Content Marketing Plan

Our Objective

To enhance Pitchfork's online presence and user engagement in the Indie music community by implementing a new content pillar. The content pillar will focus on Indie music and artists through sharing music, promoting artists, podcasts, and blog posts of local spots to buy records or listen to live music.

Authors of Document

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Our Company

Pitchfork is a company headquartered in New York City. It is owned by Conde Nast. It was originally launched in 1995 by Ryan Schreiber as an independent music blog. **The company's vision is to be an expert in the music industry. provide the latest news about the music industry and musicians and be a trusted source of music reviews and recommendations.**

Our Mission Statement

It's our mission at Pitchfork to serve as the "most trusted voice in music," and doing so means doubling down on what matters to our readers.

Our Brand Values

The company's brand values include trustworthiness, discoverability, and platforming. Pitchfork's slogan is "Most trusted voice in music", which points to how much the company values being trustworthy. Pitchfork is always reviewing and talking about new music, making it a good source to discover new music for people. Lastly, Pitchfork works to highlight indie artists that are less popular and well-known and gives a voice and attention to new and underground musicians.

Our Marketing Team

Team Leader: Artist PR.

They will focus on building relationships with independent artists and labels for exclusive content, interviews, and insights.

Team Leader: Content Creation.

They will ensure the team can produce multiple content types such as written articles, videos, podcasts, and social media posts.

Team Leader: Training Experts.

They will do regular training on the latest content creation and digital marketing trends and keep the team updated and innovative.

SWOT Analysis

As Pitchfork's marketing team, we want to help the brand lean into what it does well, improve what it doesn't capitalize on and what it can do, and defend against what could challenge it. With that in mind, here is our SWOT analysis for 2023.

Strengths	Opportunities
We have strong credibility and brand recognition. Our credibility lets us have access to important and popular musicians and figures in the music industry. We have diverse content that covers a wide variety of music genres that allow us to appeal to a broad audience. We also give free access to our articles and content. We do not have a paid subscription service which ensures everyone can browse our site.	Pitchfork could reach a broader audience and tap into international content and users to grow. We could benefit from more content formats and increasing our presence on TikTok and YouTube. We could also have more collaborations and partnerships, both of which will improve Pitchfork's visibility.
Weaknesses	**Threats**
Pitchfork has been criticized for its elitism. Some people may be bothered by Pitchfork's reviews and recommendations. We want to be the number one source for music content, but we don't want to make people feel excluded if they disagree with a review. Pitchfork also has weaknesses in limited revenue streams and competitors in the music outlet space.	Exclusivity and subscription models offered by other sites could steer some of our customers away. Magazines like *Rollingstone* and *Variety* have exclusive long-form interviews that are available behind paywalls. The music industry and consumer habits are ever evolving, and Pitchfork has to stay on top of those trends and make sure it doesn't become outdated or obsolete.

Marketing Objectives

Pitchfork has the ambitious goal of launching a new content pillar; Pitchfork Offline and including concert information on our website. To help the business do that, our marketing team will pursue the following initiatives.

Content Marketing Objective 1

Description of Goal:

Create a new content vertical for indie music concerts to give users a place to go to listen to music that is reviewed and written about on our site.

Goal Objective:

Within the next three months, enhance the Pitchfork website's user engagement by launching a dedicated 'Indie Concerts' section, with the objective of boosting overall site traffic by at least 10%. Success will be evaluated through analytics tracking of unique visitors, page views, and session durations specific to the new section, as well as its contribution to the broader site metrics. This initiative aims to provide a comprehensive resource for fans to explore and engage with new and upcoming indie music events, thereby fostering a more vibrant and interactive community on our platform.

KPIs to Measure Success:

We will measure this through conversion rate, bounce rate, site traffic, and backlinks.

KPIs to Measure Success:

Conversion rate:

Objective: Increase the percentage of visitors providing their email address via Pitchfork Offline subscription blogs

Target: Achieve a conversion rate of 5%. This would indicate strong user interest and engagement, marking the content pillar's success.

Measurement: Track the number of email subscriptions against the total number of visitors to the subscription blog homepage

Bounce Rate:

Object: Maintain a manageable bounce rate for the new content pillar

Target: Keep the bounce rate below 65%. We anticipate an initial increase in bounce rates due to the unfamiliarity with the new content but aim to keep it lower than 65%, which is slightly above Pitchfork's current average of 59.21%

Measurement: Monitor the bounce rate specifically on Pitchfork Offline

Site Traffic:

Objective: Boost overall traffic to Pitchfork's site

Targets: Increase unique visitors by 10% from the current 6.2 million and enhance organic traffic from the current baseline of 1.2 million. This is because Pitchfork Offline will attract a broader audience of music enthusiasts, leveraging the new content pillar for the site's overall traffic.

Measurement: Compare the total number of unique visitors and the volume of organic traffic before and after implementing Pitchfork Offline.

Backlinks:

Objective: Strengthen Pitchfork's backlink portfolio

Target: Achieve a 5% increase from the current 118,942 backlinking profiles. We anticipate that features on local stores and businesses, venues, concerts, and artists will generate additional backlinks due to Pitchfork's established reputation within the music industry.

Measurement: Track the number and quality of new backlinks gained after the implementation of Pitchfork Offline.

Marketing Objectives

Content Marketing Objective 2	**Description of Goal:**
	Create partnerships with concert venues, musicians, and social media influencers to increase our website's credibility.
	Goal Objective:
	Improve site authority by targeting a 5% increase in the Pitchfork website's backlink portfolio over the next three months by cultivating strategic partnerships, leveraging social media campaigns, and initiating collaborations with emerging indie artists. We will track this using SemRush as a tool to track changes and patterns in backlinking.
	We will measure the success of this through backlink portfolio growth, the number of partnerships created, social media engagement, and brand perception.

Backlinks:

Objective: Enhance Pitchforks backlinking portfolio.

Target: Increase the number of quality backlinks by 5% over the current count within three months.

Measurement: Utilize SemRush to track the increase in the number and quality of backlinks to the website.

Partnership Development:

Objective: Form new partnerships with established concert venues, musicians, and social media influencers.

Target: Establish at least 1 new partnership with a large company in the next three months

Measurement: Keep a record of the number of new partnerships formed and document the nature and scope of each partnership.

Social Media Engagement:

Objective: Boost engagement and visibility through social media campaigns related to our new partnerships

Target: Grow our social media following and engagement by 5% in the next 3 months as we will have partnered with at least one reputable, large company.

Measurement: Analyze social media analytics to measure our increases in engagement and reach for content associated with these partnerships.

Brand Perception:

Objective: Improve the perceived credibility of Pitchfork's brand through new partnerships.

Target: See an improvement in brand perception within the industry

Measurement: Conduct surveys (before and after partnerships), monitor online mentions, and review feedback to see any changes in brand perception.

Target Market

——Industries Where We Compete

In 2023, we will target the following industries where we'll attract, engage, and delight our audience to promote our products and services, converting them into paying customers and brand ambassadors.

Industry 1: Music Journalism and Media Industry:

Pitchfork is primarily engaged in the music journalism industry. This sector focuses on providing music reviews, artist interviews, industry news, and features about various music genres, with a special emphasis on indie and alternative music. Key competitors in this field include other music journalism outlets like Rolling Stone, Billboard, Variety, NME, and Spin.

Industry 2: Digital Media and Online Publishing:

As a digital-first platform, Pitchfork competes in the broader digital media landscape. This industry is characterized by its reliance on digital platforms for content distribution, including websites, newsletters, and, social media. The challenge here is to stand out in a highly saturated market where content is abundant and attention spans are short.

Buyer Personas

With our target market, we have identified the following buyer personas to represent our ideal customers:

Music Preferences

- Exploring diverse indie music genres, from indie rock to experimental
- Attends local concerts and gigs, eager to experience live music
- Uses music as a way to escape and envision a different life beyond her current surroundings

Social Behaviour

- Active on platforms like Instagram, TikTok and Spotify
- Follows indie artists and music influencers, particpates in online music communities
- enjoys sharing her music discoveries and artistic creations on social media

Luna Gupta
United States
Austin, Texas

Demographics

- 16 years old
- Female
- Ethnicity: Indian
- Nationality: American
- Location: Austin, Texas
- High School Student
- Part time job in local cafe
- bisexual

My Profile

I am a teenager who loves art, live music, and I prefer experiences over material things. I am looking for alternative music that Is different from anything I've heard before.

LUNA GUPTA

PITCHFORK OFFLINE PERSONA

Lifestyle
- Strongly inclined towards the arts, enjoys artistic expression
- Balances school with a part-time job, and spends free time immersed in music, art, and social media
- Priotizes personal growth and experiences over materialistic possessions.
- values diversity and inclusion
- creative, open minded, adventurous, seeking deeper connections with the world

Challenges

- Feels restricted by her small-town environment, yearns for broader experiences
- Struggles to find music that resonates with her unique tastes and identity
- Aspires to be part of a larger, more diverse community of music lover

Content Preferences

- Interested in artist interviews, behind-the-scenes content, and stories about the indie music scene
- Appreciates content that highlights diversity in the music industry
- Enjoys interactive and immersive digital experiences, such as virtual concerts or online music festivals

Music Preferences

- Exploring diverse indie music genres, from indie rock to experimental
- Attends local concerts and gigs, eager to experience live music
- Uses music as a way to escape and envision a different life beyond her current surroundings

Social Behaviour

- Limited engagement with social media, relies on traditional forms
- spends on music experiences like concerts and vinyls
- interested in historical perspective and retrospectives on music
- regularly attends local gigs
- reads blogs, music magazine and newspapers for information and discovery

Richard Wright
United States
Brooklyn, New York

Demographics

- Early 50's
- Male
- White
- American
- Works in finance in an office in the city
- Upper-Middle class
- 3 Kids
- Divorced

My Profile

I am a divorced father who works in the city. I enjoy going to local live music events by myself and with my friends. I am looking for a place where I can learn about these artists and find out what upcoming gig's are local to me.

RICHARD WRIGHT

PITCHFORK OFFLINE PERSONA

Adobe Firefly

Lifestyle

- Works a 9-5
- Plays guitar sometimes as a hpbby
- enjoys going to live gigs and exploring record stores
- Spends his weekend evenings alone or with friends, he is happy either way
- Thoughtful purchaser/spender
- Balances his full time career with his lifestyle and interests

Challenges

- Frustrated with the over-commercialization of the music industry
- struggles with navigating modern technology to find new music
- Cannot find an efficient way to stay informed and connected to the music industry
- Most platforms he has found are targeted to a younger audience

Content Preferences

- A user-friendly platform
- Platforms that offer high-quality content
- A way to remain current and updated
- prefers to read his information or listen to his podcast on his commute to work rather than watch somethjng.

Competitive Analysis

Within our target market(s), we expect to compete with these companies:

➡ Rolling Stone

Products We Compete With: Rolling Stone has a broader audience, with music enthusiasts from different age groups and those interested in music and broader cultural topics. Rolling Stone's content is a mix of music journalism, industry news, and broader cultural trends. They have a solid history and strong legacy of providing coverage of the music business and featuring iconic cover stories and in-depth profiles.

Other Ways We Compete: In addition to music, Rolling Stone covers film, television, and politics. Rolling Stone is known for its influential cover stories, in-depth artist profiles, and exclusive interviews, making it a destination for fans seeking deeper insights into musicians' lives. Rolling Stone has been a key player in shaping the narrative around iconic moments in music and pop culture and has been a platform for landmark interviews and stories that go beyond music.

➡ **Billboard**

Products We Compete With: Billboard covers charts, sales data, industry news, and mainstream and popular genres. They are known for their music charts, such as the Billboard Hot 100. Billboard tracks the most popular songs based on various metrics such as sales, streaming, and radio airplay. Billboard has content that is more analysis-driven of the music industry with charts, sales, streaming, touring, and industry events. For many, it's a go-to source for people seeking business-related insights. Billboard has a strong online presence, focusing on charts and breaking news.

Other Ways We Compete: Billboard appeals to a wider and more diverse audience, including industry professionals, mainstream music enthusiasts, and those interested in chart performance and industry trends. They have a broader audience interested in both popular and niche aspects of the music industry. Billboard also covers industry events, awards shows, and ceremonies.

➡ **Variety**

Products We Compete With: Variety covers a wider area of the entertainment industry, including film, television, music, and other aspects of the entertainment business. Variety also attracts readers interested in staying informed about the entertainment industry. Variety provides coverage of the entire entertainment industry, including the latest developments, trends, and news. Variety has a more varied format with news articles, reviews, features, and industry analysis. Variety also has a significant online presence, covering entertainment topics. They are well-regarded for their coverage of industry events and awards.

Other Ways We Compete: Variety appeals to a more diverse audience interested in a wide range of entertainment, including film, television, and music, and is often read by professionals in the entertainment industry.

Market Strategy

Product

Our main product is our website. We want it to become the number one music outlet that people go to. To help distinguish ourselves from competitors we will be adding a new content vertical "Pitchfork offline" to our website that will feature information on music concerts.

This section is distinct from the rest of the Pitchfork site, featuring an earthy and green color scheme that resonates with the indie vibe, while still maintaining a connection to the overall aesthetic of Pitchfork. This thematic choice not only visually differentiates "Pitchfork Offline" from other sections but also symbolizes a deeper connection to the indie music culture. The design choices reflect a commitment to authenticity and align with the interests and values of the indie music audience, addressing the challenges and preferences outlined in our buyer personas.

This will bridge the gap between the user from the website into a real-life experience with the music. Providing our users with information on where to find concerts, will set us apart from others and will make our website all-encompassing when it comes to music.

Price

Our product is free, which is in line with our brand pillars. Pitchfork is all about discovering underground and independent music artists and giving them a platform. It's about giving voice to the voiceless and if we charged users a price to access our content it would go against our main principles and what our users believe in.

Promotion

Pitchfork Offline will leverage Pitchfork's strong social media presence for its promotional activities. Pitchfork already has a substantial following across its social media platforms. In using Pitchfork's current social media platforms, we already have a large audience base to engage with.

The promotional campaign will begin with pre-launch teasers. Leading up to the launch, our social media posts will adopt a suspenseful tone to build anticipation. For example, posts with content such as "Launching in 1 week…" or "Get ready for our big surprise tomorrow" will pique the interest of our followers.

The teaser will also be promoted on Pitchfork's current website. This will mean that users who do not use social media will be aware of the new content coming to Pitchfork.

After the Pitchfork Offline has been officially launched. We will take our promotional activities offline as well as online. We will engage the indie music community by sticking up Pitchfork Offline posters throughout streets where promotional concert posters are posted.

We will also keep the social media running and adhere to our planned content calendar. This approach ensures a consistent and engaging presence without overwhelming Pitchfork's current audience, as Pitchfork already posts between 5 to 12 times daily across its platforms. This will also include posting Pitchfork Offline's video content to a specific Pitchfork Offline playlist on the Pitchfork YouTube channel.

The promotion will highlight the launch of Pitchfork Offline and the benefits it has to offer. This includes exclusive content, behind-the-scenes snippets of artists, and music recommendations. These aspects cater to the desires of music enthusiasts for deeper and more unique music experiences.

Our core messages for our promotional campaigns will be the release of the page, an emphasis that Pitchfork Offline offers indie music content all in one place, highlight the platform as a place for music lovers to discover and connect over indie music, and, showcase how Pitchfork gives a voice to indie artists.

Place

We are using multiple places to promote Pitchfork Offline. Social media will be our primary platform and location for promotion as Pitchfork already has millions of followers across these platforms who are already engaged with the Pitchfork brand. Tailoring content to each platform will be key here, Instagram will focus on visually appealing posts and graphics, Facebook and X, will have longer-form content and discussions and TikTok will have short-form video content and discussions including clips from interviews and concerts.

Our website content will be to engage our audience that is not active on social media. By creating engaging content on the Pitchfork website, specifically about Pitchfork Offline, we can capture the interest of our website visitors. It is important to put clear links and references on the site so visitors can be guided to the new platform and therefore increase Pitchfork Off line's visibility.

Alongside the current use of YouTube's series and playlists including Over/Under, Pitchfork Festival highlights, live music sets, and more, we will create a dedicated playlist for Pitchfork Offline. This will have videos of interviews, behind-the-scenes footage, and performances of our featured artists.

Finally, placing posters in areas where promotional concert posters are typically found taps into the existing indie music culture. This will include local music venues, indie record stores, and popular hangouts in urban areas. The design and messaging of these posters will resonate with the indie music community and will highlight Pitchfork Offline in a way that feels genuine to the indie music scene. This will mean those potential Pitchfork users who do not use social media (like Richard) will be able to see that there is a new content pillar.

Content Audit & Analysis
——Content Vertical Analysis

The following is a comprehensive audit of Pitchfork's current content strategy and deployment. With a focus on owned media first, let's look at the website content, email, and social media content:

Website & Blog

Content Audit:

Pitchfork is known for its coverage of various music genres. We feature reviews of new albums, tracks, and live performances. We aim to provide in-depth and critical analyses of the artistic and cultural aspects of music.

Pitchfork's roots are in indie and alternative music, but that has expanded to include a broad spectrum of genres. To increase diversity, we have content that reflects the evolving landscape of contemporary music.

In addition to reviews, Pitchfork publishes features and interviews with artists, shedding light on their creative processes, influences, and perspectives. This adds depth to the coverage and appeals to readers interested in the stories behind the music. Pitchfork also covers music news, industry trends, and cultural developments related to the music world. This helps keep readers informed about broader happenings in the music industry.

Pitchfork is known for its distinctive editorial voice, which tends to be informed, critical, and at times, opinionated. The site uses a numerical rating system in the reviews, with scores out of 10. The ratings are subjective and represent a critic's assessment of the music's quality and significance.

The website traditionally has a clean and visually appealing design. Occasionally using striking visuals such as album artwork and promotional photos, to complement other content.

[see image appendix 2a,2b,2c,2d,2e,2f]

Search Engine Optimization

SEO Audit:

Domain analytics:

- 73 Authority Score
- 1.9M Organic Traffic
- 1.1M Organic Keywords
- 0 Paid Keywords

Traffic Analysis

- 16.5M Visits
- 6.2M Unique Visitors
- 2.17 Pages/Visit
- 8:01 Avg. Visit Duration
- 59.21% Bounce Rate

Keywords that bring people to pitchfork.com are varied.

- young thug
- Pitchfork
- Ticketmaster
- NPR
- Marilyn Manson
- Big Scar

Not only are people coming to Pitchfork through searching our name, or other music industry player names, but artists who are trending in the news are bringing people to our site.

Backlink Analytics

- 120.3K Ref. Domains (down 4%)
- 15.9M Backlinks (down 4%)
- <1% of Referring Domains have an authority score of 90-100
- 75% of Referring Domains have an authority score of 0-10
- 22M Backlinks on January 2023 which has decreased to 15M backlinks in Dec. 2023

SEO Audit:

Pitchfork has an overall strong site health.

- 83% site health
- 94% crawlability
- 99% HTTPS
- 86% site performance
- 91% internal linking

The URLs are effective due to their clear, hierarchical structure that includes relevant keywords, making it both user-friendly and SEO-friendly. It is easy to read, maintains stability, and accurately

Some issues on our site:

- 12 pages of duplicate meta descriptions
- 7 structure data items
- 3 internal images broken.
- 1 page too large HTML size
- 221 issues with unminified JavaScript and CSS files
- 80 pages have low text-HTML ratio.
- 46 outgoing internal links contain no follow attribute.
- 20 pages have too much text within the title tags
- 7 pages don't have an h1 heading.
- 3 links on HTTPS pages leads to HTTP page.
- 2 images don't have alt attributes.
- 2 pages have a low word count1 page doesn't have a meta
- 1 page has no hreflang and lang attributes.

Email

Email Audit: Pitchfork is currently sending one email a day. Three separate newsletters come out each week; *Hot Links, The Sunday Review,* and, *10 to Hear.* Each newsletter is consistent across emails and aligns with the brand image of Pitchfork, including a mix of retro and contemporary elements. All of the emails include multiple call-to-action buttons, taking readers back to the Pitchfork website.

Although the emails are visually appealing, readers often miss out on this as there are technical issues that take away from user experience. When the emails are opened directly from the inbox, many of the images do not show up, and the motion graphics also disappear, giving a cluttered look to the email. Pitchfork should enhance its compatibility and display to improve its user interface on its emails.

Hot Links:

Every weekday, Pitchfork sends the Hot Links newsletter that contains the latest music news, reviews, features, and a listening guide for New Music Friday. This email has accessible links that take you to new articles published on the Pitchfork website. This messaging is effective as it keeps subscribers up to date with the latest that is happening within music and provides direct links to each article featured in the email, taking readers to the main Pitchfork site. The design is simple, predominantly featuring cards with the article image and a headline. The email always featured a motion graphic at the top of the email that plays into a 90's theme, that changes each email.

The Sunday Review:

The Sunday Review comes out every Sunday. It generally features a featured album review for the week and a collection of the latest news. Everything in the email, similar to the Hot Links email, has cards with the story's image and a headline. This email is slightly longer, offering an in-depth review of past albums. There is also a motion graphic that changes each newsletter, once again using a 90's theme.

10 to Hear:

10 to Hear comes out every Saturday and, as the name suggests, features the top 10 songs or albums that readers should listen to. The songs/albums all have been reviewed by Pitchfork that week and there are links on the email to take the reader to the Pitchfork website to read the review. There is also an interactive part where readers can inform Pitchfork of their music genre preferences. Once again, there is a 90's theme graphic with the title of the article; 10 to Hear.

The emails are ultimately well crafted when opened in the browser. Pitchfork would benefit from running testing to see how emails open to enhance user experience.

[see image appendix 3a]

Social Media

Social Media Audit: Pitchfork's social media presence is very strong. They have 1.5 million followers on Instagram, 3.1 million on X, 1.4 million on Facebook, 46.4 thousand on TikTok, and 1.27 million subscribers on YouTube. They post 5-12 times daily on Instagram, just under 40 times on X, just under 20 times daily on Facebook, and around 5 times a week on TikTok. YouTube only has videos posted around once a month.

Instagram:

Pitchfork Instagram posts a range of content, including headlines, interviews with artists, staff, and the public, notable album releases that have been reviewed by Pitchfork (redirecting the audience back to the Pitchfork website), event promotion content including Pitchfork Music Festival, concerts, and other related events. Engagement on these posts varies, with some receiving low likes (low for Pitchfork is considered <1000 likes) and comments are typically low too, generally under 100 comments. Some posts receive lots of likes, but these vary in the content. These successful posts include tour releases, festival announcements, concerts that have recently happened, and album covers. Posts that mention albums and music news from 15+ years ago gain a lot of engagement, for example, the post about Gwen Stefani's record from 1995 got over 5000 likes and posts informing the Pitchfork audience of a death in the industry.

X:

Pitchforks' X predominantly consists of the headlines of a review or article they have posted on their website. These typically receive anywhere between 20k-600k views. Although there are large views on them, they rarely receive few likes (posts receive around 50 likes on average) and few comments and reposts too, sometimes none.

The Pitchfork Music Festival promotional content on X receives high engagement with over 900 likes, 200 reposts, and nearly 100k views in 5 hours,

Facebook:

Pitchfork's Facebook page is similar to its X page in the content it shares. It is predominantly headlines of articles they have. Also receiving low engagement.

Once again, similar to X, Pitchfork's promotional content about their festival received high engagement.

TikTok:

Pitchfork's presence on TikTok is low. The main theme of the content is snippets from their YouTube Over/Under series which is great content and typically sees the most engagement out of all the content on the page. However, this series only happens around once a month so this content does not have an opportunity to be reposted often.

YouTube:

YouTube content on the Pitchfork page is irregular and there are large gaps of time between posts. These often see high views and typically close to 1000 likes per video. They also track high activity in the comments.

[insert social media content examples and/or screenshots here]

Content Channels & Tactics
——Content Recommendations

To support Pitchfork's brand values and content pillars, our content verticals: News, Reviews, Best New Music, Features (putting an artist in the spotlight), Lists (ranking lists for music of the year, best albums, etc.) Videos, and Podcasts. We will launch or ramp up our use of the following channels and tactics for upholding our pillars, educating our customers, generating leads, and developing brand awareness:

Website & Blog

Purpose of Channel: The website is Pitchfork's main and most popular content channel. We want to add a new content pillar to enhance the website and user experience.

Metrics to Measure Success of this Channel: We will use Semrush to track the site visits, time spent on page, pages per visit, and bounce rate.

Content Recommendations: We recommend adding a blog post series that covers venues that host concerts. This would be an in-depth feature highlighting a unique or cool venue with an interview with the owner and pictures to accompany the article. This will help increase backlinks for Pitchfork.

We also recommend creating a blog post series highlighting local record stores. This would be a monthly 'day in the life' blog, where a journalist would visit a location and write a detailed article about their experience.

[insert website or blog content descriptions/examples/mockups here]

Search Engine Optimization

SEO Recommendations: Pitchfork should include more keywords in their meta description tag with an emphasis on including trending artists' names, albums, and news. Most keywords that are searched on Pitchfork are trending, therefore, to include more, there is a greater chance Pitchfork's SEO will improve.

Pitchfork should also work on improving backlinks, specifically getting more backlinks with higher site authorities. To do this, we recommend creating collaborative content with music venues, and record stores.

Metrics to Measure Success of this Channel: We will use SEMrush to track the backlink analysis including the number of referring domains, site authority of referring domains, new and lost backlinks, top anchors, and categories of referring domains.

Email

Purpose of Channel: Pitchfork uses email to send content to users when they are not on the website and in a place that users check often increasing the odds that our content will be seen. Pitchfork has numerous newsletters (see above) all that can appeal to a specific reader and subject matter.

Although the emails are visually appealing, readers often miss out on this as there are technical issues that take away from user experience. When the emails are opened directly from the inbox, many of the images do not show up, and the motion graphics also disappear, giving a cluttered look to the email.

Metrics to Measure Success of this Channel: Conversion Rate: See how many subscribers follow the links from the emails through to the websites.

Email Recommendations: We recommend an additional monthly newsletter that is a monthly artist wrap-up. Each month, we will share the top 10 indie artists or musicians who are new or saw success that month. For example, an artist who released a new album would make a good feature.

Pitchfork should also enhance its compatibility and display to improve its user interface on its emails.

Social Media

Purpose of Channel(s): Pitchfork has a strong following on their social media channels but have lower engagements and content posted on their TikTok and YouTube channels. TikTok and YouTube are both visual mediums that could help Pitchfork reach a wider audience.

Pitchfork also posts an abundance of content on Instagram and those posts receive very little engagement in comparison to the amount of followers Pitchfork has. Improving this channel will increase the chances of people leaving Instagram to go to our website.

Metrics to Measure Success of this Channel: We will use YouTube Studio and TikTok analytics to measure the engagement, likes, views, comments, shares, and viewing activity of the content posted. We will use Instagram analytics to track the amount of clicks links get, as well as views, organic views, likes, comments, shares, and reach.

Social Media Recommendations:

A big trend on TikTok is videos of podcasts and interview snippets with subtitles. Pitchfork could repurpose its content in this way to increase engagement and views. Pitchfork should post short videos on their page, including snippets from music concerts and festivals, music videos, interviews with artists, and behind-the-scenes content so viewers can see Pitchfork's brand outside of the website.

Pitchfork should create infographics to share data, lists, and concert information on Instagram. This will help visualize the data and increase engagement. Repurposing the monthly wrap-up artist content, we want to share in our newsletters, we can use that to make an Instagram slideshow, which will increase Pitchforks visibility and keep users on the page for longer amounts of time.

Pitchfork should also audit its Instagram page and improve its engagement by selecting interactive content to post and posting less. For example, encouraging users to respond in the comments. Their grid lacks focus and theme. Pitchfork should work on developing a more cohesive grid layout that will make Pitchfork's profile more visually appealing to followers and improve brand identity. We recommend Pitchfork apply the retro visuals used in newsletters to the Instagram page.

Performance & Testing

Website Analytics Software

For website analytics, we will use SEMrush to track backlinks, keywords, conversion rate (percentage of visitors who provide their address), bounce rate, time on page, email sign-ups, feedback and comments, user demographics (location), social sharing, source of traffic.

Email Marketing Software

HubSpot will be used to track open rates, click-through rates, delivery rates, unsubscribe rates, forwarding and sharing, conversion rates, and engagement over time.

Social Media Management Software

Google Analytics alongside tracking engagement on applications such as Instagram, X, Facebook, TikTok, and, YouTube.

Fake Door Test

We hypothesize that the implementation of a new content pillar will serve as a comprehensive resource for indie music events, promotion of artists, and events at locations within the indie music community.

This will yield increased user engagement and site traffic. Enhance search engine optimization and improve Pitchforks backlink portfolio through strategic partnerships and social media campaigns.

[see image appendix 4a and 4b]

—END—

Image Appendix:

(1a)

(1b)

(2a)

(2b)

(2c)

(2d)

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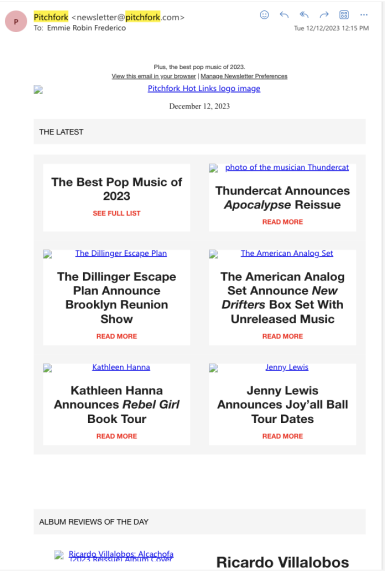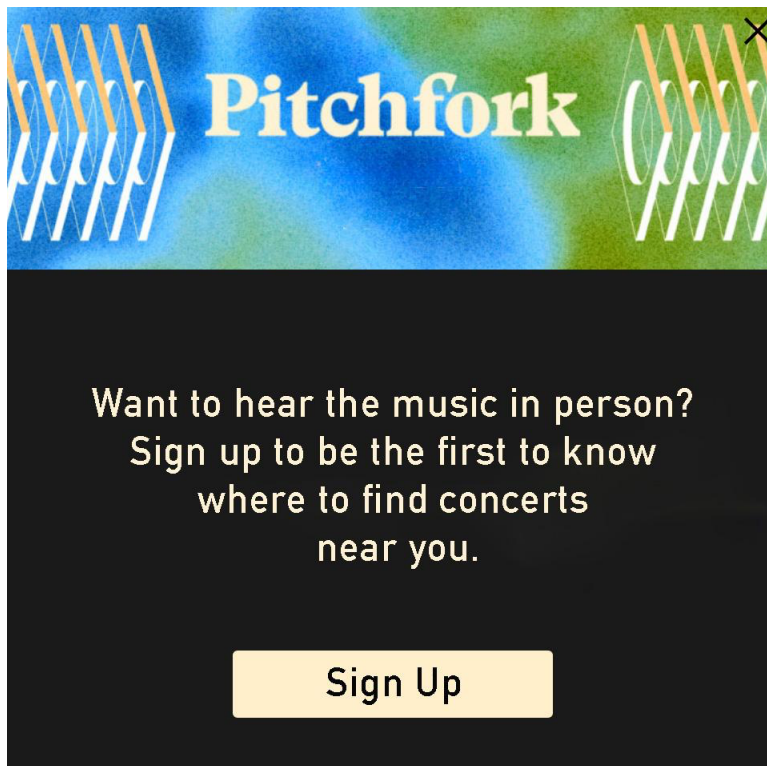*Maps*
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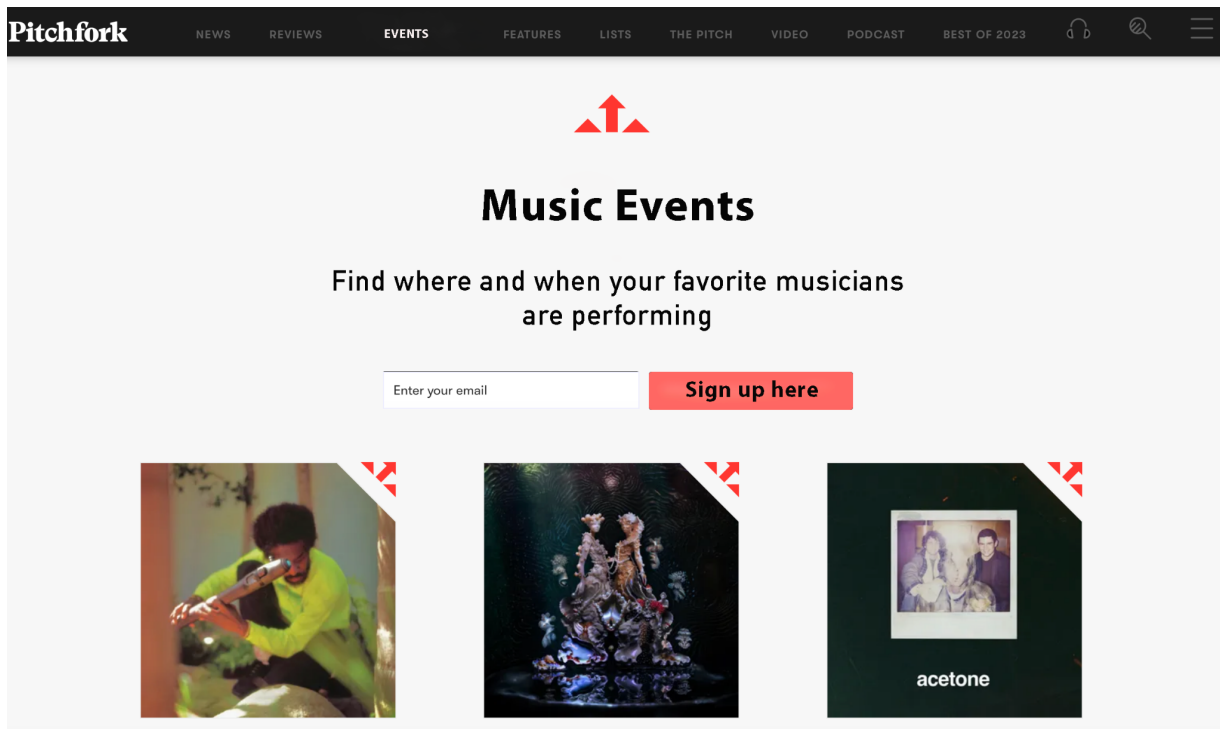READ THE REVIEW

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