Home movies – whether recorded on film, video or digital media – are more than just carriers of family memories. As material traces of the past, they are valuable forms of audiovisual heritage that provide insights into our culture and history.

A long-term historical perspective is imperative for understanding the cultural dynamics of home movies, for it allows us to address the changing relationship between film, video and digital media as “technologies of memory” and their meaningful appropriation by various generations of users.

In an era of rapid and accelerated succession of media technologies, it is no longer possible to define generations on the basis of age cohorts, as is done in many sociological and historical studies; rather, generations should be defined on the basis of media technology usages and experiences.

As no medium exists independently of its users and contexts of use, we would do better to speak of a history of media dispositifs, rather than of a history of media.

A hybrid approach to media historiography is productive for identifying not only the succession of different constellations of media technologies, content and perception over time, but also their interrelations and mutual interactions, if not their transformations.

The revivals of Vinyl, Polaroid and Super 8 film are manifestations of “technostalgia”: the reminiscence of past media technologies in contemporary memory practices. Instead of referring to nostalgia in the sense of a longing for the past, these revivals mediate between the past and the present, the analogue and the digital, the archival and the performative.

Moving away from its dominant neo-liberalist meaning, valorization can be considered a process of interaction rather than translation – as an integral part of the research process, instead of as merely a form of outreach.

In the wake of “slow food” and “slow cinema,” we also need “slow science.” Valuing quality over quantity, creativity over productivity, and meaning over efficiency will help repositioning the university as an open space for experiment, development and exchange of knowledge.

The “art of failure” in historical re-enactment is fundamental to both the understanding and the re-sensitization of past mediated practices and experiences.

Digital history, the use of digital technologies and infrastructures in historical research, should not be reduced to merely the implementation of computational techniques. It involves, or even necessitates, hermeneutics, the art of critical reflection and understanding.

Doing a PhD is like the Dude said: “This is a very complicated case, Maude. You know, a lotta ins, a lotta outs, a lotta what-have-yous.” (quote from *The Big Lebowski*, 1998)