ARTCOLLECTORNEWS

Pitching & style guide

We welcome pitches from freelance writers, critics and cultural journalists who have a story to tell about art and the people around it.

ARTCOLLECTORNEWS looks beyond the exhibition announcement. We are interested in the decisions, money, relationships and ideas that shape the art world, as well as the work itself. We value a fresh angle, thoughtful reporting and a point of view that gives readers something useful to take away.

What we publish

The subjects below are a starting point, not a fixed list of assignments.

Artists and practices. Studio visits, materials, processes and the thinking behind an artist's work. *For example: Why are found materials returning to sculpture?*

Collectors and collections. How collections are built, lived with, conserved, shared and passed on. *For example: What happens when a private collection becomes a public legacy?*

Exhibitions and museums. Reviews and institutional stories that look closely at the art and make a clear argument. *For example: What can a long-overdue retrospective change about an artist's reputation?*

Market and collecting intelligence. Reported stories on pricing, auctions, provenance, risk and the practical side of collecting. *For example: What does a record auction price really tell us?*

Galleries and the art ecosystem. The people, business models and infrastructure behind the scenes. *For example: Can a gallery thrive without a permanent exhibition space?*

Interviews and conversations. Conversations with artists, collectors, curators and specialists that reveal more than a biography. *For example: How does a conservator see an artwork differently from its owner?*

Opinion and investigations. A well-supported argument or a carefully reported look at power, ethics and change. *For example: Are we confusing an artist's visibility with their significance?*

Art and wider culture. Connections between art, design, architecture, fashion, technology, politics and history. *For example: When does collectible design enter the museum canon?*

Our readers include collectors, artists, curators, gallery professionals and anyone interested in understanding how the art world works.

How to pitch

Keep the proposal focused. Around 150–250 words for the story idea is usually enough, followed by a short biography and relevant writing samples.

Read the magazine. Have a look at recent ARTCOLLECTORNEWS coverage so you can show us where your idea fits and what it would add.

Start with the story. Give the piece a working headline and tell us what you want to find out. “An artist profile” is a subject, not yet a pitch.

Tell us why it matters now. Is there an exhibition, new research, a market development or an overlooked debate that makes the story timely?

Show how you would report it. Tell us who you plan to speak to, what evidence you will use and what access you have. For interviews, be clear about whether the subject has agreed.

Introduce yourself. A few lines about your background and why you are the right person for this story are helpful. Include links to published work, if you have them.

Be upfront about any connection. If you work with the artist, gallery or organisation involved, or have another interest in the story, please tell us at the pitching stage.

What to include in your email

A working headline; a short outline of the story; why it is relevant now; the people or sources you expect to involve; the format or approximate length; and a short biography with links to your work.

Please send a pitch rather than a completed article. We would rather develop the angle with you before you begin writing.

Our editorial style

Write clearly and with confidence. We like strong reporting, close looking, and original thinking. Specialist knowledge is welcome; unnecessary jargon is not.

Voice and structure. Get to the point early. Use specific observations, active language and a natural rhythm. Explain specialist terms when they matter.

Analysis, not publicity. A good article can celebrate a subject without reading like promotion. Do not simply rework a press release or rely on sweeping claims.

Accuracy and attribution. Check names, dates, titles, prices, materials, dimensions and quotations. Support significant claims and make it clear what is fact and what is interpretation.

Independence. Let us know about any relevant work, relationships, gifts, travel support or financial interests connected to the story. Editorial articles and paid partnerships are treated separately.

Images and credits. If possible, include links to available high-resolution images and the full captions, photographer credits and rights-holder details. We will need permission for publication.

Originality. Please flag any simultaneous submissions or earlier publication. Interviews and sources must be genuine. Disclose any substantial AI assistance with reporting or drafting.

Sending your idea

Editorial enquiries: press@artcollectornews.com

Suggested email subject: Freelance pitch – [working headline]. Put the proposal in the body of the email, with links to your writing samples.

Artist interview applications and gallery or exhibition submissions use separate routes at artcollectornews.com/submit. A pitch does not guarantee a commission. Fees, deadlines, edits and publication terms are discussed with writers when a piece is accepted.

Before you send, ask yourself: Why this story? Why now? And why are you the person to write it?