

A photograph of a camera on a tripod in a workshop. The camera is a DSLR with a large lens, mounted on a silver tripod. The background is a wall of oriented strand board (OSB). To the left, there is a green plastic crate with some equipment on it. The floor is concrete. The text "LOW-BUDGET FILMMAKING" is overlaid in the center in a bold, black, handwritten-style font.

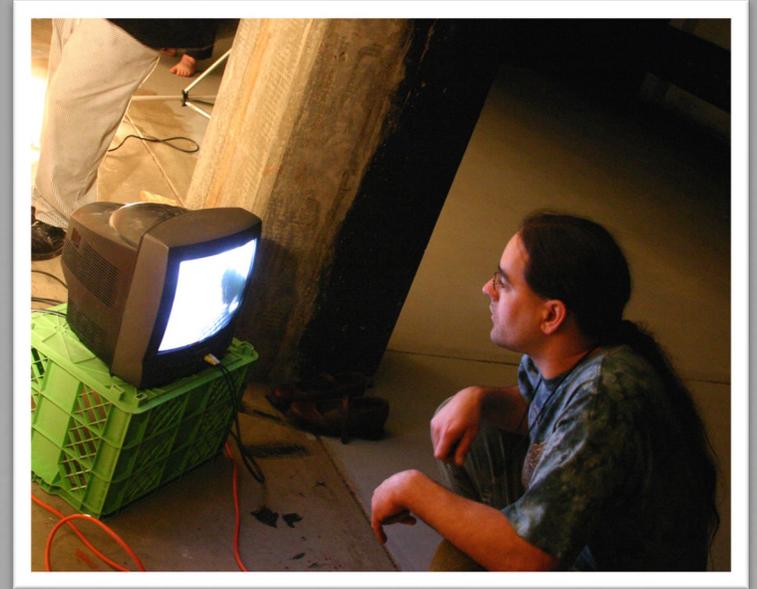
# LOW-BUDGET FILMMAKING

Making movies on a budget so low even a shoestring would be embarrassed.

# WHO AM I?

## Edward Martin III

- Screenwriter/Director
  - Four feature films
  - 40 short films
  - 7 web series
- Novelist/Writer
  - 2 novels
  - 19 story collections



# OUR "LET'S MAKE A MOVIE" WORKSHOP

- 2-4 days long
- Part of an existing event (usually fan conventions, etc.)
- Next one: [Norwescon.org](http://Norwescon.org)



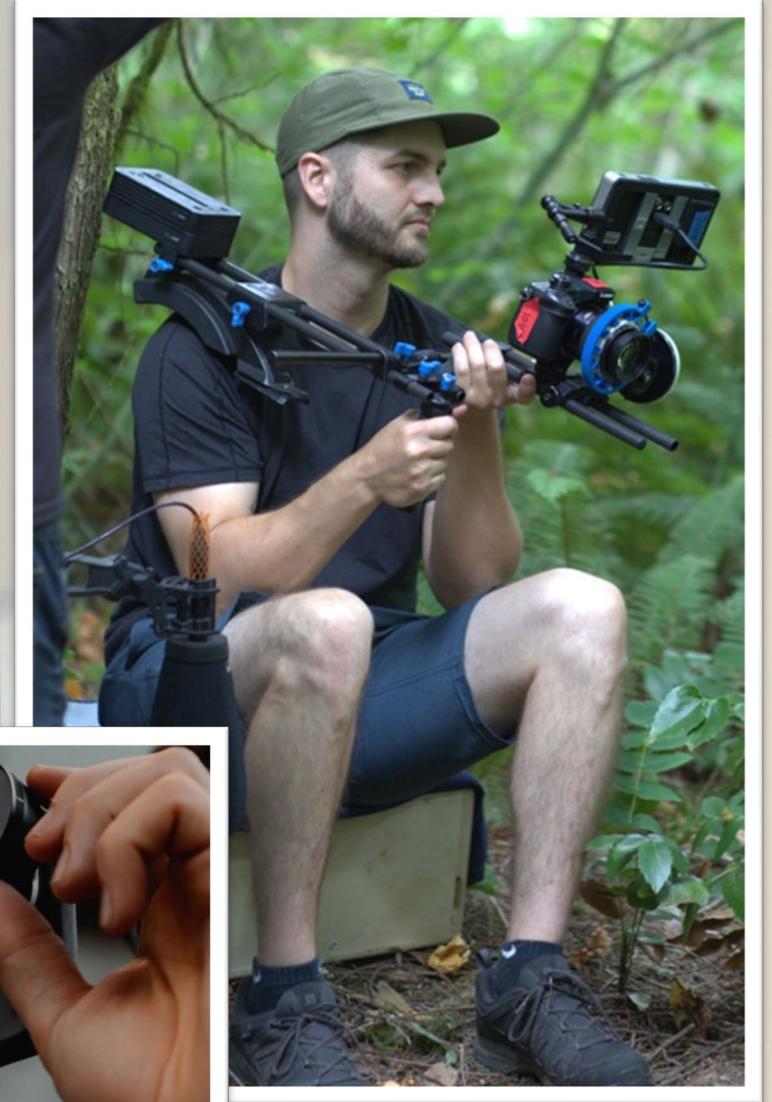
# TOOLS, GIZMOS, AND WHAT(HAMA)CALLITS

- Camera
- Microphones
- Tripod
- Lights
- Props
- Location



# CAMERA

- Digital (unless you have tons o' cash layin' around for film)
- Microphone input(s)
- Headphone jack
- Digital output or card/chip
- Borrowed is a great price!
- What about your iPhone?



# SIDE NOTE FOR CELL PHONE CAMERAS

A powered gimbal, a wired microphone, and a couple specialized lenses designed for an iPhone.



# CHEAT SHEET FOR CAMERA SETTINGS

Exposure, Aperture, Shutter speed, and ISO are camera settings that can help you fine-tune the exact look you want for your video.

These are often digitally simulated, but knowing them and their effects helps you better understand how to create the image you want to create.

EMANUELCARISTI.COM  
MANUAL MODE

## PHOTOGRAPHY CHEAT SHEET

### EXPOSURE

KEEP THE LIGHT METER AT "0" FOR A BALANCED EXPOSURE  
EXPOSE FOR THE LIGHTS TO NOT BLOWN OUT THE WHITES

SHUTTER APERTURE  
THIS IS ALL YOU NEED TO KNOW  
ISO

—.....0.....+ OPTIMAL EXPOSURE  
—.....0.....+ UNDEREXPOSED  
—.....0.....+ OVEREXPOSED

### APERTURE

SMALLER f/STOPS REPRESENT LARGER APERTURES, MORE LIGHT THROUGH THE LENS AND SHALLOWER DOF

f/1.4 f/2 f/2.8 f/4 f/5.6 f/8 f/11 f/16

SHALLOW DEPTH OF FIELD BRIGHTER  
DEEP DEPTH OF FIELD DARKER

### SHUTTER SPEED

THE LENGTH OF TIME WHEN THE DIGITAL SENSOR INSIDE THE CAMERA IS EXPOSED TO LIGHT

1" 1/4 1/15 1/60 1/125 1/250 1/500 1/1000

LONGER EXPOSURE BLUR ACTION / BRIGHTER  
SHORTER EXPOSURE DARKER / FREEZE ACTION

### ISO

THE SENSITIVITY OF THE IMAGE SENSOR OR THE FILM TO THE LIGHT  
LOW ISO TO USE DURING DAY TIME - HIGH ISO DURING NIGHT TIME

100 200 400 800 1600 3200 6400 12800

LOW SENSITIVE TO LIGHT LOW NOISE / HIGHER QUALITY  
HIGH SENSITIVITY TO LIGHT LOWER QUALITY / HIGH NOISE

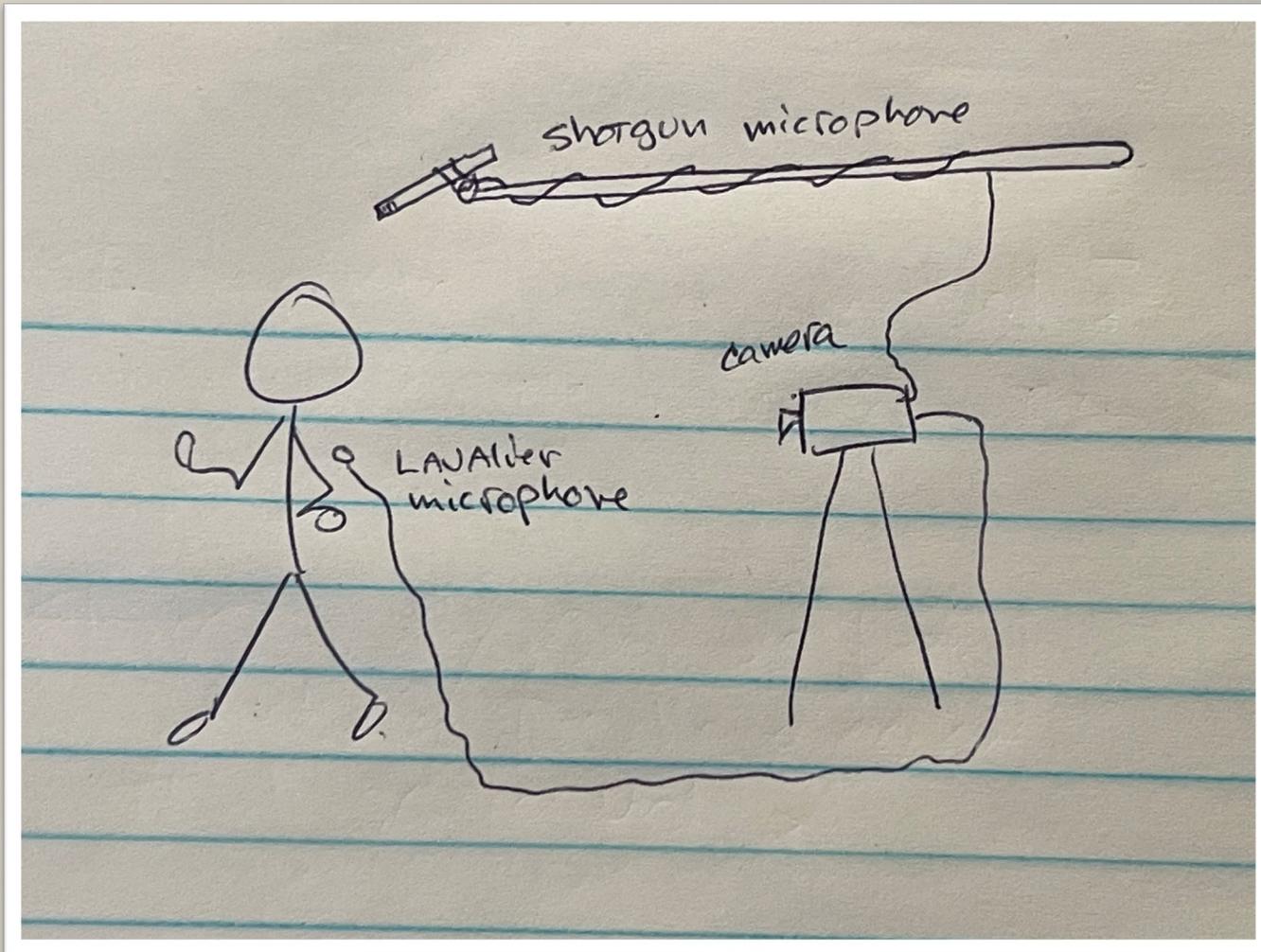
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# MICROPHONES AND MICROPHONE INPUT

- *Sound quality is mission-critical!*
- Having a dedicated recordist and sound-mixer (awesome)
- Not having a dedicated recordist and sound-mixer (still workable)
- Never use the camera's "onboard" microphone.



# MICROPHONE DIRECTLY ATTACHED



Shotgun microphone or lavalier microphone, or some other microphone directly connected to the camera's MIC IN line.

Advantage: synced sound

Disadvantage: can't mix before committing to file

# EXAMPLE WIRED MICROPHONE



- Lavalier microphone
- Very long cord (6 meters)
- Lightning plug (iPhone)

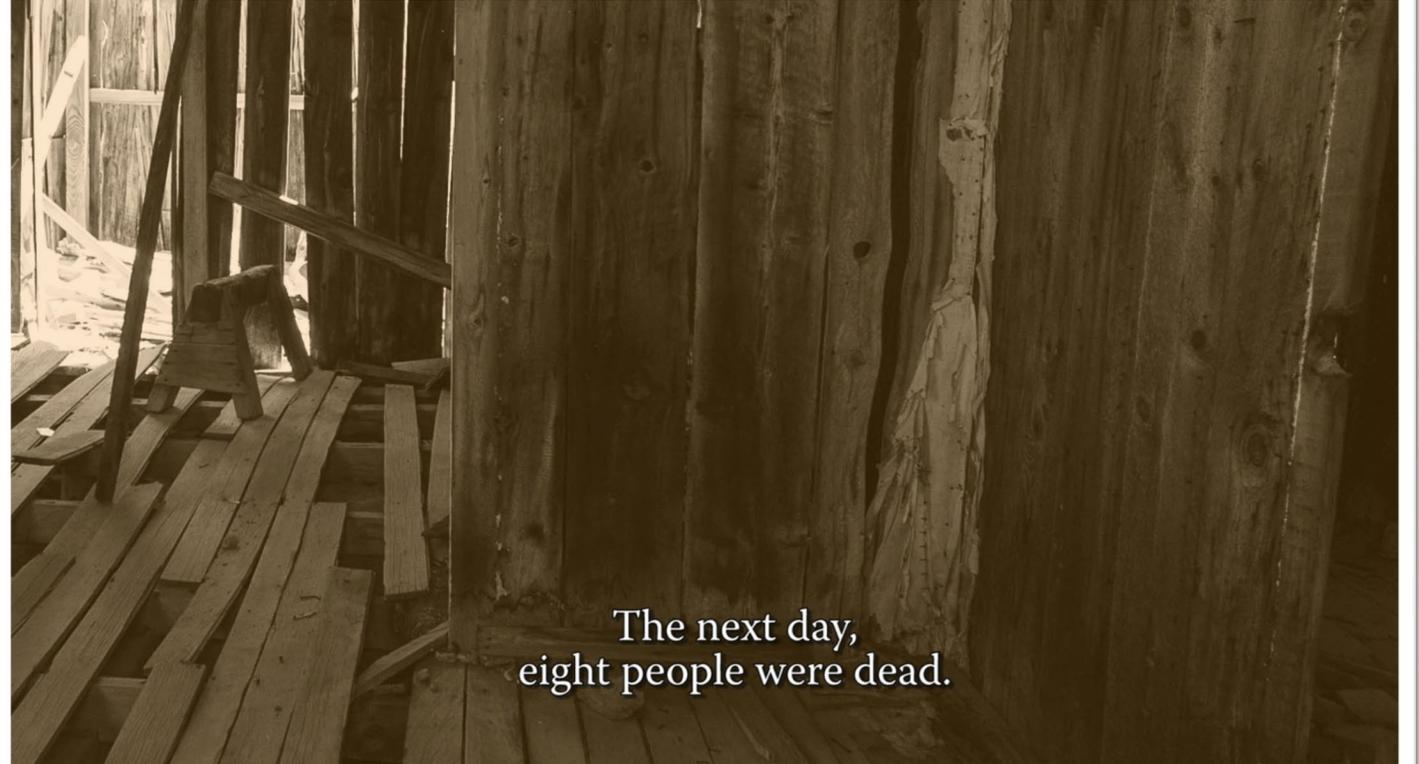
# WIRELESS MICROPHONE EXAMPLES

Wireless USB-powered rechargeable lavalier microphones.



# (REATIVE IDEAS)

- Audio that is unsynced intentionally
- Music video style
- Documentary style



# TRIPODS

- Keeps the camera stable
- Stable is good.



**Manfrotto MVT502AM Video Tripod with Telescopic Twin Legs (Black)**  
Visit the Manfrotto Store  
4.0 ★★★★★ (40) | Search this page

**\$549<sup>88</sup>**  
Price history  
Or **\$183<sup>30</sup>** /mo (3 mo). Select from 3 plans

Pay \$549.88 \$349.88; get a \$200 Amazon Gift Card upon approval for the Amazon Business Prime Card. Terms apply. [Learn more](#)

**prime Two-Day**  
FREE Returns

**Brand** Manfrotto  
**Color** Black  
**Compatible Devices** Camcorder, Camera  
**Special Feature** Compact, Portable  
**Material** Aluminum legs and technopolymer  
**Item Weight** 4.3 Pounds  
[See more](#)

**\$549<sup>88</sup>**  
**prime Two-Day**  
FREE delivery **Saturday, February 21**. Order within 7 hrs 32 mins  
Deliver to Edward - Tigard 97223

**Only 2 left in stock - order soon.**

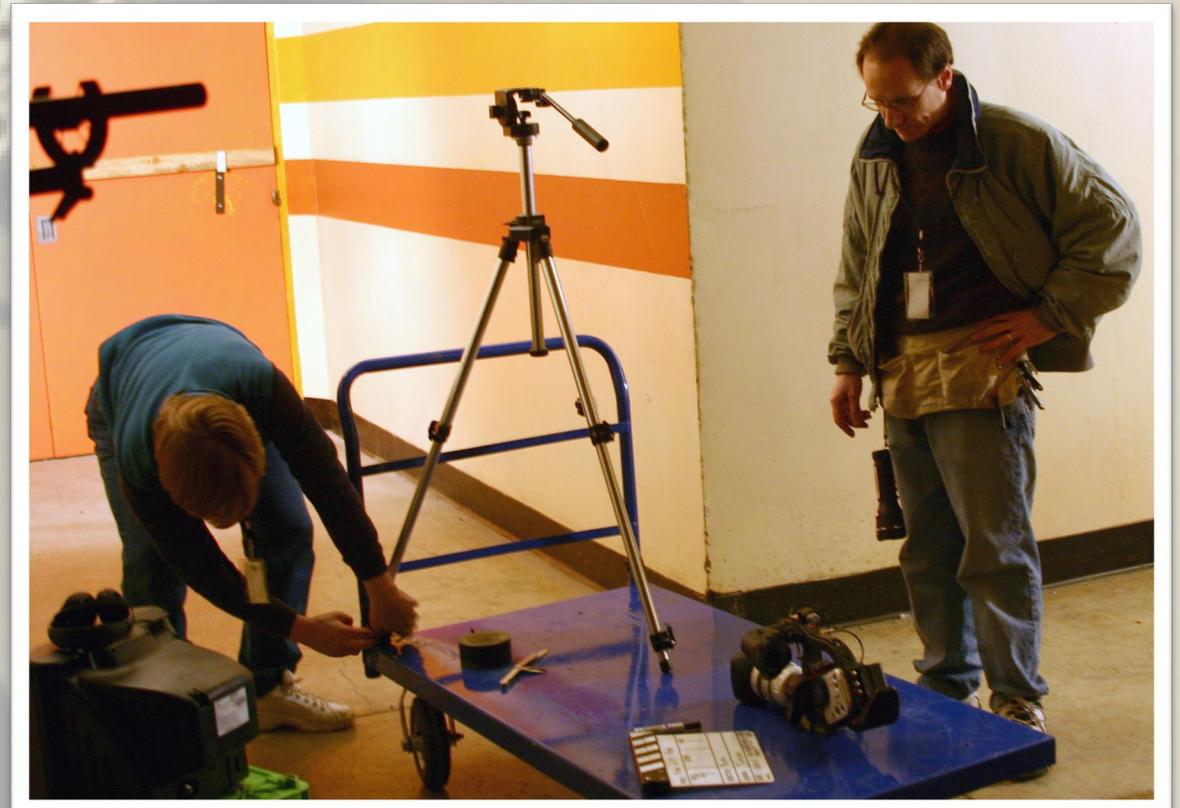
Quantity: 1

**Add to cart**  
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Ships from Amazon  
Sold by Manfrotto US  
Returns FREE 30-day refund/replacement

**FREE 30-day refund/replacement**  
This item can be returned in its original condition for a full replacement within 30 days of receipt.

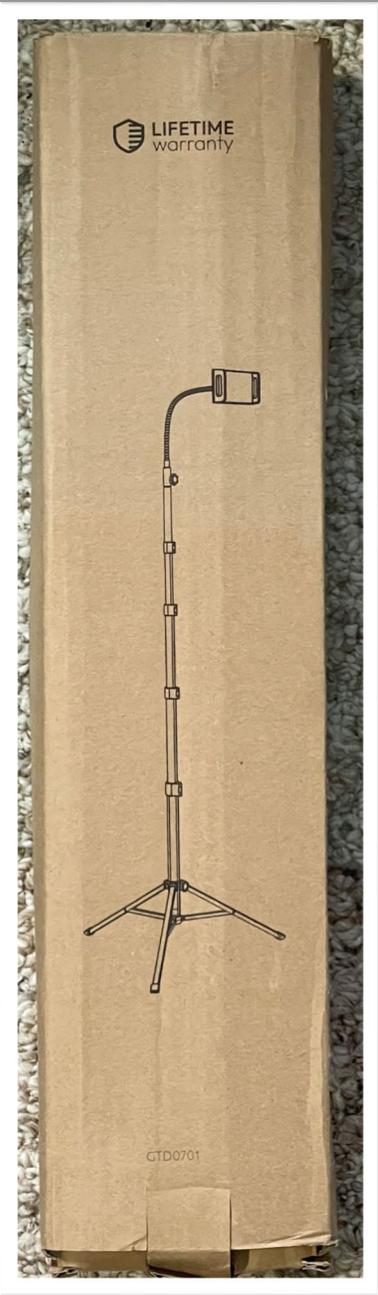
**About this item**



# ADDITIONAL TRIPOD IDEAS



Some selfie sticks can stabilize, and a simple cell phone pressure connector can attach to any phone and any tripod.



# IF YOU DO GO HANDHELD, THOUGH...



Electronically-stabilized gimbal appropriate for small things such as cell phones.



# LIGHTS

- Lighting is how you create dimension and add mood to a shot.
- Lighting is not necessarily meant to be “realistic.”



Where's all that light coming from? It ain't the lantern!

# WHAT KIND OF LIGHTS?

- Fancy movie lights
- LED lights
- Work lights
- Flashlights
- Photofloods
- House lights
- Weird lights

## Lowel Dp Light D2-10 w/Barn Doors



The DP is a long time Lowel workhorse. It's a powerful key, backlight or background light. Add an umbrella or diffusion for soft key or fill light, swap to the super-spot reflector for long throws, or customize with a variety of other accessories. The DP is built for a long multi-use life. Peened, parabolic reflector provides non-crossover beam with axial filament orientation for improved shadow pattern and gel life.

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# BASIC THREE-POINT LIGHTING

- Key: primary light
- Fill: softens shadows
- Hair (aka Back, or Rim):  
Creates edge border



# LIGHTING "(HEAT-CARD)"

- So many different ways to light things!



## LIGHTING GUIDE

MASTER PRO PORTRAIT LIGHTING WITH THESE 24 ESSENTIAL STUDIO SET-UPS

<p><b>REMBRANDT WITH A SOFTBOX</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Position the light to the side of the model to create a triangle of light on the model's forehead. The softbox creates a soft, directional effect.</p>	<p><b>REMBRANDT THROUGH A BROLLY</b></p> <p>KIT: One strobe, one lightstand, one silver brolly</p> <p>Position the light to the side of the model to create a triangle on the model's forehead. The silver brolly reflects the light to create a soft effect to the side of the face.</p>	<p><b>REMBRANDT WITH A HONEYCOMB</b></p> <p>KIT: One strobe, one lightstand, one honeycomb grid attachment</p> <p>Position the light to the side of the model to create a triangle on the model's forehead. The honeycomb grid attachment should point towards the edge of the face. Shooting through a brolly creates a similar effect to a softbox.</p>	<p><b>REMBRANDT WITH A SILVER BROLLY</b></p> <p>KIT: One strobe, one lightstand, one silver brolly</p> <p>Position the light to the side of the model to create a triangle on the model's forehead. The silver brolly reflects the light to create a soft effect to the side of the face. The brolly should be angled a little further.</p>
<p><b>REMBRANDT SHORT</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle and light from the opposite side. The light is placed closer to the camera flash side.</p>	<p><b>REMBRANDT BROAD</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle and light from the opposite side. The light is placed closer to the camera.</p>	<p><b>SPLIT</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Position the light to the side of the model to create a triangle of light on the model's forehead. The light is placed closer to the camera flash side.</p>	<p><b>SPLIT WITH FILL</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Position a light to one side of the model to create a triangle of light on the model's forehead. The other side of the face is lit with the other side of the softbox. The softbox should be angled towards the opposite side to fill in the shadows.</p>
<p><b>SPLIT/SHORT</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Use the split technique with light being placed closer to the face, and position the model so that her head is at an angle. Position the light so that the light is at the top of the face.</p>	<p><b>SPLIT/BROAD</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Use the split technique with light being placed closer to the face, and position the model so that her head is at an angle. Position the light so that the light is at the top of the face.</p>	<p><b>KEY WITH A CLOSE SOFTBOX</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Position the softbox above and to the side of the model for a classic Loop or Rembrandt effect. Place the softbox as close to the model as possible. The softbox should be angled towards the model's face.</p>	<p><b>KEY WITH A FAR AWAY SOFTBOX</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Position the softbox above and to the side of the model for a classic Loop or Rembrandt effect. Place the softbox as far away from the model as possible. The softbox should be angled towards the model's face.</p>
<p><b>LOOP</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>This is a classic loop lighting setup. Position the softbox above the model in the center, and position the model's head at an angle. The softbox should be angled towards the model's face.</p>	<p><b>BUTTERFLY</b></p> <p>KIT: One strobe, one lightstand, one 20-inch softbox</p> <p>Position the softbox directly above the model's head. The softbox should be angled towards the model's face. The softbox should be angled towards the model's face.</p>	<p><b>FLAT LIGHT</b></p> <p>KIT: Two strobes, two lightstands, two 20-inch softboxes</p> <p>Use a simple Loop or Rembrandt lighting setup. Position the softbox above and to the side of the model for a classic Loop or Rembrandt effect. Place the softbox as close to the model as possible. The softbox should be angled towards the model's face.</p>	<p><b>BADGER</b></p> <p>KIT: Two strobes, two lightstands, two 20-inch softboxes</p> <p>Use a simple Loop or Rembrandt lighting setup. Position the softbox above and to the side of the model for a classic Loop or Rembrandt effect. Place the softbox as close to the model as possible. The softbox should be angled towards the model's face.</p>
<p><b>CLAMSHELL</b></p> <p>KIT: Two strobes, two lightstands, two 20-inch softboxes</p> <p>This is a classic clamshell lighting setup. Position one softbox above the model in the center, and position the other softbox above the model's head. The softbox should be angled towards the model's face.</p>	<p><b>LOOP WITH A BACKGROUND LIGHT</b></p> <p>KIT: Two strobes, two lightstands, two 20-inch softboxes</p> <p>Use a simple Loop or Rembrandt lighting setup. Position a second light behind the model to create a rim light effect. The background light should be angled towards the model's face.</p>	<p><b>LOOP WITH A RIM LIGHT</b></p> <p>KIT: Two strobes, two lightstands, two 20-inch softboxes</p> <p>Use a simple Loop or Rembrandt lighting setup. Position a second light behind the model to create a rim light effect. The rim light should be angled towards the model's face.</p>	<p><b>HIGH KEY</b></p> <p>KIT: Two strobes, two lightstands, one 20-inch softbox, one reflector</p> <p>Use one softbox as a light and one reflector as a fill light. Position the softbox above the model in the center, and position the reflector below the model's head. The softbox should be angled towards the model's face.</p>
<p><b>KEY AND FILL</b></p> <p>KIT: Two strobes, two lightstands, two 20-inch softboxes</p> <p>Use a simple Loop or Rembrandt lighting setup. Position a second light behind the model to create a rim light effect. The key and fill lights should be angled towards the model's face.</p>	<p><b>KEY, FILL AND HAIR LIGHT</b></p> <p>KIT: Three strobes, three lightstands, two 20-inch softboxes, one hair light</p> <p>Use a simple Loop or Rembrandt lighting setup. Position a second light behind the model to create a rim light effect. The key, fill, and hair lights should be angled towards the model's face.</p>	<p><b>HARD KEY WITH KICKERS</b></p> <p>KIT: Three strobes, three lightstands, two 20-inch softboxes, one silver reflector</p> <p>Position the softbox above and to the side of the model for a classic Loop or Rembrandt effect. Place a second light behind the model to create a rim light effect. The key and kicker lights should be angled towards the model's face.</p>	<p><b>COLOURED GELS</b></p> <p>KIT: Four strobes, four lightstands, two 20-inch softboxes, three strobes with reflectors, three silver reflectors</p> <p>Use a simple Loop or Rembrandt lighting setup. Position a second light behind the model to create a rim light effect. The key, fill, and hair lights should be angled towards the model's face.</p>

CAMERA
 MODEL
 GREY BACKGROUND
 STROBE WITH REFLECTOR
 STROBE WITH HONEYCOMB
 STROBE WITH SHOOT
 STROBE WITH SOFTBOX
 SILVER REFLECTOR
 SHOOT-THROUGH WHITE BROLLY
 SILVER BROLLY

**Digital Camera**

www.digitalcameraworld.com

# QUICK LIGHTING EXAMPLES



Keylight on right side of face.  
Traditional.



Keylight underneath face.  
Sinister?



No keylight, small fill, hairlight  
showing texture on edge.  
Menacing.

# SPECIAL TRICKS

- Color filter
- Cookies
- Front- or rear-projection



# SPECIAL TRICKS

- Color filter
- Cookies
- Front- or rear-projection



# SPECIAL TRICKS

- Color filter
- Cookies
- Front- or rear-projection



# LIGHTING EXAMPLE

1. Actor lit by keylight.
2. Blue hairlight outlining his head.
3. Spinning starfield front-projected by toy.
4. Moon front-projected by separate projector.
5. Eagle lander added and animated in post-production.



# PLANNING, AKA WITCHCRAFT

- Script
- Storyboards/pre-viz
- Layout
- Location
- Cast
- Crew
- Food
- Scheduling



# SCRIPT

- Good storytelling
- Readthroughs
- Edits
- Tools

The screenshot displays a scriptwriting application window. The main text area is divided into two columns. The left column contains dialogue between characters ERICK and KATHERINE. The right column contains dialogue for HERBERT. Below the dialogue, there are two scene headings highlighted in yellow: "84. INT. HALLWAY - NIGHT" and "85. INT. LINDSEY'S QUARTERS - NIGHT". The bottom of the window shows a revision history section with dates and page numbers. On the right side, there is a vertical toolbar with various icons for editing and navigation, and a page number indicator showing "71".

Manhattan, so it's just numbers to me. But you did. And if your weight is anything like my weight, then I feel sorry for you, too.

Katherine? ERICK

Erick? KATHERINE

When this is all over-- ERICK

Don't finish that. Not yet. When it is over, really over, then we can talk. But not now. Not in the middle of it. Hope's overrated these days. KATHERINE

HERBERT  
This is very unfortunate, Major Vaas. You're heading right for each other.

Checks his pistol.

HERBERT  
(continued)  
I'm afraid I'll be too late to save you.

Leaves the room.

**84. INT. HALLWAY - NIGHT**

Katherine walks over to another doorway and KNOCKS.

REV: October 31, 2004 70.

Come in. LINDSEY

**85. INT. LINDSEY'S QUARTERS - NIGHT**

Lindsey's quarters are more spartan than Katherine's, but there are a few stuffed animals in a corner.

Lindsey sits on her bed.

Her eyes are puffy.

Honey... KATHERINE

It's not going to stop, is it? These things are just as bad as Herbert says they are. We're screwed, aren't we? LINDSEY

Katherine sits next to her.

I don't believe that. We're smarter. KATHERINE

Maybe. I guess all they have to do is eat our brains, huh? LINDSEY

Katherine nods.

There's a lot we don't know. But I don't think we're exactly looking at mankind's twilight if you know what KATHERINE

REV: October 31, 2004 71.

Or murderous trucks. LINDSEY

They're just people, like us. They can be killed, just like us. They're just... deader than us. KATHERINE

Living impaired. LINDSEY

Living impaired. (nods, smiling) KATHERINE

She pats LINDSEY on the leg.

We've got something to do, you and I. (continued) KATHERINE

I haven't wanted to. LINDSEY

I'm sure he would have liked you to be there. KATHERINE

Let's go. (nods) LINDSEY

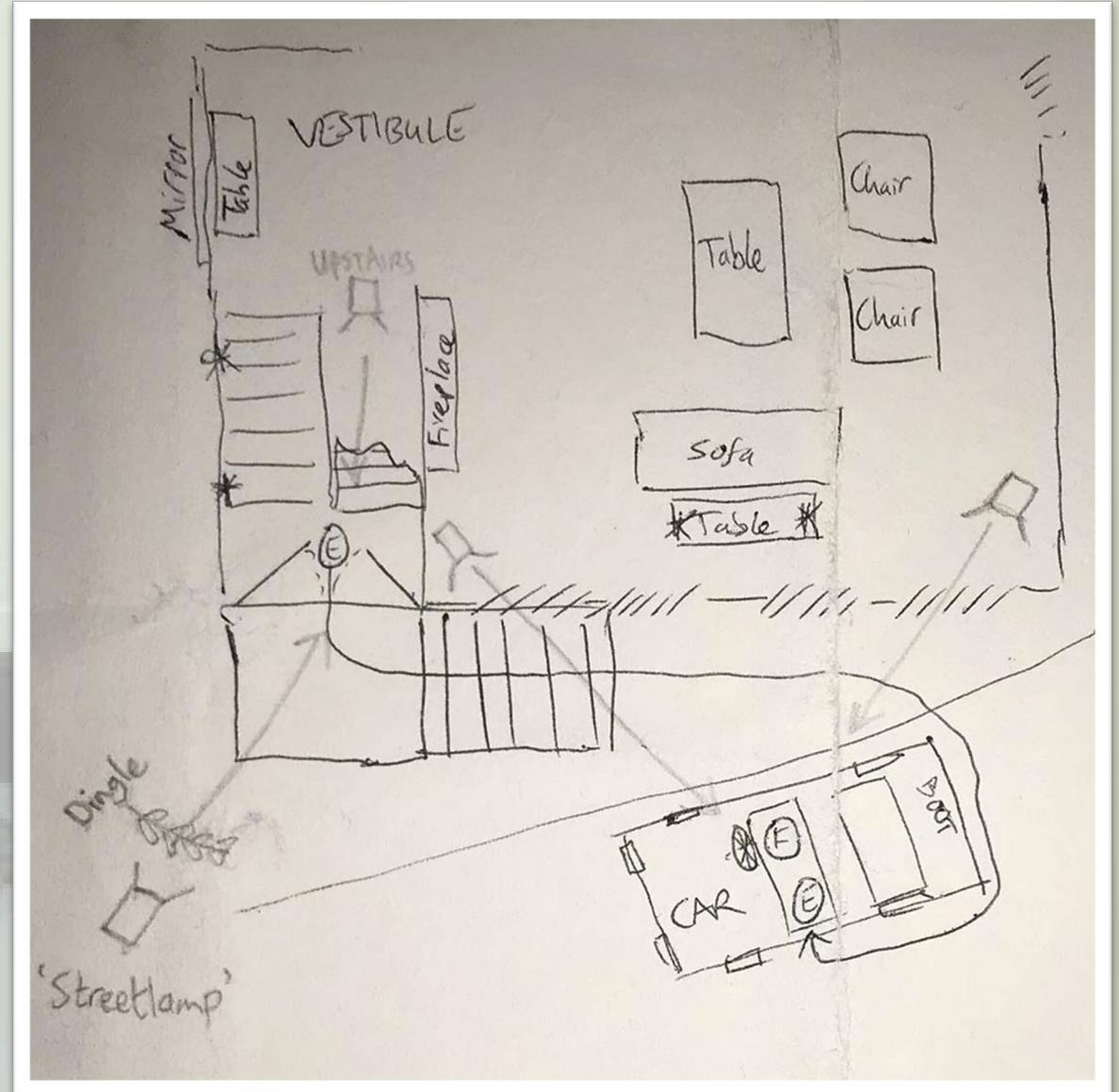
**86. INT. REFINERY LAB - NIGHT**

No one's watching the monitors



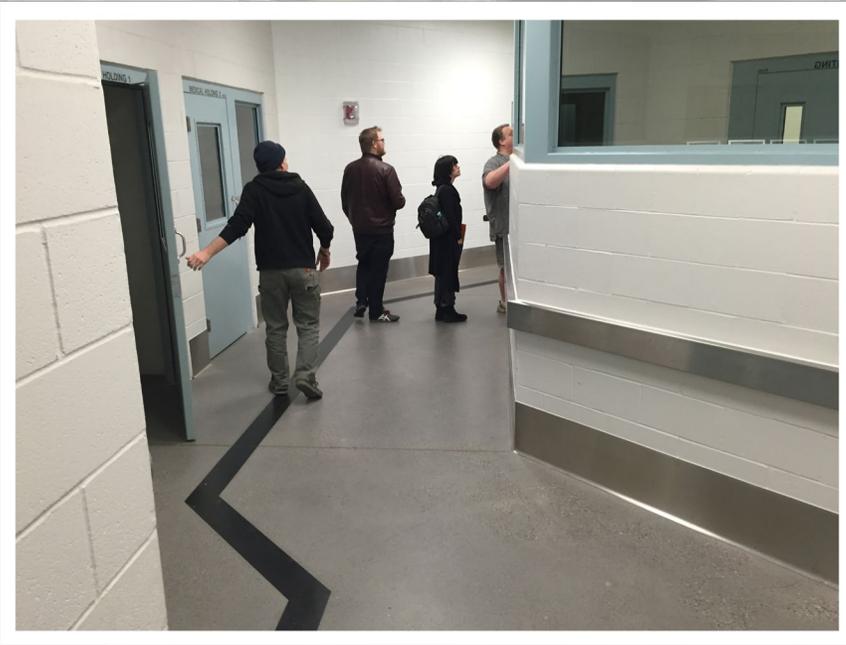
# LAYOUTS

- Pair with storyboards.
- Identify different setups, so that all crew can move quickly into places.
- One of the most common failure points in planning, and also one of the most effective.



# LOCATION

- All the main crew should review the location, so everyone has a chance to see if there's going to be an issue with their work.



# CAST

- Cross-check costumes against “what day is it supposed to be.”
- Make sure cast stays in one area – no wandering around.
- Give them time to rehearse, and if possible, rehearse with them.



# CREW

- Smaller is better, but don't shoot yourself in the foot.
- If they are new or still learning, be patient.



# FOOD

- Always plan this.
- Include planning for pre-production meetings as well as production.



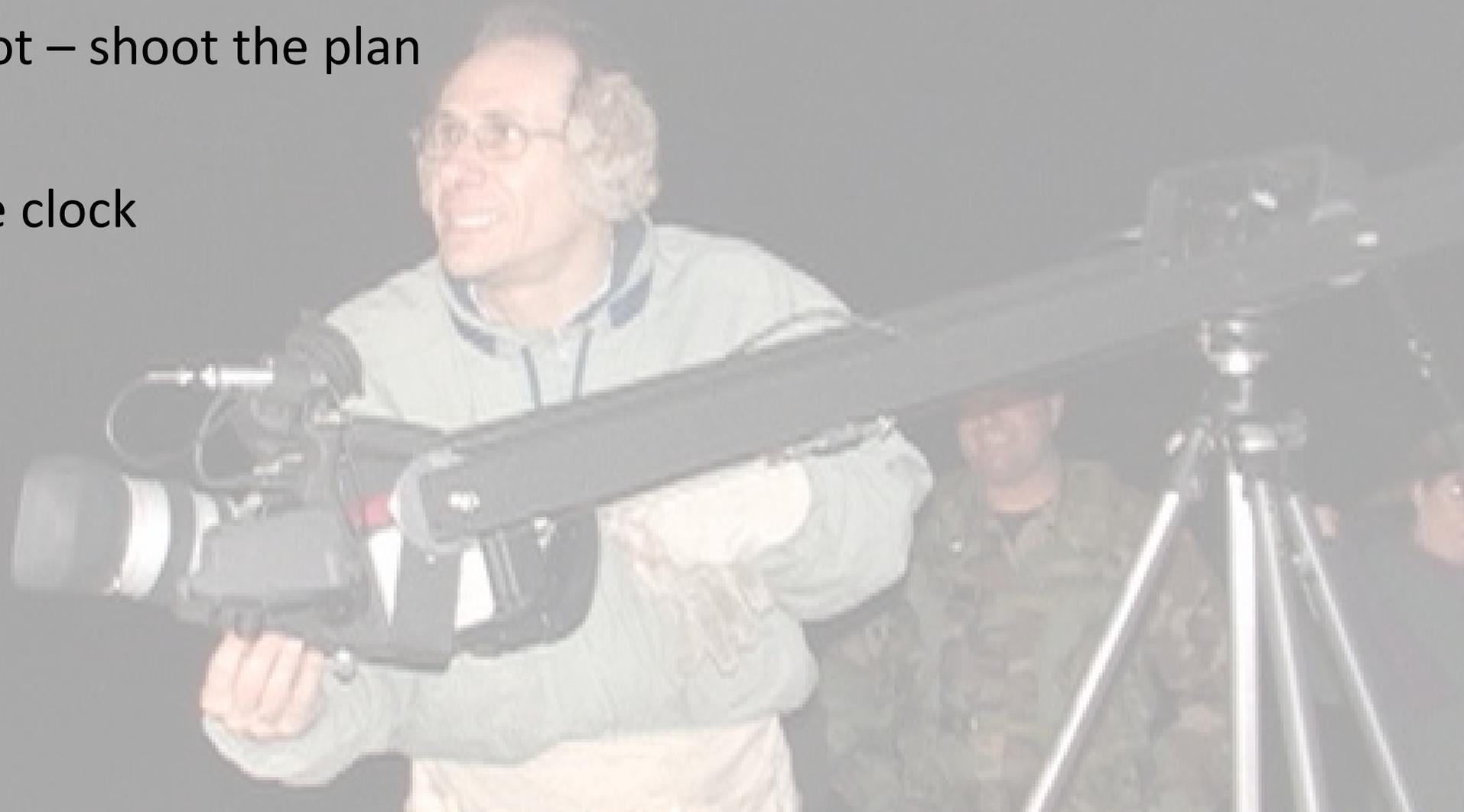
# SCHEDULING

- Use tools that work for you and your crew.
- Cover as much as you can.
- Remember to keep track of all assets, including cast, crew, props, etc.

Shoot Name	Shoot Date	Location	Scenes	Required Actors	Required Props and Gear	Required Costumes	Makeup	Hair
1					Blood Squibs Skull Seaweed Gull Bait Mom's house sunset?			
2	29-May	Coastal OR, Mom's house	1, 2, 22, 23, 28, 47, 48, 49, 50, 51, 52, 53, 54	NONE	Flowers Bouquet Candelabras Wedding Decor Wedding Bands Innsmouth Altar Innsmouth INT netting Vox Piscea Church Hymnal Check for \$180 for church	Wedding dress Veil Shoes Tuxedo/suit Clerical robes Jennifer-as-Katherine dress Katherine-in-church clothes		
3		Oaks Park Church	9, 10, 11, 12, 30, 31, 39, 40, 41, 42, 43, 44, 45	All extras, "Officiant", "Craig", "Katherine", "Jennifer"	EXT Innsmouth Church Dressing		Craig: Ordinary Katherine: Ordinary	
4		6th and Prescott		NONE	Underwater camera bag, wetsuits	NONE	NONE	NONE
5		Coastal OR	55, 59	NONE	Bag of groceries The Letter Water for Jennifer Medicine cabinet contents Inflatable octopus pool toy Pencil cup & pencils			
6		Our house	4, 5, 6, 7, 8, 14, 15, 16, 17, 24, 25, 26, 27, 29, 31, 32, 33, 34, 35, 36, 37, 38, 60, 61, 62, 63, 65, 66, 67, 68	"Craig", "Katherine", "Jennifer"	Blank paper Butcher Block Sharp Knives Wedding Bands Fake Blood Car Bag of Groceries sunset?	Craig: Ordinary* Katherine: Ordinary* Jennifer: Bathing Suit	Craig: Ordinary Katherine: Ordinary Katherine: Scaly eye Katherine: Scaly fingertip Katherine: Webbed fingers	
7		Coastal OR, Mom's inc. K)	3, 22?, 55 (closer to inc. K), 56, 57, 58	"Craig", "Katherine"	two old suitcases	Katherine: Ordinary* old fashioned dress (Katherine)		
8		Union Station	18, 19, 20, 21	"Katherine"			Katherine: Ordinary	
9								
10								
11								
12								
13								
COSTUMES						Katherine (Ordinary): Jeans, dark-colored turtleneck or other knit top, tennis-shoes Craig (Ordinary): Jeans, solid t-		

# FILMING, AND OTHER MADNESS

- Plan the shoot – shoot the plan
- Bonus shots
- Watching the clock
- Food



# PLAN THE SHOOT – SHOOT THE PLAN

- Get the shot!
- Keep everyone on task.
- Be flexible – things might not work out the way you planned.
- Take regular breaks for food, etc.
- The Director is the mood of the project, so if you're the Director, remain calm, remain cheerful, get your head in the game and keep it there.
- Thank everyone.



# BONUS SHOTS

- It's okay to grab 'em, but don't get lost.



# WATCHING THE CLOCK

- Time keeps on slippin'...



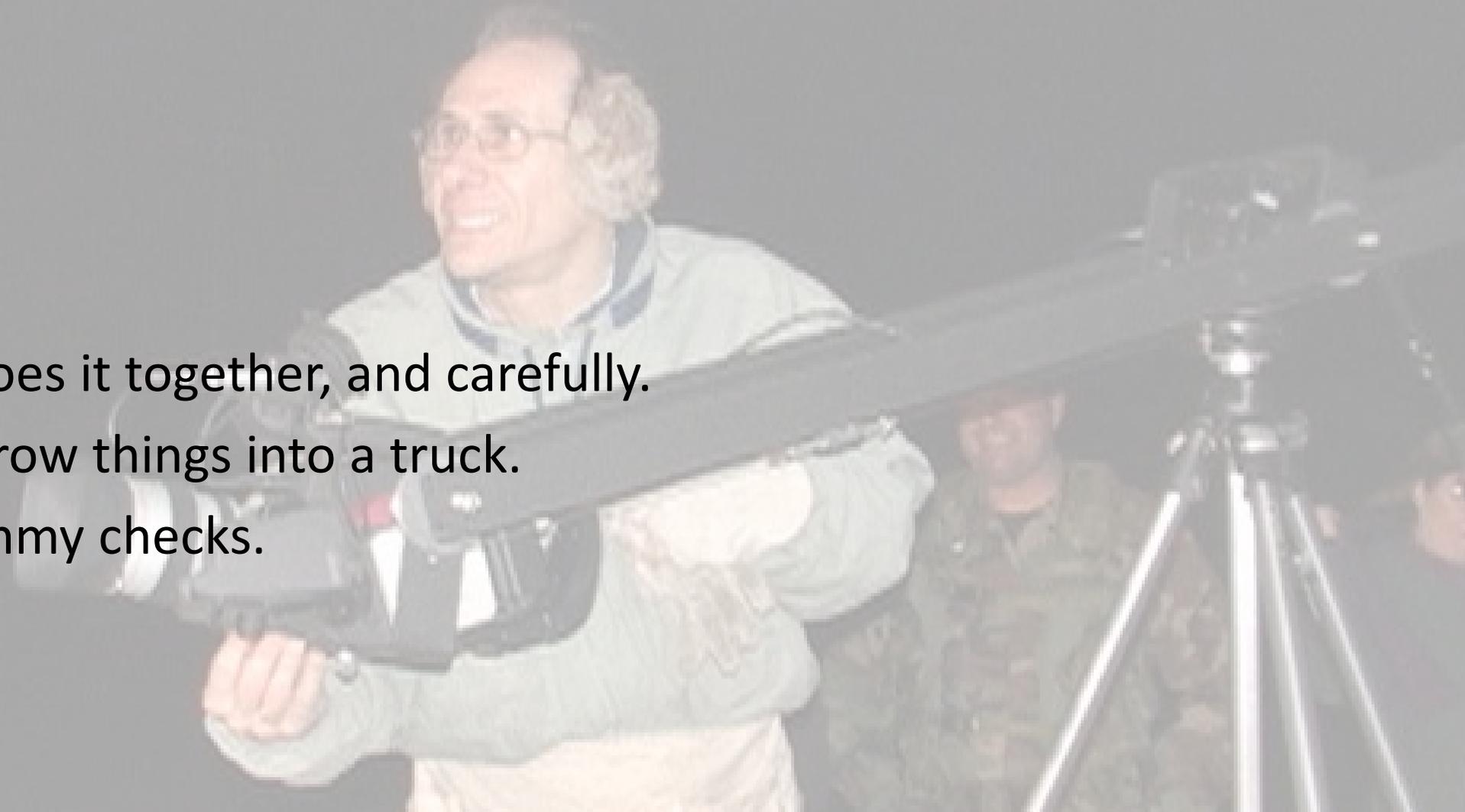
# FOOD

- Always take meal breaks.
- Make sure the food is good.



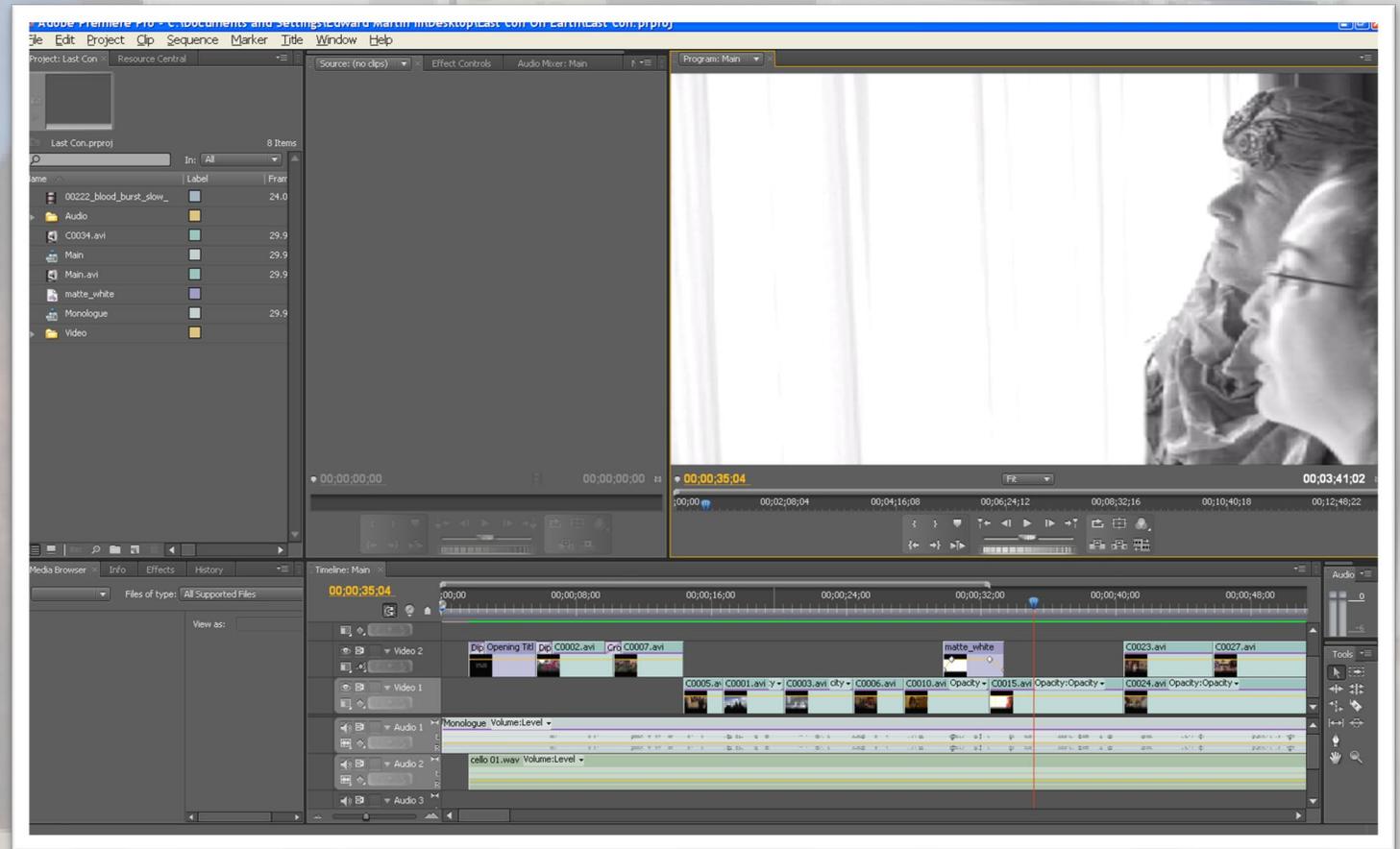
# CLEANUP

- Everybody does it together, and carefully.
- Don't just throw things into a truck.
- Multiple dummy checks.



# EDITING

- Tools
- Assembly cut
- Final cut
- Special effects
- Sound design
- Music



# EDITING

- Tools
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- Final cut
- Special effects
- Sound design
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## The DIY Video Editor

### The Best Video Editing Software 2025

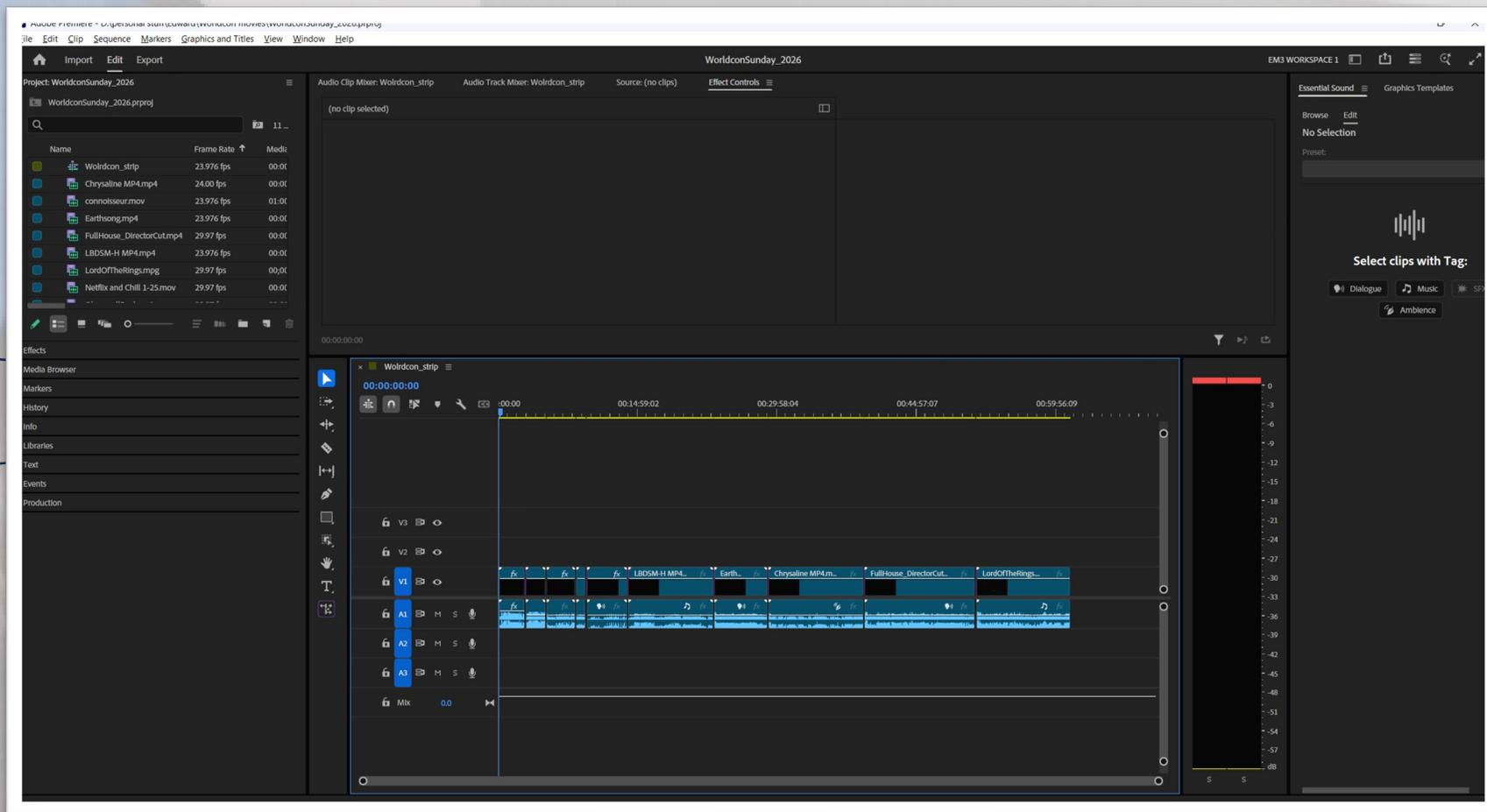


Answering the question of what is the best video editing software is a difficult task given that everyone will have different requirements as to what they want that software to do.

So at a bare minimum here's what I think needs to be covered.

# EDITING

- Tools
- Assembly cut
- Final cut
- Special effects
- Sound design
- Music



# EDITING

- Tools
- Assembly cut
- Final cut
- Special effects



A screenshot of the Adobe Premiere Pro interface. The top menu bar includes File, Edit, Clip, Sequence, Markers, Graphics and Titles, View, Window, and Help. The main workspace is in the 'Edit' tab. On the left, the 'Effects' panel is visible, and below it is the 'Project' panel for 'Seeds\_2026'. The Project panel shows a list of assets including Audio, Black Video, Footage, Music, and video clips. The main area is the 'VideoCut' timeline, which shows a multi-track editing environment with tracks for V1-V4, A1-A8, and various effects and graphics. The timeline is currently at 00:01:07:18. The bottom of the screen shows the Windows taskbar with a search bar and various application icons.



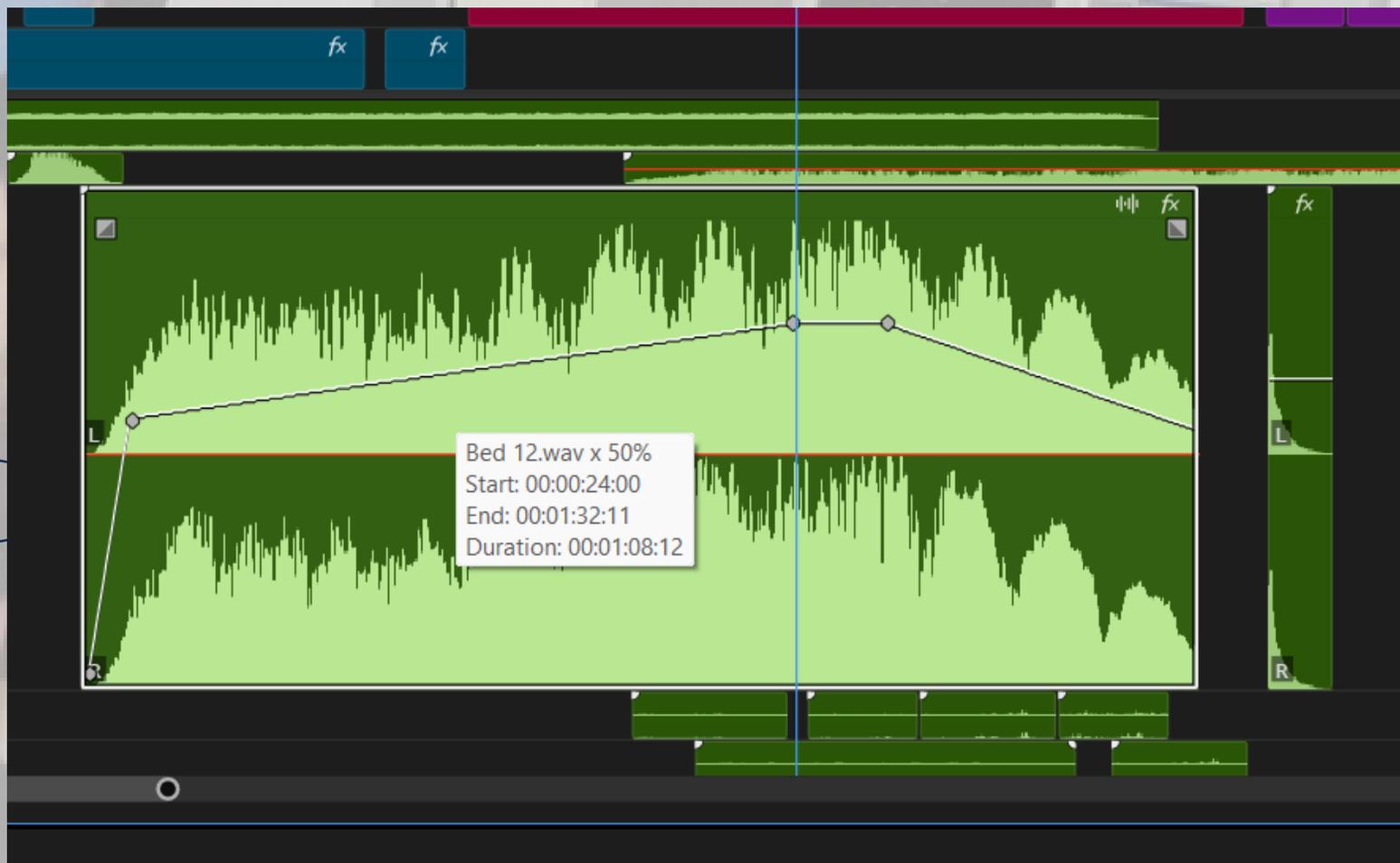
# EDITING

- Tools
- Assembly cut
- Final cut
- Special effects
- Sound design
- Music



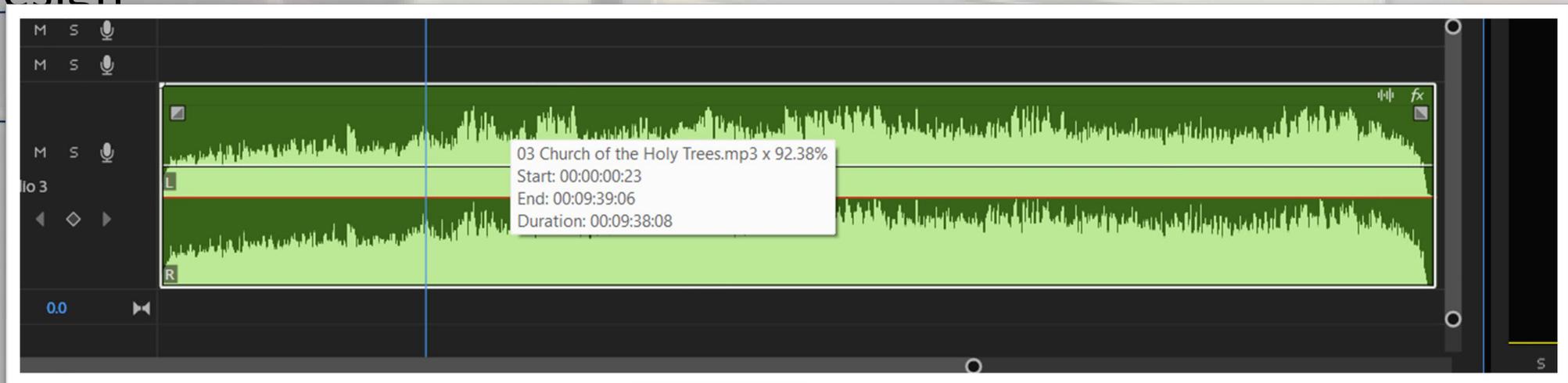
# EDITING

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# EDITING

- Tools
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# DISTRIBUTION - SHARING THE JOY



- Film Festivals
- Rent a Theater
- Digital streamers (Amazon, YouTube, Instagram, Patreon, Curious, etc.)
- Physical media

# FILM FESTIVALS



Lots of fun, but can get expensive to submit, and for travel and lodging.

# RENT A THEATER

Four-walling a theater can be scary,  
but also exhilarating.

Best for features.

Super satisfying, but also can be  
terrifying if it doesn't work.



# DIGITAL STREAMERS

**amazon**

The Amazon logo, featuring the word "amazon" in a bold, black, lowercase sans-serif font. Below the text is a curved orange arrow that starts under the letter 'a' and ends under the letter 'z', pointing to the right.

 **CURIOS**

The Curios logo, consisting of a teal circular icon on the left. The icon contains a white shape that resembles a keyhole or a stylized letter 'C'. To the right of the icon, the word "CURIOS" is written in a bold, dark blue, uppercase sans-serif font.

**You**  **Tube**

The YouTube logo, featuring the word "You" in a bold, black, lowercase sans-serif font. To its right is a red rounded square containing the word "Tube" in a bold, white, uppercase sans-serif font.

 **patreon**

The Patreon logo, featuring an orange icon on the left that is a stylized lowercase 'p' inside a circle. To the right of the icon, the word "patreon" is written in a bold, dark grey, lowercase sans-serif font.

# PHYSICAL MEDIA

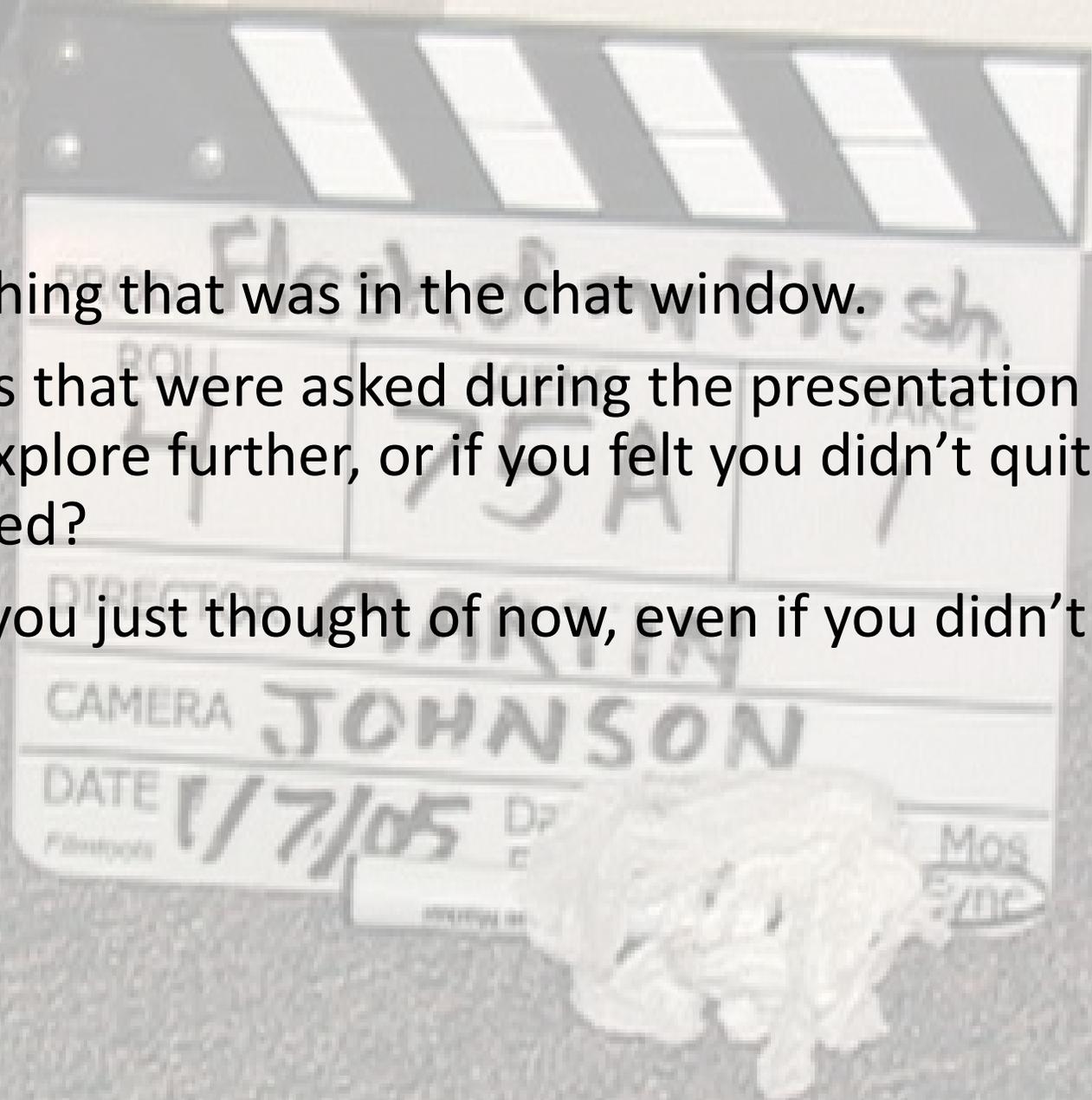
Creating physical media is a much larger collection of skills than filmmaking, including digital asset creation, menu design, graphic artist work, print-buying, and a fair amount of slick salesmanship.

Totally doable, but not for the faint of heart.



# QUESTIONS?

- Let's see if we got everything that was in the chat window.
- Were there any questions that were asked during the presentation that you wanted me to explore further, or if you felt you didn't quite get the answer you needed?
- Are there any questions you just thought of now, even if you didn't think of them earlier?



# THANK YOU!

- Thank you, Autism Empowerment!
- Thank you, Brian Tashima!
- Thank you, Gwyn LaRee!
- Thank you everyone still hangin' on!



JUST IN CASE...

If you want to visit my website, check out the stuff we do,  
just point your browser to [HellbenderMedia.com](http://HellbenderMedia.com)

