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## THE ARCHIVE IMAGINARY IN INSIDE OUT: THE ROLE OF MEMORY AGENTS IN THE CONSTRUCTION OF THE INFORMATION

O IMAGINÁRIO DO ARQUIVO EM DIVERTIDA MENTE:  
O PAPEL DOS AGENTES DE MEMÓRIA NA CONSTRUÇÃO DO SER INFORMACIONAL

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**ABSTRACT**

This paper aims to discuss the archival institutions context and the role of archival professionals in the present day. It demonstrates how the information paradigm has reshaped the archivists activities, as well as uses and users of the archival record. To do so, a parallel is traced with *Inside Out* (2015), a movie about Riley, an 11-year-old girl who lives in conflict with herself and her parents after moving from her hometown. The stars are five emotions: Joy, Sadness, Fear, Disgust, and Anger, responsible for the girl's personality characteristics and also for the storage and treatment of her memories. In this context, it is possible to perceive through the film the idea of the mind as an archival institution, and of the emotions as archival professionals responsible for accumulating, selecting, storing and discarding the character's memories. In the movie reality, Riley's memories are records of great importance in the constitution of the character's identity and in her interaction with her social groups. Thus, we can say that archival institutions are organic environments, in transformation and strongly marked by the work of archivists, seen as agents of memory that are fundamental to the formation of identities. This representation goes against some of the main characteristics consolidated in the area, such as the naturalness of documents and the impartiality of archival professionals. Finally, it also redefines the archival record, which is now understood from the point of view of information.

**KEYWORDS**

Archivist. Records. Memory.

**RESUMO**

Objetiva discutir o contexto das instituições arquivísticas e o papel dos profissionais de arquivo na atualidade. Demonstrar como o paradigma da informação tem redimensionado não apenas as atividades dos arquivistas, mas também os usos e usuários do documento arquivístico. Para tanto, buscamos traçar um paralelo com o filme *Divertida Mente* (2015) que conta a história de Riley, uma menina de 11 anos, que vive em conflito, consigo e com seus pais, após se mudar de sua cidade natal. O filme é protagonizado pelas emoções, Alegria, Tristeza, Medo, Nojinho e Raiva, responsáveis por conferir à menina suas características de comportamento e também pelo armazenamento e tratamento de suas memórias. Nesse sentido, é possível apreender através do filme a ideia da mente como uma instituição arquivística, e das emoções como profissionais de arquivo responsáveis pela acumulação, seleção, armazenamento e descarte das memórias da personagem. Temos nessa realidade imaginada através do filme, as memórias de Riley como documentos arquivísticos fundamentais na constituição da identidade da personagem e na sua interação com os grupos sociais dos quais faz parte. Assim, podemos dizer que as instituições arquivísticas são ambientes orgânicos, em transformação e fortemente marcados pela atuação dos arquivistas, vistos como agentes de memória fundamentais na formação das identidades. Essa representação vai de encontro a algumas das principais características cristalizadas na área, como a naturalidade dos documentos e a imparcialidade dos profissionais de arquivo. Por fim, também redimensiona o documento arquivístico que passa a ter seu horizonte traçado pela noção de informação.

**PALAVRAS-CHAVE**

Arquivista. Documento arquivístico. Memória.

## 1 Introduction

In contemporary days, archives have gained relevance mostly due to the information device that can be extracted from them. With the advent of the Information Society (MATTELART, 2002) there is a resizing of the worldview and *habitus* in the social nature of professions and in society in general. Information takes the center, not only of individual actions but also of the actions of the State, of large corporations and of the techniques that surrounds the worlds of work and social life, turning into the motor of globalization logic (SANTOS, 2006).

Archival institutions, that emerged after the French Revolution in order to preserve and safeguard national heritage and memory, were reconfigured by reshaping their spectrum under the paradigm of technological development and the information age (FONSECA, 2013). The records, once protagonist objects of the archival field, now shares space with the notion of Archival Information, thus enabling new possibilities not only for the scientific field, but also for the praxis of the archive professional and for the different document uses.

According to Fonseca (2013), this new context points to the possibility of a new archive professional profile, which acts beyond the technical dimension, understanding the relevance of its activity as a powerful element for social transformation. In addition, there are heated discussions about the Archive as an institution and its object of study. As Cook (2012) says, there is a need to restructure the approach of the archival field, since the old strategies and methodologies, based on typological and diplomatics studies, are no longer viable in a postmodern and computerized world (COOK, 2012).

By promoting a paradigmatic change, postmodernism has brought to the surface an anachronistic discussion about the role of archival institutions and professional agents, which emerged in the nineteenth century. Based on the Positivist theory, the approach to the archival field needed to be restructured since the old strategies and methodologies, based on typological and diplomatic studies, are no longer viable in a postmodern and computerized world (COOK, 2012).

In the Brazilian case, this anachronism is latent since the reality of archival institutions, whether in public or private sphere, is still strongly marked by a prescriptive and custodial character. Even the elements that refer to the practices of Record Management in Brazil, such as Law 8.159 / 91 and Resolution 14/2001 of the National Archives Council, are not easily put to practice due to several political and socio-cultural factors (INDOLFO, 2013).

Using the animation *Inside Out* (2015), produced by the Pixar and Walt Disney studios, as an exemple, we aim to discuss the relationship between the archival institution and the

professional archivists as agents of social transformation in the contemporary world. To achieve that, we highlight two elements of great importance in understanding this analogy: the concepts of Archival Information and Social Memory.

Inside Out features the experiences of Riley, an 11-year-old girl who has just moved with her parents from her hometown Minnesota to the city of San Francisco. The movie is narrated and starred by Riley's emotions: Joy, Sadness, Fear, Disgust and Anger. In the movie, emotions are responsible for building the identity of the character from the memories that are produced, selected and recorded in spheres, which determine the characteristics of her personality and social life.

In this narrative, the girl's memories are presented as records, essential for the construction of her identity process. Thus, like an records, these memories are submitted to the flows and practices inherent in the professional making of this field. It is important to note that in this process of production, accumulation, and destination of the memory spheres, Riley's mind is imagined just like a great living Archive in transformation.

Through the chain of custody, from the production to the availability for access and elimination, it is possible to identify, throughout the movie, the archival functions and other activities that are part of this praxis, highlighting the protagonism of Riley's emotions as memory agents.

## 2 The Context of the Archive: from genesis to now

In order to approach the elements of Archival Information, Social Memory and Archival Science, we must briefly digress around the historical course of the archival field through the ages. As we know, archival discipline as practice is something that goes back to the beginnings of mankind. It is possible to map its practices from the Pre-Classical era, through Classical antiquity, Middle Ages, Renaissance, up to after the French Revolution, when some of its basic technical concepts were adopted, such as: the principle of provenance and respect des fonds (MARQUES, 2011).

In "A trajetória da Arquivologia" (The Trajectory of Archival Science) Silva (2011) presents three perspectives that identify the trajectory of the field: the historical, the managerial and the informational. The first dimension addresses archives as an institution that are merely custodians of documents, an approach still very focused on the professional agent as a guardian of memory.

A revolution in thinking about archival material occurred in the nineteenth century with the rise of historical archival institutions. Efforts to classify and organize

historical archives according to their pertinence gave way in European institutions to respect for the origins of archives and the structure given to them by entities creating them. By the end of the century, archivists with extensive education in history, ancient languages, paleography, and diplomatics needed to read and understand early records [...] (EASTWOOD, 2010, p. 6).

Still according to Silva (2011), between the 1930s and 1950s, the managerial vision emerges. Based on the US case and its relationship with document management, more precisely the Hoover case in the post-war context, it established the governmental organization, by rationalizing processes and flows from the management of documents.

This context occurs in the development of Information and Communication Technologies (ICT), when records production and flow reach an exponential and accelerated increase, in the postwar period. It is also in the managerial view that the record life cycle<sup>1</sup> arises: current, intermediate and permanent, delimiting the entire chain of custody of records. It is defined as the "[...] succession of phases through which records (current, intermediate, permanent) pass, from the time they are produced to their final destination (disposal or permanent custody)" (BRASIL, 2004).

In this universe, it is clear that archival practices take the record as the main object of its conceptualizations. In Brazil, more precisely from Vargas Era onwards, two institutions related to the administrative management of records are created: the Getúlio Vargas Foundation (FGV) and the Administrative Department of Public Service (DASP). The record is the central object in governmental policies related to archives. Therefore, Archival Science is historically marked by practices that aim at keeping and preserving records, being strongly linked to the custodial context.

It is in the 1980s that the first expressions related to the concept of archival information arise in the literature of the area. This new approach spans the archive in the informational dynamic that marks the contemporaneity. Silva (2009) then define it as the third dimension of Archival Science. For Jardim (2010, 2012) the notion of archival information has a close relationship with the application of the concept of Records Management that emerges in Brazil and bring out the first theoretical discussions about it in the 1990s.

It is possible to apprehend that the notion of archival information is associated with the search for a broader and less mechanical and prescriptive domain of the archivist function. If, in the past, the work was based on the technical processing of records resulting from the activity of an individual or legal entity, now, under the information umbrella, their actions are

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<sup>1</sup> In Portuguese it's called Teoria das Três idades (from French Théorie des Trois Âges) N.T.

understood beyond this function, inserting the archive professionals into knowledge organization (SILVA, 2009), thus assuming the role of information mediator and analyst.

In this context, memory, from the social point of view in archival activity, transcends its traditional aspect of official object to be monumentalized, to reach a status that refers to the processes of social construction. It has often a potential for action in relation to groups, individuals and social strata outside the official memory of the nation (JARDIM, 1995).

records represent human social activity, they are a reflex of activities that characterize historical moments, social groups, economic activities and an infinity of other aspects of society. This happens because the records that compose them are beyond the proof character, as they are also the reinforcement and constitution of social memory (PANISSET; ASSIS, 2016, our translation<sup>2</sup>).

It is by reshaping of the role of the Archive as an enabler of social transformation, that we see a new active reality for the archive professional. As active agents of memory, they have a fundamental participation in the guarantees of citizens' rights to access information, in the development of affirmative actions, in the production of new identities and collective memory.

### 3 The Imaginary of the Archive in “Inside Out”

Understanding Archives as institutions integrating the process of collective memory construction, the animation *Inside Out* is an example of the archival routine and the current role of the archivist in the process of developing the identity of social groups. There is a growing dialogue in Social Memory studies about Archives being important players in addressing social development, affirmative policies, memory as a source of information and knowledge and the impact of ICT in the contemporary social universe. Moreover, role of the archivist becomes more socially central as it contributes to the process of constructing the collective memory of social groups and in new approaches to social identity (JARDIM, 1995; SILVA, 2009).

“*Inside Out*” was a huge success in public and critics, becoming one of the biggest box office revenues of that year. Among other awards it was nominated for two Oscars, winning the award for best animation at the Oscars and the Golden Globes (IMDB, 2017). The film tells the story of Riley, an 11-year-old girl from Minnesota who is moving with her family to the city of San Francisco.

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<sup>2</sup> Original portuguese: os arquivos representam a atividade humana e social, são um reflexo de atividades que caracterizam momentos históricos, grupos sociais, atividades econômicas e uma infinidade de outros aspectos da sociedade. Isso acontece porque os documentos que os compõem vão além do caráter de prova, pois eles também são o aparato para o reforço e a constituição da memória social.

At first the character is anxious for this new life with her parents, but gradually she is disappointed with the place, in part due to memories and references to her hometown, best friend, school and her main hobby, hockey, shared with her father and passed on to her, almost as an inheritance. From the relationship between memory and information and its correlation with the field of Archival Science, we will analyze the film by highlighting the metaphor of the character's memory as an archival record belonging to a chain of custody involving Riley's mind as the center of a large archive responsible for the selection, elimination and custody of the girl's memories.

Thus, we also highlight the important role of emotions as social agents of memory, understanding that these characters fit the role of archivists, protagonists in the construction of Riley's identity process. In this sense, Nora (1993) understands archival institutions as places of memory, responsible for the preservation and access to information and evidence of past actions, as well as for the representation of human and social activity, thus reflecting historical moments.

The places of memory belong to two domains, which make it interesting but also complex: simple and ambiguous, natural and artificial, immediately offered to the most sensitive experience and at the same time outstripping the most abstract elaboration. They are places in the three senses of the word: material, symbolic and functional, simultaneously, only in varying degrees. Even a place of purely material appearance, like a depository of records, is only a place of memory if the imagination invests it with a symbolic aura (NORA, 1993, p. 21).

Narrated initially by Joy, the film begins demonstrating the importance and the role of emotions in the girl's life. To make our analogy between the character's emotions and the role they play as agents of memory in their mind, it is necessary to emphasize the way they are presented in the movie.

In the beginning Riley's mind is dark and the first emotion portrayed is Joy, which comes along with the birth of the girl. Joy, is a female character, has a radiant aura, has clear skin, blue hair and blue eyes. She is slim, she wears a bright yellow dress and her main characteristic is optimism, typical of this feeling. The second emotion presented is Sadness. This character contrasts completely with Joy. Of light blue color, this female character also has short stature, round shape, has glasses and a white coat. With sad expression, one of its main characteristics is pessimism. This character appears when baby Riley has the first episode of sadness that leads her to tears.

Fear, the third emotion presented, comes when, Riley, still very young, begins to explore the space of her house. Fear is a male character, has medium stature, has purple skin, bulging eyes and wears a black and white plaid sweater, a red bow tie and represents the girl's sense of security and prudence when she is in risky situations.

The fourth emotion presented is Disgust and appears when still in early childhood, Riley will ingest broccoli for the first time. This character is represented by the feminine gender, has short stature, green skin, eyes and large eyelashes, and wears a green dress with floral prints tied by a belt also green at the waist. She has a lilac handkerchief tied around her neck, straight shoulder length hair and red lipstick, showing strong traits of femininity. As Joy tells us, this emotion is responsible for preventing Riley from being physically and socially poisoned.

Anger is the fifth and last emotion presented. It comes when, after refusing to eat broccoli, Riley's father threatens to let her out of dessert. The rage is a male character, short stature, red skin color that expels fire by its square shaped head. His costume reminds us of an executive with a social shirt, brown slacks, black belt and shoes, and a striped tie in white and red. To Joy, this emotion represents Riley's impetus for revolt over what she considers to be injustices committed against her.

Agents of the girl's mental structure, these five emotions are the base for all the film action and narrative, which happens, for the most part, inside the Headquarters. The room is composed of a control desk responsible for triggering the activities of Riley's emotions and by internal channels that receive the memories, generated by these actions. In this perspective, each action brought by any of the emotions leads to the crystallization of a feeling which occurs in the form of a sphere that stores a certain memory. The spheres are stored in the Headquarters, in a shelf, which enhances the representation of a current archive.

Initially the spheres are presented in one color, each color representing an emotion. Thus, the yellow spheres symbolize the actions brought about by Joy, the blue ones represent the memories of Sadness, Fear's spheres are lilac, those of Disgust are the green and the red ones relate to Anger. At the end of each day, when Riley numbs the spheres produced throughout the day, they are sent by a central channel to the Long-Term Archives located in an environment outside the Headquarters.

The Headquarters also accommodates the Library of Manuals and Procedures referring to any process of generation, storage, disposal and also management of recent memories, long term memories and, the most important of all, the Base Memories. They are the base of Riley's identity and can not be discarded nor removed from their place of custody. We consider them as permanent records.

We thus understand Riley's mind as an Archival Information Unit because of the similarities between the space and the routines represented in the animation with the professional and theoretical field of Archival Science. For Cook e Schwartz (2002, p.16)

Archives – as records – wield power over the shape and direction of historical scholarship, collective memory, and national identity, over how we know ourselves as individuals, groups, and societies. And ultimately, in the pursuit of their professional responsibilities, archivists – as keepers of archives – wield power over those very records central to memory and identity formation (...) (SCHWARTZ; COOK, 2002, p. 2).

Another important element in the film is the construction of the idea that the spheres of memories are treated as archival document (also called records). In this way, Buckland (1991, p.7) says that

[...] But regarding anything informative as a "document" is consistent with the origins and early usage of the word, which derived from the Latin verb *docere*, to teach or to inform, with the suffix "-ment" to denoting means. Hence "document" originally denoted a means of teaching or informing, whether a lesson, an experience, or a text.

However, when the record is compared to other sciences that also have the document as a scientific object, some peculiarities related to the nature of its genesis arise. Thus, it is understood that information, and therefore the records, are those produced, received and accumulated by an organism, in relation to the skills and activities necessary to achieve its objectives (SILVA, 2008). Given the multifaceted nature of this document, a broader view of the document concept is presented by Rondinelli (2013, p. 46 *apud* HEREDIA HERRERRA, 1991, P.121).

Document in a very broad and generic sense is every information record regardless of its physical support. It covers everything that can transmit human knowledge: books, magazines, photographs, films, microfilms [...], maps, tapes, records, music notation [...], stamps, medals, paintings [...] and in general, everything that has a representative character in three dimensions and that is subject to the intervention of an ordaining intelligence.

For Schellenberg (1956, p.13 *apud* RONDINELLI, 2013, p. 157), records can be composed of various forms and origins. But to enjoy the characteristics that make the archival nature, they need to "[...] be produced in the course of an intentional and organized activity ..." and must be created "[...] during a process of fulfillment of some administrative, legal, or other social business [...]".

Regarding the Base Memories (that are the foundation of Riley's identity process), their due archival engenders the construction of the so-called Islands of Personality. These islands are linked to the Headquarters through channels and are fed by the Base Memories - permanent documents, nutrients responsible for their creation. The Base Memories consist of five permanent documents, that is, memory spheres stored in the center of the room. Thus, the islands form the basis of the main references that constitute Riley's identity in relation to the social groups that she belongs to and in relation to her interaction process with them. Riley's

islands are: Family Island, Honesty Island, Hockey Island, Friendship Island and Goofball Island.

As mentioned earlier, at the end of each day, the (current) memories are collected for the Long-Term Archives, where the systems of sorting and location are presented from the separation by competencies - in the movie, the Islands - and archived in chronological order.

During Riley's difficult adaptation process in the new environment, Sadness, who is reading and researching the Memory's Instruction Manuals, touches one of the spheres of memory (documents/records) and changes its color (from yellow to blue, that is, from joyful to sad), and thus, its value and meaning. At that time, Joy tells Sadness that if the memories change they would not know how to "fix" them. We realize that, until then, the documents were linked directly to a single competence and activity. We note a dichotomy presented by these characters. It is believed that the work developed by Joy has greater significance for the development of the symbols that contribute to the identity formation of the character. This leads us to our next topic where we intend to discuss the role of the memory agents that are the archivists.

#### 4 The Agents of Memory and Their Role in Identify Construction

Stunned by the fact that the yellow colored memory sphere, which symbolizes Joy, has been changed to blue, when touched by the emotion Sadness, the character Joy demonstrates a common and pertinent concern of archival practices: the irreversibility of documentary/record changes. A priori, we understand the irreversibility of this change of the sphere's color/emotion, brought from the long-term archive for consultation by the pipes that represent archival workflows.

The important role of the analyzed social agent, the archivist, is understood by Eastwood (1997, p.27-38 *apud* DUFF, 2016, p.172) as "to protect the integrity of documents, i.e., to make them available must come after the primary tasks are performed." So, intending not to cause more damage, Sadness approaches the place of guard of the Base Memory spheres, until then all yellow, which begin to turn blue. Joy interrupts but, again, Sadness claims that she will reorganize them. Joy tries to keep Sadness from contacting the Base Memories, when they fall to the ground and end up being sucked by the pipe that takes the spheres of daily memory to the space outside the Headquarters. In an attempt to prevent the inadvertent suction of the Base Memories to another guarding environment, Joy ends up being sucked too and, trying to help, Sadness, goes along.

After traversing the part of the pipes system that transports the spheres to the Long-Term Archive, the characters begin the odyssey of discovering the flows, processes, and of the entire universe that exists beyond the Headquarters room. We realize that the Agents of Memory, the Emotions, are responsible only for a small part of the sphere's management. The trajectory of the two characters beyond the Headquarters allows to amplify the perception of all the complexity of guarding, maintaining, selecting and discarding these memories.

Accumulated in a chronological way, thus attending in a summary way, to the principle of the original order, the spheres of memory, independent of their colors, are stored in large wavy shelves, located behind the five Islands of Personality, where each set of shelves is positioned behind each island.

Meanwhile, in the Headquarters, the other three Emotions, Fear, Disgust and Anger, take control of Riley's personality. Without the two missing emotions, the lack of control to carry out the activities is perceptible, since this is a work that depends on the presence and performance of all the five emotions. Another important factor to note is that once the Base Memories are removed from their central storage place, the Personality Islands begin to slowly disintegrate, since these spheres of memory are the bases of their support.

In the external world, Riley begins to present apathy and indifference to the things that surround her, due to the absence of the Base Memories (permanent records) and the characters/emotions Joy and Sadness. Having only the possibility of externalizing anger, disgust and fear, the girl assumes an identity different from the one built together by the five emotions. In the face of her daily problems, such as the absence of her friends, hockey team, homesickness and the conflict with her parents over this unwanted change, Riley decides to run away from home.

In their path, Sadness and Joy are aided by an imaginary friend belonging to the girl's past, who was forgotten in the Long Term archives. This help associated with the knowledge acquired by Sadness after consulting the Manuals and Procedures on the operation, activities and flows of Riley's mind, the two emotions manage to return to the Headquarters.

Once back together, the five emotions try to reverse Riley's escape, and make her return home. After several attempts stimulated mainly by Joy, they realize that it is Sadness, perceived until then as a negative presence in the girl's mind, that will be the fundamental emotion to lead. When taking command of the room, Sadness reminds Riley's of her memories in relation to her parents. The character regrets leaving, comes back and reconciles with them.

The emotions then realize that working together is critical to balancing Riley's identity, and that without it the activities they develop do not make sense. In this analogy, the

responsibility of information professionals to "absorb, filter, organize, analyze and disseminate this information according to the scenario in which it is inserted" (OLIVEIRA, ALVES, MAIA, 2013, p.7) is highlighted.

It is underlined that the archivist has great responsibilities in the construction of social memory, in self-reflection, in the capacity to recover the context of production of archival records. The archivist's work also contributes to his self-identification as a subject and agent of historicity, as a shaper of memory and also as a promoter of the vision of the archive as a result of human experience (PANISSET, ASSIS, 2016, p.85-86).

The five emotions are an organic whole that make up the girl's mind. The one colored memories molded only by Joy become multicolored containing elements of the five emotions. After Riley's return home, the Islands of Personality, that represented a single personality, are also supplied by the other emotions, giving a much more diverse aspect of the character's identity. Accordingly, the spheres of memory, that are now produced from two or more emotions, represent the complexity growth that is adolescence.

Some Islands of Personality such as the Family, for example, are reshaped, as new Islands of Personality more adapted to the girl's new age, are formed. The Goofiness Island, closely linked to her infantile phase gives place to the BoysBand Island, characteristic of her present teenager interests. This example shows that the archive as an institution is changeable and is in constant transformation, since it is the result of the daily context of the one who produces it.

This worldview presented in *Inside Out* reflects the current reality of the archives and their professionals, and constitutes a potential universe to be problematized by the researchers of Archival Science. On the other hand, although, as previously stated, information and its products in contemporary reality have taken the center stage in the archival area, the field still has roots deeply embedded in a custodial and positivist model.

Duranti (1994) points out five characteristics that support the archival record: impartiality; authenticity; naturalness; interrelationship; uniqueness. All these characteristics suppose a strong belief in the neutrality of the production and preservation of documents, as well as a strong preoccupation with sedimenting archival principles within a sphere of officialism and historicism. In our opinion, this affirmation presented by the author and shared by other classic canons of the area such as Bellotto (2013), reflects a distance between what is produced, who produces it and who stores it, disregarding the ideological struggles, choices and constructions of human social relations. In this perspective, the archival entity is seen as an institution to be guarded and preserved and the archivist as guardian of documentary records.

## 5 Final Considerations

In this work we approached the concept of memory as an archival record and we drew a parallel with the film *Inside Out* (2015) that tells the story of Riley, an 11-year-old girl who lives in conflict with herself and her parents after moving away from her hometown. The film is starred by the emotions Joy, Sadness, Fear, Disgust and Anger, that are understood here as social agents of memory. In this sense, it is possible to perceive, through the film, the mind as an archival institution, and emotions as archival professionals responsible for the accumulation, selection, storage and discard of the character's memories.

This representation goes against some of the main characteristics crystallized in the area, such as the naturalness of records and the impartiality of archival professionals. The archivist profile shifted from the one with only custodian skills to a professional who has the role of mediator and participant in the process of constructing the individual and collective identity of information users.

This work also enabled us to rethink the archival record as it began to be outlined by the notion of information. In this way, the animation shows us this important role of memory agents "[...] in a process of structuring their spaces. Scientific, technological and social spaces. Spaces of crisis and growth" (JARDIM, 1998, p.1).

Based on the analysis of the film, we can point to another reality, in which the Archive is an organic, contextual and cyclic whole, since the production process of the record reflects the interaction of the one who produces it with the one who stores it. Thus, memory is the component that gives form to the record, not as a crystallized construct but as a result of the process of interaction between individuals and the social groups they belong to.

In this context, the role of memory agents (archivists) is a reflection of a collective work with other social agents. It unfolds according to the needs and uses of the record user, against the vision of archivists as guardians of a crystallized social memory. The agents of memory, as well as the records, are products of the milieu, of lived experiences, of clashes and agreements, of ideologies and of relative truths. The technical and impartial role is no more. Just as records are not absolute truths about things, archivists have to relativize their production context, since they are subject to re-signification and transformation, according to the logic of individuals and social groups.

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