

Kickstarter Strategic Analysis:

This is to go over the research, data, and planning that goes into a Kickstarter strategy. In which I will be using my Kickstarter research, my years of experience marketing creative works, and hands on experience running a successful Sequential Art Kickstarter.

One of the core reference points being said [Kickstarter](#) — using data collected from it to highlight points that did and didn't work.

This document is for anyone who wants to more deeply learn about the Kickstarter/general sequential art crowdfunding process.

While reading through this document, keep in mind it is being written from a more neutral, logical perspective. Emotions however always come into play. Whereas I do not go over anything I wouldn't personally implement, I do go over options from a detached point of view.

That is to say:

These are the findings I got from raw statistics and data – of which I am trying to have as minimal bias as possible influencing them.

Starting things off I will go into more general universal data and trends.

Most of all base marketing and branding strategies work here. With the core difference being the implementation of the idea of “Value Proposition” which appears to have formed differently in the Kickstarter eco-system. Which we will cover more in its own segment.

Universal Core Principles:

To briefly highlight some core principles that are universally applicable:

- Niche content is easier to build and connect with an audience.
- Quality and clear presentation has an increasing effect on outcome.
- Quality of the product, both art and writing, directly impacts backing.
- Art gets people in the door, writing makes them stick around and care more deeply about it.
- Targeted focused marketing, especially through direct connection with passionate fans is inconceivably more valuable than any other marketing type.
- Following a multi staged marketing strategy that adjusts over the course of the process results in better outcomes.
- SEO is important and platform specific.
- And obviously many more topics that come into play, but are more so broader concepts to marketing and branding in general.

Core Kickstarter Principles:

Now let's highlight core Kickstarter data that will influence all campaigns.

- A good cover, title, description, all massively impact performance.
- A trailer massively impacts performance and conversion.
- SEO massively impacts performance and conversion. This includes general search optimization. And sub-category optimization. If you can float around the top of your category for the length of your campaign that will boost impressions and thus everything else by a lot.
- It also includes quickly hitting your listed goal. Generally it is good to set an overly low goal to hit this target during your launch day. Hitting your goal launch day massively boosts your campaign's total effectiveness.

Comic Kickstarters that meet these pre-listed details have over a 90% success rate of being funded.

Keeping that in mind, launching a successful campaign actually should be fairly easy for anyone with pre-existing skills and experience in these fields. However, that is not to neglect very core facts that have to be taken into account. Such as having those skills in the first place. The time that goes into developing, promoting, and maintaining a campaign. For most that can easily be months of work and effort. Which doesn't take into account the time it takes to pick up on the nuances of both macro and micro marketing/branding.

Success rate is high, but it is high for people who know what they are doing.

I would not recommend for most creators to seek out a marketing manager to handle these things. Primarily, because the market for such a job is limited to generally larger creators. And the cost associated with it. But if you can find one that works on a commission of the campaign that could be worth considering.

All-in-all it is probably more cost and time effective to work with someone who already has built the needed skills and can handle this part of the process.

There is a reason that generally the writer is tasked with doing this in a writer and artist collaboration, because the time and skill investment starts to catch up with what the artist would be putting into the drawing.

Between writing and successfully releasing the work, compared to the drawing process, the raw hour amount would still probably be a bit towards the artist's end. But taking into account the added stress, specialized knowledge, and rougher schedule.

Well — honestly it probably is more down to personality. I myself would prefer the artist's job in that description, because I like just being able to cleanly focus on a core task. Others might thrive more with the chaos and stress.

I hope these words highlight that even if the odds are in your favor, **if you do things correctly**, that doesn't mean it won't be time consuming, challenging, and stressful.

Core Topics:

Let's now move onto what I think will be the most important core topics.

Ones that will be the most divisive and decisive.

Those would be:

- Kickstarter Separate ecosystem of Value Proposition.
- Creator and Consumer Divides.
- Overly Concise Requirements.

And what I will tentatively denote as the:

- Precise Project Sniper.

And

- Shallow Rewards Shotgun.

The first three build into and result in the second grouping, but we will start with the second group since they are more intuitive to understand.

The more niche, but very notably targeted, the story/art is then the better odds of gaining interest. Here you are doing the opposite of building a story for everyone. You are building a story that a very select group would be **very** passionate about.

I would recommend using my Three-Pronged Niche Strategy that I have developed and discussed in other places.

The core is still, if you can focus the story to just really, really, click with a specific group – that will make it vastly easier to market and sell it.

Our example Kickstarter was a Grim Dark Fantasy that captures very specific but broadly appealing artistic and story elements. Those being similar to Dark Souls, Dark Fairy tales, Elden Ring, and Berserk. Niche but still somewhat broad and not anything that would drive people away from the story.

Then it is a Yuri story. Which obviously has a passionate install base. This is more splitting down the middle in terms of dividing your potential audience. Some people go out of their way to consume Yuri content, others might be willing to give it a shot if it seems compelling enough.

The final marketing piece of the prong was intense and dreamlike imagery. Contrasting between body horror and ethereal dreamy aesthetics, both with a sense of beauty. The same contrast can be found within the characters. The demonic body horror creature consumed with a killing rage, actually is the emotionally vulnerable one. The almost angelic otherworldly character with a pleasant fun vibe, is an almost unknowable dark entity that you are unsure on if they are an eldritch horror or simply just horrifying.

[For some reason this character kept reminding people of Griffith. *Who can say why?*]

And more vague but I feel highlights the point the most is just the simple term of “*Vibes*”.

This can encompass a lot of things. The art style, the characters, the tone, the story telling. But it is clear the vibes of this story really deeply clicked with some people. However, to capture those vibes, certain decisions and choices had to be made that will clearly indicate to others this is not their type of story.

Which is not just totally fine, but great actually! You want to get your story to people who will actually like it. Good word of mouth, good impressions, good reviews.

People that would be on the fence, or that simply the story isn't their cup of tea — it's better if that is highlighted to them clearly.

A niche and focused story to appeal to a specific audience. One that would be passionate about it. While still having plenty of room for a wider variety of other people to find something they connect with.

You could, if you wanted, now slot people into demographics and such. I find this theoretical step to be a bit reductive, but it obviously has benefits for some people.

You have people in the center of all three niches that are your Passionate Fans and Higher Tier Backers.

Then people who are overlapped by two of the spheres. Fans and Mid-Tier backers.

Then people who are overlapped by one prong. People who would probably enjoy the story and will likely just buy a copy, maybe pick up a couple bonuses.

This is still a very important core group. Likely this will be a main driving force of your actual funding.

Outside of this you just have general enthusiasts. People willing to drop a few dollars to try out a story and support an indie creator. This also is a backbone of any campaign, because there are a lot of general enthusiasts who love comics and manga and all things related.

If possible, you want to break even with just these last two groups. With the more passionate and supportive fans being a source of profit. Also a source of word of mouth and generally pushing your series out further. You can think of lower tier backers like your skeleton supporting you and keeping you up. Higher tier backers are your muscles pushing you forward and allowing you to get stronger.

With this talk of Backers let us get into the actual Rewards.

Having gone over a great deal many funded Kickstarters and breaking down their rewards. I saw something interesting. That is that the data of general support lined up with the expanse of tiers, regardless of what was listed in them.

Not necessarily entirely regardless. Obviously, this is a multifaceted process. But what I want to highlight is-

Kickstarters core audience of backers cares a lot about rewards, but not so much the actual value of any reward individually.

This is a little hard to fully grapple with, but the overwhelming data bears this out.

Backers care more about having a lot of little rewards. And that the closer the margins are for the creator, just strictly the worse they do.

Campaigns that focus on providing very high value rewards massively under perform compared to campaigns that focus on a large number of high margin rewards.

And it is not close.

If you want your Kickstarter to succeed, the actual best advice that can be given for rewards is — put in a lot less work and effort into them and scatter shot a lot of small things.

Still give options that have a “premium feel”, but whether those options are actually premium is inconsequential.

Meaning, make a Backer feel like they are getting a good deal with a lot of rewards. But actually provide super simple high margin rewards.

However, I find this a good time to highlight a point.

That being Creator and Consumer Divides.

A Backer, or a Consumer is not (necessarily) a Creative. What they care about is different. And whereas I view nick-nacks printed for \$0.20 and sold for \$2.00 to be extremely tacky and clearly just a way to turn a profit on what is normally a very low profit industry, the facts of the matter are that the consumer doesn't seem to feel the same way. They genuinely seem to enjoy getting stickers, shirts, and plushies.

For the creative the idea of them makes sense. You are making very little money per unit sold. So, having some extra small things people are willing to spend extra for means you can actually turn a profit for your months or years of work and effort. You can also easily mentally position the concept as more well off backers understanding they are giving the higher money more as a donation, rather than actually seeing getting a good deal for what they are buying.

But for the consumer, based on every Kickstarter I looked at, reports and studies I researched, and just directly talking with Backers, does not actually seem to be the case. They genuinely perceive higher tiers as being make or break based on if they just include more "stuff".

Yes, a higher quality paper print seems to come into play. Higher resolution scans are great. But what actually pushes the most units for higher tiers is just having more things in them.

And that decision to pledge to any given tier seems more in line with general enthusiasm for the project. That selling a PDF copy for \$5.00 or even \$10.00 doesn't seem to grossly impact tiers like one might assume. There really is a general flex that people are willing to commit to. That if they are willing to spend \$5.00 they are likely willing to spend \$6.00 for the same tier.

This is obviously a little hard to wrap one's head around, but I suppose it does make sense in a lot of ways. Sure everyone wants a deal, but slight variance probably doesn't deeply affect any individual purchase.

Yes, obviously there has to be a large expanse of people who view things differently and inform their decisions using entirely different concepts. However, the bulk of Backers seem to fall into this main category.

So that is my thesis on why Kickstarter has a separate eco-system of Value Proposition.

But even though it is separate that doesn't mean it is a — *completely* different beast.

I still believe in generally providing overall good value. That just maybe the focus should be more pinpoint. Deeply focus on delivering a good core product — and then scattershot add on some extra stuff.

If we put it into terms of time and money. The core time and money should go to the actual comic/manga. Let's say at least 80% of it. With the remaining 20% being more than good enough to cover the rest of things like bonus backer rewards.

This does paradoxically mean you are seeing the most profit from the least worked-on part of the process, but that genuinely just is how Kickstarter works.

As a creator you just have to come to terms with that fact, or simply use another method.

The final core topic to this all is Overly Concise Requirements.

This goes for all aspects of the process. The story should have a super concise niche. The marketing should precisely target this niche, with as concise words as possible.

The scope of the project should also be concise, as concise as you can get it. Which we will be talking more specifically about steps to accomplish this.

Don't do 200 pages. Do 20 pages.

Under promise and over deliver.

Under promise and over deliver for each and every aspect of the project, goals, and overall campaign.

For the campaign, truly keep it brief and simple. I personally, prefer having very detailed and nuanced explanations for the exact specifics of every part of a project. I would prefer to back a project that included exactly how everything is going to function.

Let's call this exact precision 100% focus.

What you want to actually give out to an audience is instead a maximum of 20%.

Their eyes will glaze over. They will stop reading and make a choice before getting to the parts that might have hooked them. They will make a choice internally before they externalize it by the end. They will get confused.

Get them onboard and pledging as fast as possible.

Hit them with just the core bullet points of what you want to say.

Go ahead and write up that long and elaborate version that truly covers everything precisely how you want to say it. Then cut that down to 10-20% of the length. The closer to 10% the better.

The example Kickstarter had 4,000 words. It needed 400-800. Let the art speak for itself.

Natural Reading Introduction:

In terms of letting the art speak for itself. I found a model of introducing the audience to your campaign that I rather like and would recommend. I will call it the Natural Reading Introduction.

What you are doing is mimicking how people would naturally be interested in a story and seek out information on it. Or a more specific example. What someone would do if they were picking out random comics off the shelf to decide to read. But still trying to highlight it in the best possible way.

The order goes:

- Cover.
- Hooking Art / Posture.
- Manuscript Pages.
- Logline Pitch.
- Characters.
- Brief Synopsis.

As stated, you are still giving the optimal version of this.

- Show the compelling cover.
- Show the most impactful art piece first.
- Show a wide range of manuscript pages that capture the story well and in its best light.
- A precise hooking logline pitch.

The next two segments could be swapped, but overall I think generally you want to place characters first. Even for a lot or most plot heavy stories.

- Keep the character descriptions brief and intriguing. Highlight why you should be interested in this character, and that there is more compelling information to be found within the story itself.
- Capture a good sense of the entire story, with a tight focus. Leave in multiple questions that the audience would want to get answers to. Make sure to show off the most compelling and enticing aspect of the story.

Body Of The Campaign:

The first section should be the core selling point. But you still want a body to support that core of your campaign.

After selling the story and art, you want to sell a “feeling” while showing “provided value” and “tangible benefits”. You are trying to invoke in your readers a sense of being a part of something special, while getting a bunch of value for themselves, and while helping out a creative. A triple win.

- Why be passionate about this project?
- Backing Tiers.
- Goals.
- Stretch Goals.
- Direct Call to action

These should naturally lead into each other. You are selling both your own passion, and selling the audience on why they should be passionate.

Once passionate they see what they can get for backing, *wow!*

And look at what goals and stretch goals can be accomplished because of that backing, *wow!*

Finally close with a firm call to action. You want them to pledge at this point. Even if there are still more things left to go over, push for the conversion here and now.

Campaign Closing:

Here you still have some stuff to very quickly cover. The sooner you close this section the better. However, this is stuff you probably don't want to skip. They are still important or even required for giving an air of professionalism and trust.

These last three sections will be:

- The Whys? — Why Kickstarter? Why the Budget? Why Kickstart Us?
- Creative(s) Introduction.
- Risks.

Very briefly and succinctly navigate through these categories with a good flow. Rattle off the reasons why. Transition from why Kickstarter us into an introduction of who “us” is.

And close with risks because it is required by Kickstarter.

In here you really want to place another call to action. If you can place it either after / during the Creative(s) Introduction — or naturally work it in during/at the end of Risks, then do so.

This isn't the big conversion call to action, but rather just a reminder and a secondary urging to go ahead and back the project now.

Pre-Campaign Building:

Pre-Launch marketing is exceedingly important, if not the most important step, for having a stable and high growth campaign. By stable, I mean not worrying about having to guerilla tactic or directly market for pushing individual units. You have a list of people who have already shown interest who you are calling on. High growth, because this is where some bigger conversions come in to really boost your campaign.

Let's quickly go over the technicals of what I am talking about:

- Pre-launch followers [including email lists and the likes] are an exceedingly direct coloration to campaign success.
- Pre-Launch followers are who will get you over your goal on the first day, which is as we covered exceedingly valuable.
- You can set a Reservation for your campaign. This can be as low as \$1. It can come with exclusive rewards, or discounts on backer tiers.
- This is really, really, really, important to successful campaign strategies.
- Because the conversation rate for \$1 Reservation Backers is 30x higher than regular backers. This is an insane boost and really important to building a more stable and high growth campaign.
- [Plus \$1 Reservations could in small part add some extra funds or piece of mind for creators before launch].

When To Launch?:

So building followers and Reservations before launch is exceedingly powerful and important.

But how do you know when it is time to launch?

What you want to do now is some calculations. Which will include:

- Figure what your potential conversation rate will be for you pre-launch followers.
[Around 10% could be a good starting point.]
- Figure out your conversion rate for Reservation Backers.
- Figure out the dollar cost average of your suspected Target Audience.
- Figure that the Pre-Launch backers are likely to pledge at a higher rate than what the campaign's total average backing amount per backer will be. [But it can still be safe to disregard this boost if possible].

Now build your Pre-Launch followers to the point that you are expected to over shoot your Funding Goal during the first day.

Multiple Campaign Strategy:

I would like to now highlight a specific strategy that I believe is beneficial for the creative — allowing them to take on less risk and break things up into more manageable chunks.

Through the process of creating more than one campaign. Primarily, through splitting the production process into two distinct campaigns.

Pre-Production Digital Release Campaign:

Putting together a Pitch Documents worth of work. Using it to form the campaign.

Using the campaign to fund the production of the comic itself.

The goal is to cover costs. While also having less risk and a lot less up front work.

It also tests the market early.

Post Production Physical Release Campaign:

This is to have a physical print run, which does much better on Kickstarter.

The goal with this campaign is to turn an actual profit.

Production Campaign:

The specifics of the Production Campaign is as we covered, to test the idea, receive funding to cover production costs, and break down the process to allow for less upfront work.

[Though running two campaigns will take extra time and mean a longer campaigning period. Still all in all I think this approach has very clear upsides].

The first thing to work out is how to incentivize Backers to support the campaign. So let us cover some potential backer rewards that I feel work very well.

Backer Rewards Information:

Backer Rewards Amounts To Consider:

Simplify and focus on the \$1-\$100 dollar range.

Most important being: \$1 – \$5 – \$10 – \$25 – \$50 – \$100

Secondary Being: \$15 – \$20 – \$75

Rewards For Pre-Production:

\$1: Progress Reports

\$5: PDF Copy Tier: Receive a PDF copy of the finished work.

\$10: Digital artbook – featuring: Concept art. Character designs. Storyboards. Creator notes and commentary.

\$15: Expanded Content: Additional Audio Creator Commentary.

\$20: Name In Credits Tier: Your name will be included in the credits page. All subsequent tiers beyond this will have a higher listing and associated color.

\$50: Digital Deluxe Edition: Exclusive alternate cover art. Read the comic one week before release.

\$75 - Digital Collector's Edition: Included Bonus Page.

\$100: VIP Package: Highest tier credits with personalized icon. General VIP treatment during the campaign for questions and more. And your copy will include a signature and page thanking you for your support.

All higher Tiers include lower tiers.

These are made based on my own skills and perspectives on the process. With a focus on not adding additional unplanned work from further donations. And minimal additional work overall.

The next really important aspect is trying to really lock in as many Reservations as possible. While also trying to highly incentivize Backers to pledge at higher tiers. And also truly try to provide perceived value for the digital release.

Pre-Production Discounts: For \$1 Reservations.

\$1 Progress Reports are free.

-\$2 off the \$5: PDF copy Tier.

-\$3 off the \$10: Digital artbook Tier.

-\$4 off the \$15: Expanded Content Tier.

-\$5 off the \$20 Name In Credits Tier.

-\$10 off the \$50 Digital Deluxe Edition Tier.

-\$25 off the \$75 Digital Collector's Edition Tier.

-\$50 off the \$100: VIP Package Tier.

All higher Tiers include lower tiers.

Backer Reward Tips:

Using what I learned from our reference Kickstarter, I'll be giving some immediately applicable tips to keep in mind.

Starting with some things to avoid in terms of Backer Rewards.

Avoid Reward Tiers that add more work, the more Backers pledge to them. These types of rewards are unnecessary to run a successful campaign and very clearly stack up both in terms of work amount, but also the mental drain. Since you end up wanting to cut the campaign short or lessen the promotion to not get more of these harder to fill tiers pledged to.

If you must include rewards like this, have hard limits on them from the start. This both guarantees you won't get overwhelmed, but also adds some scarcity to help drive pledges. This can also work to push people to follow your accounts / join your lists to be alerted right away in the future in order to get these potential tiers. Which as we have discussed is very important to consistently and growth.

Avoid Backer Rewards that add extra work onto the artist. Some things are not avoidable, or at least must be work done by someone somewhere. Things like alt covers or exclusive artwork are going to take more art time, but generally see a large return for what you put in. They can also be and commonly are outsourced to other artists. Which generally is done for extra promotion when said artist shares the work.

But keep the extra work as limited in scope as possible. With the implementation of rewards, even ones that are more visual, try to keep the workload away from just doing more drawing.

Backer Content Reward Ideas:

Generally, I think it best to repackage existing content or ideas to flesh out rewards. Looking at the Rewards I will be looking at testing out for a Production Campaign, I'll clearly highlight what I mean by this.

But first to do so, I want to highlight that combining existing ideas and options together is the core focus of what I constructed these around. So, not just what can be good and workable, but also things I find have value separate from being a reward. This should become more clear as we explore the ideas.

And hopefully you can start thinking of potential rewards that play into your own strengths – while avoiding the highlighted pitfalls.

-§1: Progress Reports-

This tier is very straight forward. People like seeing progress being made and behind the scenes. I like the process of putting them together and find that they can have good value in themselves. These can also be viewed as a form of content itself, which can be picked apart to be utilized in other forms.

Such as using snippets for social media posts, or email list updates.

It also serves as a blog essentially, which can have all types of value.

Then finally, it just is a valuable piece of marketing and especially branding for the project itself. One which you fully control the presentation of.

I also like being able to utilize the graphics that I end up designing for the Campaign page within the Reports. Some of the graphics being ones I made and ended up not using on the original Kickstarter.

This is also a great place to take that cut content earlier from the original write up of your Kickstarter page and use it here instead. (Recall the idea of cutting the page down by 50%-90%. Those details that you still think are important can go here.)

My only real piece of **warning advice** is to not lock in a schedule for these. I immediately regretted committing to weekly updates. Just vaguely say regular updates and everyone will be better off for it.

- \$5: PDF Copy Tier: Receive a PDF copy of the finished work.-

This is an obvious inclusion. For both digital and Physical. Since it has no associated cost but is one of the core pillars / backbones of any campaign.

- \$10: Digital artbook-

This is to feature concept art, character designs, storyboards, creator notes, and commentary.

All stuff you might already have laying around depending on your process. The goal isn't to make content for this, just utilize what you naturally make while creating. Then package it in a more easily consumed and polished format. Again, the goal is not to massively increase workload, but just have a pleasant presentation.

- \$15: Expanded Content Additional Audio Creator Commentary-

I already have experience with making content like this. And would likely make this type of content anyways as is. So, win-win.

- \$20: Name In Credits Tier-

Backers name will be included in the credits page. All subsequent tiers beyond this will have a higher listing and associated color.

Everyone likes feeling included. Colors and placement are also good gamification. Meaning people like and it is an easy addition.

These groups are what will take additional work, but not a lot if you plan for it properly.

-\$50: Digital Deluxe Edition-

Exclusive alternate cover art. Read the comic one week before release.

Both of these are very manageable. The cost of an alt cover shouldn't be too high, so getting even a handful of Backers to Pledge at this tier should make the cost back. Then the week before release is just a matter of schedule and planning. Again, both things I can already do well – and which I would highly recommend for anyone else to be firmly on top of.

-\$75 - Digital Collector's Edition-

Included Bonus Page. This can vary in quality and execution, but I am looking at it as an extra sketch or 4koma comedy page as a fun little unserious bonus. Once again, not too much more time and money, so easily covered by a few Backers.

It is light enough most people hopefully shouldn't feel like they are missing out, but enticing enough that some Backers would happily want to get the bonus content.

-\$100: VIP Package-

Highest tier credits with personalized icon. General VIP treatment during the campaign for questions and more. And your copy will include a signature and page thanking you for your support.

This again does not really take more time, but does heavily change the subjective experience a Backer might have. This does technically count as a thing that adds work after the fact based on backers, but it is to such a small amount that you can hopefully easily keep up with it.

Variant Covers:

Variant Covers are super commonplace on Kickstarter. These are when the creators hire other artists to do variant covers that backers can choose from. This is not truly a Backer Reward. Usually it seems like most projects don't break even from including these.

That's because they aren't there as rewards, but rather as marketing. Kickstarter runners exclusively look for artists with a large following to commission, with a part of the contract noting that the artist will promote the Kickstarter page. It's a way to have a focused marketing campaign directly aimed at very specific groups. If you are doing a horror manga, you hire a famous horror manga artist to do a variant cover and promote it.

These also very often lean extremely far into the concept of "Sex Sells". So, usually you'll find **at least** 1 variant cover with more evocative art. (Many campaigns will have upwards of dozens of these types of covers. Just know your audience).

This seems to be a staple part of promoting a campaign. However, I would advise using caution with this approach. Both because it costs money, but also because you would want to really have a focused plan for your marketing. Just splashing money around is the best way to lose it.

However, of your potential paid marketing options, this one probably is a fairly strong one. Usually, Sponsoring Content Creators is by far the highest return on investment in product marketing. So, this falls in line with that. Just make sure the CC actually has the correct audience you want to be marketing towards.

Reservation Tips:

This segment is primarily under construction as I study the concept deeper.

I will note that Reservations can be canceled and refunded anytime. So, I feel the general moral questions are vastly lessened by that.

The listed Production Campaign Reservation notes are what I will be implementing next. However, I need more data to evaluate their true value. Moreover, different campaigns and strategies will likely want to offer different Reservation Rewards. Including leaning more towards exclusive content.

There are likely many valid approaches.

But I will highlight that Reservations and Pre-Launch followers are probably at least 1/3rd of the battle.

Breakdown Of Importance:

If I had to intuitively give some numbers out.

Content: 34%

Marketing: 33%

Branding: 33%

With subcategories being:

Marketing – Pre-Launch: 20%

Content – Quality: 10%

Content – Niche: 20% – [You could call this the “idea” if so inclined]

Branding – Campaign Page: 10%

Rewards: 25% – [This is all three, with a leaning towards content.]

Marketing Post Launch: 15%

Physical Release Campaign:

This segment is under construction until I have gathered more data and tested further plans.