

The professional staging: a dramaturgical analysis of the presentation of experts in the CAJU/TJPR environment

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Abstract

This study aims to investigate how registered experts in the CAJU-TJPR manage their professional image to demonstrate their expertise in forensic areas. The research analyzes the data provided by the experts in CAJU/TJPR. The approach to the problem is qualitative, and the data collection procedures involve a survey with documentary and comparative analysis. The sample comprised 91 experts, obtained through a stratified sampling method. The comparative analysis was based on the use of the "dramaturgical scenario", developed by Goffman (1959). There is no objective, measurable criterion for proving expertise. Regarding the stage, actors, and audience, the results were identical: 32% of the experts presented themselves in an expressive way, making an impression, while 68% did not. The analysis relied on general data to identify key elements, such as front, dramatic realization, idealization, expressive control, presentation, mystification, reality, and artifice. Thus, the impression management shown in the data obtained from the CAJU/TJPR was unsatisfactory, as each expert presents himself in the way he considers appropriate, without focusing on the areas in which he specializes. Few experts develop a scenario that makes it possible to make an impression, according to the various forms presented by Goffman (1959).

Keywords: forensic accounting, accounting, judicial expert, impression management

1 INTRODUCTION

According to NBC TP 01-R1 (CFC, 2020), expertise is a set of technical-scientific procedures, and its function is to provide support or elements for judicial decision-making through reports or technical opinions, according to specific standards and legislation. Due to the changes occurring in the Code of Civil Procedure (CPC) through Law 13.105 of 2015 (Brasil, 2015), concerning the participation of judicial auxiliaries, specifically the participation of the expert, it is necessary for such professionals to be updated and to meet the prerequisites for acting in judicial processes. However, there is no specific criterion for each area of expertise, so it is at the judge's discretion to freely choose the professional who will act in each case, whether it is someone they trust or the expert who is next on the list of indications in the Cadastro de Auxiliares da Justiça (CAJU), specifically referring to TJPR. In this context, the importance of experts being specialized in the object of expertise can be visualized. Specialization is fundamental to ensuring the quality and accuracy of the reports and



technical opinions. Furthermore, the specialized expert will make the appropriate interpretation of complex data, will have the trust of the judiciary, will provide professional credibility, will help in achieving procedural efficiency, as they are familiar with the specific procedures and requirements of their area of expertise, and will effectively contribute to the justice being exercised in the best possible way.

The National Justice Council (CNJ, 2016), through Resolution 233 of 2016, established more detailed rules regarding the formation of the Electronic Register of Experts and Technical or Scientific Bodies (CPTEC) in each court or jurisdiction. But even in this resolution, there are gaps in the objective criteria for proving specialization. The lack of reference work justifies the importance of this research, as framing such discussions could contribute to time savings in legal proceedings and serve as guidance for professionals acting as experts.

Considering the context that encompasses the appointments and the scenario of the Cadastro de Auxiliares da Justiça (CAJU/TJPR), it was envisioned to investigate the challenges faced by experts in impression management. Managing one's impression is viewed as critical in the virtual and transparent environment in which the experts registered in CAJU are placed. The data inserted and managed in CAJU can bring greater visibility, online reputation, effective communication, and managed expectations for their business.

To investigate impression management, a dramaturgical analysis inspired by the work of Erving Goffman (1959) was chosen. This is a methodological approach that offers perspectives on human behavior by examining social interactions as if they were linked to theatrical presentations or presentations, demonstrating an adequate setting with a competent team of actors, efficient backstage work, and an efficient presentation script that can convey what the audience wants to hear and receive.

Thus, this study aims to investigate how experts registered in CAJU-TJPR manage their professional image to demonstrate specialization in their forensic areas. The research question to be answered is, "What impression management strategies are used by experts registered in CAJU-TJPR to present themselves as specialized professionals in their respective areas of expertise?"

This study has been divided into four sections following this introduction. The second section addresses the review of the theoretical framework, citing concepts, regulatory laws regarding experts and accounting expertise, and the theoretical basis that deals with impression management. The third section presents the methodology, highlighting how the work was conducted, including data collection, treatment, and analysis methods. The fourth section analyzes the data according to the information collected. Finally, the fifth section consists of the final considerations, addressing the work's trajectory and the achievement of the proposed objectives.

2 THEORETICAL FRAMEWORK

2.1 Accounting expertise

Expertise is the application of human knowledge to uncover something that is not evident, revealing what is unclear to those analyzing it, judging what is under discussion between two or more parties (Costa, 2017, p. 1). The purpose of expertise is to bring technical and/or scientific knowledge to the judge, producing evidence to assist them in their free conviction and bringing to the process the technical/scientific documentation of the fact, which is done through legal documents.

Sá (2011, p. 3) affirms that "the term expertise comes from the Latin *peritia*, which means knowledge (acquired through experience) as well as experience". Expertise seeks to substantiate the requested information, demonstrating the truthfulness of facts in an impartial and credible manner, thereby becoming a means of proof for the judge to resolve disputes.

According to Alberto (2002, p. 48), accounting expertise is defined as a technical-scientific tool for ascertaining, proving, or demonstrating the truth of situations, things, or facts arising from relationships and assets flowing from the patrimony of any entity. Accounting expertise is divided into three categories: judicial, linked to the judiciary; extrajudicial, requested by legal and natural people for an analysis of potential agreements; and arbitration, which seeks to resolve disagreements between parties outside the scope of justice.

2.2 Justice Assistants Registry (Cadastro de Auxiliares da Justiça – CAJU)

In accordance with Resolution no. 233/2016 (CNJ, 2016), which establishes the creation of registries in the Courts of Justice of each state, and Normative Instruction 7/2016 (TJPR, 2016), which creates the Registry of Judicial Assistants (CAJU), this is a system that provides access to professionals interested in acting as judicial assistants, enabling them to offer their services, as well as creating a unique database for the benefit of magistrates, officials, and interested parties.

2.3 The theory of impression management

The theory of impression management is based on studies conducted by Erving Goffman in his work "The Presentation of Self in Everyday Life" (1959), which has been translated into Portuguese with the title "A Representação do Eu na Vida Cotidiana" (1996). Goffman (1996) highlighted that the art of managing impressions would be represented by a dramaturgical play, intending to demonstrate an ideal image before the audience (Balata & Breton, 2005). This theatrical performance, according to Goffman (1996), would be represented by three fundamental elements: the stage, the actor, and the audience.

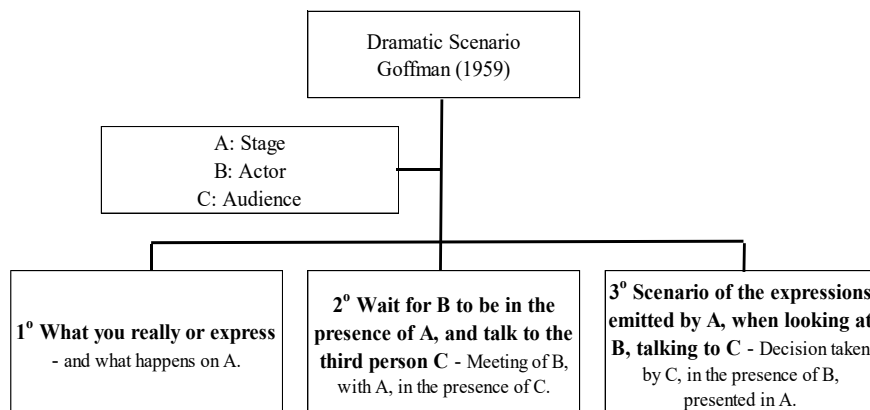
The stage is linked to the location where the presentation will be (information game), which can be any place, such as the setting of a job interview, a meeting with clients, a classroom, or even a registry available on the internet, like CAJU/TJPR. "The stage presents things that are make-believe; presumably life presents things that are real and sometimes not well rehearsed" (Goffman, 1956, p. III). The actor plays the role of a character who will be involved in creativity, actions, and emotions. According to Goffman (1956, p. 87) "One overall objective of any team is to sustain the definition of the situation that its performance fosters".

The audience consists of those who wish to watch the play, lecture, presentation, or theatrical performance. For Goffman (1996), the audience is an essential element for the spectacle to occur. Without it, it would not be a presentation but an episode of reality.

Goffman (1996) claims that when people are in front of others, they may act in ways that interest them. Figure 1 will highlight the role of each one in this dramaturgical scenario.

Figure 1

Goffman's Dramaturgical Scene, based on the elements of stage, actor, and audience



Source: Moreno (2021), adapted from Goffman (1996).

Through presentation, role-playing, and impression management, one can show who they are or want to be. Thus, Goffman (1996) highlights the various forms of presentations, ranging from those who appear to be sincere to those who play the role of a cynical and bold individual. The "forms of presentations" highlighted by Goffman (1956) are as follows:

- Front: "It is the part of the individual's performance that regularly functions in a general and fixed fashion to define the situation for those who observe the performance." (Goffman, 1956, p. 13). He also emphasizes that the personal front can be divided into "appearance" and "manner." Appearance refers to stimuli that reveals the social status of the actor. Manner is related to how they will act to connect with the audience.

- Dramatic realization: “These with signs which dramatically highlight and portray confirmatory facts that might otherwise remain unapparent or obscure.” (Goffman, 1956, p. 19). The emphasis would be given to how each actor would like to be representing and influencing the audience. The author further highlights that often different attributes are necessary, which may not be included in the dramatization.
- Idealization: This point is related to the ideal of presentation. “It is the socialised, moulded and modified to fit into the understanding and expectations of the society in which it is presented.” (Goffman, 1956, p. 22). It is wrapped in an ideal situation, with values that society recognizes embedded within.
- Maintenance of expressive control: It relates to understanding or lack thereof of what is to be transmitted to the audience. It relates to asymmetry of information, as in a gesture that can be interpreted in many ways. The issue must be in the sense of “verifying whether or not it caused an impression, or an impression that is compatible and consistent with the overall definition of the situation that is being fostered” (Goffman, 1956, p. 33).
- Misrepresentation: It relates to interpretation of what the author wants to convey, that is, when it is misinterpreted. Thus, it is “necessary for him to exercise expressive care regarding everything he does when before the audience.” (Goffman, 1956, p. 37). This way, the audience can be misled about the author's intended meaning. (Goffman, 1996).
- Mystification: The actor must be kept distant from the audience to maintain their presentation image. “Those restrictions placed upon contact, the maintenance of social distance, provide a way in which awe can be generated and sustained in the audience” (Goffman, 1956, p. 45). The author also notes that the audience's respect for the actor keeps them from asking about topics they would be embarrassed to discuss.
- Reality and artifice: Reality is linked to the presentation of what occurs. Artifices are related to false, misleading, or suppressed information. One should consider that “true presentations are acts not deliberately organized. False, contrived presentations should be considered as something that has been personally constructed.” (Goffman, 1996).

And to represent those who are behind the scenes, making everything operate in an organized manner without unforeseen events, Goffman (1996) referred to them as “Presentation Teams” or simply “Teams”.

3 METHODOLOGY

This is a documentary study followed by a comparative analysis of the collected data. In this study, data were obtained from each expert, individuals registered in the CAJU/TJPR, between June and September 2020. During this period, the registry consisted of 343 registered experts. The sample elements, which were selected non-probabilistically, used a judgment or intentional method based on geographic criteria, specifically choosing professionals who operate in the state of Paraná and are also registered in the National Registry of Accounting Experts of the CFC because they are likely to be more committed and required to undertake continuing education.

The list of experts researched in the CAJU database totaled 91 professionals. Various data were collected that the experts entered the registry, as there is space for the inclusion of diverse information at the discretion of the expert.

Regarding the comparative analysis, similarities and differences were identified among the data found in each curriculum, seeking to relate these to the points highlighted in Figure 1, according to the dramaturgical scenario defined by Goffman (1959) and adapted by Moreno (2021).

4 RESULTS

First, a quantitative synthesis of the profile of the accounting experts researched in CAJU-TJPR will be presented.

The analyzed sample (91 professionals) reveals that 72.5% are men, with a predominance in the age range of 45–52 years (27.5%), followed by professionals aged 24–31 years (19.8%). Regarding education, 75.8% hold a *lato sensu* postgraduate degree, while only 15.4% have a master's degree and 4.4% have a doctorate. Practical experience is notable: 59.3% have worked in judicial expertise, but 28.6% maintain outdated registrations.

In terms of specialties, the accounting (36.3%) and financial (23.1%) areas stand out, with complementary courses of over 100 hours in 51.6% of cases. Scientific production is limited: only 15.4% have published technical or scientific papers. The analysis highlights a gender disparity (male, 72.5% vs. female, 27.5%) and the need for greater standardization in the proof of expertise, with only 32% of curricula presenting robust information.

4.1 Verification of specialization in expertise

To analyze this item, we verified the classification of each completed postgraduate course within the field of accounting sciences as well as the number of hours of free courses in the following categories: postgraduate courses, free courses with fewer than 20 hours, free courses between 21 and 100 hours, and free courses exceeding 100 hours. Additionally, we identified the areas of specialization of the experts who completed some training programs. This procedure is one of the ways to verify specialization in the object of expertise. Training is an important way to verify whether the expert is specialized; logically, there are other ways to do this, such as acquiring solid knowledge in a specific area of expertise through professional experience, indicating the number of cases in which they acted, the number of reports produced, etc. However, training is the most important of these, as it is the best way to stay updated and acquire new knowledge.

This data suggests that analyzing specialization in an area of expertise from one perspective may result in a significant discrepancy.

4.2 Comparative analysis

The comparative analysis of the data was conducted based on Goffman's (2004) theory of impression management. In this analysis, the dramaturgical scenario present in the registrations of CAJU/TJPR was examined, focusing specifically on the curricula presented. Now, the identified scenarios in CAJU/TJPR will be analyzed, highlighting each of their components and phases. This analysis is grounded in the researchers' perspective, based on the documentary examination and the comparisons made.

4.2.1 The dramaturgical scenario in CAJU/TJPR

The scenario of CAJU/TJPR is based on Resolution no. 233/2016 (CNJ, 2016) and Normative Instruction 7/2016 (TJPR, 2016), aiming to provide services to the judiciary and offer an opportunity for professionals to make themselves available to perform expert examinations. The registry functions as a database of judicial assistants and is intended for magistrates, civil servants, and other interested parties.

This registry is mandatory for professionals who wish to work as judicial experts and must be updated regularly, as stipulated in Res. 233, Art. 4, §1. Goffman (1959) emphasizes the importance of analyzing the dramaturgical scenario in institutional contexts, highlighting the complexities of social interactions and the presentation strategies adopted by the actors involved.

Thus, the dramaturgical scenario of CAJU-TJPR reveals significant nuances related to the presentation of experts and the insertion of data in the registry of judicial assistants. Understanding the elements highlighted in Figure 1 allows for an in-depth reflection on the processes and dynamics present in this context, contributing to a more efficient and ethical practice by the professionals involved.

4.2.2 The stage

The stage, also known as the place, where experts present themselves, is the space where the audience can applaud. "It is on the stage that the staging and performances occur, while behind the scenes, all the action related to presentation takes place, but is incompatible with the appearance, the impression promoted by the staging" (Mendonça & Correia, 2008, p. 130).

The CAJU/TJPR functions as this stage, allowing experts to insert information and present themselves to interested parties, highlighting their achievements and relevant facts for magistrates,

lawyers, companies, or individuals. Here, the expert can promote their actions in a manner they consider most appropriate and gain some "advantage" from it.

In the public access option of CAJU/TJPR, it is possible to verify detailed information about professionals, such as name, email, phone, credentials, and judicial sections of activity. In the "documents" field, there are certificates of individual status, professional regularity, personal and professional documents, curriculum vitae, titles, and certificates, which should demonstrate the expert's specialization in a particular type of expertise, according to Art. 465 of the CPC/2015 (Brazil, 2015). However, with the enactment of the General Data Protection Law - LGPD, Law No. 13.709/2018 (Brazil, 2018), access to this data by the external public is no longer permitted.

This stage is comprehensive for judicial servers, allowing full access to public consultations, although access remains restricted. Among the analyzed experts, it was found that only 32% use the registry as a showcase, including a robust curriculum and documents that substantiate their achievements in the fields of expertise, teaching, publications, completed courses, participation in events, etc. Therefore, 68% of the surveyed experts do not make a favorable impression.

4.2.3 The actor

In the sample obtained from CAJU/TJPR, the experts are the main actors. They showcase their skills, aiming to position themselves in the market, whether in the judicial, extrajudicial, or arbitral areas. To be recognized and appointed or contracted by companies, individuals, or arbitration chambers, the experts must demonstrate their competencies, highlighting their best qualities and relevant experiences.

The dramaturgical perspective "provides an interpretative basis in which actors act alone or together, based on scripts or improvisationally, constructing and sustaining realities" (Wexler, 1983, p. 247).

CAJU/TJPR serves to display the qualifications of each expert. The experts can present themselves clearly and in detail, showing all their qualifications, training courses, and work performed. This helps to substantiate their specialization in particular types of expertise, allowing judges, lawyers, companies, and individuals to determine if the professional meets their needs for a specific case. Moreover, CAJU/TJPR enables experts to demonstrate a more robust performance, primarily through a well-crafted curriculum vitae.

Among the surveyed experts, 32% present a superior performance, with information that may surprise interested parties, increasing their visibility and enhancing interest in judicial, extrajudicial, or arbitral work.

4.2.4 The audience

The front row audience of CAJU/TJPR is composed of judges and court officials, whose main function is to consult for appointments. Also present are the TJPR agents, responsible for authorizing access after verifying that all requirements have been met and blocking access when the registry is not updated or has expired negative certificates. In this regard, Moreno (2021, p. 132) highlights that those who watch the play are referred to as the audience. So, while the expert works, everyone else involved in the process, like the judge's team (Forum), the plaintiff, and the defendant, watches.

CAJU is open for public consultation, allowing anyone to access it in a restricted manner and indirectly participate in the audience. Among those accessing it are the experts themselves, who seek to meet their colleagues, establish partnerships, and locate correspondents in other states, in addition to judges, lawyers, companies, or individuals who may require professional services. In CAJU, experts can manage their data by updating it at any time. They can attach a curriculum vitae that shows their skills and competencies, influencing readers' impressions. They can also include evidence of what they consider most convenient or relevant. However, just like on stage, 68% do not concern themselves with demonstrating their full capacity for action to the interested parties.

4.3 The forms of representation found

As already highlighted in Chapter 2, Goffman (1959) uses the theatrical metaphor to explain the social interactions idealized by forms of presentation, which are the "front"; the "dramatic realization"; the "idealization"; the "maintenance of expressive control"; the "misrepresentation"; the "mystification"; the "reality and the artifices"; and the "teams of presentation." So, experts in CAJU/TJPR will analyze the presentation methods they can use.

4.3.1 The front

The front is related to compliance with established norms, presenting general information and a standard that cannot be altered. According to Mendonça and Fachin (2007, p. 307), the front is the permanent or fixed part of an individual's performance that defines the situation for the audience. In CAJU, each expert can build their front, choosing to attach either a basic curriculum vitae or a comprehensive curriculum vitae, containing the information that truly matters for their objectives. It has been observed that the majority of experts (64%) attach a curriculum with few pages, with many limiting it to just one page, which hinders an effective dramatic realization and makes it difficult to leave an enduring mark on interested parties.

4.3.2 The dramatic realization

Each expert can choose how to present themselves to the observers, highlighting their best achievements. Creativity is fundamental when including information about their performance, such as the number of expert evaluations conducted, the number of cases, judicial sections, types of evaluations performed, etc. In the dramatic realization, it is important to find a "correct point of balance, to be well represented, and to follow the required standards, without adding unnecessary information" (Moreno, 2021, p. 33). In CAJU/TJPR, there is room for dramatization through letterhead, eye-catching logos, various seals, and performance in CNPC (acquired points). It is also possible to highlight partnerships, agreements, associations with other renowned experts, expert and law offices, collaborations with influential authors, achievements in teaching, and services provided in various companies. These are just a few ideas that can enrich the dramatic realization of each expert. Among the surveyed experts, 51% utilize some form of dramaturgy, seeking to establish identity and presence, while the remaining 49% include only the essential data for registration, without emphasis on dramatization.

4.3.3 The idealization

Idealization, in the context of the expert's performance, focuses on what truly matters in the environment in which they perceive themselves. The ideal situation is linked to the expert's ability to demonstrate, in the best possible way, their specialization in certain types of evaluations (objects), as required by Article 465 of the Civil Procedure Code (CPC). Presenting oneself as qualified and up to date is a way to emit clear and sincere signals, using appropriate and balanced language and avoiding excesses that may convey superiority (Moreno, 2021, p. 34). In CAJU/TJPR, there is space to pursue this ideal situation, taking advantage of the conditions, possibilities, and creativity of each expert, proving their values, making information transparent, and demonstrating the truth. Since subjective idealization allows for different interpretations, each expert can consider how to construct their presentation, or information in an ideal manner. Among the curricula analyzed, 32% presented information considered ideal, while 68% did not meet this criterion.

4.3.4 The maintenance of expressive control

Understanding the transmitted message is fundamental to the expert's presentation; they must control what they wish to express, avoiding information asymmetry. It is essential that the expert can verify whether the message has caused the desired and coherent impression. According to Goffman (1956, p. 34), three rough groupings of these events may be mentioned:

First, a performer may accidentally convey capacity, impropriety, or disrespect by momentarily losing muscular control of himself. He may trip, stumble or fall; he may belch, yawn,

make a slip of the tongue, scratch himself, or be flatulent; he may accidentally impinge upon the body of another participant.

Secondly, the performer may act in such a way as to convey the impression that he is too much, or too little concerned with the interaction. He may stutter, forget his lines, appear nervous or guilty or self-conscious; he may give way to inappropriate outbursts of laughter, anger, or other kinds of affect that momentarily incapacitate him as an interactant; he may show too much serious involvement and interest or too little.

Thirdly, the performer may allow his presentation to suffer from inadequate dramaturgical direction. The setting may not be ready, may be set for the wrong performance, or may become deranged during the performance; unforeseen contingencies may cause improper timing of the performer's arrival or departure or may cause embarrassing lulls to occur during the interaction.

In CAJU/TJPR, maintaining expressive control is crucial for the expert to convey confidence and credibility. A disorganized or insecure presentation can create a negative impression. Therefore, it is vital that the expert has clarity about what they wish to communicate and that their presentation is coherent and well-structured. Among the experts analyzed, 34% demonstrated satisfactory expressive control, while 66% failed to convey a positive and secure image.

4.3.5 Misrepresentation

Misinterpretation is directly linked to a lack of care about what is being exposed, including poorly written information that can generate multiple interpretations. According to Moreno (2021, p. 36), the expert should "animate their performances with appropriate expressions, exclude expressions that may discredit the impression being conveyed, and be careful to prevent the audience from attributing unintended meanings."

Based on this principle, curricula that presented errors were analyzed, corresponding to 12%, the same percentage noted in the previous item. Additionally, this item also encompasses untruthful information, which is more difficult to identify, especially when the analysis is conducted virtually.

4.3.6 The mystification

The issue is related to aspects that the actor prefers to keep confidential, restricting their disclosure so that they do not become public. This allows the presented dramatic realization to remain with the audience for as long as possible. According to Nunes (2021, p. 298), mystification tends to prevent the audience from seeing the actor as they truly are in their daily reality. Upon analyzing the registrations, it was not possible to identify situations that indicated anything in this regard. To substantiate this, it would be necessary to have access to the private lives of each expert, but the analysis was limited to the content they made available in the registrations.

4.3.7 The reality and artifices

The reality is related to the exposure of what truly occurs with the expert, including their education, qualifications, experience, and areas of expertise. On the other hand, the artifices refer to false, misleading, or suppressed information. Goffman (1996, p. 73) emphasizes that "being an actor and taking on new challenges is not always tied to being aware of what is to come but rather being prepared in advance for what one has set out to perform."

In CAJU/TJPR, as previously mentioned, most experts submit abbreviated curricula, usually one page long, with little information, while 36% submit more comprehensive curricula. As a result, it was not possible to detect whether the information found corresponds to reality or if it refers to artifices used to obtain benefits.

4.3.8 Presentation teams

The teams operate in the background, ensuring the spectacle proceeds smoothly without any unforeseen events. For the experts, these individuals are crucial, as they are part of their team and help achieve objectives. According to Batista (2014, p. 49), "presentation teams correspond to any group of individuals who cooperate in the staging of a particular routine. These presentations occur

in a specific area of front where individuals position themselves according to their interests and characteristics."

In the analyzed curricula, it was identified that 8% of them include information about the team that assists the expert or mention partnerships with other professionals, offices, lawyers, etc. It is important to note that this information is relative, as many experts operate individually.

FINAL CONSIDERATIONS

The objective was to investigate how the experts registered with CAJU-TJPR manage their professional image to demonstrate specialization in forensic areas.

The research question inquired: "What impression management strategies are employed by the experts registered with CAJU-TJPR to present themselves as specialized professionals in their respective fields of expertise?"

The methodology included a survey and documentary analysis, followed by a comparative analysis of the registrations of 91 experts, based on the theory of Erving Goffman (1959).

The research conducted allowed for a detailed analysis of the performance of the experts at CAJU/TJPR, highlighting the importance of presentation and impression management in professional practice. It was observed that many experts do not effectively utilize the available tools to stand out in the market, limiting their opportunities. The absence of objective criteria to prove specialization and appropriate control can compromise the perceived competence of judges and other interested parties.

Experts demonstrate specialization in various ways, such as through postgraduate courses (*lato* and *stricto sensu*), short-term courses, professional experience, acting as court experts or technical assistants, teaching in accounting, and technical and/or scientific publications. Each registration serves a specific purpose, and CAJU/TJPR strives to fulfill the demands of judges by providing a roster of pre-selected experts.

With the enactment of the General Data Protection Law (LGPD), access to the registry has been restricted to internal users of TJPR, but experts can update it at any time.

The study concluded that, in the dramaturgical scenario of the forensic experts registered with CAJU, 32% present themselves expressively, while 68% do not. The majority (64%) present short curricula, limiting their presentation. It was observed that 51% of experts engage in some type of "dramatization" to highlight their qualifications, while 49% provide only basic information. Additionally, 12% of the curricula contained errors, and misleading information is difficult to detect through virtual analysis alone. Only 8% mention their support teams or partnerships, reflecting the individual practice of many experts.

Experts need to represent their expertise convincingly, demonstrating technical knowledge and the ability to carry out the necessary analyses. This presentation is essential for the credibility and validity of the data entered in the registry.

The limitations of the work include a sample that is non-probabilistic, intentionally selected, or regionally specific, along with a degree of subjectivity in the collected data and distinct standards that complicate its integration.

It is recommended that experts enhance their presentations by investing in continuing education and constructing curricula that clearly and attractively reflect their skills and experiences. Impression management should be regarded as a fundamental aspect of forensic practice, as how the expert presents themselves can directly influence their credibility and the trust placed in their work.

For future research, it is suggested to conduct studies in the same analytical scenario (dramaturgical), but with data collection through questionnaires or interviews, seeking to visualize the everyday and non-virtual reality of the experts.

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