



LATA HERITAGE · GTM & DISTRIBUTION

The Voice *Brief*

How to hand your voice to somebody else so what comes back actually sounds like you. Written after building a full course for a creator with two million subscribers, in a persona his audience had spent years learning.

12

ITEMS

3

STAGES

ONE

AFTERNOON

THE FOUR-QUESTION DRAFT TEST IS ON PAGE FIVE.

BEFORE YOU START

Brand guides describe. Archives *reveal*.

Nearly every voice brief fails the same way. It describes how you would like to sound rather than how you actually do, so the work that comes back is accurate, well structured and completely characterless.

Your audience catches that inside a minute, and they cannot tell you why. They just stop trusting it.

“He’s taken the time to learn exactly how I speak about the character. He’s added inside jokes from the work that I’ve done previously.”

HAMZA AHMED · CREATOR, 2M+ SUBSCRIBERS

Inside jokes cannot be briefed. They can only be found by watching enough of the work to notice what recurs and what the audience already responds to. **That is the whole difference between a supplier and a partner, and it lives entirely in the preparation.**

What follows is what to hand over, what to write down, and how to test the first draft. It takes an afternoon and it saves the three rewrite cycles that usually follow a bad brief.

What actually teaches a voice

— Your ten best pieces of work

— Three you regret publishing

— Unedited audio of you talking

— Your recurring references

What teaches nothing

— A brand deck with adjectives

— A competitor you admire

— “Professional but approachable”

— A tone-of-voice matrix

01 Source Material

4 ITEMS

Send these four things and nothing else. Anyone who cannot work from them will not be saved by a longer brief.

- 1

Your ten best pieces of work, with no commentary.

☐

Let them form their own view first. Your explanation of why something worked is often wrong, and it biases them before they have looked.
- 2

Three you regret publishing.

☐

Negative examples define the edge of the voice. They train faster than positive ones because they are unambiguous.
- 3

Twenty minutes of you talking, unedited.

☐

A raw call recording or a voice note. Edited content shows your written voice; unedited audio shows your actual rhythm, and the gap between them is usually large.
- 4

Your five most-used comment threads or DMs.

☐

How your audience talks back to you is half the voice. It shows what they already understand, which is what you no longer have to explain.

The tell

Someone who already knows what they are doing will come back with questions about your audience. Someone who needs training will come back with questions about your preferences. That single distinction will save you months.

02 Write These Down

4 ITEMS

Four short lists. Keep the whole thing to one page — a long brief is a sign you have not decided anything.

- 5

Ten words and phrases you use constantly.

☐

Your actual vocabulary, pulled from the archive rather than invented at the desk. Include the ugly ones you would edit out if you were being self-conscious.
-
- 6

Ten you would never use.

☐

The banned list is the most useful page in any brief. It is also the fastest to write, because you will react instantly to each one.
-
- 7

Your running references and in-jokes.

☐

Recurring bits, nicknames, callbacks, the joke your audience finishes for you. This is the list that turns competent work into work that sounds like you.
-
- 8

One sentence on who you are talking to.

☐

Not a persona document. One sentence about a real person, ideally someone who has actually paid you.
-

Why the banned list beats everything else

Describing what you sound like is hard and unreliable. Recognising what you would never say is instant and accurate. Most of a voice is defined by its edges, and the edges are the part you can actually articulate.

03 Test the First Draft

4 ITEMS

Four questions, in this order. If it fails one, stop reading and send it back — the rest will not tell you anything new.

- 9 **Read it out loud. Does your mouth object anywhere?** ☐

The single most reliable test that exists. If you stumble on a line, that line is not yours, regardless of how well it reads on screen.
- 10 **Could this have been written for a competitor?** ☐

Swap your name for theirs. If it still works, it is category copy, not your copy, and your audience will price it accordingly.
- 11 **Is there one detail only your real audience would catch?** ☐

A callback, an in-joke, a reference to something you did two years ago. If nobody put one in, nobody watched the archive.
- 12 **Would a complete beginner follow it start to finish?** ☐

Coherent and concise beats comprehensive. Being thorough is not the same as being followable, and only one of them produces results.

Check eleven is the one that matters

Nine, ten and twelve can all be fixed with editing. Eleven cannot, because it is evidence of whether anybody actually did the preparation. If the answer is no on the first draft, it will be no on the fifth.

LATA HERITAGE

Growth is luck. Luck is *engineered*.

If you have an audience that knows your voice well enough to notice when it slips, that is exactly the condition we work best in. We do the archive work before we write a word.

Thirty minutes, no deck, no discovery form — your channel on screen and an honest read.

BOOK A CALL [CALENDLY.COM/LATAHERITAGE/30MIN](https://calendly.com/lataheritage/30min)

CASE STUDIES [LATAHERITAGE.COM/CASE-STUDIES](https://lataheritage.com/case-studies)

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