Project Dissertation: The Analysis of Changes in Auction Houses: A Case Study into a Portuguese Auction House

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Masters in Art Markets

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ISCTE – Instituto Universitário de Lisboa

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History Department

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I want to thank Cabral Moncada Auction House for welcoming me to into their team and providing the space and independence to research, analyse and understand the daily functions of such a respected workplace within the art market. I thank the Director; Leonor de Alvim, for giving me the chance as an international student to work for the company and Managing Partner; Miguel Cabral Moncada, for all his knowledge, time and passion, which is truly inspiring.

Abstract

The aim of the project thesis is to emphasise on increasing the identity of the Portuguese auction market using the blueprint from world-class auction houses thriving in the art market. This project-thesis will provide a comprehensive look at the role of an auction house and the functions necessary to develop a successful identity. I will use first-hand analysis garnered through an internship at a top Portuguese auction house as a case study, to better understand the internal structure entailing its problems and solutions. The main objective will be to provide elements that could potentially help improve the main auction house based in Portugal, allowing growth within the international art market in terms of profitability, garnering attention and establishing itself a key actor in the greater art ecosystem.

O objectivo da tese do projecto é aumentar a identidade do mercado de leilões português utilizando o modelo de casas de leilões de classe mundial que prosperam no mercado de arte. Este projeto-tese fornecerá uma visão abrangente do papel de uma casa de leilões e das funções necessárias para desenvolver uma identidade de sucesso. Utilizarei a análise em primeira mão obtida através de um estágio numa importante casa de leilões portuguesa como estudo de caso, para melhor compreender a estrutura interna que envolve os seus problemas e soluções. O principal objectivo será fornecer uma estrutura que possa potencialmente ajudar a melhorar a remodelação da principal casa de leilões sediada em Portugal. Estas conclusões tentarão orientar o crescimento do mercado de arte internacional em termos de rentabilidade, atraindo a atenção e estabelecendo Portugal como um ator-chave no grande ecossistema da arte.

Keywords

Art markets, eco-system, auction houses

Casas de Leilões, Mercado de Arte Portuguesa, Mercados de Arte

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INTRODUCTION

Methodology

This thesis idea was born directly from having the opportunity to work in one of the top auction houses in Portugal, Lisbon. Literature review research will be conducted from published articles, books, websites. Qualitative research for this section will be a discussion that took place during my final year semester on this Master's degree with three key actors within the art market based in Portugal and the U.K, bringing direct issues relating to both the UK and Portuguese art market.

The second half of the thesis will be a case study from working at a Portuguese Auction House. These findings will provide an in-depth understanding of the intricate nature of the daily running's of an auction house. These will include observations, identifying issues, meetings that took place with the team and supervisor as well as a meeting with the Managing Partner to discuss overall trends, the Portuguese clientele, the growth of the auction house and the future of auction houses. These findings will provide all the necessary knowledge and qualitative data in order assess and analyse problems and solutions to improve the company, and internal structure which in turn will provide an even better service to clients and the team internally. These findings, combined with research on the history of auction houses will identify how top international auction houses overcame and adapted to changes, this might be in the context of a war, or perhaps changes in the art market as well as consumer spending. This part of the thesis is vital to providing context to the Portuguese auction house and how they can overcome challenges as they aim to grow and regain higher recognition internationally, respectfully so.

The qualitative data from my experience at the auction house will then be analysed to find similarities between the company and the international auction houses. These solutions will be in the direction of marketing, management and growth. As this can lead to a very expansive list, I have narrowed it to these areas and aim to provide stable solutions based on my experience.

PART 1: HISTORICAL OVERVIEW OF AUCTION HOUSES

1. Past: The emergence of Auction Houses

1.1 Early History of Auction Houses

For us to understand the concept of auction houses we must first begin to identify what they are and how they came about. This will provide the context and blueprint for the following chapters. It is a concept that has undergone significant changes since the beginning of its origins and continues to adapt to the times.

The Latin verb augeō, meaning "I increase" or "I augment," is the source of the English word "auction," describing the practice that in contrast to the Dutch Auction system, which functions in reverse, the highest bidder for an item wins it (A Brief History of Auctions, n.d.). An auction house is a business that makes it easier to buy and sell goods, like collectibles and artwork. Although the term "auction house" most frequently refers to the business conducting the auction, it can also refer to the company where the sale is being held (Hayes 2022).

In 500 B.C., the first auction was noted to have taken place. According to the Greek historian Herodotus, women in Babylon were auctioned off for marriage each year. While the spoils of war were left to be auctioned off, Roman soldiers would drive spears into the ground. Afterwards, slaves whom the Roman conquerors had captured as "spoils of war", were sold at auction in the forum under the symbol of the spear, with the money raised going towards the war effort (A Brief History of Auctions, n.d.).

From the collapse of the Roman Empire until the eighteenth century, auctions lost popularity throughout Europe. 'Auctions by candle' were held in various parts of England in the 17th and 18th centuries. The auction ended when a candle flame burned out, preventing bidders from knowing the exact time and placing a last-minute bid. The records of the House of Lords in 1641 include the earliest mention of this kind of auction. The Admiralty sold extra ships "by an inch of candle" on two occasions in 1660, according to Samuel Pepys' journal, as the practice gained popularity. The practice of purchasing and selling goods at auction was revived, and the world's first auction house opened in Sweden 1674 (A Brief History of Auctions, n.d.).

Auctions have historically been used to liquidate the assets of debtors as well as to sell the assets of those wanting to get rid of them. In addition to the outside public areas, auctions were held in a variety of venues. In the 17th century, indoor showroom auction houses first appeared. Founded in 1674, The Stockholms Auktionsverk in Stockholm, Sweden, is the oldest auction house (Hayes, 2022). There are two categories in the art market: primary and secondary. First-time sales of artworks are handled by the primary market, whereas artwork resale is handled by the secondary market (Ricci, no date). Auctions set benchmark prices and represent a traditional buying and selling formula involving a succession of increasing bids or offers on private properties by potential purchasers until the highest, ultimate bid is accepted by the auctioneer (Ricci, no date). The sale environment created by this model is highly exhilarating and tense. When coupled with time constraints, this promotes excitement and intense competition among bidders, which ultimately leads to skyrocketing prices. Research has even confirmed the existence of a phenomena called "auction fever," which is characteristic of high-stress social events (Ricci, no date).

The most popular type of auction used in modern culture, 'English auctions' have participants openly bidding against one another, either by electronically inputting their bids or by yelling out their desired amount. When no one is ready to bid more than the most recent bid, the auction ends and the highest bitter wins the lot. English auctions are distinct from others, in that all bidders are aware of the competing bids because the bidding is open and transparent (Hayes, 2022). When holding a Dutch auction, the auctioneer sets a high starting price and decreases it until the participant accepts the auctioneer's offer (Hayes, 2022).

The practice, which was never very common in Asia, continued until the early era of Christianity in Europe but was abandoned by the Middle Ages. Art auctions did not become well known again until the 17th century, when the market began to develop due to the formation of a collecting base within the commercial middle-class of Flanders, Holland, and some areas of Italy. Newspapers started publishing stories about art auctions held in coffee shops and pubs in London and Paris, and in 1674 Stockholm's first auction house, Stockholms Auktionsverk, officially opened for operation (Ricci, no date).

Three significant events marked the start of the modern era of auctions in the mid-1700s: the auction of Edward Earl of Oxford's extensive art collection, and the founding of Sotheby's and Christie's in London, which would go on to become the world's two biggest auction houses, in 1744 and 1766 (Ricci, no date).

By the end of the 1700s, coffee shops and taverns were common venues for art and furniture sales (A Brief History of sales, n.d.).

1.2. The Impact of Key Events

Britain was seen to be the safest location for the art and antiquities of European aristocratic families during the French Revolution and the political unrest on the Continent. Many of the artworks that sought safety here remained and when they finally went up for sale, they helped build London's reputation as Europe's centre of art. The British nobility (as well as recently formed industrial leaders) kept many of these pieces in their country homes, and those that survived the Great Art Dispersal of the 1800s continue to turn up at auction (A Brief History of Auctions, n.d.).

Over the next two centuries, auctions spread to every industry. While art and antiques continued to dominate the London auction scene, livestock auctions were an integral component in many provincial market towns (A Brief History of Auctions, n.d.).

With time and a growing specialism in the market, contemporary art gained momentum in the late 1800s when 'new money' began to support working artists. This trend persisted in the 20th century, and the modern art movement witnessed a decrease in the amount of time between an artist's creation and an auction. Auctions saw a boom in the 1980s, but with the market's collapse in the early 1990s, the US surpassed the EU to become the world's largest art market in 2001, with a 47% worldwide share (A Brief History of Auctions, n.d.).

During the span of the nineteenth century, the art market saw a rapid growth. With the end of colonialism and the emergence of global trade, African and Asian artefacts, from lacquers to porcelains, appeared at auction alongside works by live artists and Old Masters. Furthermore, following the ending of the Civil War, European collectors and early American businessmen participated in a bidding war until the Great Depression hit (1929-1939). Following this,

World War II signalled the end of an era that had an enormous influence on the art market (Ricci, no date).

1.3 The Role of Auction Houses in the Development of the Art Market

After World War II, the East Asian art market (China, Korea, and Japan), saw the development of local art; however, recovery was slow for the European market, this was due

to being overtaken by private dealers and this remained until art auctions dynamics changed as well as buying trends and taste (Ricci, no date).

In 1956, the London salesrooms of Sotheby's and Christie's adhered to a weekly sales schedule that has remained similar since the 1920s, according to advertisements for auction sales published in the Financial Times and the Times throughout the 1950s. (Mitchell, 2022, p. 100)

The Christie's and Sotheby's schedule regarding the categories they sold on each day of the week during this time, are shown below. (Mitchell, 2022, p. 100)

	Sotheby's	Christies
Monday	• Books • Antiquities • Glass	• Ceramics • Oriental Artworks
Tuesday	• Ceramics • Oriental Artworks	• Coins • Objects du Vertu • Antiquities • Works on Paper
Wednesday	• Paintings	• Silver • Jewellery • Books
Thursday	• Silver • Jewellery • Works on Paper	• Furniture • Furnishings
Friday	• Furniture • Household effects	• Paintings

In addition to the weekly programme, the only auctions that were held were ad hoc auctions for the contents of significant town and country mansions, extraordinary collections or unusual specialist sales.

Up until the late 1970s, both auction houses followed a weekly calendar. Neither Christie's nor Sotheby's hired employees full-time to focus on promotions in 1956. For the first time, Sotheby's employed a public relations consultant to help publicise the sales of two American collections: the Goldschmidt auction in 1958 and the Weinberg auction in 1957. After the Weinberg auction proved to be successful, Christie's hired Patrick Dolan Associates in May 1958, and they tasked John Herbert with opening a publicity office there. Christie's appointed

Herbert as their first director of publicity the following year. Sotheby's hired Stanley Clark of Clark, Nelson Associates as a permanent public relations consultant in April 1959. Up until that point, it had been the responsibility of the Director overseeing a sale to publish advertising and notify reporters at print media about the highlights. (Mitchell, 2022, p. 100)

Understanding current art trends and interest, as well as shifts in art consumption, was crucial throughout this time, as art began to be viewed as more of an asset to possess, in this light, Sotheby's was able to draw in a larger and more diverse clientele. One of Sotheby's most brilliant ploys was the strategy that led to the development and diversification of collectibles. Art auctions began evolving into glitzy, celebrity-filled nighttime affairs. This is the point at which auction rooms developed into a scene of social rivalry and playground for repeated words and figures that auctioneers conduct throughout the bidding process. As a result of these developments, Sotheby's started to invest in new technologies and launched satellite connections and telephone bidding (Ricci, no date).

During this time, Sotheby's and Christie's were also developing other methods to adapt to their new audience and facilitate the intensity of the bidding process for buyers, this meant expanding their services and products. It is important to realise that auction houses were not only extending their approaches to bidding and diversifying lot categories, but also delving into other areas that would incentivise buyers to invest easily.

One area that must be identified, is a key moment during 1956 as Sotheby's and Christie's known to specialise in artwork, antiques, rarities, and high-end home items also undertook other activities, apart from probate/insurance evaluations. It has been written that Charles Vere Pilkington, a former Sotheby's Chairman, reported that during the first half of the 20th century, Sotheby's repeatedly began extending credit for short periods to important buyers who were waiting for payments for their foreign clients. This of course would have a significant effect which eventually led to financial and lending issues to the vast number of loans given out. This contributed to Sotheby's success in the short term, however difficulties lied ahead. Even though sales of modern art were increasing, Old Master paintings still accounted for a large portion of Sotheby's and Christie's high-end sales in 1956. The demand for Impressionist and Post-Impressionist art was rising in connection to Sotheby's Goldschmidt sale, and prices from 1956 onward would reflect this point. Prior to the 1950s, *"such paintings rarely reached the sale-room...it was alleged that the high prices reached in private sales [by dealers] would not be attained at auction,"* according to Charles Vere Pilkington, the former chairman of Sotheby's. When Sotheby's auctioned off Picasso's La Belle Hollandaise in May 1959, the company achieved a record price for a painting by a

living artist £55,000, or $154,000. (Mitchell, 2022, p. 92-93)





Image 1 and 2: This clip from WSB-TV shows Picasso's artwork "Le Belle Hollandaise" being auctioned for £55,000 at Sotheby's in London on May 6, 1959.

Even though this would lead the way into the millennium, higher prices were less of an occurrence during 1960-61 as lots sold were valued at £30 and under, however there was major interest during this time from private buyers choosing to buy artworks from dealers regardless of the dramatic increase in overall price due to this. There are many reasons for this, one is that it was very difficult to compete in the bidding room requiring more knowledge therefore seeking professionals, second was that dealers were specialised in these areas and therefore would be more beneficial for private individuals in guiding them on making the right decisions. A dealer was able to begin the process in researching and restoring any artwork that was potentially going to sell which would in turn enhance its overall value. Another reason why this would be beneficial route for private individuals to explore, is that British dealers were part of the British Antique Dealer's Association (BADA) and the Society of London Art Dealers (SLAD), these were regulations that had been in place since before World War II. An important factor for dealers is their reputation, a respectable dealer would reimburse the sale price of an artwork to preserve its reputation if it's authenticity or condition were ever questioned. Aside from this, dealers also took part in auctions on behalf of clients when they could not attend. (Mitchell, 2022, p. 93).

Trading bodies expanded in the 1970s due to the growth trading in this area e.g. The Society of Fine Art Auctioneers (SOFAA). The only traders who were eligible to join these groups were those who could demonstrate their knowledge and expertise, this gave an air of credibility to these dealers and overall process. (Mitchell, 2022, p. 94)

We can see that auction houses re-invented their image to the public as a sort of luxury goods company and within the art world, diversified their services. During the 1980's auction houses enjoyed higher success due to attracting investors, seeing art as an asset and the financial benefits of collecting as well as the surge in Japanese buyers due to the revaluation of the yen in 1985. (Ricci, no date).
Interest and popularity in modern art began to rise, and artists like Pollock, Warhol, Van Gogh, and Monet began to rival the Old Masters and break records selling for high prices. YBAs (Young British Artists) and other contemporary artists gained attention in the 1990s thanks to the support of British collector Charles Saatchi, as well as the opening of Tate Modern in 2000 which further cemented the movement. The most expensive artwork sold at auction till this day, is Leonardo da Vinci's Salvator Mundi which sold at auction in 2017 ($450.3 million) (Ricci, no date).

The collection from Charles Saatchi which eventually led to the opening of The Saatchi Gallery (London) in 1985, displayed artworks from YBAs such as Tracey Emin and Damien Hirst, helped establish YBAs importance. This was further cemented with the opening of The Tate Gallery. Both galleries celebrating contemporary art and attracting tourists and interest not only within the art world.

We can see the changes through time as we review the history of the art auction model, from its ancient beginnings to advancements in modern times, despite its strong roots in tradition it is gradually adjusting to the 21st-century general digital trend (Ricci, no date).

2. Present: The current Auction House Landscape

2.1 The 21st Century Auction House Market and Key Trends

Moving forward to present day, the 21st century has seen major changes in the auction house landscape in terms of the functionality. The internet has been a major facilitator in catapulting awareness for auction houses in the art world and beyond. Prices have also been influenced by emerging Asian markets (Hong Kong, Seoul, Shanghai, Taipei, and Singapore) as well as

a global reception and even the form of function of design such as flat-pack disposable furniture, leading to changes in prices and trends. (A Brief History of Auctions, n.d.).

Due to the development of auction house practices, there were notable key moments which led to changes. Following their Chairman's conviction for price-fixing in 2004, Sotheby's was obliged to liquidate their real estate company to cover their fines and working as dealers in artworks through the acquisition of art galleries and antique businesses (Mitchell, 2022, p. 94). Key moments also occurred a few years later in 2006, as art-related financing activities took a bigger role in generating revenue via the services provided at auction houses, it led to Sotheby's earning $5.2 million from commission through private treaty sales, one example was the $32 million sale of Martin Luther King Jr.'s personal papers to the city of Atlanta, with the intention of storing them at Morehouse College, King's alma school. Both Sotheby's and Christie's were investing heavily on their website and at the time, client services included; collection management, tax and legal advice, insurance and shipping as well as secure storage for items. But the biggest impact of course, is the live auction service which Christie's launched at the end of 2006, allowing clients to bid online and was the first of its kind. (Mitchell, 2022, p. 94)

Christie's claims that prices at their sales "range from $200 to over $80 million" in a press release dated 2006. But as Newel's blog indicated, Sotheby's and Christie's are attempting to completely remove themselves from the bottom end of the market. In 2006, Sotheby's announced plans to eliminate its salesroom at the Olympia in London, which handled sales at a far lower price point than the rest of the company, and to limit lower-end transactions categories in New York, Amsterdam, and Milan. They wanted to hire employees to concentrate on business development and cultivate customer connections to make up for the revenue lost from lower-end sales. Another great way to do this was the preview rooms, where collections were shown on display and laid out in a room-like setting. (Mitchell, 2022, p. 96)

2.2 The Portuguese market

Portugal had recovered well from the financial crisis between 2010 and 2014, as early 2020 showed positive economic movement. The survey by Logic Equation which analyses the consumer habits, in this case within Portugal, showed that 90% of Portuguese consumers that shopped online were happy with this method, and that only 26% of consumers aged 45-70

years old had tried e-commerce (Medina, 2021, p. 2). With regards to population and demographics, in 2019, Portugal's population was 10.3 million, overtaking mostly Lisbon and Porto areas, with Lisbon gaining the highest purchasing power across Portugal. An important keynote from this analysis was that the total population was gradually increasing but is set to decline due to the changes in the number of children from 1.03 in 2013 to 0.86 in 2019. It is predicted that by 2030, 27% of the population will be those over 65 years old and the overall population will be lower than 9.9 million (Medina, 2021, p. 3-4).

To provide understanding of the art market landscape it is important to understand the art market as a whole, and some of the factors effecting this business within Portugal. A country that attracts tourism to areas such as the Algarve, also has popularity in Lisbon, a charming city with great food and sun. Due to its low wages, and great opportunities for foreign investment, the city and surrounding areas has seen an influx of foreign property buyers who are renting or living in the city whilst working remotely. This has provided the city with a presence, especially those looking to live a more relaxed lifestyle, however it has also caused harm to the Portuguese locals and a housing crisis. A recent article from The Portugal News online explains this problem, *'Despite the inflation crisis and the rise in interest rates, there have been no "desperate" sales from Portuguese families or developers. In my opinion, this is due to their solid capitalization resulting from several years of success, eliminating the need to take debt risks'* (Lopes, 2024)

Another crucial point was Portugal's response to COVID-19, particularly for a nation whose art market is already small in scale. In this case, art consumption was already low on the list of priorities, and the fact that everything was closed in 2019 to prevent the coronavirus from spreading, steered further challenges.

Prior to the COVID-19 health crisis, Portugal was one of the EU countries with the fewest cultural practices among its citizens; however, the aftermath of the 2008 global financial crisis significantly damaged this ranking. The Iberian Peninsula is a common market for buyers and collectors because to the historical and geographical link between Portugal and Spain. When these ties are combined, they provide Brazilians entry to the European art market. Brazil maintains close ties to both countries in terms of collaboration and cross-cultural exchanges: Spain is a major destination for sales made by Brazilian galleries, while Portugal is home to several Brazilian artists as well as curators and is frequently the site of initiatives by contemporary art players. Since the Millenium, Portugal has seen its primary art market grow, especially in the Lisbon art scene and this is the effect of private initiatives such

as contemporary art gallerists as well as contemporary art collectors. (Duarte, Adelaide, Fialho, Pérez-Ibáñez p. 2-3).

As Portugal relies on international art fairs, the cancellations of these events during this time impacted the Portuguese market severely leading to a loss in sales. The most important art fair for Portuguese galleries; ARCOmadrid, took place in February and maintained its whole schedule despite the pandemic. The Drawing Room Lisbon (contemporary art fair) debuted a hybrid model in October 2020 allowing for both in-person and online sales for 20 galleries, four of which were foreign-based. 2020 saw the cancellation of Just LX and the online version of ARCOlisboa, leaving the Drawing Room as the only art fair held in Lisbon. Gallerists were focused on the value of keeping in-person arts fairs alive and pushing the government to increase sales at the events which would then circulate round to helping artists and these gallerists. (Duarte et al., 2021 p. 9).

Just like other actors in the art market, Portugal was pushed to adapt to increasing its presence online through social media, live streaming, viewing rooms, online interviews etc. This is a method that is still growing, as many of the Portuguese consumers in the art world tend to be older, local and more experienced usually having very good relations with the gallerist. Foreign buyers are not necessarily the priority, instead these gallerists aim to develop their performance, which signals a sign for diversification on sales channels and clients, in this case; the buyers and sellers and expectations for the Government to initiate acquisitions to reduce taxes in the art market (Duarte et al., 2021 p. 11).

As Lisbon gained international recognition, tourism altered the city's demographics and significant private investment turned abandoned buildings into brand-new residences that were quickly occupied by an increasing number of foreign nationals. Lisbon's gallery scene quickly revived as a result of this new market, which was made up of a mix of international businesses, rich retirees, digital nomads, and IT experts. (Garcia, P, 2024)

ARCOlisboa arrived in Lisbon in 20216. *"The Lisbon art scene was already vibrant, rich, and complex when ARCOlisboa arrived, and that was one, if not the main reason, to bet on Lisbon,"* the fair's director, Maribel López, told Artsy. The scene was well-connected to Portuguese collectors, which made it a great starting point for an exhibition. Foreign collectors have also demonstrated a keen interest in Portuguese art since the expo's debut.

2.3 Challenges and Opportunities Facing Auction Houses in Portugal and the UK

A recent online class conference during my MSc in Art Markets that took place on 15th November 2023, gave direct insight into the current and future challenges facing Portugal and the UK, post-Brexit, providing perspectives from key figures in the art ecosystem: Jorge Welsh, an antique dealer specializing in Lisbon-produced antiques from 1500-1800; Joao Magalhaes, a Senior Specialist in Furniture at Sotheby's; and Maria and Joao Cortez Lobao, influential collectors with a focus on old masters and antiques. Additionally, the Lobao couple actively supports Portuguese museums by either donating to their collections or loaning pieces for exhibitions, exemplifying a patronage approach to cultural heritage (Welsh et al., *The General Art Market and changes in the Portuguese Art Market*, 2023, November 15th).

In the world of antique dealing, Jorge Welsh, based in Lisbon, stands as a prominent figure. Specializing in the acquisition and trade of antiques originating from the 1500-1800 period in Lisbon, Welsh further extends his influence through the management of a Chinese export porcelain company. This company also produces a reputable line of publications and catalogues, primarily focusing on Chinese export porcelain. These publications have earned academic prestige, reflecting Welsh's commitment to advancing knowledge in the field (Jorge Welsh. n.d.).

Joao Magalhaes, a professional and Senior Specialist in Furniture at Sotheby's, having studied in Portugal, Magalhaes moved to London, where he has been active in the art business for nearly two decades between London and New York.

Maria and Joao Cortez Lobao are Portuguese collectors who have played a vital role in shaping the art landscape. Their collection spans old masters and antiques, but their influence extends beyond personal acquisitions. They are respected as patrons to Portuguese museums, either through direct donations to museum collections or by lending pieces from their private collection to museum exhibitions.

The trio, Welsh, Magalhaes, and the Lobao collectors, presented their perspectives on the broader art market, offering valuable insights into what changes are necessary for the Portuguese art market to become more attractive to stakeholders. At the core of Jorge Welsh's reflections are pivotal points aimed at transforming the Portuguese art scene into a hub of international relevance, however, despite the presence of reputable dealers, collectors, and influential players, the local market in Portugal remains constrained. The emphasis lies on increasing the volume of available artworks within Portugal to compete globally. Welsh supports minimizing regulatory obstacles that currently limit the art market's expansion and

for attracting High Net Worth individuals, who tend to gravitate towards locations with a concentrated presence of dealers and artworks.

An analysis of the art market's previous status in 2022 revealed that it was valued at 67.9 billion dollars, with import and export figures each exceeding 30 billion dollars, Welsh noted the market's sustained situation to the continuous circulation and transition of artworks worldwide.

A central focus of Welsh's viewpoint is on the regulatory challenges blocking the Portuguese art market, particularly regarding the entry and exit of artworks. Drawing comparisons with the UK, he highlights the export license requirements in Portugal, which restrict the immediate transport of purchased artworks. The intricacies of the export license process in Portugal, especially for works of artistic significance, create delays and restrictions that affect the market's growth potential. He stresses the need for changes in legislation, pointing out that the current situation obstructs the internationalization of Portuguese artworks.

Furthermore, Welsh delved into the difficulties of Import VAT, drawing attention to the favourable conditions post-Brexit in the UK, where a reduced tax rate of 5-6% facilitates the entry of artworks. He suggested that Portugal could adopt a similar approach, not only benefiting the government through increased tax revenue but also fostering local market activity. The analogy of artworks as currencies, intertwined with their value, serves as a compelling argument against inhibiting the market's dynamics, emphasizing that taking on an environment that is helpful to international recognition is essential for Portuguese artists.

The collective insights presented by Welsh, Magalhaes, and the Lobao collectors provided a comprehensive picture of the challenges and opportunities facing the Portuguese art market. From regulatory hurdles to the nuances of international transactions, their perspectives detail the issues that must be navigated to elevate Portugal's art scene to a position of global significance. The potential for growth is apparent, contingent upon addressing these challenges and embracing strategic changes that align with the dynamics of the broader international art landscape.

Joao Magalhaes, an experienced observer and participant in the art world, shed light on the intricate dynamics surrounding the freedom of circulation of artworks, drawing a comparison between the United Kingdom and Portugal. He articulates three primary concerns, addressing the complexities of export rules, the repercussions of these regulations, and the intricacies of import rules.

The current tangled export rules in Portugal are quite the challenge for art enthusiasts and collectors. Magalhaes points out the considerable difficulty in navigating these regulations, emphasizing the associated consequences and import tax implications. Notably, the import tax for artworks created by unknown artists stands at a staggering 23%, posing a significant barrier to the free movement of such pieces. Moreover, a key dilemma arises when Portuguese artworks are discovered in Spain, triggering a 23% tax obligation. This peculiar situation, where the country is not extending a welcoming hand to its own heritage, extends to artworks irrespective of their national origin. The restriction is particularly important for unique, handcrafted artworks that may not align with modern artistic sensibilities, further limiting the variety of artworks that can find a home within the country.

Despite Portugal's membership in the European Union, Magalhaes pointed out that the country has suffered a loss of tax revenue to other nations due to VAT-related challenges. With Brexit ushering London into the role of a global art market hub outside the EU, clients now prefer purchasing artworks in international centres like Hong Kong, Geneva, and New York, encountering similar tax related impediments. The inconvenient tax structure, however, could be overturned if Portugal were to establish an attractive tax regime for works of art, potentially transforming the nation into a pivotal hub for international art trading.

Another notable concern raised by Magalhaes is the phenomenon of High Net Worth Individuals relocating to Lisbon but conducting their art-related business elsewhere. Despite the influx of affluent residents, the absence of import tax for antiques and works of art in 2023 has not translated into substantial art-related activities within Portugal. The hesitancy of Portuguese individuals to declare artworks upon entry into the country further pressurises the situation, alongside a 10-year window during which the government can acquire the artwork. This absence of a threshold for works of art entering Portugal adds to the prevailing uncertainties in the art market.

Magalhaes then delved into the practices of the United Kingdom, highlighting the advantage of their free waiver criteria at art fairs. The criteria involves three questions related to historical association, aesthetic importance, and significance for art history. If any of these questions generate a positive response, the piece undergoes further scrutiny by a committee comprising curators and scholars in the relevant field. This committee, working on behalf of the applicant, engages in a thorough discussion on these criteria. The process allows the committee to halt the movement of the artwork for up to six months, during which time the nation has the opportunity to purchase the piece, leading to a fundraising initiative. This equitable process ensures fair consideration and an opportunity for the nation to acquire

culturally significant artworks. This is confirmed with the process outlined on the United Kingdom government website, to apply for an export license under ‘arts, antiquities and cultural goods’, one is directed to visit the Arts Council England website for the application form and guidance. After submission, the application might be reviewed by an expert adviser from a national museum or gallery. If they oppose the export on national importance grounds, it goes to the Reviewing Committee. This committee may recommend delaying the decision to allow a UK entity to raise funds to purchase the item. A decision is expected within 28 days. If approved, you may have to adhere to specific conditions (UK GOV: Export art, antiques and cultural goods special rules, 2020).

In comparing Italy to Portugal, Magalhaes drew attention to Italy's strong art economy, wherein artworks constitute a vital asset. He contrasted this with Portugal's legislation, which, in his view, hinders rather than supports its own cultural treasures. Additionally, Magalhaes addressed the lack of international recognition for Portuguese art, attributing it to the scarcity of Portuguese works in the global market. He advocated that an increased international presence of Portuguese art could stimulate demand, fostering a more vibrant and competitive Portuguese art market.

In summary, Joao Magalhaes illuminates the multifaceted challenges that hinder the free circulation of artworks in Portugal. From intricate export rules to tax complexities and the international visibility of Portuguese art, his insights underscore the need for strategic reforms to unlock the full potential of Portugal's art market.

Maria and Joao Cortez Lobao, prominent collectors in Portugal, reflect upon the shifting landscape of the art market. Once comprising 60-70 members, the collector community has experienced a contraction, now numbering 30, an example of a diminished market size. This reduction raises concerns about the overall health and vibrancy of the art market in the region.

In contextualising Portugal's historical connection to the international market, the Lobao collectors evoke the nation's rich maritime past. Portugal's ships, journey across the globe, established cultural bridges that were avant-garde and extraordinary. This historical context prompts reflection on the present state of the art market and the challenges it faces.

One particular challenge highlighted by the Lobao collectors applies to the movement of artworks across borders within the European Union. They note that when a piece of art travels from Belgium to Portugal, it incurs payment in Belgium before circulating within the EU and arriving in Portugal. The mention of a lower tax bracket implies that the existing tax

structure may be inhibiting the free flow of artworks into Portugal, pointing to a significant challenge that requires thoughtful consideration.

Looking toward the future, the Lobao collectors posed pertinent questions directed at Sotheby's, a key player in the art market: How does Sotheby's plan to address the issue of Value Added Tax (VAT)? Considering the changes in VAT, what adjustments or adaptations has Sotheby's made to its operations or strategies?

These questions underscore the need for strategic planning and adaptability within the art market, especially considering the evolving tax landscape and its impact on the circulation and trade of artworks. The Lobao collectors' inquiries invite insights into Sotheby's approach to navigating these challenges and adapting to the changing dynamics of the art market in Portugal. On the other hand, apart from legislation and policy changes from the government, there is also the cultural side that influences the art market. It would require more research, looking into the economic sphere and understanding the psychology of the public in Portugal, habits in thinking, purchase power, generational ways, these are also important factors. Perhaps if the government promoted the importance of the arts culture and similar events to families and individuals, creating a demand for this, then the government could merge with international organisations/gallerists etc in the international art ecosystem to bring them over here to steer more interest. If legislation changed and tax systems, then would Portuguese citizens be accepting of this, and how would it be promoted to appeal to them? This is also very important, the supply might be there, but not the demand.

3. Future of Auction Houses

3.1 The Impact of Emerging Technologies

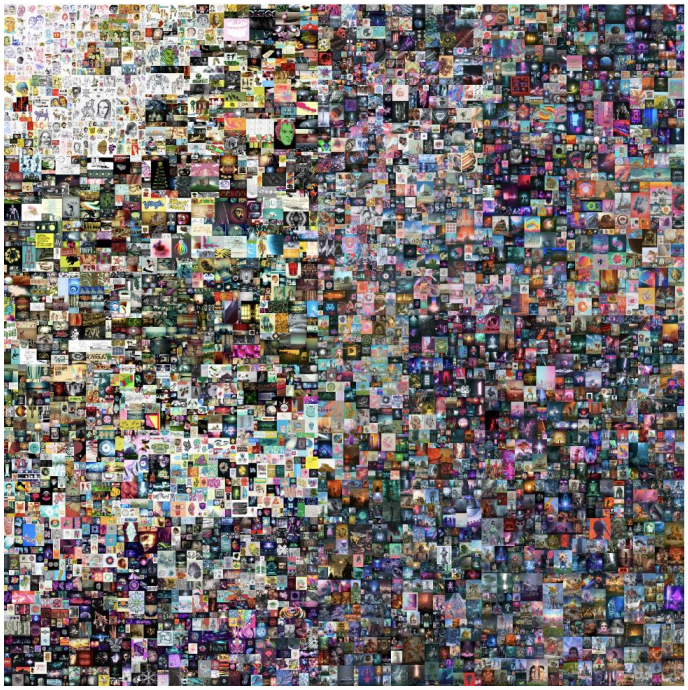
Online tools are constantly evolving, and the art world is no exception. The way art is viewed, distributed and consumed, must also be transformed to keep up with emerging trends and technologies. The internet has allowed for art to be consumed more directly, as a physical exhibition is no longer required, a museum or gallery can showcase their collection online and artists are able to self-promote their art on social media (Reshethikova et al., 2022, p. 194).

In the last decade we have seen a few different trends, NFTs, AI and blockchain (physical art work becomes tokenized). AI (artificial intelligence) aims to merge creativity with computer science generated art, it’s unique and innovative (Reshethikova et al., 2022, p. 194).

Blockchain technology offers some benefits for the artist and the consumer, e.g. verification of an art piece can be an extremely expensive timely process, however, blockchain uses a distributed authentication protocol to authenticate transactions and identify fakes. Another example is the blockchain platform ‘Maecenas’, an art investment platform that allows investors to purchase tokens which are transformed into shares, for valuable art pieces. NFTs (non-fungible tokens) also allows a certain level of control for artists and added value as they can limit the number of copies of artwork available as well as authenticate their own artwork (Gibbons, Forbes, 2020).

By making effective use of internet resources, it helps to lower expenses and boosts revenue. In this case, auction houses can target audiences internationally to broaden their clientele as well as attract new potential buyers, providing open access to art (Reshethikova et al., 2022, p. 195).

An example of digital art sold in an auction house, was the NFT digital college art piece “Everyday: The First 5,000 days” which eventually sold for $69.3 million. Christie's featured a single online auction lot on February 25, 2020, by American artist Mike Winkelmann also known as Beeple. It was the first time an auction house had placed an NFT digital artwork for sale, to be paid with cryptocurrency. Mainly, it was interesting to gather some figures regarding interest in the NFT art piece; the majority of bidders were Millennials (aged 28-43 years old), only 3% were Baby Boomers (aged 60-78 years old), it was also the third highest ranking artwork at auction to be sold by a living artist after David Hockney and Jeff Koons.



Beeple (b. 1981) EVERYDAYS: THE FIRST 5000 DAYS, Price Realised USD 69,346,250. Estimate unknown. Closed: 11 Mar 2021 (Christies, n.d.)

Online auctions steered forward especially during (COVID-19), as we saw the art market benefit during this time, especially the auction houses that could remain selling lots online and promote via other digital platforms. If we look at the statistics for online auctions before and after this period for Sotheby's, there is a vast increase in sales from 2019 at $575 million, growing to $800 in 2021 (Reshethikova et al., 2022, p. 198-199)

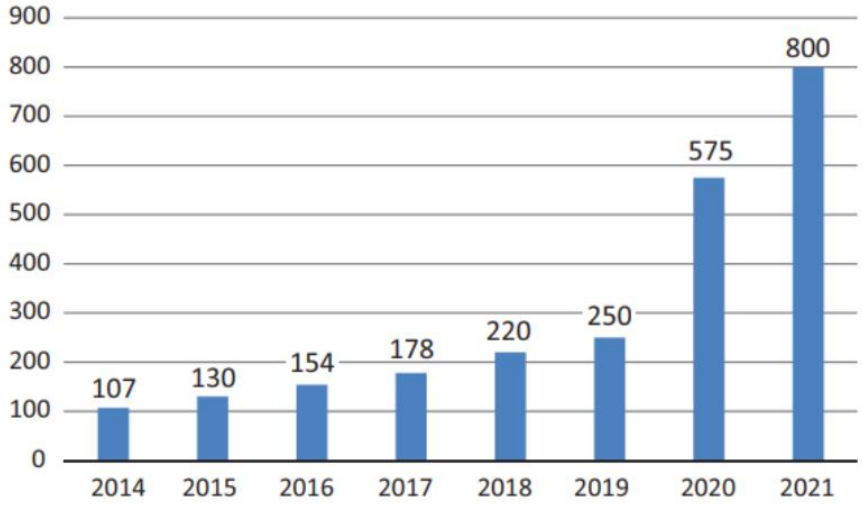


Figure 3. Sotheby's online sales 2014–2021, $ million

Source: build by the authors based on: Sotheby's, Total online auction sales of Sotheby's worldwide from 2014 to 2021 (in million U.S. dollars). Retrieved November 1, 2021, from https://www.statista.com/statistics/999373/sotheby-s-auction-house-online-sales/

Christie's auction house also saw a high increase in online auction sales in 2020 to $311 and grew 45% to $445 million. To understand the changes not only in the total amount of sales but also the average sale price; in 2016 lots would average $6,100, whereas in 2021 this figure increased to $23,400. Overall, Sotheby's, Christies and Phillips combined saw $1.1 billion sales on online auctions in 2020. It can be noted that this was not only due to COVID-19 but also a shift in consumer thinking, as buyers gained confidence in buying art online (Reshethikova et al., 2022, p. 198-199).

A report published by the British insurance company Hiscox 'the Hiscox Online Trade Report 2021' presented issues that could become a problem due to online auctions. Building consumer confidence and brand awareness became a priority for online platforms, another issue is different tax regimes for international transitions, in this case Brexit was also a key factor here, as well as attracting international buyers. (Reshethikova et al., 2022, p. 198-199).

As auction houses continue to adapt to changes, their use in the market has become more customer oriented in the way that status is given priority, which in turn provides credibility. Through strategies that provide value to showcase the importance of auction houses and to dominate the consumer within the new realm of digital technology, one example is the prestigious location of headquarters (De Molli et al., 2022, pg 47). Therefore, even though digital technology has grown, it has become equally, if not more important to raise the importance of these auction houses in terms of developing a brand to stand out from competitor and really establishing their physical setting as the vital core and value of the auction house. The main argument is that, while social media platforms allow artists to market themselves, these auction houses' headquarters are able to offer professionals who can help with art-related issues and guide clients through the buying or selling process. As a result, the perceived value of the "singularities" that are traded is not only maintained but also increased, and this trend is in line (De Molli et al., 2022, pg 47- 50).

3.2 The Future of the Auction House Industry in Portugal and the UK

Statistics provided by the Industry Outlook in 2024 stated that Portuguese imports of artworks are predicted to reach up to $19 million by 2026, which is 1.1% on average higher than 2021's figures of $17.3 million. Demand has risen by 14% annually since 1993, as Portugal ranked 37th in 2021, with main contenders United Kingdon, Switzerland and United Arab Emirates ranked in the top three. Furthermore, importing of Portuguese art works are estimated to drop 1.2% annually averaging $9.6 million by 2026, stating that Portuguese supply has taken a decline since 1993 by 3.7% a year Industry Outlook, 2024).

4. The Role of Auction Houses in the Art Market

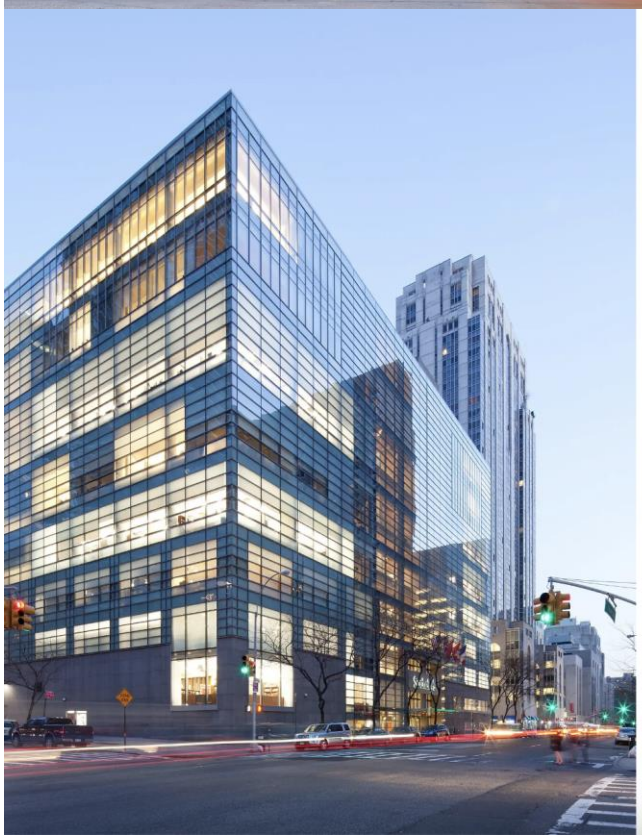
4.1 Client Services

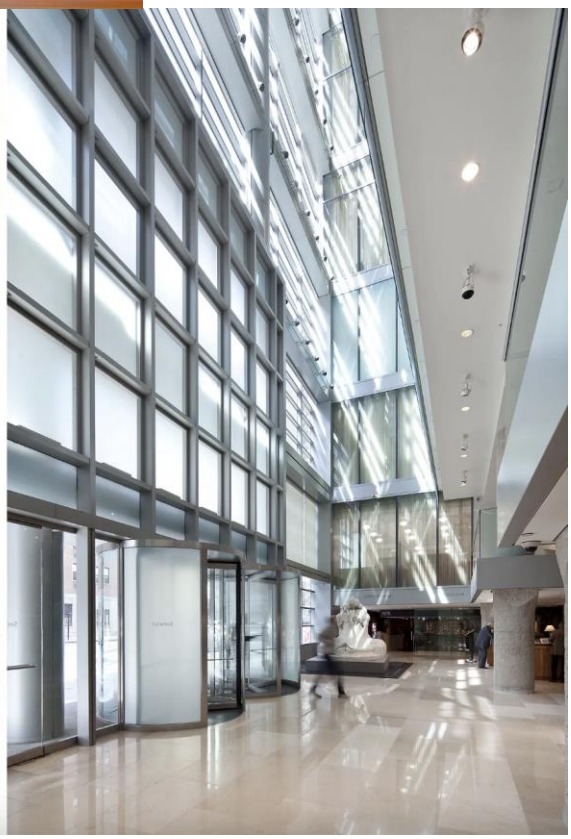
"The customer experience originates from a set of interactions between a customer and a product, a company, or part of its organization, which provoke a reaction. This experience is strictly personal and implies the customer's involvement at different levels (rational, emotional, sensorial, physical, and spiritual) (Lemke et al., 2010)."

To attract customers, there must be a sense of prestige and the first step into this direction is the way in which auction houses choose central locations as their headquarters which automatically gives status, exclusivity and credibility.



Sotheby's headquarters based in New York, 1334 York Avenue, since the 1980s (39,100 m^2 / 420,000 $ft^{2)}$





(KPF, 2023)(KPF, 2023)

Sotheby's headquarters includes a major auction salesroom on the 7th floor that hosts up to one thousand bidders, a contemporary art gallery on the top floor as well as a cafe and teahouse on the outdoor and gardens (KPF, 2023).

The overall ambiance of the building displays excellence and social status as well as a sense of attracting the elite. The following quote was taken from an interview on 9th April 2020 *"We do not display a banner outside "Please Enter"; people should know us in order to*

come in. This kind of setting can be intimidating." This is a strategy employed to maintain exclusivity whereby only the elite wealthy art collectors are in attendance (De Molli et al., 2023, pg 53). This space will change once again as The Modernist Museum of Marcel Breuer is purchased by Sotheby's, with intentions to open to the public in 2025, the auction house will move into the New York City Museum building in September 2024. Further exemplifying prestige, elegance and a new era for the auction house.

An important strategy for auction houses to lure and engage customers is by designing a space for discovery, items that tell a story, with access to view objects before going on auction (preview) this is created through a spacial setting which creates a path for customers. Another advantage to this that must be mentioned, is the social aspect, where customers can visit these previews with friends, creating a social and networking event which becomes a great event for current and potential customers providing an experience as well as attachment to the auction house (De Molli et al., 2022, pg 56).

In 2021, an interview was conducted with Vice President and digital marketing director, of Christie's Auction House; Samantha Margolis as the 250-year-old company had been slowly building a presence online especially during the pandemic. In the beginning of 2020, Christie's was able to find potential customers through online auctions, where nearly 32% of bidders were new consumers. In 2014 Christie's started working with AI platform Quantcast, providing insight into customer behaviour and interest, AI is then able to analyse the data to point out patterns. In this case, it is helpful as it provides a foundation for strategy when it comes to the sales calendar, social media targeting as well as marketing; CRM (customer relationship management) systems, website and emails. Margolis said that they were able to 'strategically scale digital marketing campaigns with highly target campaigns attracting new clients and reducing cost-per-action' (Crets, 2021).

PART 2: MONCADA CASE STUDY

1.1 Context

This section of the thesis will focus on one of the main auction houses in Lisbon, Portugal, a reputable, well-known family-run auction company that has expanded through word-of-mouth by providing excellent services and auctions till this date.

Cabral Moncada Leilões (Auction house) was founded in 1996, specialising in Antiques and Works of Art and Modern and Contemporary Art, providing auctions, valuations, expertise and consulting services. Services at the Moncada auction house include expertise and valuation of assets for furniture, paintings, religious art, silverware, oriental and European porcelain, pottery as well as for inheritance, insurance and heritage assets. On average the auction house provides 7 auctions a year between September and July, consisting of antiques and works of art and three modern and contemporary art auctions. To promote and market the collection of lots, the auction house also publishes 20,000 physical catalogues of art annually in Portugal and internationally, as well as the digital format (Cabral Moncada Leilões LinkedIn).

Additionally, the auction house offers learning and developing courses focused on Decorative Arts and the Art Market in Portugal through the Cabral Moncada Leilões Academy (Apresentação - Cabral Moncada Leilões, n.d.). The main purpose of my role at this auction house was to find ways to increase sales, to have a better understand of the market, to provide a better service to clients; sellers and buyers and to ensure that the organization of the team and logistics is well planned.

2. Key Findings

2.1 Discussion

During my time at the auction house, I had the opportunity to have a meeting with Miguel Cabral de Moncada, Managing Partner of Cabral Moncada Leilões. We discussed my findings on auctions based on data and analysis from the internal workforce system at Moncada, curiosities about auction houses, reputation and loyalty from the Portuguese clientele, shifts in the art market during his career, as well as how Portugal sits with competitors and the wider art market (C. Moncada. Personal communication, 15th December 2023).

The first topic was based on the quality of service provided at the auction house based on skills collected through years of experience, Moncada stated that the clientele is established by word-of-mouth and does not require press marketing; this is all about reputation. His father was an antique dealer for 60 years, and this lengthily time in the art market gained a reputable image for his company and himself. Moncada, alongside his brother, slowly followed the footsteps of their father, however never worked together with him, they began collecting and creating a business of their own. They travelled to other parts of the world such as India, Spain, Czech Republic and U.K, he emphasises that the most important thing is the experience of these travels, the thousands of objects he has seen with his own eyes, and to be able to feel and touch these objects. He mentioned that some items are no longer appearing in the art market, therefore the younger generation do not even know it exists or it has already reached its final destination; located in a museum somewhere. Therefore, his experiences travelling and feeling objects have given him great knowledge and skills to become an expert in identifying and valuating items.

Moncada went on to express the overlapping similarities within the art auction world and the world of luxury retail. The main components are first the quality of products, and the second is excellent customer service. Both require building and maintaining good relations and presentation matters. Psychologically, it is extremely similar because people love to feel special, in this case of an auction house, it begins with the experts first visit to a client's house to have their items valued. During this time, the client talks not only about the items, but also about their life and story, they can talk for hours sometimes. A telling example of clients wanting to be heard, is during a short period of time when the Moncada Auction House Client Care Reception provided chairs to welcome clients, this would incentivise people to spend the whole morning there, and then leave at midday.

Moncada then began explaining how the live experience also offers another special service element; for example, they currently provide clients with a physical catalogue showcasing the whole collection of items currently on-site at Moncada, with photos and a description with a reference number. Another element is the auction house showroom, where the clients can view the room set up with all the items, exploring the story between each one. The live auctions are a double whammy because they can attract a diverse clientele to bidding, as appose to not only those attending the auction, owners of large businesses/collections are usually the main clientele that attend the live auctions which can be intimidating, whereas this way the auction becomes more accessible to everyone.

Moncada explained that a good quality to possess, is to check everything, even after a valuation, he asks someone to double check and makes sure he reads over everything many times to prevent mistakes, but also explains these are unavoidable and we are only human. At this point, it is important to own up to a mistake, apologise and go by the contract, if it is genuine, this will prevent his reputation being tarnished. Everything should be very black and white. Everything goes by the book and is transparent, an example of this are the figures that are available online for everyone internally.

The items stay inside the auction house, this is also for protection purposes, if the buyer wants to pay in instalments, a verbal agreement has usually taken place between him and the loyal client, but at the end of the day, the item stays at the auction house and this provides confidence and protection until the items are fully paid and ready to be picked up.

He encourages and believes internships at his auction house are important, it teaches the idea of good work and even if interns go onto work at another auction house based into Portugal or decide to stay, at least they have learnt this skill and in turn is good for the art market overall because then, everyone is doing good work. Also, interns are vital because they provide fresh eyes and new ideas to the team, this is a great example which shows openness to change and courage to adapt.

Usually around 30% of items are unsold from auction however, the strength of this auction house is due to having a larger group of HNWI/frequent buyers as appose to a few loyal clients that attribute for the highest sales. This means that even if a few of these HNWI do not participate in an auction, the overall figure is not completely reliant on their contribution. Lastly, is the importance of user experience, the website is a vital part of the auction process, showcasing live figures and information, it is important for older customers to navigate their way through this with ease. An example of this, was on the client care reception, having received many calls regarding access to the buyer's premium calculator, a fantastic feature but is located at the bottom of the page. A way to improve this would be to provide clients step-by-step instructions and this can be sent out to clients at the top of the email.

This discussion provided insight and the power of the auction house market. I was provided with many factors to consider for analysing my findings all whilst being in the presence of someone who after many years still displayed a notable passion and excitement for the art market, a clear master in their field.

2.2 Internship Report

During my time at the auction house, the main goal was to be able to observe and analyse situations to provide improvements for moving forward.

The initial meeting upon arrival was with the two main supervisors in HR & Client Care. In the meeting they discussed the challenges faced so far, and different aspects that showed popularity.

The discussion gave me a good introduction to the auction house, in terms of performance and the wider art market in Portugal. At Moncada Auction House, 80% of clients are Portuguese, with the other 20% expanding due to online auctions. Online auctions can attract more clientele because the auction house works with other organisations that are able to provide marketing and promotion on items and auctions taking place. Regarding the success in Hermes bags being sold at auction houses oversees, I asked whether this had ever been considered, to which Leonor, the Director at the auction house, replied yes, this had been done once but did not go well due to many reasons; it was a live auction (therefore only Portuguese clientele knew about it, since only the online auction promotion garners international attention), also, the Portuguese do not have major interest regarding fashion and brands and international clients will just go to London or Paris if they wanted to purchase such goods, it was also during COVID. On the other hand, they explained that luxury jewellery goods are sold very well, as Portuguese families are more likely to have silver in their homes due to baptisms, or handed down from generations, to which they are happily willing to exchange at auction for cash. It sells very well at auction and is often given gifted as a present by the buyer. Sometimes the seller will have silver/gold jewellery originally purchased by them not because of aesthetics but because of the weight in gold and can be converted into higher cash.

After a lengthily discussion, I was told I would be the first intern in the ‘Client Care’ team, as well as the first international student they hosted as an intern. Therefore, there will be some limitations as well as benefits. Limitations include the language barrier as I do not speak Portuguese (meaning a lot of independent work), whereas the benefits are that I will be the first intern in this team, so there is a lot of room for bringing suggestions, a different perceptive and improvement to the Client Care team and overall auction house.

The main problem was that a CRM programme does not exist, there is currently only empirical idea of the numbers, but they would like to have a more accurate idea, therefore I will collect/collate and present client data that has never been organized and analysed before. The main purpose of my role was to help increase sales, have a better understanding of our market, to provide a better service to both our clients; sellers and buyers and to ensure that the organization of the team and logistics is well planned. The CML server that is currently hosting all the empirical data, includes 4 sections *'Entidados'* (list of buyers and sellers), *'Pecas'* (list of items), *'Documentos'* (Contract number, clients and lots), *'Leilos'* (items up for auction).

To make improvements, I first had to understand the data, these questions helped me categorise different areas (to questions, Appendix 1).

During the week ending 20th October there were 2 condition reports for online auctions. The first information I needed to find out the number of buyers that were involved per auction last year. In total there were 6 live auctions last year, I then gathered data for how many buyers – this is tricky because some buyers had been involved in more than one auction. After gathering this data, I presented this in an excel format, highlighting the top buyers and the total participants, I then presented this to the Director.

I visited the live auction department located in another building. Live auctions and the catalogue are published 15 days before the auction date on 6 international platforms. This provides promotion for the auction house and attracts new buyers on an international field.

The condition reports for live auctions on average were 71 in 2021, and 73 in 2022, for 2023 by October, this figure was currently at 57, with one more auction to go in December, this figure would increase until this date.

Conducting a condition report to meet clients' requests can be a lengthily process back and forth. New systems (a form) will be allocated for future auctions on the home website to allow clients to have direct access for requesting a condition report as appose to manually sending an email. Moving forward to finding out what type of auctions brings more clients, the answer to this is that it depends many factors e.g. on the collection or time of the year, but one factor influencing this, is that online platforms have played a role in attracting new clients. These are the third-party websites that allow Moncada Auction House to attract international clients. I collected information from Mariana; the Live Auctions Head of Department, she explained that the showroom is open to the public Wednesday to Sunday 2pm till 7pm, and the busiest times are Sundays. A head count has been taken since the

beginning of COVID, averaging 240/250 visitors but this figure depends e.g. lower visits during the summer period. Attendees are usually returning clients who are just viewing items without further assistance required, whereas new clients usually just ask to view the jewellery cabinet because it´s locked up.

I began forming a PowerPoint presentation on competitor analysis regarding the website, specifically ways to improve the user experience and enhance the information required by clients.

During this process, I discovered a way to improve knowledge, service and communication internally as well as with stakeholders; by providing annual reports. Christie's has this feature which is available on their website to the public.



Christie's Annual Report for 2021 is a 72-page e-book on their website, detailing facts and figures about the company. (Christie*'s Annual Report*, n.d.) This would also provide the company to track their progress from year to year and provide a wider perspective for improvements as well as areas that a preforming well.

I also analysed the Moncada website and discovered that the education page in English needs to be updated as it currently doesn`t display any information, this could just be because there aren't any classes provided in the English language or it just hasn't been translated for the English page.

Apart from this, the homepage could be more attractive, using a sliding image to promote current and future auctions/events. This is a technique adopted by competitors and is eye-catching and clear.

After having a meeting with the Director to discuss findings regarding competitor analysis and gain feedback, she was curious to understand what type of auctions clients are requesting condition reports for, which area receives the most questions. She was also interested in my idea for providing a newsletter and wanted my opinion on how frequently this would go out (I suggested every 6 months) displaying what type of information and how the information will be received. She also suggested that it would be a good idea to observe the reception area to understand the day-to-day issues and to analyse actual figures e.g. how many calls a day, busiest time of the day for visits and calls, as well as stressors. I formed a basic structure for the newsletter suggestion (see below) this includes *key achievements, segments/departments, events, online sales, digital solutions, education and team*. To present this information in a useful and simple manner, there are examples currently available, one of which is the Christie´s website e-book, the other is the Art Basel Reports that can be downloaded as a PDF. These examples can be used as guidelines of how information can be displayed and shared within the company. Loyalty programmes for regular and HNWI could be a good idea for client acquisition. This year was the first year that the highest spending female and male clients received a gift as a token of appreciation. The highest female buyer received a bouquet of flowers, and the male client received a bottle of wine, both were also given a catalogue for the next auction. Identifying VIP Clients could be a great starting point to improve by offering benefits to retain clients, this requires knowledge and understanding of the current client base. 80% of clients are Portuguese, older customers with a more traditional way of thinking. More research would need to be conducted to understand this customer profile such as; shopping habits, hobbies etc. VIP clients can be viewed in two groups; frequent buyer and high profit purchases. Ideas for membership benefits could be a VIP card, invitations to cocktail parties, pre-sale viewings, first to find out about upcoming auctions, receiving free copies of the catalogue, free appraisal on works of art, affiliations/association with brands events e.g. JNcQUOI, Gulbenkian events and Avenida Liberdade. Some factors to consider would be; who are the clients, how to obtain new client and how to retain clients, especially against a fluctuating art market and domestic/international challenges and competition. I then completed first-hand analysis on the reception area of Moncada auction house, observing the client care space. There were many calls from clients asking for general information that is already listed on the website. Although the company does have the Whatsapp messaging

service which provides a simpler way of contacting a member of staff, it might be beneficial to use the `Whatsapp for business` app instead, as it features a template which could be useful for providing general information e.g. opening hours, website links for specific pages such as buyer's premium calculator. This would ease the number of calls coming through to the reception area. Leading onto my analysis of client registration, the aim would be to analyse competitor's client registration to improve the system avoiding fake accounts and incomplete data. Results showed that competitor websites were charging 10p-2€ to validate a card on to the account. My conclusions from researching competitors' websites regarding client registration, which I will go into more detail in the following chapter, is that users must provide 2 documents: proof of ID and proof of address. Auction websites; Phillips, Bonhams, The SalesRoom, Druout, all have 10p-2€ charge to validate the card. After discussing this form of verification with the Director of Moncada Auction House, she mentioned that loyal and older customers would not want to provide and upload ID, as this would impose on privacy and secondly most transactions in Portugal are made by WeTransfer, therefore credit card validation would not suit Portuguese clientele. Lastly, moving onto the showroom area, I was able to view the set-up for visitors of lots that would be available in the upcoming auction on 10th December 2023. The set design/customer care employee oversees hosting the exhibition, greeting clients and organising everything. The preparation time is usually 1 month to organise and 3 days to setup the large room. Spaces are created where the items can come to life – using tables, shelves and carpets to create ‘rooms’ within rooms. He created a cosy homely area in one area and then another ‘room’ in another section. This is a great way for visitors to explore the lots and wander around the space providing an experience that you can only achieve in person.

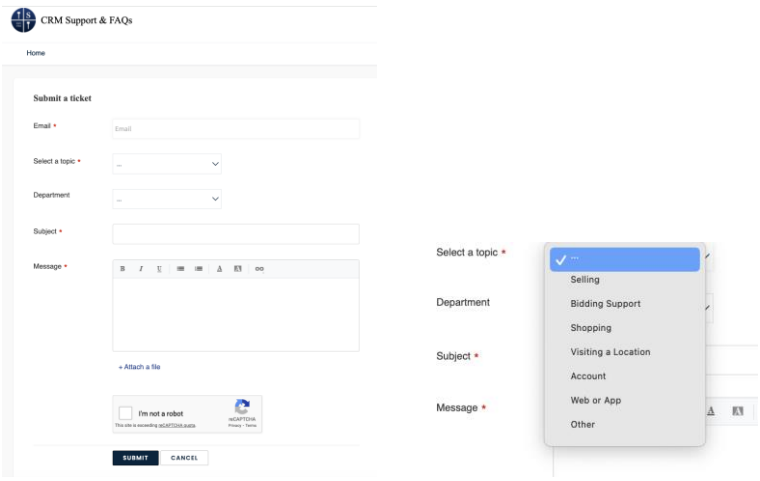
Working at the auction house made me notice three main core values which is the most important to understand within a family run business that is growing over time not just nationally but internationally; trust within the workforce, valuable skill specific roles and strong internal relations. The main stressors on the reception area included communication issues from clients, as emails had been sent however, they were unable to understand and therefore calling the front desk repeatedly to ask questions regarding this, even though the information was in the email. Therefore, this suggests that clients still require a human interaction, it was noticeable that older clients were calling to enquire about navigating the website to find out VAT costs and current auction results. Even though the website details and links are provided, this still seems to be a big issue. My suggestion for this issue would

be to implement a direct link in the email to provide direct access to that particular, as appose to going through several clicks. For example;

Please see https://www.cml.pt/en/news/buyer%27s-premium for direct access to VAT costs.

1. click on link to VAT site,
2. Where it says *Hammer price* – fill in the empty field with price,
3. click *enter* on keyboard to display figure, please note only one field needs to be filled to find out other two figures.

Older clients also find it difficult to understand that there is an attachment on the email, my suggestion is to highlight this in red at the top of the email with clear instructions *'please see attachment above*. Older clients were also asking about opening times and if they needed to book an appointment, even though this information is clearly listed on the website, another solution could be to include this at the bottom of the template email, so it is more visible and direct. The template reply email could include information about opening times, a link to VAT site, and instructions for navigating the website. 1. click on this link, 2. click on etc. The main purpose overall, is to provide a more user-friendly website for older clients and to allow the team to have more efficiency with their own work as appose to answering these types of calls. To release the number of inbound calls, I found a solution that could be helpful for the future, the client care department could use a form on the website as achieved by competitors. The CRM form below is used by Sotheby's and provides clients to select a topic and department, this means the correct staff member can liaise with this query.



Screenshot of Sotheby's 'Submit a Ticket' webpage. (Sotheby's Submit a Ticket, n.d.)

I then moved onto creating a SWOT analysis to showcase a more organised way to explain the company in its current position, based on my observations and analysis so far.

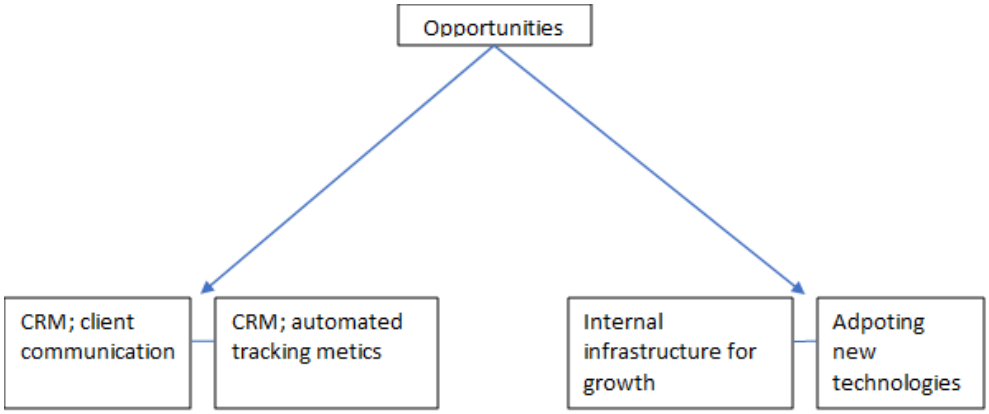
Strengths *Internally* • *Internal in-person communication/relations very strong* • *High trust in workforce and between team* • *A high sense of trust and respect to each other* • *Valuable skill-specific roles amongst employees* *Externally* • *Loyal client base* • *Reliability and sense of trust* • *Strong relations amongst clients*	***Opportunities*** *Internally* • *CRM; systems for tracking metrics for internal use to increase team efficiency and sales* • *Newsletter to provide effortless cross-communication between departments showcasing company progress and key achievements.* *Externally* • *Client loyalty programmes* • *Metrics to help analyse demographics of current and potential clients* • *Clearer communication with older clients*
Weaknesses • *No tracking metric system (therefore no analytics for yearly performance)* • *Cross-communication between departments is difficult*	***Threats*** • *To expand without losing;* *- the loyalty of clients* *- workload/job satisfaction of team* *- quality of service and currently infrastructure*

SWOT analysis for Moncada Auction House

For the strengths of the company, I noticed many obvious points internally and externally including a sense of loyalty from clients having not had any external press and the growth of the company through word-of-mouth, creating an exceptional reputation for itself within the Portuguese art market overall. Internal in-person communication/relations are very strong with a high sense of trust and respect for each other, it's the heart and soul as well as the USP of this company. Another strength is the valuable skill-specific roles amongst employees, which results to a better service overall for clients. The main priority for the opportunities within the company I identified, was the need for a strong CRM system that could streamline and allow effective strategies to take place across all teams within the company; finance, marketing, online and offline auctions, client care, logistics etc. Small incremental changes need to be implemented as there is major potential for growth especially with the current strength from the team environment. Communication and technological issues could be monitored to provide a better service for clients but also release the daily stressors to the team. Implementation of management theory could be applied in public relations. The weaknesses weighing down the growth of the company, is the non-existent metric system for tracking data, this is an area that would also raise costs in the beginning and would have to be carefully considered. External communication could be more efficient, this is based on the infrastructure/direction of the company and the steps taken to improve and increase efficiency, small changes can make a big difference in this area. To provide better

productivity for scaling-up, it is important to implement small changes over time as appose to big changes which could waste money and also ruin the current team environment. Finally, I identified the major threat of losing loyal clients whilst aiming to expand or improve the company, as it is important to grow with these clients. Another threat could be the expansion of the company leading to more workload and lower job satisfaction for staff which could influence the quality of service and current infrastructure.

Below I have identified the opportunities and divided these into two sections. On the left is the opportunity to implement a CRM system to improve client communication, another is the CRM automated tracking systems which will provide quick KPIs (key performance indicators), such as top lots for the year, top buyers, top sellers etc.



The overall aim of these opportunities is to identify goals and objectives to form strategies, to better understand the client base, to improve daily productivity, to implement incremental changes and to be up to date with technology.

To understand how advanced other leaders are in the secondary market stand, I found an article on an AI solution used by Christies since COVID. Christie's use first-party data to strategically connect with potential customers, due to unique items sold, unknown future auctions or top lots, they required flexibility and agility to reach clients at the right time and most importantly with high trust. (Crets, 2021). After using this product, Christie's used real-time data and algorithms to find a niche audience that was currently in-market, reaching the right customers for their auction items, providing a good client experience and incentive for exchange of data as well as new insights for social media campaigns (Crets, 2021).

This example can be used for Moncada Auction House, as competitors are slowly finding a way to implement AI technologies especially due to online auctions. It is important for Moncada to also begin considering these opportunities to provide even more quality service

to current loyal clients with the potential of attracting new clients. The solution will be to seek a start-up Portuguese AI company to implement this system as it would provide a smoother process whilst respecting client confidentiality.

PART 3: PROBLEMS AND SOLUTIONS: IMPLEMENTING THE BLUEPRINT IN PORTUGAL

3.1 Measuring Growth and Impact

Whilst observing the client care and online auctions department at Moncada Auction House, I formed a client care report with findings and analysis that could be beneficial for growth and changes within the company. In terms of condition reports, for online auctions we received 2 for the week ending 20/10/2022, 4 condition reports for the week ending 27/10/2022 and 4 for the week ending 3/11/2022. Live auction condition reports were not as accurate because of an upcoming auction on 11/12/23, although at the time of counting it stood at 57, this figure will increase over time. In 2022 there would be an average of 71 condition reports per auction. Most clients required more information on auctions for; Jewellry & Silver, Chinese Porcelain and Oriental Art, Modern & Contemporary Art.

To improve this service, an automated system or weekly count throughout the year can be conducted to better analyze this figure as opposed to making a note of this number manually. This would allow us to find out if there are any frequently asked questions that can be added to the website/platforms to enhance efficiency and therefore try to minimize the number of condition reports overall. On average there were 240 visitors per auction, this outcome depends on the importance of the collection which will then attract clients to viewings.

Loyal clients will enter the auction house and do not require assistance, however new clients will want to ask general questions or view the jewelry which is locked up and requires assistance. Viewings are open to the public from Wednesday to Sunday 2pm-7pm. The busiest time of the week are usually Sundays, as well as Thursdays. During the summer as well as holidays, the frequency of visits will change.

Regarding online auction results, returning clients are mostly attending Furniture and Decorative Objects auctions. New clients are mostly seen in the online auctions, which have

increased since COVID, in 2022 there were 63 online auctions. A tracking system is required to offer a more precise view of this. Online auctions are attracting new international clients; however, figures are increasing due to the promotion of live auctions on 6 international platforms.

From these findings, analytics are required to gain metrics on which third-party platforms have a higher reach for promoting the online auctions and to have a better understanding of demographics such as country of residence. If there is an influx of clients approaching the auction house online from a specific country outside of Portugal, this will allow Moncada Auction House to target other third-party platforms that are popular in that country to attract potential clients and create awareness for the auction house. Also, by applying Google Analytics onto the Moncada website to track where online traffic is coming from as well as the client's journey through the website, will provide solutions and information which can then be communicated to the website manager to improve user performance.

Overall, it would be beneficial for the internal team and external stakeholders (or solely for internal purposes) to provide an *`Annual Report´*. The purpose of an annual report will be to give company members a chance to have a better understanding of the market for the year, as well as staying up to date with changes that occurred during this time. An annual report will also enhance awareness and stronger communication between departments, which is vital, because the company is set between two different buildings next to each other on different floors. This could eventually be presented as a virtual PDF, including content such as; key achievements, overall figures, segments (live, online, new deal), departments (jewelry, furniture & decorative arts, painting drawing and engraving), and an online page for contacting client service, this could be a form featured on the website.

Another suggestion which I highly recommend, is an internal report or newsletter for the team at Moncada Auction House. Initially this report can be conducted annually or every 6 months. Facts and figures should be simple to understand and provide an overview of the company. This information can be presented via email in a PDF format and eventually evolve into a different format once CRM tracking metrics are in place e.g. e-report (online). The purpose would be to provide the team with knowledge regarding key achievements, progress and changes within the company, it would also allow the team to have knowledge regarding other departments; how they are functioning and performing.

Key achievements and key findings should be simplified figures this includes number of; sales, sell-through rates, private sales, record prices (name of artwork or antiquity), digital

engagement (new visitors, new clients, the percentage of increase in online sales), internatonal reach which includes the percentage of international clients who are buyers as well as new internation clients.

Moving onto the segments and departments section, key departments will be highlighted, for example, the most popular live auctions are Live Antiques, old books, Modern & Contemporary Art, and for online, the most popular auction is Furniture & Decorative Objects. Sub-sections will include number of auctions in this category, highest selling pieces (top 5), total sales value in this department and results.

The events section will include a brief overview of events that have taken place within that period, new partners/collaborations and a calendar of future events for the year. The online sales section will be based on data collected showing the percentages of bids from online auctions, new clients through online sales, the online hammer price increase over time, as well as a brief overview.

An important section of the newsletter would be the digital developments, providing CRM solutions, client acquisition information and cross-channel sales and strategies. Another smaller section, but not to be forgotten will be the New Deal figures which will include sales and events based on this area.

The education section will highlight core dates, changes, and candidate intake for that period. Lastly, the team section will provide information on changes, new members, general news and achievements.

Implementing these ideas, will require gathering and organising information that is readily available. This could really help the overall long-term goals for the company in all departments.

3.2 List and application of Blueprint from World-Class Auction Houses

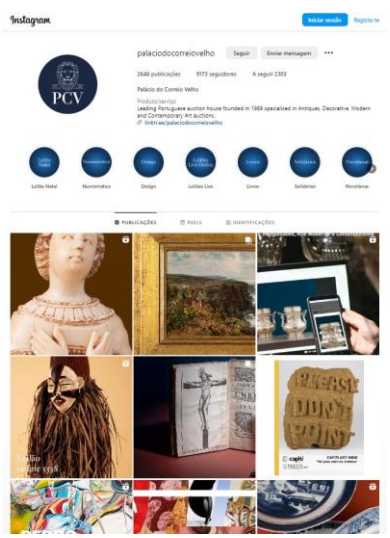
The next section of this thesis will be to reflect on all gathered data and information from key international players within the art market to form a blueprint for Moncada Auction House and the Portuguese art market. Christie's and Sotheby's have a remarkable history of overcoming challenges as well as consistently adapting and evolving to stay up to date with political, economic, social and technological changes affecting consumer consumption.

As mentioned, during the late 1950s Sotheby's hired their first public relations consultant, this enhanced their sales of two auctions which proved to be a success. As Christie's

expanded, they also did the same, a role which was originally assigned to the Director overseeing publicity tasks. Cabral Moncada Auction House has seen growth respectfully in terms of building trust and loyalty with their clients, this stands as the core values of the company, the main reason for this is due to word-of-mouth as appose to paid media posts or press in general. To emphasize their growth, since COVID19 they have adapted to conducting online auctions and began promoting on third-party international websites, this has led to an interest not only from the Portuguese territory but also from international potential clients. It would be a great starting point to use data analytics to understand the KPIs (key performance indicators) as well as lead conversions. To obtain such information, this would first require a CRM system to input data, this includes client data (buyers and sellers) and auction history. Once this has been collated and placed into the system, figures can then be collated to provide direct KPIs into where online traffic is coming from; which country, which day/month is the busiest etc. This information will then provide infographics for the head of finance, directors and managing directors, to help steer the direction of the auction house with regards to their international market performance and potential key areas for growth. This is extremely important as it determines how the company will make strategic decisions in terms of promotions and publicity for their international clients. The collected data will then allow the company to assign a public relations role who can convert this information into strategic planning and forecasting for the international market publicity tasks. Initially, these tasks may be given as an extension to current employees that work closely in this area of expertise such as the online team, however, this will be a great dual role for a potential candidate that can analyze and interpret data to strategize publicity tasks for quarterly results throughout the year whilst having an understanding of the international market. A PR (public relations) role for the international market will be a great asset to the company, whilst making sure internal communications and the quality of service are maintained throughout this transition/extension to the company. The most important point being to make decisions based on data to lower the risk of wasted costs and hindering the reputation of the company.

Another point to consider is that Sotheby's previously used social events to create a buzz around upcoming auctions. These events are a great way to encourage networking but most importantly build a community. In this case, Moncada auction house already has a loyal client base; this is a great foundation to maintain and build on these relationships that have formed over 20 years. These relations are a testament to the auction house's transparency and the exceptional service offered by the hard-working team. The auction house does currently

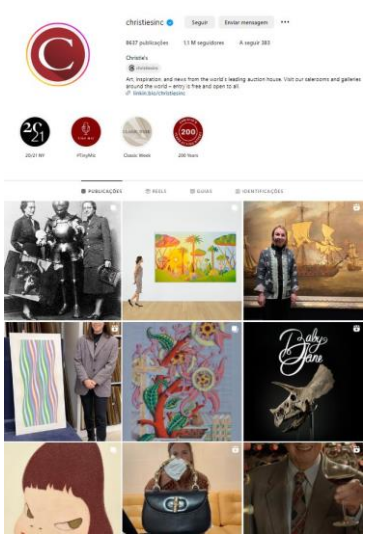
host a few events per year, prior to special auctions that take place, however it would be great to see more collaborations with brands and other companies to really push to build the closeness of this community. As the company is growing, this would be a great time to begin considering the importance and development of these events. Again, this would involve pushing social media and press to the forefront to create awareness for events. The key factor here would be to make sure the company maintains its exclusivity; therefore, this should be a gradual process with long-term goals. Collaborations may involve working with Portuguese companies; however, this could be a great opportunity to enter the international market by working with foreign companies/sponsors that can provide added value and promotion for the auction house as well as place seeds into building international relations. Another way to enhance these events is to push social media platforms, LinkedIn as well as Instagram. I analyzed competitor's social media accounts:



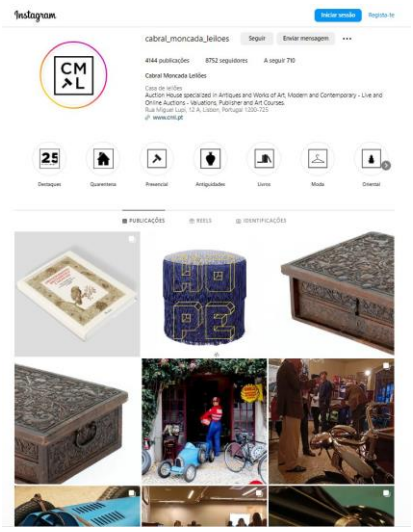
1.



2.



3.



4.

1. *Palácio do Correio Velho Auction House Instagram page* (*PCV Instagram*, n.d.)

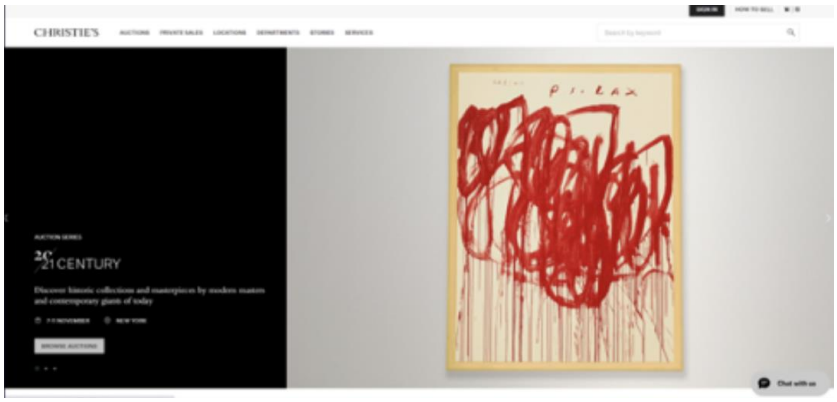
2. *Sotheby's Instagram page (Sotheby's Instagram*, n.d.)

3. *Christie's Instagram page (Christie's Instagram*, n.d.)

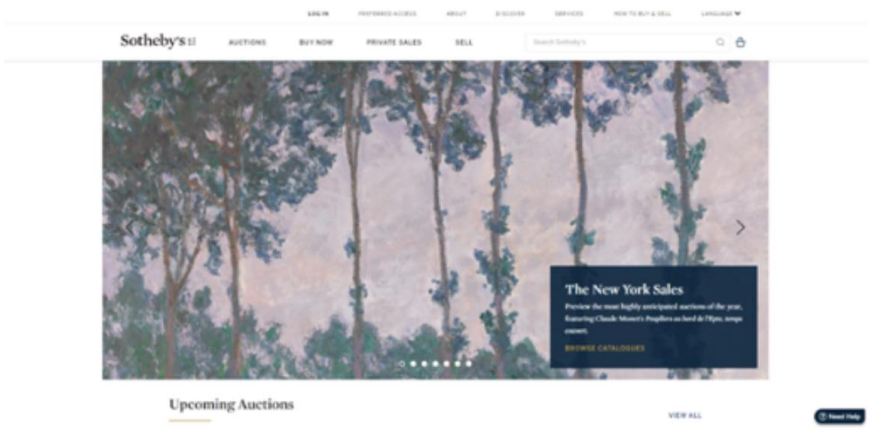
4. *Cabral Moncada Leilões Instagram page (Cabral Moncada Leilões Instagram*, n.d.)

Briefly analysing the 3 major competitor social media accounts, (PCV, Sotheby's and Christie's) in comparison to Moncada auction house, shows that Moncada Auction House displays good consistency with over 4000 photos uploaded onto their Instagram page. A suggestion would be to improve the quality of recent reels, adding a clearer cover image to the reel will make it more appealing as the content is already at a high standard. The feature on Instagram that could be pushed is Instagram stories (short videos that are shown when clicking on the profile picture, and are visible for 24 hours only, unless saved onto the highlights section) an idea could be to record more content in this way. Educational snippets of information appear to perform better overall, after reviewing Moncada's YouTube page which already has numerous videos offering high quality content including interviews, these videos could be transferred and implemented onto Instagram.

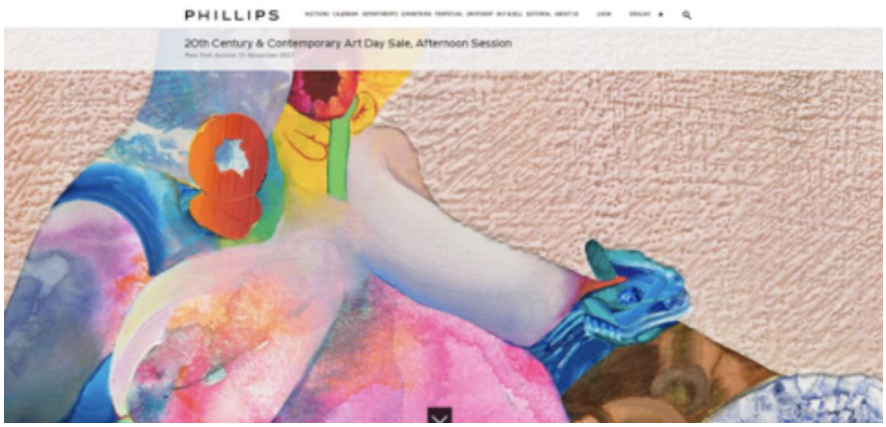
Moving onto the website, there are also plenty of opportunities to make improvements on certain areas that could help when competing with the international art market.



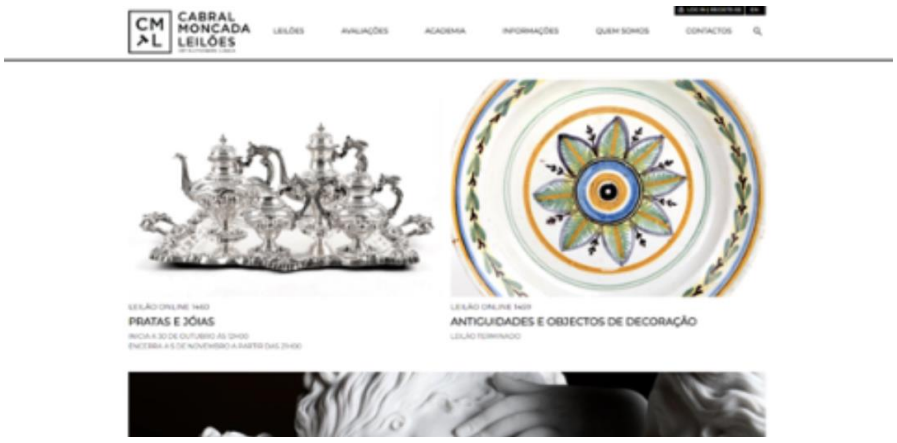
1. Christie's homepage on website (*Christie's | Fine Art, Luxury & Antiques | Auctions & Private Sales*, 2024b)



2. *Sotheby's homepage on website* (Sotheby's, n.d.)



3. Phillips Auction House webpage (*Contemporary Art, Design, Watches and Jewels Auctions | Phillips*, n.d.)



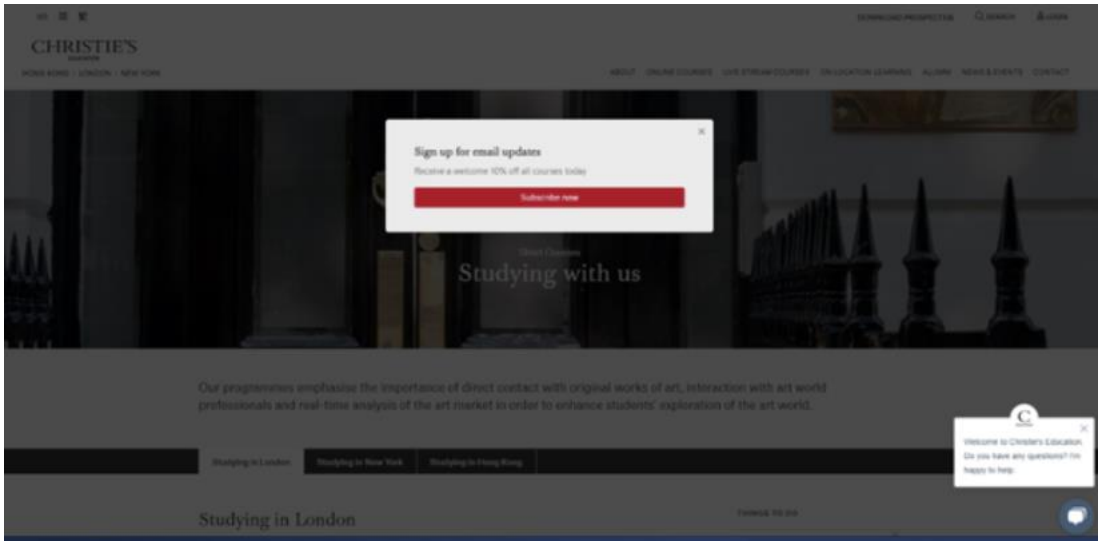
4. *Cabral Moncada Auction House* (*Home - Cabral Moncada Leilões*, n.d.)

Current auctions serve as a mainpage opener, as you can see above in the screenshots from the homepage of each auction house website, this is spread across the screen, sliding automatically every 3 seconds or with an arrow button to allow manual use. Christie's and Sotheby's include a '*Need Help*' and '*Chat with us*' button as well as '*Services*' section

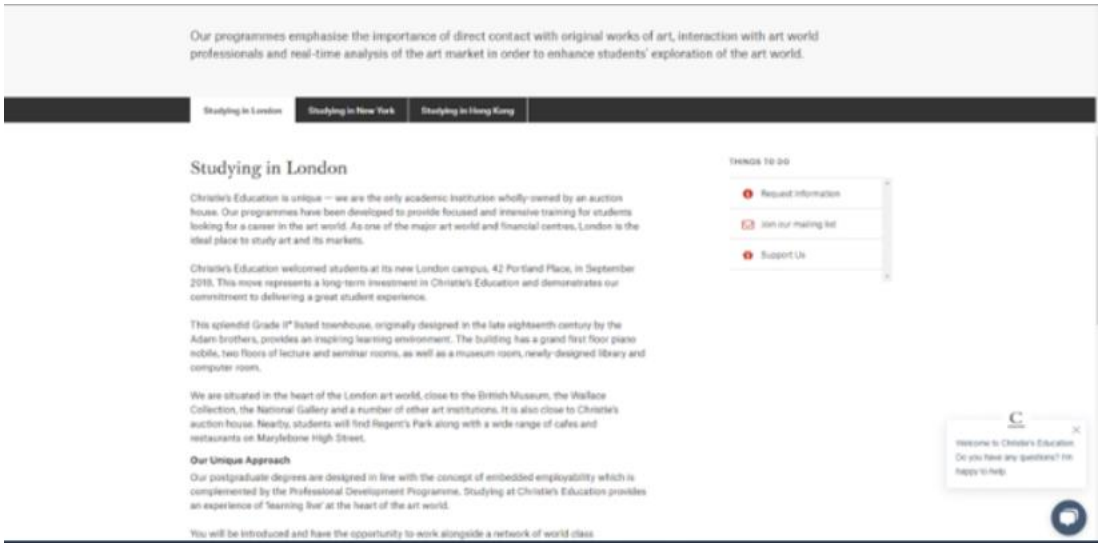
which includes a form to fill out as part of its client services. A few suggestions for the Moncada homepage website could be to decrease the white space and move the sliding image to the top of the page so it's more eye-catching and include the auction details as shown in competitor images.

Another area which I believe is seen as another asset to Moncada Auction House, is their educational courses which is taught in Portuguese on site. These courses offered by the auction house is a fantastic opportunity for training students and those interested in the Portuguese art scene as well as specialist areas such as contemporary art. This is another service that could be nurtured for growth especially within the international art market and to spread awareness of the history of Portuguese antique objects and Portugal's history.

The most popular educational art market courses are currently provided by Sotheby's Institute of Art in London, U.K and online. As a starting point I took screenshots of the '*Education*' page for each auction house.

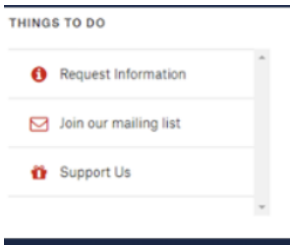


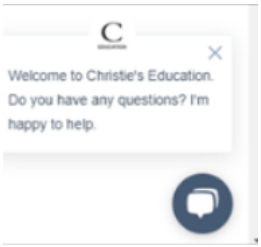
Christie's Education homepage on their website (*Christie's Education*, n.d.)



The Christies education homepage includes a pop-up window upon landing on the website.

The website provides in-depth information on locations, facts and figures and different courses provided.





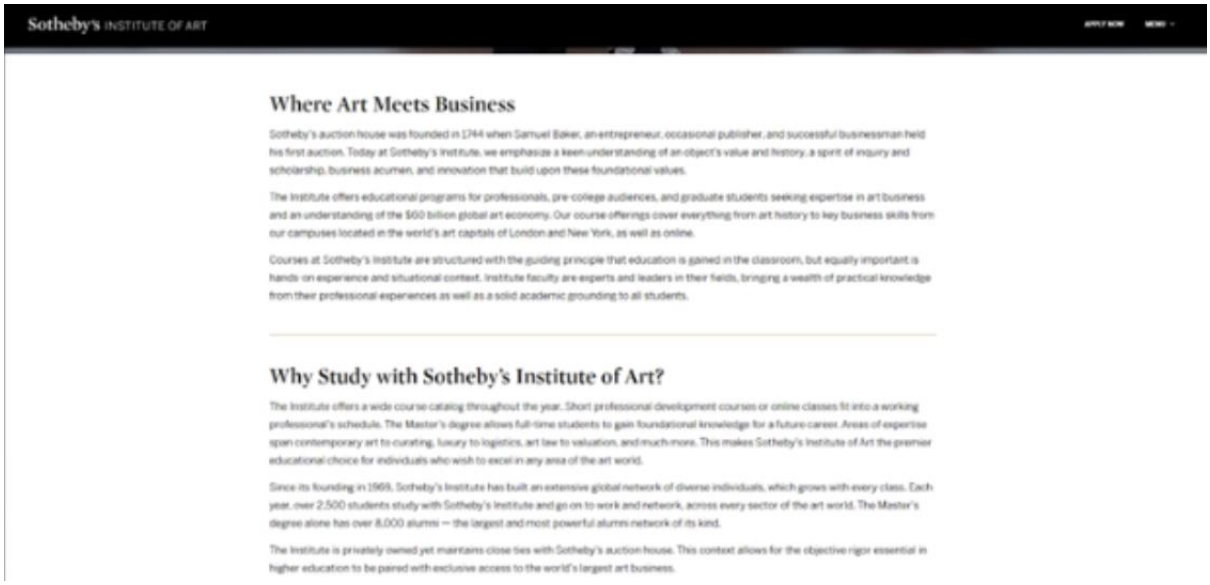
On the bottom right-hand corner of the page, you can find quick links, to provide user-friendly navigation around the site.



Sotheby's Institute of Art Homepage (*Sotheby's Institute of Art*, n.d.)

Sotheby's Institute of Art possesses a clean and sleek design upon landing on their homepage including a full background of artwork with quick links.





There is also information provided regarding values, history and opportunities.

By analyzing these two websites, features can be adopted on the Moncada Education webpage which will help attract international students and potential staff members. More importantly this is another service that could enhance the reputation and community of the auction house. Moncada auction house already offers this service therefore these incremental changes could easily be employed.

Adapting to growth and investing in new technologies is something Cabral Moncada Auction House will have to consider to be a player in the wider international art market. As the auction house already hosts online auctions throughout the year, as well as promoting this on third-party websites, they will need to form strategies to target this new market as well as adapt and understand their new audience. Moncada auction house already has an advantage in this respect, as a section of their business is devoted to offering professional knowledge to assist individuals sell their antiques including the superb in-house restoration team, reminiscent of the 1960s when dealers were doing something similar to provide a more bespoke service. The website already displays in-depth information about services offered, as well as an in-house client care team that can answer phone calls and emails relating to these

topics. Especially as the client base evolves as younger buyers become more interested in participating in auctions, this then can eventually create a divide between the younger generation and the older generation where each group would require different services and incentives. Online auctions are an example where the younger generation can engage easily with this method of auctioning, however the older generation may prefer the experience of visiting the auction house and taking part in the live auction. Whilst progressing to online auctions and adopting new technologies, the older generation will require assistance and guidance on making sure information is being conveyed correctly and they are still valued clients.

The next point moves onto the similarities between the luxury goods market and the art world. As the 1980s welcomed a new way of attracting investors, art was viewed as an asset, a financial gain. This is also a topic that arose when I was speaking to Miguel Cabral Moncada, where he mentioned the two industries are similar in that they provide the same landscape for the customer; a special experience. However, during the 80s this gave a chance for auction houses to re-invent their image providing value, excellent service and the quality of lots on offer. There is also an allure to the luxury goods market, as a luxury brand attracts a client that has a certain lifestyle, and moves within these circles of friendships and communities, it is not just about buying a Hermes bag, but the whole story and experience around it. Cabral Moncada Auction House is greatly respected not only in the art market in Portugal, but also amongst their clients, as the company provides an inspiring balance between excellent service and immense knowledge. These two attributes, aligned with great decisions and interesting lots for auction, has allowed the company to develop strong relations and a loyal client base. Whilst working at the company, I was able to analyze the top buyers, top sellers and the most frequent participants throughout the past year. One way to enhance this client base is to offer benefits for these individuals. A VIP programme or a loyalty card would be a great way to provide these clients with early access to online auctions via their bidding portal or even work on a credit system where the company gives points for their participation/bidding amount. Clients can be rewarded with small gifts such as a bottle of wine or flowers, and a catalogue from the company which is printed to showcase all the items that are currently in-house and at some point, will go on auction, a catalogue which usually isn’t for free. Small gestures can provide a great sense of importance and make a client feel valued, this shows respect for the client's loyalty to the company, as well as a sense of significance by allowing them to look at lots before they visit the website or showroom. As this auction house has grown steadily, to ensure the quality of service is never compromised,

it is vital to analyze the data, list these clients, place them into groups or bands, and then outline strategies that would enhance their experience with the company. Luxury good brands push their employees to hold a client book, this involves building a list of customers that have shown an interest in the brand, and could be a lead to a potential buyer, or perhaps they have already shopped at the brand and now their purchasing history is on file, another great advantage for clients and perhaps most importantly, is that when an item becomes available, the employee understands the clients wants and needs, they are able to inform the client directly and therefore the client receives almost a bespoke service. The key point of a client book is to build and maintain loyal relations whilst understanding your client's needs. This approach could strengthen relations, enhancing current ways of communicating with clients.

Moving onto other services, Moncada Auctions currently offers insurance on items with a value of 500€ alongside shipping solutions, as they are in partnership with IBEROMAIL. On the website there is a section that thoroughly displays rates and tariff guides as well as a point of contact to communicate and discuss this service further. Moncada could also expand this portion of their website to tax and legal advice. By expanding this area within the company, it could be open to provide services to clients that they may require. As a leading auction house in Portugal, Moncada really have the trust of their clients and are in a great position to do this.

To further these relations, prior to hosting an auction, Moncada displays the items that are up for auction in a showroom, this is a great way to showcase what will be on sale but also a chance to build on customer connections, socialise and network. These events could be utilised to build more a of a client community and to provide even more of an excellent service by understanding the type of clients that attend. The auction house has a great chance to interact and provide a more relaxed atmosphere to clients whilst also building on loyalty and trust, which is equally important in this market. Just as the auction house has expanded from being a family business, slowly and steadily, this too is another aspect that could be strategized to help impact growth and improve their community of the clients.

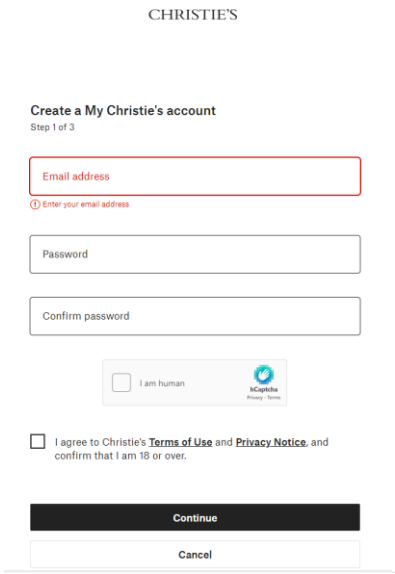
Another very interesting point here is that as mentioned by the staff members of Moncada auction house, the target market of buyers and sellers for their company is predominately Portuguese clients over the age of 40. It is important to point out previous statistics provided by Logic Equation which already showed that only 26% of consumers aged 40-75 years old had tried using e-commerce. In which case using emails and the website to navigate through services offered e.g. the buyer's premium page on the website which requires inputting a figure into one box (hammer price, total price excluding tax or hammer total amount VAT

included) to find out the other figure; can be an issue for a client that isn't familiar or doesn't want to adapt to new technologies that provide this information. This target audience prefers an in-person experience, or a telephone call that guides them on how to complete this, something which the company must find a way to efficiently balance this issue to their needs as well as the company's need to progress and adapt to more efficient methods of day-to-day practices. After observing the client care front desk at the reception, there were many calls regarding just this point, which meant the member of staff at the reception was dealing mostly with these queries even though clients had received emails with a link provided to access this information. In this case, the link would have to be very clear and at the top of the email with detailed step-to-step guide instructions. Sometimes clients will call asking or messaging via Whatsapp for opening and closing times, another example where this information is online and readily available. A good solution to change the Whatsapp number to Whatsapp Business, adding the feature of general FAQs and important information, so clients can easily access this without having to talk to a member of staff.

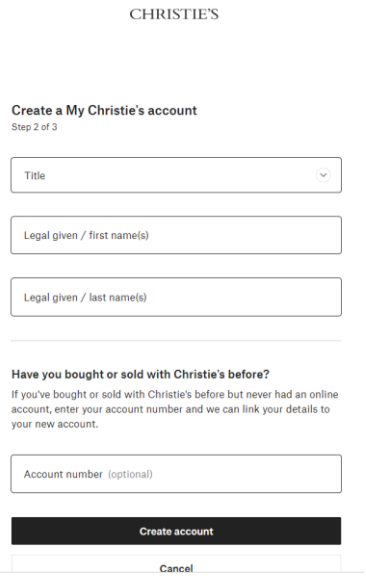
In terms of statistics, as pointed out earlier from the survey conducted by Logic Equation, Moncada Auction House has a very good foundation for expansion and openness for international clients with the advantage of its location in the centre of Lisbon, ranked as the highest purchasing power in Portugal.

One major concern that needs to be addressed is the need for higher online security during the gradual expansion stages and international exposure. I took this as an opportunity to research competitors to understand what protocols they have in place, as they are already conducting auctions on an international landscape, this will give a better idea of some of the actions the Moncada auction house could incorporate onto their current website. The first action that is taken by a client (buyer or seller), is to sign up on the website, this provides the auction house with the necessary information about the client to conduct sales and correspondence. Clients can sign up on the 'Client Registration' page and this is where they are redirected to an online form. I analysed 13 competitor websites (see more, Appendix 2). The main aim for this competitor research is to find ways to improve the online security system at Moncada auction house to avoid fake accounts and incomplete data.

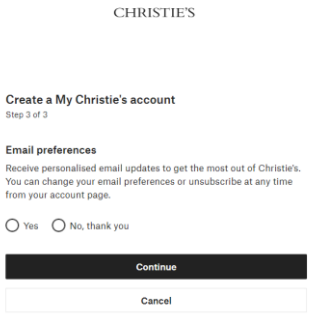
Christie's sign up page:



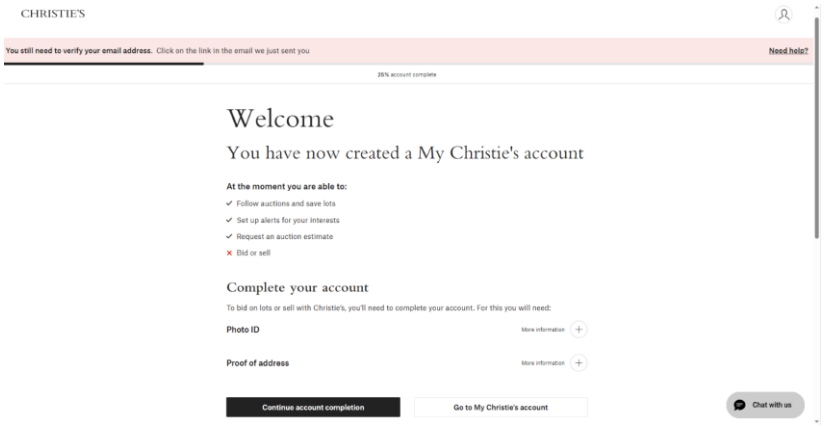
Step 1



Step 2

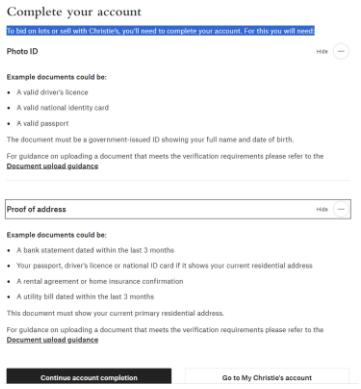


Step 3



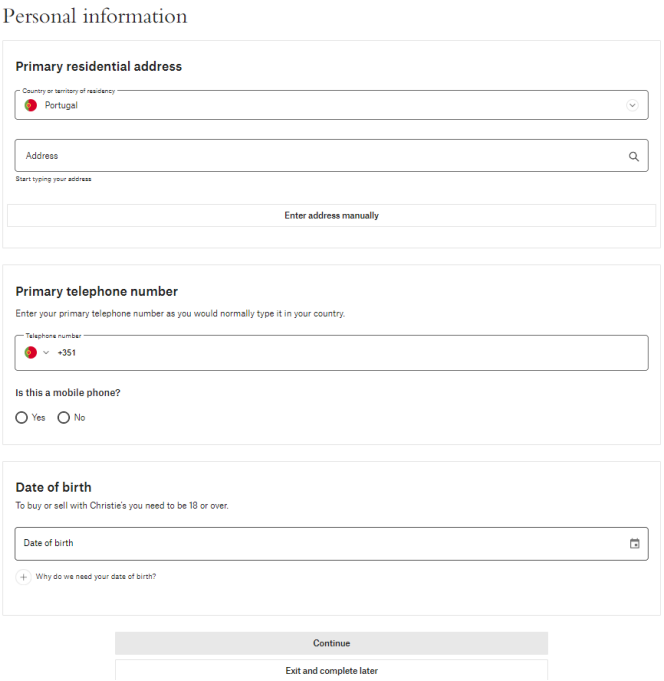
(Christies, n.d.)

Note: Bids or selling cannot be made until account is complete with Photo ID and proof of address



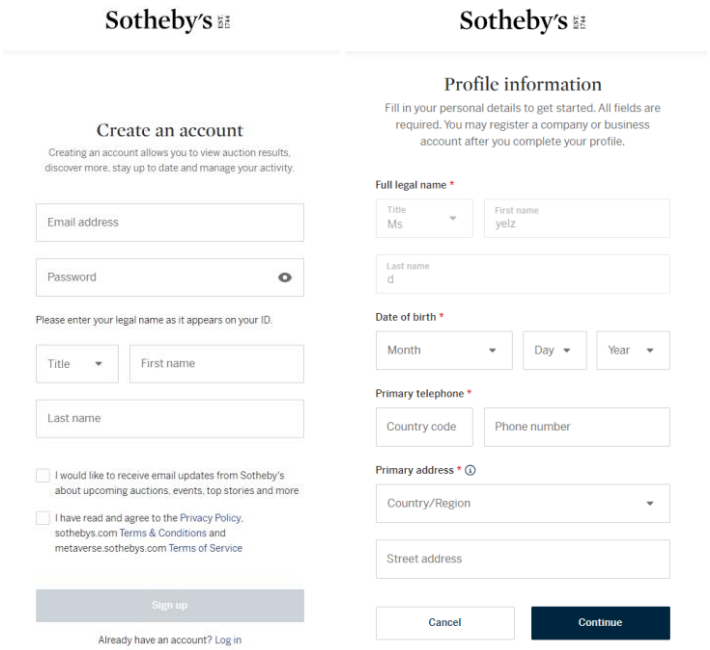


Click on '**Document upload guidance**' leads to Word document

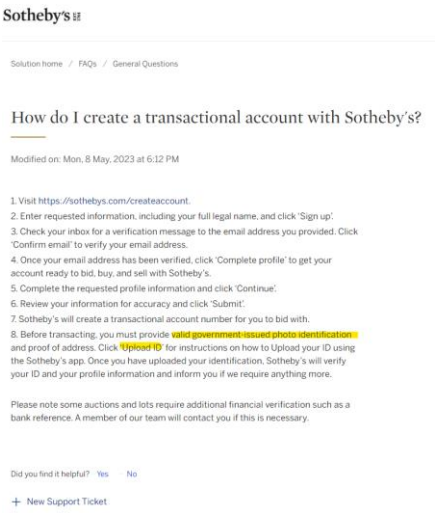


The Christie's website has a 3-step process, requesting an email address, first name, last name and an optional section for the account number, therefore the initial sign up does not request billing information in the initial stages of the sign up (Christies, n.d.-b). Once registered, the client has successfully created an account, this allows following auctions, saving lots, receiving alerts and requesting auction estimates. The easy registration process however does not allow the client to bid or sell, this requires further details from the client such as '*Photo ID*' and '*Proof of Address*'. Once the client has clicked on '*complete your account*', Christie's provides a word document detailing verification requirements to guide the client for uploading these documents. This is a great way to make sure fake accounts do not populate their online bidding systems, by providing ID this allows Christie's to perform a security check before allowing anyone to bid for their auctions. Moncada Auction House could provide something similar by requesting photo ID to participate in auctions; however, there is a delicate issue surrounding this protocol. It is important to understand that this auction house has an older client base which has been built on loyalty and trust over the years, therefore, to begin requesting domestic clients for photo ID as well as asking them to upload this online, could damage these relations. However, providing a guidance document for potential international clients for providing this information is a great idea. Overall, Christies Client Registration format, allows the company to collect client data which can be used to help with their marketing purposes, even if these clients do not participate in auctions, it allows the potential bidder to take an interest in items and auctions in general.

Sotheby's sign up page:



Step 1 Step 2

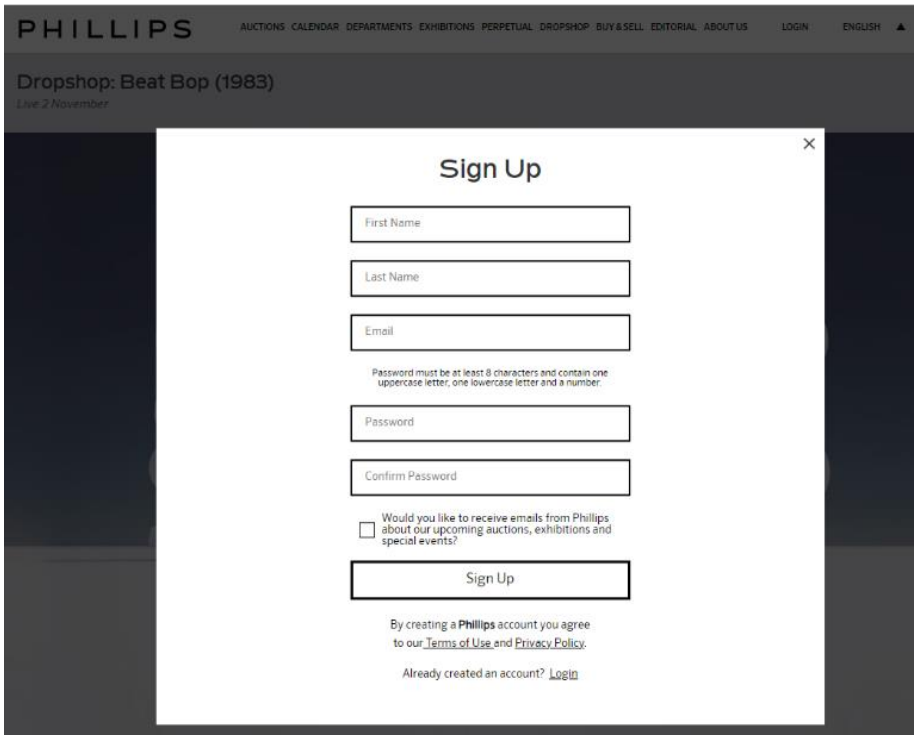


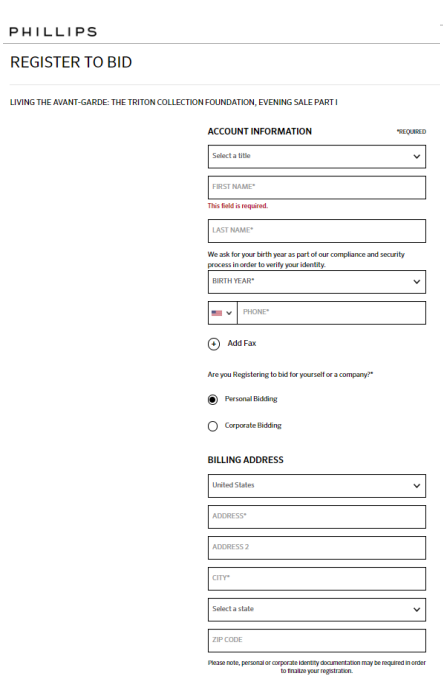
(Sotheby's, n.d.)

The next Client Registration page I analyzed was Sotheby's, I noticed that more information was requested in the initial 2 step sign-up stage such as 'date of birth and address' (Sotheby's, n.d.). After providing basic details, there is a written step by step guide which includes verifying the email address allowing the client to receive a transactional account number to bid with. The next step is to provide photo identification and proof of address, the same as Christie's. After these steps Sotheby's will verify the ID, with the added information that some auctions will require a bank reference. This is a great system that can be used at Moncada auction house, where the initial client registration has a few more steps involved such as the address and phone number. In terms of providing ID, it is similar to Chistie's in

that there is a security check in place that requires verification before having access to bidding on auctions. Moncada auction house can also put in place extra security by letting clients know that a bank reference may be required for special auctions and lots. This allows the auction house to have added security and the right to ask for more information. This can be easily implemented as a member of staff can contact the client to ask for these documents.

Phillips sign up page:




PHILLIPS

REGISTER TO BID

LIVING THE AVANT-GARDE: THE TRITON COLLECTION FOUNDATION, EVENING SALE PART I

ACCOUNT INFORMATION *REQUIRED

Select a title

FIRST NAME*

This field is required.

LAST NAME*

We ask for your birth year as part of our compliance and security process in order to verify your identity.

BIRTH YEAR*

PHONE*

Add Fax

Are you Registering to bid for yourself or a company?*

Personal Bidding

Corporate Bidding

BILLING ADDRESS

United States

ADDRESS*

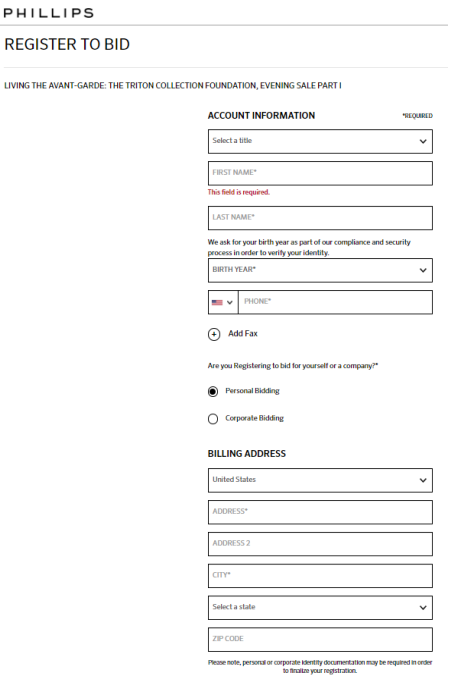
ADDRESS 2

CITY*

Select a state

ZIP CODE

Please note, personal or corporate identity documentation may be required in order to finalize your registration.


PHILLIPS

REGISTER TO BID

LIVING THE AVANT-GARDE: THE TRITON COLLECTION FOUNDATION, EVENING SALE PART I

ACCOUNT INFORMATION *REQUIRED

Select a title

FIRST NAME*

This field is required.

LAST NAME*

We ask for your birth year as part of our compliance and security process in order to verify your identity.

BIRTH YEAR*

PHONE*

Add Fax

Are you Registering to bid for yourself or a company?*

Personal Bidding

Corporate Bidding

BILLING ADDRESS

United States

ADDRESS*

ADDRESS 2

CITY*

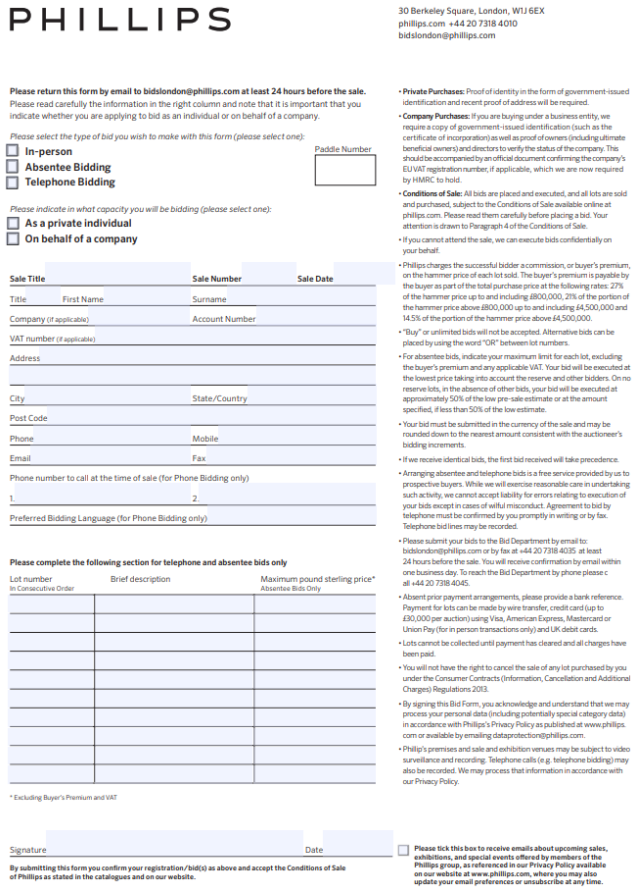
Select a state

ZIP CODE

Please note, personal or corporate identity documentation may be required in order to finalize your registration.

To submit an Online bid

To submit an In-person bid must complete a different form


PHILLIPS

30 Berkeley Square, London, W1J 6EX
phillips.com +44 20 7318 4010
bidslondon@phillips.com

Please return this form by email to bidslondon@phillips.com at least 24 hours before the sale.
Please read carefully the information in the right column and note that it is important that you indicate whether you are applying to bid as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

☐ In-person
☐ Absentee Bidding
☐ Telephone Bidding

Paddle Number

Please indicate in what capacity you will be bidding (please select one):

☐ As a private individual
☐ On behalf of a company

Sale Title | Sale Number | Sale Date

Title | First Name | Surname

Company (if applicable) | Account Number

VAT number (if applicable)

Address

City | State/Country

Post Code

Phone | Mobile

Email | Fax

Phone number to call at the time of sale (for Phone Bidding only)

1 | 2

Preferred Bidding Language (for Phone Bidding only)

Please complete the following section for telephone and absentee bids only

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

- **Private Purchases:** Proof of identity in the form of government-issued identification and recent proof of address will be required.
- **Company Purchases:** If you are buying under a business entity, we require a copy of government-issued identification (such as the certificate of incorporation) as well as proof of owners (including ultimate beneficial owners) and directors to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale available online at phillips.com. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 27% of the hammer price up to and including £800,000, 21% of the portion of the hammer price above £800,000 up to and including £4,500,000 and 14.5% of the portion of the hammer price above £4,500,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and may be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to: bidslondon@phillips.com or by fax at +44 20 7318 4035 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please c all +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by wire transfer, credit card (up to £30,000 per auction) using Visa, American Express, Mastercard or Union Pay (for in person transactions only) and UK debit cards.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with Phillips's Privacy Policy as published at www.phillips. com or available by emailing dataprotection@phillips.com.
- Phillips premises and sale and exhibition venues may be subject to video surveillance and recording. Telephone calls (e.g. telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

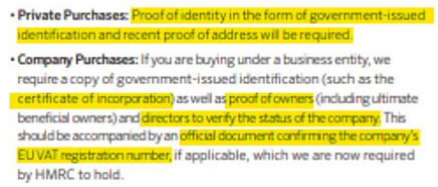
Signature | Date

By submitting this form you confirm your registration/bid(s) as above and accept the Conditions of Sale of Phillips as stated in the catalogues and on our website.

☐ **Please tick this box to receive emails about upcoming sales, exhibitions, and special events offered by members of the Phillips group, as referenced in our Privacy Policy available on our website at www.phillips.com, where you may also update your email preferences or unsubscribe at any time.**

(Buying | Phillips, n.d.)

Next page, form must be completed:



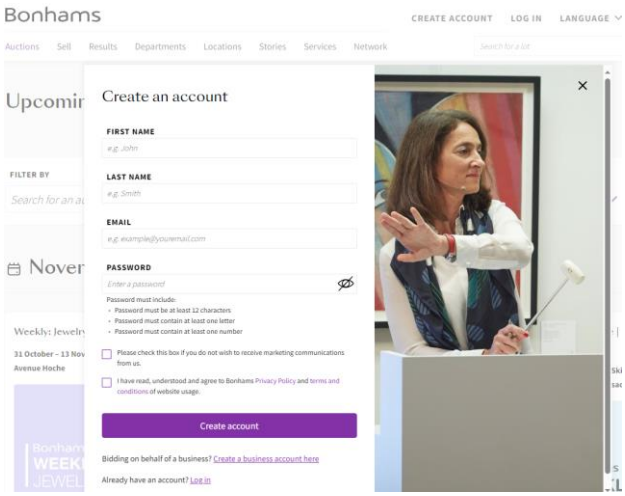
- **Private Purchases:** Proof of identity in the form of government-issued identification and recent proof of address will be required.
- **Company Purchases:** If you are buying under a business entity, we require a copy of government-issued identification (such as the certificate of incorporation) as well as proof of owners (including ultimate beneficial owners) and directors to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.

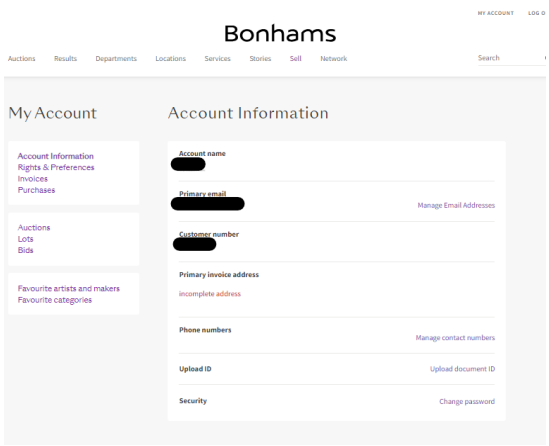
For online bids, the form must be filled out and Credit Validation is required 'we validate your credit card with a temporary charge of US$1'. The in-person request form requires a completed form and ID.

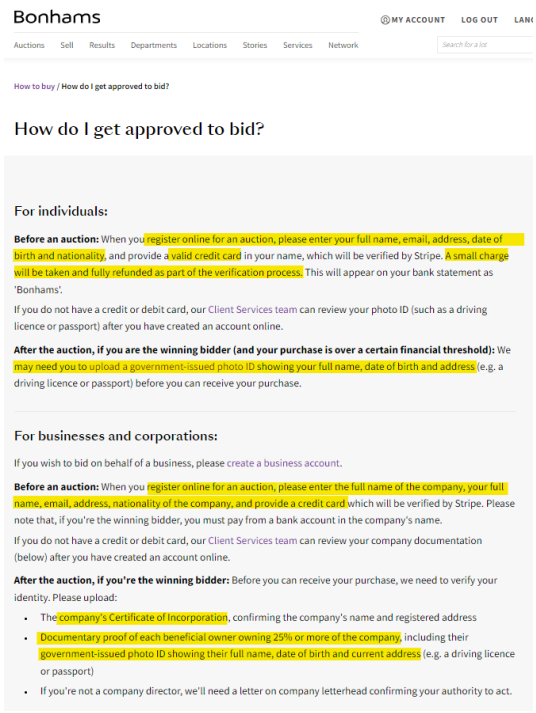
Phillips auction house provides an initial client registration form requesting a name, email and password, like Christie's. After this stage, the client is directed to the 'register to bid' page which is where they must fill in account information and a billing address to begin bidding. Phillips therefore requires this information before being allowed to bid, they also provide a 'how to buy' page which provides information in a simple way regarding online and mobile bidding as well as in-person bidding which requires registering for different locations. A key point during this sign-up is that there is an App that provides easier access for clients to place bids in real time, this is a great feature and could be something that Moncada auction house can consider as a long-term goal. Using an app for bidding would be a great method to participate in auctions. The website handles all online auctions, which might lead to technological concerns if more users can access it. If the app was available, this would be a great starting point to optimize and track data from international users to provide a better service. Portuguese clients from Moncada auction house may be less inclined to download an app, therefore the Portuguese version of the website can remain the same as it is; allowing access to participate in online bids, whereas international users (which can be detected from the initial stages of the sign-up page) can be directed to download the app, streamlining clients into two clusters, domestic and international. The next step of the Phillips client registration site requires the client to fill in a form to register a bid online. This form is where Phillips collects data on the client, including government-issued ID, proof of address, and if the client is bidding on behalf of a company. The form also requires other sections to be filled out, this is for telephone and absentee bids. For online bids, the form must be filled out and credit validation is required, '*we validate your credit card with a temporary charge of US$1',* the in-person request form requires a completed form and ID. Charging clients, even though this is at a minimal temporary charge of US$1, helps to stop unnecessary users having

access to bidding. A small charge is a system that could be implemented on the app for international users to further tighten security.

Bonhams Sign up webpage:







Bonhams

@MY ACCOUNT LOG OUT LANG

Auctions Sell Results Departments Locations Stories Services Network Search for a lot

How to buy / How do I get approved to bid?

How do I get approved to bid?

For individuals:

Before an auction: When you register online for an auction, please enter your full name, email, address, date of birth and nationality, and provide a valid credit card in your name, which will be verified by Stripe. A small charge will be taken and fully refunded as part of the verification process. This will appear on your bank statement as 'Bonhams'.

If you do not have a credit or debit card, our Client Services team can review your photo ID (such as a driving licence or passport) after you have created an account online.

After the auction, if you are the winning bidder (and your purchase is over a certain financial threshold): We may need you to upload a government-issued photo ID showing your full name, date of birth and address (e.g. a driving licence or passport) before you can receive your purchase.

For businesses and corporations:

If you wish to bid on behalf of a business, please create a business account.

Before an auction: When you register online for an auction, please enter the full name of the company, your full name, email, address, nationality of the company, and provide a credit card which will be verified by Stripe. Please note that, if you're the winning bidder, you must pay from a bank account in the company's name.

If you do not have a credit or debit card, our Client Services team can review your company documentation (below) after you have created an account online.

After the auction, if you're the winning bidder: Before you can receive your purchase, we need to verify your identity. Please upload:

- The company's Certificate of Incorporation, confirming the company's name and registered address
- Documentary proof of each beneficial owner owning 25% or more of the company, including their government-issued photo ID showing their full name, date of birth and current address (e.g. a driving licence or passport)
- If you're not a company director, we'll need a letter on company letterhead confirming your authority to act.

Bonhams auction house has a similar protocol to Phillips, where the client is charged via the provided credit card and is then fully refunded as part of their verification process. In this case, Bonhams has measures for winning bidders over a certain threshold, otherwise before an auction clients will be asked for a valid credit card as normal.

These are the top 5 client registration competitors, however I also analyzed Artcurial, Invaluable, The Salesroom, Drouot, Catawiki, Bidspirit, Artbid, PCV and Marques dos Santos (please see the appendix).

Portuguese clients being the majority client base of the auction house, are less likely to want to upload photo ID or provide a date of birth. An alternative to providing photo ID, could be an option to ask for a NIF number for Portuguese residents, which can be used as a method of verification as well as a text verification process that would legitimize their number. For international clients, where the client base is evolving but remain small in comparison, this can be implemented easily, as a standard procedure. Adding a temporary charge onto the account is also a simple and effective method to stop fake accounts from entering online auctions and bidding.

Moving onto how Moncada Auction House can take advantage of its prime location is a key point in this section. As Lisbon provides great transport links to neighbouring countries and Europe, this brings potential room for expansion which could be optimised by providing services for HNW Individuals which could be managed by a staff member from Client

Services. HNW Individuals can be placed into another cluster group and be given extra incentives, equally this will attract other unique clients based on their associations. To build on this, events and collaborations within Lisbon e.g. Avenida Liberdade, a wealthy boulevard of Lisbon hosting luxury goods brands and classy restaurants, could collaborate with Moncada Auction house for such V.I.P events. Referring to the shift of consumer consumption, during a time when Sotheby's began forming these glitzy events which would attract and expand their client base, Moncada auction house could also follow this route. The key point here is that these businesses must work together to build and attract national and international clients, building a strong community. As Magalhaes mentioned in the conference, High Net Worth Individuals might be relocating to Lisbon but they choose not to conduct their art-business there, instead opting for somewhere else. This is a major area where the cultural organizations, alongside the help of the government, could invest and work on forming these relations.

Another focus point during the conference was how marketing can be pushed to promote Portuguese items and artworks as an asset to the country and beyond. The aim would be to create more awareness on Portuguese treasures and continue to educate the world with knowledge to show the importance of Portuguese artifacts from a historical point of view e.g. as the Lobao collectors mentioned the nation's past of extraordinary ships and journey's that travelled around the world. I do believe the citizens of Portugal are proud and patriotic of their historical background, this would be a good starting point to build and remind the world the strength of the Portuguese people and the strong history the country holds. A united approach displaying the treasures of Portugal, could be intertwined with the previous point, forming a community of Portuguese collaborations to attract foreign investments.

The final point of this section is probably one of the most important moving forward, this involves introducing technological advancements to the system that is currently being used by the auction house. As mentioned, Christie's have been working with an AI platform Quantcast, for 10 years, and as a leader of the auction house sphere the company continues to lead the way for the other auction houses. An AI platform can help with sales calendars and targeting audiences through its CRM system, collecting data and identifying client clusters to improve services provided for different client groups. Fortunately, Lisbon is a major city for hosting domestic and foreign start-up technology companies, therefore Moncada auction house can approach a smaller company that is already located in the same city. Approaching a start-up AI company as opposed the giant technology companies, will also be advantageous

especially when the focus will be to keep costs down on future actions as well as reducing current costs.

CONCLUSON

1.1 Summarizing Key Findings, Implications and Recommendations, Future Prospects

Overall, this project-dissertation has been a great reason to explore the secondary art market, understand its history, flaws and changes overcome to where it is today. Equally, it has provided me with great knowledge and expertise in the field, as well as from the point of view of the Portuguese market. I believe that small incremental changes inside the auction house can have a great impact in the overall service offered to buyers and sellers. I have been able to experience working at Moncada auction house first hand, and just like any company that is constantly evolving, there are problems, however in this case the team have a great willingness and openness to adapt to changes to protect their reputation whilst remaining a passion for the art market and a great sense of pride for how they represent their country.

The main in-house solutions identified were; a newsletter to identify key achievements, strategies for client acquisition and retention by identifying VIP benefits/loyalty programme. Technical solutions included using a system on the server to implement analytics tools to produce figures and therefore reports to help achieve long-term goals. In terms of entering the international art market, a solution for organising the structure of national and international clients, I suggested client clusters for old and new clients/national and international, as well as a verification process to provide higher security. There is a great focus on infrastructure, whilst maintaining internal team satisfaction and this will be the biggest challenge, as growth within the market will have internal affects and in turn the quality of services provided. I had suggested improvements for the internal team and displayed how social media plays a role in attracting potential clients. The main issue is the requirement for a CRM to produce data analytics, I extracted and analysed data from 2022 and presented figures and reports whereas a CRM system would have been able to do this automatically. I also created a SWOT analysis which would help with creating short-term and long-term goals. Externally, I used the blueprint from Sotheby's and Christie’s based on the history of their growth, whilst maintaining an understanding for the unique culture at this auction house. In order to address deeper problems rooted in the company, I would require more time to work at the auction

house, conducting quantitative data to extract more information regarding clients, the consumer behaviour of the Portuguese market and building on relations and events to provide evidence of successful outcomes from this.

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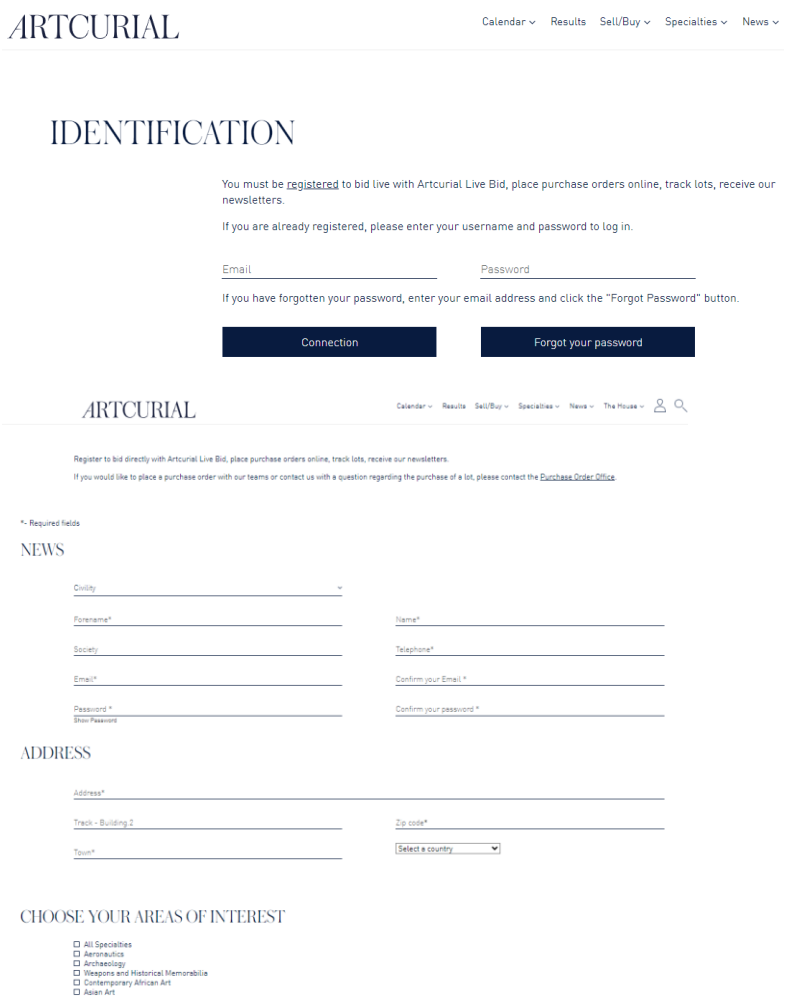
APPENDIX

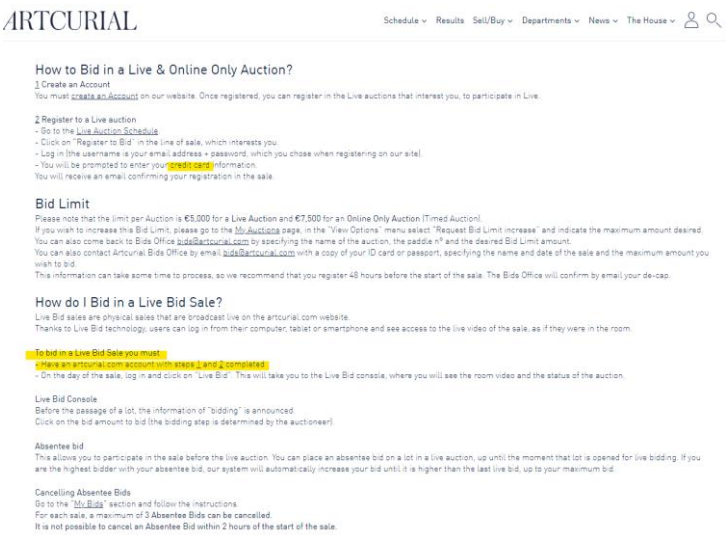
Appendix 1: Questions for Improvements at the Auction House:

q1.	How many buyers did we have per auction last year? Live Auctions, new deal and online auctions.
q2.	How many calls did we receive per day?
q3.	How many clients did we attend per day? Are they sellers? Buyers?
q4.	How many condition reports did we receive? *
q5.	How many appointments did the experts have?
q6.	What is the type of auction that brings more new clients?
q7.	How many clients want to see the lots during the week?
q8.	What's the busiest day of the week? And hour?
q9.	Analysis of the website, social media and newsletter. Comments or suggestions on this.
	*Condition reports include two categories; online and live. Requested by clients asking for specific condition of items e.g. cracks, defects, also how an item is worn in the case of jewellery. It is only by request. By using a word document template detailing item and then specific information about faults/defects/information, then a we-transfer link is included showcasing the photos of items taken from online – so online team individually takes some photos of the items in the photoshoot area. The term 'valuation' is when sellers bring their items into the office for the valuation service; where they can be assessed if worthy of selling. A specialist in this area comes in to analyse the items, placing them on the scales and try to understand the origin, century, date of manufacture, place and period. A small microscope is used to view the hallmark e.g. the hallmark identifies silverware made in Lisbon or Porto, one item was from a silversmith that had been open since the late 1800s and the stamp can be seen with the microscope. The valuation service is offered in the auction house or by visiting the seller's home.

Appendix 2, Screenshots for Online Client Registration Forms:

Artcurial Sign up page:





ARTCURIAL

Schedule Results Sell/Buy Departments News The House

How to Bid in a Live & Online Only Auction?

1 Create an Account
You must create an Account on our website. Once registered, you can register in the Live auctions that interest you, to participate in Live.

2 Register to a Live auction
- Go to the Live Auction Schedule
- Click on "Register to Bid" in the Line of sale, which interests you.
- Log in (the username is your email address + password, which you chose when registering on our site).
- You will be prompted to enter your credit card information.
You will receive an email confirming your registration in the sale.

Bid Limit

Please note that the limit per Auction is €5,000 for a Live Auction and €7,500 for an Online Only Auction (Timed Auction).
If you wish to increase this Bid Limit, please go to the My Auctions page, in the "View Options" menu select "Request Bid Limit increase" and indicate the maximum amount desired.
You can also come back to Bids Office bids@artcurial.com by specifying the name of the auction, the paddle n° and the desired Bid Limit amount.
You can also contact Artcurial Bids Office by email bids@artcurial.com with a copy of your ID card or passport, specifying the name and date of the sale and the maximum amount you wish to bid.
This information can take some time to process, so we recommend that you register 48 hours before the start of the sale. The Bids Office will confirm by email your de-cap.

How do I Bid in a Live Bid Sale?

Live Bid sales are physical sales that are broadcast live on the artcurial.com website.
Thanks to Live Bid technology, users can log in from their computer, tablet or smartphone and see access to the live video of the sale, as if they were in the room.

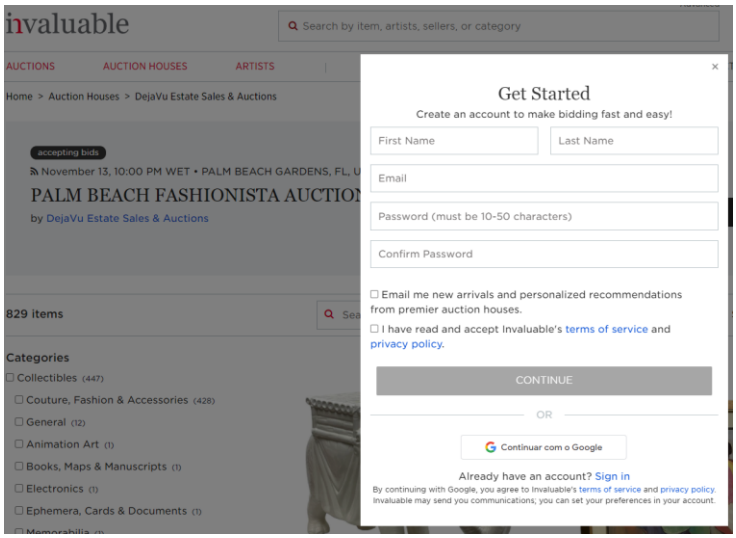
To bid in a Live Bid Sale you must:
- Have an artcurial.com account with steps 1 and 2 completed.
- On the day of the sale, log in and click on "Live Bid". This will take you to the Live Bid console, where you will see the room video and the status of the auction.

Live Bid Console
Before the passage of a lot, the information of "bidding" is announced.
Click on the bid amount to bid (the bidding step is determined by the auctioneer).

Absentee bid
This allows you to participate in the sale before the live auction. You can place an absentee bid on a lot in a live auction, up until the moment that lot is opened for live bidding. If you are the highest bidder with your absentee bid, our system will automatically increase your bid until it is higher than the last live bid, up to your maximum bid.

Cancelling Absentee Bids
Go to the "My Bids" section and follow the instructions.
For each sale, a maximum of 3 Absentee Bids can be cancelled.
It is not possible to cancel an Absentee Bid within 2 hours of the start of the sale.

Invaluable Sign Up page:



invaluable

Search by item, artists, sellers, or category

AUCTIONS AUCTION HOUSES ARTISTS

Home > Auction Houses > DejaVu Estate Sales & Auctions

accepting bids

November 13, 10:00 PM WET • PALM BEACH GARDENS, FL, U

PALM BEACH FASHIONISTA AUCTION

by DejaVu Estate Sales & Auctions

829 items

Categories
- Collectibles (447)
- Couture, Fashion & Accessories (428)
- General (12)
- Animation Art (1)
- Books, Maps & Manuscripts (1)
- Electronics (1)
- Ephemera, Cards & Documents (1)

Get Started

Create an account to make bidding fast and easy!

First Name | Last Name

Email

Password (must be 10-50 characters)

Confirm Password

☐ Email me new arrivals and personalized recommendations from premier auction houses.

☐ I have read and accept Invaluable's terms of service and privacy policy.

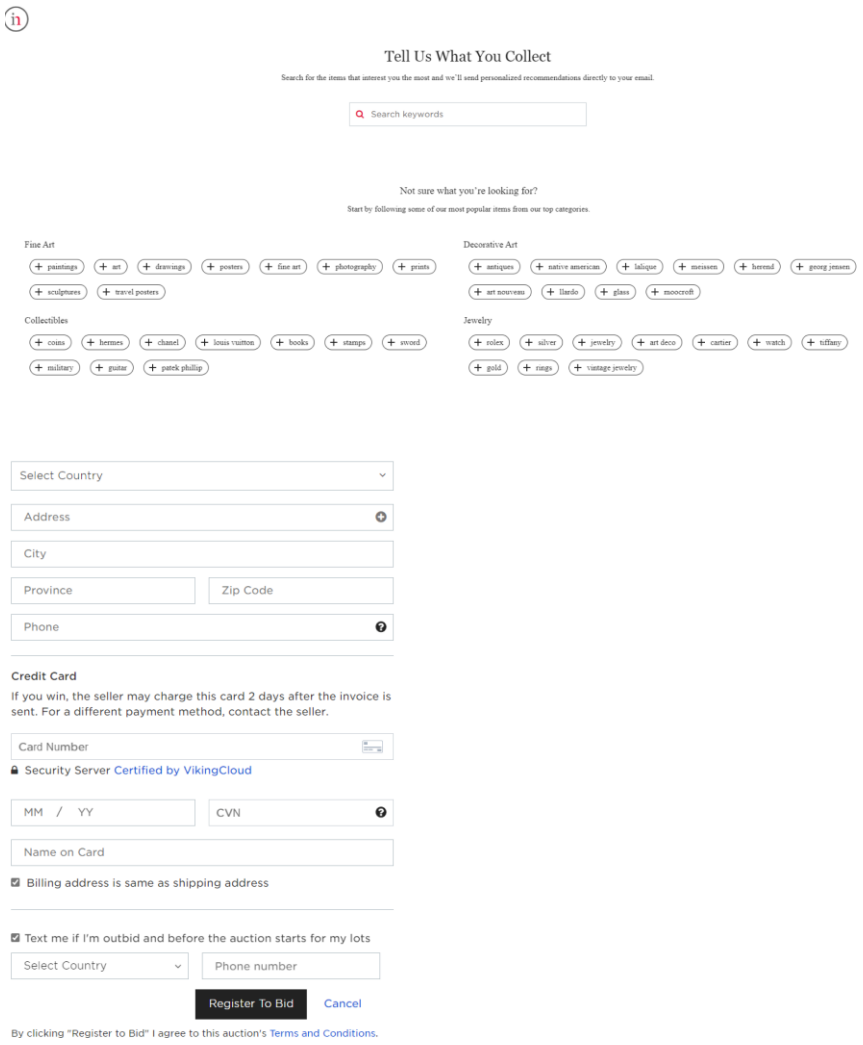
CONTINUE

OR

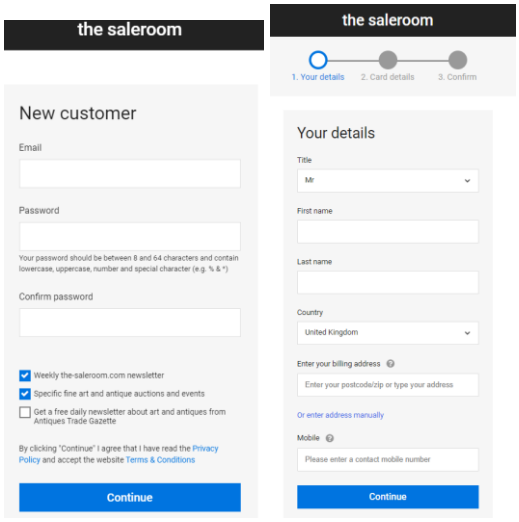
Continuar com o Google

Already have an account? Sign in

By continuing with Google, you agree to Invaluable's terms of service and privacy policy. Invaluable may send you communications; you can set your preferences in your account.



The Salesroom Sign up page:



The auctioneer needs to approve your registration before you can bid – they're the only ones who can let you participate in their auction.

Usually, you'll be automatically approved, however, there are some exceptions where you may find you're still pending the auctioneer's approval. The most common reason for this is that you haven't verified your email address. When you first created your account with us, we sent you a link via email to verify you email address - please ensure that you have completed this step.

If you feel that your information is correct and verified, please contact the auctioneer to request approval of your registration.

When you add your card to thesaleroom.com our payment card provider performs a check with your bank to ensure the card added is legitimate, by freezing 10p on your account. This is the same way a hotel might freeze a night's stay on your card when you check in.

Rest assured this is not debited it's just held, so you may notice it on the day you added the card, but you will not see it on your bank statement.

The reason we ask you to add a card to the site is to match your card and address details against each other to verify your identity and to protect us and our auctioneers from theft and fraud. Some auctioneers use our secure online payment method which allows you to pay quickly and easily without sharing any of your financial information. We may also use your card to validate your purchase of a paid subscription.

Sometimes your bank may contact you to confirm that you have rightfully added your card to our site as part of their security and fraud checks.

Drouot Sign up page:

DROUOT.com

HOTEL DROUOT

Sign in

EN

10. COMPLETING YOUR PROFILE

To register for a sale, place an absentee bid or to bid on a lot, you will have to complete your profile. Indeed, the identification of bidders is a legal requirement.
You can finalize your account in two ways:

- Clic on « profile » from your client's account and complete the empty fields
- Click on « register for the sale » or « validate my absentee bids" and by filling all 4 steps.

Once your profile completed, you will not have to enter your information again!

You will be asked to fulfill:

- **Your personal information**
  birthday, address...
- **A validated phone number**
  If you enter a mobile number, you will receive a code by text. If you enter a fix number, you will receive a code by phone call. Be careful while entering your phone number: choose the right country indicative and then enter your number (without repeating the indicative)
- **A validated credit card**
  You can see lots without registering for a sale. Nevertheless, where bidding is concerned, the registration for a payment method is mandatory, which serves to secure transactions and guarantee bids. In order to verify your card, a transaction of 2 euros will be asked for: an amount which will not be debited.
  Our system uses the standard 3-D Secure system, which requires your intervention before each payment.
  Bank details are not stored by the Drouot Group, but by our partner Ogone, which carries the certification PCI/DSS (Payment Card Industry Data Security Standard).
- **A proof of identity**
  You can see lots without registering for a sale. Nevertheless, where bidding is concerned, bidder identification is a legal requirement. Data are stored by our professional and safe partner.
- **Your registration number (professionals)**
  A company registration number (CRN) is a unique combination of numbers, or letters. It is used to identify your company and verify its legal existence as an incorporated entity. Companies House will issue a CRN during the company formation process. You will find it printed on your Certificate of Incorporation and all official documentation received from Companies House.

Catawiki Sign up page:

catawiki Categories Search for help articles... Sell Help Sign in

Help Centre › Help for buyers › Accounts & Settings › Registering

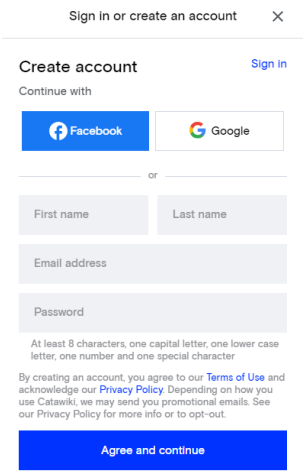
Accounts & Settings

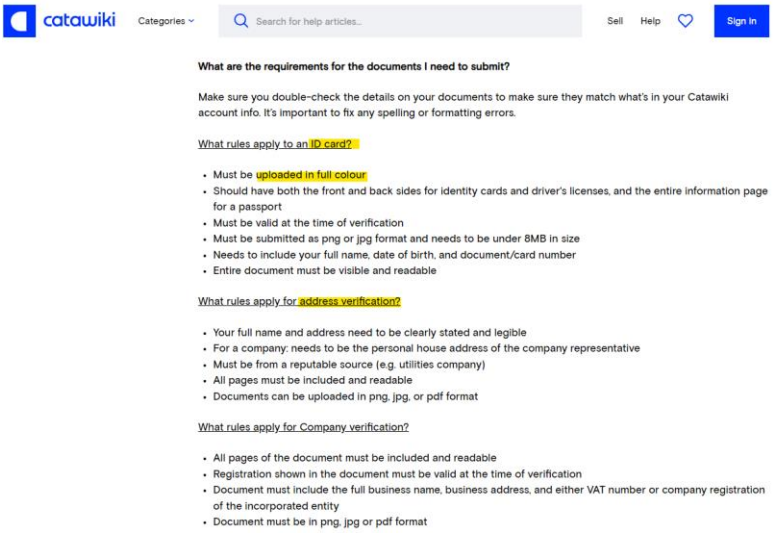
- Registering
- Signing In
- Account settings
- Subscriptions & notfications

What is the verification code?

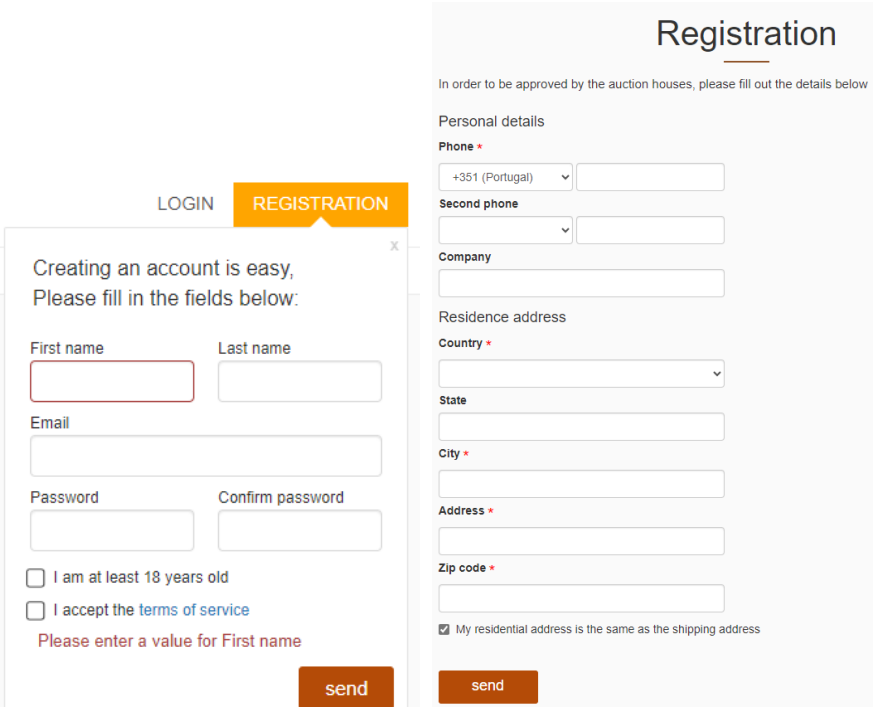
The verification code is an extra layer of security for your Catawiki account. Instead of only entering a password when registering your account, you'll also enter a code which is sent to your mobile phone. This verification helps make sure that you, and only you, can access your account.

Please note that you will need both your password and the code sent to your mobile phone to sign into your account for the first time. Once you've signed in, you'll be ready to bid or sell!

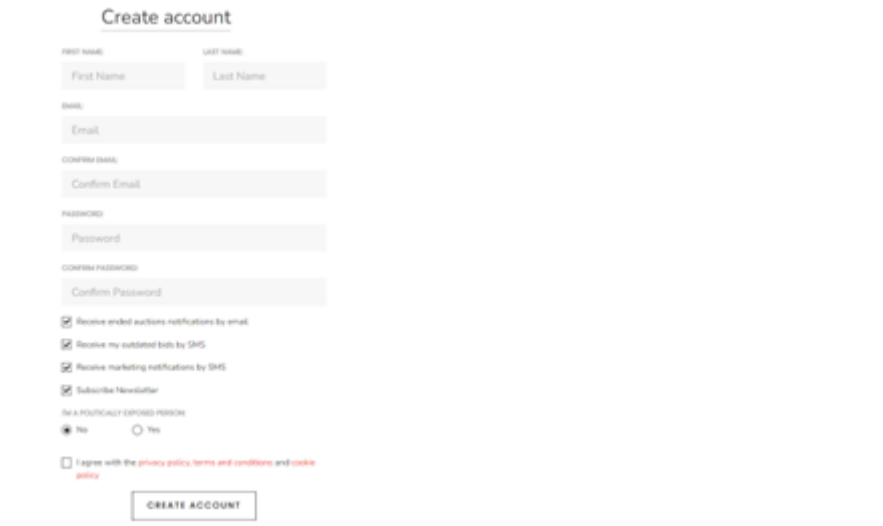




Bidspirit Sign up page:



Artbid Sign up page:



Before you can access our online Platform and use our services, you will need to create an ARTBID account ("Account") The registration, creation of an Account and access to the online Platform shall be carried out by users aged 18 (eighteen) years or over, whereby the data provided by users at any time during registration and/or access to our Platform shall have full legal effect, with the user not being able to allege the absence of recognition or validation of documentation to conclude the purchase and sale contract, or lack of knowledge of the applicable terms and conditions.

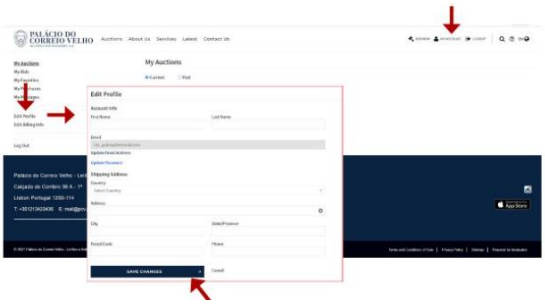
PCV sign up page:



2nd – Next, the address and personal credit card details are requested. If you do not want to provide your credit card details, press **"SKIP"** (button located at the bottom of the page). Your registration will be associated with our system. We will send an email confirming approval of your registration.

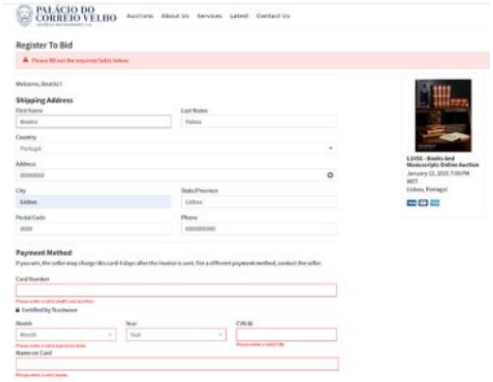


3rd – You must then go to **"MY ACCOUNT"** , **"EDIT PROFILE"** , fill in the requested fields, that is, enter your address, telephone number, etc., and click save.

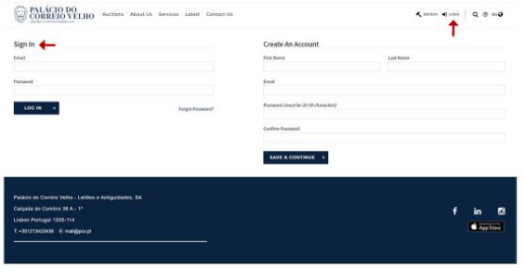


4th – To bid, it is necessary to register for each auction (**“AUCTIONS”** , **“UPCOMING AUCTION”** , **“REGISTER TO BID”**). Fill out the form, accept the “Terms and Conditions” and click on **“Register”** . If you are a regular customer, you will be added to a permanent auction participation list (this is an automatic process), and you will be asked for your Credit Card details. In the event that you do not want to enter this data, **IGNORE THE ERROR MESSAGE** , **then the company will approve your request in BackOffice.**

If you need help, please contact +351 918 710 592.



5th – After being approved by the company and receiving the approval email to bid, if you are asked again for your credit card details, **“LOGOUT” in MY ACCOUNT** and then **“LOGIN** ” again to update the information.



Marques dos Santos Sign up page



Conclusions on extra research on Client Registration Forms:

Most websites include a basic process for sign up, however, to bid, users must provide 2 documents, proof of ID and proof of address: Phillips, Bonhams, The Salesroom, Drouot, have a 10p- €2 charge to validate the card.