

***Pas de Deux?* The meaning of dance performances for consumers and marketing communication in Brazil**

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ABSTRACT

One of the challenges for companies in the creative industries is attracting audiences to their shows. One of the factors for effective marketing communication is the understanding of the message by the target audience, with advertising being able to transfer meanings and reflect consumption experiences for these consumers. In ballet, Pas de Deux is a dance for two people that requires harmony. In a metaphorical way, this work questions whether companies dance a Pas de Deux with consumers. The objective of the work is to identify the similarities and differences between the meanings of consumption expressed in the speeches of consumers of dance shows and in the companies' marketing communications. Discourse analysis was carried out, through Greimasian semiotics, of posters, synopses, institutional websites and interviews with frequent spectators of classical and contemporary dance. The results can help marketing professionals improve communication with consumers.

Consumer behavior; creative industries; consumption meanings; dance; semiotics

1. Introduction

Despite the challenges posed by the pandemic, a steady increase is expected in the global performing arts market, including dance. In emerging countries, the rise in demand for performing arts is linked to economic growth and income availability for cultural experiences. (Mordor Intelligence, 2022). In Brazil, creative industries play a significant role, generating 7% of the jobs and contributing 3,1% in the *PIB*, surpassing the automobile sector, which added 2,1% of the *PIB* in the same period (Itaú Cultural, 2023).

In the most recent survey carried out by Fecomércio-RJ¹ and Ipsos Brasil, only 7% of Brazilians attended at least one dance performance in 2017². The lack of habit was indicated as the main factor for 41% of those who did not attend any dance performance. Dance is still the 4th activity in order of preference, when choosing a leisure activity.

Consumption goes beyond the utilitarian solution to problems, involving subjective and emotional aspects, which have cultural influence (McCracken, 1986; 2012). This results in consumer experiences that include sensory stimuli, emotions and cultural meanings. Cultural products are rich in symbolic and experiential aspects. These are goods that aim to cause emotions and reactions in spectators, apart from being permeated by culture and supplied with symbolism (Hirschman & Holbrook, 1982).

Given that the meanings of consumption are important for the consumer's purchasing decision process, they need to be transmitted through the companies' communication actions. In order to have efficient

¹ Federation of Commerce of Goods, Services and Tourism of the State of Rio de Janeiro, which acts on social development as one of its objectives.

² Due to the pandemic and the Brazilian political-cultural scenario between 2018 and 2022, these are the most recent research data on the sector.

communication, messages should be developed while based on values and meanings, which are culturally shared by sender and receiver.

Dance has its own typical meanings of consumption and dance companies need to use marketing tools to attract the public's attention and interests to attend shows. This is done mainly through online advertising on social media and their own websites.

In ballet, *Pas de Deux* means a dance for two people and normally occurs when the choreography is performed by the dancer and the dancer together, performing a classic scene from ballet imagery. A *Pas de Deux* demands harmony between the dancers and that they learn to dance together in synchrony. In this context and aiming to contribute to marketing research in Arts Management, this paper has the objective of exploring whether the meanings of consumption of dance performances for consumers, are compatible with those emitted by the marketing communication of dance companies. Using a *ballet* metaphor, we question to what extent the companies dance a *Pas de Deux* with their consumers.

For this, we propose to answer the following research question: what are the similarities and differences between the meanings of consumption given by the dance consumers' discourse and those released by the marketing communications of dance companies?

The answer to this question may help dance company managers and marketing professionals to enhance their content and communication format with the consumer, developing other meanings of consumption.

2. Meanings of consumption

The interpretivist and constructivist approach on consumer behavior highlights that purchase decisions are influenced by sociocultural factors. Consumer goods are seen as carriers of public and private cultural meanings, which play a role in shaping an individual's identity and personality, as they adopt or reject these meanings (McCracken, 2012).

Culture works as a lens that shapes an individual's worldview, being a repository of meanings (McCracken, 1986; 2012). In this symbolic perspective, goods can share common meanings for different consumers even though they might be interpreted and consumed in various ways (Holt, 1995). Advertising reflects culture through intentionally chosen images and texts, incorporating symbols that are culturally constructed. It is due to the fact that consumer goods are included in this context that advertising has the ability to transfer meanings of the world into goods. The effectiveness of the transferring of meanings into goods depends on the final interpretation of the consumers of perceiving this harmony (McCracken, 1986; 2012).

2.1. Movement of meanings

McCracken (1986) states that the transfer of meaning from the culturally constituted world to the good occurs through advertising and the fashion system, while the transfer of the good to the consumer occurs through consumption rituals.

Advertising makes a culturally constituted representation of the world through the intentional choices of images and texts that make up the advertising piece. In the same way that culture is socially constructed, so are the symbols used in advertising, which becomes a rich symbolic source. Through this similarity and by including consumer goods in this context, advertising becomes capable of transferring the meanings of the world to goods (McCracken, 1986, 2012)

The meaningful propaganda model admits that the receiver of the message is an individual inserted in a cultural context and engaged in a cultural project of continuous construction of himself and the world. This project consists of the selection of concepts, their performances and integration in order to seek harmony. When a consumer looks at an advertisement, they are looking for small cultural meanings such as, for example, what it means to be a father or a mother. (McCracken, 2012).

The successful transfer of these meanings will depend on the consumer's final interpretation of perceiving this harmony. Propaganda is still able to capture, suggest and experiment with new cultural meanings and redirect old ones.

Once meanings are established in goods, transitions from goods to consumers are made through rituals (McCracken, 1986).

3. Experiential aspects of consumption

Hirschman and Holbrook (1982) highlight that the consumer information processing model neglects aspects such as, sensory pleasure, leisure, daydream and emotional responses. The experiential approach to consumer behavior recognizes that consumption involves exploring fantasies, feelings and fun, reflecting a subjective state of consciousness filled with symbolic, hedonic responses and aesthetic criteria. In addition, the experiences of consumption unfold over time, comprising phases of pre-consumption, purchase, core consumption experience and nostalgia. The pre-consumption phase includes activities such as, information seeking, shopping planning, aspirations and budget forecast. On the other hand, emotional excitement is a key motivator for arts and entertainment products. Given the greater involvement and intensity that the entertainment, art and leisure-like products have, they offer spaces that allow the release and experience of emotions and fantasies. This is the case even when having to deal with sad or unpleasant events, whereas it works as a space of catharsis (Hirschman & Holbrook, 1982).

4. Methodology

The discourse contained in ten semi-structured interviews with frequent attendees of dance performances and in the marketing communication of professional classical and contemporary dance companies, was analyzed in order to achieve the objective. The interviews were held, through French discursive semiotics, in a period of five years (2013-2017) in the city of Rio de Janeiro, with a total of 61 virtual posters, 46 synopsis and 5 institutional websites.

The Brazilian political-economic crisis that began in 2018 and the pandemic reduced the supply of dance shows, impacting the choice of the analysis period.

4.1. Corpus composition

To evaluate the discourse of professional classical and contemporary dance companies, virtual posters, the synopsis of the show and the company's website were selected.

According to a survey carried out by the authors, 75 unique classical ballet and/or contemporary dance shows were held in the city of Rio de Janeiro during the period analyzed. It was not possible to find communication materials for 8 shows.

The release of the synopsis was not always accompanied by the poster and was often found on the company's and theater's websites and in digital media outlets. Disregarding repetitions, a total of 46 synopses make up the research corpus.

The websites of international dance companies that only had an English version were discarded, as were the websites of producers. Of the 14 companies, only 5 met the pre-established criteria.

The profile selected for the semi-structured interviews was frequent and voluntary dance consumers, who maintain an involvement with dance. Evaluating the number of shows offered during the research period and in comparison, with the number of shows held annually in other locations, it was determined that a frequent consumer would be one who attended at least three shows in two years. Consumers who are professionals in the field were also excluded.

The analyzes were carried out in two stages: identifying the characteristics at the level of expression and at the level of content according to Greimasian semiotics and, subsequently, the results were evaluated through the perspective of Floch's axiology of consumption (1993). In the end, there was a comparison between the two resulting axiologies.

4.2. French semiotics

French discursive semiotics, or Greimasian semiotics, is a theory of meaning that seeks to understand the meanings produced by the text (Pessôa, 2013; Barros, 2005) or "what the text says and how it does to say what it says" (Barros, 2005, p.11).

In this case, the text in its entirety is used as the object of analysis and not parts of the text, such as phrases and words alone (Fiorin, 2016). Semiotics will also consider the format in which the text is expressed, in this way the content plan and the expression plan are analyzed (Barros, 2005; Fiorin, 2016). In terms of content, discourse analysis through semiotics generated the model of the Generative Path of Meaning. It consists of analyzing the syntactic and semantic elements of the text at three levels (fundamental, narrative and discursive), the objective is to understand the meaning of the text from the most concrete and complex level to the simplest and abstract level.

The relationships established between the content plane and the expression plane are called semi-symbolic (Barros, 2005). Jean-Marie Floch contributes significantly to the study of syncretic texts and to the growth of studies on semi-symbolic relationships and plastic semiotics, in addition to focusing on advertising as a text-object of study in Greimasian semiotics (Souza & Santarelli, 2008).

The analysis of the plane of expression is carried out through detailed observation focusing on three categories of plastic semiotics: chromatic, eidetic and topological (among others). In the case of semi-symbolic systems, the analysis of the content level and the expression level are not carried out in isolation and subsequently compared, they must be correlated and complementary, creating the effect of meaning in the text (Teixeira, 2008).

4.3. Axiology of consumption

Using Greimasian semiotics, Floch (1993) points to the fact that different figures can be used to address the same theme, which will refer to an abstract value. Due to this figurative richness of themes, it is possible to carry out a comparative and systematic analysis between different communication materials, such as a poster and a radio spot (Floch, 1993).

Floch (1993) extrapolates the contradictory relationship between use value and base value and proposes the semiotic square in Figure 1. Much of consumption comes from the transformation of an implication of contrariety between use values and base values, and from the consumer seeks reconciliation between these values (Floch, 1993).

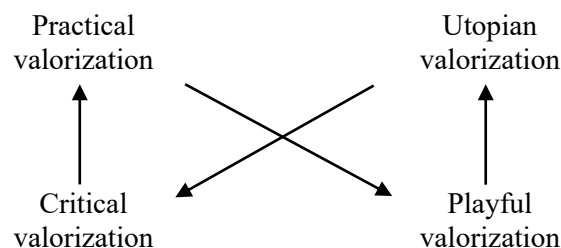


Figure 1: Semiotic square

Practical valorization, which corresponds to use values, concerns the utilitarian attributes of the product that are being highlighted. Utopian valorization, which corresponds to basic values, is the fundamental concerns of being and whose search is implicit in life (identity, security, power) (Floch, 1993; Pessôa, 2013)

The denial of practical valorization is playful valorization, in the sense of what is done for pleasure, with no other objective than the pleasure of doing it, such as refinement, luxury and “little madness” (Pessôa, 2010). Critical valorization is the denial of utopian valorization and is governed by logic and objectivity, such as the cost/benefit ratio (Floch, 1993; Pessôa, 2010).

The implications of this axiology of consumption for marketing communication is the possibility of analyzing statements, whether from advertising campaigns or consumer speeches. It also makes it possible to carry out a diachronic or synchronic analysis of the advertising of a brand or market segment and verify the coherence of its discourse.

5. Analysis

5.1. Marketing communication analysis

Six categories were established containing themes and figures that express the consumer meanings of marketing communication: Reputation, Accessibility, Opulence, Fantasy, Spirituality and Feelings.

5.1.1. Reputation

Reputation involves the perception of the company's intrinsic qualities, highlighting its tradition, prestige and quality. Traditionally, it communicates through historical milestones, awards, number of performances, international performance locations and recognized names on the team. It is the predominant meaning of institutional websites.

The company's country of origin is also used to generate the effect of credibility, exclusivity and privilege. In the show “Jóias do Ballet Russo” there is no indication of an artist or company recognized in Brazil, but to ensure the quality of the show, the title uses a country with recognized tradition and quality in classical ballet in order to transfer its symbolic meanings to the cultural product.

5.1.2. Accessibility

Accessibility will deal with the financial and symbolic access of the show for consumers. The symbolic aspect has an educational character, it is an instrument that aims to provide consumers with knowledge about the show, being used to communicate audience-building actions such as lectures and chats. Information about prices, discounts and phrases such as 'popular season' represent financial access and create the idea that an object of high financial cost is available for low-income people to attend.

5.1.3. Opulence

In this category are themes that demonstrate luxury, elegance, formality and refinement not only within the themes of the shows, but in the consumption space (theatres) and in the cultural products themselves. In consumption spaces, the grandeur of the theaters is demonstrated through photos of the space, with emphasis on the institutional website of the Teatro Municipal do Rio de Janeiro Ballet (Figure 2) and in companies with symbols such as coats of arms recognized as representative elements of nobility.

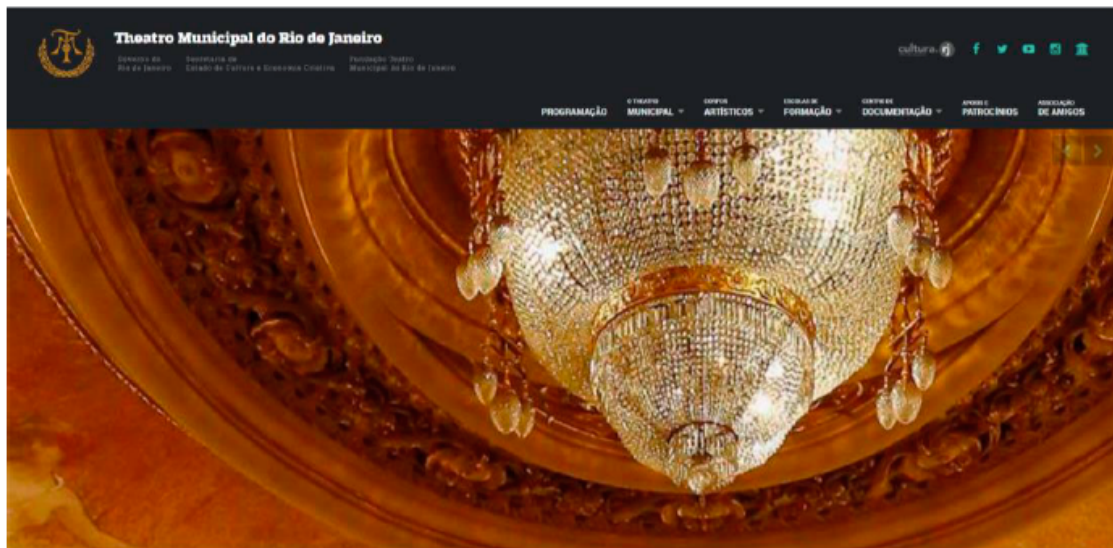


Figure 2: Rio de Janeiro Municipal Theater Ballet website

5.1.4. Fantasy

Magic, fantasy and dreams will appear more prominently in shows aimed at children and young adults or even in those considered family friendly, such as Coppélia and The Nutcracker. In terms of expression, they predominantly use colors such as blue and purple, and pink can also be found, while in terms of content, they use more childish figures, drawings, tutus trays and graphic effects that simulate the happening of a magic event (Figure 3). Another resource for using fantasy and magic is to reinforce the stereotype of the classical ballerina, conveying more lightness and delicacy.



Figure 3: Poster of The Nutcracker

5.1.5. Spirituality

Themes such as religion, deities, belief in the afterlife, the supernatural and exaltation of nature are present in this category through supernatural creatures, such as the Willis in Giselle or the 'Kingdom of Shadows' in Les Sylphides, and divine rituals or rituals linked to nature, like the 'Sacred Fire' at La Bayadère. In more recent shows, Gira from Grupo Corpo (Figure 4) brings to light the rites of Umbanda.



Figure 4: Poster of Gira

5.1.6. Feelings

Emotions are the meanings of consumption that are most explored in companies' marketing communications. They inform the viewer about the genre of the story and what emotions they can expect to feel.

It was possible to identify four subcategories: love, suffering, freedom and anguish. Emotions are subjective and multiples of them can be felt at the same time, therefore, the category that one occupies can be bordering on another, just as the figures that represent them can be contained in multiple themes, remembering the dual functionality of the figure mentioned by Floch (1993).

	Themes	Figures
Love	Romantic love; passion; seduction; sensuality	Music (Roberto Carlos, Chico Buarque); costume; red and pink colors
Suffering	Prostrate: sadness; disappointment Energetics: aggressiveness; betrayal	Mafia; death; poverty; war; Red color

Freedom	Individualized positive feelings: Fullness; realization; release from bonds; excitement	Slaves who rebel; the woman freed from emotional prison; years of career; death; music (Beethoven's Seventh Symphony)
Anguish	Individualized negative feelings: Internal conflict; doubt; losses; boredom; tethers; instability.	Tedious life; ropes; name of the show (Nó, Triz, Saudade de Mim)

Table 1: Subcategories present in Emotions and Feelings

5.2. Consumer discourse analysis

From the analysis of the interviews, it was possible to establish six meanings of consumption emitted: Relationships, Status, Appreciation, Transformation, Critical Consumption and Amazement.

5.2.1 Relationships

It was possible to notice that consumers identified the consumption of dance as a mediator for the construction and strengthening of social, family and friendship relationships. Furthermore, they see others as peers participating in a community, connected through a common interest, which is dance. Statements like: “There is a group that ballet has brought together for a lifetime.” (2), “Friends of ballet/dance” (4, 6 and 10), “We got together a lot around dance shows” (10), “It’s always a happiness, a joy, to take my daughter to watch the shows” (9), represent the union of people around this object of consumption.

Despite being an activity that is absorbed individually, there is a social aspect of sharing the experience, such as spending time with friends, going out to dinner before or after the show, commenting on the show and even organizing trips with the aim of consuming shows. dance.

Consumers perceive themselves as belonging to a community through the awareness of having specific knowledge that only the group has. It is knowledge that needs to be stimulated internally, acquired through active participation and external sources and developed over time. Consumers are able to distinguish between who has this knowledge and who does not and also propose ways to introduce new viewers to this community.

The consumer participating in the community is one who appreciates art in general can be more sensitive to presentations, seeing it in a different way and has a technical vision of the show.

Not being from this community is the opposite of these aspects, plus daily emotional resistance, a lack of education in the face of social norms for shows (e.g., not talking during the show and not using your cell phone) and apparent boredom during presentations (impatience and drowsiness).

5.2.2 Status

There is an appreciation of aesthetic aspects focused on the character of luxury and refinement. There is excitement about participating in a space that reminds us of the classics. It is important to highlight that there is no ostentation on the part of the consumer, but admiration and happiness.

These themes are highlighted through special clothes for the occasion, the seat in the box, the Rio de Janeiro Municipal Theater itself and as a 15th birthday present, recognized as a gift of great symbolic and financial importance in Brazil: “[...] it was that event where you put on a beautiful dress, you wore that dress all over the place.” (1)

“If I go to Municipal, I like to go more elegant. I think it's disrespectful to go there in jeans and sneakers. I don't leave, I don't leave my husband, no. [...] I think it's important. It's respect for the environment, the most classic environment.” (6)

“[...] the atmosphere of the theater itself really left a mark on me, all the pomp that surrounds the Theatro Municipal do Rio de Janeiro. [...] we were in a box and I found it interesting, to be reserved, in that pompous environment just for us.” (2)

5.2.3 Appreciation

Appreciation has two aspects: the first concerns the recognition of the importance of dance, respect for tradition, appreciation of the professional work of dancers which includes dedication to hours of training, rigidity in the routine, difficulties in career growth, between others. The second aspect talks about recognizing the importance of the audience and its role in supporting art, there is a self-awareness of the role of spectator, of promoting culture and the need to build this role in society.

This statement provides an example of the two meanings expressed: “[...] I already had the vision of valuing the preparation and dedication of artists and the importance of being a spectator.” (7)

5.2.4 Amazement

Amazement is linked to the subjective and emotional side of consumption and is unconscious to the consumer. He knows what he feels but is not able to explain why he feels this way, being a completely aesthetic and sensorial consumption experience. Sensory stimulation can come from the dancers, scenery, music, consumption space and other visual resources.

“I remember that when I left the theater my father was waiting for me, [...] and then he said, "how was it? how was it?" I couldn't even speak; I was so emotional. "Dad, I can't speak! I can't speak!" (6)

It is also stated that there is a relationship of love and passion for dance. It is in this category that the playful and utopian resides, with the image of the dancer stereotyped as a symbol of lightness, purity and perfection, as well as the meanings linked to the Christmas season that are transmitted to *The Nutcracker*, in which the interviewees can only describe as “Christmas feeling”.

5.2.5 Transformation

It concerns the show's ability to provide immersion in history and the transformation of the consumer's state of mind, allowing them to feel and experience emotions throughout the show, since “dance excites you, delights you, brings you something good” (3).

Dance will provide catharsis, capable of making the consumer go from a state of stress before the show, to a state of lightness and happiness. “It can be a moment when you release tension, leave a stressful life, a moment when you realize yourself in a completely different way, and it is an art that actually feeds your soul.” (2)

Still in terms of transformation, interviewees highlight the importance of preparing for the show to “get into the mood”, which includes concern about traffic and not being late, about “entering the theater more calmly” (2). This preparation aims to make the most of the show and would allow for greater immersion in the play.

5.2.6 Critical Consumption

Critical consumption will point to scarcity, focusing on what needs to be improved, which distances the viewer from consuming dance and makes a comparison between dance in Brazil and the world. In general, it will put aside wonder, transformation and recognition to present feelings linked to indignation and frustration.

It addresses the high price of shows, highlighting the difficulty in purchasing tickets and categorizing it as “inaccessible” (5).

The lack of access is also marked by the low number of shows available and the low visibility of the shows, in which the consumer does not have access to the presentations and sometimes loses the opportunity to consume due to this factor.

The discomfort and criticism with national shows are exacerbated when compared to the dance scene in other countries. There is a strong dichotomy between there (other countries) and here (Brazil) in which there is the holder of technical and structural quality, the appreciation of professionals, art and culture and where there is prosperity. Here is a place of precariousness, scrapping, the devaluation of art and culture by society and the frustration of consumers and artists.

Those who do not have access to the outside world also express dissatisfaction with the absences from the national scene but place critical emphasis on the role of the government, through low investment in culture and the failure to use the potential transformative social role of dance.

5.3 Similarities and differences

Applying the axiology of consumption to the meanings found in the marketing communication of dance companies, we have the following analysis:

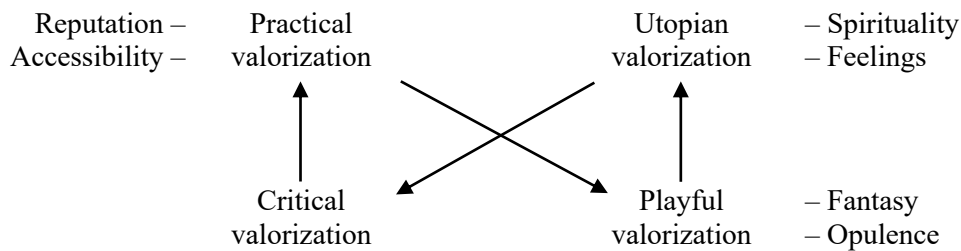


Figure 5: Axiology of marketing communication consumption

Utilitarian values, base values and the negation of utilitarian values are accessed, which is playful valorization. Practical valorization, which concerns the attributes of the product, will allude to the reputation of the dance companies and the physical and symbolic accessibility provided by the companies, which are presented as characteristics of the product.

On the other axis, utopian valorization, that is, the basic values that are intrinsic to the fundamental questions of being, present the aspects of spirituality and emotions and feelings. The playful appreciation, of carrying out the action with an end in itself, relates to fantasy and opulence, in the sense of luxury and elegance.

The axiology of consumption from the analysis of the discourse of consumers of dance shows is presented below:

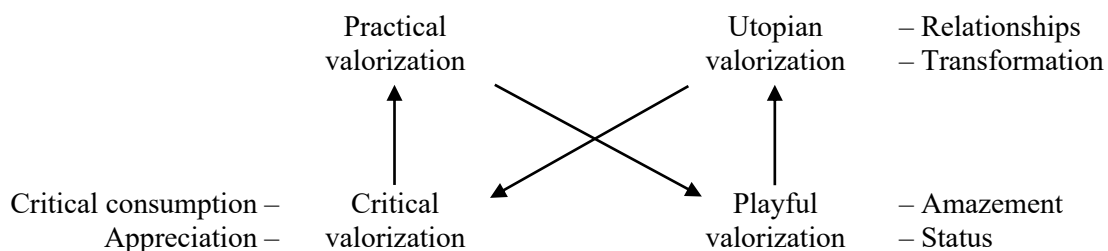


Figure 6: Axiology of consumption by consumers of dance shows

In this case, base values, the denial of base values (critical valorization) and the denial of use values (playful valorization) are addressed. In utopian valorization, the meanings of community and relationship are present, related to social belonging and appropriation of good through knowledge; and transformation, which concerns the change in the consumer's internal state.

Critical valorization, which aims at logical reasoning, is composed of critical consumption and recognition, which are consumer reflections and evaluations about the product and the market in which it is inserted. Finally, playful appreciation contains wonder and refinement, both of which are aspects intrinsic to the consumer and which depend on their relationship with the product.

In order to facilitate the visualization of the analysis of the similarities and differences between the meanings of consumption found, below is a table containing the axes and categories of the two axiologies previously described.

		Marketing communication	Consumers
Subjective aspects of consumption	Utopian valorization	- Spirituality - Feelings	- Relationships - Transformation
	Playful valorization	- Fantasy - Opulence	- Amazement - Status
Rational aspects of consumption	Practical valorization	- Reputation - Accessibility	X
	Critical valorization	X	- Critical Consumption - Appreciation

Table 2: Table containing the axiologies of consumption of marketing communication and consumers.

At first, there is an approximation of the discourses of marketing communication and consumers with regard to the axis of utopian and playful valorization, that is, of the most subjective aspects of consumption. However, it is not enough to use the same valorizations to determine that there is an approximation between them, there must be a convergence between the categories and their meanings.

In utopian valorization, consumers' discourses use meanings focused on the social aspect of consumption (community and relationships). Although it was a point that was addressed by all consumers interviewed, discussing friendship ties, trips specifically planned for dance consumption and the sense of belonging to a group, these are not addressed by marketing communication.

Although the Spirituality and Feelings categories (marketing communication) are close to the transformation category (consumer discourse), since they deal with the emotional side of the show and the consumer, the marketing communication categories present themselves in a more superficial way. The superficiality of the theme in marketing communication is identified in terms of expression on the posters, by reducing the figures of the dancers or placing them in the background, not allowing a clear observation of their emotions. The synopses and websites also do not contribute to the sense of transformation sought by the consumer, as they often mention the history of ballet in a superficial, unattractive way or allude to the technical aspects of the company.

In playful valorization, the consumer's Amazement is emotional, related to the enchantment with the aspects provided by dance. This meaning is matched by marketing communication through Fantasy. Just as aesthetic refinement, valuing luxury and Status is equated with the meaning of Opulence emitted by marketing communication.

The axis that relates the rational aspects of consumption shows a total separation between the meanings of consumption in the discourses of marketing communication and consumers. Consumers will adhere to critical valorization through logical reasoning and analysis of the context in which the dance is inserted, generating a judgment of consumption (critical consumption) and a recognition of the social and professional roles that involve the activity. While marketing communication will stick to practical valorization, literally focusing on the qualifying attributes surrounding the shows, whether the dance companies, the ballet or the professionals involved.

After a more in-depth analysis of the categories present, it is possible to conclude that in the utopian-ludic axis there is a predominance of the distancing of the meanings of consumption in the utopian valorization and an approximation in the ludic valorization. While on the axis of rationality there is a complete separation from meanings, both in practical and critical valorization.

In a comprehensive way, this shows that the marketing communication of dance companies is emitting, for the most part, meanings of consumption that are not in line with what spectators emit as meanings of consumption of dance performances. Based on these findings and the identification of these meanings, companies' communication plans can be optimized to include messages that address consumption meanings understood by consumers and that were not considered by marketing, seeking greater consumer identification with the cultural product.

The discourse of dance companies refers only to the product, always dealing with the spectacle and not including the consumer in their communication. It is expected that the posters and synopses will be more aimed at promoting the product, however it is possible to include the consumer's perspective in the posters through themes and figures that symbolize and refer to the meanings of consumption valued by them. Company websites could also address issues that are of interest to the viewer.

6 Conclusion

The analysis of the meanings of consumption found in the discourse of dance consumers and in the discourses issued by the marketing communications of dance companies allowed us to identify that the ludic valorization between the meanings of consumption issued by dance companies and the discourse of consumers are close, while utopian, practical and critical valorizations are absent. With this, we can respond negatively to the question proposed at the beginning of this work, that is, there are indications that dance companies are not dancing a Pas de Deux with their consumers.

It can be concluded that these findings have managerial implications, based on the possibility of changing the format and message issued by dance companies' marketing communications to include the consumption meanings that are understood by consumers. It is assumed that this change would make marketing communication more efficient. In practical terms, it is possible to use these themes as a content strategy for social networks, generating greater engagement with the audience.

The work contributes to the increase in the number of research on symbolic consumption and experiential aspects of consumption in the arts, implying a deeper exploration of the meanings of dance for the consumer. In addition to deepening knowledge of art consumption behavior in Brazil.

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