



LATA HERITAGE · GTM & DISTRIBUTION

The Volume *Standard*

Twelve checks every video passes before it ships. Built while scaling short-form output for a company that refused to accept the usual trade-off between how much you make and how good it is.

12

CHECKS

3

STAGES

PER

VIDEO

PRINT IT. PUT IT NEXT TO THE EDITOR.

BEFORE YOU START

The trade-off is *a choice*

Skool needed to scale the number of videos it produced, quickly, and it needed the standard to hold while that happened. Andrew Kirby put the requirement in one line.

“We needed someone that could produce a large volume of quantity and quality at the same time.”

ANDREW KIRBY · SKOOL.COM, YOUTUBE 600K+

That sounds obvious and it is nearly impossible to hire for, because almost every studio solves volume by templating. One structure, one caption preset, one edit rhythm, and every video poured through it. Output rises and the work stops being looked at. Audiences register that long before they can explain it.

The fix is not working harder. It is being deliberate about which decisions are allowed to become processes. Anything mechanical should take no thought at all. Anything editorial has to stay a decision a person makes, every time, forever.

Automate these

- File naming and folder structure
- Export presets and delivery formats
- Aspect ratios per placement
- Loudness and audio normalisation
- Asset handoff and version control

Never automate these

- Which story gets made
- The first two seconds
- Where every cut lands
- Caption emphasis, line by line
- Whether it ships at all

01 Before the Cut

4 CHECKS

Run these before an editor opens the file. Failing here means everything downstream is wasted effort.

- 1

Is there one idea, and can you say it in a sentence?

☐

Two ideas in one video is one video nobody finishes. Split it or cut it.
- 2

Does the hook exist in the first two seconds, in writing?

☐

Not "the video gets good at 0:15". Written down, before filming, as its own line.
- 3

Is every claim traceable to a primary source?

☐

A visible URL and a dateline. If you cannot show it on screen, do not say it.
- 4

Does the ending stop, rather than trail off?

☐

The last line is written before production. Not a question, not a CTA bolted on afterwards.

Where volume actually comes from

Not from cutting faster. From killing videos at this stage. A batch of twelve where three were rejected on check two will outperform a batch of fifteen where none were, and it costs less to make.

02 Inside the Cut

4 CHECKS

This is where quality is lost at volume, and where it is almost never audited.

- | | | |
|-------|--|--------------------------|
| 5 | <p>Does every cut land on a breath rather than a word?</p> <p>Half a second either side decides whether a line lands or sits there. At forty videos a month this is the whole game.</p> | ☐ |
| <hr/> | | |
| 6 | <p>Is caption emphasis chosen per line, not applied as a preset?</p> <p>Most viewers watch muted, which makes the captions the performance rather than a subtitle.</p> | ☐ |
| <hr/> | | |
| 7 | <p>Is any frame held longer than it earns?</p> <p>One deliberate hold per video, on the most important thing. Everything else moves.</p> | ☐ |
| <hr/> | | |
| 8 | <p>Does the audio duck under the line that matters most?</p> <p>If the music competes with the one sentence the video exists for, the video does not exist for it.</p> | ☐ |

The tell nobody talks about

Fully de-breathed voiceover reads as synthetic, particularly to audiences who watch a lot of this format. Leave the breaths in. With no face on screen, breath is the main signal that a human made the thing.

03 Before It Ships

4 CHECKS

Four minutes of work. The last two are the ones almost nobody runs, and they catch the most.

9 Have you watched it muted, start to finish? ☐

This is how most of your audience will see it. If it does not work silent, it does not work.

10 Have you watched it on a phone, at actual size? ☐

Text that reads fine on a 27-inch monitor disappears on a 6-inch screen. Check on the device, not the timeline.

11 Were the thumbnail and title built as a pair? ☐

Testing one without the other tells you nothing about why a video underperformed.

12 Has one named person with veto signed it off? ☐

Not approval by committee. One person whose taste decides, with the authority to say no at the last minute.

Check twelve is the whole system

Everything above can be taught. This one cannot be delegated. When output rises, review is the first thing teams quietly drop, and the standard silently becomes whatever the busiest editor had time for. If you take one thing from this document, take this: name the person, and give them the veto in writing.

LATA HERITAGE

Growth is luck. Luck is *engineered*.

If your output is capped by how many good editorial decisions your team can make in a week, that is the right constraint and we can raise it. If it is capped by anything else, we will tell you what to fix first.

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

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