



Creative *Noble*

FREE PLAYBOOK

The One-Day *Shoot Plan*

How to get 30 days of video ads
from one day of filming.

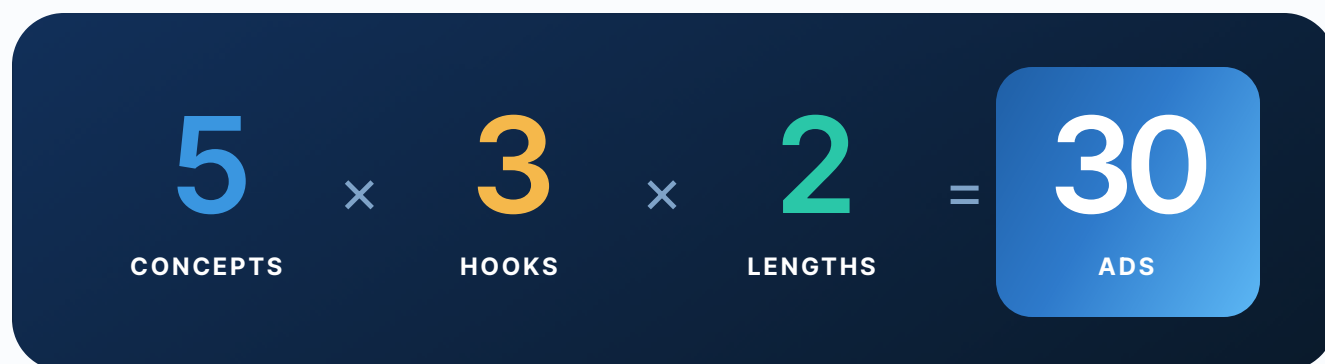


5 concepts × 3 hooks × 2 lengths = 30 ads

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One day is enough. *If you plan it.*

Most brands film one video, run it until it stops working, then scramble to make the next one. Video ads wear out: people see the same thing too many times and scroll past. The fix is not more shoot days. It is planning one day so it gives you a month of different ads.



A concept

One reason to buy, told one way. Five concepts give you five different reasons.

A hook

The first two or three seconds. Three hooks give every concept three chances to stop the scroll.

A length

A short cut for quick placements and a longer one for people who want the full story.

1	Pick five concepts	Page 3
2	Build the shot list	Page 4
3	Write three hooks for every concept	Page 5
4	Run the day	Page 6
5	Cut one shoot into a month	Page 7
✓	The pre-shoot checklist	Page 8

1 STEP ONE

Pick five *concepts*.

Each concept should give a different reason to buy. If two of them say the same thing, cut one and replace it.

1

The problem, solved

Show the frustration your customer knows, then the fix.

FILM THIS

The “before” moment, your product or service in use, and the result.

2

The face of the brand

Your founder or expert, talking straight to camera.

FILM THIS

Short answers to the five questions buyers ask most.

3

The customer story

A real customer, in their own words.

FILM THIS

What it was like before, why they chose you, and what changed.

4

The product in action

A demonstration that works with the sound off.

FILM THIS

Close-ups, hands, and the details a photo cannot show.

5

Behind the scenes

How it is made and who makes it.

FILM THIS

The team, the process, and the care that goes into the work.

TIP

Selling to businesses? Swap concept four for “what it is like to work with us” or “what it is like to work here.” The second one doubles as a recruiting ad.

2 STEP TWO

Build the *shot list*.

Film the same six things for every concept. This is what turns five videos into thirty ads in the edit.

CAPTURE	HOW MANY	WHAT IT IS	WHY YOU NEED IT
Hooks	3	Three different openings, two to three seconds each.	So you can test what stops the scroll.
Main take	1	The full message, start to finish, in 20 to 40 seconds.	The body of the longer ad.
Short take	1	The same message in one or two sentences.	The body of the short ad.
Calls to action	2	Two different asks, such as "Shop now" and "Book a call."	So you can test the ask, too.
B-roll	8–10	Wide, medium, close, hands, detail, and movement.	Covers every cut and makes each ad look different.
Clean plates	2	Five seconds of the scene with nobody talking.	Room for on-screen text and end cards.

35 + 50

Across five concepts that is about 35 talking takes and 50 B-roll shots. It is a full day, and it is everything the edit needs.

Frame for every screen

Keep the subject in the middle of the frame with space above and to the sides. One shot can then be cropped tall for Reels and TikTok and wide for YouTube.

Protect the sound

Use a microphone on every talking take and listen back to the first one at each setup. Bad picture can be cut around. Bad sound cannot.

Write three hooks *for every concept.*

The first seconds decide whether anyone sees the rest. Write the hooks before the shoot, and use these six starting points.

CALL OUT THE VIEWER

"If you situation, watch this."

LEAD WITH THE RESULT

"Here is how customer got result."

ASK THEIR QUESTION

"Why does problem keep happening?"

BREAK A BELIEF

"You don't need assumption to goal."

STOP A MISTAKE

"Stop mistake. Do this instead."

SHOW, DON'T SAY

*Open on your most surprising shot.
No words.*

Keep it under three seconds

If it takes longer to say, it is the ad, not the hook.

One idea per hook

A hook that makes two points makes neither.

Make them different

Try one spoken, one visual and one as text on screen.

WORKSHEET · COPY ONCE PER CONCEPT

Concept

Hook A

Hook B

Hook C

Run *the day*.

A sample schedule for five concepts at one location. Shift the times to suit you, but keep the order: people first, product after lunch, pickups last.

7:30		Crew call and setup	Light and mic the first setup while people arrive.
8:30		The face of the brand	Talking takes first, while voices and energy are fresh.
10:00		The customer story	Customers have the least time. Film them early and let them go.
11:30		The problem, solved	Use the people and the space you already have lit.
12:30		Lunch	Watch the morning's takes. Note anything to shoot again.
1:15		The product in action	Relight once for product, then film every close-up together.
2:45		Behind the scenes	Move through the space with a handheld camera.
4:00		Pickups and clean plates	Missed hooks, second calls to action, empty-scene shots.
4:45		Wrap and back up	Make two copies of the footage before anyone leaves.

Group by setup

Order the day by location and lighting, not by concept number. Every relight costs time.

One list, one owner

One person holds the shot list and ticks off each line as it is filmed.

Change one thing

Swap wardrobe, background or room between concepts so five ads do not look like one.

Cut one shoot *into a month.*

Every concept becomes six ads. Then release them in waves, so you learn what works before you spend on all thirty.

ONE CONCEPT, SIX ADS

	Hook A	Hook B	Hook C
Short about 15s	Ad 1	Ad 2	Ad 3
Long about 30s	Ad 4	Ad 5	Ad 6

Each ad is one hook, one body and one call to action. Swap the B-roll and the on-screen text between versions so they do not feel like repeats.

EXPORT THREE SHAPES

- Tall, 9:16**
Reels, TikTok, Shorts and Stories.
- Portrait, 4:5**
Facebook and Instagram feeds.
- Wide, 16:9**
YouTube, your website and presentations.

WEEK 1

Find the concept

Launch one ad from each of the five concepts and see which one people respond to.

WEEK 2

Find the hook

Add the other hooks for your two strongest concepts.

WEEK 3

Widen it

Add the second length and bring in the concepts you held back.

WEEK 4

Refresh

Replace the slowest ads with cuts you have not used yet.

90 files

Thirty ads in three shapes is **90 finished files**. Name each one by concept, hook and length, such as **story-hookB-15s**, so you can see at a glance what is working.

RULE

When an ad slows down, change the hook before you change the ad. A new opening on a proven message is the fastest refresh you have, and you already filmed it.

The pre-shoot *checklist*.

Most problems on a shoot day were decided the week before. Tick every box and the day runs itself.

ONE WEEK BEFORE

- ☐ Five concepts written, each with a different reason to buy
- ☐ Three hooks written for every concept
- ☐ Two calls to action chosen
- ☐ Everyone on camera confirmed, with arrival times
- ☐ Customers booked for the morning
- ☐ Location confirmed, with permission to film
- ☐ Release forms ready for people and locations
- ☐ Shot list ordered by setup, not by concept

THE DAY BEFORE

- ☐ Shot list printed and one owner named
- ☐ Products and props cleaned and packed, with spares
- ☐ Two wardrobe options per person, no busy patterns or other brands' logos
- ☐ Batteries charged and memory cards cleared
- ☐ Noisy things planned around: deliveries, air conditioning, phones

ON THE DAY

- ☐ Focus and sound checked on the first take of every setup
- ☐ Every hook and call to action filmed for every concept
- ☐ Clean plates filmed at every setup
- ☐ Every line on the shot list ticked off
- ☐ Footage backed up twice before leaving

PACK LIST

- ☐ Printed shot list, schedule and release forms
- ☐ Spare batteries, memory cards and chargers
- ☐ Tape, clamps and extension cords
- ☐ Lint roller, face powder and water
- ☐ Backup drive for the end of the day
- ☐ A second microphone, in case the first fails



Want us to *run this for you?*

That is what Creative Noble does. We plan the concepts, write the hooks, bring the crew and deliver ads that are ready to launch. Start with a free ad plan built around your business.

An online audit

Of your brand and the video you run today.

Three ad concepts

Written for your business, yours to keep.

A plan and a price

Clear and fixed, with no obligation.

Get your free ad plan →

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Videos that stop the scroll. And sell.