

queer HISTORY and Television

Strengthening Queer Culture in Latin-America through Film and Philosophy

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TABLE OF CONTENT

Acknowledgements	3
Introduction	4
Abstract	6
Literature Review	
What is philosophy and how can it be used in film?	7
Understanding Queer culture through film and philosophy	9
The importance of queer television for the LGBTQ+ community, their family and loved ones	11
Methodology	13
Findings and Results	
What is influential television?	14
Substantial queer television's value	15
How can television strengthen young queer people?	16
Interviewing industry executives	17
Analysis of Findings	18
Conclusion	20
References	21
Bibliography	23
Appendices	28

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And to my father; I know you are the one guarding my crazy soul. I miss you. This one is dedicated with all my heart to you.

Ever since television became a commonplace in the majority of households across the globe, shows, characters and personalities have greatly influenced the life of most adults. One could say that television has been quite influential socially and culturally for humankind. This dissertation aims to uncover the lack of substancial programming of queer history knowledge for young Latin-American audiences; the importance of empowering young queer people with facts, tools and art, related to being a queer person in the world, and revealing what is possible for them. The author explores what is like to grow up as a gay man without much queer representation in South-American television, and uncovers how being bilingual gives access to a whole different world of American television with queer characters and storylines. In contrast to the regular heterosexual population in Latin America, with plenty of real life problems represented in television, queer people, especially the young and inexperienced, do not get to see much of themselves reflected in primetime television.

One of the fundamental objectives of this document is to judge the influential power of a filmmaker; comparing his or her view of society and culture to philosophical theories that influence our behavior today; to analyse the work of television program creators like Ryan Murphy, Ron Cowen, and Steven Levitan in order to understand how much their contribution in shows like Glee, Queer As Folk and Modern Family have revolutionised television, contributing to the growth and understanding of the LGBTQ+ community in the world. Filmmakers have an opportunity to create in humanity a greater awareness and understanding about queer people, through how they portray the LGBTQ+ community. One could say that philosophical theories once had such an influence in society and culture in general. This dissertation sheds a light into the work of some of these filmmakers and philosophers and their impact on queer culture.

It is one of the greatest aims of this dissertation; to strengthen young queer people around the world through storytelling and film. In Latin-America specifically, although there has been some improvement in how the LGBTQ+ community is represented in television lately, there is still not enough programming with substantial queer content and in an age of gender revolution and sexual freedom, this thesis investigates; Why are queer educational and impactful storylines missing from prime time television shows? When they are vital for the evolution of queer people.

Objectives:

- Understand what philosophy is and how it can be applied in film.
- Explore films and television shows that provoke philosophical inquiries and reflect on the impact they may have in society today.
- Research queer characters and television shows in Latin American and American Television.
- Discover the possible lack of world queer history knowledge within American television programming.
- Emphasize the importance of empowering young Latin American queer people with strong queer television content. One that reflects what is possible for LGBTQ+ persons in the world.

ABSTRACT

How can philosophy possibly contribute to the evolution of LGBTQ+ people in television and film? This is a question that sets the tone of this dissertation. It aims to explore the philosophical potential of the narrative, chosen by filmmakers and their ability to transform the script into an intersubjective and audio-visual experience. The dissertation aims to discover the lack of substantial queer television content in Latin American television and explores how influential television is in society today. Extensive qualitative and quantitative research was done to support the theories proposed. It assesses how influential some significant characters, films, and television shows have been for queer people and the way the world perceives them. Fundamentally, this document's objective is to strengthen the LGBTQ+ community, their families and loved ones.

What is philosophy and how can it be used in film?

For hundreds of years philosophers have arguably shifted the course of humanity with their universal theories, helping us understand, or at the very least debate, the way human beings are and how they live. On this, Annas (2000, pp) writes “Philosophers are distinguished by arguing for their conclusion and against other philosophers’ conclusions, and by demanding reasons for others’ claims and giving reasons for their own”. Just as O’Neill (2014, pp. 31) explains, producing a work of philosophy is about entering a circle of written experiential sharing among subjects, of a preexistent and shared language, is not an idiosyncratic experience of life, because philosophy commences with language; adopted, altered, worked over and finally set down in what always remains a sort of arranged structure. It is an ‘immersion in a broader intersubjective and linguistic world-in [Making remembrance and communication between human beings possible]’ O’Neill (2014, pp. 32).

It could be said that filmmakers, otherwise known as storytellers, have an opportunity to immerse themselves in the subjects that interest them the most, influenced by personal feelings, tastes or opinions in a very philosophical way, intersubjectivity is seen as essential to language and the production of social meaning (APA Dictionary Of Psychology, 2020). The heart of any film is the script, the narrative of the story the filmmaker intends to share, and power relies on the choice of story, particularly picked to express the audio-visual aspects of the point of view in place, and as Vaughan (2013, pp. 52) writes in his book, in the way all the elements that constitute a film interact with each other. By sharing their subjective experience through film, filmmakers have an opportunity to inspire people to think, to shift their perception, to help transform the way humankind relates to one another and themselves, and to influence future generations.

We can associate philosophical ideas or viewpoints with some particular philosopher or historical epoch, but ‘Plato’s Theory of Ideas’ or ‘The Enlightenment Idea of Freedom’ are neither completely reducible to what some individual thought or wrote nor

what viewpoint might have been prevalent in some historical period of time. One way that this irreducibility of an idea or viewpoint to some individual or time-period has been characterized; is to say that it is 'universal', meaning, at least, that it is non-spatial and atemporal, hence (at least in principle) available to anyone at any time and linguistically expressible in a variety of ways' (O'Neill, 2014, pp. 32).

What makes it philosophical? Annas (2000, pp. 94) responds; usually, this is characterized as an explicit appeal to reason and argument. A filmmaker's goal, whose interest is philosophy, to some degree, is to translate a philosophical yet universal point of view into an audio-visual film masterpiece that persists through time. A great example of such endeavor is *The Matrix* saga (Matrix, 1999). As written in Read and Goodenough (2005, pp. 12) these movies are a series of science-fiction fantasies displaying philosophical matters. Neo, the saga's protagonist, wakes up to discover life is just a dream controlled by machines, and a computer program that provides a dream that humans interpret to be everyday life. Although the saga avoids addressing some of the issues in a obviously philosophical way, as it would get in the way of the action, it clearly illustrates certain moves in Descartes' methodological skepticism in the meditations, adjusts Putman's brain-in-vat case, and relates to Nozick's experience machine.

Another philosophical paradigm presented to film goers, and one this dissertation would like to mention, would be Paul Verhoeven's 1990 film *Total Recall*, starring Arnold Schwarzenegger, Read and Goodenough (2005, pp. 16) continued; one more science fiction movie that makes reference, (though perhaps not deliberately), to various philosophical issues. Beginning with the nature of experience and the importance of the cause of our experience, the nature of personal identity across time, and there is the question of external-world skepticism. In Hollywood, it is said that for an action film to appeal to the widest audience possible, a series of requirements must be met in order for it to be a financial success. Which means that the emphasis rests mainly on action and visual spectacle, and a protagonist should be an action hero and not just someone who overcomes existential things that happen to him. This means that while the philosophical content may not be too particularly intellectual, it does contain thought provoking surprises that are consistent with powerful philosophical inquiry.

'These then, are theoretical difficulties as entertainment; but we can hope that some of these issues stay in the mind of the viewer long enough to be recalled and discussed in the pub afterwards' Read and Goodenough (2005, pp. 17).

Understanding Queer culture through film and philosophy

In his book 'The Myth of the Modern Homosexual' Norton (2016, pp. 132) explains; that sexual acts or social attitudes towards homosexuality is not queer history. Ethnic traditions and non-sexual culture should be prioritized over the 'history of sexuality' and even though one should recognize the often confrontational conditions in which queers approach their culture; history of heterosexual prejudice should not be the focal point of history of homosexuality. Norton (2016, pp. 133), says 'Queer history is about queer experience, not about straight attitudes; queer history is about love among queers, not about laws against queers; queer history relies more on information from queers than information about queers. Queer history is essentially the history of queer culture'.

The history of gay people shows that despite repression, secrecy and shame, we as people have nonetheless survived, have insisted on our specialness, have develop coping strategies for survival; and therefore this history can provide real inspiration to everyone else to be just as different as they really are - to summon up the courage to insist on their specialness being respected, Duberman (1991 cited in Norton, 2016 pp. 3).

Queer historians and filmmakers have an important role to play in ensuring that the revelation of a person's sexuality goes beyond a conversation of normalcy and that there is more to LGBTQ+ history than activism and victimization (Norton 2016, pp. VIII). In one of Disney's latest coming-of-age movies Luca, released in June 2021; Enrico Casarosa directs a story based on his childhood in Genoa (Luca, 2021). Luca is a sea monster that discovers he can adopt a human form when he is above the waters of the seaside town of Portorosso, Italy. The protagonist meets fellow sea monster and land dweller Alberto. The two then go on a heartwarming adventure and on the discovery of everlasting friendship. Rumors quickly spread between viewers after the film was released, claiming Luca and Alberto's relationship was secretly queer. Casarosa

seemingly shut down the film's suspected LGBTQ+ message during a Yahoo Entertainment interview, he explained it was about 'Platonic friendships' Robledo (2021).

Platonic love is arguably one of the philosopher's most misinterpreted theories, contrary to what some believe, is not impossible love between two people. 'Plato believed that love is the motivation that leads one to try to know and contemplate beauty in itself. This happens through a gradual process that begins with an appreciation of the appearance of physical beauty and then moves on to an appreciation of spiritual beauty' (Ospino, 2022).

In regard to queer love in film history, one cannot help mentioning *Brokeback Mountain* (*Brokeback Mountain*, 2005). Fifteen years ago, the supposedly heterosexual academy award nominee director Ang Lee, was able to direct what some critics believe to be the quintessential queer movie. Although the film is not aimed at gay audiences per se, the same way modern shows like *Pose* are (*Pose*, 2018). Accordingly, Sarkisian (2022) says that one could say that *Brokeback Mountain* is tailored more to a straight audience, in a predominately heterosexual place, two cowboys struggle with forbidden love, something most viewers probably cannot relate to; loving someone, and being people deemed taboo. These sentiments have a devastating effect and in this film's case death. 'Lee's movie depicts forbidden love, something a lot of people know of, so expertly and touchingly that it is hard not to get sucked into caring thoroughly about these characters — whether you are gay or straight' Sarkisian (2022).

This thesis explores the thinking process behind a filmmaker's point of view, specifically, when it comes to reflecting the way LGBTQ+ people live their lives. 'There's a tight rope to walk here — embracing queerness and queer characters but at the same time not alienating mainstream, predominantly straight audiences' Sarkisian (2022). While Ang Lee's movie may focus on repression and portray the struggle of characters that never get to truly embrace their desires, there are other films based on somewhat philosophical, queer books; *Like A Single Man*, a story that unfolds without a plot and is written in third person, held together by the insightful and often funny remarks of a brokenhearted George (Script Magazine, 2017). Tom Ford's screenplay adaptation and

direction proposes a film set in the nineteen-fifties, where the intensity of the main character's emotions make colors go brighter, and his realizations of loss dim them.

George is suffering from the isolation that is ultimately part of the human condition. He is moving through the day, mired in depression and living in the past, suffering from the loss of the great love of his life. He is questioning the point of life itself and cannot see his future. Ultimately, through his journey on this particular day, he has an epiphany and suddenly a great understanding of the meaning of life. He reaches a kind of peace. This is my version of the story and the message that I took from the novel, *Tom Ford* (Script Magazine, 2017).

Through the use of special effects, and strategic soundtrack placement, the director takes the audience in an audio-visual experience. It illustrates what it is like to be on a man's quest; to take his life because he cannot bear the thought of living without his partner Jim (*A Single Man*, 2009).

The importance of queer television for the LGBTQ+ community, their family and loved ones

According to Norton (2016, pp. 3) 'History plays an important role in the development of solidarity; a consciousness of cultural community provides the necessary strength for collective action to overcome oppression'. It is in this thesis greatest interest to explore substantial, queer North American television shows, and shed a light on how these may impact LGBTQ+ people globally, their families and loved ones. The President of the United States of America once said; "I think (*Will and Grace*, 1998) probably did more to educate the American public than almost anything anybody has ever done so far' Biden (2012 cited in Borden, 2017). *Will*; NBC's show first gay lead character in the history of American sitcoms, along with his best friend Grace, brought a new type of 'queer friendship' into millions of homes in North America. In a time when same sex marriage was not legal and pride was not as celebrated as today. The Head of Comparative Media Studies at Massachusetts Institute of Technology, once explained; that exposure to gay men on television was functioning in the same manner as interpersonal contact; 'Our work proved that viewers learned, and that learning reduced stereotypes. Will and Jack were quite different gay men, and the fabulous five in '*Queer Eye*' were all quite different. That taught viewers a lot about the category of gay men' Schiappa (2006 cited in Borden, 2017).

In America, way before Will and Grace debuted in the late nineties, there was a remarkably progressive show in the eighties, where the main characters; Dorothy, Blanche, Sophia and Rose were teaching Americans a lesson with their outlook on LGBTQ+ rights for it's time, with nods to the AIDS crisis, coming out and even same-sex marriage (The Golden Girls, 1985). In an article; Wong (2018) writes about a series of episodes like 1988's "Scared Straight" and 1991's "Sister of the Bride." Both episodes featured the gay "baby brother" of Blanche, who not only opened up about his sexuality on the show, but also announced his plans to marry his boyfriend.

Not only did they teach America how to be a friend to gay people, they also introduced millions of viewers to topics like coming out and gay marriage while also slipping in a message of queer empowerment", he said. "Over the course of these two episodes, we have a household of little old ladies helping a man come out, then welcoming him and his husband, and then promising to work on acceptance in the future, Wong (2018).

When it comes to representing queer living, family and their loved ones in television, comtemporaly speaking, there is a show that revolutionized the concept of tradional families in America, depicting members of a somewhat open minded family; Gloria is a Colombbian woman who struggles with an iconic Spanish accent and being bilingual. She is married to Jay; an older man that fathers a gay son Mitchel, who lives with his partner Cameron, and their adopted Asian daughter Lily (Modern Family, 2019). 'A 2012 Hollywood Reporter poll found that twenty-seven percent of likely voters said that depictions of gay characters on Television made them more pro-gay marriage, and there are news accounts of people crediting their newfound sympathy toward gay people to Modern Family' Kornhaber (2015).

The research design of this dissertation is of ontological nature. It intends to study the current reality faced by the LGBTQ+ community in American primetime television's programming, especially Latin American, by presenting a practical case study of queer television over the last few decades. It aims to influence readers' perceptions of queer people through the work of filmmakers and philosophers, carefully reflected in philosophy, film and queer history books included in this document's literature review. The thesis employs a mixed method research; a quantitative approach composed of primary research, including a poll taken among Instagram users, a social media platform with content creators, where over one hundred people had the opportunity to answer five closed ended questions, in order to assess their thoughts; on how important the role of television is for society today, how influential they think it is, and if any of television's characters or shows ever helped them understand queer people.

A focus group with university students was considered to be part of the research, in order to explore the importance of substantial queer television content, however, conflicts of schedules and distance made it quite difficult, instead, the author decided to ask ten open ended questions to twelve parents, mostly Latinos, between the ages of thirty-four and fifty-four. Turning this part of the research approach into a Qualitative one; the objective was to discover the possible lack of world queer history knowledge, and to reflect on their thoughts on the importance of queer primetime television programming. This strategy was chosen because understanding how parents think, what type of programs they allow their sons and daughters to watch, and if they are pro-queer television programming, would be valuable to one of the most important aims of this dissertation; empowering young Latin America LGBTQ+ people with fact, tools, and art related to being a queer person in the world and what is possible for them.

The question; Why is there a lack of substantial queer characters and shows missing from Latin American primetime Television?; led the inductive part of the research approach of this dissertation. Executive producers of a vast number of primetime Latin American shows, like Aurelio Varcacel and Jairo Arcila, were contacted for an interview with the purpose of discovering possible characteristics of a show worth primetime in Latin American Networks. The author believes their entertainment expertise would shed a better light on the subject than simply understanding what primetime television is. Especially

when it comes to queer content and why is missing from programming. In the future, additional polls and interviews among more entertainment industry professionals, should be beneficial to expand the context of how the LGBTQ+ community is embraced in television.

FINDINGS AND RESULTS

What is influential television?

Influence as defined in (Cambridge Dictionary, 2022); is to affect or change how someone or something develops, behaves, or thinks. This thesis aims to discover just how influential television is in society today. When posting an Instagram survey that reaches over two-thousand followers, for twenty-four hours, the author had an opportunity to observe people's engagement with the 'Instagram story' (see Appendix B). When asked; How influential do you think television is? The question reached one hundred and two people, of which, twenty-three people voted; it was very influential, ten found it to be fairly influential, and just one person thought television was not influential at all. The results were consistent with one of this document's objectives; to explore filmmakers' point of view on society and the role they play in impacting television viewers' thinking. In addition, Instagram followers were asked; Do you think television plays an important role in the way society is today?; The inquiry engaged one-hundred-one people, of whom ninety-one percent said yes and only nine percent responded no (see Appendix A).

As part of the questionnaire of this dissertation's primary research, Laura, thirty-four years of age, answered the question; Are there any television characters or shows you think influence you in any way?. She responded; "Yes, in my early twenties, [while living in Florida, USA] I would watch and rewatch (Sex and the City, 1998). It inspired me so much that I decided to move to New York. I wanted to have the characters' lifestyle of having brunch with friends, going to fancy bars and nightclubs, dressing up, living in the Upper East Side". Laura currently lives in NY. Also, Angelica, forty-five years of age, working actress and model, replied to the same question; "(Modern Family, 2009). Sofia Vergara showed me that as a Latin woman, working in the industry, it is possible for us to book important roles in television shows".

Substantial queer television's value

What exactly does it mean to be substantial? And what does it take for queer television to be valuable? Part of this document's aim is to assess the value of LGBTQ+ programming, and given the meaning of substantial relates to the most important things (Cambridge Dictionary, 2022); this section will emphasize on how critical television's impact is on society today. Relying on a questionnaire's answers, found while collecting data during an inductive part of the research and with responses consistent with such assessment. When asking; How important do you think queer characters or television shows are for the evolution of LGBTQ+ people?. Bill said; "It is instrumental!. When queer characters are shown in normal environments it introduces the understanding that the LGBTQ+ community is a part of regular life and not something dangerous or deviant", Luigi responded; "They are vital, because in the United States they [gay people] are a minority and [television] shows give the LGBTQ+ community a voice and introduce them to the public. Inora, also contributed by answering; "Not only for the evolution of LGBTQ+ people, but for society in general. The more we know and learn, the easier it is to understand. I think understanding is the key, that is why education is so important to me". And it is worth mentioning Jose's reply: "It's important because it helps familiarize the general public who do not have exposure to the LGBTQ+ community.

In addition, people participating in the questionnaire were asked; Do you think more queer educational programs in primetime television would be beneficial to LGBTQ+ people, their families and loved ones? Some significant answers found were Helle's "Yes, people are getting more and more open every day. For me, the day will come when we do not talk in labels and when we will see all as humans-beings, bringing different experiences to the world. That is what should be represented and shared in my opinion". Laura replied; "Yes definitely. People might be struggling with sharing themselves with family. Watching queer educational programs with family members might make it easier for them to communicate what they're going through". Also, Inoire responded; "Yes, definitely. It would benefit us all. The more educated and informed, the more respect there will be for everyone. The more we understand, the better we relate".

Another fundamental aspect of this thesis' quantitative research approach, related to this topic, is Instagram's survey question; Have any television shows ever helped you understand LGBTQ+ people? It reached ninety-six people, of which, twenty-six voted yes and four said no.

How can television strengthen young queer people?

When evaluating how to best conduct the qualitative research of this dissertation; in the direction of empowering young queer people. The author decided to filter the research within parents only. He believes that to strengthen young queer people, one should begin with understanding their parents. This strategy was also considered when assessing the quantifiable data within the questionnaire. The goal was to discover how open minded are fathers versus mothers; when it comes to talking about queers and their sons or daughters (see Appendix C). The data showed that out of ten mothers and ten fathers invited to the questionnaire; only 4 fathers answered the questions, and twice as many mothers. Showing, that perhaps, mothers are more open to have a conversation about queer people than fathers are. The qualitative aspect of the research, however, showed some enlightening responses with this thesis objective to empower young queer people.

To the question; Would you let your sons or daughters watch television shows with queer storylines or characters (Please explain your answer)? Laura responded, "Absolutely. As a first time mom, I am always wondering what type of person my son will be, what his personality will be like when he is older. I would like for him to feel free to express himself, show his personality and not feel like he has to fit a stereotype. Shows with queer storylines or characters will allow him to see that there is a range of ways he can be, he does not need to fit a mold established by more traditional shows". Jorge said, "Depending on the age of the child. I believe they need a grade of maturity to be able to understand or decide". Inoire answered, "Yes, they have watched tv shows with queer characters. These have helped understand different genders". And Inora's response was "Yes with no doubt. I think we need more shows where queer is presented in a natural way. We need a space where they do not have a label and are just part of a story like every other character".

Finally, here is an answer that proves the power of queer television when it comes to influencing the way families interact with with LGBTQ+ people. When asked; What is the most significant queer moment or show in television you can think of? Laura responded; "I recently watched "Happiest Season", a Christmas movie with Kristen Stewart. I decided to watch it with my parents, thinking it was a traditional male-female romantic Christmas

movie.. but when it started we were all shocked that it was a romantic Christmas movie but the main characters were gay. We were shocked because this movie challenged the norm, the typical Christmas movie by having the main characters be gay. It was a significant moment in our family, not only because it had the gay main characters but because the storyline spoke about one of the characters coming out to her traditional, old-school family (which my parents are very traditional) and I'm sure identified with the parents in the movie. I normally watch these movies by myself or with my husband. I would not watch it with my parents thinking they would not like it... but this movie proved me wrong, my parents enjoyed the movie very much".

Interviewing industry executives

As part of this dissertation's primary research, the author intended to interview entertainment executive Aurelio Valcarcel; an executive producer with over twenty-nine television shows produced for Latin American networks. He considered his answers essential to this thesis' research question; Why are queer educational and impactful storylines missing from primetime television shows in Latin America?. However, a conflict of schedules and the misuse of time by the author, the interview was unachievable. In the future, effective time management is of the essence when completing a dissertation.

Aurelio Valcarcel Interview questions:

1. What are some key characteristics of a show worth primetime television programming?
2. In your opinion, what makes a show educational and substantial?
3. In an era of gender revolution, why do you think there are substantial, educational LGBT+ storylines missing from primetime Latin America television? (Of the caliber of Will and Grace, Modern Family or even The Golden Girls)
4. What are some actions LGBT+ Filmmakers could take to create content for primetime television in Latin America
5. Do you think more LGBT+ storylines in primetime television are important for a stronger Latin queer generation? Please explain your answer.

Realizing one is gay can be quite significant to the majority of queer human beings worldwide, and the impact of such realization can be traumatizing to their family and the people that love them as well; ‘The view that children are wholly conditioned by their parents ignores the fact that ‘children are born with differing temperaments which to some degree determine how they will be treated by their parents and others’ Legg (1994 cited in Norton, 2016 pp. 15). Through the quantitative approach in the research I discovered; that queer television has evolved immensely in America, must on the people that participated in the questionnaire was quite influenced by queer television, one way or another, for example, Jamila said; “Because there is more of these characters in media [queer characters]. And there are shows like the L word and Queer Eye that help people understand queer culture more. It’s not as taboo as it once was and morally wrong”. As much as I like to agree with that statement, in my experience, there is a gap in language, where if you are not bilingual, as a hispanic person for example, you do not have as much access to queer America television.

In an article for Oprah Magazine Blossom (2021) writes; ‘In the late nineties, television was my greatest source of comfort—the place where I went to find versions of myself reflected back at me. The only queer woman I ever saw on screen, however, was Ellen Degeneres. And while I thought she was hilarious, as a Latina, I didn’t really feel much of a connection to her’. Many gay Latinos did not have much in television to identify with. There was an obvious conversation about sexuality missing from both television and society in general that still prevails today. Accordingly, this dissertation was successful in finding out just how influential queer television is. The qualitative research approach allowed me to proof so; by taking a poll in my instagram account, however, when observing followers engagement with the Instagram story over twenty-four hours, I noticed a lot of my male followers, whom I believe to be straight, were hesitant about answering questions with the words queers or LGBTQ+. Just like some of the quantifiable data from the qualitative approach showed; males, perhaps, have a harder time engaging with queer subjects.

When you are young, being gay is not always about being attracted to someone of the same sex, one begins to discover many aspects of oneself that are destined to be labeled and strictly related to being queer. Everything from mannerisms, style of clothing, way of walking and even hobbies or sports become a tricky game of choice, where choices expose a part of oneself, one does not even understand just yet. In his book, found in this document's literature review, "The Myth of the Modern Homosexual" Norton (2016, pp. 19) explains 'Most queers are recognizable for their characteristic speech, mannerism and bearing as Jamaicans, Italians, Pakistanians or any other ethnic group'. He enriched my knowledge of gay history, realizing that queer history goes beyond the Stonewall Riots and gay pride.

The fundamental aim of this dissertation is to explore filmmakers as modern day philosophers. I believe the way of our upbringing dictates a certain type of approach queer people have about life and queer filmmakers have an opportunity to interpret life of a way that is in more than one way philosophical. Queer filmmakers, or filmmakers interested in gay stories, have an opportunity to reflect queer history, in a smart and somewhat philosophical way. Aiming to enlighten film viewers about how the LGBTQ+ people live their lives. Such is the case of filmmakers; Tom Ford (*A Single Man*, 2009), Enrique Casarosa (*Luca*, 2021) and Ang Lee (*Brokeback Mountain*, 2005). Perfect examples of this theory and reviewed in this dissertation's literature review.

CONCLUSION

I believe filmmakers are the philosophers of the new era; one run by audio-visual content creation. Where the grounds for communication extend beyond what a person is able to write or speak, and the gadgets technology makes possible, allow us, not only to play with a new type of interaction, but to communicate faster than ever with one another. The thesis' Instagram survey, for example, allowed the quantitative research to be executed effectively and quite instantly. Queer filmmakers have a responsibility; to create content that reflects the type of philosophy that gay people adopts to survive in the world, to inspire future generations with their stories and contribute to the evolution of the LGBTQ+ people in the world. This dissertation allowed me to embark on a quest to discover; How can philosophy contribute to the LGBTQ+ evolution in television and film? I was able to find proof in my literature review through a case study of a series of films, like my personal favorite, Tom Ford's *A Single Man*, a movie that presents the type of intersubjectivity and inquiry about life I believe is what makes filmmakers like Mr. Ford; A modern day philosopher.

Although this dissertation is missing a major part I intended to accomplish with my qualitative research, I learned that I have to work faster and manage my time more effectively next time. Because even though I have all the resources and contacts available to me, without planning and preparation unsucccess is almost guaranteed. The inductive research, however, was quite successful. I reached out to twenty people and invited them to participate in questionnaire I designed to help me explore how to best empower young Latin-American queer people with strong queer television content. Twelve of the people invited participated; providing enlightening answers that extended beyond the objective, and actually helped me come up with data that supported other aims and objectives of this dissertation; like discovering the possible lack of queer history knowledge in television. Parents helped me undertand how we can best make a difference for young queer people, their families and loved ones. Finally, the book "The Myth of the Modern Homosexual" found in this thesis literature review, opened my eyes to the fact that there is much more to queer history than I knew before and it helped me undertand the type of queer filmmaker I want to be; The ultimate modern day philosopher.

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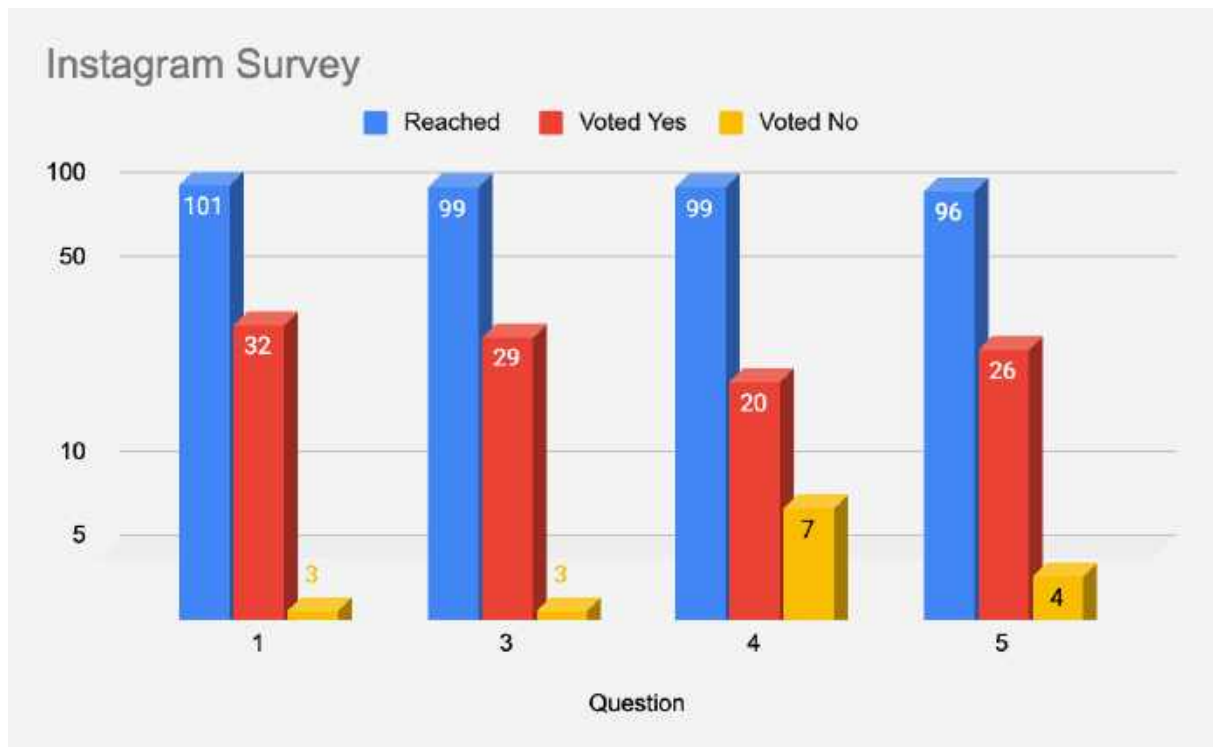
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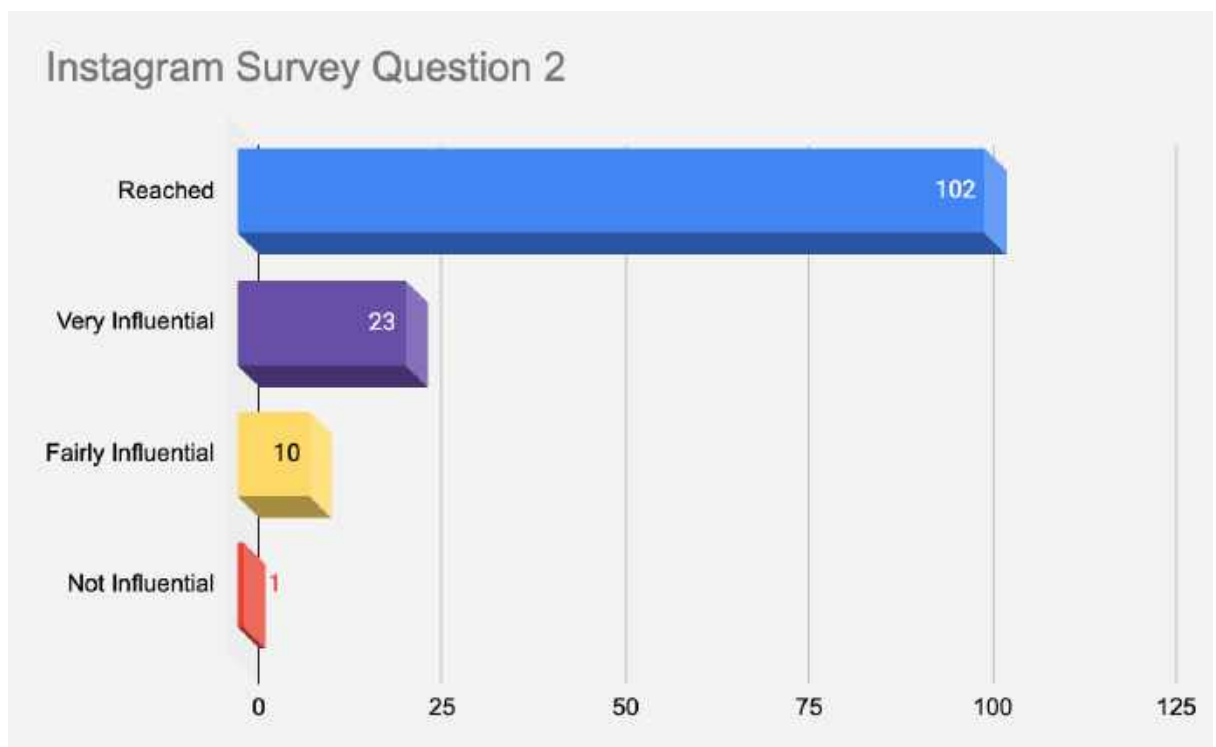
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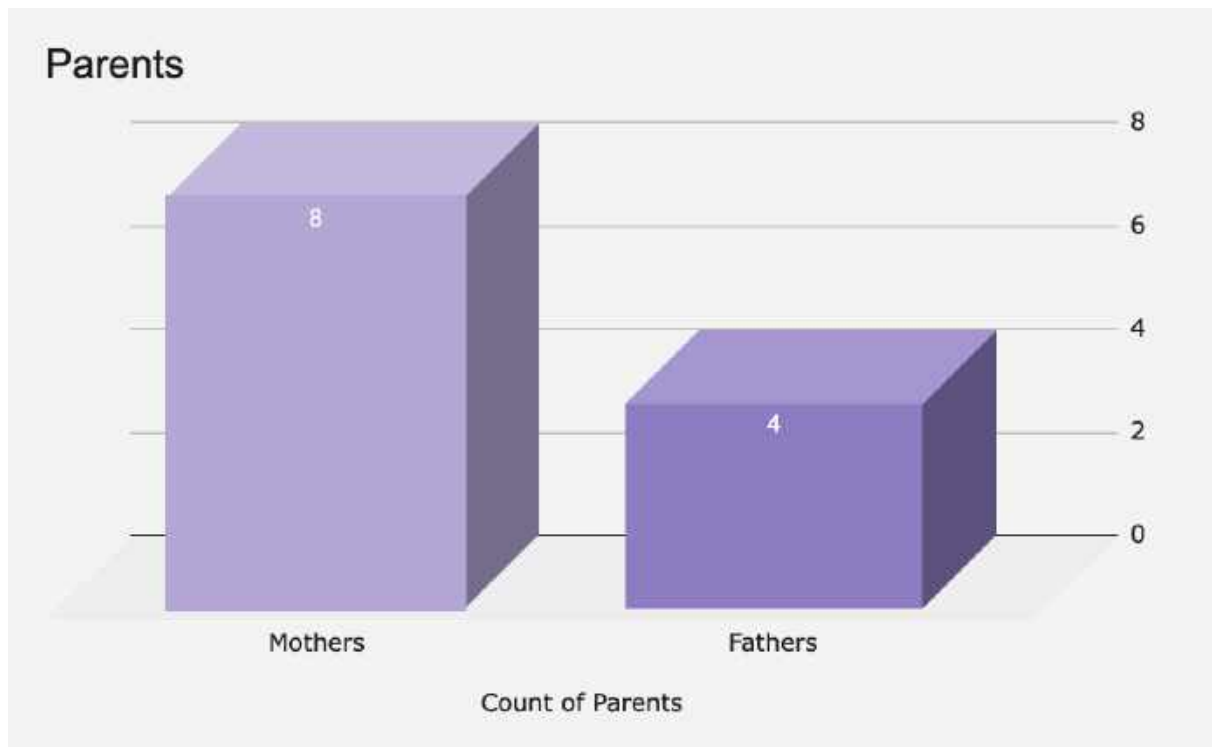
APPENDICES



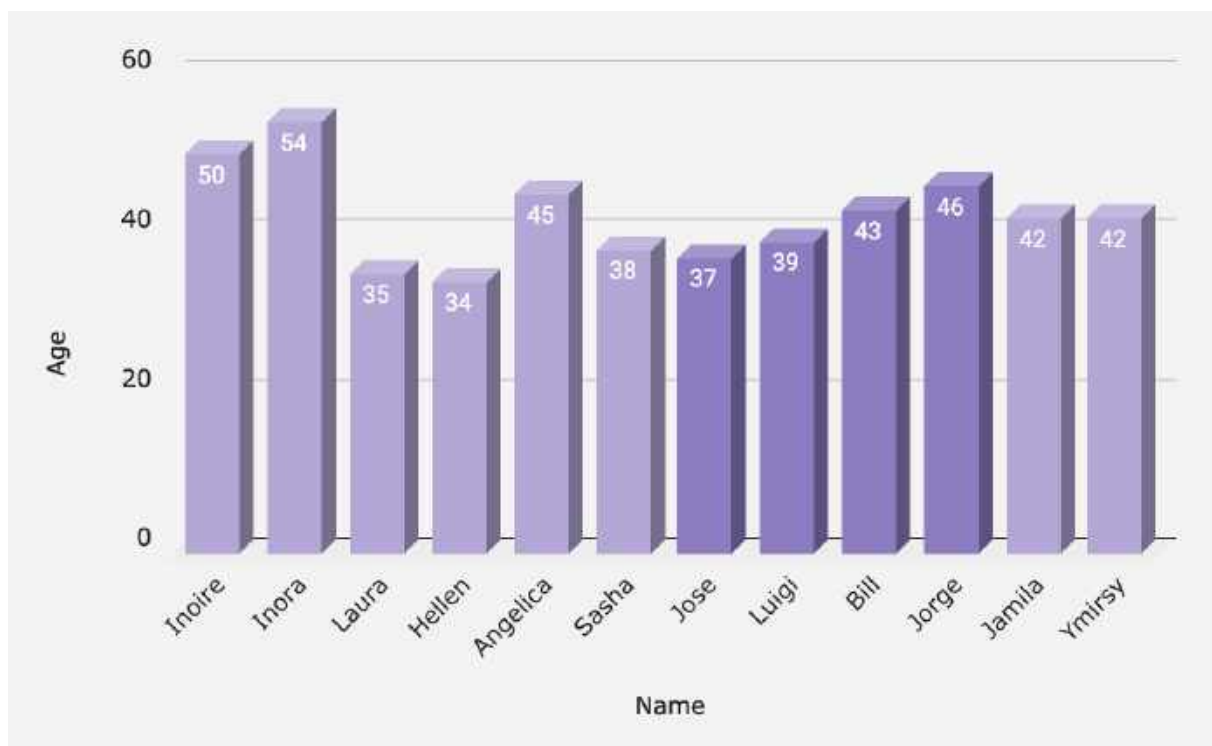
Appendix A



Appendix B



Appendix C



Appendix D