

THE STATE OF THE MOONION

2024

OPENING STATEMENT:

To My Dearest and Most Esteemed Patrons,

Thank you, first and foremost, for your incredible generosity this year. Moon Channel made its first “real” video back in February of 2023, and in the ten months that followed, we’ve been monetized, and have reached 100,000 subscribers! It’s hard for me to believe that we’ve come so far: when I started Moon Channel, I honestly thought that it would be something along the lines of a personal blog – I had no expectations of even reaching 1,000 subscribers, never mind 100,000. And yet, here we are!

You’ll note that I like to use “we” when describing Moon Channel. Although I am a one-man operation when it comes to the videos themselves, the endeavor of Moon Channel itself is not possible without all of you, the community of Moon Channel – the nicest group of people I’ve ever had the privilege of delivering a tax law lecture to.

As we begin our bold journey into this new year, I’d like to introduce a new annual tradition for Moon Channel: ***The State of the Moonion***. It’s a very silly name, I know. But life can be pretty dour, and a little silliness makes the serious stuff bearable, if you ask me.

In this annual document, I hope to share with you what making a YouTube channel is like! I’ll be discussing what worked for the channel, what didn’t, and show you all kinds of fun charts and analytics so that you can get a really intimate look into the creation process, from someone who is only just figuring it all out themselves.

This document serves a secondary purpose too, which is transparency and accountability. YouTubers can make quite a bit of money, and as my patrons, I believe you’re entitled to know what that looks like, and what spending that money might look like as the channel grows.

I might share a few snippets of ***The State of the Moonion*** via YouTube Community, and/or make a short video on the topic, but I give all of you carte blanche permission to share ***The State of the Moonion*** (Yes, I’m going to be emphasizing the name each time it comes up, see, Paragraph 3) however you like. I’ve released the document as a Patreon exclusive, but by all means – once it’s in your hands, I trust you all to do with it as you wish.

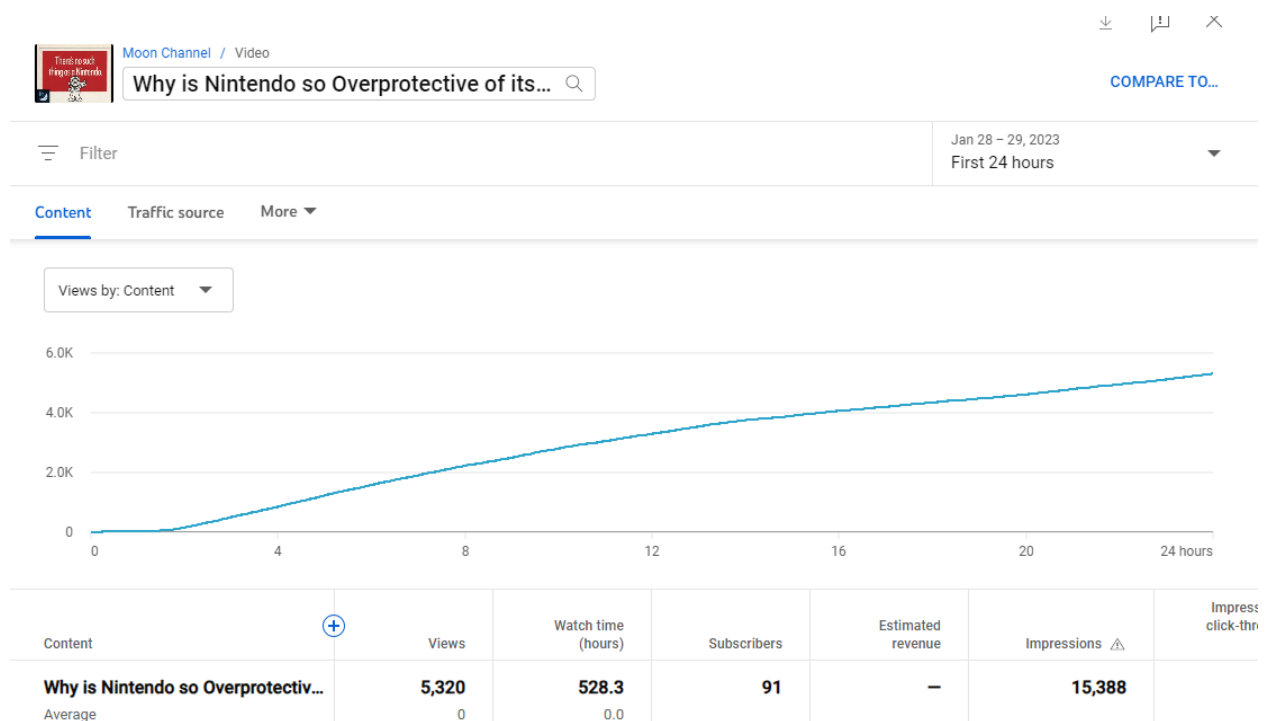
Let’s get right to it then, shall we? We’ll start with some interesting analytics regarding content, and then talk finances, before finishing up with aspirations.

ON CONTENT:

Humble Beginnings

Moon Channel's first "real" video was launched on January 28, 2023. This video, "Why is Nintendo so Overprotective of its Intellectual Property?", was a surprising smash hit. The channel had some test videos prior to this formal first video, and pursuant to those tests, my initial estimation for the Nintendo video was *five thousand lifetime views*.

It took me almost a half year to write the Nintendo script, mostly because I was procrastinating, and focusing on my law office. YouTube was like a personal diary of sorts: I thought nothing of it, and so I didn't prioritize it. I released the Nintendo video the night before an international flight, and didn't have time to really check up on it until the next day, at which point I made the chilling discovery that the video had already blasted past the five thousand estimation in its first 24 hours.

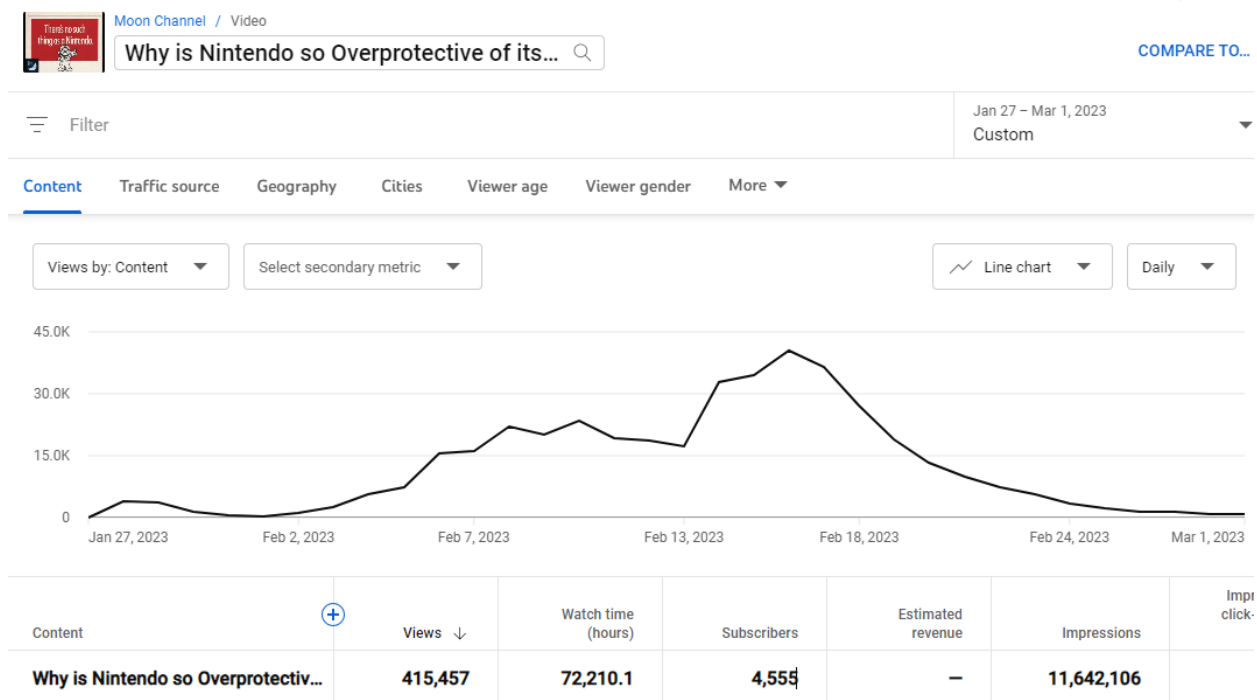


In the video's first hour after release, it had a whopping 33 views. And I was quite happy with that number, if I must be honest. That was as many views as the Phoenix Wright test video had in two hours, which was a substantial improvement.

Those five thousand views though, it turns out, were just the beginning.

From January 29th through February 3rd, the video actually slowed down in popularity very substantially, going as low as 397 views for the entire day, on February 1st. I was very pleased with how the video performed, but a bit disappointed that it didn't end up going viral.

The algorithm, it turned out, was just figuring out how to promote the video. It did, indeed, go viral, and on February 16th, the Nintendo IP video peaked at over *forty-thousand* (40,000) viewers in one day.



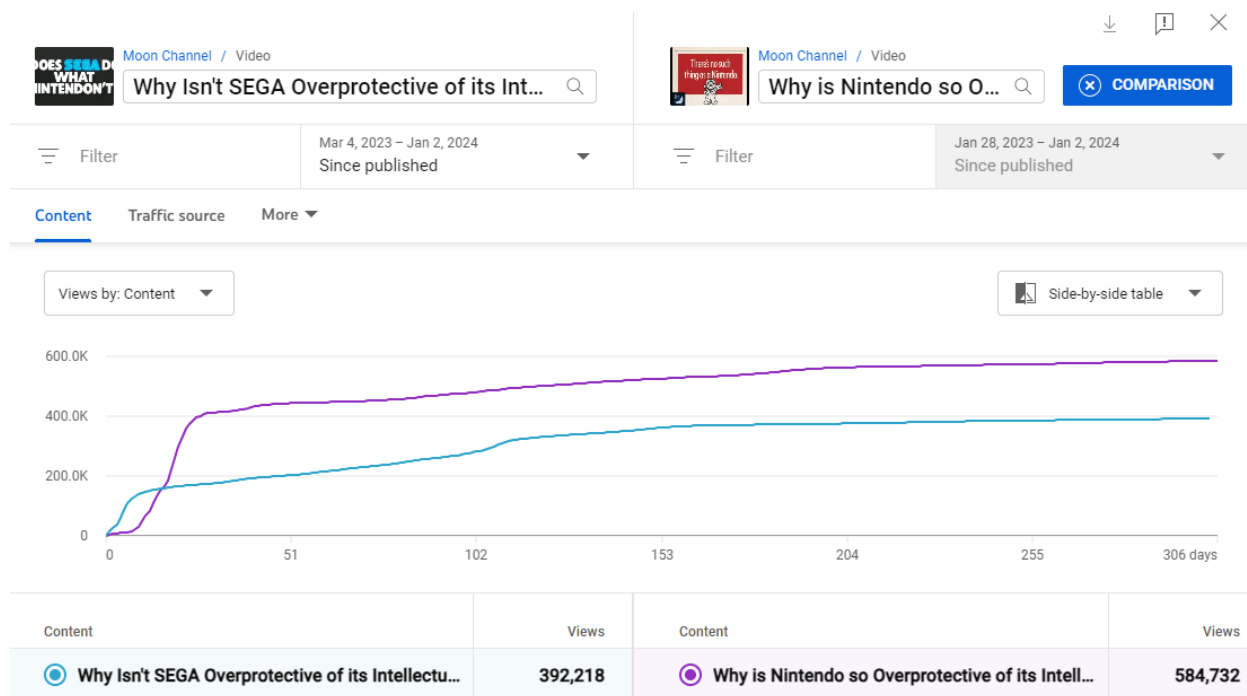
This one video gave Moon Channel the amount of subscribers, viewers, and watch hours necessary to become monetized. Those of you who watched the video may know that, rather amusingly, Universal Studios made the video ineligible for monetization due to the inclusion of Mario Movie Trailer Footage. My usage of the footage was fair use, and I could have contested it, but the cosmic irony of the situation was simply too fascinating, given Nintendo’s history, and I opted to leave the strike as is: a cheerful memory of my own humble beginnings on YouTube.

SEGA Sammy

The success of this first video inspired me to get started immediately on a second video: another legal video, directly addressing a common critique from the first – what about SEGA? The SEGA video was not quite as successful as the Nintendo video, but it proved to me that the channel had potential, and that people were surprisingly interested in what I had to say. The SEGA video was our first monetized video, and, to date, it has made roughly \$1,914. I say roughly because even YouTube’s estimated revenue is incorrect – what we creators get is often quite different from what the estimated revenue says, but we’ll get to that later.

The SEGA video’s uptake into the algorithm resembled the Nintendo video’s uptake but quicker, due to what I presume is the success of the prior video and the similar niche. There was a slow start, followed by a high peak, which then tapered off into a gentle climb. (See diagram on the following page, with comparison to Nintendo video).

I had thought, at the time, that this was how all of my releases would be: that this sort of relative pattern of slow steady climb to a peak, followed by a gentle incline, was normal for all videos. My initial impression, however, was incorrect, and I've since identified a few different patterns which I think can explain a lot about how and why certain YouTube creators release videos in the ways that they do.



The Observable Algorithmic Patterns

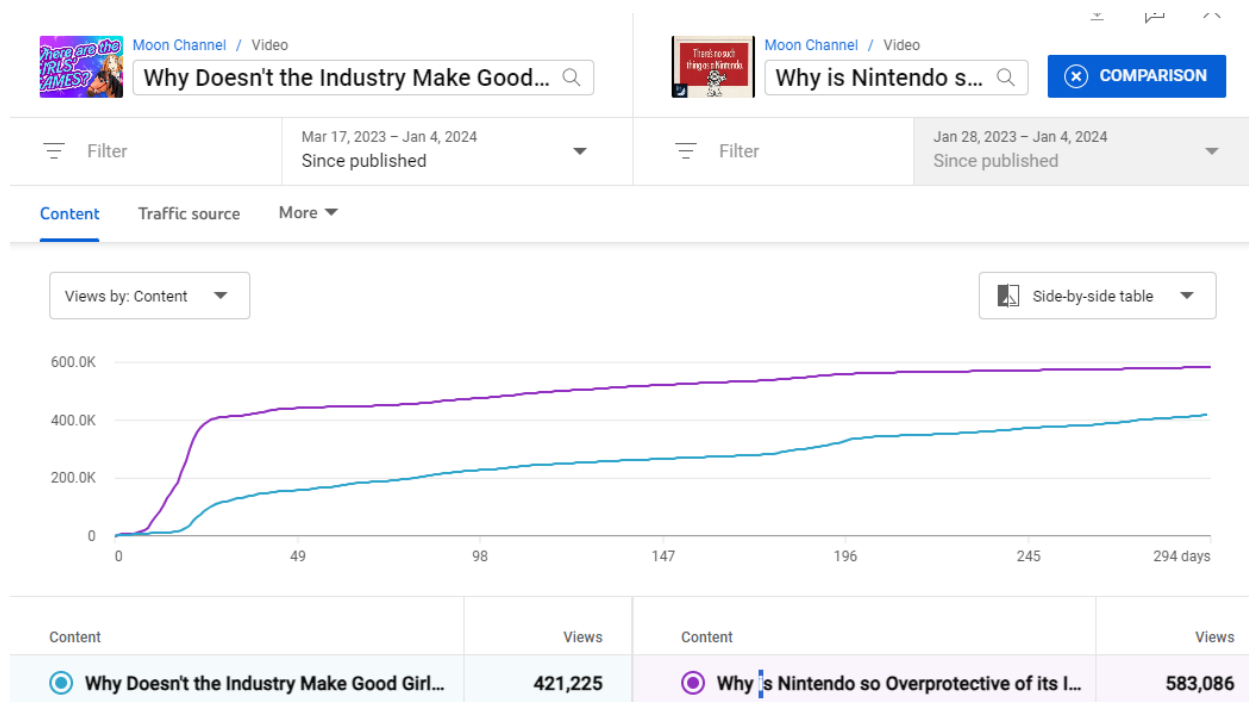
Although I enjoyed making law related content, I didn't want Moon Channel to be pigeon-holed in this manner. I was worried (and honestly, I still do worry) that legal content isn't altogether that wholesome, and that overfocusing on law can take away from the positive atmosphere of the channel. This is something I'm still working on, and that I hope to balance in the coming year.

In any case, pursuant to that line of thinking, I set about making a completely different video. In hindsight, this was foolhardy: I hadn't even fully set myself up in my niche, and I was already looking to expand. But I released the video anyhow – a video on the history of the girl's games movement: a topic that really surprised people, for a lot of different unexpected reasons.

The video was, to be frank, an enormous flop... at first. I began to wonder if my first two videos were flukes: if, perhaps, this video was a sign that I should temper my expectations further and focus on legal content.

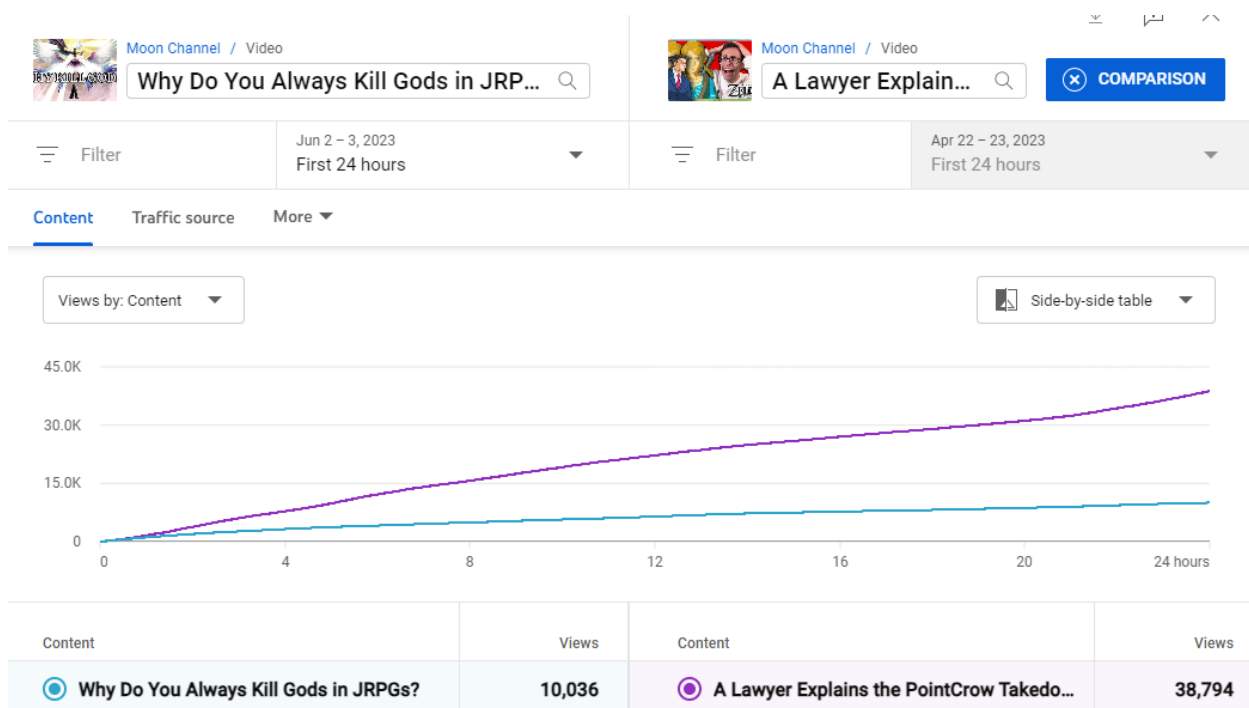
You'll notice though that the algorithm would eventually find the correct audience for the video, which propelled it to unexpected heights. You might also notice that the time it took for the girl's games video to reach its intended audience took almost exactly the same amount of time that the Nintendo video did.

(Diagram on following page)

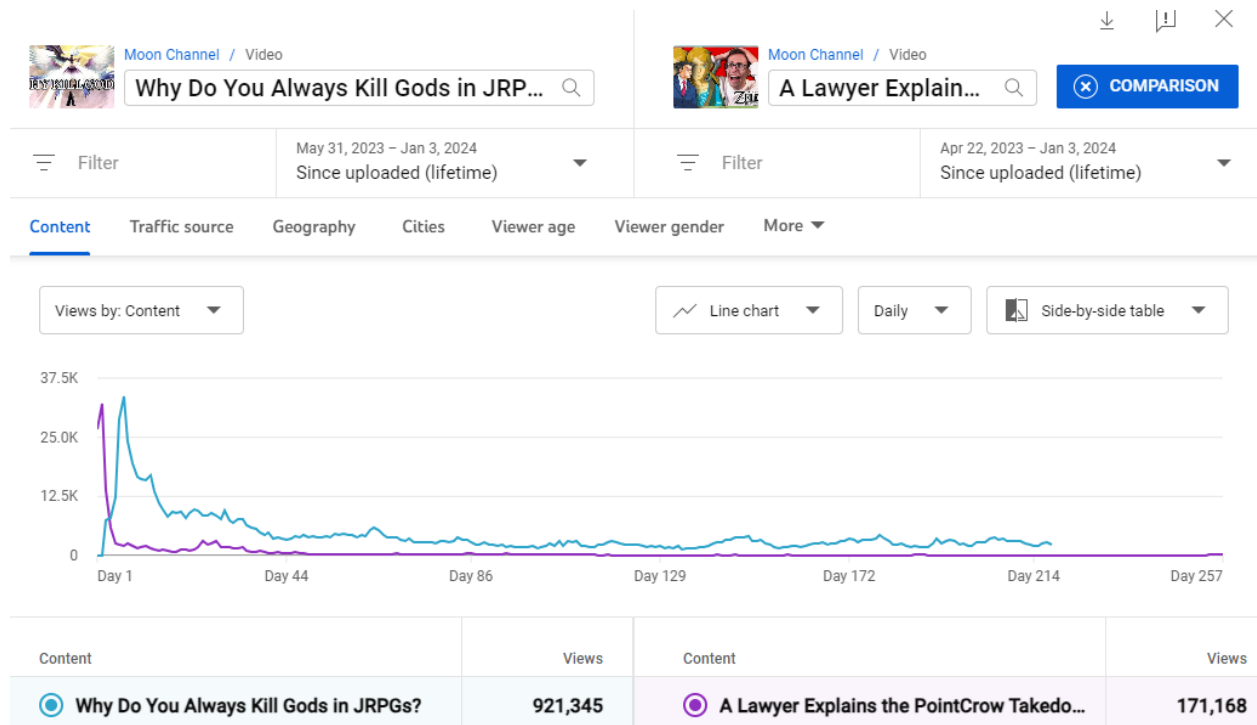


As I produced more videos, I began to observe some noticeable patterns of algorithmic engagement. For example, videos are approached very differently by the algorithm depending on if they are **evergreen** or **topical**. Evergreen videos tend to have a slow start, and a long tail of growth. Topical videos have an explosive start, but quickly die off in popularity, even if the content is still relevant.

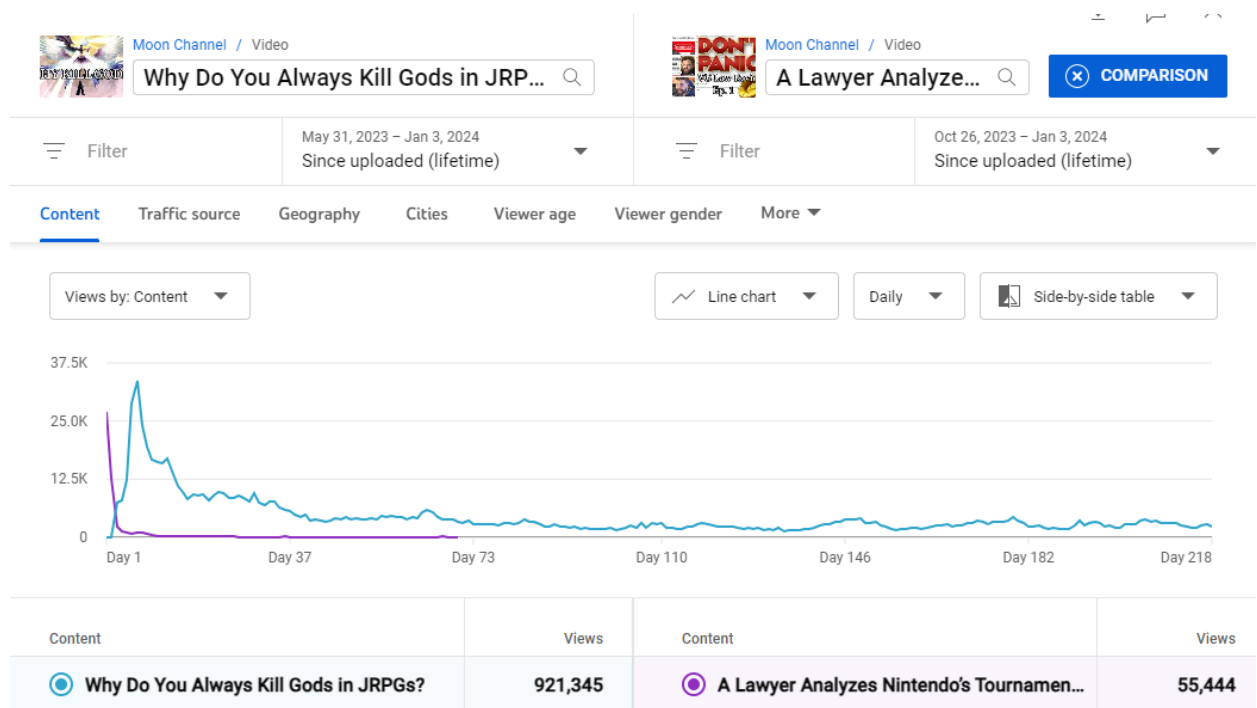
To see what I mean, take a look at these two charts. This first chart compares the *first 24 hours* of the most popular video to date, the JRPG video, with the first 24 hours of the PointCrow video.



As you can see, the PointCrow video had a very strong first 24 hours, which makes the second graph all the more surprising to look at:



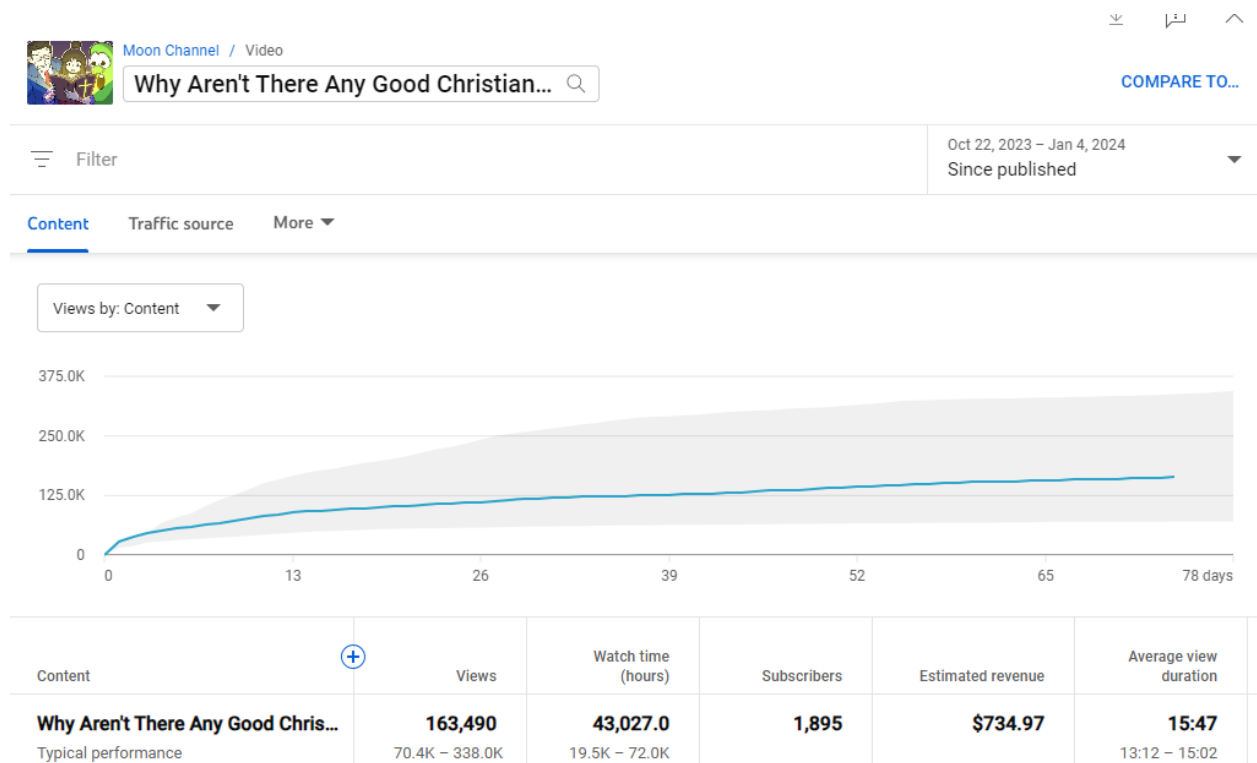
Videos covering topical events tend to peak within 24 hours, before sharply dropping off. Whereas an evergreen viral hit might peak after a week, and have a longer, lingering tail.



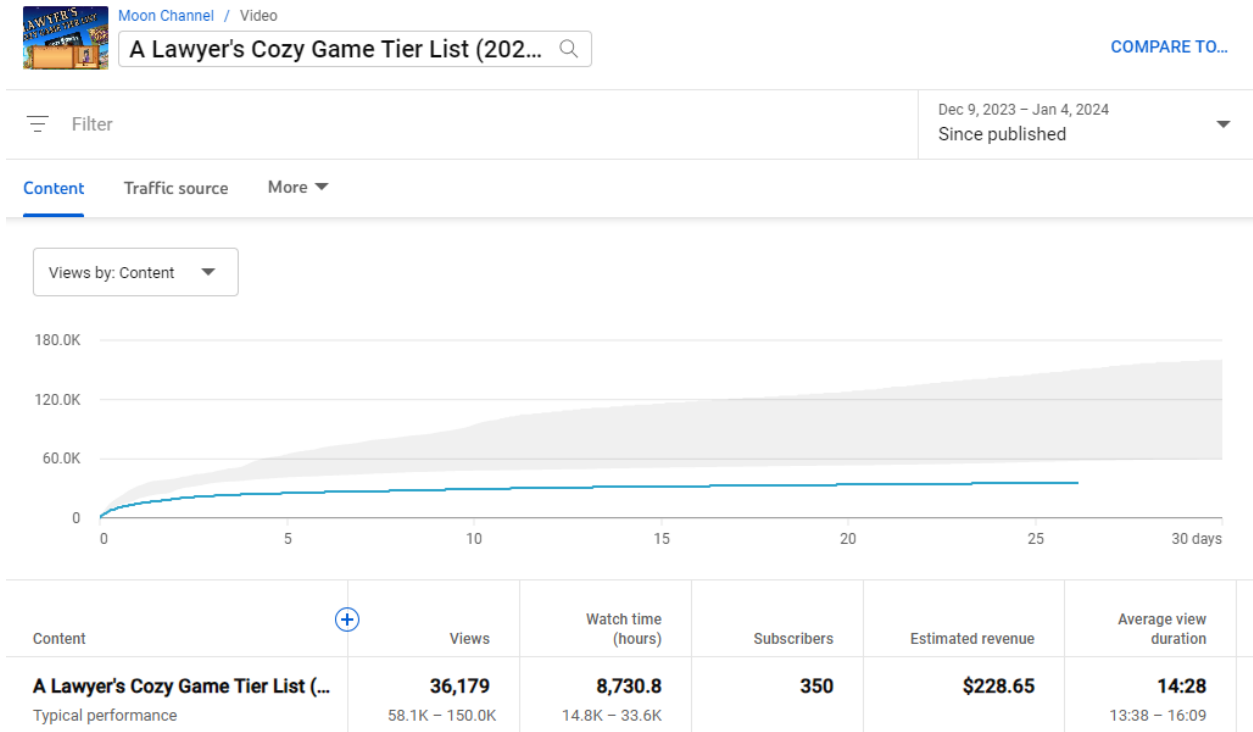
This might explain why so many YouTubers covering current events are required to maintain a consistent rate of uploads in order to make a living: each of these topical videos has explosive growth, but a shelf-life of only a few days at most.

Videos are also approached differently by the algorithm if, naturally, the video is a “hit”, a “miss”, or a “grand slam.” (My personal terms of art).

A “hit” has a nice smooth curve. Early on, a “hit” was a video that reached 50k views within 30 days. At the channel’s current size, a “hit” is a video that reaches 100k views within 30 days. Depending on whether the video is evergreen or topical, the way that 100k view number is met might look different on the charts. (See diagram below).

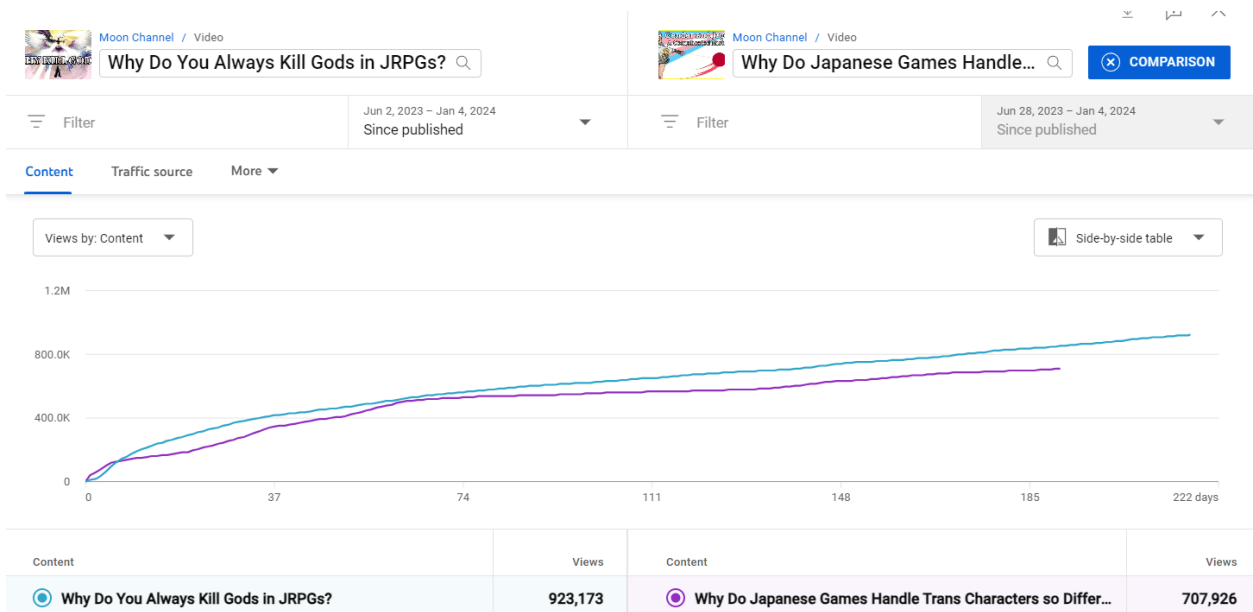


A “miss” on the other hand is immediately obvious: only subscribers will watch it, and the algorithm will make no attempt to push the video to new audiences after the first week of the video’s release. The only views it will receive after that week are people going through the channel manually or getting recommended the video on a channel binge. (See diagram on next page).



(It might not have done that well, but I love this video. Fun fact, the Cozy Game Tier List is Pearly’s favorite video I’ve made so far. She also wants you to know that I totally messed up her romance choices, and that she’s only ever dated Sam in Stardew. She doesn’t like Sebastian because he smokes).

A “grand slam” is quite rare, but I identify them with two elements. (1) the video must exceed 100k views in a week, and (2) after the initial push, the video’s tail is slightly escalated in its view count. The JRPG video is one such a “grand slam”, but you may be surprised to hear that the *Japan Trans* video was also a grand slam, following a similar trajectory!



Regrets, Trans Video

The *Japan Trans* video, I think, is a good place to start our discussion of my regrets this year for the channel. Because while I'm very proud of that video, it was also one of the channel's most controversial. In fact, for a long time, it *was* the channel's most controversial video, having now been overtaken in controversy by the recent Completionist video, which we'll also get to in due time.

My videos are *not* flawless. The YouTube craft is one I am still new at, and writing scripts is nothing at all like writing scholarly journal articles, or legal briefs. I try to balance storytelling and history -- communication and scholarship, in order to produce videos that are captivating yet informative. There are times where I've felt that the research done for the videos was a bit rushed, or the communication of the video's points, unclear. This will always be the case in some respects: human communication is, by nature, imperfect. But the onus is still on me to be the best communicator I can, if I'm going to be covering sensitive topics.

The Trans video is one I am proud of, but also one I am disappointed in. I'm proud that the channel was able to cover such an important topic and bring affirmation and validity to a truly persecuted minority, in trans people. I am not trans, but I have worked with a number of trans youths fleeing persecution and am privileged to have a number of trans friends now whom I love dearly and hold in the highest esteem.

I was quite worried when I released the Trans video that I might misrepresent or even alienate different people who might still be exploring gender identity. I had hoped the video would give affirmation to trans people, *but also* assist, perhaps, those exploring topics of sexuality and gender through Japanese portrayals by providing both a bit of sympathy, and some context. The length of the video, a few elementary mistakes, and some poor communication ended up doing the opposite: while the video was indeed affirming for trans people, it offended people who, perhaps, are still anxious about these topics and how they pertain to their own sexualities and identities: I forced an internal confrontation, instead of opening a healthy dialogue. As a content creator on YouTube, the onus is on me to communicate clearly, but also responsibly. Poor communication, bad presentation, rushed work: it can all lead to hurting those one might wish to help.

Regrets, Completionist

Which brings us, of course, to the most recent debacle, in the Completionist video.

Moon Channel's goal, since the outset, has been to produce video essays that come from the heart, but engage the mind: that are thoughtful but also genuine, and meaningful. As the Channel's About page says, I'd like to produce content that is "*serious without being anxiety-inducing, mature without being condescending, and wholesome without being overbearing.*" The Completionist video, and frankly speaking, all of the law-review style videos thus far, in hindsight, have been to some degree anxiety-inducing, condescending, and

overbearing. I do not desire to be the internet's lawyer policeman, nor it's contrarian, though each of the videos have panned out this way.

I intended the Law Review episodes to be short, easy to edit videos. I chose that format because *of sponsors*, which is a very cynical decision to have made. Sponsors want two videos a month, and being able to occasionally produce a shorter law review video is a great way for me to work a little less. The Completionist episode, however, had a sixteen-thousand-word script with notes, and a run time of nearly an hour. The twenty-page address you're currently reading has about 6,400 words, by comparison. Now, I stand by my legal analysis of course, but I didn't do all the homework I needed to do, and I don't mean with regards to the phone call or what have you: all of that is moving goalposts anyhow, and frankly, it's a bit silly.

No, I didn't do my research on the *people* involved. I mention in my videos that I have no idea who Jobst, or Mutahar, or Jirard are, and that I built my arguments based on their published videos. I stuck my head into a matter that has absolutely no concern for the law because it was never about the law: it was about the clicks, the drama, and emotions. I have stirred the pot and ruined the soup – this is a fundamentally different matter than, say, Nintendo v. Pointcrow or Nintendo v. Dolphin or Nintendo v. SmashBros Community. Hm, I never noticed that pattern, by the way. Interesting, that. But I digress: not unlike how Jobst, an expert on speed running fraud, might be a bit out of his element making legal accusations, I have conflated drama with law, and invited controversy, which is not what the Channel set out to do.

Law is very complicated, and it's not as clear cut as many imagine it to be. Lawyers exist because the law can be argued, and indeed, for every plaintiff, there too must be a defendant. Yellow journalism, however, drama, as it were, has heroes and villains. And I ran up to the show's hero and smacked him square across the face, just as the final act was winding down. Of course, the audience is mad: I've ruined the show. And I did so out of ignorance of the circumstances.

This is a good lesson for Moon Channel. I feel like I'm getting to know you, the audience, better and better. But, with regards to people I don't know, perhaps it's better if we take a gentler approach in the future. In hindsight, I was a bit snarky towards PointCrow and HungryBox too, even if I hadn't intended to be. And HungryBox happens to be someone I greatly respect, and admire: he's a really wholesome guy, in arguably the world's most toxic gaming community. He builds his community up, and he doesn't tear others down – we could all stand to be a bit more like H-Box, myself included.

If we do more law reviews in the future, which so far is the plan, I'll try to keep a more top-down perspective and give more of an overview without encouraging any conclusion against one party or another. In the Completionist video, I think the overwhelming majority of people feel that I was harder on Jobst and Mutahar than on Jirard in a way that is unfair. Speaking candidly, I was much harder on the accusers because they're the accusers: in law, as we say, the defendant is innocent until proven guilty, and the burden of proof is on the accuser. I said in the beginning of the Completionist video that the law isn't like YouTube, but the opposite is also true, and I didn't

consider that. YouTube isn't like the law: it's like media. It's about controlling narratives and emotions, not facts. And that is just not what Moon Channel's about.

If a response to the Completionist video comes out, it is likely that I will simply ignore it. I am not above a little pettiness though: if the video is negative enough, I have drafted a response video of sorts already. But, even then, I am loathe to deploy it. The lawyer in me, the brain, wants to dissect everything that Jobst has ever said line by line, after handling his content so far with the kid gloves... but I can't bring myself to be upset at this debacle. Volleying response videos back and forth, trading careful jabs: it is all grotesquely immature. The not-lawyer in me, the soul, we'll say, knows that the right thing to do, the righteous thing, even, is to simply turn the other cheek.

That's right: lawyers can have souls. Sometimes.

In any case, I accept here that the fault of the matter lies with me: I didn't know what I was getting into, and I didn't do the best job I could've as a result.

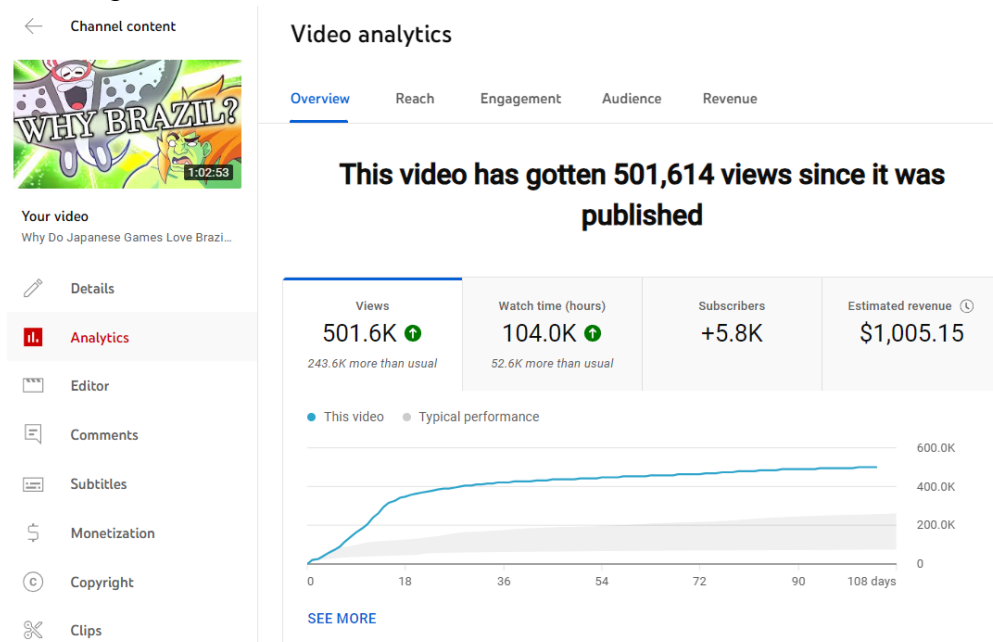
FINANCES AND THE FUTURE:

I'll be honest, I never thought Moon Channel would get this far. I have some ideas on what happens next, but where Moon Channel goes will depend largely on all of you: the patrons.

The thing that weighs foremost on my mind is the topic of *sponsors*. Sponsored content is a very substantial benefit to Moon Channel, and sometimes it is the sponsors that allow Moon Channel to produce some of its more niche videos.

Consider the Brazilian video (another video that I both love, yet have some regrets about... but hey, it's always a learning experience).

That video received half a million views, but only made *one-thousand dollars*. Why is that? It's because a lot of the viewership was Brazilian, and their views are worth a quarter or less of an American or European view to YouTube.



On Sponsorships

That video also received a sponsorship from *Honkai: Star Rail* worth substantially more than the video's YouTube revenue. I can't disclose sponsorship income, even to all of you, due to contractual obligations, but if a sponsor pays between twenty and thirty dollars for every anticipated thousand views, and this video was projected to perform at about 150,000 views in a month, you have a ballpark idea of where we ended up.

It's not an exaggeration to say that Honkai: Star Rail carried this video. Now, the flip side of this of course is that I don't ever want Moon Channel to be about the money. I donate 10% of the channel's income out of pocket, and I am very open to you all about what the channel makes. As far as I'm concerned, you've invested in this endeavor with me, and though I cannot pay out dividends, what I can do is make good content that makes bad days a little bit better. And, on occasion, I make gigantic annual reports that nobody asked for, and no one will read.

Money is a complicated subject. I'm no starving artist: by day, I am a lawyer. YouTube is some nice "passive" income, and I'm very happy that we can use the platform to do good for charity, but also to produce content that goes against the status quo: that is wholesome, and lifegiving, and self-building.

Yet, money is also a strong motivator, and with the income from YouTube, I've actually been able to lower my office rates a bit. I have... something of a dream, really. Where, perhaps, one day, the YouTube Channel can become large enough such that I can devote my law office to full-time pro-bono work: I can rely on YouTube income, while helping those who most truly need help – people in dire circumstances, who have no money, and thus nobody to turn to. I try to do a few pro-bono cases a year. But I'm already more of a Phoenix Wright than a Miles Edgeworth and being a soft-hearted people-centric lawyer means making a lot, lot less money than being a cynical, cash-printing predatory attorney, as it is. Not that Miles is one of those, but you know what I mean.

To that end, sponsors help a lot with the channel's income. Yet, that said, sponsors also come with demands. I had like six consecutive sponsors reject the *Christian Games* video, for example, for fear of controversy. Sponsors have contracts and deadlines, and sometimes those deadlines affect the quality of the videos. In the past, maybe four months now, I've worked all day at the office, and then come home to grind all night, until around 2 AM, in order to balance being a lawyer by day, and a YouTuber by night. I even work through weekends, and really don't allow myself a chance to rest. Having been a lawyer for so long now, I'm way, way past the point of burnout, and so I can just continue to grind if needs must. I'm not a slave: I'll take a break now and then to do human, not lawyer things. But the constant grinding and the deadlines are affecting the quality of the videos, which is far less tolerable to me.

Sponsorships, at present, probably make up more than half of the channel's total income. And yet, even in spite of that, I'm considering **ending sponsored content**. The Korean Gacha Games video would be a two-hour long video if it weren't for sponsor deadlines. As it is, I might have to cut it into a part one and part two, releasing at different times.

That consideration then brings us to our next topic, which is *Patreon*.

On Patrons

Moon Channel's first ever patron, David Lang, joined on March 4, 2023. Although David isn't still a Patron, I will always be eternally grateful to David for being brave enough to take that step.

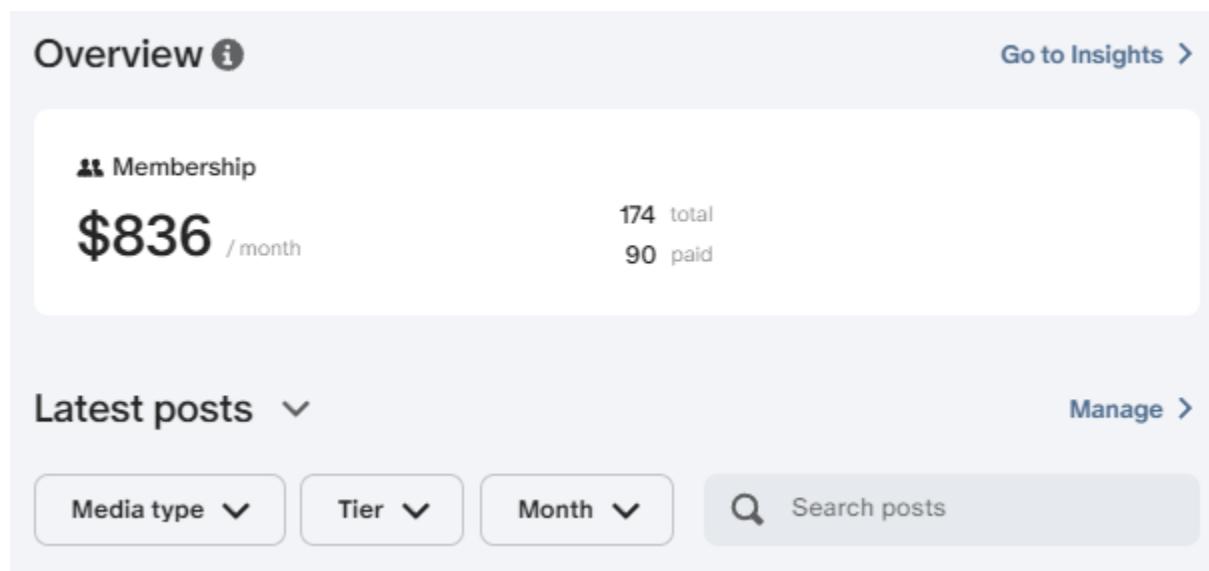
Clive Glitch is the channel's oldest patron now, having joined on April 16, 2023. Joel of Tarth is our eldest Nightingale, having joined on April 27, 2023.

And the Channel now has not one, but *four* different Moonatic patrons: individuals of inspiring generosity -- Keigan Wise, Karen Rosenow, Kuyacoy, and Santiago Andaluz Ruiz.

I'm grateful to all of our patrons, even those who have come and gone. Your support means so much. It is hard to even express just how meaningful it is to me.

I'd like to do more for all of you, as Patrons, whether that's more silly musings, exclusive content, or even some free merchandise. I'd like to see if we can set up fundraisers perhaps too for Patron suggested charities, not unlike the one we just did for the Alzheimer's Association.

If we terminate sponsorships, the freed-up time will partially go towards a greater focus on all of you, and our YouTube members, the list of which is also growing! Without your backing, ending sponsored content and flying solo would not likely have been a realistic consideration. For the purpose of transparency, the channel's Patreon income is currently:



That's a very generous sum, and though it's quite a bit below what sponsors offer, it is enough for me to consider a move away from sponsorships for good: if the content improves for it, and all of you find the videos to be a better experience afterwards, then maybe that direction is for the best.

If such a decision does occur though, it's likely that it will only happen in the latter half of the year or thereafter. Moon Channel's videos have grown a lot in sponsor demand: in September, I was struggling to find sponsors for videos. Now, I'm turning them away, as Moon Channel is booked out to April already. I've kept sponsored content rates low though and am slowly pivoting the channel towards fewer sponsors of higher value, thus also giving me more time to work on truly excellent videos for all of you. As such, any end to sponsored content will only happen after I've had the time to conduct the aforementioned experiment!

On Donations (and Ads)

In 2023, Moon Channel had about five million views totaling over one million watch hours. This, in turn, produced a revenue from YouTube of approximately \$20,000.

Channel analytics

[Overview](#)

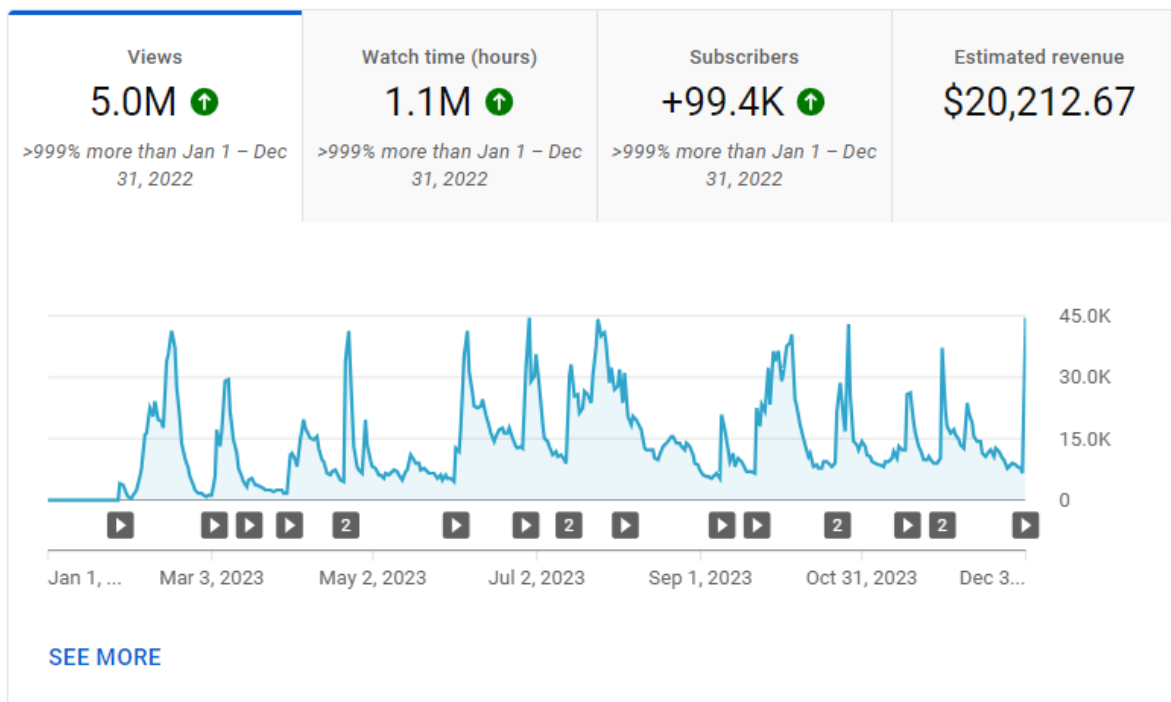
[Content](#)

[Audience](#)

[Revenue](#)

[Research](#)

Your videos got 4,980,445 views in 2023



The Channel donates on a bi-monthly basis (just because it's easier to do math this way). We've donated \$4,225 to charity, not including the fundraisers. December's donation will be attached to

January's, and the math for that donation hasn't been finished, but it'll be a large one as a few of the sponsors from Oct. and Nov. didn't pay until December (perfectly normal, by the way, so it was expected). I'm estimating around \$1,200 with napkin math, for a total of roughly \$5,500.

Patreon income has generally been pretty low, up until relatively recently! But 10% of the Patreon income has been included in the donations each time, as well.

The donation banner that the Channel uses, crudely made in MS Paint like many of my horrifying artistic creations, states that Moon Channel donates "10% of its gross income" to charity. Moon Channel does, in fact, do that. But I'm considering removing the "gross" language because of its tendency to confuse.

You see, when YouTube says "Estimated Revenue" in its projections, it really does mean estimated. This is because the actual payout per click depends on who is watching the ads. Brazilian viewers, as I mentioned, are worth a quarter of American viewers. That's A-OK with me, of course, and I hope you Brazilians know that I love all of you absolutely to death, and that I get a big kick out of looking for the "Brazil mentioned" comments in every video: give me all the Brazilians, I'll gladly take them!

But the side effect is, of course, the estimated revenue can at times be *much* different than the received income when it is finally paid out by AdSense.

Consider as well, the ad-blocker. I use an ad-blocker for my browsing, and for YouTube, I have premium. If you use an ad-blocker, I want you to know that it does not bother me in the slightest. In fact, quite the opposite is true: though many a YouTuber detests ad-blockers for reducing their income, I am *pro-adblocker* (don't tell YouTube I said that, try U-Block Origin). The sponsored content is, for that reason, a bit of a cynical decision for me, and thus is something I'd like to cut or at the very least reduce.

Now, the channel also runs mid-video ads, and quite a few of them. The first videos had their ads placed automatically. Later videos had ads placed manually, in an "optimal pattern." This manual placement is the industry standard: all big youtubers use it. But now, having received a few complaints about the ads, I've started using the automatic system again, and testing it against the manual placement. The "optimal" placement, in my testing, results in a 15% gain in revenue over the automatic system. But at what cost?

The reason I've spent so much time talking about ads is that the ads directly affect the donations: as I prefer to donate with the gross income, we're actually probably donating something like 12-15% of the channel's net, realized income. If the channel continues to grow, I'd actually like to donate *more* though, and not less. But I'll have to make sure the accounting is more careful, and to that end, *gross* becomes a difficult proposition in terminology, if not in practice.

I'm considering... well, still calculating the gross income for the donations, but just removing the word "gross", again, for clarity. I'm also considering donating more, not less, to charity as we move forward, in order to reaffirm the channel's commitment to doing good in the world. Right now, I think that will mean a slow 1% increase in charitable contributions year on year, until we eventually get to 20%! And if 20% gross ends up being 25% net, then so be it. But that's not a

promise right now, just an idea. If the Channel has a sudden algorithmic death next year, then such a donation percentage might not be feasible... and that's because of ...

Expenses

Moon Channel runs a pretty tight ship. I write the scripts. I use my normal, sometimes very tired voice in the recordings, and do the recordings myself. I find the b-roll and edit the video together using the free version of Da Vinci Resolve.

Most of the images you see are made with paint. Others are made with GIMP, which is a very unintuitive, but free, software.

I spent like thirty dollars on a silent mouse. The microphone was upgraded in October as well. And honestly, that's about it, hardware-wise.

On the art side, we've had quite a bit of art commissioned, and that's something I'm quite proud of! Many of our better thumbnails have been done by the illustrious BobberWCC, whose cartoony art-style I'm sure you now all recognize. The Channel's logo was designed by a friend of mine, PiercingSight, who is looking to launch his own YouTube Channel later this year, or so I'm told. We've also had art done by Eshbaal over at FictionAddiction, a thumbnail made by Noelle at NaviDoodlez, and our end-screen animation done by Hisp: another friend of the channel.

Outside of the massive time investment, art is really the only substantial expense that the Channel has. But, it's an expense I'm happy to pay for: the best use of money is in uplifting others, if you ask me.

Moving forward, however, given that the Channel is producing a modest income, it may be genuinely time to bring on *an editor*. Video editing is by far the most time-consuming part of being a YouTuber, and I, quite frankly, have no idea what I'm doing. I kid you not: *Raid Shadow Legends* taught me how to put pictures on top of other pictures, move them around, and resize them. Go and look sometime: I never knew you could crop or resize pictures, or videos, prior to the Undertale/Deltarune video. Raid happened to include a tutorial on how to move its QR code around, which is where I learned how to do that. I am not sure how you all put up with my amateurish editing, but I am grateful you've all enjoyed it so far.

That said, Moon Channel relies a lot on my incredibly dumb sense of humor in its editing, combining what I hope is deeply insightful dialogue with jokes worse than the ones your dad's dad tells your dad.

I'd like to see if I can find an editor who shares in my sense of humor and can translate the script to the screen in a way that is fully Moon Channel. If I could find an editor who shares in Moon Channel's vision, I suspect that we could do twice as many videos a year, at least! But, again, that's a long way off – for now, just the act of finding an editor at all will be challenge enough, and if we do find an editor, having that person on board will be Moon Channel's most substantial expense moving forward.

THE MEME ROSTER:

I love my dumb, running jokes, and those jokes are often associated with different memes. Here's an inexhaustive list of some of these memes, and my names for them:



This is **Question-Mark Isabelle**. Isabelle belongs to Nintendo.

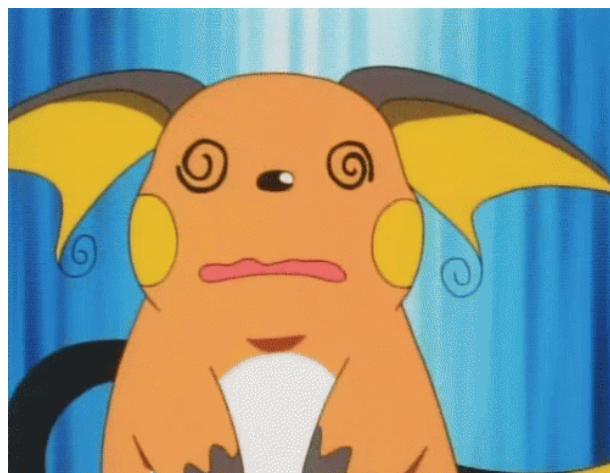
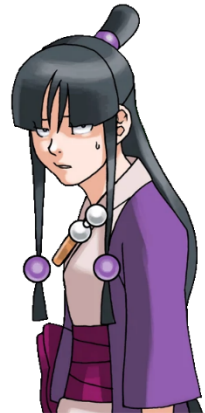
I think her first appearance was in the Girl's Games video.

She often appears when a genuinely puzzling question arises in a video.

This is **Maya**. Maya is from Ace Attorney, which belongs to Capcom.

In most videos, she represents **both of my sisters**, though largely, she represents my **middle sister**. I've started using Pearly for my younger sister.

She, not unlike my middle sister, is often exasperated, and I use her also as a stand-in for the **audience**. She appeared as early as the test videos! I sometimes use Phoenix Wright as a stand in for myself, as well.



This is **Dizzy Raichu**. Sometimes, I also use a **Dizzy Pikachu**. Both are owned by Gamefreak/Nintendo.

Raichu and Pikachu will appear at times when explanations get particularly long-winded or hard to follow. Their first appearance was in the Nintendo view, and they mostly appear for legal explanations. But, they've also shown up in the **philosophy video**.



This is **Eula** Genshinimpact. I think that's her last name, anyhow. She, and Genshin, are owned by Mihoyo.

She is my favorite character from, well, Genshin Impact. And she is my favorite character because of her name:

EULA

Which is the acronym for:

End User License Agreement

Whenever we talk about EULAs, I try to sneak her in.

This is **Trans-Rights Vulpix**. As a Pokemon, Vulpix is owned by Nintendo and Gamefreak.

Vulpix's first appearance was in the Christian Games video. I was looking for Reddit posts about emulation, and found an absolutely perfect one by one lavsunrise, wherein they state that "emulation is pog NGL"

Their Reddit flair was "Vulpix is trans." I have no context for that claim. But, I do find it both amusing, and charming. And thus, Trans-Rights Vulpix has become a fun new addition to the memetic roster.



This is **Brazil Mentioned Girl**. I don't know the context behind the meme. I just find it very funny.

There was a slur on her hat. I covered it up with noted Brazilian, Big Man.

I have no idea who owns this property, but whoever owns it, owns it.

And, of course, who could forget, everyone's favorite Moon Channel character...



Royalty Free Smug Dolphin

Moon Channel loves its memes. But you may have noticed that none of these are my characters or creations. They are memes, which are an IP grey area. I won't get too much into that topic right now, but here's a quick primer:

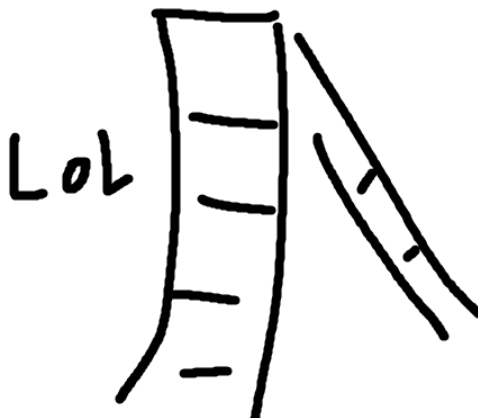
<https://www.natlawreview.com/article/who-owns-memes>

I also use quite a bit of Phoenix Wright stuff generally in the videos. And naturally, I don't own any of that. I maintain that the usage of Phoenix Wright stuff is transformative, but still: what you don't own, you don't own. And most of Moon Channel's most iconic images are not its property. I own the logo, and like, poorly drawn stepladder. And that's about it!

Poorly Drawn

(Step)ladder

Enemy of Dolphins



I don't sit around and think very hard about what jokes to include (as is evident), but in the future, there may come a time when the Channel has to do away with certain memes, or even certain iconic visuals that you may associate with the Channel, like Maya.

I'll be very sad when that day comes, and I'm preparing for it slowly. I hope you will all understand too, if such a change becomes necessary.

CLOSING STATEMENT:

Moon Channel is a one step at a time endeavor. What I mean by that is, I take this project day by day, not quite knowing what each new video will bring. I'm sure you're tired of hearing me say it, but I really didn't expect for us to get this far.

And yet, now that we're here, it's fun to dream. We've discussed how I'd like to slowly ramp up donations, and ramp down sponsorships as the channel grows. Maybe I'll make some Moon Channel merch, based on *your* art, so that the community's artists can also get a cut of the proceeds.

I am following a few different YouTubers and friends as well, each of whom I know shares the same vision that Moon Channel has. I'd like to see if, perhaps, one day, we can create a network of like minds which can make YouTube a more gentle, more nuanced place to be: not a predatory multi-channel network with fees, but perhaps, an informal arrangement, where I can use what I've learned building Moon Channel to guide others towards their own dreams.

I also have some interesting ideas that I'm still piecing together. One is a separate YouTube channel related to food culture and refugees, for example, which I'd direct, script, and narrate, but that would also involve some in person interviews with various refugees here in New York City.

But to be honest, I just don't have time for another project outside of Moon Channel, as fun as it might be. We'll see what this year brings! If the Channel has another great year, there will be lots of room for dreams! If the Channel suffers from disaster, we'll crawl along ignominiously and keep trying.

Whatever happens, I'm grateful that we can do it together.

Moon Channel might be my passion project, but the steam that powers my passion is your joy. It's been such a pleasure producing videos for you in 2023. 2024 might see fewer videos (I need a vacation), but I intend for each video to surpass the previous one in quality.

I've been your friend, Moony. And thank *you* for being a part of Moon Channel.

- **Moony**

Thank you for watching until the end!!



 **lavsunrise**  **Vulpix is trans** 1 point 5 months ago

 emulation is pog NGL

also I still try to have legitimate copies just in case some lawyer wannabe calls me out on it, legal grey area let's gooooo

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Can twenty-page annual reports even have credits gags?

