

It was a delight reading re-reading some of Alexander Doty's essays for this panel. It was also a pleasure to read *Making Things Perfectly Queer* for the first time.

Doty's documentation, endorsement and creation of queer readings of texts was purposeful. On the page, he delighted in celebrating the "queer" -- its people, its readings, its cultural impact.

My task here is to think about Doty and the Future of Queer Media Studies, and I would like to take Doty's spirit, intent on the flourishing of a community of audience members and media producers, and using that to project in order to prognosticate.

In order to lay out the future of Queer Media Studies, I want to extend Doty's excitement and apply it to, one, pointing out things that are currently occurring that excite me (and that I suspect did or would excite Doty) and, two, to ask the community of queer media scholars to embrace new technologies and new methods of pedagogy in order to encourage exciting work in the field from students and peers.

As a programmer and audience member, I am excited by the great diversity of outlets I have to watch queer media with other audience members. The future of Queer Media Studies must embrace and cultivate this exciting proliferation of situations in which to see things queerly, especially with others. Queer/Art/Film is a monthly screening series at the IFC Center that allows queer artists "across the media spectrum" to curate a film that inspired them. A discussion of the artist's career and relationship to the film follows. Dirty Looks brings queer experimental film and video work to gallery spaces across the city; its On Location month in July (for which I co-curated with a dozen others) was a chance for these film and video works to be interventions into spaces of the city, queer, straight and hidden. MIX NYC allows for queer experimental film to have a temporary home in a festival format in the fall. NewFest, now run almost exclusively by Los Angeles' Outfest, brings films for and about LGBT audiences to Lincoln Center. Drag queen Hedda Lettuce regularly hosts late night screenings of classic camp films at the city's Chelsea Clearview Cinemas. Various repertory cinemas sporadically embrace the queer. Other, more informal, screenings and screening series go in living rooms, bedrooms and offices across the city. New York, obviously is not alone in having a great many options of places to view things queerly. LGBT film festivals, luckily, are across the nation, and series and informal screenings are all over. Sharing thoughts, perspectives, opinions, laughs and tears is an incredibly exciting way to push queer media studies. It should be our priority to make ensure access to all for these experiences for as many as possible.

In one of my classes, dubbed DIY Media Production, we spend a day in the computer lab sitting in front of a cluster of Macs working with the footage of the students' choice, ripped from YouTube. The tasks are standard. My instruction is sparse. I am there to help at impasses, of which there are always many. Typically, though, the students work with each other to troubleshoot. Few of my students have ever played with digital video before (let us remember this when we celebrate the democratization of media production without recognition of the many who resist, opt out, or don't care to tinker).

In eighty minutes, the confidence level of the room has risen, and the theory of democratized media production tools has been put into practice. But I needed to schedule the day in the lab to get that response. A queer media pedagogy must do the self-confidence work that allows students to craft their own multimedia critique, and the future of queer media studies must embrace the ways that scholars and artists and scholar activists must be active producers of media in order to provide critiques that are provocative to the widest possible interested audience.