

COMMERCIAL VIDEO PROMPT PACK

The three prompts I use for product work — the hero shot, the product in use, and the texture b-roll — with the notes on why each one is built the way it is. Print it, keep it beside the brief.

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STUDENT HANDOUT

HOW TO USE THIS PACK

Three prompts, in the order a product job actually runs: decide the pack shot, then the shot of it being used, then the texture cutaways that make a fifteen-second cut feel like a thirty-second one.

- ☐ Attach the pack shot as **Image 1** in every prompt. It is a lock, not a mood.
- ☐ Attach the look sheet as **Image 2**, and say plainly that only its lighting is wanted.
- ☐ Approve the hero still before you spend a single credit on motion.
- ☐ Name the label, the product colour and the ground colour as locked in every prompt.

BEFORE YOU SEND ANYTHING TO A CLIENT

- ☐ Every frame the product appears in is the same pack — proportions, label, finish.
- ☐ No invented flavours, no invented packaging, no re-lettered type.
- ☐ The cutaways cut on motion, not on stills.
- ☐ You can state the runtime of the finished piece, in seconds, from the shot list.

The still-first rule. A keyframe costs a fraction of a clip, and it is the only place a mistake is still cheap to fix. Anything you can decide on a still — framing, lighting, label legibility — decide it there, because every fix made after motion costs the full motion price again.

COMMERCIAL — THE HERO SHOT

COMMERCIAL · CORE

Product reference: Image 1 is the attached product photograph. It is the pack shot and it is a LOCK — match the pack's exact proportions, label artwork, typeface, colour and finish. Never redraw the label, re-letter the type or invent a variant flavour.

Style reference: Image 2 is the attached look sheet. Match its lighting language only — high-key studio, soft key from camera left, gentle falloff, cool grey seamless ground, glossy highlight along the metal, one clean contact shadow under the base. Never copy Image 2's composition or its product.

One product, centred, at eye level, filling two thirds of the frame. Camera orbits a slow 15 degrees. A single hard specular highlight travels across the label as the camera moves, and the surface does not wobble.

Locked: label legibility, product colour, ground colour. Free: the orbit speed and the highlight travel.

No text overlay, no watermark, no second product, no hands, no props, no busy background.

Why it works — A pack shot lives or dies on the label being legible and identical to the real product. Naming Image 1 as the pack shot — rather than as inspiration — is the only thing that stops the model inventing its own typeface, and the typeface is the brand.

COMMERCIAL — PRODUCT IN USE

COMMERCIAL · CORE

Product reference: Image 1 is the attached pack shot – a LOCK. Same proportions, same label, same colours, every time it appears in frame.

Talent reference: Image 2 is the attached talent sheet. Match the hands and the wardrobe exactly – same skin tone, same nail length, same sleeve colour. Never change the talent between shots.

Setting: a bright kitchen counter, shot at f2.8 so the background falls away. One continuous take, no cuts. Hands enter frame, lift the product, use it once, set it down. The camera holds still and lets the action happen inside the frame.

Locked: product, talent, counter colour, the single take. Free: the pace of the action.

No jump cuts, no speed ramps, no on-screen text, no extra products in the background, no faces if the brief is hands only.

Why it works — In-use footage is where continuity breaks: the label changes shape, the sleeve colour shifts, a second hand appears. Pinning the talent sheet as Image 2 and naming it as a lock is what keeps one take looking like one take.

COMMERCIAL — TEXTURE B-ROLL

COMMERCIAL · STARTER

Product reference: Image 1 is the attached pack shot – the can, its colours and its label are a LOCK whenever any part of it is in frame.

Style reference: Image 2 is the attached look sheet. Match its macro language – shallow depth of field, one hard light source raking across the surface, cool grey ground, water droplets catching the light as small specular points. Never copy its layout.

Six separate macro shots, two seconds each, no camera move beyond a slow push: condensation forming on the cold metal; a slice of citrus falling through frame; liquid pouring and breaking into droplets; a hand tearing the tab; the base rotating on the counter; the last mouthful, tilted. Cut on motion, never on a still.

Locked: product colour, ground colour, lighting direction. Free: which two seconds you keep.

No text, no logos other than the real label, no people beyond a hand, no slow-motion above 120fps.

Why it works — B-roll is what makes a fifteen-second commercial feel like a thirty-second one. Asking for six discrete shots that cut on motion gives an editor something to build a cut from, instead of one long clip they have to chop up themselves.