

The CAM Collection Acquisitions Policy



CAM

1. BACKGROUND

- 1.1 CAM has a multi-annual budget available for acquisitions over a period of five years.
- 1.2 CAM management and curating team make joint decisions on proposals for acquisitions, donations, bequests and exchanges, considered on the basis of documentation providing a context for the work(s) and giving a brief critical analysis of its/their interest in terms of provenance, state of conservation and proposed value of the acquisition. Proposals can be put forward by internal collaborators of the FCG (CAM management and curating team, other organisational units and contributors) and those who are external to the Foundation (other organisations and individuals).
- 1.3 The proposals are then presented to the acquisitions committee, which is composed of five external experts each with a mandate of two years, which can be renewed just once. This committee meets approximately three times a year and issues recommendations relating the proposals for pieces to be incorporated, with reference to the criteria described in this document. CAM management and curating team consider the committee's recommendations and use them as a basis from which to prepare proposals for the Executive Board. Although the committee's conclusion is in no way binding, any negative opinions expressed must be given due consideration.
- 1.4 The members of the acquisitions committee and CAM team must indicate any conflicts of interest that might arise in a proposal. If there is a conflict of interest, the member in question must withdraw while the remaining committee members deliberate on the proposal.
- 1.5 All resulting decisions are later ratified by the Executive Board.
- 1.6 All proposals for donations must be subject to the same evaluation criteria as the acquisition proposals. Like the acquisition process, proposals for donations must be accompanied by a report outlining the state of conservation of the work(s), an external evaluation of its/their heritage value, and analysis of its/their provenance. These requirements must be applied when the proposal is made by private entities (with the exception of the artist).
- 1.7 CAM does not accept proposals for donations that are presented by artists directly, with rare exceptions, and must evaluate, case by case, proposals for donations presented by heirs and family members, artists who own the works of other artists, and collectors, among other scenarios.
- 1.8 All proposals for bequests must be subject to the same evaluation criteria as the acquisition proposals. Like the acquisition process, proposals for bequests must be accompanied by a report outlining the state of conservation of the work(s), an external evaluation of its/their heritage value, and analysis of its/their provenance. These requirements must be applied when the proposal is made by private entities.

- 1.9 Exchange refers to any exchange of works between the CAM Collection and a living artist, with the aim of improving the CAM Collection's representation of that artist's work. All proposals for exchange must therefore be negotiated in advance with the artist in question and must respond to the criteria established for other forms of incorporation.
- 1.10 CAM reserves the right to support the production of works for the purpose of their exhibition and acquisition. In these cases, a formal proposal must be presented to the acquisitions committee for approval and the funds to support the production must subsequently be made available. The amount agreed for the production of the work must not, under any circumstances, exceed its market value.

2. GENERAL CONDITIONS FOR INCORPORATION

Decisions made on incorporations to the Collection must obey the following criteria:

- 2.1 All incorporations must respect the lines of development mentioned below. With a few exceptions, new incorporations must complement the works already belonging to the Collection, without presenting any aesthetic, thematic or chronological repetition of the existing works.
- 2.2 Importance and relevance of the artist, even if emerging;
- 2.3 Importance and relevance of the work in the artist's career;
- 2.4 Importance and relevance of incorporating the work in the context of other existing works by the same artist and/or within the group of works in the Collection, particularly with regard to its regular public presentation, its interest in terms of research and the balanced representation of diverse media and chronological sections in the Collection;
- 2.5 Scope for transportation, storage, preventive conservation and long-term conservation of the work by CAM (logistics, budget and human resources);
- 2.6 State of conservation of the work and potential for restoration, if necessary;
- 2.7 Evaluation of the heritage value of the work.

3. LINES OF DEVELOPMENT WITHIN THE COLLECTION

Historically, the two main lines of the FCG's activity have been providing support to artists and promoting art and culture within Portugal. Accordingly, the Collection's lines of development follow the same pattern.

It should be noted that the criteria applied to the choice of acquisitions are by nature changeable and a reflection of the moment at which they are established. In the knowledge that the current criteria might one day become obsolete, we make no attempt to fill occasional gaps left by earlier acquisitions policies, but instead cultivate a critical gaze directed at the future, which allows us to understand the artistic practices that are contemporary to us.

Decisions relating to acquisitions must therefore take account of the following criteria, which are specific to the current context of CAM's operation and listed in order of importance:

- 3.1 Priority is given to Portuguese artists or those resident in Portugal, artists living in Portuguese-speaking countries and diaspora artists, although we might also deem worthy of interest practices that establish a link to the national context (historical presence in the country, direct influence on artistic production or the history of Portuguese art).
- 3.2 With the aim of continuing the FCG's mission, CAM focuses on two lines of activity: (1) the incorporation of works by artists with some relationship to the current programming, supporting the production of works for exhibition and subsequent acquisition; (2) and following and supporting the careers of FCG grant recipients through the acquisition of works.
- 3.3 Case by case, CAM evaluates proposals for the incorporation of works that contribute significantly to the consolidation of specific sections (of a certain artist, a historical period or a particularly relevant theme from the perspective of the curating team), seeking to present historical, critical and aesthetic substantiation of its decision.
- 3.4 O CAM avalia, caso a caso, propostas de incorporação de obras de grande relevância para a consolidação de núcleos específicos (de um artista, de um momento histórico ou de uma temática particularmente relevante do ponto de vista da equipa curatorial), procurando apresentar sustentação histórica, crítica e estética da sua decisão.

4. FINAL POINTS

This policy was adopted by the FCG's Board of Trustees on 14 December 2023. The policy will be revised every three years and submitted for approval by the Board of Trustees. Any alterations to this policy will also be subject to ratification by the Board of Trustees.

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