

UGC VIDEO PROMPT PACK

The three prompts I use for UGC — the three-second hook, the talking review, and the unboxing — plus the rules that keep creator footage reading as a person rather than an advert.

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STUDENT HANDOUT

HOW TO USE THIS PACK

Three prompts, in the order a creator campaign runs: the three seconds that earn the watch, the review that earns the trust, and the unboxing that earns the click.

- ☐ Attach the creator sheet as **Image 1** in every prompt — the same person, wardrobe and room across the whole campaign.
- ☐ Attach the pack shot as **Image 2** whenever the product is in frame.
- ☐ Write the first sentence yourself. A model can hold a rhythm; it cannot know the one concrete problem the viewer has.
- ☐ Keep the room lived in. A clean background is the fastest way to read as an advert.

THE FOUR THINGS THAT MAKE UGC READ AS AN ADVERT

1. **A jump cut.** Every one is a place a viewer decides a brand edited this.
2. **Captions.** Burned-in captions are a brand tell; a person films and posts.
3. **A music sting.** Licensed music in the first second is the loudest tell of all.
4. **A smile to camera on frame one.** Open mid-sentence, already talking.

One take, one person, one room. Continuity is the whole illusion. If the face, the sleeve colour or the room shifts between posts, the campaign stops reading as one creator and starts reading as a series of adverts.

UGC — THE FIRST THREE SECONDS

UGC · ESSENTIAL

Creator reference: Image 1 is the attached creator sheet. Match the face, hair, wardrobe and room exactly – this is the same person for the whole campaign, and the audience has to recognise them between posts.

Shot on a phone, held at arm's length, slightly too close to the face. Vertical 9:16. Natural window light from camera right, no fill. The room behind is lived in and slightly out of focus: a plant, a shelf, a doorframe.

The first three seconds are the whole job. Open mid-sentence, mid-gesture, already talking – never on a smile at the lens, never on a title card. The creator says one concrete thing about a problem the viewer has, in their own words.

Locked: the creator, the room, the lighting, vertical framing. Free: the words.

No captions, no music sting, no logo animation, no slow zoom, no ring light, no studio background, no second person.

Why it works — UGC fails in the first second far more often than in the last. Starting mid-sentence and banning the smile-to-camera is what stops it looking like an advert pretending to be a person.

UGC — THE TALKING REVIEW

UGC · CORE

Creator reference: Image 1 is the attached creator sheet – the same person as the hook, same wardrobe, same room. A LOCK.

Product reference: Image 2 is the attached pack shot. Whenever the product is in frame it is that exact pack, held in one hand, label facing the lens at least once.

Vertical 9:16, phone camera, static, held or propped. One continuous take of 25 to 40 seconds, no cuts. The creator talks to the lens, looks away to think twice, uses the product once and reacts. Speech is unscripted in rhythm: false starts and a half-laugh are wanted.

Locked: the creator, the room, the product, the single take. Free: the wording and the pauses.

No jump cuts, no captions, no music, no b-roll inserts, no before-and-after split screen, no brand voiceover.

Why it works — The uncut take is the credibility. Every jump cut is a place where a viewer decides this was edited by a brand, and the moment they decide that, the review stops working as a review.

UGC — UNBOXING AND FIRST USE

UGC · STARTER

Creator reference: Image 1 is the attached creator sheet – the same person and room as the rest of the campaign. A LOCK.

Product reference: Image 2 is the attached pack shot and the attached packaging. The outer box, the inner wrap and the pack itself all have to match – never invent packaging the brand does not make.

Vertical 9:16, phone propped on the desk looking down at the hands, then picked up to the face for the reaction. One cut only, on the moment the pack is first seen. The desk is real: a charger, a mug, a notebook edge in frame.

Locked: creator, room, packaging, product. Free: the order the pieces come out of the box.

No music, no captions, no sped-up wrapping, no clean studio desk, no hands that are not the creator's.

Why it works — Unboxing is the cheapest UGC format to shoot and the easiest to fake badly. Naming the packaging as a lock is what keeps it honest, and the one-cut-on-first-sight rule gives the edit a real beat to land on.