the same, it is not real anymore.

**4. The Unplanned Moment:** stay rolling past the planned shot. This is usually where the real proof lives, after the plan runs out.

**5. The Closing Shot:** end on the moment that answers your Foundation result. The specific shot that proves the thing you set out to prove.

## THE ONE RULE

Roll longer than feels comfortable, because the real moment is often after the planned one. Do not stop when it goes off plan, because off plan is often where the story actually is. Get the confessional early, before the day's energy wears off. Capture more than you think you need. Postproduction cannot create footage that was never shot. One real reaction beats five staged ones.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## On Production Day the planned shot ends, but the moment keeps going. What do you do?

**A** Cut immediately. You got the shot on your list, so the job is done.

**B** Keep rolling past the planned shot. The real proof usually lives after the plan runs out. ✓

**C** Stop and re-stage the moment so it is cleaner for the camera.

**D** Ask the person to repeat their reaction so you can capture it again.

ANSWER

Stay rolling past where you would normally stop. The Unplanned Moment is usually where the real story is, and a caught reaction beats a staged one.

# Phase 4: Postproduction

**Editing is not cutting the footage down.** It is finding what actually proves trouble, transformation, and trust, and building the story around only that.

## THE 5 THINGS TO NAIL IN POSTPRODUCTION

**1. The Selects Pass:** pull only the moments that actually hit. Trouble, transformation, trust, or a feeling. Everything else is a candidate for the cut.

**2. The Structure Cut:** order the selects into a real arc. A beginning, middle, and end, not just the order things happened in.

**3. The Trim:** cut every moment that does not earn its place. Shorter is almost always stronger. If it does not need to be there, remove it.

**4. The Sound And Music Pass:** add only what supports the real moment. Never cover up a real reaction with music. Silence can be the strongest choice.

**5. The Name Check:** make sure your method or feeling is said out loud at least once. If nobody names it, nobody remembers it.

## THE ONE RULE

Cut for the arc, not the timeline. Chronological order and story order are not the same thing. If a moment does not hit a T or a feeling, cut it. Silence can beat music, so after a real moment, let it sit. Watch it once with the sound off. If it still works, the story is strong. Done beats perfect, so ship the episode.

PUT IT IN ORDER

## Put the Postproduction steps in the order you actually do them.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Selects Pass: pull only the moments that hit a T or a feeling
2. Structure Cut: order the selects into a beginning, middle, and end
3. Trim: cut every moment that does not earn its place
4. Sound and Music Pass: add only what supports the real moment
5. Name Check: make sure the method or feeling is said out loud

*Selects, Structure, Trim, Sound, Name Check. You find the material, shape the arc, tighten it, then layer sound and confirm the method is named.*

LESSON 7 OF 7

# Phase 5: Release and Launch

**A finished pilot nobody sees never happened.** Release is not an afterthought. It is the phase that makes everything before it count.

## THE 5 THINGS TO NAIL IN RELEASE AND LAUNCH

**1. The Platform Pick:** choose exactly where this goes first. Do not spread thin across everywhere at once. Win one place before expanding.

**2. The Release Schedule:** decide the day and cadence before you post the first one. A schedule you actually keep beats a perfect post you are late with.

**3. The Promotion Push:** plan how you will personally share it. Do not just post and hope. Tell real people it exists.

**4. The Response Tracking:** watch what people actually say and do, not just view counts. Comments and replies tell you if it is landing.

**5. The Next Episode Bridge:** end every release pointing to the next one, so the season builds instead of five disconnected posts.

## THE ONE RULE

Pick one platform to win first, then expand once it is working. A schedule you keep beats a perfect late post, because consistency compounds. Share it yourself. Track reactions, not just views. Every episode points to the next, so you build the season, not five one-offs. Phone is enough. Consistency matters more than any single post.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## You just posted your first episode. Which move best builds a season?

**A** Post the same episode to every platform at once to maximize reach.

**B** End the episode pointing to the next one, so viewers come back for episode two. ✓

**C** Wait for the view count to spike before deciding what to do next.

**D** Delete it and re-edit if it does not get views in the first hour.

ANSWER

The Next Episode Bridge is what turns five posts into a season. Point to what is next so the audience carries forward instead of dropping off.

Read the whole course free at realityshow101.com.
Module 08.

# Foundation

Before a single frame is shot, you make the decisions that every future episode will obey. This phase is pure strategy: the lane, the voice, the look, and the business that pays for it all.

LESSON 1 OF 3

# Sub-genre and narrative voice

**Pick one lane and commit.** Your format is the promise you make to the viewer. The four workhorses are the *docu-series* (a real life unfolding), the *competition* (a contest with a winner), the *social experiment* (people placed in a designed situation), and the *makeover* (a before and after transformation). Borrow from others, but you live in one.

## WRITE THE FORMULA

Lock your concept into one short line: **[Show A] meets [Show B] but with [your twist]**. Use two shows almost everyone has heard of, even people outside your world. Big, famous shows, not small niche ones. If people cannot picture both shows instantly, pick more famous ones. Example: *Survivor meets Shark Tank, but for first-time business owners.* The twist is the only part nobody can copy, so make it yours. The formula gives the direction: it tells us what kind of show we are going to watch.

## WRITE THE LOGLINE

The formula says what kind of show it is. The logline says what actually happens in it. Write it as one sentence: **the hero must do X before Y, or Z happens.** Example: *A broke line cook must book five paying dinners in seven days, or she loses her shot at her own restaurant.* The formula

points the direction. The logline shows how that direction gets played out, so we understand how it will feel to watch.

### CHOOSE YOUR NARRATIVE VOICE

Two voices carry almost every show. **Confessional** is first person and intimate: you talk to a fixed camera in a private spot, same outfit for continuity, a lav mic on your collar, good soft light. It is built for personality-driven journeys where the bond is the point. **Voice of God** is an omniscient narrator recorded later in a quiet, reverb-free space (a clothes closet works), and it is built for competition or process-heavy shows where you need to explain stakes and rules.

### CAST YOURSELF

Name your star archetype. This is how your hero is portrayed, the way you come across on screen. The **Underdog** is rooted for because the odds are stacked. The **Visionary Expert** is trusted because they see what others miss. The **Provocateur** is watched because they break the rules out loud. Then pick **3 words that a stranger would use to describe you** after one episode. This is describing you.

QUICK CHECK — 0 OF 1 DONE

MATCH THE PAIRS

## Match each star archetype to the reason the audience tunes in.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **The Underdog** | Rooted for because the odds are stacked against them |
| **The Visionary Expert** | Trusted because they see what others cannot |
| **The Provocateur** | Watched because they break the rules out loud |

*Each archetype is a different promise to the viewer. Knowing yours tells you how to behave on camera.*

QUICK CHECK

## You are building an intimate, personality-driven journey about one person changing over time. Which narrative voice fits?

| | |
|---|---|
| A | Voice of God, an omniscient narrator recorded later. |
| B | Confessional, first person to a fixed camera in a private spot. ✓ |
| C | No voice at all, just music and B-roll. |

ANSWER

Confessional is the intimacy engine. Talking straight to a fixed camera builds the one-sided bond that personality shows live on.

LESSON 2 OF 3

# The visual language bible

**Your look is a decision, not an accident.** Pick one editing style and never drift. **Fast and chaotic** (TikTok native, hard cuts, captions, zooms) reads as energy and youth. **Cinematic slow-burn** (Netflix docu-series, slow pushes, breathing room) reads as prestige and weight. The two cannot share a show without feeling broken.

## COLOR GRADE IS EMOTIONAL TEMPERATURE

Grade is how a scene *feels* before a word is spoken. **Warm and saturated** says glamour and wealth. **Cool and desaturated** says grit and hardship. **High-contrast deep blacks** say high fashion and intensity. Choose the temperature that matches your story, not the one that looks prettiest.

## THE LUT TRICK

Pick one Look-Up Table (LUT) pack and apply the exact same one to every single video. A LUT is a one-click recipe that pushes any clip into your chosen grade instantly, so a phone shot and a real camera shot end up looking like the same show. One LUT, total consistency, no guesswork.

## YOUR TEXT SIGNATURE

Lock one font, one color, and one animation for all your on-screen text: names, locations, quotes, lower-thirds. A consistent text signature is the cheapest way to look like a real brand instead of a folder of random clips.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## Your show is a gritty hustle docu-series about clawing out of hard times. Which color grade fits?

A

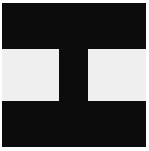


B



✓

C



ANSWER

Cool and desaturated reads as grit and hardship, which is exactly the emotional temperature a hustle story needs.

CHECK 2 OF 2

## What is the point of picking one LUT pack and using it on every video?

A. It hides bad audio in your clips.

B. It gives every clip the same grade with one click, so the whole show looks consistent. ✓

C. It lets you change your color grade in every episode.

**ANSWER**

A LUT is a reusable one-click recipe. The same LUT on every clip is what makes phone and camera footage feel like one cohesive show.

LESSON 3 OF 3

# The business engine

**A show that does not sell anything is a hobby.** Your core product is the logical solution to your on-screen trouble: the tangible culmination of the transformation the audience watched. A chef who saves a failing restaurant sells a cookbook or a supper-club course. A renovation expert sells a design course. The product must feel like the obvious next step, not a random store.

## NAME ONE AVATAR

Do not build for an audience. Build for one specific, named person. Give them an age, a job, a hope, and a fear. That avatar is your North Star: every format, grade, and product choice gets measured against "would this land for them?" When you speak to one person, a thousand feel spoken to.

## DESIGN SPONSOR-FRIENDLY SEGMENTS

Recurring segments are pre-built homes for sponsors. A *Morning Mindset* segment is a natural fit for a wellness brand. A *Tools of the Trade* segment is a natural fit for an equipment sponsor. Design the slot first and the sponsorship money has somewhere obvious to live.

QUICK CHECKS — 0 OF 2 DONE

CHECK 1 OF 2

## Your show follows a chef fighting to save a failing supper club from closing. What should the core product be?

A. A line of branded t-shirts and stickers.

B. A cookbook or supper-club hosting course, the solution to the on-screen trouble. ✓

C. A paid newsletter about unrelated travel tips.

**ANSWER**

The core product is the tangible culmination of the transformation. The supper-club fight points straight at a cookbook or hosting course.

CHECK 2 OF 2

## Why define a single named target avatar instead of a broad audience?

A — So you can ignore everyone who does not match exactly.

B — It becomes your North Star, a clear test for every format, grade, and product choice. ✓

C — Because broad audiences are illegal to target.

ANSWER

One specific person turns fuzzy decisions into clear ones. Speak to one human and a thousand who share their hopes feel spoken to.

# Pre-production

You do not catch magic by accident. You build a container for it, then put your hero inside it on purpose.

LESSON 1 OF 5

# The season bible

**The season bible is your map.** It is the single document that tells you, on a hard day, where the story is supposed to go. It starts with one line and ends with a spreadsheet you can actually shoot against.

## THE SEASON LOGLINE

The logline is one sentence that sums up the whole season's journey: who the hero is, what they want, what is in the way, and what they stand to lose. If you cannot say it in a breath, you do not have a season yet, you have a vibe.

## THE 5 TO 10 EPISODE BEAT SHEET

Map your season on a simple spreadsheet, one row per episode, with five columns: **Episode #**, **Main Event**, **Central Conflict**, **Your A-Ha Moment**, and **End Cliffhanger**. Each row is a promise to the viewer and a job for the day.

## IT IS A LIVING DOCUMENT

Real life will not read your spreadsheet. The story will evolve, beats will move, and that is fine. The bible is the intended path, not a prison. You change it on purpose, with eyes open, never by drift.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What is a season logline?

A. A list of every episode title for the season.

B. One sentence that captures the hero, the want, the obstacle, and the stake of the whole season. ✓

C. The hashtags and captions you will post under each clip.

**ANSWER**

A logline is one sentence. It compresses the entire season into a single, sayable promise.

PUT IT IN ORDER

## Order the five beats of a single episode arc, from open to close.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Setup: establish the day and what is at stake
2. First conflict: the obstacle shows its face
3. Rising action: pressure builds and choices get harder
4. A-ha moment: the hero learns or shifts
5. Cliffhanger: a new question that pulls into the next episode

*Setup, conflict, rising action, a-ha, cliffhanger. That shape holds an episode together and hands off to the next one.*

LESSON 2 OF 5

# Legal and logistics

**Paperwork is not glamorous, and it is the only thing standing between you and a takedown.** Lock the legal and the logistics before you shoot, not after.

## RELEASES: SIGNED BEFORE A PIXEL IS PUBLISHED

The **master release form** is a simple one-page contract that grants you the irrevocable right to use a person's image, voice, and likeness in any media. Every recognizable person on camera signs it *before* you publish a single frame. For a home or business you film in, get a **location release form** from the owner.

## LOCATION SCOUTING: THREE QUESTIONS

Before you commit to a spot, ask three things. Is it **visually interesting**, so the frame tells part of the story on its own? Is the **audio controllable**, or will traffic and HVAC ruin every take? And is it **legally safe to film**, meaning you have permission to be there with a camera?

## THE 300-DOLLAR PROFESSIONAL SETUP

You do not need a studio. You need: a **phone** shooting 4K at 60fps with a clip-on wide and telephoto lens kit; **audio**, which is non-negotiable, meaning a wireless lavalier like the Rode Wireless GO II or DJI Mic plus a

shotgun mic; a **sturdy tripod** with a phone mount plus a mini-tripod; and a **key light**, an LED panel or softbox for confessionals plus a small on-camera LED.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## A recognizable stranger ends up on camera in a key scene you love. What must happen before you publish it?

A. Blur their face in post and publish, no paperwork needed.

B. Get them to sign a master release granting the right to use their image, voice, and likeness, before you publish. ✓

C. Publish first, then ask for permission if anyone complains.

ANSWER

Every recognizable person signs a master release before publication. That signature is what makes the footage yours to use.

MATCH THE PAIRS

## Match each piece of gear to the job it does on set.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **Wireless lavalier** | Clean, close-up audio on your hero |
| **Key light** | Properly lit, flattering confessionals |
| **Tripod** | Stable, watchable shots |
| **Wide lens** | Fits more of the room in the frame |

*Audio gets the voice, the key light shapes the face, the tripod kills the shake, and the wide lens opens the space.*

LESSON 3 OF 5

# The daily shoot script

**The daily shoot script is not a dialogue script.** Nobody memorizes lines. It is a one-page plan for a single shoot day that keeps a real, unscripted moment pointed at your story.

## WHAT GOES ON THE PAGE

Four things, every time. The **shoot date and theme**, for example "The Confrontation Lunch". The **primary scene objective**, the one thing that must happen narratively for the day to count. The **approved shot list**, where every shot has a story purpose, a *why*. And the **hero's pre-scene intention**, the goal and the stake they carry in.

## EVERY SHOT NEEDS A WHY

If a shot does not move the story, advance a relationship, or pay off a beat from your bible, it does not belong on the list. "It looked cool" is not a why. A shot list with a reason behind every line is what separates a show from a pile of footage.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## On the approved shot list, every shot needs a…

**A** Story purpose, a clear why it earns its place. ✓

**B** Matching color grade decided in advance.

**C** Famous person somewhere in the frame.

ANSWER

Every shot must serve the story. A why is the test that keeps your footage from becoming noise.

CHECK 2 OF 2

## You are filming "The Confrontation Lunch" but the conversation drifts to small talk for 20 minutes. What does your daily shoot script give you to fix it?

A. A line of dialogue to read aloud so the scene is scripted.

B. The primary scene objective, the one narrative thing that must happen, so you can steer back to it. ✓

C. Permission to delete the day and reshoot from scratch.

ANSWER

The primary scene objective is your compass. When real life wanders, it tells you what the day still has to deliver.

LESSON 4 OF 5

# Casting and releases

Everyone who appears on camera signs a release before you film them. That includes staff, family and customers. No release, no footage of them.

- Tell each person what the show is, where it will be posted and what their part is.
- Get the release signed before the shoot day, not on it.
- Give each regular cast member a short orientation: where to stand, when to talk, what to do if they make a mistake (keep going).

The cast can be just you. Other people can come in through clips, guests and the people you serve.

LESSON 5 OF 5

# The shot list, by location

Write one shot list per shoot. Group it by location, in the order you will film. Number every shot so you can tick it off.

Within each location, list the shots in the order they will appear in the edit. Finish one location completely before you move to the next. Moving the crew is the slowest part of any shoot day.

For each shot, write the frame (wide, medium, tight, detail), what happens, and who is in it. Mark the three shots you cannot leave without.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Why group the shot list by location?

A. It looks neater.

B. Moving between places is the slowest part of the day, so you finish each place once. ✓

C. Editors require it.

ANSWER

One pass per location saves hours.

Read the whole course free at realityshow101.com. Module 10.

# Production

Production is where the plan meets reality. Your only job on set is to be present and capture the raw material a great edit will need.

LESSON 1 OF 4

# The shoot-day protocol

**A shoot day runs on protocol, not vibes.** Open with a 15 minute morning huddle to align everyone on one thing: the story objective for the day. If the crew cannot say in a sentence what the day is about, you are not ready to roll.

### GEAR CHECK, EVERY TIME

Test every mic before anyone speaks. Record 10 seconds of room tone, the pure silence, in every location, because the editor needs it to patch audio later. Clean the lens. Shoot 4K with gridlines on: 24 or 30fps for a cinematic look, 60fps when you want slow-motion.

### THE THREE-ROLL RULE

Never cut early. Start rolling 5 seconds before the action and let it run 10 seconds after the peak. The best reactions live in the silence after the explosion, the breath someone takes once they think it is over.

### NARRATE AND COVER THE ROOM

Verbalize everything. You are a walking narrator, so say what you feel out loud and that becomes your voiceover. At every location run the golden-hour B-roll protocol: 3 establishing shots from different angles, 5 extreme close-ups of details, 1 high-angle and 1 low-angle.

QUICK CHECK

## Your subject finishes a tearful confession, stops talking, and just sits there in silence. Your instinct is to cut. What do you do?

A. Cut right away, the line was delivered and you have it.

B. Keep rolling, do not cut, and let the silence after the peak play out. ✓

C. Ask them to say the line again for a cleaner take.

**ANSWER**

The three-roll rule says let it run 10 seconds past the peak. That quiet, unguarded moment is often the shot the whole scene is built around.

MATCH THE PAIRS

## Match each shot to the story job it does.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **High-angle establisher** | Isolation, the subject looks small |
| **Tight detail of tapping fingers** | Anxiety bubbling under the surface |
| **Two-shot over the table** | The battlefield where they clash |
| **Walk-and-talk** | Momentum, the story moving forward |

*Every shot is a sentence. The angle and framing tell the viewer how to feel before anyone says a word.*

LESSON 2 OF 4

# Mastering the reality TV zoom

**Two zooms, two completely different feelings.** One is filmed live and feels intimate. The other is faked in the edit and feels like a gut-punch. Knowing which is which keeps you from trying to do the impossible on set.

### THE RACK FOCUS (CLEAN)

Lock the shot on a tripod and smoothly pull focus from a foreground object to the distressed face behind it. Use a manual camera app like Filmic Pro so you control the focus pull by hand. This one is real, captured in camera, and it feels deliberate and cinematic.

### THE SNAP ZOOM (CHAOTIC)

This is a post-production move, not a camera move. Film a clean static shot, then in the edit keyframe the scale from 100% to 130% in 0.2 seconds on a moment of shocking news, and drop a whoosh under it. Do not try to zoom by hand on set, you will only get shaky footage you cannot use.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## The fast, jarring snap zoom on a shocking moment is created where?

A. Live in camera, by zooming the lens fast.

B. In post-production, by keyframing the scale on a static shot. ✓

C. With a special snap-zoom lens you buy.

**ANSWER**

Film it static and clean, then push the scale from 100% to 130% in 0.2 seconds in the edit. That control is impossible to get by hand.

CHECK 2 OF 2

## You are framing your subject for an emotional beat. Which composition is the strongest?

A



✓

B



C



ANSWER

Placing the subject on a rule-of-thirds line with a little headroom gives the frame balance and room to breathe.

LESSON 3 OF 4

# The end-of-day note

**The day is not done when you stop rolling.** Before you sleep, spend 20 minutes logging the day's footage while the moments are still fresh in your memory. Tired-you will thank rested-you, and the editor will thank you most of all.

### THE FIVE COLUMNS

Log every clip into five columns: Clip | Timecode | Description | Story Beat | Editor Note. The timecode and a sharp note turn hours of raw footage into something an editor can actually navigate.

### WHY IT BEATS THE FOOTAGE

This log is more valuable than the raw footage itself. It is the editor's lifeline. It flags the gold, points to the exact moment that matters, and saves the days of blind scrubbing that kill a deadline.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## Why is the end-of-day log called more valuable than the raw footage itself?

A. It lets you delete the original footage to save space.

B. It is the editor's lifeline: it flags the gold and points to the exact moment to use. ✓

C. It is required by the camera before it will export.

ANSWER

The footage is just hours of clips. The log tells the editor where the story is, so it is the lifeline that makes the edit possible.

CHECK 2 OF 2

## You are filling in the Editor Note column for a clip. Which note will actually help the editor tomorrow?

A "Great stuff, really good energy here."

B "At 04:12 she goes quiet after the bad news. Use that pause for the act break." ✓

C "This clip is one of the ones we shot today."

ANSWER

A useful note gives a specific timecode plus which moment to use and why. That is what the editor can act on without re-watching everything.

LESSON 4 OF 4

# Six camera habits that read well on TV

Some things feel strange when you do them in real life and look natural on screen. Shows that feel warm and easy to follow are full of them. Shows that feel cheesy usually skipped them, or faked the moment instead. Here are six to practice.

### 1. HOLD YOUR FACE AT THE END

After your last word, keep your expression for two or three seconds before you move or look away.

**Why it works on TV.** The editor needs a clean place to cut, and the feeling on your face is what the viewer remembers.

**How to practice.** Record yourself answering three questions. After each answer, count "one, two" in your head before you move.

### 2. ANSWER IN FULL SENTENCES

Put the question inside your answer. Say "The hardest part of the first week was the money," not "Yeah, it was."

**Why it works on TV.** The question gets cut out. Your answer has to make sense on its own.

**How to practice.** Have a friend ask you five questions. Start every answer with the words of the question.

### 3. SAY IT OUT LOUD AS YOU DO IT

Say what you are doing and how you feel while it happens: "I'm calling the bank now. My hands are shaking."

**Why it works on TV.** Viewers can't read your mind. The camera only gets what you show and say.

**How to practice.** Make a cup of coffee and talk through every step out loud for one minute.

### 4. TURN IT UP A NOTCH

React a little bigger than you would at home. Before a reveal, let the pause sit. This is the "spice it up for TV" part, and it is still your real reaction, just easier to see.

**Why it works on TV.** A phone screen shrinks feelings. What feels big in the room looks normal on screen.

**How to practice.** Watch a clip of yourself reacting, then film the same reaction about twenty percent bigger and compare.

### 5. DON'T LOOK AT THE CAMERA

Talk to the people in the scene, not the lens. The only time you look at the camera is in the confessional.

**Why it works on TV.** A glance at the lens breaks the feeling that we are watching real life.

**How to practice.** In your next three clips, pick a person or a spot just beside the lens and talk to that.

### 6. FINISH THE ACTION AND SAY THE STAKES

Walk into frame and out of it. Finish what you started before you stop. Say names and what is at stake: "Dana, if the generator dies today, three dogs go home matted."

**Why it works on TV.** A scene needs a start and an end, and viewers need to know why it matters before it happens.

**How to practice.** Before each scene, say the stakes in one sentence, with a name in it.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## You finish a sentence in a confessional. What next?

A. Look away right away so it feels natural.

B. Hold your expression for two or three seconds. ✓

C. Ask the crew if that was good.

**ANSWER**

The hold gives the editor a clean cut and lets the feeling land.

Read the whole course free at realityshow101.com. Module 11.

# The Block

The Binge Loop is the shape a piece is built in. The Block is the coverage that shape actually requires to exist in the edit.

LESSON 1 OF 5

# Coverage Set, the Foundation

**Coverage Set is the technique everything else in The Block depends on.** A single continuous shot cannot be re-paced, cannot emphasize a reaction, cannot cut away and back. Identify what has to happen in the scene, then shoot every angle needed to edit it.

## THE THEORY: THE KULESHOV EFFECT

Meaning is not contained inside a single shot, it is constructed by the audience in the gap between shots. A scene shot from one angle gives an editor nothing to construct meaning with. Coverage is not insurance footage, it is the raw material meaning is actually built from.

## HOW TO COVER IT

Name the scene's job first. **Wide** for geography, the whole space and everyone in it. **Medium** for the person, waist-up, the default storytelling shot. **Tight** for the face, close enough to read a real expression change. **Insert** for the detail, hands, objects, the specific thing being done.

## BEFORE YOU CALL IT DONE

Did you shoot all four angles, not just two? Does the wide shot actually show everyone? Is the tight shot actually

tight? Did you get the insert before they stopped doing the thing?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Why is a scene shot from only one angle a problem, even if the footage looks good?

A. Because one angle always looks worse on camera.

B. Because meaning is constructed in the gap between shots, and one angle gives the editor nothing to cut against. ✓

C. Because clients expect at least four camera angles.

ANSWER

This is the Kuleshov Effect. A single angle is a sentence with one word, the meaning genuinely gets built in the space between shots.

LESSON 2 OF 5

# Crash Zoom, Action Into Reaction

**Crash Zoom punctuates a moment of action with its reaction.** It is the Climax beat's home tool in the Binge Loop, and the fastest way to force an audience's eye exactly where you want it. It only works because it is built from real coverage, the action and the reaction have to be genuinely different shots.

## THE THEORY: ATTENTIONAL CAPTURE

Sudden changes in a visual field involuntarily seize attention, overriding whatever someone was voluntarily looking at a moment before. This is closer to a reflex than a preference. A slow push to the same tight frame does not produce the same effect, because it never triggers the involuntary capture.

## HOW TO COVER IT

Shoot the action and the reaction as two separate shots, never one shot doing both jobs. Get the reaction shot genuinely tight, tighter than a normal coverage tight shot. Time the cut to the actual reaction, not the action. Keep it to one zoom per moment, resist the urge to double up.

## BEFORE YOU CALL IT DONE

Are the action and reaction two separate shots? Is the reaction frame tighter than your normal coverage? Did you cut on the expression change, not the event?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## What makes a Crash Zoom capture attention that a slow push to the same tight frame does not?

**A** The sudden motion of the zoom itself triggers involuntary attentional capture. ✓

**B** Crash zooms use a more expensive lens.

**C** Audiences are trained by editing conventions to expect zooms specifically.

ANSWER

Attentional capture is triggered by the sudden change itself. A slow push never produces the same involuntary reflex.

LESSON 3 OF 5

# The Hold, Extend the Reaction

**The Hold keeps the camera on a reaction after the moment everyone's instinct says to cut.** It is the simplest technique in The Block and the easiest to get wrong, because instinct actively works against it.

## THE THEORY: EMOTIONAL DWELL TIME

The longer visual attention rests on an emotional expression, the more strongly that expression gets processed and encoded into memory. A held face does not communicate anything new after the first half-second, what changes is how much emotional weight gets assigned to it. A cut that comes too early actively caps how much the moment is allowed to matter.

## HOW TO COVER IT

Get the reaction shot clean first, The Hold only works on footage that is already there. Count a full two seconds past your instinct to cut, this will feel too long in the moment and is usually correct. Watch for a second, smaller reaction, the best material sometimes comes after the subject thinks the take is over. Protect the hold in the edit, flag it so it does not get trimmed for pace.

## BEFORE YOU CALL IT DONE

Did you count two full seconds past the natural cut point? Did you keep rolling through a second reaction? Is the held shot actually being protected in the edit?

QUICK CHECK 0 OF 1 DONE

REMEMBER THIS

"Cutting away from a reaction too early is like walking out of a room the second someone starts crying, technically you saw it happen, but you never let it actually land."

QUICK CHECK

## You call cut the instant a reaction happens because it "feels done." What does The Hold say to do instead?

A. Cut exactly when it feels done, that instinct is reliable.

B. Count two more full seconds before calling cut, even though it will feel too long. ✓

C. Ask for a second take instead of holding the first one.

ANSWER

Instinct is calibrated to cut too early. Counting a full two seconds past that point is usually correct, and often catches a second, smaller reaction.

LESSON 4 OF 5

# Confessional, Two Registers

**Confessional is actually two different techniques wearing one name.** A confessional shot off-lens and one shot direct-to-camera do genuinely different psychological work, and using the wrong one for the moment costs you intimacy or costs you credibility.

## THE THEORY: GAZE AND PERCEIVED SINCERITY

Direct eye contact, or its on-camera equivalent of looking straight into the lens, measurably increases how honest, trustworthy, and intimate a speaker is perceived to be, compared to the same words delivered while looking away. Direct-to-camera feels confided. Off-lens or voice-of-god feels reported.

## HOW TO COVER IT

Decide the register before you set up the shot: off-lens for context and setup, direct-to-camera for anything meant to feel personal or high-stakes. For off-lens, give the subject a real person to talk to, not an empty point past the camera. For direct-to-camera, get the eyeline dead center on the lens, not near it. Match the lighting to the register, softer for confided, cleaner for reported.

## BEFORE YOU CALL IT DONE

Did you choose the register on purpose, not by default? Is the direct-to-camera eyeline actually on the lens? Does the off-lens subject have someone real to talk to?

MATCH THE PAIRS

## Match each confessional register to what it is used for.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **Off-lens, voice-of-god** | Context and setup information, meant to feel reported |
| **Direct-to-camera** | Personal, high-stakes moments, meant to feel confided |
| **Confessional Drop** | Foreshadowing without giving anything away |
| **Reflection Confessional** | Looking back at what something meant, after the fact |

*Choosing the right register on purpose, not by default, is what makes a confessional land the way it is supposed to.*

LESSON 5 OF 5

# Reset, Shot After Not During

**Reset is the only technique in The Block that happens after the scene is already done.** It gives editorial real options at the two points of a scene that matter most: how it opens and how it closes.

## THE THEORY: EDITORIAL OPTIONALITY

A scene's most important few seconds are its first few and its last few, and those are exactly the moments you have the least information about while still shooting live. You do not yet know what the middle will actually contain, so you cannot know in advance what the ideal opening tease or closing beat should be. Reset treats the open and close as a problem to solve after you have the full picture.

## HOW TO COVER IT

Finish the main scene first, completely, Reset only works with the full picture available. Identify the actual best moment in hindsight, not what you planned, what you got. Shoot two to three alternate openings and two to three alternate closings, different entry and exit points into the same material.

## BEFORE YOU CALL IT DONE

Did you wait until the main scene was fully done? Are the alternates genuinely different, not just retakes? Does at

least one alternate specifically serve the Callback back to Goal's Flash-Forward Steal?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## You want to shoot Reset material for a scene. When should you actually shoot it?

A. Before the main scene, so you have the opening locked in advance.

**B. After the main scene is completely finished, once you know what actually happened. ✓**

C. At the same time as the main scene, to save a setup.

**ANSWER**

Reset only works with the full picture available. Shooting it early means guessing instead of making an informed choice about what the scene actually needs.

# Post-production

Post-production is the alchemy where raw, messy footage becomes a story that breathes, and the right tools, a disciplined assembly line, and a precise note to your editor are what turn hours of clips into something people cannot stop watching.

LESSON 1 OF 3

# The editor's toolkit

**The tool you finish with beats the tool that is technically best.** Three editors cover almost every situation, and the right one depends on your platform, your machine, and whether speed or color matters more.

### CAPCUT ON THE PHONE

The fastest path for social. Auto-captions, trending music baked in, and one-tap speed ramps mean you can cut a vertical clip on the train and post it before you get home. If your show lives on Reels and TikTok, start here.

### FINAL CUT PRO ON MAC

The industry standard on Apple hardware. Its magnetic timeline is built for raw speed, snapping clips together so you spend time deciding, not dragging. This is the workhorse for longer pieces edited on a Mac.

### DAVINCI RESOLVE ON PC

The professional powerhouse, and the free version is shockingly complete. It has the best color tools in the business and a fast Cut page made for quick assembly. If you are on a PC and serious about the grade, this is the one.

QUICK CHECK

## You are cutting vertical clips for TikTok and Reels, entirely on your phone, and you want auto-captions and trending audio without leaving the app. Which tool fits best?

A Final Cut Pro

B CapCut ✓

C DaVinci Resolve

**ANSWER**

CapCut is phone-first and social-first: auto-captions, trending music, and fast speed ramps make it the quickest way to cut and ship vertical content.

MATCH THE PAIRS

## Match each editor to the platform and strength it is known for.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **CapCut** | Phone, fastest for social and auto-captions |
| **Final Cut Pro** | Mac, magnetic timeline built for speed |
| **DaVinci Resolve** | PC, free and the best color tools |

*CapCut is the phone speed tool, Final Cut is the Mac standard with its magnetic timeline, and DaVinci Resolve is the free PC powerhouse with the best grade.*

LESSON 2 OF 3

# The 8-step edit assembly line

**An edit is a sequence, not a mood.** Editing in the same order every time stops you from polishing a scene that will get cut and keeps the story first. Build the spine before you decorate it.

### AUDIO STORY FIRST, PICTURE LATER

The middle of the line is the secret. You lay down the dialogue and confessionals that tell the whole story with no pictures yet (the radio edit), tighten it into clean sentences, and only then lay B-roll over the top to hide your cuts and build tension.

### MUSIC IS NOT OPTIONAL

A scene without music is naked and dead. Room tone, whooshes, risers, and royalty-free music set the pace and tell the viewer how to feel. Sound design is where a competent edit becomes a gripping one.

QUICK CHECK — 0 OF 1 DONE

PUT IT IN ORDER

## Put the core edit assembly line in the correct order.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Ingest and organize into A-Roll, B-Roll, sound, and voiceover folders
2. Sync map: line up the cameras by their audio waveform
3. Radio edit: lay down only the dialogue that tells the story, audio first
4. Frankenbite and polish: tighten, cut the ums, use J and L cuts
5. Paper cut: lay B-roll over the radio edit to hide jumps
6. Inject the voiceover that fills the narrative gaps
7. Sound design and music to set the pace
8. Color grade and title lockup

*You organize, sync, build the audio story (radio edit), polish it, cover it with B-roll, add voiceover, then sound and music, and grade last. Story before decoration.*

QUICK CHECK

## In the assembly line, what is a "radio edit"?

A. Picking the background music before you cut anything

B. Laying down only the essential dialogue and confessionals so the story works on audio alone, before any B-roll ✓

C. The final color grade and titles pass

ANSWER

A radio edit is the audio-first cut: if the story holds up with your eyes closed, the picture will be easy. You build B-roll on top of it afterward.

LESSON 3 OF 3

# The post note to editor

**Vague feedback wastes a revision; a timecoded note fixes the cut.** After every rough cut you write a numbered list of precise, non-subjective instructions, each with an exact timecode, exactly what to change, and why.

### SPECIFIC BEATS SUBJECTIVE

"Make it punchier" sends your editor guessing and burns a full round of revisions. "At 02:15 the pause is too long, cut it and lay a sunset B-roll to compress time" can be executed in minutes with no back and forth.

### SAY THE CHANGE AND THE REASON

Pair every instruction with intent. "The music at 05:00 is too happy, swap it for a melancholy piano so the loss lands" tells the editor what to do and why, so they can solve it even if your exact suggestion does not work.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## You just watched the rough cut and want one line in your note to actually move the edit forward. Which line do you send?

A "The whole middle feels off, just make it better."

B "At 02:15 the pause is too long, cut it and lay a sunset B-roll to compress time." ✓

C "Make it more cinematic and punchier overall."

ANSWER

A timecode, an exact change, and a reason can be executed immediately. That is what a useful editor note looks like.

CHECK 2 OF 2

## Why do specific, timecoded notes beat subjective ones like "punch it up"?

A. They flatter the editor and keep morale high

B. They are unambiguous and executable, so the change happens in one pass instead of guessing across several ✓

C. They make the project file smaller

**ANSWER**

Precise notes remove interpretation. The editor knows exactly where, what, and why, so a single revision pass lands the change instead of a guessing game.

Read the whole course free at realityshow101.com. Module 13.

# Packaging and release

Your show is a product. This is how you make it impossible to scroll past and easy to share.

LESSON 1 OF 3

# Thumbnails: the one-second sell

**The thumbnail does one job in under a second:** make a stranger feel something and need to know more. Win that second or the best episode you ever cut never gets played.

## THE RULES

- **One face.** A single human, large in frame. People stop for people.
- **High-contrast light and extreme emotion.** Shock, tears, rage. The feeling should be obvious from across the room.
- **Max three words of text.** A short phrase that opens a question gap, like "The Betrayal" or "She's Leaving?"
- **Truth, never clickbait.** The thumbnail must pay off in the episode. Bait kills the trust you spent a season building.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## Which thumbnail actually follows the rules?

A



B



C



**ANSWER**

One big face, dramatic light, raw emotion, and barely any text. It reads in a quarter second.

CHECK 2 OF 2

## How much overlay text belongs on a strong thumbnail?

A. A full sentence describing the episode.

B. At most three words that open a question gap. ✓

C. The whole title plus your logo and a discount.

**ANSWER**

Three words max. The image carries the emotion, the text just opens the loop.

LESSON 2 OF 3

# Titles and loglines

**The title** is a one-liner that crystallizes the theme of the episode. **The logline** is two sentences that set up the central conflict without giving away the payoff.

Example
Title: The Point of No Return. Logline: My launch party is tonight, but when my investor drops a bombshell, the whole business hangs in the balance.

Notice the logline raises a question and stops. It never tells you whether the party saved the business. The gap is the hook.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

## Which episode title opens the strongest question gap?

A. Episode 4: A Normal Day at Work

B. The Text She Was Never Supposed to See ✓

C. My Thoughts on Various Business Topics

**ANSWER**

It implies a secret and a consequence, so the viewer has to know what happens. That is a question gap.

CHECK 2 OF 2

## You are writing the logline for your finale. Which one is right?

A "In the end I made the sale and everything worked out great."

B "Launch day is here. One phone call could make the dream or end it, and I have ten minutes to decide." ✓

C "This is an episode about my business journey and some lessons."

ANSWER

It sets up the conflict and the stakes, then stops before the payoff. That is exactly what a logline does.

LESSON 3 OF 3

# The social atomization engine

**One 20-minute episode is not one piece of content. It is ten.** Atomization is how a single shoot feeds a whole week of native posts that all point back to the show.

FROM ONE EPISODE, CUT

- **A 3-minute mini-sode** for YouTube: the full arc, condensed.
- **A 60-second cliffhanger** for Reels and TikTok: the cold open or most shocking moment, link in bio.
- **Three 15-second quote bites:** vertical, your face, one powerful confessional line, burned-in captions.
- **Five to ten high-res stills** pulled from your 4K footage, posted as carousels.
- **A sponsor clip folder:** clean, sponsor-ready moments with no other drama.

QUICK CHECK 0 OF 1 DONE

MATCH THE PAIRS

## Match each atomized asset to what it is for.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

| | |
|---|---|
| **3-minute mini-sode** | The full arc, condensed, for YouTube |
| **60-second cliffhanger** | The shocking hook for Reels and TikTok |
| **15-second quote bite** | A vertical confessional line with captions |
| **Sponsor clip** | A clean product moment with no other drama |

*Each asset is a different on-ramp back to the show. That is the engine.*

QUICK CHECK

## What is the point of atomizing an episode?

A. To post the same long video on every platform.

B. To turn one shoot into many native assets that each pull new viewers to the full show. ✓

C. To make more work for no reason.

**ANSWER**

Many native, platform-right assets multiply your reach from a single episode.

Read the whole course free at realityshow101.com. Module 14.

# Your first shoot

Your first shoot day is the start of your season. Plan it to come home with five things: the sizzle, your daily setup, an infomercial, ten ads and a webinar.

LESSON 1 OF 5

# Your first shoot makes five things

Your first shoot day is the start of the season. Plan it to come home with five things:

1. **The sizzle.** A short trailer of your show from real footage.
2. **Your yapping setup.** Home and car, tested and ready to use daily.
3. **An infomercial.** A longer video that leads to your free offer.
4. **Ten ads.** Short videos, each built on one feeling your customers have.
5. **A webinar.** A talk with slides that teaches and invites people to the next step.

Film in a controlled place first, with good light and sound: the webinar, then the ads, then the infomercial. Then set up your home and car. Then go out and film the sizzle.

LESSON 2 OF 5

# The infomercial in eight beats

Use the same eight beats every time, about eight minutes in all:

1. **Hook.** Your tagline, and the offer compared to something familiar.
2. **The problem.** What is going wrong in the viewer's world.
3. **Agitate.** How long it has gone on and what happens if nothing changes.
4. **Who you are.** Your story and the moment you knew the way out.
5. **What if.** A clear picture of the change.
6. **The three things.** Your method in three steps.
7. **The free offer.** What it is and what they get.
8. **The ask.** Say it three times, with your web address on screen.

LESSON 3 OF 5

# Ten ads from ten feelings

Each ad is built on one feeling your customer already has, like "I want to prove them wrong" or "I'm tired of telling people I'm fine." Write ten.

Every ad follows four steps:

1. **Hook.** Put your offer next to something familiar the viewer already feels strongly about. The feeling should land in the first line.
2. **Problem.** One plain line about what is going wrong.
3. **What if.** The picture of it going right.
4. **Ask.** One request: take the free offer.

Example: "A smoke detector doesn't wait for flames. Neither should you."

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Where does the familiar comparison go in an ad?

A. At the end.

B. In the hook, so the feeling lands in the first line. ✓

C. Nowhere.

**ANSWER**

Comparing to something the viewer already feels strongly about makes the ad land fast.

LESSON 4 OF 5

# The webinar in 30 slides

About 45 minutes, 28 to 30 slides, 30 seconds to a minute each. The order:

1. Intro: who you are and what they will leave with.
2. Find the ruin: what is going wrong in their world.
3. Agitate: what it costs them.
4. What happens if nothing changes.
5. The future if they change.
6. Your three things: the method.
7. The next step: one clear invitation.

Keep each slide to one idea and a picture. Read nothing word for word.

LESSON 5 OF 5

# The order of the day

A two-day plan that works:

- **Day one, morning.** Controlled room. Webinar first while you are fresh.
- **Day one, midday.** The ten ads.
- **Day one, afternoon.** The infomercial. Then set up the home and car yapping spots.
- **Day two.** The sizzle, location by location from your shot list.

Bring five to ten outfit changes: professional, relaxed and dressed up. Bring hats and accessories. Change between pieces so your ads do not look like one long take.

Read the whole course free at realityshow101.com. Module 15.

COURSE · MODULE 16 · EARN

# Getting paid

A show brings attention. This module is about what you do with it: your offer ladder, brand deals, selling inside the show, your three sites and your first-dollar plan.

LESSON 1 OF 7

# How reality stars actually get paid

Appearance fees on TV are usually small. The people who do well from reality TV use the attention to sell something of their own: a business, a product, a service, a school, a book, appearances.

So the useful question is not how a show pays you. It is this: if your show got you a lot of attention, how would you turn that attention into money? What would people buy from you?

Write your answer now. Every lesson in this module builds on it.

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

## Where does most reality TV money come from?

A. Appearance fees from the network.

B. What the person sells using the attention. ✓

C. Views on social apps.

**ANSWER**

The show is the attention. What you sell is the income.

LESSON 2 OF 7

# Turning attention into money

Follow the triangle. The show gets your name out. Your story teaches people who you are and what you do. Your academy, class or shop is where they pay to get closer.

Make sure every piece points to the next one:

- Every clip points to an episode.
- Every episode points to your site.
- Your site gives away one free thing for an email.
- Your emails offer one paid step.

If attention is coming in and nobody is paying, look for the broken link in that chain.

LESSON 3 OF 7

# Your offer ladder

Give people a way in at every level.

- **Free.** A checklist, a short lesson, a quiz.
- **Small.** Something under $100: a course, a guide, a workshop.
- **Service.** You or your team doing it with them.
- **The big package.** Your best, most complete offer for the person who needs it most.

Think about four customers: the two you meet most, one you rarely meet, and one who in an emergency would pay the most. Build the big package for that last person, and describe only what you can honestly deliver.

LESSON 4 OF 7

# Brand deals and your media kit

Brands pay for access to people who trust you. Before you ask for a deal, make a one-page media kit:

- Who you are and what your show is about, in two lines.
- Who watches: their age range, where they live, what they care about.
- Your numbers: followers, average views per clip, email list size.
- Three ways a brand can work with you, with a price for each.
- How to reach you.

Approach brands your viewers already use. A small deal with a brand that fits beats a big one that doesn't.

LESSON 5 OF 7

# Selling inside the show

Your show can sell for you without stopping the story.

- **Your work on camera.** When viewers watch you deliver, they see what they would get.
- **The infomercial.** A longer piece whose one job is the free offer.
- **The micro show.** The daily format ends with a question and a link.
- **A sponsor bumper.** A five-second line at the start of an episode for a partner.

LESSON 6 OF 7

# Where the money lands: your three sites

Each site has a money job.

- **Show site.** Sends people to your free offer and sponsors.
- **Business site.** Sells your service and the big package. Has a booking calendar.
- **Personal site.** Sells your book, talks and appearances.

Put a way to pay or book on every page. People who are ready should not have to look.

LESSON 7 OF 7

# Your first dollar plan

Write this on one page and keep it where you can see it.

1. The one thing I will sell first:
2. The price:
3. Who it is for:
4. The free thing that leads to it:
5. Where people pay (a link or a booking page):
6. The clip I will post today that points to it:
7. The ten people I will tell about it by hand:

Your first sale usually comes from someone who already knows you. Tell them directly before you wait for strangers.

Read the whole course free at realityshow101.com. Module 16.

# Your path: 14 days and a 90-day season

The same path our clients follow, written so you can run it on your own: 14 days to set up, a bridge to plan the first shoot, then a 90-day season.

LESSON 1 OF 4

# The first 14 days

Do these in two weeks:

- **Days 1 to 3.** Write what you deliver, your skill and your method. Write your four customers.
- **Days 4 to 7.** Pick your lane, your hero type and your micro show. Build one page for each of your three sites.
- **Days 8 to 10.** Set up your gear and start yapping daily.
- **Days 11 to 13.** Write your shot list and your scripts: the infomercial, the ads, the webinar.
- **Day 14.** Post every two hours for a day. Tell everyone you know what you are building.

LESSON 2 OF 4

# The bridge: finish the sizzle

Between planning and filming, settle every detail of your first shoot: locations, who is in each scene, the scenes, props, the look (as you are or dressed up) and a backup for each shot.

Then the camera plan: what films where, and where you sit to talk straight to camera. Then the shot list, numbered and grouped by location.

When all of that is written, set your first shoot date. That day is day one of your season.

LESSON 3 OF 4

# The 90-day season

Run three months, one for each corner of the triangle. Pick the order that fits you. If you need money first, start with the business month.

- **The show month.** Build your own platform, like a group for your viewers. Join three groups: one around something you love, one local, one that does good work.
- **The story month.** Start a podcast or written series. Turn your big idea into a book.
- **The business month.** Find partners who serve the same customers and agree on referrals.

Each month has four weeks with a checklist. Week four is for launching, counting and fixing.

LESSON 4 OF 4

# Your numbers and your first team

Pick one number per month and count it weekly. Up is good. Flat or down two weeks in a row means change something.

As it grows, you will need three roles: someone who brings people in (social, posting, talking to the public), someone who sells (makes sure people understand what they get), and someone who runs operations. At first that is all you. Hire from your own viewers and students first. They already believe in the mission.

Read the whole course free at realityshow101.com. Module 17.

# One show, start to finish

Watch one made-up business owner go from an idea to a sizzle to a 90-day season, using every module in this course.

LESSON 1 OF 7

# Meet Dana (a made-up example)

**Dana is not a real person.** We made her up so you can watch one show go from idea to season without anyone's private details. Every step uses the lessons in this course.

Dana runs a mobile dog grooming van in Phoenix. She has done it for nine years. She has no following. She wants more clients and, one day, to train other groomers.

- **What she delivers.** A calm, clean dog, groomed in the driveway in under an hour.
- **Her special skill.** Nervous dogs settle for her.
- **Her method.** She calls it the Quiet Van.

# Step 1: three lanes, one pick

Dana writes three lanes:

1. Dog makeover show meets a road trip show, in Phoenix heat.
2. A rescue show meets a makeover show: she grooms shelter dogs before adoption day.
3. A cooking competition meets grooming: two groomers, one dog, one hour.

She picks lane 2. She can film it every week, viewers can root for each dog, her skill shows without explaining it, and it connects to what she sells. Hero type: transformation, with a real goal of 50 shelter dogs groomed by June.

# Step 2: the micro show and the bible

**Micro show.** "Guess the Breed." Every day she posts a 30-second clip of a matted dog before the groom. Viewers guess the breed in the comments. The reveal goes up the next day.

**Show bible.** People: Dana, the shelter coordinator, the adopting families. Places: the van, the shelter, a family's front yard. Episodes: the underdog (the van she bought with a loan from her uncle), the special gift (a dog nobody could touch), the struggle (a 112-degree week and a broken generator), the special method (the Quiet Van), the payoff (adoption day).

LESSON 4 OF 7

# Step 3: film study and the sizzle

Dana writes a 14-shot list, grouped by place: van, shelter, front yard. She makes a one-minute sizzle from phone clips she already has and three drawn frames, labeled as a plan. The shelter coordinator watches it and says yes to filming.

On her first shoot day she films the real sizzle shot by shot and swaps it in.

# Step 4: the engine and the first shoot

Dana mounts her phone in the van and buys a clip-on mic. Weeks 1 and 2 she answers one question a day: "What do dogs hate most about grooming?" Weeks 3 and 4 she tells one story a day in five steps.

Her first shoot makes five things: the sizzle, her van and kitchen yapping setup, an eight-minute infomercial for a free "Calm Groom Checklist", ten ads, and a webinar for groomers who want to work with nervous dogs.

LESSON 6 OF 7

# Step 5: getting paid

Dana's offer ladder:

- **Free.** The Calm Groom Checklist.
- **Small.** A $49 video course for owners: grooming a nervous dog at home.
- **Service.** Her van, booked online.
- **Big package.** A training week for groomers who want to start their own mobile business.

Her first-dollar plan: sell the $49 course to the 40 clients already in her phone, by text, the week the first episode goes up. A pet food brand her viewers already use is first on her media kit list.

LESSON 7 OF 7

# Step 6: the 90-day season

Dana's season starts on her first shoot day. She picks the business month first because she wants bookings: she finds two vets and a pet store that serve the same owners and agrees on referrals. Month two is the show month: a group for adopting families. Month three is the story month: a short book called The Quiet Van.

She counts one number a month: van bookings, then group members, then book sign-ups. That is the whole method on one made-up person. Your version will look different. The steps are the same.

Read the whole course free at realityshow101.com. Module 18.