

**INFLUENCE OF COMEDIC MOVIES ON ATTITUDES
TOWARDS SEXUAL ORIENTATIONS OF UNIVERSITY
STUDENTS IN KENYA**

FRANCIS MAINA MARARO

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**Influence of Comedic Movies on Attitudes towards Sexual Orientations
of University Students in Kenya**

Francis Maina Mararo

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Degree of Doctor of Philosophy in Mass Communication of the Jomo
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DECLARATION

This thesis is my original work and has not been presented for award of a degree in any other University.

Signature Date

Francis Maina Mararo

This thesis has been submitted for examination with our approval as the university supervisors.

Signature.....Date

Prof. Hellen K. Mberia, PhD
JKUAT, Kenya

Signature.....Date

Dr. Lillian K. Omoke
University of Embu, Kenya

DEDICATION

This research is dedicated to you all with free, unequalled and unending love for me especially you Mom, Margaret Wanjiru, Dad, P.J. Mararo, my brothers; Kariuki, Njogu & George & sisters; Mary & Alice. Your silent wishes, prayers and goodwill are never in vain. Special dedications to my mom for realizing early on that I needed to start schooling before the ‘last-born’ syndrome spoilt it all. To dad, this is it-the promise I made that “I will only quit schooling after PhD” when I joined Makerere University in 2007. To my special friends; Dr. Martha Njiri, Dr. Zemichael, and all Kenyan youths struggling to discover their sexuality and identities. You are all wonderful and winners in your own ways.

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In the end of it all, I still believe I can do all things through the Lord who strengthens me, alluding to Philippians 4:13.

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LIST OF ACRONYMS AND ABBREVIATIONS

AIDS	Acquired Immune Deficiency Syndrome
APA	American Academy of Pediatrics
CCK	Communications Commission of Kenya
CT	Cultivation Theory
GALCK	Gay and Lesbian Coalition of Kenya
GBLs	Gays, Bisexuals, Lesbians
GBLTs	Gays, Bisexuals, Lesbians, Transgenders
GLBTQs	Gays, Lesbians, Bisexuals, Transgenders, Queers
KFCB	Kenya Films and Classifications Board
LGBs	lesbians, gays bisexuals
LGBTs	lesbians, gays bisexuals, transgenders
LGBTQs	Lesbians, Gays, Bisexuals, Transgenders, Queers
MSN	Men who have sex with men
SES	Social Economic Status
SLT	Social Learning Theory
SJT	Social Judgement Theory
STIs/STDs	Sexually Transmitted Infections / Diseases
TV	Television

DEFINITION OF TERMS

Attitude	An attitude is defined as a predisposition or a tendency to respond positively or negatively to a certain idea, object, person, or situation (Ahmad, 2008). In this case, the positive, indifference/neutral or negative response to LGBTQs issues and persons.
Bisexuals	Sexual desire and interaction with both males and females (Jacobson, 2010).
Comedic	Relating to or characteristic of comedy; comic (Oxford University Press, 2018).
Gay	Refers to a man or a woman who is physically, emotionally, and mentally attracted to the same gender. It can also be used to identify men or all sexual minority individuals as well as homosexuals (Gamache & Lazear, 2009).
Homosexuality	It refers to sexual attraction between members of the same sex or gender (Cantor, 2012).
Lesbian	Refers to physical, emotional, and mental attraction of women to other Women (Gamache & Lazear, 2009).
Movie	A movie same as film is a series of moving pictures recorded with sound that tells a story, shown on television or at the cinema/ movie theatre (Sydney, Turnbull, Lea, Parkinson, et al, 2010).
Parental mediation	Refers to the frequency with which parents discuss how media

represents the real world, make critical comments about television and radio messages and restrict content consumed (Nathanson, 2002).

Sexual orientation The enduring pattern of emotional, romantic, and/or sexual attractions to men, women, or both sexes (American Psychology Association, 2008). In this study, sexual orientations will refer to lesbians, Gays, Transgenders, Queers-LGBTQs, LGBTs, and GBLs.

Sexual Means acts connected with the physical activity of sex (Turnbull, et al, 2010).

Sexual behavior It refers to the psychosexual development, psychological attitudes towards sexuality and attitudes towards one's sexual partner (Sadock, 2007).

Transgender Transgender refers to a person whose gender identity is not clear, and who may take on the sexual identity of either male or female to carry out sexual fantasies or behaviors (Jacobson, 2010).

ABSTRACT

This research intended to determine the influence of comedic movies on attitudes towards sexual orientations such as lesbians, gays, bisexuals transgenders and queers (LGBTQs) of university students in Kenya. To study this phenomenon, the main objective was: to determine the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. The study used four specific objectives namely: To describe the influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya; to establish the influence of language use in the comedic movies on attitudes towards sexual orientations of university students in Kenya; to determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya, and finally; to examine the moderating effects of parental mediation strategies on attitudes towards sexual orientations of university students in Kenya. Social learning theory (SLT), Social Judgement theory (SJT) and Cultivation theory (CT) were used. The study used convergent parallel mixed methods design. Content analysis of the *Modern Family* comedic movie containing sexual orientations content was also done. The study population was university students sampled from 7 chartered public and private universities in Nairobi City County. A sample size of 467 students was sampled through probability sampling techniques involving stratified sampling and simple random sampling. Non-probability sampling techniques involving purposive and snowball sampling was used to select 30 focus group discussions-FGDs participants. The research instruments used were questionnaire and interview guide for FGDs. Inferential statistics used were descriptive, correlation, regression and ANOVA analysis. Qualitative data was analyzed using content analysis. Parallel triangulation of quantitative and qualitative data was then done. The study findings from quantitative data, FGDs and content analysis revealed that comedic movies use humorous characters, language and viewership duration to introduce and thus influence attitudes towards LGBTQs sexual orientations of university students in Kenya. This was done through positive LGBTQs positive characters and roles, positive language, and content. Consequently, majority of the respondents said they knew a relative or a friend whose sexual orientation is LGBTQs with a significant number of those sampled openly identifying themselves as LGBTQs. However, parental mediation strategies were found to be significantly weaker in moderating both the viewership as well as guiding and educating the youths on sexual orientations. Therefore, the study recommended that better ways be adopted to regulate and control viewership of comedic movies such as the use of comedic movies to create awareness on the presence and effects of LGBTQs sexual orientations so as to guide the youths.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

There is growing prevalence of homosexual talk and portrayals of homosexual behaviour on television, a trend with a close association with the youths' viewing patterns and their sexual activities Kunkel et al. (cited in Chelang'at & Njoroge, 2012). This trend has brought a huge discussion among Kenyans. For instance, a comedy-Will & Grace, has been heralded in the popular press for its positive representations of gay men, situating the potentially controversial issue of homosexuality within safe and familiar popular culture conventions, particularly in the situation comedy genre.

In essence, Dirks and Tim, (2010) and Rovella, et al., (2015) described comedy as: light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, and relationships and characters. Further, Dirks (2010) described various forms of comedy through cinematic history such as slapstick/witty, screwball/whacky, spoofs/satires and parodies, romantic comedies, black comedy among others. Therefore, humor remains as probably the most brilliant achievement of the human spirit and a way of saying something serious in a respectful way.

Indeed, across the world, comedies are considered important in mediating the disruption of hecklers in contextualizing the social and cultural indices of what is acceptable and unacceptable as funny in stand-up comedy (Rao, 2011). According to Ndonge et al. (2015) in Kenya, television comedy has become extremely popular in the last two decades; starting with the popular *Redykulass* show and many local channels today have a programme with comic content. However, the examination of the joke can reveal common assumptions, dominant public values, and general public expectations. The portrayals of most gays, lesbians, bisexuals and transgender in a comical set up has led

to increased visibility of such acts in television programmes. The audiences are most likely pulled to watching such content through the humor.

Relatedly, Fisher et al. (2007) argued that in these comedies, sexual content associated with non-heterosexuals was found in about 15% of programmes overall; however, rates of occurrence within episodes were low. Out of the 14 genres, only movies and variety/comedy shows had substantial percentages of non-heterosexuality content. The presence of these non-heterosexuality content in movies which in this study refers to sexual orientations, potentially exposes audiences to different outlooks to sexual identities. Additionally, Thompson and Yokota (2004) noted that sexual content is more explicit in movies than on television, in part because the motion picture rating system offers the potential for segmenting the audience into those who are deemed mature enough for adult-oriented content.

One of the constant sexual aspects portrayed in the media since early 21st century is the diverse sexual orientations-LGBTQs. Arising from the Western countries' literature, there are demonstrations that there are many types of sexual orientations such as gay and lesbian, bisexual, but mostly they are gay and lesbian (Currin et al.,2015). Additionally, the emergence of a wealth of LGBTQs representations in popular literature, film, television and music products was hugely witnessed. Indeed, what was once a stigmatized gay culture, has over the years been incorporated into the mainstream and transformed through commercialization. According to Albert Bandura, cited by Chapin (2000), human sexuality is governed primarily by social conditioning, rather than endocrinal stimulation. Chasin (2000) claimed that the gay niche market emerged in the United States in the 1990s and had also gone through dramatic changes, contributing to the commercialization of queerness. Further, for many participants and contributors of the gay niche market, the cumulative marketing efforts catering for the gays as well as the increasing LGBTQs, their images in the mainstream advertising are seen as progress, if not a success. Due to such portrayals, visibility and actual cases, homosexuality and same-sex marriages have become hot subjects in Africa (Wittgenstein, 2007).

Despite sexual orientations such as LGBTQs being illegal in Kenya under the Kenya Penal Code rev. section 162 of (2014), related content is available. Consequently, media content regulators such as the Kenya Film and Classification Board- KFCB had to ban six cartoon movies aired by Pay-Tv provider Multichoice DStv on June 15th 2017. Further, Kasujja (2017) noted that the programmes were seen to have content “normalizing, glamorizing or even glorifying homosexual behaviour.” Also, on June 2018, KFCB CEO banned a Kenyan-produced movie-*Rafiki* because it contained homosexual characters and scenes. The ban however, gave the film more publicity locally and globally culminating to its recognition and invitation at the 71st Cannes Film Festival in France (Rajula, 2018).

Indeed, Mbugua and Mbindyo (2010) noted that homosexuality exists in Kenya, even though it is a crime. For instance, cases of sodomy and lesbianism in boarding schools emerged but because of the consequences, most schools’ administration deny and suppress the issue (Kodero et al., 2011). Further, findings from Pew Research Global (2014) found that 88 percent of Kenyans feel that homosexuality is “morally unacceptable”. However, compared to previous surveys, these statistics progressively indicate that Kenyans’ attitudes towards sexual orientations such as homosexuals are shifting towards the positive. Yet in a supreme court case in Kenya, *NGOs Co-ordination Board vs Eric Gitari, The Attorney General, Audrey Mbugua Ithibu, Daniel Kandie, Kenya Christian Professional forum and Katiba Institute*, (2019) in their ruling in February 23rd 2023 ruled that the Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQs) community have the right to association. The judgment brought to a close a nearly decade-long court battle and debate on the rights accorded to gays and homosexuals in the country. The judges in their majority judgment said the decision by the lower courts to deny the members of the gay community in Kenya their right to register as a Non-Governmental Organisation (NGO) was discriminatory. The ruling was inconsistent to many who still argue that LGBTQs acts are still illegal in Kenya.

According to a study by Dyer (as cited in Natalie, 2010) the cultural depictions of social minorities suggest to these minorities not only how the world regards them, but how they ought to regard themselves. Low visibility offers only limited images or representations with which individual gays, lesbians and queers might identify. Additionally, increased visibility conversely signals not only their increased social acceptance, but also their designation as acceptable by cultural architects, and specifically in this study, by broadcasters.

Specifically, Bufin and Eschholz (2000) observed that an examination of sexual content in the 50 top-grossing films in 1996 found 30 sex scenes in films rated; R (13 scenes) through PG (five scenes); 17% of the scenes, including the only two portraying homosexual behaviours, were rapes. More than two-thirds of the dramas portrayed sexual activity, which was initiated by men in 23% of the scenes and by women in 10%. Further, movie previews on DVDs were often found not matching to their rating. This is quite misleading to the audiences who buy such content innocently. Such mishaps, deliberate or not end up exposing vulnerable persons to explicit content they did not intend to consume. Such gaps maybe exploited to expose youths to not only sexually explicit content but also diverse sexual orientations.

Indeed, the visibility of gays and lesbians has predominantly improved in recent years, and the media have been a fundamental tool when measuring the homosexual communities' social status (Evelyn & Kupa, 2015). Early analyses of television's sexual content reported minimal to zero references to homosexuality across the episodes even though analyses since 2000, indicate that these trends are slowly changing. In an analysis of prime-time network programming for fall of 2001, Raley and Lucas (2006) noted that gay male and lesbian characters were represented in 7.5% of the dramas and comedies on the schedule. This is a notable increase in the portrayal of such sexual orientations which projects a possible increase in the future. Also, considering that unlike other media, entertainment television (e.g., situation comedies) offers familiarity and continuous emotional involvement with characters, this results in greater receptivity

to various themes, values, and information (Pearl & Pearl, 1999). Therefore, the presence of these sexual orientations in comedic movies are likely to have an influence.

However, Gross (cited in Fouts & Inch, 2005) argued that when television and movies present homosexual characters, there is excessive focus on their sexual orientation rather than being presented as ordinary individuals engaged in everyday activities. They also noted that homosexual characters make significantly more comments about sexual orientation than heterosexual characters. Therefore, this is an indication that television script writers and producers present homosexual characters as being relatively preoccupied with sexual orientation and that sexual orientation is the central or focusing theme in the lives of homosexual individuals. Indeed, Calzo and Ward (2009) also noted that stereotypical and negative portrayals of homosexuality have dominated the media, even though recent trends indicate a possible increase in the diversity and the positive nature of portrayals of sexual minorities.

The portrayal of LGBTQs as normal and even a better way of life in the television programmes, is a common theme in the media (Chasin, 2000). Further, LGBTQs sexual orientations images are also used in mainstream advertising which is seen as a sign of progress, if not a success. This use of such groups hitherto, marginalized and rarely talked about or even used in media programmes is not limited to the western world but has rather spread across the world-Kenya included, (Mbugua & Mbindyo 2010; Chelang'at & Njoroge 2012). Even though there is still relatively little known about how this content is used and how it affects sexual beliefs and behaviours, the available studies by (Connolly 2003; Fouts & Inch 2005; Mbugua & Mbindyo 2010; Chi & Hawk 2016) suggest that the media content containing LGBTQs have an influence on viewers because the media continues to keep sexual behaviour as public even though they are personal agendas (Brown, 2002). Notably, media have been cited as the most important contemporary factor in the socialization of gay men and lesbians (Hicks, 2002).

In addition to media assistance to expose sexual orientations, according to Valentine et al. (2009), higher education provides an important space where LGBTQs students are able to 'be themselves' and establish an independent adult identity away from the childhood contexts of school and family life. The researchers further noted that in England, Wales and Northern Ireland, the majority (90.2%) of LGB students disclose to their university friends, but almost two-thirds disclose to tutors (61.3%) or lecturers (64.3%) as they fear discrimination. Further, the researchers noted that 15% of LGB students and 34.8% of transgender students fear losing financial support if they reveal to their parents about their sexual orientation. Such reasons can explain probably why most LGBTQs sexual orientations youths are not yet publicly open in many countries including Kenya.

Additionally, Smith et al. (2016) observed that there were 32 LGBTQs sexual orientations speaking or named characters across the sample of 100 top films of 2015. This is an increase of 13 portrayals from the 2014 report. One transgender character appeared sample-wide, as well as 19 gay men, 7 lesbians, and 5 bisexuals (3 males, 2 females). Indeed, there is a notable increase of these sexual orientations' content in the comedic movies, in the Kenyan universities as well as in the contemporary Kenyan societies as noted by Omondi et al. (2016). Chi and Hawk (2016) further noted that the literature on attitudes toward same-sex attraction, behaviour, and relationships has documented that, although acceptance is growing in many Western countries, negative attitudes remain widespread across many cultures. Evidently, studies by scholars such as (Calzo & Ward, 2009; Dunn, 2010; & Chi & Hawk 2016), consistently found that young individuals with higher family SES (measured in terms of family income and parental education level) generally hold more tolerant attitudes than individuals from lower SES families. For instance, people living in urban areas tend to be more tolerant than people living in rural areas, Norton and Herek (2013). Therefore, based on these observations, there was a need for research to be conducted to determine the influence that specific aspects of the media such as comedic movies have on the attitudes of the Kenyan university students towards sexual orientations.

1.2 Statement of the Problem

Joking about a topic that was previously off the table enables us to discuss a real-life problem without whispering or sugar-coating it (Mosch, 2015). Indeed, over the years, comedic movies such as situation comedies use sexual orientations as a plot and comedic device (Fouts & Inch, 2005). In a study of programming from 2001–2002 and 2002–2003, sexual content associated with sexual minorities occurred in 15% of programmes overall (Fisher et al. 2007). Most of these portrayals were in movies or in sitcoms. Seif (2017), argues that there has been an increase in the portrayal of gay characters in several television series during the last decades. Further, Fisher et al. (2007) observed that since 1997 when *Ellen* became the first television show to have a gay leading character, portrayals of gay and lesbian individuals on television have become more common. Many other comedies such as *Spin City*, and *Dawson's Creek* followed. Other comedic shows such as *Will and Grace*, *Queer as Folk*, *Six*, and *Oz* that depict gay characters in more complex plot lines and with more explicit sexual behaviours have also been produced. However, in comedies, portrayals of homosexuality tend to be one-dimensional, and homosexual characters and homophobia are often exploited for comic effect (Cooper, 2003; Fouts & Inch, 2005).

In essence, studies by (Nabwire & Mokuu, 2012; Lovelock, 2016; Calzo & Ward, 2009) noted that in different countries, exposure to sexual content by the media to the youths contributes to change in behaviours which maybe manifested in the adoption of some or exhibition of similar behaviours portrayed therein. For instance, a study of young women in Sweden who had viewed pornography were observed to be more likely to have had oral and anal intercourse than those who had not viewed such content (Rogala & Tyden, 2003; Tyden, et al., 2001). This means that TV viewership of programmes has an effect on the audiences. Therefore, there was need for this research to be carried out so as to determine the influence of comedic movies on attitudes towards sexual orientations of the university students in Kenya. This is especially true due to the seriousness of the messages hidden in the humor and comic relief making their

potentially negative influences to continue unabated, undeterred or even sometimes undetected. Therefore, the exposure, prominence, visibility of diverse LGBTQs sexual orientations content in comedic movies was conducted. This study, hence, aimed to determine whether such content have an effect on the attitudes formed towards LGBTQs sexual orientations of university students in Kenya.

1.3 General Objective

To determine the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya.

1.3.1 Specific Objectives

1. To describe the influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya.
2. To establish the influence of language use in the comedic movies on attitudes towards sexual orientations of university students in Kenya.
3. To determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya.
4. To examine the moderating effects of parental mediation strategies on comedic movies and the attitudes towards sexual orientations of university students in Kenya.

1.4 Research Questions

1. What is the influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya?
2. What is the influence of language in the comedic movies on attitudes towards sexual orientations of university students in Kenya?
3. What is the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya?
4. What are the moderating effects of parental mediation strategies and the attitudes towards sexual orientations of university students in Kenya?

1.5 Research Hypotheses

The research study sought to test the following research hypotheses;

1. Ho1: There is no significant influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya.
2. Ho2: There is no significant influence of language in the comedic movies on attitudes towards sexual orientations of university students in Kenya.
3. Ho3: There is no significant influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya.
4. Ho4: There is no significant influence of moderating effects of parental mediation strategies and the attitudes towards sexual orientations of university students in Kenya.

1.6 Justification of the Study

This study was necessitated by the notable increase in positive portrayal and exposure of sexual orientations and behaviours in media programmes like movies and music as also noted in a study by Wyatt (2002) who observed that the number of shows with leading or recurring gay characters had varied from 16 in the 1997-1998 season to 29 in the 2000-2001 season. Yet, Cover (2000) noted that for many, such media may be the only source of evidence of sexualities that deviate from the heterosexual norm. From such increase in content and exposure, this study sought to determine if Kenyan university students have had attitude change either positively, negatively or indifferently towards sexual orientations. This was necessitated by observation from other scholars that media exposure empirical studies cited by Newman (2007) and Lou et al. (2012) showed that exposure to the internet significantly predicts more positive attitudes toward gays and lesbians and have suggested that such media-based intervention strategies could increase acceptance.

1.6.1 The Policy Makers

This study determined the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. Comedic movies often feature controversial topics such as LGBTQs sexual orientations. The continued exposure of such content has an effect on attitudes of the audiences towards LGBTQs sexual orientations. Therefore, the findings of this study helped to inform policy makers on the possible effects of the way they handle such media content. The policies and the laws in place already are either ineffective, outdated or just too rigid to help the cause. According to the Kenya Penal Code rev. section 162 (2014) sexual orientations such as homosexuality are criminal acts that can attract up to 14 years in prison. In spite of this, sexual orientations such as LGBTQs and their activities are still visible. Specifically, the research findings proposed that media content regulators to be keen in reviewing comedic movies and also avoid banning content containing LGBTQs content due to the unintentional promotion of such content.

1.6.2 The Practice and the Media Profession

The study identified the media's role in changing the youths' attitudes towards sexual orientations in Kenya. Evidence from media content and societal occurrences, indicates that such sexual orientations are no longer hidden especially since the turn of the millennium. However, the media must do all they can to regulate, control and guide their audiences accordingly. Comedies should not escape the scrutiny for their messages just because of the humor therein. For instance, there have been increased open discussions of LGBTQs sexual orientations issues and rights in the Kenyan media recently. Chelang'at, and Njoroge (2012) noted that media content in Kenya have become a ready platform through which content with these sexual orientations have been exposed to the broader Kenyan audience. However, this exposure has been met with diverse views that split opinions with some opponents opting for extreme homophobic tendencies.

1.6.3 The academia and Research

The findings of this research study help in the academia and research by advancing the knowledge in media influence towards the audience's attitudes change process. For instance, LGBTQs sexual orientations images in mass media today have not only increased but also have variety of representations in the media programmes. The increased visibility coincides with increase in cases of LGBTQs persons and activities globally and in Kenya as well. From these observations therefore, this research sought to determine whether during this process (when some people change their attitudes towards sexual orientations) is aided by exposure to media programmes like the comedic movies. This research addressed this research gap by analyzing how comedic movies could be acting as the conduit. The findings of this research recommend to the various stakeholders to be proactive and not reactive while handling these seemingly and increasing production of controversial LGBTQs sexual orientations content.

1.6.4 Parents and Guardians

The findings from this study inform parents and or guardians in Kenya and other developing countries that in as much comedic movies are watched for humor and comic relief, there are underlying themes in them such as LGBTQs sexual orientations. Therefore, they should be keenly monitored and the viewers such as youths be advised appropriately. Comedies are often ignored as being for fun or jokes and thus some of the serious and or dangerous messages therein pass to the audience easily than would in other programmes. Recommendations from this research study inform parents and guardians the importance of parental guidance, education and awareness creation of their children on not only sex but also now LGBTQs sexual orientations.

1.7 Scope of the Study

This research dealt with the influence of comedic movies content on attitudes towards sexual orientations of university students in Kenya. Geographically, this study targeted

chartered, private and public universities in Nairobi County. This county was used due to its higher concentration of the chartered, public and private universities, according to CUE report by Mukhwana et al. (2016). The target population was both public and private universities students in the county. The sampled population was obtained from students in the 7 chartered public and private universities.

The sample size used was 467 respondents. Research data was obtained through questionnaire, content analysis and focus groups discussions. The selection of university students was underlined by the arguments of researchers Calzo and Ward (2009) who also used a large university in the Midwestern United States since the university had the best representation of university students. Also, universities comprise of young people who in most cases may engage in risky sexual behaviours such as homosexuality Omondi et al. (2016). Indeed, Wakhisi (2013) claimed that students who get exposed to lesbianism in high schools continue with the behaviours in the universities because such sexual orientations are rampant in universities. This phenomenon however, could be happening due to a combination of factors.

This research used three independent variables, one moderating variable and one dependent variable. The independent variables were: the character roles in comedic movies, the language use in comedic movies, and the viewing duration of comedic movies. These independent variables were moderated by the moderating effects of parental mediation strategies on comedic movies viewing. The dependent variable cluster was the university students' attitudes formed such as negative, neutral/indifferent and positive attitudes. In addition, three theories were used: The Social learning theory (SLT), the Cultivation theory (CT) and the Social judgment theory (SJT).

Notably, the conclusions of a series of experiments on the effects of exposure to X-rated movies to college students in the 1980s, noted an increased acceptance of premarital sex, overestimates of the prevalence of uncommon sexual activity, and less support for the concepts of marriage and monogamy Zillmann and Bryant (cited in Kistler & Lee,

2009). Quantitative data was analyzed using SPSS software programme while content analysis was done using themes as to derive meanings.

1.8 Limitations of the Study

One of the limitations of this study was that it was a correlational study meant to establish a relationship between the study variables. Therefore, causation could not be established. However, the study established how comedic movies can influence the attitudes towards these sexual orientations over time. Additionally, the quantitative data for this study was limited to university students and within Nairobi City County. The number of episodes sampled for content analysis did not cover the desired content such as the gay weddings- *The wedding, part 1* and *The wedding, part 2* because they were not part of those episodes sampled using simple random sampling for the *Modern Family* movie. A purely qualitative study would have purposively sampled these episodes and more of those that would improve the study. As well, the availability, willingness and safety of the sexual orientations/LGBTQs' persons for the focus groups discussions was hectic and required careful handling. However, as a delimitation, the study involved both qualitative and quantitative research methods such as the probability sampling during sampling so as to reduce on these limitations.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter has a detailed description of the different theoretical frameworks advanced as the underpinning of the research work. As well, a conceptual framework model containing the variables supporting the study is discussed. The chapter also contains the different researchers and scholars' views and the underlying discussions of this study with a consideration of present and past literature. The focus was specifically concerned with the previous studies relating directly and indirectly to the influence of comedic movies containing sexual orientations on the attitudes formed by the university students. A research gap was identified at the end of the chapter from the literature reviewed.

2.2 Theoretical Framework

There are numerous mass communication and gender development theories that attempt to offer explanations and predictions of social-psychological phenomena that relate to media messaging and the various aspects of our personal and cultural lives or social systems. The following three theories were used:

2.2.1 Social Learning Theory (SLT)

To begin with, this research was supported by the propositions of the social learning theory (SLT). According to Bandura (2002) learning is a cognitive process that takes place in a social context and can occur purely through observation or direct instruction, even in the absence of reproduction or direct reinforcement. Further, the theory argues that much learning takes place through observing the behaviour of others (Anaeto et al., 2008). The theory explains how people adopt and maintain recommended behaviours through observation. At its core, SLT argue that individuals are motivated to adopt the recommended behaviour to the extent that they perceive the latter will bring about positive outcomes. First-hand experience is not a necessary condition for the behaviour

changes to happen. Within this context, in 1961, Albert Bandura studied learning processes that occurred in interpersonal contexts and were not adequately explained by theories of operant conditioning or existing models of social learning. In essence, Bandura began to conduct studies of the rapid acquisition of novel behaviours via social observation. One of Bandura's more famous experiments dealing with modelling is his study with “bobo dolls” where children exposed to aggressive models replicated considerably more aggressive behaviours resembling that of the models, and that their mean aggression scores were significantly higher than subjects in the nonaggressive and control groups. Furthermore, children in the aggressive condition exhibited significantly more “partially imitative and nonimitative aggressive behaviours and were generally less inhibited in their behaviours than subjects in the nonaggressive condition” (Bandura et al., 1961, p. 582). The extent to which children imitated the model was differentially influenced by the sex of the model, with boys showing more aggression than girls following exposure to the male model.

Further, under this theory, the aspects of positive reinforcement are applied to positive outcomes whereas negative reinforcement is applied to negative outcomes. Viewers who engage in positive reinforcement expect that they will experience the same positive outcomes portrayed onscreen if they were presented with the same situation in the real-world. In the context of sexual orientations, it is expected that if the LGBTQs sexual orientations characters in movies experience negative consequences such as discrimination, imprisonment among others, SLT predicts that the viewer would not want to imitate that behaviour. Therefore, behaviour is a function of expectations which in turn are developed by mediated experience, direct observation, and performance attainment. Rutger et al. (2009) discussed evidence from neuroscience that buttresses past research on observational learning. Further, the researchers gave an example of when people observe someone perform a certain action (e.g. kiss a girl and then remove a condom), the pre-motor representation of that action (the goal and the muscles involved) is activated in their brains as if they are about to perform that action themselves. Therefore, the viewers become part of the action they are watching.

Bandura (as cited in Chebukaka, 2014) noted that key tenets of social learning theory are: Learning is not purely behavioural; rather, it is a cognitive process that takes place in a social context. Learning can occur by observing a behaviour as well as by observing the consequences of the behaviour (vicarious reinforcement), learning involves observation, extraction of information from those observations, and making decisions about the performance of the behaviour (observational learning or modeling). Thus, learning can occur without an observable change in behaviour, Reinforcement plays a role in learning but is not entirely responsible for learning, the learner is also not a passive recipient of information. Cognition, environment, and behaviour all mutually influence each other (reciprocal determinism). In the context of comedic movies containing sexual orientations, it means that if the youths are exposed to scenes that portray successful actors LGBTQs who are also rich and famous, have happy relationships as gays, bisexuals or even also transgenders, the youths may be mentally twisted or reinforced to think that such sexual orientations are to be admired, aspired and even modelled. For example, constant portrayal of gays as rich has made some youths to think they can practice it so as to get money.

Another important factor for learning is the intrinsic reinforcement. The state of mind (mental states) is crucial to learning. In this concept, Bandura stated that not only external reinforcement or factors can affect learning and behaviour, there is also intrinsic reinforcement. This is a form of internal reward or a better feeling after performing the behaviour (e.g. sense of accomplishment, confidence, satisfaction among others as (Razieh, 2012) observed. In addition, Muro and Jeffrey (2008) agreed with Bandura's SLT concepts and noted that this kind of learning also emphasizes on internal thoughts and cognitions and it can help to connect learning theories to cognitive developmental theories.

However, Bandura (2002) further observed that another important factor in social learning theory is the concept of reciprocal determinism. This means that just as an individual's behaviour is influenced by the environment, the environment is also

influenced by the individual's behaviour. In other words, a person's behaviour, environment, and personal qualities all reciprocally influence each other. For example, a continuous exposure to sexual orientations content featuring the various popular characters, actors, models, celebrities, rich and successful persons in comedic movies can normalize LGBTQs sexual orientations. Portrayal of their activities such as gay marriages and celebration of their "coming out" has certain impacts on societal values and specifically to the vulnerable sections of the audience such as youths and children. Notably also, the portrayal has an impact on LGBTQs sexual orientations who feel it is exaggerated, unreal and not helping to their cause of living a normal life like heterosexuals.

This theory therefore was used to support the analysis of the first objective whose aim was to describe the influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya. In essence, the continuous, positive portrayals of famous characters, protagonists and antagonists acting as role models can lead the youths to pay attention, retaining and getting motivated to model such sexual orientations. Such content is common today in the comedic movies and could have an influence on university students by altering their attitudes, perceptions and behaviours.

2.2.2 Social Judgment Theory (SJT)

Social judgment theory-SJT is a persuasion theory used in the media studies to explain a probable persuasion process. It was formulated by Sherif and associates and focuses on peoples' assessment of persuasive messages (Smith et al., 2006). The theory proposed that knowing a person's attitudes on subjects can provide one with clues about how to approach a persuasive effort and has been used in various research studies often focusing on cognitive processes. This theory suggests that people make evaluations about the content of messages based on their anchors, or stance, on a particular topic or message (Sherif & Hovland, 1961; Sherif et al., 1965). In addition to an individual's anchor, each person's attitudes can be placed into three categories.

First, there is the latitude of acceptance, which includes all those ideas that a person finds acceptable- in this case, heterosexuality. Second, there is the latitude of rejection, which includes all those ideas that a person finds unacceptable-in this case, rejecting LGBTQs sexual orientations or being homophobic. Finally, there is the latitude of noncommitment, which includes ideas for which one has no opinion, they neither accept nor reject them. The issue of the sexual orientations of LGBTQs is a controversial topic over the years in any society across the world. Therefore, there are those supportive, accepting or tolerating these communities, those completely against them, rejecting and those neither supportive nor against them. This could either be LGBTQs themselves, their actions or even portrayal in the media and in this case, the comedic movies.

According to Sherif and Hovland (1961) a person's reaction to a persuasive message depends on his or her position on the topic. Accordingly, the first step in the social judgment process is to map receivers' attitudes toward a topic like in this case, the LGBTQs sexual orientations. This can be accomplished through an ordered alternatives questionnaire. The statements are listed so as to create a continuum; the first statement reflects one extreme view of an issue like supporting LGBTQs sexual orientations, and the last statement reflects the opposite extreme view of rejecting them. The statements are then marked accordingly with the most agreed upon as the anchors, the generally agreed or disagreed representing the latitudes of agreement and disagreement. In most cases, concerning a given controversial topic, people get divided into various sections with a section supporting, another significant group opposed. However, there is also a group within the latitudes of the extremes-the neutrals. In order to identify the neutrals, statements that are neither acceptable nor unacceptable are left blank (representing the latitude of noncommitment).

Social judgment theory also argues that the map of an individual's attitudes about any given topic is a function of how ego-involved that individual is about that topic. In this case, the sexual orientations topic. When an individual is highly ego-involved with a topic, she or he believes that the issue is important, and the person typically holds an

intense position (O'Keefe, 1990). Because the topic is one that has personal significance to the individual, it is considered to be central to their sense of self and hence, she or he is ego-involved. Knowing whether a person is ego-involved allows the persuader to make certain predictions about the recipient of a persuasive message.

Firstly, the more ego-involved a person is, the higher the latitude of rejection that person will have. This means that the prediction is based on logic; if an individual feels strongly about something, they are likely to reject anything that doesn't match their exact point of view. If the same person doesn't care as much about the topic, he/she is likely to be open to alternative possibilities. The second prediction is that the more ego-involved a person is, the smaller the latitude of noncommitment. In a society like Kenya and largely African countries, LGBTQs sexual orientations attract passionate, ego-involved views and discussions among sections when the issues are brought to the fore. According to (O'Keefe, 1990) those supporting or opposing or rejecting involve their ego a lot. The SJT theory explained these responses through two processes; the contrast effect and the assimilation effect. Aptly so, comedic movies containing LGBTQs are accepted by audiences who view them positively, are rejected if viewed negatively or are ignored or let pass by those who care less or are less bothered.

Such a topic may also occasion a contrast effect. The contrast occurs when a message like that of LGBTQs sexual orientations is perceived as further away from that person's anchor than it really is-the receiver subconsciously exaggerates the difference between the message's position and his or her own position. This response happens when the message such as the controversial sexual practices like homosexuality falls within an individual's latitude of rejection. On the other hand, assimilation effect on the same issue may happen which is just the opposite of the contrast effect. When a message is received and it falls within the individual's latitude of acceptance, the receiver subconsciously minimizes the difference between the message's position and his or her own position. However, in some situations, a boomerang effect may also occur. This happens when the message (such as when one watches sexually deviating content that

makes one to understand that gays and lesbians are normal people) actually causes a person to change his or her mind in the direction opposite that desired.

Therefore, SJT proposes that persuaders must carefully consider the pre-existing attitudes an audience might hold about a topic before crafting a message. Content creators, distributors and broadcasters must think about the audiences before scripting, producing and airing content. This is because, if the content sends a message that falls in a receiver's latitude of rejection, it will not be successful in the persuasive effort. Moreover, when the contents' message is clearly in a person's latitude of acceptance, the content is really not persuading the viewer, rather, it is only reinforcing what she or he already believes. Therefore, according to social judgment theory, true persuasion can only occur, if the message sent is in an individual's latitude of non-commitment or at the edges of his/her latitude of acceptance Miller, (cited in Dainton & Zelle, 2005).

This perspective may help explain how vulnerable persons such as audiences of younger age, uneducated, inexperienced among others tends to be easily influenced positively or negatively in being 'recruited' into accepting, being indifferent/neutral, tolerating, adopting diverse sexual orientations. Comedic movies containing sexual orientations language can thus create a receptive ground in such a person's space. The theory of SJT was therefore used to explain objective two of the study that sought to establish the influence of language use in the comedic movies on attitudes towards sexual orientations of university students in Kenya. Over time, comedic movies, peers, parents influence directly or indirectly towards certain attitudes, perceptions, behaviours, sexual roles and even socialization through language. Such aspects among others are considered to be anchors upon which various sexual orientations may appear normal and attractive and thus acceptable, or abnormal and evil and thus be rejected or even be considered as a non-issue and thus be viewed indifferently.

2.2.3 Cultivation Theory (CT)

In his theory cultivation, George Gerbner postulates that the more television content people watch, the more likely they are to hold a view of reality that is closer to television's depiction of reality (Moon & Blaney, 2007). In other words, high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid, Gavin and Davie (2010). The cultivation theory, (sometimes also called cultivation hypothesis or cultivation analysis), was later expanded upon by Gerbner and Gross in 1976. The theory intended to explain how long-term exposure to television “cultivated” diverse communities and made people socialize in a manner of public opinion. However, this cultivation can have an impact on light viewers of television, because the impact on heavy viewers has an impact on our entire culture. Gerbner and Gross noted that “television is a medium of the socialization of most people into standardized roles and behaviours (Sarhstaint, 2011). According to Garbner (cited in Mosharafa, 2015), heavy viewers are usually those who watch 3 or more hours of prime time. The moderate viewers consume 2-3 hours a day while light viewers consume less than 2 hours a day. Such viewership levels have significant relationship with audience’s perceptions, attitudes and behaviours.

The theory has two key elements which provide insights to its definition. The first one is known as “mainstreaming.” This gives the idea that through constant exposure to the same images and labels, television develops a commonality of outlook i.e mainstreaming reveals that once an audience is exposed to content in this case LGBTQs sexual orientations over time, it starts to become a natural thought process. For instance, if one watches movies with sexual orientations like gays kissing, they may begin to think that most people around them resemble gays and could possibly be gay (Sarhstaint, 2011). However, the convergence of outlooks among heavier television viewers was said to exhibit a move toward the mainstream, while lighter viewers had more divergent outlooks (Fortner & Fackler, 2014).

The second key concept is “resonance.” This is the idea that mechanism affects heavy television viewers who have already been victims of violence. This means that a viewer is forced to relive their own personal experience of violence over and over again through the actors in a show (Sarahsaint, 2011). Meaning, resonance occurred when television portrayal was congruent with viewers’ everyday experiences or perceived reality, which could lead to receiving a “double dose” of the same message. This would be expected to reinforce cultivation (Fortner & Fackler, 2014). Thus, simply, resonance is the combination of television and reality.

This theory relies on several basic assumptions such as people being dependent on media to get critical information and, as a result, television thus become major part of people’s life and they spend more time watching television to get information. This means that television deeply comes into the audience’s life and in return, their lives become dependent on television to get more information and enjoyment. Also, Gerbner and Gross (1979) noted that the theory is dependent on the assumption that television is the most important distributor of social reality information. This is because television broadcasting is a combination of audio and motion pictures and has a capability of distribution of social reality information. Moreover, the theory assumed that television as a mass medium has stemmed a common symbolic environment for fellow television watchers (Fortner & Fackler, 2014).

Further, the theory assumes that since television is the most important distributor of social reality information as stated previously, there is massive attention to television results in a slow, steady and cumulative internalization of aspects of those messages, especially the aspects with ideological importance (Shanahan & Morgan, 1999). Consequently, through long-term exposure to television, socialized people come into standardized behaviours and roles (Fortner & Fackler, 2014). The theory also assumes that television is likely to remain, for a long time, the chief source of repetitive and ritualized symbol systems cultivating the common consciousness of the most far-flung and heterogeneous mass publics in history (Gerbner & Gross, 1976). This means,

television is a critical distributor of social reality information to the public in a way that the public cultivates the reality.

Therefore, the more the audiences or sections of the population like the youths are exposed to movies containing sexual orientations, the more likely they are cultivated into changing their attitudes towards such sexual orientations. Thus, television colors people’s perception of the world as portrayed in the programmes. Thus, in other words, cultivation theory suggests that exposure to television messages can be an important factor influencing the behaviour of individuals who spend a significant amount of time with the medium (Gerbner, 1979; Shanahan & Morgan, 1999). Further, much of our knowledge about the world is indirect, not shaped by experiences but by accounts, both fictional and true, of others’ experiences (Shanahan & Morgan, 1999; Hammermeister et al., 2005). As stated earlier, cultivation theory argued that heavy television viewers hold a view of reality that is closer to television's depiction of reality. So, the conceptual model of the theory can appear as in **figure 2.1**;

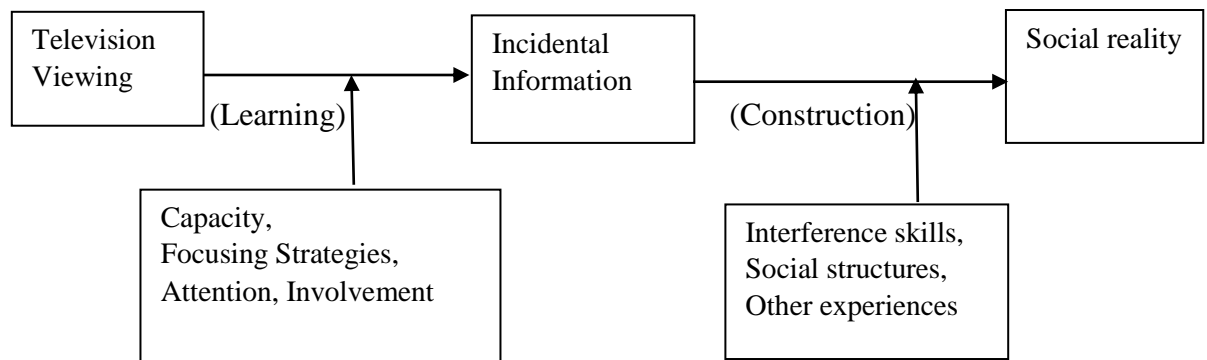


Figure 2.1 Cultivation Theory

Source: Hawkins and Pingree (1983)

From the model, the central points of the Cultivation Theory can be put solely upon the ideas of the Mean World Syndrome and the Drip-Drip-Drip Hypothesis. The Mean World Syndrome is the over-hyped belief that the earth and the outside world is a mean, dark, dangerous place due to repetitive exposure to television violence and vulgarity. The hypothesis claims that whenever the viewer watches such content on television they

get wet until eventually they become soaked or drenched with influence (Johnston, 2011). In this case, the more the university students watch movies containing sexual orientations, the more they will likely think that such behaviours are rampant in society.

Cultivation theory therefore was suitably fit in addressing the third and fourth objectives of this study which were: to determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya and to examine the moderating effects of parental mediation strategies on comedic movies and the attitudes towards sexual orientations of university students in Kenya. The amount of time spent watching media content significantly influences the viewers whether one is a light, a moderate or a heavy viewer. Therefore, it is possible that one can be 'cultivated' into respective stages of the content consumed. However, the role of parents as guardians who can intervene to moderate, regulate, advice or even stop viewership of content deemed inappropriate for their children and youths is thought to be important.

2.3 Conceptual Framework

This research used a conceptual framework comprising three independent variables, one dependent variable and one moderating variable.

INDEPENDENT VARIABLES

DEPENDENT VARIABLE

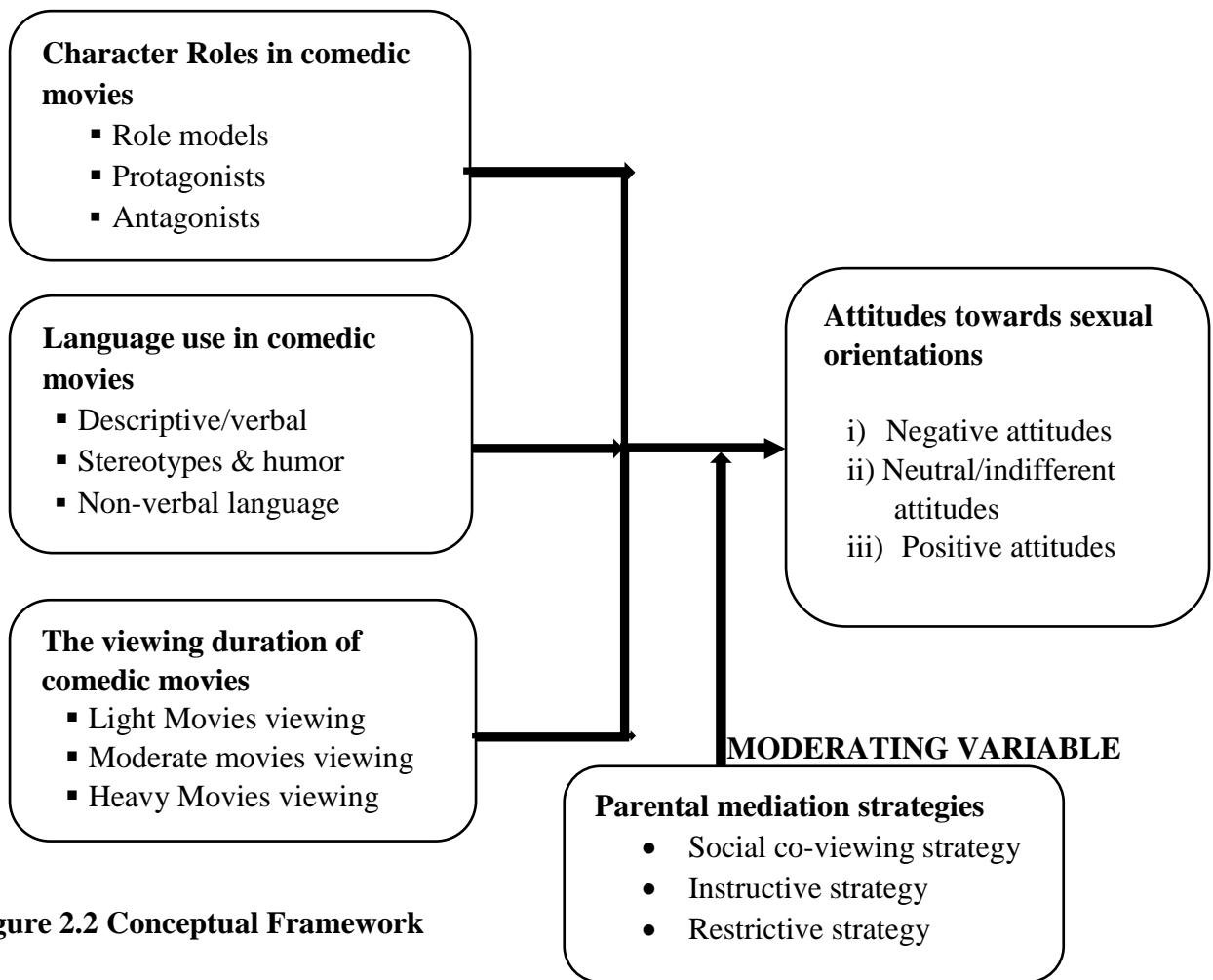


Figure 2.2 Conceptual Framework

The conceptual framework in **Fig. 2.2** shows how the presence of LGBTQs sexual orientations content in comedic movies influenced attitudes towards sexual orientations of the university students in Kenya. It illustrated how the sexual orientations content in comedic movies explicitly or implicitly are presumed to have had an influence on viewers attitudes. The cluster of independent variables had character roles, language,

and viewing duration of comedic movies and how they influenced attitudes of university students towards sexual orientations. The dependent variable cluster had positive, negative or neutral/indifferent attitudes towards sexual orientations. However, this influence was moderated by parental mediation strategies such as: the instructive strategy, restrictive strategy, and the social co-viewing strategies. These variables are discussed in details below:

2.4 Review of Variables of the Study

This study used three independent variables to explain how watching comedic movies containing LGBTQs sexual orientations content influences attitudes towards sexual orientations of university students in Kenya. The independent variables were: the use of characters roles and specifically the presence of the characters, their roles such as role models, protagonists, and antagonists; the use of language such as use of descriptive/verbal, stereotypical and nonverbal language; and the viewing duration of comedic movies. The dependent variable consisted of the attitudes formed towards sexual orientations such as, negative, neutral/indifferent or positive attitudes. The researcher also discussed the moderating variable mitigating this influence. The moderating variable used was the parental mediation strategies, which used specific strategies like the instructive strategy, restrictive strategy, and the social co-viewing strategies in order to guide, protect, and warn their children against such content.

2.4.1 The Character Roles in Comedic Movies and Attitudes towards Sexual Orientations

According to Chambers (2009); Davis (2007); and Streitmatter, (2009) nowadays, an increased number of television shows feature recurring or main gay characters who are no longer denied love, sex, or a network of gay peers. This portrayal differs significantly from the representation of gay characters as asexual, lonely, and pitiful in 20th century television fiction (Gross, 2001). Consequently, more television programmes globally have become more open to airing content containing sexual orientations and are

gradually tackling the political consequences of adopting and assuming a gay identity. Notably, Kenyan media has not been left behind. Severally, the media have had a clash with some of the Kenyan audiences, government regulatory bodies like KFCB because of airing content with LGBTQs sexual orientations. Sometimes it seems innocent, unintentional although some other times, it seems like defiance or ignorance. On the other hand, it seems unavoidable since most of the media content are foreign-sourced and, in particular, from the western world where such content is legal and popular.

In September 1998, a movie called *Will & Grace* broke new ground, offering the first gay male lead on U.S. broadcast television. By its third season, the situation comedy was one of 22 shows that portrayed gay or lesbian characters in leading, supporting or recurring roles as noted by the Gay and Lesbian Alliance Against Defamation-GLAAD (2000). Since its premiere, *Will & Grace* has won numerous awards, including a People's Choice Award as Favorite New Comedy Series, a Golden Globe nomination for Best Comedy Series, an American Comedy Award nomination for Funniest TV Series, two GLAAD Media Awards for Outstanding television Comedy Series and a Founders Award from the Viewers for Quality Television. Having such gay and lesbian programme premier in the mainstream media as lead characters opened up a path that many movie makers and television channels had not travelled before. Appreciation through these awards prompted many other script writers, movie producers and television stations to embrace this story line.

In media, Will mirrors the stereotypical image of the young, white, Caucasian man, with a well-muscled, smooth body, handsome face, good education, professional job, and high income that advertisers purport as the model to which all gay men should aspire to be (Fejes, 2000). This version of gay masculinity is in no way different from the same image being sold to heterosexual men. For example, a gay character like Will featured in the *Will & Grace* comedy provides a mainstream audience with a likable, well-assimilated gay character that is very different from the negative stereotypes of gay characters in early television.

However, his character has been criticized for confining the portrayal of gay men to those who are white and upper-middleclass, making his character more acceptable to a mainstream heterosexual audience at the expense of alienating a large portion of the gay community (Gairola, 2000). However, while some praise Will's character as being positive and progressive, others have attacked the character for "not being gay enough." Rather than determining how "gay" Will is, a move that risks essentializing gay identity, a more productive line of analysis is to consider how Will's "gayness" is defined at specific moments in the text. In this case, it is significant that whenever *Will & Grace* specifically deals with Will's sexuality the series falls back on the convention of feminizing Will.

Movies containing such sexual orientations and orientations preferences have received increased visibility ever since and for some, this is a sign of society's growing acceptance of the gay community. Svetkey (2000) claimed that today, in 2000 A.D, gay characters are so common on television, so unexotic, that their sexual orientation has become all but invisible to most viewers. additionally, Svetkey noted that it is, in a sense, the ultimate sign of acceptance for the gay community in society and in the media. Since then, LGBTQs persons have gone on to be included even in the Animated films including but not limited to: *The Simpsons, Superman, South Park, Family Guy, X-Men, and Gargoyles*. Similarly, in Kenya, television programmes with a variety of gay themed content such as *Rafiki film, Shuga* etc have been produced and shown to Kenyan audience.

Consistent with this notion, researchers Wohlford et al. (2004) found that participants were more likely to have high self-esteem if they believed they shared many character traits with their role models than if they believed they shared few traits with their role models. Therefore, because having role models with similar characteristics predicts high self-esteem, it seems reasonable to expect that GLB individuals who have access to GLB role models may have higher self-esteem than GLB individuals who lack access to such role models. Again, having role models has also been shown to be related to self-

efficacy (Cheung & Yue, 2003). They further argued that modeling after accomplished and distinguished individuals is related to a higher sense of self-efficacy among adolescents. This means that most youths would like to be associated closely, act like, behave like the persons they hold highly and if they are LGBTQs, then they are likely to adopt such behaviours.

However, (Clum, 2000 & Gross, 2001) noted that there is still little research available specifically focusing on the influence of media figures and characters of LGBTQs individuals' identity. However, theoretical work has pointed to the importance of media figures in shaping LGBTQs identity. These scholars argue that the concealable nature of sexual minorities' identities and their historical exclusion from mainstream culture has given many of them a heightened awareness of theatricality and performativity, which, in turn, increases their affiliation with film and television stars. However, the few exploratory empirical studies in this area provide intriguing qualitative evidence of the media's influence on LGBTQs sexual orientations identity.

In one such study, Kivel and Kleiber (2000) reported that lesbian and gay youth use various media sources to learn about lesbian and gay identity and to find individuals with whom they can relate. In these media sources, participants also found role models who provided them with the inspiration to be successful and to overcome adversity. Similarly, Dobinson and Young (2000) found that lesbian film viewers identified most with female characters who did not conform to traditional feminine roles and that they responded especially positively to actresses who were rumored to be lesbian and to films featuring close friendships between women. This means that the more such sexual orientations characters are shown, the better it gets for the viewers interested in them.

Indeed, scholars such as, Dobinson et al. (2000) claimed that there are a number of ways in which LGBTQs individuals interact with the media in such a way that increases their comfort with their LGBTQs identity. Although past research has suggested possibilities for the manner in which the media may influence LGBTQs individuals (Boon &

Lomore, 2001; Karunanayake & Nauta, 2004; Lockwood, 2006; Matthews, 2005; Wohlford et al., 2004) and has qualitatively examined the influence of the media on GLB subgroups such as lesbians. According to Dobinson and Young (2000) and Kivel and Kleiber (2000) there is a scarcity of empirical research that has systematically examined the influence of the comedic movies on LGBTQs individuals' identities. The purpose of analyzing such character roles such as role models, protagonists and antagonists in the comedic movies was to describe their influence on attitudes towards sexual orientations of university students in Kenya.

2.4.2 The Language use and Attitudes towards Sexual Orientations

According to Kunkel et al. (2002) sexual talk and displays are increasingly frequent and explicit in the media today. This is in line with the common slogan in the media that "sex sells." However, there is also growing prevalence of gay talk and portrayals of homosexual behaviour in televised media which has a correlation between viewing patterns and the viewers' sexual activities. Further though, in spite of the increased exposure, Nyabuga and Booker (2013) noted that numerous stereotypes and labelling of LGBTQs sexual orientations such as aliens, obscene, vulgar, and offensive, among others.

Comedy or humor can therefore be used by disparaged ethnic groups as humorous gibes to help defuse them and even make them their own. For example, gays and lesbians use the word "queer," which was once derogatory, for self-empowerment, according to Goldman, (2013). Therefore, even successful sitcoms that present gay and lesbian characters as the leads, such as *Ellen* and *Will & Grace*, may reinforce stereotypes by portraying these characters as lacking stable relationships, as being preoccupied with their sexuality (or not sexual at all), and by perpetuating the perception of gay and lesbian people as laughable, one-dimensional figures (Cooper, 2003; Fouts & Inch, 2005; Herman, 2005).

Augustsson (2011), in the study of gays sexual orientations characteristics and identities, various features were identified as markers of gay male identity such as vocabulary, high pitch voice, female expressions and code-switching. These characteristics were identified among white middleclass American gays identity who were the most sexual minorities involved in the research. Rusty and Barret (1998) conducted research on African American *drag queens* and found that they used stereotypical white woman style to co-occur with over sexual references and switch to stereotypical African-American Vernacular English. Another common element of language use in comedic movies is the stereotypical use of gender inversion. This type of stereotype refers to the commonly held belief that homosexuals are oppositely gendered; a gay man is considered more feminine than a straight man and vice versa with a lesbian in contrast to a straight woman.

However, Raley and Lucas (2006) claimed that Gay males, Lesbians, and Bisexuals (LGBTQs) were not shown on television until the early 1960s, except in highly coded language, largely due to the influence of the motion picture production code which explicitly prohibited LGBTQs from being shown (Gross & Woods, 1999). However, from the 1960s to the present, LGBTQs have been stereotypically portrayed as funny clowns, flaming queers, queens, fairies, fags and flits; villainous criminals, mental patients, child molesters, and vampires; or victims of violence, HIV/AIDS, and gender/sexual identity disorder (Hart, 2000). However, in most of the coverage from the 1990s onwards has seen LGBTQs language and general representation change towards more positive perspective.

Notably, comedic conventions of film and television have historically reinforced and poked fun at this stereotype of the gay man (Dow, 2001). It has been exploited for comedy purposes over the years by the media. Further, even though negative stereotypes of gay men that have been a part of television since its earliest years, the two gay characters on *Will & Grace* were considered progressive. However, in comedic movies,

homosexuality historically has been defined in opposition to masculinity; gayness is that which is not masculine.

Relatedly, observations made by (Padva, (2007) were that the bullying and bashing of gay, lesbian, bisexual, transgender and queer (GLBTQs) persons (particularly adolescents) have become common themes in popular communications of the 1990s and 2000s, including film, television, magazines, fiction, children's books, comics, popular music, gay press, advertisements, internet websites and pornographic sites. These media representations reflect diverse attitudes towards sexual, homophobic, and heterocentric abuse, harassment, and physical attack of GLBTQs subjectivities: from condemning sexual intolerance to eroticization of bullying acts; from sophisticated deconstruction of degrading hegemonic cultural practices to overt encouragement of violence towards sexual minorities. Essentially, (McNair, 2002) claimed that sex and sexuality have come to be represented in a diverse range of ways in popular culture. Therefore, culture makes a strong case for the central role in the rejection of tradition and the transformation of society. For instance, as the media introduces the general audience to more gays, bisexuals, and transgendered characters, the language used to describe them is crucial.

Further, Carroll and Gilroy (2002) noted that numerous common stereotypes suggest that gay men and lesbian women possess nonverbal "markers" that distinguish them from heterosexual men and women. Indeed, research has confirmed that gay men readily recognize and utilize these cues to identify one another. Interestingly, even straight people are also able to identify above chance which men are gay and which are straight from photographs of their faces (Rule et al., 2008). Yet, whether the nonverbal behaviours like language used by gay and lesbian individuals are similar or differ from those of heterosexual males and females (and if so, in what ways) remains essentially unexplored.

It is evident as (Augustsson, 2011) observed that there is gay language which is often portrayed in gay speech. Such language is a self-managed socialization. Homosexual

men in their search for an identity study the language of homosexuals by reading books and watching television series such as *Queer as Folk*. The internet has, of course, made it much easier nowadays to make new friends all over the world and to be part of communities and networks without even being physically present. As such, Augustsson, further noted that gays find friends and lovers who are *gay* and learn the lexicon and how the gay community works. However, *gay* vocabulary is not solely known and used by *gay* men since some heterosexuals learn the language sooner or later if interested. For instance, characters Debbie and Hunter and the lesbian couple in a movie *Queer as Folk* learnt and became fluent in *gay speech* as members of the in-group.

According to Leap, (as cited in Betsch, 2008), gay men learn to speak gay language by learning from others, going to the library and watching television series such as *Queer as Folk*, *Will & Grace* and *Six Feet Under* and according to homosexuals themselves this is a self-managed socialization as quoted in Augustsson (2011). Leap gives an example of a heterosexual male student who is fluent in the “lavender language” (lavender linguistics is a term used by linguists, most notably by William Leap to describe LGBTQs language). From such observations, the language spoken by those engaged in sexual orientations is unique to them and is used to create identities.

Heterosexual speech is often equated with gender-appropriate speech, and *gay speech* is often looked upon as gender-inappropriate (Cameron et al., 2006). Further, it has been shown that there are many instances of sexual behaviours in the media content ranging from verbal expression, erotic touching to intercourse, masturbation, homosexuality and incest according to Lillian et al. (2007). Additionally, research has shown that certain lexical items and expressions can be used to signal and mark personal, group and network identity (Chambers, 2009). As such, *gay* men have used certain words and expressions, as previous research has shown, for centuries, to protect them in their search for partners and hide from a non-approving surrounding (Baker, 2002). For instance, there is a wide variety of epithets referring to homosexual men in the material such a *squeer*, *queen*, *fag*, *faggot*, *flame*, *fairie*, and *nelly* and many other terms such as

top, bottom, versatile, along with the verbs *cruise* and *ogle*, which focus “around sexual evaluation and conquest” (Baker, 2002).

However, some labels or epithets are used positively and some in a negative way or stereotypical manner. Their use many times depends on the speaker being gay himself or not. Also, it has been found that homosexual men in different geographic locations gave conflicting meanings to words such as the ones above (Baker 2002). For instance, these terms can be used to conceal sexuality and as a way of interacting with other *gay* men, function as identity markers to a group of people from many different backgrounds, and also function as in-group insults (Baker, 2002).

Therefore, comedic movies often make use of sexual orientation language aspects such as LGBTQs’ sex talk, coded conversations, speech, as well as the non-verbal language like kissing, touching, implicitly or impliedly engaging in romance or sex. As a whole, these aspects covered an independent variable that was used to address the two objective that aimed to establish the influence of language use in the comedic movies on attitudes towards sexual orientations of university students in Kenya.

2.4.3 The Viewing Duration of Comedic Movies and Attitudes towards Sexual Orientations

Research on the influence of viewing duration of media content has been of interest to researchers. Indeed, Elizabeth and Dana (2008) were involved in research examining the effects of media exposure, demonstrated that media consumption has a measurable influence on people's perceptions of the real world, and, regardless of the accuracy of these perceptions, they are used to help guide subsequent attitudes, judgments, and actions. This means that watching LGBTQs sexual orientations content in the many television programmes over time could have an effect on individuals' real-world sex-orientation-based attitudes, beliefs, and behaviours. Indeed, Valkenburg and Piotrowski (2017) noted that there is growing concern about young people's exposure to homosexual content through television and other media and its potential effects on their

sexual attitudes, beliefs and behaviours. This exposure seemingly indicates general acceptance of homosexuals and homosexuality behaviours in society as more of the content is shown in television and television shows with such television shows skyrocketing from 16 in 1997-1998 season to 29 in the 2000-2001 season according to Gays and Lesbians Alliance against Defamation (2000) report in the USA.

Further, Calzo and Ward (2009) argued that based on cultivation theory, it is reasonable to assume that exposure to media representations of homosexuality may help cultivate viewers' own attitudes about homosexuality. Indeed, Harrington (2003) noted that the presentation of a stable lesbian character who accepts her sexual identity, has successful romantic relationships, and continues to develop other aspects of her identity (not just the sexual) may improve viewers' attitudes toward homosexuality. In addition, Hart (2004) argued that the increase in the representation of politically conscious gay characters and themes may also increase attitudes of acceptance.

Relatedly, Mazur and Emmers-Sommers (2002) found similar results in their study, in which watching a film about a nontraditional family with homosexual characters resulted in greater acceptance of homosexuality. Similarly, in a study where German adolescents were exposed over the course of a week to talk show segments featuring discussions of homosexuality later expressed more accepting attitudes toward homosexuals than did adolescents in the control group (Rössler & Brosius, 2001). In addition, Bonds-Raacke et al. (2007) demonstrated that participants primed to think about and evaluate a positive portrayal of a gay character later expressed more positive attitudes towards gay men than participants primed to think about and evaluate a negative portrayal.

Similarly, based on the findings that exposure to negative portrayal of GLB individuals can cause heterosexuals to espouse relatively lasting negative attitudes toward this group whereas exposure to positive portrayals of GLB individuals can cause heterosexuals to espouse more positive attitudes toward this group (Levina et al., 2000; Schiappa et al.,

2005). Therefore, it could be argued that increasing the positive representation of GLB media figures may be an important first step towards reducing societal prejudice against the GLB community.

According to Jane (2002) in the mainstream mass media (television, radio, magazines, movies, music) and the internet, there is an increasingly frequent portrayal of sexuality today more than ever. Jane further noted that in fact, more sexual orientations are finding their space in the media today than ever before. The acceptance of LGBTQs rights as part of human rights in the USA and other developed countries has changed a great deal of the storylines, plots and themes, ideals and ideas of content created and produced in Hollywood and other media content producing industries.

However, there is still relatively little known about how this content is used and how exactly it affects sexual beliefs, orientations and behaviours. Yet, Sarah (2017) argued that the current media portrayal of lesbian relationships is that they are healthy, stable, and loving just like heterosexual marriages or even better. Medical associations are promoting somewhat similar messages. Such portrayals in the media today do help in normalizing these sexual orientations. Most people, and more so the youths, can be arm-twisted to think that such social approval of homosexuality is already a norm and an acceptable behaviour, an aspect that can lead to an increase in such behaviours.

Karniol (2001) claimed that girls in early adolescence have been found to choose media idols consistent with their stage of romantic interest-focusing on feminine idols before they are interested in boys, then transitioning to masculine idols as their sexuality develops. Thus, media may serve as a crucible for developing sexuality and could be misleading if the role models in these programmes comprise of LGBTQs. Further, as young people grapple with their own sexual identities, they may seek out models in the media, wrestling with their initial attraction-repulsion to sexual issues, evolving into virtual relationships with celebrities, and finally attraction to others in real life.

However, Rosario et al. (2006) claimed that the development of a lesbian, gay, or bisexual (LGBTQs) sexual identity is a complex and often difficult process. Compared to members of other minority groups such as ethnic and racial minorities, most LGBTQs individuals are not raised in a community of similar others from whom they learn about their identity and who reinforce and support that identity. Rather, LGBTQs individuals are often raised in communities that are either ignorant of or openly hostile toward homosexuality. However, most commercial films are more welcoming to gay characters than television. This means that television programmes and shows may feature more of these sexual orientations characters than would be found in other films due to reasons such as commercial interests.

Therefore, Calzo and Ward (2009) drawing from cultivation theory, it is expected that frequent, regular media consumption would lead viewers to cultivate beliefs about homosexuality that coincide with those portrayed in the media. As well, as media content concerning homosexuality becomes more positive and diverse, it is possible that such shifts may be associated with greater attitudes of acceptance towards homosexuality.

However, empirical evidence concerning links between media exposure and viewers' general sexual attitudes report *stronger* cultivation effects for specific genres than for overall television viewing (Bilandzic & Rössler 2004). Although the authors acknowledge that media exposure is likely to shape viewer attitudes in general, they also assume that these associations will not be universal. Aspects of the viewer, such as social position like gender and ethnicity and pre-existing attitudes such as religious beliefs, are likely to guide consumers' reactions to and engagement with the media, their openness to alternative messages, and their degree of homophobia. Thus, the effects of media exposure on consumers' attitudes towards homosexuality are likely to depend on multiple characteristics of the consumer.

However, in order to mitigate on the impacts of movies from socio-demographic correlates, prior research has found that receiving sex education helps to decrease negative attitudes toward gay and lesbian individuals (Waterman et al., 2001). Additionally, a study involving Chinese University students demonstrated that a comprehensive sex education programme promotes positive attitudes towards sexual and gender identity minorities (Chi et al., 2013). Such portrayals of attitudes may increase or decrease due to the amount of media exposure and viewers' general sexual attitudes report *stronger* cultivation effects for specific genres than for overall television viewing (Bilandzic & Rössler, 2004). Therefore, studies conducted earlier on the influence of the viewing duration of media content on audience showed significant results. This study sought to determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya using the light, moderate and heavy viewing parameters. These views supported the analysis of the third objective of the study.

2.4.4 The Moderating Effects of Parental Mediation Strategies on Comedic Movies Viewership and Attitudes towards Sexual Orientations

Parental mediation strategies was used as a moderating variable on comedic movies viewing using various strategies interventions. The role of parents in moderating the possible influence and effects such content may have on the children viewing such content was noted to be significant. This is because research has shown that there are negative effects due to exposure to certain types of content (Strasburger et al. 2009); Villani, 2001; Brown et al., 2006). Yet, media content such as a movie can deliver far more of the negative types of content both in quantity and extremity than television-up to seven times as much. Therefore, it is very important then that parents and guardians check the kind of content in the comedic movies that their children watch. Such exposure to on-screen sexual behaviours is of great concern to parents or guardians who have to fear an increase in aggressive behaviour, risky sexual behaviour and substance use, Strasburger et al. (2010).

Further, there are negative impacts of observing behaviours of on-screen characters on a child's early behavioural, cognitive and affective learning Bandura (2002). In Bandura's theory of social learning, children and in this context, youths can copy such sexual behaviours or at least get their attitudes towards sexual orientations influenced if they constantly get exposed to comedic movies normalizing such acts. However, if parents mediate in comedic movies viewing, then the influence could be limited. For instance, if at a young age the child is informed and made aware of such sexual orientations, then the possibilities of being abused, experimenting, exploring such behaviours would be moderated. This view is also supported by Donnerstein and Smith (2001) who noted that parents who openly communicate and actively co-view television may protect adolescents from potentially detrimental effects of exposure. As well, regulating the frequency of viewing is also important (Malamuth & Impett, 2001).

Therefore, parents can involve various strategies to mediate viewership. Valkenburg et al. (1999) noted that parents may involve various steps such as; setting rules on how much, when and what content to be viewed or used (restrictive mediation), discussing together the content (active or instructive mediation), and the act of using television together, such as co-viewing television. Parental restrictions may lessen exposure to particular forms of media content such as sexual orientations. However, the primary tool they can use is a system of industry-specific ratings (Williamson, 2009). All the content in the media like videogames, music, and movies, have ratings systems. The ratings systems are based on age and provide information parents can use to determine whether material is suitable for their children to view (Valenti, 2000). This would enable parents to have control of the content their children watch.

The second strategy that parents can use in order to regulate and mediate on the content viewed was proposed by a study done Valkenburg et al. (1999). The researchers created a scale involving three strategies: Social Co-viewing, Instructive strategy, and Restrictive strategy. However, Valkenburg later added a fourth mediation strategy called unfocused mediation. These strategies have been largely applied to television mediation

(Warren, 2001, 2003); and Nathanson, 2002) and to lesser degrees to video game playing (Nikken & Jansz, 2006) internet use (Livingstone & Helsper, 2008); and movie viewing (Dalton et al. 2006). These strategies can further be explained as follows:

2.4.4.1 The Social Co-viewing Strategy

Social co-viewing strategy as a parental mediation/regulation strategy is primarily used with younger children. This is because under this strategy, parents watch the movies, play the video games or listen to the songs with the children. This strategy serves two purposes; first, it enables the parents to see the content firsthand and not rely on the judgment of others to determine what is best for their children. Secondly, it is also a bonding experience for the parent and child. However, discussions of the content do not necessarily take place during or after Social Co-viewing. Moreover, time as well as increase in movie viewing locations make this a less-used method of parental mediation. Often, however, parents use both Social Co-viewing and Instructive mediation styles in tandem according to Livingstone & Helsper, (2008); Valkenburg et al. (1999).

Schaan and Melzer (2015) claimed that social co-viewing also called, *co-operative mediation* or *co-use*, comprises *co-viewing* and *co-playing*, is defined as accompanying children's media consumption (e.g., watching television together with the child). Unlike active mediation, co-use does not include explicit discussions. Co-use can be either passive (e.g., when the child enters the room while the parents are watching television, or vice versa) or intentional (e.g., when the parents ask their child to join them in watching television).

Therefore, there are numerous benefits of parental regulation of content viewed through the use of the various mediation strategies. If properly and effectively done, parents can help their children be aware of the sexual orientations and hence help their children make informed choices. However, Villani et al. (2006) noted that there are numerous challenges involved in parental regulation and mediation of movies viewing. They include: the vast array of locations where the media-and specifically for this research,

the comedic movies, can be viewed, parent's busy schedules such as work, unaware/ignorant parents, modern technology such a direct download of movies, confusing movies rating systems, increase in quantity in the sexual orientations content among others.

2.4.4.2 Instructive Strategy

Another alternative that parents can use to mitigate negative exposure is by parents using the rules and monitoring of movie viewing as a way of reducing children's risk for early tobacco, drug, and alcohol use (Dalton et al., 2006). The instructive mediation takes place when a parent has active discussions with the child about the content. This discussion can take place either before or after viewing, Valkenburg, et al., (1999). It is also called Active or Evaluative mediation (Nathanson, 1999). Under this strategy, it is not necessary for the parent and the child to view the content together or even for the parent to have seen the movie. The parent however, takes the opportunity to inform the child or answer questions the child may have on it.

Schaan and Melzer (2014) argued that the instructive strategy of parental mediation involves active mediation. Under this strategy, parents explain to and discuss media or specific media content with children, such as providing information on news reports, game shows, advertising, educational programming, or video games, but it may also comprise parents' explanations of the difference between reality and fiction. Active mediation increases children's skepticism towards television content (Austin, et al., 1999). In addition, parents who are worried about negative influences of VG (video games) are more likely to engage in conversations with their offspring about media use (Nikken & Jansz, 2006; 2007). Instructions on the use of media content such as movies containing sexual orientations can therefore go a long way in helping, guiding how children or youths can consume and understand such content.

2.4.4.3 Restrictive Strategy

The restrictive mediation is sometimes also referred to as rule-making mediation (Atkin, et al., 2006). Under this strategy, parents control their children's media consumption either with time restrictions such as only allowing 30 minutes of viewing per day or only allowing video game playing on weekends. Some parents use a restrictive system of mediation, requiring the child to spend an equal amount of time exercising or reading as is the one spent watching television or playing videos. Also, parents can restrict the type of content they allow to be viewed through various media rating systems. However, restrictive mediation can also be used to enforce very specific rules such as setting limits based on media rating, such as prohibiting viewing of PG-13 movies until the child reaches age 13, or based on specific type of content they wish to keep the child from viewing (Vandewater et al., 2005). This strategy therefore requires a parent's participation in a very active way.

Another advantage of using restrictions is that they may also reduce the extent to which children pay attention and attach importance to sexual television content (Nathanson, 1999). However, it should be noted that at times parental restriction may also have unwanted effects such as discouraging or positive attitudes towards parents while encouraging more co-viewing with friends (Nathanson, 2002). This is especially true with teenagers who are at the stage of curiosity, exploration and experimentation.

2.5 Empirical review of studies on comedic movies containing sexual orientations

The literature available for this study generally was derived from across the globe. Among different countries, however, sexual orientations are not categorized in a similar manner. In USA, for instance, homosexuality is no longer categorized as a sexual deviation due to political and human rights pressures, Jacobson (2010). Contrasting this with Kenya, the Kenyan law, sections 162 to 165 of the Penal Code, homosexuality is termed as an 'unnatural act' thereby criminalizing it as a felony (Kenya Penal Code, 2014). However, an area of agreement is on the increase in the portrayal or visibility of

LGBTQs sexual orientations in the media as well as reported cases of LGBTQs in communities across the world (Bonds-Raacke et al., 2007).

To begin with, is a study by Fouts and Inch (2005) titled; Homosexuality in television Situation Comedies: Characters and Verbal Comments was conducted in North America. The researchers conducted a content analysis on 22 television situation comedies in order to determine the incidence of homosexual characters, their demographics (sex, age and race/ethnicity), and whether they verbally comment about sexual orientation. One episode of each programme appearing in early October 2000 was video recorded and analyzed for its content by trained coders. The researcher found out that only 2% of the 125 central characters were homosexual; thus, homosexuality was seen to be significantly under-represented in programmes that adolescents and young adults watch compared to actual prevalence rates of homosexuality at (10-13%). All the homosexual characters were males and in the 20-35-year-old age group; this indicated that homosexual adolescent viewers have no peer role models with whom to identify. The researchers also found that homosexual characters made significantly more comments about sexual orientation than heterosexual characters. This suggested that television writers/producers present sexual orientation as a significant theme in the lives of homosexual characters. Such a study shows that homosexuals are represented in television programming albeit still in lesser percentages as compared to heterosexuals. But their representation is notable as well as their constant reference to their sexuality. This repetition is not accidental or unintentional.

In yet another LGBTQs sexual orientations related study-The Influence of Media Role Models on Gay, Lesbian, and Bisexual Identity by Gomillion and Giuliano (2011). The researchers conducted an investigation examining the influence of the media on gay, lesbian, and bisexual (GLB) identity using both survey and in-depth interview approaches. Theoretical work has pointed to the importance of media figures in shaping GLB identity (Clum, 2000; & Gross, 2001). These scholars argue that the concealable nature of sexual minorities' identities and their historical exclusion from mainstream

culture has given many of them a heightened awareness of theatricality and performativity, which, in turn, increases their affiliation with film and television stars. In addition, the few exploratory empirical studies in this area provide intriguing qualitative evidence of the media's influence on GLB identity. Study 1 used 126 GLB survey respondents (11 unreported) in Texas indicated that the media influenced their self-realization, coming out, and current identities by providing role models and inspiration. In Study 2, 15 interviewees (6 women and 9 men) revealed that media role models serve as sources of pride, inspiration, and comfort. Their findings suggest that increasing the availability of GLB role models in the media may positively influence GLB identity. Therefore, there is need to test whether there are LGBTQs role models in media who have positive influence on Kenyan youths towards sexual orientations.

In another empirical study-*Media: A Catalyst for Resilience in Lesbian, Gay, Bisexual, Transgender, and Queer Youth* by researchers Craig et al. (2015) noted that Lesbian, gay, bisexual, transgender, and queer (LGBTQs) youth's positive media representations may mediate negative experiences and foster self-esteem. However, the relationship between resilience and both traditional offline and new online media remains under addressed for this population. This research was based on a grounded-theory exploration of media-based resilience building activities by LGBTQs youth; (n = 19) indicated four themes that media use enabled: coping through escapism; feeling stronger; fighting back; and finding and fostering community. Data was embedded to evidence thematic findings and incorporate participant voices. The importance of considering the media within contemporary LGBTQs youth's ecological framework to capture their resilience was considered. The researchers also noted that Lesbian, gay, bisexual, transgender, and queer (LGBTQs) youth have the potential for considerable resilience in the modern-day society.

From the reviewed studies, it is evident that sexual orientations content is present in the media. It is also evident that such exposures have an influence on youth's attitudes, perceptions and sexual activities. Literature review also indicated that LGBTQs sexual

orientations content are increasingly being featured in television and in film. And such exposures have a degree of influence on youth's sexual orientations, identities, development, attitudes and behaviours among others. Indeed, TV has been shown to be a powerful tool for changing hearts and minds about rape, homosexuality, and open communication about safe sex practices according to Wilson et al. (1992). This explains how debates on programmes and content are vital in passing certain messages to the population or audiences. Notably, (Schiappa et al., 2006) claimed that even popular music can be used to explore sexual topics and promote health, as has been done in such curricula as "Exploring your Sexuality Through Current Rock". However, the songs may not only be used to promote health but can also be used to publicize and normalize certain sexual behaviours like LGBTQs sexual orientations.

2.6 Critique of the Existing Literature Relevant to the Study

Under this section, critique of the relevant existing literature, the various studies done in this field (as noted in empirical studies) broadly indicate that media is a critical tool in exposing and advancing a given cause. For this study specifically, portraying LGBTQs sexual orientations content, the media has a prominent role as sex educators (Ward, 2003). However, most of the research in media content focuses broadly on media's influence on sexual initiation, attitudes and behaviours with limited focus on sexual orientations, preferences and orientations. In fact, scholars (Seif, 2017; Calzo & Ward 2009; Bronski 2012; GLAAD, 2016; Rothenberg, 2007), have criticized the media content featuring LGBTQs sexual orientations claiming the representation is largely negative and stereotypical. However, recent portrayals indicate a much-improved scenario away from the more conservative and deliberate efforts made earlier to limit homosexuality in the media. For instance, the Production Code of 1934 had formalized the voluntary exclusion of all gay and lesbian characters from Hollywood films, and such exclusion was adhered to when television emerged 15 years later.

In addition, although and for long, nearly absent in the media, gay and lesbian characters have made their way into mainstream television and film in large numbers in the last

decade or so (Bonds-Raacke et al., 2007). They conducted an experiment to directly assess the effects of thinking about homosexuals seen on a television programme. The study focused on both positive and negative homosexual characters and on general heterosexuals' attitudes towards gay men and lesbians. From the findings, those recalling a positive portrayal later showed a more positive attitude towards gay men than those recalling a negative portrayal, and women had a more positive attitude overall than men towards gay men and lesbians. Such findings illustrate the importance of positive role models in entertainment media as potential primes of social attitudes. A critique of this study is that the researchers did not engage moderating variables such as the parental mediation strategies, social context such as religious, conservative, African-Kenyan context where such portrayals are illegal and discouraged.

In yet another study by Calzo and Ward (2009) the researchers explored the connections between media use and college students' attitudes of acceptance towards homosexuality (AATH). Data was collected from 1,761 undergraduates (62.7% female, $M_{AgeD}=19$ years). Results varied by the gender, ethnicity, and religiosity of the participants. Overall, greater media consumption among men who are highly religious was associated with greater AATH, whereas the reverse was true among women and those who are less religious. Although the associations were modest, the results support evidence of a mainstreaming effect, whereby increased media exposure may draw groups with disparate attitudes towards a more similar viewpoint on homosexuality. However, findings of this study showed that the most religious university students in Kenya had more negative attitudes towards homosexuals.

Additionally, attitudes towards homosexuality have been shown to vary along different demographic dimensions such as gender or political orientation even though little is known about how these attitudes form (Herek, 2002). As it is with other sexual topics, attitudes towards homosexuality are not inborn, but are socialized. Multiple agents contribute to this socialization process, including parents, peers, and religious institutions (Ballard & Morris, 1998). Prominent among them are likely to be the media,

which youth frequently cite as a top source of sexual information (Brown et al., 2005; Ward, 2003). Indeed, it is argued that media portrayals may be especially influential in this domain because of the controversial nature of the topic which may silence discussion from some parents and peers, and because first-hand experience may be limited. Media portrayals may be a primary source of information for the 40% of American adults who claim not to know a gay person personally as well (Pew Research Center, 2003). Such study findings show a close link between media exposure of diverse sexual orientations and changes in attitudes, behaviours, perception and experiences among viewers.

However, Harrington (2003) noted that some studies examining gay images in films, science fiction, and the news done about representations of LGBTQs sexual orientations, people in the media landscape of mainstream advertising have not gained fair attention. From the studies, the exposure of LGBTQs has not been positive or done to promote their rights or be understood. In fact, Tsai and Wan-Hsiu (2004) noted that research on advertising on the LGBTQs examined only a few types of gay representations, such as gay male stereotypes and the recent public fascination with lesbian chic images. However, this study failed to consider many other aspects of representation and the effects of such increased visibility/exposure. Additionally, (Reichert et al., 1999; & Reichert, 2001) further claimed that such portrayals are an indication that publicizing sexual orientations may actually not mean publicizing or promoting such acts.

Additionally, Barker and Ricardo (2005) observed that sexual orientation may be fluid and change over time. For instance, there is considerable fluidity in bisexual and lesbian women's attractions, behaviours, and identities. This means that some sexual orientations may change due to some factors necessitating such changes like the environmental limitations, culture, laws etc. However, it is not easy to change for some despite the conditions. An example is the homosexual orientation which is a complex and multi-dimensional social construe. Gays rarely change their sexual orientations because recently, sexual orientations have favoured biologically based theories.

However, from the above literature, the media through comedic movies was identified as a factor that may influence attitudes towards sexual orientations of university students in Kenya.

2.7 Research Gaps in this Study

In their study, Nyabuga and Booker (2013) suggested that sexual orientations have recently become a sensitive issue in Kenya. Further, they noted that although gay and lesbian relationships are banned in Kenya, a small but vocal cohort group of people are openly challenging legislation that prohibits same-sex relationships. This research therefore, intends to determine whether comedic movies are contributing to this cause. For instance, to determine whether comedic movies viewing influences attitudes towards these sexual orientations of university students in Kenya. In addition, most of the research published to date about homosexuality and television has been qualitative focusing on how specific programmes like *Will and Grace* have portrayed gay characters.

Early analyses of television's sexual content reported minimal to zero references to homosexuality across the episodes. However, analyses since 2001 indicate that these trends are slowly changing. For instance, in an analysis of prime-time network programming for the fall of 2001, Raley and Lucas (2006) reported that gay male and lesbian characters were represented in 7.5% of the dramas and comedies on the schedule. Indeed, from the outset, there is increased presence, visibility, diversification of LGBTQs sexual orientations characteristics on both commercial broadcast and cable networks, Bonds-Raacke et al. (2007). This visibility, particularly for gays and lesbians has predominantly improved in recent years, and the media have been a fundamental tool when measuring the homosexual communities 'social status, Evelyn and Kupa (2015).

Further, in general, there are numerous content analyses studies assessing the amount of sexual content shown on television (Cope-Farrar & Kunkel, 2002; Kunkel et al., 2003),

with just a few reporting on the influence of the prevalence of sexual orientations portrayals and talk. Also, sexual minorities issues like LGBTQs and the possible influence this exposure may have on audiences like the Kenyan university students has been left out. Additionally, many of the above reviewed empirical studies focused on the influence of media content containing diverse sexual orientations on youths in the western contexts with little emphasis on the developing and cultural-religious-conservative countries like Kenya. Indeed, sexual orientations are still considered criminal and hence illegal in Kenya. Also, the foreign studies and findings are mostly pro-LGBTQs sexual orientations since they are legal and acceptable in these countries. Therefore, their findings cannot be assumed to be translatable or inferentially possible in countries with generally more conservative-collectivist cultures such as Kenya. This research therefore explored, determined and described the influence of viewing comedic movies containing LGBTQs sexual orientations content on attitudes towards such sexual orientations that may occur on the university students in Kenya.

2.8 Summary of Literature Review

This chapter reviewed media influence and behavioural theories such as the social learning theory, the social judgment theory, and the cultivation theory. The theories provided the main emphasis on tolerance, acceptance, adoption, and change of attitudes through media content. The importance of observing and modelling behaviour, attitudes and emotional reactions of others was addressed. This is because it is fundamental that media's consistent images and portrayals construct a specific portrayal of reality. As such, as youths watch more and more comedic movies they gradually cultivate or adopt attitudes towards the LGBTQs sexual orientations that likely or nearly coincide with that which is portrayed. A conceptual framework-a research tool intended to assist the researcher develop knowledge, awareness and understanding of the variables under scrutiny was also discussed.

Literature review discussing the influence that comedic movies containing these orientations content may have on the attitudes towards these sexual orientations of

university students in Kenya was discussed. This was done through discussing the previous studies relating to this research topic such as Rosario et al. (2006) who noted that the development of a lesbian, gay, or bisexual (LGB) sexual identity is a complex and often difficult process contributed by numerous factors. For instance, compared to members of other minority groups (such as ethnic and racial minorities), most LGBTQs individuals are not raised in a community of similar others from whom they learn about their identity and who reinforce and support that identity. Rather, LGBTQs individuals are often raised in communities that are either ignorant of or openly hostile toward homosexuality. Therefore, the media and specifically for this research, comedic movies that contain LGBTQs sexual orientations content may have a role in exposing viewers to such practices and eventually lead to attitudes changes or adoption of the same.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents how the research study was carried out. It describes the research methods and approaches used in social sciences to locate, collect, analyze and finally present data so as to achieve the set main objective as well as the identified specific objectives. The chapter also describes the research designs, the population, sample frame, sample and sampling techniques, research instruments, data collection procedures, pilot tests, and finally the data processing and analysis procedures to be employed in the study.

This research was based on transformative worldview philosophy. Cresswell and Cresswell (2018), noted that the transformative worldview philosophy arose during the 1950s to 1990s from individuals who felt that the positivist's assumptions imposed structural laws and theories that did not fit the marginalized in society or issues of power and social justice, discrimination, and oppression that needed to be addressed. The Cresswells further noted that these marginalized groups include racial and ethnic minorities, persons with disabilities, and most importantly for this research, the lesbians, gays, bisexuals and transsexuals communities. Mertens (2010) observed that a transformative worldview philosophy tends to intertwine research enquiry with politics and a political change agenda to confront social oppression at whatever levels it occurs. This philosophy was useful because it is suitable for research on groups that are socially oppressed, discriminated and marginalized like the LGBTQs sexual orientations are in Kenya and in various parts of the world.

3.2 Research Design

The research design used in this study was a convergent parallel mixed method. This is a form of mixed method design that refers to the simultaneous independent data collection and analysis to the quantitative and qualitative data in which results are merged to

provide a more complete understanding of a phenomenon (Sweeney, 2016). In addition, Creswell (2014) noted that convergent parallel mixed methods is a form of mixed methods design in which the researcher converges or merges quantitative and qualitative data in order to provide a comprehensive analysis of the research problem. In this design, the investigator typically collects both forms of data at roughly the same time and then integrates the information in the interpretation of the overall results. Further Creswell noted that contradictions or incongruent findings are explained or further probed in this design.

Creswell (2014) argued that a mixed methods design involves combining or integration of qualitative and quantitative research and data in a research study. Further, Creswell (2009) noted that the problems addressed by social science researchers are complex, and the use of either quantitative or qualitative approaches by themselves is inadequate. Therefore, the mixed research design offers a powerful third paradigm choice that often provides the most informative, complete, balanced and useful research results (Johnson et al., 2007). Additionally, the mixed methods design also called triangulation, entails use of both qualitative and quantitative methods so as to fully understand the nature of a research problem (Wimmer & Dominick, 2011).

Further, Johnson et al. (2007) argued that mixed methods design juxtaposes or combines methods of different types (qualitative and quantitative) to provide a more elaborate understanding of the phenomenon of interest (including its context) and, as well, to gain greater confidence in the conclusions generated by the evaluation study. This design also focuses on research questions that call for real-life contextual understandings, multilevel perspectives, and cultural influences; employs rigorous quantitative research assessing magnitude and frequency of constructs and rigorous qualitative research exploring the meaning and understanding of constructs; utilizes multiple [data collection] methods (e.g. questionnaire and interviews); and intentionally integrates or combines these methods to draw on their strengths. Therefore, this method is suitable for this study because LGBTQs sexual orientations are complex social, cultural, real-life issues in

nature due to the sensitivity, ethical and legal issues, privacy among others. In addition, LGBTQs are often understudied or underserved groups that are difficult to access, perhaps for fear of reprisal like the undocumented aliens and religious minorities or historical hostility in interactions with the dominant group (Vontress & Epp, 1997).

3.3 Population

This research aimed at determining the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. The area of study was in Nairobi City County targeting the 9 chartered private and public Universities. This county was selected because it is host to the majority of the chartered, public and private universities, as well as having the largest percentage of university students (69,345) in Kenya, according to the National Bureau of Statistics (2013). Also, Nairobi City County according to CUE report by Mukhwana et al. (2016) had 47 private and public universities and campuses-satellites (**see appendix Vi**) out of 168 accredited or under review public and private universities and campuses in Kenya in 2016. The universities in Nairobi County alone were 27% of all university students in Kenya.

Therefore, this study sampled chartered, public and private universities in Nairobi County because of their higher population, confirmed status and broader development of faculties which is in line with Alreck (2004) who suggested that when choosing a sample, respondents must be picked based on two criteria: firstly, they have to possess the information needed, and secondly, they need to have the attributes that make their responses meaningful. More specifically also, the researcher sampled the university students because of their higher knowledge and possession of information needed. In addition, Chi (2016) argued that university students can be sampled because the more years one spends in school up to higher grade levels, obtain higher levels of maternal education, grow up in an urban area, and have more frequent internet use, significantly predicted more positive attitudes towards same sex attraction.

Mukhwana et al. (2016) by 2016, about 138,016 university students in Nairobi County were in public universities. Eventually, the researcher used 8-chartered public and private universities in Nairobi City County (**see appendix Vi**). Private universities sampled were; KCA University, United States International University (USIU), Catholic University of East Africa (CUEA), Pan Africa University (PAC), while public universities were Kenyatta University (KU), University of Nairobi (UoN), Technical University of Kenya (TUK), and Multimedia University of Kenya (MMU).

3.4 Sampling Frame

A sampling frame is a list from which the sample is drawn and is representative of the population Sekaran (2006). The sampling frame consisted of proportionately selected university students in the 7-chartered public and private universities in Nairobi City County. The list of public and private universities was obtained from the list of universities in Nairobi County and chartered by the Commission of University Education-CUE. From the report, Nairobi County had 47 accredited and under review universities and satellite campuses (**see appendix Vi**). The researcher only used the chartered, public and private Universities.

In order to ensure accuracy of sampling, the adequacy of the sampling frame used the complete list of members in the population as noted by (Wimmer & Dominick, 2011). From such records, better and important details of the respondents were obtained helping to form a reliable and valid sampling frame to base the representativeness of the sample. From the selected public universities, lists of departments were then drawn from each university. From the departments selected in each university, lists of students were obtained and used for sampling. From the class lists, male and female students were selected. For the focus group discussions, purposive and snowball sampling techniques were used to obtain 30 LGBTQs informants.

3.5 Sample and Sampling Technique

3.5.1 Sample Size

The study population was determined by Yamane (1973) formula which is most applicable when one is working with a finite population and the population size is known.

Thus, considering the population of university students as respondents, a sample size was derived with the formula below;

The Yamane formula for determining the sample size is given by:

$$n = N / [1 + N (e^2)]$$

Where:

n = Sample size

N = Total population

e = Error tolerance which is (5%)

Therefore; $n = 168,265 / [1 + 168,265(0.05)^2] = 399.99$ which is =400

However, oversampling was done due to the likelihood of poor return rate of questionnaires in research involving a sensitive topic like this one on sexual orientations involving a population like that of university students. Also, considering that the population of the study was 168,265, the sample size of 400 respondents was obtained. Therefore, this figure was further over sampled in order to achieve a response rate of at least 80 percent thus;

Number of tools = 100 x 400 = 500

Therefore, the sample size was **500** respondents.

No of females and males was calculated as;

$$\underline{99,593} \times 500 = \mathbf{296 \text{ MALES}}$$

168,275

$$\underline{68,672} \times 500 = \mathbf{204 \text{ FEMALES}}$$

169,275

From the formula above, a sampling error or error tolerance of 5% was allowed. This sampling error therefore allows 95% of confidence level in which samples have the true population value. Renze and Weisstein (2018) claimed that as the number of trials of a random process increase, the percentage difference between the expected and actual values nears to zero. This means that according to the law of large numbers, the larger the sample size the better the results. Therefore, the researcher chose to use such a sample size of more respondents for better results.

Table 3. 1: List of Population Size in Public and Private Universities in Nairobi City County

UNIVERSITIES	THE POPULATION SIZE OF STUDENTS				
	Males	Females	Sampled males	Sample females	Total sample
PUBLIC UNIVERSITIES					
University of Nairobi	49,998	31,591	148	94	242
Kenyatta University	33,755	25,964	100	77	177
Technical Univ. of Kenya	7,586	2,446	23	7	30
PRIVATE UNIVERSITIES					
Strathmore University	1,946	1,884	6	5	12
Catholic University	1,772	2,718	5	8	13
United States International Universities	2,326	2,491	7	7	14
Pan Africa University-PAC	223	160	1	1	2
KCA University	<u>1,987</u>	<u>1,418</u>	6	4	10
Total	<u>99,593</u>	<u>68,672</u>	296	203	500

3.6 Research Instruments

In order to obtain data for this research, specified research instruments were used to collect data for the study (see **appendix ii and iii**). Firstly, self-administered questionnaire on sampled university students were used. Secondly, the focus groups used open-ended interview guides were used to collect data during the interviews. The open-ended questionnaire guided interviews that were recorded in order to yield qualitative data. These instruments were used to collect both quantitative and qualitative data from sampled respondents as discussed further below;

3.6.1 Questionnaire for the University Students

The researcher used a questionnaire that contained both closed-ended and open-ended questions to obtain quantitative and qualitative data for this study. The Likert Scale structured questionnaire was self-administered. The questionnaire was used to collect a range of data on knowledge, attitudes, possible behavioural changes, and perceptions intentions (attitude, norms and self-efficacy), and the general personal information of the

respondents. This data was obtained from sampled university students. The questionnaire was self-administered because the population can read and write (Fisher et al., 2002).

3.6.2 Interview Guide for Focus Group Discussion

Interview guide questionnaire for Focus Group Discussions (FGDs) was used to capture data from the diverse sexual orientations' interviewees. FGD is a qualitative method that involves unstructured group interviews where the focus group leader actively encourages discussion among participants on the topic of interest (Kerlinger, 2000). Apart from saving of resources, focus groups work well when people are more willing to talk in a group than alone, interaction among informants is desired, or there is difficulty in interpreting previous observations to date (Cresswell, 1998; Neuman, 1997). Also, focus groups can provide a great deal of useful data, as long as the researcher pays attention to the comments and answers of the participants. Therefore, focus group discussions were useful for this research where sensitive information about sexual minorities is needed from respondents involved and identified as LGBTs sexual orientations.

According to Creswell (1998) a qualitative sample size of 20 to 30 informants is adequate for focus group discussions. This sample is smaller because according to Green and Thorogood (2009) suggested that the experience of most qualitative researchers is that little new information/data diversity comes out of qualitative studies transcripts after one has interviewed more than 20 respondents. For this study therefore, **30** FGDs members were proportionately selected using both purposive and snowball sampling techniques. These respondents were also persons who have watched comedic movies containing LGBTs content and identify themselves as gays, lesbians, bisexuals and transgenders in the sampled Universities in Nairobi County.

Further, Wimmer and Dominick (2014) noted that focus group, or group interviewing is a research strategy for understanding people's attitudes and behaviour where 6 to 12

people are interviewed simultaneously, with a moderator leading the respondents in a relatively unstructured discussion about the topic under investigation. Additionally, Cresswell (2014) claimed that the use of qualitative interviews means that the researcher conducts face-to-face interviews with participants, interviews participants by telephone, on the internet, or engages in focus group interviews with six to eight interviewees in each group. These interviews involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants.

Therefore, from the **30** respondents selected for focus group discussions (FGDs) participants were placed into groups of at least **6** members in **5** groups. Each group had 2 gays, 2 lesbians, 1 bisexual and 1 transgendered person. These respondents were adequate because of the sexual nature of the content required from interviewees, the legal restrictions and the societal bias towards diverse sexual orientations. In addition, the focus groups discussions have to have individuals who possess characteristics that are relevant for the study (Kombo & Tromp, 2006). Therefore, this research used people with the knowledge, exposure, and experience of LGBTQs sexual orientations issues. Focus groups discussions (FGDs) were used to gather qualitative data that enhanced understanding of these attitudes on sexual orientations among Kenyan youths. Sessions for the focus groups discussions started off with introductions for both the moderator and the focus group members. The researcher paid Kes.2,000 for the venue and Kes. 400 as transport facilitation fee to each FGD participant to enable them to arrive at the venue.

Procedures and guidelines, ethical procedures, rules and regulations were also discussed in every first session. Respondents then filled in short questionnaire so as to obtain demographic data. The researcher assisted by two trained research assistants controlled and monitored discussions so as to allow free flow of information and in an organized manner. This also enabled the researcher to make observations that were noted in note books so as to enrich research data in addition to the tape-recorded discussions.

Discussion sessions in each focus group lasted about 45 minutes to 1 hour and were tape recorded for analysis.

Data collected from focus group's interviews informed how sexual orientations present in comedic movies influence attitudes towards sexual orientations of university students in Kenyan from individual and small focus groups experiences and knowledge. From the interviewees, independent and dependent variables data were obtained. Also, data on moderating variables and the moderating influence they can have between the independent variables and the dependent variables were obtained.

3.6.3 Sampling Technique

Creswell (1998) argued that sampling in relation to research, refers to the selection of individuals, units, and settings to be studied. From the sample size, the sample population was then calculated (as indicated in the Table 3.1) for each of the chartered public and private universities in Nairobi County. Once the sample is determined, selection was done proportionately using an inclusion and exclusion criteria that followed multi-stage sampling design. This sampling technique was appropriate because the study samples was selected in stages using three sampling technique. *Firstly*, stratified sampling was used to place the study population into homogenous subgroups comprising of public and private Universities as well as males and female university students. Stratified sampling ensured adequate representation by proportionately selecting samples from each sub sample. *Secondly*, using simple random sampling, departments in each university were identified and then selected. This was done by picking the first name of the department and writing it in a paper. The paper was then folded and put in bowl. The researcher then mixed them up and selected one department at a time by picking one folded paper. From each of the selected department students class lists in each class was then obtained. *Thirdly*, systematic random sampling was used to proportionately select male and female students where every n^{th} student was picked (dependent on the size of the class). This multi-stage process of sampling was

repeated until the sample size of respective university was obtained. Respondents selected randomly were representative of the entire year and university.

3.6.3 Content Analysis

According to Schreiber and Asner-Self (2011) content analysis has a rich history in mass communication although it can also be found across a wide spectrum of research programmes in the social sciences like history, education, political science. Additionally, however, content analysis is also not aligned to one methodological approach such as qualitative or quantitative or grounded theory or case study and thus can be based on a variety of data types such as pictures, film, audio, text, memorandums, or Christmas letters to friends (Banks et al., 2000). This research technique was used to analyze qualitative data obtained from the selected comedic movie.

Smith, (1995) argued that content analysis is a technique used to extract desired information from a body of material by systematically and objectively identifying specified characteristics of the material. For this study, this technique was used to extract sexual orientations content such as LGBTQs language, explicit and/or implicit LGBTQs sexual activities, and non-verbal communication cues symbolizing LGBTQs in the comedic movie series. The use of content analysis also helped to avoid influencing the outcomes of the research due to the researcher's presence given that it is unobtrusive in nature. Episodes analyzed were 23 (232/10 the average number) and were obtained using simple random technique from 10 seasons/series and 232 episodes_of the *Modern Family* movie. Each episode is about 20 minutes long.

Berger (1998) noted that content analysis is a research technique that is based on measuring the amount of "something" in a representative sample (sexual content, violence, negative portrayals, or whatever) of some mass-mediated sampling popular art form, hence its importance in this social science related research. Additionally, according to Hansen et al. (1998) the main aim of content analysis in media research is to examine how media texts such as news, drama, and advertising among others reflect

social and cultural values, issues and phenomena. For this research therefore, content analysis sought to determine the extent to which the presence of sexual orientations such as LGBTQs content in comedic movies (in this case, *Modern Family*) influence attitudes towards sexual orientations of the university students in Kenya.

This research used the following categories in coding comedic movies containing sexual orientations during content analysis as described by Schreiber and Asner-Self (2011). Firstly, the researcher chose a sample comedic movie -*Modern Family*, watched by university students and containing sexual orientations. Secondly, the researcher then obtained *the storylines and themes*. Thirdly, the researcher the chose line by line *as the level of analysis* of the comedic movie. Fourthly, some codes were chosen a priori such as LGBTQs language codes/symbols, kissing, flirting, engaging in actual or implied sexual activities or expressing their love. The fifth step was to start coding starting with just the basic frequency counts to see whether the word or concept is there. The sixth step involved putting codes into descriptive themes, and rearranging them. The next step was checking if there were other noticeable topics or themes. The researcher also checked whether there are many words, phrases, and so on that do not fit into the *priori* codes. The eighth was to analyze for trends. The researcher also checked whether it's possible to see the researcher's original codes, or whether there are now new codes or concepts that need to be included for the data to be analyzed.

The researcher also combined other content analysis categorizations of comedic movies such as: The *Media weighting or categorization* such as a high rating or highly viewed and reviewed or influential comedic movies; *Prominence* where recorded impact factors such as the frequency of sexual orientations content appears and how, where, and when they are placed; *Positioning was* where the LGBTQs sexual orientations content, characters, scenes are positioned analyzed in relation to the programmes; *Size or duration* of the sexual orientations programme segment; and finally, the *Source* of the comedic movie in terms of its origin. Using these procedures, content analysis was conducted so as to describe the presence of sexual orientations in the comedic movie and

the possible influence this presence may have on university students. According to Berger (1998) behavioural patterns, values and attitudes to be found in the material reflects and affect the behaviour, values and attitudes of those people who create the content. Therefore, the comedic movies and the possible relationship with the attitudes created by university students was analyzed and linked or delinked. The qualitative data obtained was analyzed through the use of the descriptive analysis and presentation. The researcher linked or delinked the various media and content theories influences on audiences and then drew conclusions on the linkages or departures from their sexual orientations' attitudes.

3.7 Data Collection Procedure

During the actual data collection, the researcher explained the nature and purpose of the study to the participants in order for them to make informed decision on whether to participate in the study or quit. This was to cater for the ethical considerations of the research. According to Best and Kahn (2006) a researcher should inform all the participants the purpose of the study. Additionally, Denscombe (1998) suggests that the research participants should be allowed to either participate or withdraw from the study. All the respondents were informed that the data given was used for intended research purpose only. Respondents were assured of confidentiality, utmost privacy and anonymity of the information providers. In addition, before data collection, a research permit was sought from the National Council for Science and Technology (NACOSTI) and the universities sampled.

This study collected both qualitative and quantitative data. Mixed method data collection was employed for data collection. A questionnaire and an interview guide for focus group discussions (FGDs) was used. According to Creswell (2009) collecting both quantitative and qualitative data assists in the triangulation of the result to ensure validity and reliability. From Campbell et al. (1999) while the survey is useful for measuring the incidence of a specified behaviour, it is often unsatisfactory for full investigation of motivations, beliefs and values that may have a major influence on

behaviour. Therefore, qualitative research methods such as FGDs interviews complemented and neutralized the biases of quantitative research. Therefore, data was collected primarily using a questionnaire and an interview guide for focus group discussions respectively. The study adopted the triangulation technique of data collection. This technique involves collecting data from different sources and checking the collected information from different sources for consistency of evidence (Asthana & Bhushan, 2007).

This target population sampled was made up of university students who are also representative of Kenyan youths. The sample population therefore contained young people in the age bracket of 18-35 years and obtained proportionately from the universities in the populous Nairobi County. This target group (age bracket) has persons described as youths in Kenya as spelt out in the Kenya constitution (2010). This group is also better placed to answer many questions posed to them in regards to the topic of study. The data obtained was used to describe, in both qualitative and quantitative terms, the degree to which variables of the study are related.

3.8 Pilot Test

Testing validity and reliability was done by carrying out a pilot test. According to Polit et al. (cited in Mberia, 2009) a pilot study is a feasibility study (trial runs), done in preparation for the major study. The researcher used 30 questionnaire and one focus group for a pilot test/pre-test in agreement with Isaac and Michael (1995) proposition that **30** participants are adequate for pilot testing a survey. Piloting for this study was done using university students and was carried out through purposive sampling at the Multimedia University of Kenya. The students sampled in the pilot test were asked questions based on *Sex and city movie*-not *Modern Family* since it was used in the research. Convenient random sampling of university students was used to issue the questionnaire for piloting purposes. The piloted university was therefore not used during the actual research. Piloting helped to test and check content validity of the research

methods and tools to be used for this research. It also provided feedback on the questions guide, the interviews' possible direction and feedback.

Babbie & Mouton (2001) suggested that researchers must ensure congruency between the constructed reality of the participants and the realities that are attributed to them by the researcher. Piloting help make corrections in case the researcher was making errors. Corrections and adjustments made after piloting assists the researcher to enhance the degree to which research findings, observations of the participants and the readers of the study are believable for the researcher (Durrheim, 1999). Piloting and corrections made on the questionnaire therefore helped make the instruments more precise.

Therefore, in order to ensure the validity of the research, the researcher made sure that the participant's viewpoints, thoughts, intentions and experiences are accurately understood and reported as noted by Struwig and Stead (2001). Emphasis was thus placed on the perspective and language of the participants rather than on the interpretations and terminology of the researcher. The researcher was also transparent and explicit as argued by Ryan and Bernard (2000) on the findings so as to maximize on the interpretative validity of the findings. This helped in reducing errors that could affect the findings of this study.

3.9 Ethical Considerations

This research dealt with comedic movies and the attitudes formed towards LGBTQs sexual orientations among university students in Kenya. Data was collected from university students using questionnaires and interviews. However, in order to collect data, the researcher had to obtain an introduction supporting letter from JKUAT University (see appendix ix). Also, permission was sought from the National Council for Science and Technology (NACOSTI), Certification permit and the Ministry of Education-State Department of Early Learning, and Basic Education (see appendix x, xi and xii). Further, the researcher requested permission to collect data from the 8 universities sampled. (see appendix xiii, xiv, xv, xvi, and xvii). Once access to data

collection was granted, the researcher informed participants about the purposes, procedures and benefits of the research. The participants were informed that the data collected through the questionnaire and interview would remain confidential and would not be disclosed or given to anyone else for any other purpose. The respondents were also informed that the data collected would only be used for the intended purposes. They were also assured that the researcher would not make any changes to the data collected. The respondents were requested to read and sign both the debriefing information and the consent forms. The collected data was thus entered and analyzed without any alterations. Participants in the FGDs were requested for permission for audio recording of the interviews. They were informed that the audio recording would not be used for any other purposes and would be deleted once the research was done.

3.10 Data Presentation and Analysis

Once data was collected, it was checked for accuracy, consistency and completeness in order to ensure it was adequate and thus would yield sufficient results. According to Alreck (2004) raw data is useless even to those who seek the survey. Data analysis would summarize the data collected into information that reveal important and meaningful relationships. Questionnaire, focus group discussions and content analysis generated a very huge amount of data. This raw data collected was sorted, reviewed, edited and then coded. Editing helped to identify and minimize errors, incompleteness, misclassification and gaps in the information obtained Kumar (2011). The researcher also went through the responses collected from the different interviews and observations noting down the main ideas in each set of data on the basis of the research questions and theoretical framework. For each of the research question, the researcher analyzed the answers from the different responses and compare it with facts that are already there regarding the topic at hand. For the focus groups interviewees, the researcher collected answers that were diverse due to their different characteristics, that is, locational backgrounds, age, religion, education background and gender.

Quantitative data obtained was analyzed through SPSS (version 21) statistical programme and the results helped determine and describe the degrees to which variables are related using the correlations statistical analysis. According to Schreiber and Asner-Self (2011) the purpose of correlational research is to assess the magnitude (absolute size between zero and one) and direction of a relationship (positive or negative) between two or more variables. The correlational design also helps investigators use the correlational statistics to describe and measure the degree or association (or relationship) between two or more variables or sets of scores (Creswell, 2012). Data were also analyzed through causal-comparative and regression analysis in order to explore how the socio-demographic factors correlated with the participants' reported attitudes are linked or delinked. All analyses were therefore performed using SPSS for Windows. Various analysis inferential statistics such as correlation, regression and ANOVA analysis were conducted in order to determine the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. In the interpretation of the results, the statistical significance was set to $p < 0.05$ (two-tailed). These statistical methods of analysis therefore helped the researcher to explore the relationships between variables as a way of determining reasons or causes for the current status or phenomenon under study-in this case the influence of comedic movies on university students towards sexual orientation.

The regression model for this study was as follows:

$$ATSO = CR, LU, VD, PM$$

$$AS = C, P, L, V$$

Where;

ATSO=attitudes towards sexual orientations

CR=character roles in comedic movies

LU=language used in comedic movies

VD=viewing duration of comedic movies

PM=parental mediation strategies

i) Attitudes towards sexual orientations (AS) was defined by the linear model;

$$ATSO = \beta_0 + \beta_1 CR + \beta_2 LU + \beta_3 VD + \beta_4 PM + e \dots \dots \dots \text{model 1}$$

Where;

CR=character roles in comedic movies

LU=language used in comedic movies,

VD=viewing duration of comedic movies and

PM=parental mediation strategies

e=margin of error.

Further, the regression model below was applied;

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_{1z} X_1 Z + \beta_{2z} X_2 Z + \beta_{3z} X_3 Z + e \dots \dots \dots \text{model 2}$$

Whereby:

Y= attitudes towards sexual orientations

β_0 = Constant

β_i = Coefficient of X_i for $i = 1, 2, 3$

x_1 = character roles in comedic movies

x_2 = language used in comedic movies

x_3 = viewing duration of comedic movies

z = Hypothesized moderator (parental mediation strategies)

CHAPTER FOUR

RESEARCH FINDINGS AND DISCUSSIONS

4.1 Introduction

This chapter presents the findings and discussions of the study. To start with, the chapter restates the main objective and the specific objectives of the study. The main objective of this study was to determine the influence of comedic movies on the attitudes towards sexual orientations of the Kenyan university students. Specific objectives were: 1) To describe the influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya, 2) To establish the influence of language use in the comedic movies on attitudes towards sexual orientations of university students in Kenya, 3) To determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya, 4) To examine the moderating effects of parental mediation strategies on comedic movies and the attitudes towards sexual orientations of university students in Kenya.

This study used a convergent parallel mixed research design. This method has both quantitative and qualitative results integrated by topic with topics being organized using research objectives (Bryman, 2007). Merging the data enabled a comprehensive and exhaustive complementary discussion of the study. The researcher also conducted bivariate analyses in order to look at the relationship between variables. Qualitative data obtained from focus groups discussions and content analysis were transcribed, coded and then analyzed in key themes and emerging patterns.

4.2 Response Rate of the Respondent

To begin with it is important to understand the source of the data that was used for this research. Quantitative data was obtained through a questionnaire administered in 7 chartered public and private Universities in Nairobi County as indicated in Table 4.1. However, Strathmore University did not grant permission for this research to be conducted in their institution for reason verbally given as “the topic not being in line

with the institutions' religious convictions". Therefore, 12 respondents were affected and were not used in the sampling. Sampling was therefore adjusted to fit these respondents within the other sampled universities.

Table 4.1: Response Rate of the respondents

UNIVERSITY	THE POPULATION SIZE OF STUDENTS				Total sample	Response Percent
	Males	Females	Sampled males	Sample females		
PUBLIC UNIVERSITIES						
University of Nairobi	49,998	31,591	139	88	227	94%
Kenyatta University	33,755	25,964	94	75	169	95%
Technical Univ. of Kenya	7,586	2,446	23	7	30	100%
PRIVATE UNIVERSITIES						
Catholic University United States International Universities	1,772	2,718	5	8	13	100%
Pan Africa University-PAC	2,326	2,491	7	7	14	100%
KCA University	223	160	1	1	2	100%
Total	1,987	1,418	6	4	10	100%
		168,275	278	189	467	93.4%

The results in Table 4.1 indicate that a sample size of 500 university students had been targeted. However, only 467 questionnaires were complete and sufficiently filled in all the sections and were used in the data analysis. The response rate was 93.4%, which is not only sufficient and acceptable, but also very high. Baruch (1999) suggested that the reasonable acceptable response rate that can contribute to the validity of the study is 60% +/-20. This implies that 80% and above is considered as a high response rate and below 40% is poor response rate whereas 60% and above is acceptable response rate.

Table 4.2: Focus Group Discussions-FGD Respondents

Type	Targeted	Actual
Lesbians	8	8
Gays	8	8
Bisexuals	7	7
Transgenders	7	7
Totals	30	30

Results in Table 4.2 shows the researcher targeted and obtained 30 FGDs respondents comprising of 8 lesbians, 8 gays, 7 bisexuals and 7 transgenders. The respondents were university students who were selected using purposive sampling. These informants provided information about their experiences as well as how they are represented in comedic movies. The demographics of the focus group discussions-FGDs members were similar with quantitative surveys because it used university students identified as LGBTQs with their ages ranging between 18-35 years.

Table 4.3: Content Analysis of the Modern Family Movie

Season Type	Episodes	Samples
Season 1	24	4
Season 2	24	4
Season 3	24	4
Season 4	24	4
Season 5	24	4
Season 6	24	4
Season 7	22	3
Season 8	22	3
Season 9	22	3
Season 10	22	3
Totals	10	23

Table 4.3 shows the comedic movie and the seasons used for content analysis used by the researcher in order to analyze the sexual orientations' themes. A total of 23 episodes were sampled through simple random sampling and were analyzed. The comedic movie that was used was the *Modern Family* which from the outset already has the connotation of how a modern family in today's world looks like or should look like. The characters used are a reflection of the sort that a modern family can have. For instance, among the leading characters, two-Mitchel and Cameron are openly gay and a married couple. The gay couple adopts a young girl-Lily from Vietnam and take her to the USA, take care of her on a daily basis without seeking for assistance from females as the gender stereotypes proposes.

4.3 Reliability Analysis

According to Bastidas-Arteaga and Soubre (2014) reliability analysis methods offer the theoretical framework for considering uncertainties in a comprehensive decision scheme. Therefore, reliability analysis methods provide a framework to account for these uncertainties in a rational manner. Essentially, reliability analysis methods help to evaluate the ability of systems or components to remain safe and operational during their lifecycle. In addition, reliability analysis was carried out so as to determine the accuracy and consistency of the data obtained and used in descriptive and inferential analysis.

4.4 Cronbach's Alpha Values

Therefore, results of the pilot study were subjected to a reliability analysis. The test for reliability was done using the Cronbach's Alpha test which is the most common and widely used tool for measuring reliability (Bolarinwa, 2015). The test was mainly done in order to measure the internal consistency of the study components in the survey questionnaire, i.e. how closely related a set of components were as a group. The results were as shown in Table 4.4.

Table 4.4: Cronbach’s Alpha Values

Variable Construct	Number of items	Cronbach’s Alpha
Character Roles	8	0.785
Language Use	8	0.815
Viewing Duration	8	0.862
Parental Mediation	8	0.855
Sexual Orientations Attitudes	8	0.611

The Cronbach’s Alpha values were 0.785 for character roles, 0.815 for language use, 0.862 for viewing duration, 0.855 for parental mediation and 0.611 for sexual orientations attitudes formed. According to George and Mallery (2003), the following Cronbach Alpha values applies: - > .9 – Excellent, - > .8 – Good, - > .7 –Acceptable, - > .6 – Questionable, - > .5– Poor, and - < .5– Unacceptable. According to George and Mallery (2003), Cronbach Alpha value above 0.6 is acceptable. Therefore, the findings, as indicated in Table 4.4. showed that most of the components had relatively high internal consistency as their Cronbach’s Alpha coefficients were above 0.6. The survey questionnaire was thus reliable for the study.

4.5 Tests of Assumptions

The various tests of analysis were carried out in order to ensure that the data collected and entered was adequate and reliable to be analyzed in order to derive statistical inferences. These tests of assumptions also helped to test the confidence levels of the data collected. Therefore, the tests of sampling adequacy, tests of normality, tests of linearity, and multi-collinearity diagnostics were conducted in this study.

4.5.1 Sampling Adequacy Test

To begin with, the sampling adequacy tests were conducted. The tests give the researcher the information about grouping of survey items into interpretable factors that

can better explain the constructs under investigation (Burton & Mazerolle, 2011). Therefore, sampling adequacy tests measures the correlation among items that are grouped together in a study. The Kaiser-Meyer-Olkin-KMO was thus used to conduct the tests. According to Effendi et al. (2018), Kaiser–Meyer–Olkin (KMO) tests yields a qualitative index of the strength of relationship among variables based on zero-order and partial correlations, while measuring sampling adequacy for each variable and the overall model. Further, KMO test values range between 0 and 1. The higher the numbers, the greater the adequacy. Therefore, the findings in Table 4.5 revealed that the data is above the range since KMO is 0.839 and there is a significant relationship among the items in the survey since $P=0.000<0.05$. Therefore, the sampling adequacy test was found to be adequate and thus the researcher proceeded to analyze the data.

Table 4.5: Sampling Adequacy Test-KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.839
	Approx. Chi-Square	7550.116
Bartlett's Test of Sphericity	Df	1176
	Sig.	.000

4.5.2 Test of Normality for all Variables

The researcher then proceeded to conduct the test of normality for all the variables so as to check the distribution. This was necessary because Ghasemi and Zahediasl (2012) suggested that many of the statistical procedures including correlation, regression, *t*-tests, and analysis of variance, also called parametric tests, are based on the assumption that the data follows a normal distribution or a Gaussian distribution. This means that it is assumed that the populations from which the samples are taken are normally distributed. The assumption of normality is especially critical when constructing reference intervals for variables and thus should be taken seriously because when these assumptions do not hold, it is impossible to draw accurate statistical analysis. Therefore,

assumptions of normality tests are required for many statistical procedures such as parametric tests.

According to Razalli and Wah (2011) under graphic methods such as histogram, the normal quantile-quantile plot, the numerical method such as skewness and Kurtosis and formal normality test such as Kolmogorov-Smirnov test, Shapiro-Wilk test among others, are the three ways in which assumptions of normality can be checked. However, graphical methods can only serve as a useful tool in checking normality for a sample of “n” independent observations since they are still not sufficient to provide evidence that the normal assumptions hold Razalli and Wah (2011). Therefore, more advanced methods had to be performed so as to make conclusions on the normality of the data.

The researcher used both Kolmogorov-Smirnov test and Shapiro-Wilk tests as indicated in Table 4.6 However, the Shapiro-Wilk test was used for this study because Das and Imon (2016) suggested that it is one of the most popular tests for normality assumption diagnostics with good properties of power and is based on correlation within given observations and associated normal scores. This made Shapiro-Wilk tests better to use while testing normality. Consequently, according to Mordkoff (2016) if the resulting p-value is <0.05 , there is significant evidence that the sample is not normal and vice versa. The findings in Table 4.6, showed that the variables: Character role $p=0.001<0.05$, Language use $p=0.000<0.05$, viewing duration with $p=0.000<0.05$, parental mediation $p=0.000<0.05$ and sexual orientation $p=0.000<0.05$ were not normal.

Table 4.6: Normality Tests for all Variables using Kolmogorov-Smirnov and Shapiro-Wilk

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	Df	Sig.	Statistic	Df	Sig.
Character Role	.063	467	.000	.988	467	.001
Language Use	.073	467	.000	.972	467	.000
Viewing Duration	.146	467	.000	.883	467	.000
Parental Mediation	.081	467	.000	.985	467	.000
Sexual Orientation	.080	467	.000	.981	467	.000

a. Lilliefors Significance Correction

Therefore, according to the results of Shapiro-Wilk tests of normality, both independent and dependent variables as well as the moderating variable were not normal and therefore further tests on skewness and kurtosis were required in order to check on normality of the variables using a numerical value. This was necessary because numerical values check the degree of skewness as well as the degree of peak and tail of the variable's distribution. Further, according to Pett (2015) measurement of normality for data distribution skewness is better than kurtosis because normality mainly refer to the symmetry of the data distribution. Therefore, Shapiro-Wilk test rejects the hypothesis of normality when the P-Value is less than or equal to 0.05.

Table 4.7: Statistics of Skewness and Kurtosis for all the Variables

Descriptive	N	Skewness		Kurtosis	
		Statistic	Std. Error	Statistic	Std. Error
Character Role	467	.295	.133	-.112	.225
Language Use	467	.621	.133	.896	.225
Viewing Duration	467	1.121	.133	.752	.225
Parental Mediation	467	-.226	.133	.036	.225
Sexual Orientation	467	.447	.133	.794	.225
Valid N (listwise)	467				

Table 4.7 shows the skewness and kurtosis tests for all the variables. The skewness and excess kurtosis for independent variables; Character roles were 0.295 and -0.112 respectively; language use had 0.621 and 0.896 respectively while viewing duration had 1.121 and 0.752 respectively. Consequently, the skewness and excess kurtosis for character roles, parental mediation and sexual orientations values were lower and nearer to 0 and thus, they were approximately normal. However, values for viewing duration shows excess kurtosis as 1.121 which shows a high peak and a thin tail, while the skewness value was 0.752 and thus is not approximately normally distributed. Also, the language use had excess skewness and kurtosis values at 1.121 and 0.752 and therefore the variable was skewed towards the right with a high peak and a thin tail. Therefore, the data distribution for this variable was not normal.

Therefore, transformation of data for parental mediation strategies as well as the viewing duration variables in order to obtain normality had to be done. Transformation of data that is not normal in distribution helps to achieve the assumptions requirements of normality, Curran-Everett (2018). In this case, Log10 (Logarithm of 10) was used for transformation in order to meet normality tests. Feng and Wand et al. (2014) claimed that Logarithm is more suitable to use because it is arguably the most popular among the different types of transformation options such as square root, inverse etc. However, not

all data become normal after log transformation because in some cases, the transformed data might even be more skewed than the original data. The transformed data thus, must be tested again on normality. Thus; Table 4.8 shows Kolmogorov-Smirnov and Shapiro-Wilk Tests for Log Transformed Data Tests of Normality assumptions.

Table 4.8: Kolmogorov-Smirnov and Shapiro-Wilk Tests for Log Transformed Data Tests

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	Df	Sig.	Statistic	Df	Sig.
Language Use Log	.085	467	.000	.981	467	.000
Viewing Duration Log	.106	467	.000	.942	467	.000

a. Lilliefors Significance Correction

Table 4.8 indicates that data for language use and viewing duration were transformed using Log10 to test normality using Kolmogorov-Smirnov and Shapiro-Wilk Tests. The values indicate that the data distribution for language use and viewing duration became normal since Shapiro-Wilk Tests shows $p=0.981 > 0.05$ and $0.942 > 0.05$ respectively.

Additionally, skewness and kurtosis tests were conducted in order to check the normality of the Log transformed data as indicated in Table 4.9. The results show that the transformed data obtained the normality assumptions tests because the absolute values of skewness and excess kurtosis were -0.398 and 0.405 and 0.2125 and -0.720 respectively in which both values are closer to zero. Therefore, the Log transformed data for language use and viewing duration variables is normal.

Table 4.9: Skewness and Kurtosis Tests for the Log Transformed Data

Descriptive Statistics	N	Mean	Skewness	Kurtosis		
		Statistic	Statistic	Std. Error	Statistic	Std. Error
Language Use_Log	467	.3661	-.398	.113	.405	.225
Viewing Duration_Log	467	.2125	.444	.113	-.720	.225
Valid N (listwise)	467					

Therefore, results in Table 4.9 shows all normality tests achieved normal data distributions for all the variables and thus, the statistical data analysis using the parametric measurements of statistics were performed.

4.5.3 Tests of Normality, Linearity and Homoscedasticity for Multi-Regression

Further, the tests of normality, linearity, homoscedasticity for multi-regression were conducted. The tests were performed to check whether the data for predictor variables were normally distributed. The assumptions of normality can be checked using graphic methods (histograms), through the visualization of the histogram according to Razali and Wah (2011). When visualizing the histogram, if it has a symmetrical bell-shaped graph, then the distribution of data is normal and vice versa. From figure 4.1 the histogram is a symmetrical bell-shaped graph which means that the distribution of data is normal, thus satisfying the assumptions of normality for the multi-regression.

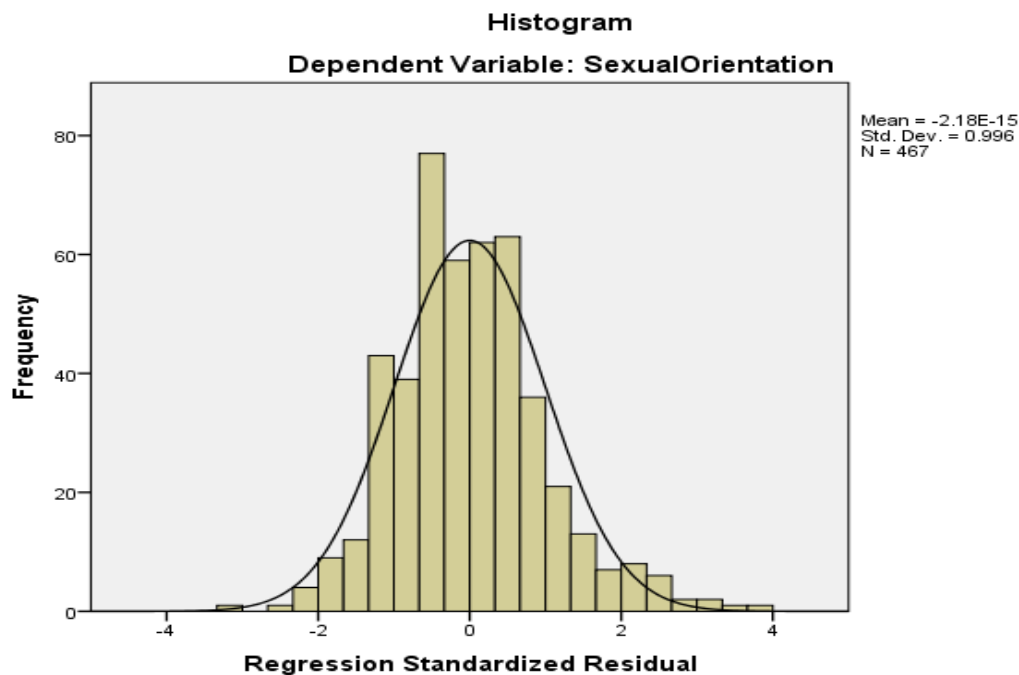


Figure 4.1: Histogram for Normality

Further, tests of linearity to show the relationship between predictor variables and the outcome variables were conducted. According to Osborne and Waters (2002) linearity can be done through visualization of the residual plots or rather the plots of standardized residuals as a function of the standardized predictor. Therefore, assumptions of linearity tests were done by visually observing the straight-line relationship between the predictor variables; character roles, language use, and viewership duration and the outcome variable; attitudes towards sexual orientations, via moderating variable; parental mediation strategies. The standardized residual plots in Figure 4.2 shows that the residual plots were scattered around the straight-line and thus, the linearity of the independent variables was obtained.

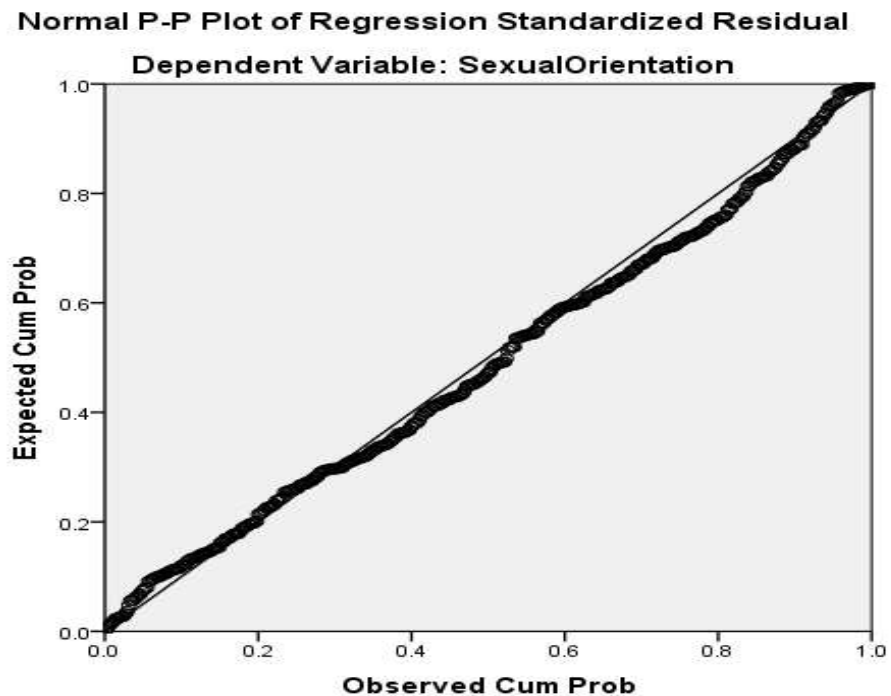


Figure 4.2: Standardized residual plot for linearity

Additionally, Homoscedasticity tests were conducted as one of three major assumptions underlying parametric statistical analyses. Lani (2011) noted that Homoscedasticity refers to whether the variances of the predictions determined by regression remain constant or differ. It describes a situation in which the error term (that is, the “noise” or random disturbance in the relationship between the independent variables and the dependent variable) is the same across all values of the independent variables. This thus helps explain a situation in which the residuals or the error items remain constant or distributed consistently across all the predictors values as noted by Statistics Solution (2011) and Keith (2015). Homoscedasticity is also examined using visualization of residual plots just like in linearity tests assumptions. Thus, homoscedasticity was examined by visualizing the standardized residual plots as seen on Figure 4.3 which shows that the residuals are evenly distributed and scattered around zero or the horizontal-line.

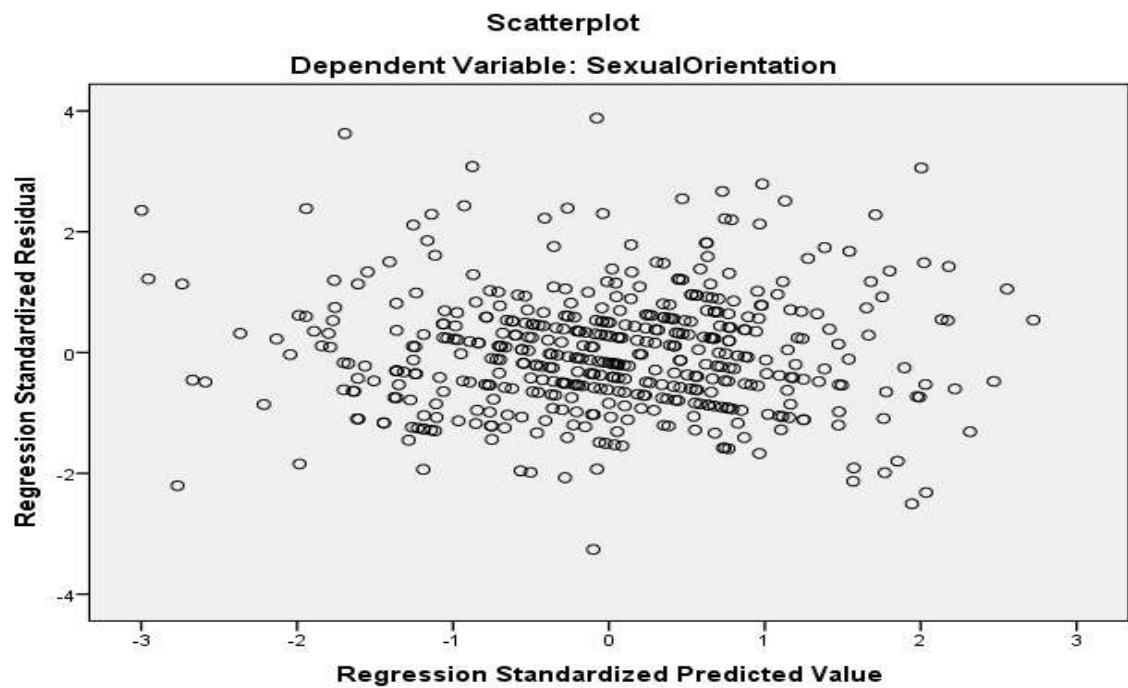


Figure 4.3: Standardized residuals Plot for Homoscedasticity

4.5.4 Test of Multicollinearity Among the Independent Variables

The researcher then proceeded to test for multicollinearity of the predictors in a regression model. According to Vatcheva, et al. (2016), multicollinearity is necessitated by the adverse impact it has on the regression analysis. Mela and Kopalley (2002) noted that collinearity among the predictors increases estimates of variance, meaning that, the inflation of variance parameter when it is not, that ultimately yield in high R^2 - coefficient of determination of regression- while there is low parametric significances and hence the results in the parameter will be incorrect and less precise. Therefore, in order to diagnose multicollinearity among the predictors, the tolerance, VIF, and condition index should be considered. Therefore, this study used three diagnostic tools to test multicollinearity among the independent variables as indicated in Table 4.10 and 4.11.

Table 4.10: Collinearity Statistics-Tolerance and VIF

Model	Collinearity Statistics	
	Tolerance	VIF
Character Role	.647	1.545
Language Use_Log	.685	1.460
Viewing Duration_Log	.913	1.095
Parental Mediation	.997	1.003

a. Dependent Variable: Sexual Orientation

The findings in Table 4.10 indicate that all the tolerance values are greater than 0.2 and the VIF values are less than 10 meaning that there is no collinearity among all the independent variables. Relatedly, findings in Table 4.11 show that all the index values are less than 1.5. This means that there is no collinearity among the predictor variables. The three multicollinearity diagnostic tools ensured that predictor variables have no collinearity.

Table 4.11: Collinearity Diagnostics-Condition Index

Model	Dimension	Eigen Condition		Variance Proportions				
		Value	Index	(Const.)	Chara. Role	Lang. Use_Log	View Dur. _Log	Pare. Media
1	1	4.480	1.000	.00	.00	.00	.01	.00
	2	.376	3.453	.00	.01	.02	.72	.00
	3	.085	7.240	.03	.02	.37	.14	.23
	4	.040	10.523	.00	.83	.58	.03	.09
	5	.018	15.882	.97	.13	.02	.09	.67

a. Dependent Variable: Sexual Orientation

In conclusion, the tests done on collinearity diagnostics in Table 4.11 ensured that all the tests of assumptions were done. The assumptions of normality, linearity,

homoscedasticity as well as the tests of multicollinearity ensured that there was no collinearity among the predictor. Therefore, the findings of this study would be reliable and valid and hence the statistical tests analysis using parametric statistics such as multi-linear correlations, regression, and ANOVA were conducted.

4.6 Socio-Demographic Profiles of Survey Respondents

Results in Table 4.12 shows the socio-demographic profiles (gender, age, religion, religiosity and sexual orientations) of the 467 survey respondents of the Nairobi County's chartered public and private Universities obtained and used in this research study. The respondents were obtained proportionately in the sampled public and private Universities.

Table 4.12: Socio-Demographic Characteristics of Survey Respondents

Demographic characteristics		Number	Percentage
Gender	Male	279	59.7%
	Female	188	40.3%
Age	21-23	225	48.2%
	18-20	150	32.1%
	24-26	62	13.3%
	27-29	18	3.9%
	30-32	5	1.1%
	33-35	7	1.5%
	Religion	Christian	433
Muslim		20	4.3%
Atheist		5	1.1%
Other		5	1.1%
Traditionalist		4	.9%
Religiosity	Religious	288	61.7%
	Quite religious	97	20.8%
	Very religious	50	10.7%
	Not religious	32	6.9%
Sexual Orientation	Heterosexual/straight	430	92.1%
	Bisexual	12	2.6%
	Lesbian	8	1.7%
	Gay	8	1.7%
	Other	6	1.3%
	Transgender	3	0.6%

Findings from Table 4.12 showed that the majority of the respondents were males 59.7% respondents while minority were females 40.3% respondents. Also, the majority of the respondents were at the age bracket of 21-23 comprising of 48.2%. Christians were the most 92.7% while the minority were not religious at 1.1%. In terms of how religious the respondents felt, a majority 61.7% were religious, while those who were not religious were 6.9% and were the minority. In terms of sexual orientations identity, the majority 92.1% were heterosexuals/straight. While the transgenders 0.6% were the minority. Gays and lesbian respondents were both at the same level 1.7%. Bisexuals were 2.6%

while 1.3% identified as others. From these results, a total of 7.9% identified as sexual minorities which indicate that among university students in Kenya, these persons are no longer hidden or ashamed of their sexual orientation or identity. This is in line with the observations made by Valentine et al. (2009) that higher education provides an important space where LGBTQs students are able to ‘be themselves’ and establish an independent adult identity away from the childhood contexts of school and family life. For instance, the researchers further noted that in England, Wales and Northern Ireland, the majority (90.2%) of LGB students are out to their university friends.

Table 4.13: Awareness of a Friend or Relative who is LGBTQ

LGBTQS Friend or Relative	Frequency	Valid Percent
Yes	278	59.5
No	189	40.5
Total	467	100.0

Results in Table 4.13 shows that the majority of the respondents about 59.5% respondents are aware of a relative or a friend who is gay, lesbian, bisexual, transgender or queer-LGBTQ while a minority 40.5% respondents are not aware. This is an indication that they are no longer hidden/in the closet in Kenya despite the practice is considered illegal in the country. These findings are similar to those of Evelyn and Kupa (2015) who claimed that the visibility of gays and lesbians has predominantly improved in recent years, and the media have been a fundamental tool when measuring the homosexual communities’ social status.

Table 4.14: Sources of Comedic Movies

The Sources of comedic movie	Frequency	Percent	Valid Percent
Internet Download	217	46.4	46.4
Television	93	20.0	20.0
Movie Shops	89	19.1	19.1
Friends/relatives	37	7.9	7.9
Movie Theatres	29	6.2	6.2
Others	2	.4	.4
Total	467	100.0	100.0

From Table 4.14 the majority of the respondents about 46.4% respondents obtained their comedic movies from the internet downloads which is a largely unregulated and uncontrolled source of media content. This means that even if the mainstream media content is regulated or controlled in terms of LGBTQs sexual orientations content, there is still a rich alternative source of content for the Kenyan university students. Movie shops and TV also contributed comedic movies containing sexual orientations content with 19.1% and 20% respectively. However, various other sources such as friends/relatives, movie theatres contributed to the comedic movies containing sexual minorities such as LGBTQs sexual orientations content. The higher internet downloads used to access comedic movies is line with observations made by Abuto (2013) that in Kenya, youths are exposed to too much sex in the media — magazines, television, and the internet.

Table 4.15: Respondent’s Feelings about Portrayal of LGBTQs Sexual Orientations in Comedic Movies

Feels about portrayal of LGBTQs	Frequency	Percent	Valid Percent
I do not like it very much	147	31.5	31.5
I am not sure	112	23.9	23.9
I like it somehow	92	19.7	19.7
I do not like it	79	16.9	16.9
I like it very much	37	8.0	8.0
Total	467	100.0	100.0

Table 4.15 shows the distribution of the respondent’s feelings about the portrayal of LGBTQs sexual orientations in comedic movies. A majority of the respondents 31.5% indicated that they do not like it at all. However, 19.7% indicated they like it somehow while 23.9% were not sure. Therefore, a majority of youths sampled with total of 51.9% comprises of those who indicated they like it, like it somehow and those not sure. This means that currently and probably in the near future, such content will likely have more people accepting them and actually liking them. These findings are in tandem with those made by the Independent Advisory Group on Country Information-IAGCI (2020) that societal norms based on culture, religion or the concept that homosexuality is a ‘western’ import mean that attitudes are generally conservative and intolerant of LGBTQs persons. However, a 2016 survey reported that 53% of Kenyans do not agree that homosexuality should be considered a crime and 46% of people had no concerns about their neighbor being gay or lesbian. There are also signs that attitudes may be changing and, in an ethnically and culturally diverse society, attitude varies between groups and locations, with tolerance greater in the capital, Nairobi.

Table 4.16: Opinions on Sexual Orientations Portrayal in Comedic Movies

Sexual Orientation Portrayed	Frequency	Percent	Valid Percent
Explorative/Experimental	133	28.5	28.5
Fun	105	22.5	22.5
Exciting	79	16.9	16.9
Bad	76	16.3	16.3
Dangerous	38	8.1	8.1
Glamorous	36	7.7	7.7
Total	467	100.0	100.0

Results from Table 4.16 on how sexual orientations are portrayed in the comedic movies indicates that a majority 28.5% was about experimenting/exploring, 22.5% as fun, while 16.9% was exciting. This means that many movie producers and creators are changing their story lines and increasingly showing a more positive aspect of sexual minorities. However, 16.3% of the respondents indicated that sexual minorities are portrayed as bad in the comedic movies. Also, combination of both positive and negative portrayals was also indicated. The findings thus agree with the views of (Bond et al., 2009; Gomillion & Giuliano, 2011) that exploring and solidifying sexual beliefs and attitudes is an arduous endeavor for all adolescents, but sexual socialization can be an even greater struggle for lesbian, gay, or bisexual (LGB) teens who fear that inquiring about sex would have detrimental outcomes for their social relationships. Instead of turning to important others, LGB adolescents often garner vital information about sex and sexuality from the media. The salient role media plays in the lives of LGB youth is largely due to the absence of any interpersonal resources willing to provide information, validation, or support for this vulnerable population (Gross, 2001).

Table 4.17: The Positive Consequences Portrayal of Sexual Orientation

Positive consequences of sexual orientation	Frequency	Percent	Valid Percent
Love and Intimacy	191	40.9	40.9
Happy couples	103	22.1	22.1
Successful life	74	15.8	15.8
Good life	55	11.8	11.8
Happy family	36	7.7	7.7
Others	8	1.7	1.7
Total	467	100.0	100.0

Results from Table 4.17 on the positive consequences of the sexual orientations portrayed in the comedic movies indicates that a majority 40.9% was about Love and Intimacy, 22.1% as Happy couples, 1.7% chose others not indicated while 11.8% indicated they see them shown as living a good life. However, a combination of various options such as successful life, happy family etc. were positive portrayals that were also reported. These findings are in agreement with those made by Rudy (2016) that American gay films also picture happy gay couples with more affection, love, expectations and happy endings, such as *The Broken Hearts Club* (2000), *Adam and Steve* (2004), *Another Gay Movie* (2006), *Wedding Wars* (2007), etc. Also, foreign gay-themed movies such as *Touch of Pink* (2003) from the UK, *3 Guys, 1 Girl, 2 Weddings* (2004) from France, *Bear Cub* (2004) from Spain, as well as *His Secret Life* (2002) from Italy portraying happy-ending gay love couples.

4.7 Analyses of Study Variables

This section entails the use of descriptive and inferential statistics to present and analyze quantitative data collected in regard to study variables. As well, the parallel triangulation of the same with emerging narratives and themes from focus group discussions and content analysis of qualitative data for the purpose of interpretation of study results and findings was done. The study objectives/variables were used to organize the presentation of this section.

4.7.1 Comedic Movies and Attitudes Towards Sexual Orientations of University Students.

The general objective of this study was to determine the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. The researcher therefore formulated various possible options that can lead an individual into how they feel, identify and practice sexuality. The respondents were therefore asked to pick a combination that generally best described the factors that influence their sexual orientation. The table 4.18 indicates the frequencies of the distribution of possible influence of sexual orientation among university students in Kenya.

Table 4.18: Frequency Distribution of Possible Influence of Sexual Orientation

Leading to Sexual Orientation	Frequency	Percent	Valid Percent
Nature	254	54.4	54.4
Media Content/comedic movies	60	12.8	12.8
Religion	42	9.0	9.0
Culture	40	8.6	8.6
Friends/Peers	33	7.1	7.1
Parents	31	6.6	6.6
Others	7	1.5	1.5
Total	467	100.0	100.0

From the Table 4.18 a majority of the respondents 54.4% indicated that nature influenced their sexual orientation which is a view held by scholars (Kugle, 2003; Jamal, 2001 & Malik, 2013), that the issue of LGBTQs is a natural thing that is inherent in the nature of those who practice it. They argued that just like normal sexual orientation or straight, same sex attraction is natural to those who practice it because it is what they feel in their nature which is inborn to them (Teh, 2001). About 12.8% indicated that media content like comedic movies influenced their sexual orientation. Notably, only 6.6% of the respondents indicated that parents influence their sexual orientation.

Therefore, findings from this research were similar to those made by researchers who noted that a combination of factors such as nature (Teh, 2001), media content Zillmann and Bryant, (cited in Kistler & Lee, 2009), culture, religion and parents (Monroig et al., 2018) influence sexual orientations.

After establishing the possible influences of media content such as comedic movies on attitudes towards sexual orientations, the researcher went ahead to use qualitative results from sample surveyed respondents to obtain their opinions on the increasing presence of sexual orientations in comedic movies nowadays. The responses were wide ranging and varied as follows: “The aim is to make it (LGBTQs) look normal while it (LGBTQs) is immoral” another respondent said, “It is annoying”, another respondent said, “It is ungodly”, another one said, “It should be condemned”, another respondent said, “It is in line with increase in update of technologies”. Another respondent said that, “I think it is bad influence to the youths and children though I do not condone violence against the-LGBTQs,” another respondent said, “It is disgusting”. However, another respondent noted that, “It is an issue that can no longer be ignored and I am glad it is being addressed accordingly”. Another respondents added that, “The content should be censored or have age restrictions of viewership imposed. All sexual content should only be available to adults”, another respondent arrayed the fear by saying, “Such is life”, another one said, “It is quite interesting.” These are varied responses of the respondent’s opinions on the increasing number of LGBTQs sexual orientations content in the media.

Responses from discussions with FGDs participants confirmed the above survey findings by corroborating how LGBTQs said that nature/born the way they are in their diverse sexual orientations. The university students involved in the FGDs indicated that just like heterosexual/straights, they were born as they are. Below is an example of how conversations were in FGDs:

Q: Who/what influenced your sexual orientation as an LGBTQs?

P1: *People are born/created the way they are, comedic movies cannot change you. They can't challenge god who made us this way,*

P2: *We are born different from how we physically appear and some think we are cursed ...we are not. I cannot change how I was born ...*

P3: *There are accusations that showing us (LGBTQs sexual orientations) in the media will negatively influence the society and especially children.... this is not entirely true since we are born this way.*

Additionally, results from content analysis uses a stereotype about how one can be influenced to become gay when Jay-Mitchel's father was worried that his young son-Joe had speech problems that could also turn him into gay if not corrected early as quoted below:

Jay: *Not a clue. You're probably right to nip that speech problem in the bud.*

Mitchell had a lisp we let slide. Now we got a lifetime of "What if?"

Gloria: *That is so offensive. A lisp doesn't make you gay. Being gay makes you lisp.*

Also, findings from content analysis revealed that the terms Lesbian, Gay, Bisexual and Transgender are mentioned 50 times (0.2%) in the sampled episodes of the comedic movie. This means that the comedic movie selected for this study actually has characters who are sexual minorities, issues about them are discussed and indeed a more positive portrayal of LGBTQs.

4.7.2 Character Roles and Attitudes towards LGBTQs Sexual Orientations

The first objective in this study was to describe the influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya. It was important to first determine whether the LGBTQs sexual orientations characters used and the roles assigned in comedic movies have an influence on the attitudes

towards sexual orientations of university students. The researcher started off with establishing whether respondents could identify use of LGBTQs characters as role models through positive portrayal, as protagonist/leading roles and as antagonistic roles. The use of character roles would then be linked or delinked with the dependent variable- sexual orientations attitudes of university students in Kenya towards LGBTQs. Inferential statistics of correlation, regression and ANOVA analysis would be discussed to describe the influence of character roles in comedic movies on attitudes towards sexual orientations of the university students in Kenya. These statistical findings were then merged with their respective FGDs results and the content analysis results so as to strengthen and elaborate on the overall findings of the study.

According to the Social Learning Theory-SLT as proposed by Bandura (2002), the theory proposed that learning is a cognitive process that takes place in a social context and can occur purely through observation or direct instruction, even in the absence of reproduction or direct reinforcement. This means that by watching positive portrayal of LGBTQs characters in comedic movies, audiences can become aware, learn and even adopt the behaviours they watch. This is because the theory argues that much learning takes place through observing the behaviour of others (Anaeto, et al., 2008). Social learning theory explains how people adopt and maintain recommended behaviours through observation. At its core, SLT argues that individuals are motivated to adopt the recommended behaviour to the extent that they perceive the latter will bring about positive outcomes. Therefore, the theory guided the researcher on testing if the positive portrayal of LGBTQs sexual orientations in comedic movies is contributing/influencing Kenyan university students' attitudes towards LGBTQs sexual orientations.

4.7.2.1 Role Models and Attitudes towards Sexual Orientations/LGBTQs

From the findings in Table 4.19 on the presence and use of positive portrayal of LGBTQs sexual orientations characters role models, a total of 58.7% (24.4% strongly agree and 34.3% agree) of the sampled university students indicated that there are

positive LGBTQs sexual orientations character role models used in the comedic movies while 19.9% were neutral. These findings are in line with those made by (Hart, 2000) that ever since Ellen DeGeneres made television history by coming out of the closet on her popular primetime sitcom *Ellen* in 1998, gay and lesbian characters have become increasingly prominent in the media. On the other hand, a total of 21.4% disagreed with 12.6% disagreeing and 8.8% totally disagreeing on the presence of positive LGBTQs sexual orientations characters in comedic movies.

Relatedly, findings in Table 4.19 on the use of positive LGBTQs sexual orientations characters role models to introduce, promote diverse LGBTQs sexual orientations, a total of 51.6% (25.3% strongly agree and 26.3% agree) of the sampled university students agreed. However, a total of 28.9% disagreed with 15.0% disagreeing and 13.9% strongly disagreeing. About 19.5% of the respondents were neutral. These findings relate with the theoretical work that pointed to the importance of media figures in shaping GLB identity (Clum, 2000 & Gross, 2001). The concealable nature of sexual minorities' identities and their historical exclusion from mainstream culture has given many of them a heightened awareness of theatricality and performativity, which, in turn, increases their affiliation with film and television stars.

Table 4.19: Comedic Movies Character Roles and Attitudes towards LGBTQs Sexual Orientations

LGBTQs sexual orientations character roles in Comedic movies....	Strongly					Total
	agree	Agree	Neutral	Disagree	Strongly disagree	
	%	%	%	%	%	
1. There are positive portrayals of LGBTQs sexual orientations role model characters...	24.4	34.3	19.9	12.6	8.8	100
2. Positive LGBTQs sexual orientations role models introduce, promote sexual orientations...	25.3	26.3	19.5	15.0	13.9	100
3. I prefer watching positively portrayed LGBTQs sexual orientations characters as role models...	24.0	24.6	20.6	14.3	16.5	100
4. Comedies use protagonists/main characters to normalize sexual orientations/ LGBTQs...	23.8	41.6	17.8	9.9	6.9	100
5. Comedic movies nowadays feature more LGBTQs sexual orientations as protagonists...	24.2	36.4	14.8	10.7	13.9	100
6. When I see LGBTQs sexual orientations couples acting as protagonists/main characters, I believe they are normal people who can marry	10.5	13.3	23.6	20.6	32.0	100
7. I am aware of use of sexual orientations/ LGBTQs as antagonists/oppositional roles to introduce diverse sexual orientations issues....	19.2	37.5	19.5	16.3	7.5	100
8. Antagonists/oppositional characters and roles are used to make diverse sexual orientations/ LGBTQs acceptable	22.2	36.8	21.8	9.6	9.6	100

Finally, on character role models, findings in Table 4.19 on respondent's preference of watching positively portrayed LGBTQs sexual orientations characters as role models in comedic movies, a majority-total of the respondents 48.6% agreed comprising of 24.6% strongly agree and 24.0% agree. Therefore, a majority of the sampled Kenyan university students confirmed that they prefer watching such comedic movies. However, a total of 30.8% did not agree with 14.3% disagree and 16.5% strongly disagree. Also, 14.3% were neutral on this issue.

In addition, results from the FGDs of the LGBTQs university students indicated that there are more positive LGBTQs characters in comedic movies and media in general like in soap operas. For instance, the following LGBTQs respondents indicated that:

Q: In the Modern family comedic movie, how are leading characters Mitchel and Cameron used as protagonists/main, role models and antagonists?

R22: *Recently, there have been more LGBTQs characters in the comedic movies from western world like America which the local media easily plays.... this international content takes care of LGBTQs issues globally but not the local ones...so international comedies have LGBTQs role models but not locals....*

R27: *Most of the comedic movies being released recently are trying to bring up more LGBTQs characters as role models considering or with respect to the prevailing environment that has been largely against us LGBTQs...*

R30: *Unfortunately, most of the comedic movies still restrict positive portrayal of the LGBTQs. This limits the number of good/positive LGBTQs characters in the media and in Kenya the media just concentrates on spreading rumors and not education about LGBTQs..*

R6: *There is very little support coming from the media and content creators for our cause. However, there are positive role models even if few and far between but since this is a natural process with or without them, LGBTQs will keep growing..*

R9: *Additionally, there are more positive characters in the media today than before. They can be found in the comedic movies as well as Soaps- like in the Phillipino soaps showing in Kenya shows LGBTQs characters, portrayed as best friends to a lady main character, largely the gays. The gay characters often advice the lady well, and thus they are portrayed well...*

From the FGDs results, therefore, the respondents identified the positive use of LGBTQs characters in the comedic movies. This can further be compared to the results from content analysis of the *Modern Family*. Findings from the content analysis of comedic movies indicate that Mitchel and Cameron (a gay couple) and represents 17% leading characters in the comedic movie. The two characters are used as role models in the movie on several occasions as noted:

In a role model theme identified as Comedic movies and sexual orientations-gay parenting and role modelling, how the couple is bringing up their adopted daughter-Lily, the following excerpt was identified:

Lily: *"Don't say "no" right away, but picture me with these.*

Mitchel: *Sweetie, you're 8 years old. Give your body time to develop.*

Lily: *These curls! I want a perm!*

Mitchel: *Take it from someone who had a perm at your age -- you don't.*

Mitchel: *oohh..Cam, that is amazing, come..(picking Lily and Cameron joining in the family hug)*

Mitchel: *and that is how peace returned to our home...and technically it's my house, bu, bu-t I will fix that too. Once we finished writing the book, we realized something..*

Cameron: *we are not the only two monkeys with a panda, gay parents are a huge market and no one is writing for them, we thought we were sitting on a gold mine..*

Mitchel: *but we weren't, (inside a bookshop section) gay parenting, gay adopting parenting,*

Mitchel: *gay adoption foreign children,*

Cameron: *what? gay adoption Asian children, bisexual adoption Asian children, transgendered adoption.. ok, come let's go..*

The findings from the content analysis show that comedic movies are increasingly using sexual LGBTQs sexual orientations as role models for not only other sexual minorities but also heterosexuals through their good character, humanity, success and their achievements. The two gay parents are portrayed positively as good people and also responsible parents.

4.7.2.2 Protagonists/Main Characters and Attitudes towards LGBTQs Sexual Orientations

Findings in Table 4.19 on the use of LGBTQs sexual orientations characters as protagonists/LGBTQs in order to normalize the diverse sexual orientations in comedic movies, indicate that a total majority of the respondents 65.4% agreed with 23.8% strongly agree and 41.6% agree. Therefore, a majority of the sampled Kenyan university students indicated that comedic movies use positive portrayal of LGBTQs sexual orientations as main characters/protagonists nowadays so as to normalize diverse LGBTQs sexual orientations. This is a view in line with that made by Gomillion and Giuliano (2011) that the presence of positive GLB role models in the media normalized Megan's lesbian identity and helped her view her identity positively rather than negatively. However, a total of 16.8% did not agree with 6.9% disagree and 9.9% strongly disagree. Also, 17.8% were neutral.

Additionally, findings in Table 4.19 indicate that comedic movies nowadays feature more LGBTQs sexual orientations as main characters/protagonists. From the respondents sampled 24.2% strongly agree and also 36.4% agreed that there are more protagonists/main characters in comedic movies who are LGBTQs sexual orientations. Therefore, the majority, 60.6% agreed. These findings are in tandem with those made by Chambers (2009); Davis (2007); and Streitmatter, (2009) that nowadays, there is an increased number of television shows featuring recurring or main gay characters who are no longer denied love, sex, or a network of gay peers. However, about 10.7% disagreed and 13.9% also strongly disagreed while 14.8% were neutral.

Finally, findings in Table 4.19 show that when respondents see LGBTQs sexual orientations couples acting as protagonists/main characters, they believe LGBTQs are normal people who can marry and have families. The findings show that 24.6% of the respondents agreed. These findings agree with those of Gomillion and Giuliano (2011) that as a lesbian, watching the main character deal with her sexuality and society's reaction, one really connects with her struggle. On the other hand, 37.5% strongly disagreed while 19.2% disagreed, totaling to 56.7%. However, 23.6% were neutral, neither agreed or disagreed.

Relatedly, results from FGDs discussions indicated that the respondents were aware of the use of protagonists/ main characters in comedic movies. Even though they lamented that the numbers are still low, they appreciated the efforts because “it is now better than in the past and certainly will get even much better in the future”. These are some of the respondents' responses:

Q: In the *Modern family* comedic movie, how are leading characters Mitchel and Cameron used as protagonists/main characters, role models and also as antagonists?

R26: Comedic movies produced locally still feature few LGBTQs leading characters perhaps because they are trying to give the content that most local

people want to consume...most Kenyans do not seems(sic) to want to know or understand LGBTQs.

***R1:** In the Rafiki movie which is a local production, the main characters are two lesbians and even though the Kenya film board regulators blocked its screening in the local theatres, the courts allowed screening. This move at least opened up the discussion about LGBTQs locally, since this is art and helps pass the message, it was received well locally even internationally,*

***R8:** Main characters are today being featured more in the film industries. For instance, even in the Indian movies and series movies which are long in the past 1 or 2 years are showing LGBTQs. Also, Asia seems to have joined hand or had an agreement in moving ahead with featuring a gay, lesbian or trans person. This portrayal plays an important role in publicizing our issues and better still they mostly are portrayed as lovely, loved and respected.*

***R28:** At least for us lesbians, the discrimination and negativity are not as high as it is for our fellow gays.*

***R29:** I agree with my friend here, it is easier for us lesbians to both live in society and also be covered in the media than other sexual orientations like the gays. For instance, as a lesbian couple, I can get an apartment and rent and live there with my partner unlike two gay men. The hostility is too much for them.*

Therefore, during the FGDs interviews, informants agreed to the findings of quantitative analysis because majority of them acknowledged that there are LGBTQs sexual orientations main character roles used as role models in comedic movies.

4.7.2.3 Sexual Orientations/LGBTQS Characters Roles as Antagonists/Oppositional

Findings in Table 4.19 indicate that the respondents sampled are aware of the use of sexual orientations/ LGBTQs as antagonists/oppositional character roles so as to

introduce diverse sexual orientations in comedic movies. From the respondents sampled, 19.2% strongly agreed and 37.5% agreed. The two groups made up a majority 56.7%. The findings echoed the observations made by MacRae (2018) that when antagonists/oppositional characters are available, they are codified portrayals served as ideological boundary maintenance: whether they are frivolous sissy protagonists or antagonists corrupted by gender inversion, gay and lesbian representations were cast as ridiculous and ‘unnatural.’ Codified and ambiguous homosexual relationships could be “disavowed through laughter” (Benshoff & Griffin, 2006) or portrayed as villainous and perverted; neither invited positive identification. However, 16.3% disagreed and 7.5% also strongly disagreed while 19.5% were neutral on this view.

Finally, findings in Table 4.19, show that there is use of antagonists/oppositional characters and roles so as to make diverse LGBTQs sexual orientations acceptable. The sampled university students showed that 22.2% strongly agreed while 36.8% agreed, totaling to 59%, which was the majority. These findings are an affirmation to those made by Benshoff and Griffin (2006) that the Production Code Administration-PCA occasionally approved slightly less ambiguous homosexual representations, but only as portrayals of deviant enemies or sick antagonists. Examples include male Nazi soldiers who were depicted as effeminate, unmanly, and perverted and female fascists who were butch. In addition to wartime enemies, some sexually ambiguous villains were depicted as embittered and cynical murderers, cultured perverts, or *femme fatales* who plotted against men. both served to exclude homosexuality from hegemony via invisibility, exclusion, and ridicule. However, 21.8% were neutral-neither agreed nor disagreed. About 9.6% disagreed and 9.6% strongly disagreed. Those disagreeing with this view totaled 19.2% cumulatively.

In relation to the above, findings from FGDs showed that the respondents recognized how in the modern family comedic movie, some characters are use as antagonists/oppositional role do as to address issues related to affecting LGBTQs sexual orientations. The following excerpt were adapted from the summary:

Q: Q: In the *Modern family* comedic movie, how are leading characters Mitchel and Cameron used as protagonists/main characters, role models and also as antagonists?

R23: *In the comedic movies in the media there are still characters placed in oppositional roles that actually normalizes stereotypes about LGBTQs maybe because the media are following or fearing the laws that criminalize LGBTQs...*

R25: *There are still many negative characters and roles in comedic movies produced both locally and internationally. The media still has a long way to go. They always portray main characters versus minor, opposing characters for LGBTQs. It's more like challenging our views and lifestyle.*

R3: *Recently, LGBTQs topics have been explored by media a lot. For instance, in the drama Called **Xs On the Beach** which is gender diverse, has no discrimination, have been produced. Even from the local scene, shows such as Carl Michael show-comedy aired on **Switch TV** showing LGBTQs on one side and heterosexuals on the other. The show shows how discrimination is if LGBTQs comes out, local media shows international content with LGBTQs yet local shows with similar content are banned. The show is more of educational with opposers and proposers.*

R5: *Comedic movies as well as talk shows across the world have recently featured more LGBTQs. For instance, K24 held a talk show with Kalekye-however, cohost pushed the conversation to homophobic, it was negative.*

R7: *It is like kind of explosion globally and even locally where even in the local reality shows and comedic shows like Nairobi diaries, producers have introduced LGBTQs characters, scenes and content lately. However, they are introduced against negative comments/responses from other characters and viewers largely. Another programme called fireplace reality show got a local LGBTQs character called Letoya who discusses about transgenders issues, but comments are homophobic largely.*

R17: *Some of the comedic movies actors just act those roles but are actually homophobic, they talk badly about LGBTQs after acting and getting their cash.*

From the above FGDs interviews, informants agreed to the findings of quantitative analysis because majority of them acknowledged that there are LGBTQs sexual orientations minor/antagonistic character used in comedic movies.

4.7.2.4 Correlation Analysis for LGBTQs Sexual Orientations Character Roles as Role Models, Protagonists and Antagonists

The researcher also conducted a correlation analysis in order to determine the relationship between character roles and attitudes towards sexual orientations. Findings in Table 4.20 show Pearson correlation coefficient (r) is 0.217 with p-value of 0.000 which indicates that there is a significant positive relationship between character roles and attitudes towards LGBTQs sexual orientations since the correlation coefficient is 0.217 ($r=0.217, p=0.000<0.05$).

Table 4.20: Correlation Analysis for Character Roles and Attitudes towards Sexual Orientations

		Character Role	Sexual Orientation
Character Role	Pearson Correlation	1	.217**
	Sig. (2-tailed)		.000
	N	467	467
Sexual Orientation	Pearson Correlation	.217**	1
	Sig. (2-tailed)	.000	
	N	467	467

*. Correlation is significant at the 0.05 level (2-tailed).

4.7.2.5 Regression Analysis for Sexual Orientations/LGBTQs and Character Roles

In order to determine the regression model for character roles and attitudes towards LGBTQs sexual orientations, a regression analysis was conducted. The model was then tested to determine whether character roles significantly predict attitudes towards sexual orientations.

Table 4.21: Regression Analysis for Character Roles

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.217 ^a	.047	.045	.12394

a. Predictors: (Constant), Character Role

The results of regression analysis in Table 4.21 indicates that there is a relationship between character roles and attitudes towards sexual orientations in which the adjusted R^2 is 0.045 implying that 4.5% of the variation of univeristy's students attitudes towards sexual orienatations can be explained by comedic movies' charcter roles content. The remaining 95.5% variation in attitudes towards sexual orientations can be explained by other variables that are not included this model.

Table 4.22: Regression Analysis Coefficients for Character Roles

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	.798	.029		27.056	.000
	Character Role	.160	.033	.217	4.785	.000

a. Dependent Variable: Sexual Orientation

Further, the findings in Table 4.22 on regression analysis coefficients, revealed that the regression model is statistically significant since $p=0.000<0.05$. This means that character roles can significantly predict attitudes towards sexual orientations. Therefore, the model can be defined as $Y=0.798+0.160X_1$ where Y = sexual orientations attitudes and X_1 = character role. This thus means that an increase in the portrayal of character roles increases sexual orientations attitudes by 0.160.

4.7.2.6 ANOVA for Character Roles

The researcher also conducted analysis of variance (ANOVA) for independent variable character roles. Sawyer (2009) and Field (2013) ANOVA analysis is conducted so as to determine how influential and useful the independent variable, in this case, character roles, was in predicting the dependent variable, in this case attitudes towards LGBTQs sexual orientations. The findings in Table 4.23 show that the regression analysis model is significantly fit to predict the dependent variable because $P=0.000<0.05$.

Table 4.23: Regression Model Summary for Character Roles

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.352	1	.352	22.894	.000 ^a
	Residual	7.143	465	.015		
	Total	7.494	466			

- a. Dependent Variable: Sexual Orientation
b. Predictors: (Constant), Character Roles

The results of Analysis of Variance (ANOVA) for regression coefficients as shown in Table 4.23 were; $F_{1, 465, 0.05}=3.84<22.894$ with $p=0.000<0.05$. This indicates that the model is significant since $P<0.05$. The regression model is significantly adequate to predict attitudes towards sexual orientations, hence it can be argued that character roles had an influence on attitudes towards sexual orientations among the sampled university students in Kenya. Therefore, the null hypothesis that comedic movies through character roles has no influence on attitudes towards sexual orientations of university students in Kenya was rejected. This is consistent with what Wohlford et al. (2004) found, that participants were more likely to have high self-esteem if they believed they shared many character traits with their LGBTQs role models than if they believed they shared few traits with their role models. It is consistent thus, to conclude that comedic movies containing LGBTQs sexual orientations character roles has influence on attitudes towards sexual orientations of Kenyan university students.

4.7.3 Language Use in Comedic Movies and Attitudes towards Sexual Orientations/LGBTQs

The second objective of this study was to establish the influence of language use in the comedic movies on attitudes towards sexual orientations of university students in Kenya. It was important to first determine whether the language used by and in reference to LGBTQs sexual orientations in comedic movies has an influence on the attitudes formed towards sexual orientations of the university students. The researcher started off with establishing whether respondents could identify use of descriptive/verbal language, stereotypes & humor as well as non-verbal language in the comedic movies referring to LGBTQs sexual orientations characters. The use of language would then be linked or delinked with the dependent variable-sexual orientations attitudes of university students in Kenya towards LGBTQs sexual orientations. Inferential statistics of correlation, regression and ANOVA analysis would be discussed to establish the influence of language use in comedic movies on attitudes towards sexual orientations of the university students in Kenya. These statistical findings were then merged with their respective FGDs results and the content analysis results so as to strengthen and elaborate on the overall findings.

According to Raley and Lucas (2006) Gay males, Lesbians, and Bisexuals were not shown on TV until the early 1960s, except in highly coded language, largely due to the influence of the motion picture production code which explicitly prohibited Gay males, Lesbians, and Bisexuals from being shown (Gross & Woods, 1999). From the 1960s to the present, Gay males, Lesbians, and Bisexuals have been stereotypically portrayed as funny clowns, flaming queers, queens, fairies, fags and flits; villainous criminals, mental patients, child molesters, and vampires; or victims of violence, HIV/AIDS, and gender/sexual identity disorder (Barton, 2001). However, some more recent depictions (since the 1990s) of Gay male, Lesbian, and Bisexual characters have been more positive; however, many stereotypes still linger on prime-time TV and continue to proliferate in the minds of TV viewers.

The findings in Table 4.24, on the use of language referring to LGBTQs sexual orientations in comedic movies, revealed that a majority (total) of 65.1% i.e (19.1% strongly agree and 46.0% agree) of the sampled university students agreed. This means that comedic movies use descriptive/verbal Language to refer to LGBTQs sexual orientations. About 19.1% were neutral and a total of 15.8% disagreed. These findings agree with those made by Augustsson (2011) that there is gay language which is often portrayed in gay speech by LGBTQs. Such language is a self-managed socialization and is largely used positively for identity and belonging.

Table 4.24: Language Use in Comedic Movies

Use of LGBTQs sexual orientations language in Comedic movies....	Strongly				Strongly	Total
	agree	Agree	Neutral	Disagree	disagree	
	%	%	%	%	%	
1. I am aware of the use of descriptive/verbal language on LGBTQs sexual orientations.	19.1	46.0	19.1	9.4	6.4	100
2. There is more positive descriptive/verbal language describing LGBTQs sexual orientations.	20.8	44.1	16.7	13.1	5.3	100
3. I prefer watching positive descriptive/verbal language on LGBTQs sexual orientations.	12.7	40.1	23.7	15.8	7.7	100
4. There is constant positive stereotypical and humorous language in the descriptions.	21.0	37.7	24.2	10.7	6.4	100
5. Stereotypes and humor's constant use makes LGBTQs sexual orientations more acceptable.	17.8	42.4	22.3	12.0	5.5	100
6. The stereotypical and humorous language normalizes LGBTQs sexual orientations.	17.1	43.0	24.0	11.6	4.3	100
7. None-verbal language and symbols help communicate sensitive messages on diverse LGBTQs sexual orientations	20.8	45.4	18.2	11.1	4.5	100
8. Comedic movies use positive non-verbal language and symbols to introduce, promote and glorify LGBTQs sexual orientations.	20.1	43.9	20.8	10.1	5.1	100

Also, the findings in Table 4.24, on the presence of more positive descriptive/verbal language describing LGBTQs sexual orientations in comedic movies, indicated that a total of 64.9% (20.8% strongly agree and 44.1% agree) of the sampled university

students agreed that there is more positive use of descriptive/verbal language referring to LGBTQs sexual orientations in the comedic movies. About 16.7% were neutral while a total of 18.4% disagreed (13.1% disagreed and only 5.3% strongly disagreed) with this view. These findings are similar to those made by Yang (1997) that there is also growing prevalence of gay talk and portrayals of homosexual behaviour in televised media which has a correlation between viewing patterns and the viewers' sexual activities.

4.7.3.1 Presence and Positive use of Descriptive/Verbal Language

Additionally, findings in Table 4.24 on the respondent's preference of watching comedic movies with positive descriptive/verbal language on LGBTQs sexual orientations show that a majority (total) of 52.8% agreed. This is a combination of respondents who strongly agreed 12.7% and agreed 40.1%. This view is in line with those noted by Augustsson (2011) that there is a wide variety of epithets referring to homosexual men in the comedy-Queers as Folk, such as *queer*, *queen*, *fag*, *faggot*, *flame*, *fairie*, and *nelly* and many other terms such as *top*, *bottom*, *versatile*, along with the verbs *cruise* and *ogle*, which focus "around sexual evaluation and conquest" (Baker 2002). However, some labels or epithets are used positively and some in a negative way, many times depending on the speaker being gay himself or not, (Augustsson, 2011).

In addition, results from the FGDs of the LGBTQs university students indicated that respondents recognized the use of descriptive/verbal language in the *Modern Family* comedic movie in reference to LGBTQs sexual orientations. This has contributed to the more positive LGBTQs portrayals in comedic movies and media in general like in soap operas and music. These results complemented the quantitative findings on the same.

Q: How can you describe the language used to refer to LGBTQs sexual orientations in the *Modern Family* comedic movie? The following LGBTQs respondents indicated that:

R1: *Today, the language describes LGBTQs living in a world full of love, where everyone is comfortable despite their gender identity, they use educative*

language for people to stop thinking we are mentally disturbed, people to understand us.

R2: *The biased language used to describe us in the comedic movies and magazines especially in Africa, wording in magazines, are kind of abusive in a way..*

R6: *The language used in the comedic movies is crafted in such a way that it portrays the LGBTQs like they do not exist.*

R7: *The language used in the comedic movies is just full of hate, pretends LGBTQs do not exist. The media also twist their messages to suit their sales and do not encourage LGBTQs to come out....yet the media should be the voice of the LGBTQs community...*

R10: *The language used in the comedic movies follows heavily on the hardline that the church has taken that describes LGBTQs as evil and barbaric...*

R11: *Actually, there are some media content in some media houses with correct information and content describing LGBTQs. They have accepted LGBTQs although the editors sometimes manipulate the content in order to use LGBTQs to sell more...*

From the FGDs results therefore, the respondents identified the presence and positive use of LGBTQs characters in the comedic movies. This can further be compared with the results from content analysis of the Modern Family. Findings from the content analysis of comedic movies indicate that Mitchel and Cameron (a gay couple) are two leading characters in the comedic movie. The two characters are used as role models in the movie on several occasions as noted:

Additionally, identified themes in the Modern family Comedic movie also indicates a more positive use of descriptive/verbal language in reference to LGBTQs sexual orientations. The language used to refer to gay couple, family, gay parenting etc. is

especially sensitive. For instance, how the gay couple-Mitchel and Cameron as married couple lives, work and bring up their adopted daughter-Lily, the following excerpt was identified:

Mitchell: (to Lily) *Who's a good girl? Who's that? Who's that?*

Granny: *Oh, she's adorable!*

Mitchell: *Oh, thank you.*

Granny: *Hi, precious!* (puckers up; blows lips in attempt to make Lily smile)

Mitchell: (in small voice) *Hello. Hi, hi! We just- we just adopted her from Vietnam and... we're bringing her home for the first time, huh.*

Man: *Oh, she's an angel. You and your wife must be so thrilled.*

Cameron: (enters) *Sorry, sorry, sorry. Daddy needed snacks. Hi.* (fumbles his way to his seat; granny and man look away uncomfortably) *So, what are we talking about?*

In a Commentary, more descriptive and verbal language referring to sexual orientations is given as:

Mitchell: *Uh, we have been together for, guh, five- five years now? And, uh, we just, we decided we really wanted to have a baby, so we had initially asked one of our lesbian friends to be a surrogate, but-*

Cameron: *Then we figured they're already mean enough; can you imagine one of them pregnant?*

Mitchell: *Don't think so.*

Cameron: *No, thank you. Ick.....*

Lady: *Honey, honey, look at those babies with those cream puffs.*

Mitchell: *Okay, excuse me. (stands up) Excuse me, but this baby would've grown up in a crowded orphanage if it wasn't for us cream puffs. And you know what? No, to all of you who judge-*

Cameron: *Mitchell...*

Mitchell: *-hear this: love knows no race, creed-*

Cameron: *Mitchell...*

Mitchell: *-or gender. And shame on you, you small-minded, ignorant few-*

The findings from the content analysis show that comedic movies are increasingly using more positive, sensitive descriptive/verbal language while referring to LGBTQs sexual orientations so as to portray them as good people, humane, normal and successful in their lives. The tone is set to portray the two gay parents positively throughout the comedic movie-*Modern Family*. These findings are in line with those of quantitative data and FGDs findings.

4.4.3.2 Stereotypical and Humorous Language and LGBTQs Sexual Orientations

Findings in Table 4.24 on the constant use of positive stereotypical and humorous language in comedic movies describing LGBTQs sexual orientations indicated there is use of stereotypes and humorous language while referring to LGBTQs sexual orientations as identified by respondents. From the university students sampled, 21.0% strongly agree and also 37.7% agreed that they were aware that in comedic movies there are stereotypes and humorous language used. The two groups made up a majority 58.7%. These findings corroborate those made by MacRae (2018) that stereotypes such as LGBTQs being sissy characterized as effeminate, fussy, frivolous, and limp-wristed. Also, homosexual characters are personified as gender reversal and connotatively portray men as unmanly. These embodiments of “failed masculinity” played supporting roles and were generally used for humorous purposes.

Further, findings in Table 4.24 show that stereotypes and humorous language constant use makes LGBTQs sexual orientations more acceptable with, 17.8% strongly agree and also 42.4% agreed (total 60.2%). This shows that comedic movies use stereotypes and humor and especially positive ones in order to introduce and make the diverse LGBTQs sexual orientations more acceptable in the society. About 22.3% were neutral, while 17.5% both disagreed and strongly disagreed. Further, findings on the use of

stereotypical and humorous language to normalize sexual orientations/ LGBTQs, shows that a majority 60.1% agreed.

In relation to this, findings from FGDs also corroborated with the use of stereotypical and humorous language in the *Modern Family* comedic movie as also shown in the quantitative findings. Respondents indicated that movie makers rely on stereotypes so as to create humor or use the humor to address some uncomfortable issues in society. Some of the stereotypes however, are not good or positive and can deepen marginalization and discrimination among audiences.

Q. How does use of verbal, no-verbal, and humorous/stereotypical language affect expression of LGBTQs sexual orientations?

R25: *It seems easier for media to use jokes/comedy to talk about LGBTQs even though the actors in the local shows/programmes featuring such orientations are still heterosexual/straights so as to avoid a backlash with audiences.*

R26: *Most of the LGBTQs are being featured more in comic situations and humor. The jokes however may go overboard.*

R27: *Any publicity is good. I do not mind the jokes so long we get media coverage and hopefully, positive coverage will come.*

R5: *Stereotypes and humor are used not only in Kenya in comedy shows like in Churchill where a comedian Zeddy criticized/made fun of men who plait hair, make nails, but also in the western comedies. To her this is “umama” or girlish and for gays.. instead, a real man should be rough, man shouldn’t be organized.. also, the language used in the media while interviewing LGBTQs lacks knowledge about them, degrades them even... but in the international media, LGBTQs are more embraced...*

R1: *Making fun of sexual orientation is not good. Media is pretending they know LGBTQs but it's wrong, even Eric Omondi is a crossdresser, assumes all gay men dress like women, but this erroneous because one can identify as gay or bisexual but dress normal.*

R9: *Money talks, those with money seems to be easily accepted since the monied cannot be questioned. It's easier for the wealthy and influential LGBTQs persons even.*

R24: *Again, it depends on the particular type of sexual orientation for instance, it's easier to joke about transgenders and lesbians. The society doesn't view such orientations as bad, negative, evil unlike gays and or homosexuals.*

Results from Content analysis also showed that in the identified and selected themes, stereotypes and humor were explored and exploited in order to address issues in LGBTQs sexual orientations. In the modern family movie for instance, the creators used some of the negative stereotypes like femininity and gender make up to not only create humor but also to disabuse them. The code stereotype appears 107 times out of 1,569 codes/frames in the analyzed transcript. This represents 6.8% of the coded words. The following excerpts demonstrate the use of stereotypes and humor in the Modern Family comedic movie:

Mitchel: *“that orphanage, it was all women; maybe she just, she can't fall asleep unless she feels a woman's shape.. (Mitchel being stereotypical of motherhood by giving Cameron the baby for motherly figure/shape)*

Cameron: *“Yes, I've gained a... few extra pounds while we were expecting the baby, which has been very difficult. But, apparently, your body does a nesting, very maternal, primal thing where it retains nutrients... some sort of molecular physiology thing. But that's science. You can't... you can't fight it, so... (Cameron accepts the stereotypical motherhood role and adds the humor around it using sarcasm)*

Jay: *“We're here! Coming in!*

Mitchell: *Don't worry, dad. Nothing gay going on here. May I take your multi-coloured coat and bejeweled cap? (Jay is yet to come around his son's sexual orientation and stereotypically believes all they do is explicit...)*

Jay: *"Oh god, if Cam comes out here with boobs, I'm leaving. (Jay using gay stereotypes jokes)*

Mitchel: *"...Anyway. Um... so about a year ago, Cam and I started feeling this longing, you know, for something more like, uh... maybe a baby?"*

Jay: *Oooh, that's a bad idea. Well, kids need a mother. I mean, if you two guys are bored, get a dog. (Mitchell expressing their decision to have a child as a family Jay expressing his disapproval of this idea of gay family using the stereotype of motherhood. Jay makes use of a joke)*

Jay: *'Aaah, so that's the big announcement, huh? You two broke up. Well, a baby wasn't gonna help that anyway. And you know, let me tell you: you're a lot better off because he was a bit of a drama queen. (Jay still expressing his disapproval of his son Mitchel sexual orientation, partner and adoption, uses a stereotype of Cameron-a drama queen.)*

Mitchel: *"I don't like football..(Mitchel still feels uncomfortable visiting his family especially dad who is yet to fully embrace his sexual orientation, marriage and adoption choices. Cameron dispels the stereotype of gays/LGBTQs not being good in sports but its again shown by Mitchel who doesn't like or even know anything about football..)*

Mitchel: *"so my interest in football ended as suddenly and dramatically..ama music theatre fan. "(in a girlish move of hands) surprise! (Mitchel already in the kitchen fetching food and drink.. (Cameron and Jay getting in the kitchen and seeing Mitchel there) "where did you go..*

Jay: *(to Mitchel) "oh, you such a girl..(Alex and Mitchel realizes watching/enjoying football is not their thing despite trying harder. Cameron despite his prowess in football still makes feminine moves with his hands. Jay despises his son's lack of interest and ability to play or enjoy football, a man's game)*

Cameron: *"so we are torn..(swinging hands girlishly) "lemi ask you something.. your sister Claire says Gloria would not go for someone who looks like me, now*

you guys basically are like women, you look at a guy, you look at guys..and what, who does it..eh (gesturing with hands the meaning of it)

(Both Cameron and Mitchel looking sideways embarrassed)

Mitchel: *“you are seriously asking us if, if you are attractive...?”*

Jay: *“so if you run into me in the bar..err..you know, mhu..would you, you know, check me out? (Cameron fits the stereotypical feminine gay character using non-verbal cues. Jay expressing his homophobic/heteronormativity traits again. Mitchel cannot believe how homophobic his father Jay is.)*

The excerpt above shows how the *Modern Family* comedic movie explored and exploited stereotypes in order to create humor and laughter in the programme. Therefore, the findings from the content analysis further corroborated the findings of quantitative analysis and FGDs findings.

4.7.3.3 Non-Verbal Language and LGBTQs Sexual Orientations

The findings in Table 4.24 showed that comedic movies use of none-verbal language and symbols to help communicate sensitive messages on diverse LGBTQs sexual orientations in comedic movies. About 20.8% strongly agreed while 45.4% agreed. Therefore, a majority of the respondents 66.2% comprising the two groups of strongly agree and agree confirmed this use of non-verbal language. These findings are in line with those made by Carroll and Gilroy (2002) that numerous common stereotypes suggest that gay men and lesbian women possess nonverbal “markers” that distinguish them from heterosexual men and women. Indeed, some research has confirmed that gay men readily recognize and utilize these cues to identify one another. It turns out that straight people are also able to identify above chance which men are gay and which are straight from photographs of their faces (Rule et al., 2008). Also, about 11.2% disagreed and 4.5% strongly disagreed with this view. About 18.2% of the respondents were neutral.

Additionally, the findings in Table 4.24 show that 20.1% strongly agree and also 43.9% agreed that comedic movies use positive non-verbal language and symbols to introduce,

promote and glorify LGBTQs sexual orientations. Therefore, a majority of the respondents 64.0% comprising of strongly agree and agree confirmed this use of non-verbal language. These findings are in agreement with those made by Kno'fler and Imhof (2007) that the sexual orientation of a person can be correctly inferred from his or her nonverbal behaviour. This is because many homosexual men and women accommodates their behaviour to social stereotypes, so that the overall picture of the nonverbal communication of a homosexual man seem rather 'female,' whereas lesbian women tend to assume 'masculine' patterns of behaviour (Carroll & Gilroy, 2002). About 10.1% disagreed and 5.1% strongly disagreed with this view. About 20.8% of the respondents were neutral.

Closely, findings in FGDs indicated that the LGBTQs respondents were aware that non-verbal language in the comedic movies is used to refer to LGBTQs sexual orientations. Nonverbal language aspects such as colors, body language, gestures, tonal volume etc. is used in the *Modern Family* comedic movie. Non-verbal language stereotypes expecting gay men to engage in more touching, smiling, sociability, often expressed in more hand movements while talking compared to heterosexual men, but whether this is truly the case remains to be examined empirically. The following themes excerpts were identified, selected and used to collaborate this view:

R19: *The language used in the comedic movies today indicates a free, non-judgmental world.*

R1: *In terms of language and portrayal are different across the world. In the international media and content, the language shows that it is normal, local media focuses on negative e.g shown when in crimes or as criminals and being arrested*

R15: *In Kenya, LGBTQs are portrayed in the media like it's a curse..*

R16: *Locally, LGBTQs are not shown, unlike other countries like south Africa where its open and not shamed, and they are supported.*

R17: *In Kenya LGBTQs are actually shown in the comedic movies in the media though mostly as immoral. However, social media and groups in them there are more supportive and positive to the LGBTQs although still not all.*

R20: *In Kenya, LGBTQs are not accepted, you can't just say or disclose who you are, if you disclose in Kenya. The language used to describe LGBTQs and their issues will be one that will downgrade and victimize you.*

R2: *Media shows LGBTQs as queer, abnormal and it's as if it meant to fulfill the curiosity of the general audience.*

Further, findings in content analysis show that identified and selected themes had non-verbal language like symbols, body language, tonal volume, relational distance etc in reference to the LGBTQs sexual orientations. In the modern family comedic movie, Mitchel and Cameron were placed in feminine traits of high pitch, swinging hands and shying off like a woman would in about 65 times or (0.3%) of the episodes sampled. The following excerpt was identified and selected to support these views:

Mitchel: (appearing uncomfortable with the debate and showing with hands)

Lady: *don worry, she is perfect.*

Mitchel: *aahm, look how she is calm with you? She is usually pretty jumpy around new people.*

Lady: *"Fancy shirt, coach Tucker.*

Cameron: (girlish body language of hands and laughter) *Oh, thank you. You know what I like to say. I might be coach, but I travel first class.*

Lady1: *So, what would you think about giving the opening remarks at the dance tonight? The arts committee has never made this much, and it's all because of you.*

Cameron: *Oh, you guys, when I came to this school six months ago, I never would have imagined you would embrace me. (A lady at Cameron's workplace compliments his flowery shirt(stereotypical). He accepted and recognized)*

Jay: *“wharrever..(turning away to go)*

Cameron: *“(interjecting) jay, jay, now listen, I think, I just think it’s a little weird for a son to tell his father, but for the record, I think you have spoken to a heart(touching his chest)*

Jay: *really..?*

Cameron: *yea, 100%, you are totally my type, you are dangerous,*

Mitchel: *(turning away, shocked, both hands on his head)*

Cameron: *..you er..aa.. gullibly casual on you little pockets..erh..*

Mitchel: *(still turning away in shock) (Cameron enjoying pushing the gay stereotypes advanced by Jay further and further....Mitchel’s body language portrays his feminine frame stereotype as well non-verbal cues.*

Mitchel: *“(looking disinterested with the recipe and delicious snack conversation)*

Cameron: *we heard it, it was clear, (girlishly moving hands) so,so I don know what it is that we have done wrong, i quit my job, so that I can stay at home with her. Maybe its not enough! Maybe we are not providing her with permanent energy..that she..needs, sob, sob (Mitchel and Cameron shows a gay couple going through marriage and family issues just like straight/normal couples do)*

“you know what? Maybe because you are an Asian right.

Mitchel: *Ca-am*

Cameron: *am sorry what, am I just supposed to ignore the giant panda in the room? (still swinging hands girlishly) (Cameron and Mitchel portray their first-time parents panic moments amidst stereotypes of race, women)*

Cameron: *I was not..(flashback on Cameron panicking, wringing hands girlishly, running shrieking twice)*

Cameron: *(embarrassed) oh-a..well, I don’t see how that has to do with anything..*

Mitchel: *I, I was so scared, so scared that this too much for you and I thought you gonna leave, and then I would be the taking care of the baby, and half of the her name would be for a guy who left us.*

And it's this, and it's this. Not this, but this. (acting like a bridesmaid girlish)

Mitchel: *Try, honey. Okay. There you go. Like you're coming down the aisle! Yeah, yeah. Okay.*

Mitchel: *Forget the bride. (still holding his boyfriend Cameron lovingly). All the eyes are gonna be on Lily. (Cameron and Mitchel are stepping into the motherly/feminine roles ready for a gay wedding they are about to do)*

Cameron: *“ (laughing girlishly) Oh, God!*

Mitchel: *I have two children.*

4.7.3.4 Correlation Analysis for Language Use and LGBTQs Sexual Orientations

The researcher conducted a correlation analysis in order to determine the relationship between character roles and attitudes towards sexual orientations.

Table 4.25: Correlation Analysis for Language use and Attitudes towards Sexual Orientations

		Language Use_Log	Sexual Orientation
Language Use_Log	Pearson Correlation	1	.145**
	Sig. (2-tailed)		.002
	N	467	467
Sexual Orientation	Pearson Correlation	.145**	1
	Sig. (2-tailed)	.002	
	N	467	467

*. Correlation is significant at the 0.05 level (2-tailed).

Findings in Table 4.25 show Pearson correlation coefficient (r) is 0.145 with p-value of 0.002 which means that there is a significant relationship between language use and attitudes towards LGBTQs sexual orientations since the correlation coefficient is 0.145 (r=0.145, p=0.002<0.05). Since p=0.002<0.05, there is a correlation because the value of

$r=0.145$. This means that there is a relationship between language use and the attitudes towards sexual orientations, the relationship is significant among the sampled university students in Kenya. These findings are similar to those made by Yang (1997) that there is growing prevalence of gay talk and portrayals of homosexual behaviour in televised media which has a correlation between viewing patterns and the viewers' sexual activities.

4.7.3.5 Regression Analysis for Sexual Orientations/LGBTQs and Language Use

In order to determine the regression model for language use and attitudes towards LGBTQs sexual orientations, a regression analysis was conducted. The model was also tested to determine whether language use in the comedic movies significantly predicts attitudes towards sexual orientations of the university students.

Table 4.26 Regression Analysis for Language Use

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.145 ^a	.021	.019	.12561

a. Predictors: (Constant), Language Use

The findings in Table 4.26 indicate that the adjusted R^2 is 0.019. This means that 1.9% of attitudes formed towards sexual orientation of university students is explained by language use in the comedic movies while the remaining 98.1% would be due to other factors that were not included in the model.

Table 4.27 Regression Analysis Coefficients for Language Use

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	Std. Error	Beta		
1 (Constant)	.836	.032		25.916	.000
1 Language Use	.119	.038	.145	3.156	.002

a. Dependent Variable: Sexual Orientation

Further, the findings in Table 4.27 on regression analysis coefficients, indicate that the regression model is statistically significant since $p=0.002<0.05$. This means that language use in comedic movies significantly predict attitudes towards sexual orientations. Therefore, the model can be defined as $Y=0.836+0.119X_2$ where Y = sexual orientations attitudes and X_2 =language use. However, this regression model should be tested further using ANOVA in order to determine whether it is adequately fit to predict the dependent variable.

4.7.3.6 ANOVA for Language Use

The analysis of variance (ANOVA) were conducted for the second independent variable, language use. The analyses were conducted so as to determine how influential and useful the independent variable-language use in comedic movies was in predicting the dependent variable-attitudes formed towards sexual orientations (Sawyer, 2009; Field, 2013).

Table 4.28: ANOVA analysis for Language Use

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	.157	1	.157	9.960	.002 ^a
	Residual	7.337	465	.016		
	Total	7.494	466			

a. Dependent Variable: Sexual Orientation

b. Predictors: (Constant), Language Use

The results of Analysis of Variance (ANOVA) for regression coefficients as shown in Table 4.28 were; $F_{1, 465, 0.05}=3.84 < 9.96$ with $p=0.002 > 0.05$. This indicates that the model is significant since $P < 0.05$. The regression model is significantly fit to predict attitudes towards sexual orientations and hence, it can be argued that language use in comedic movies had an influence on attitudes towards sexual orientations among the sampled university students in Kenya. Therefore, the null hypothesis that comedic movies through language use has no influence on attitudes towards sexual orientations of university students in Kenya was rejected. It is true thus, to conclude that comedic movies containing LGBTQs sexual orientations content has influence on Kenyan university students.

4.7.4 The Viewing Duration of Comedic Movies

The third objective in this study was to determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya. It was important to first determine whether the viewing duration of comedic movies containing LGBTQs sexual orientations content by respondents have an influence on the attitudes towards sexual orientations by university students. The researcher thus started off with establishing whether respondents could identify and estimate the duration they have spent watching comedic movies containing LGBTQs sexual orientations content. The viewership duration was categorized into three major

aspects: Less than 1hr-2hrs=Light viewing: 2hrs-3hrs=Moderate viewing: and more than 3hrs= Heavy viewing. This is in line with Garbner (cited in Mosharafa 2015) that heavy viewers are usually those who watch 3 or more hours of prime time. The moderate viewers consume 2-3 hours a day while light viewers consume less than 2 hours a day.

Each viewership duration also corresponded with a possible reason which would then be linked or delinked with the dependent variable-sexual orientations attitudes of university students in Kenya towards LGBTQs sexual orientations. Inferential statistics of correlation, regression and ANOVA analysis would be discussed to determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya. These statistical findings were then merged with their respective FGDs results and the content analysis results so as to strengthen and elaborate on the overall findings of the study.

According to the Cultivation theory, high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid (Gavin & Davie, 2010). This means that the content that audiences are exposed to constantly has an influence on them. Additionally, the more television people watch, the more likely they are to hold a view of reality that is closer to television's depiction of reality Moon and Blaney (2007). For instance, Bond and Compton (2015) noted that a greater exposure to positive homosexual media will lead to more positive attitudes towards the subject among audience members due to the increased positivity presented in the media in recent years. Therefore, it was important to establish the levels of exposure and viewership of comedic movies containing LGBTQs sexual orientations.

Findings in Table 4.29, on the comic relief and humor effects on viewership duration and LGBTQs sexual orientations attitudes, showed a majority (total) of 78.4% which was made of 48.0% less than one hour and 30.4% 1-2hours of the sampled university students' viewership were light viewers. This indicates that the viewership of comedic movies containing sexual orientations for comic relief and humor effects was highest for light viewership per day among the sampled university students. According to Battles

and Hilton-Morrow (2002) Jack’s performance in the Will & Grace situation comedy of gayness fits within a historical framework of media images that make homosexuality the focus of humor. However, such portrayal of the character can also be read as upholding heterosexism. About 7.3% were moderate viewers LGBTQs sexual orientations in the comedic movies while 14.3% were heavy viewers of comedic movies containing LGBTQs sexual orientations per day.

Table 4.29: Comedic Movies Viewership Duration and Sexual Orientations Attitudes

Viewing duration of Comedic movies containing LGBTQs sexual orientations	<1 hour %	1-2hours %	2-3hours %	>3hours %	Total %
1. I view these comedies for comic relief/humor effects for....	48.0	30.4	7.3	14.3	100
2. I watch these comedies for the entertainment themes in them for....	32.3	31.5	15.6	20.6	100
3. I view these comedies for positive LGBTQs sexual orientations education..	47.8	29.3	12.4	10.5	100
4. I watch these comedies for LGBTQs sexual orientations kissing partners for....	62.5	20.8	7.5	9.2	100
5. I watch those with LGBTQs sexual orientations for intimate touching.....	68.3	16.9	6.6	8.2	100
6. I view comedies with LGBTQs sexual orientations for sexual talk for.....	57.2	22.9	8.6	11.3	100
7. I watch comedies with LGBTQs sexual orientations’ implied/actual sexual intercourse content for....	74.1	13.3	6.4	6.2	100
8. I watch those with LGBTQs sexual orientations for seductive acts for.....	62.5	17.1	8.1	12.3	100

Similarly, the findings in Table 4.29 on the Comic relief and humor affects viewership duration and LGBTQs sexual orientations attitudes, show a majority (total) of 65.8%

which was 32.3% less than one hour and 31.5% 1-2hours of the sampled university students' viewership were light viewers. About 15.6% were moderate viewers while 20.6% were heavy viewers of comedic movies containing LGBTQs sexual orientations per day. These findings showed a reduced viewership of these content by the respondents. These findings were corroborated by those of Fouts and Inch (2005) who noted that presentations of the sex lives of homosexual characters and themes of love on entertainment television are infrequent relative to heterosexual characters yet, situation comedies such as *Friends*, *Will & Grace* are the most watched programmes by adolescents and young adults and contain LGBTQs content. Therefore, they are the most likely to influence viewers who are at the stage when their body concepts and identities are developing (Blair & Sanford, 1999; Fouts & Burggraf, 1999; Steele, 1999).

In addition, findings from FGDs indicate that the respondents consumed comedic movies containing LGBTQs sexual orientations in different levels. The following excerpts are of the respondents who were light, moderate and heavy consumers.

R29: *I watch quite a bit of comedic movies featuring funny LGBTQs characters that I am interested in when I have a chance during my free time.*

R24: *I can say I am a moderate movie viewer because most of the comedic movies feature negative content on LGBTQs. I do not consume much of media content though.*

R10: *I have watched many hours of comedic movies featuring LGBTQs because I am interested in learning and observing the process as the coverage evolves.*

R20: *I have spent many hours of my free time watching comedic movies that have LGBTQs content.*

R1: *There is a lot of LGBTQs content, too much today. This content is helping LGBTQs to get comfortable with their sexuality. The movies may also make audiences to realize themselves and confront their feelings.*

Further, findings from content analysis of the *Modern Family* comedic movie show that in some episodes, there are less, medium and longer LGBTQs sexual orientations coverage. For instance, the total coverage of LGBTQs sexual orientations is 154mins out of 481 minutes which is=32% of the sampled comedic movies episodes. This is as shown in instances such as 12 episodes, (52%) of sampled episodes give the two gay characters Cameron and Mitchel a prominent coverage in the introduction and early minutes (under minute 1) of the episode. In 15 episodes (65%) of the sampled episodes, the two gay characters Cameron and Mitchel receive 30% and above coverage of the episode. In episode 10, the two characters receive 52% coverage.

4.7.4.1 Comedic Movies Viewership Duration for Entertainment Themes

Findings in table 4.29 viewership duration of comedic movies for entertainment themes and the LGBTQs sexual orientations attitudes, show a majority (total) of 77.1% which was 47.8% less than one hour and 29.3% 1-2 hours of the sampled university students' viewership were light viewers. This indicates that the viewership of comedic movies containing sexual orientations for positive sexual orientations entertainment themes content is highest for light viewers. About 12.4% were moderate viewers of LGBTQs sexual orientations in the comedic movies while 10.5% were heavy viewers of comedic movies containing LGBTQs sexual orientations per day. These findings correlate with those of Calzo and Ward (2009) that based on cultivation theory (Gerbner et al., 2002) it is reasonable to assume that exposure to media representations of homosexuality may help cultivate viewers' own attitudes about homosexuality. However, Ruddock (2011) noted that Gerbner and colleagues conceded that in most studies, attitudinal differences between light and heavy viewers were small, even if they were statistically significant.

Comparably, the findings in table 4.29 viewership duration of comedic movies with LGBTQs sexual orientations positive education content, showed a majority (total) of 83.3% which comprised 62.5% less than one hour and 20.8% 1-2 hours of the sampled university students' viewership were light viewers. These findings agree with those featuring German adolescents who were exposed over the course of a week to talk show

segments featuring discussions of homosexuality and later expressed more accepting attitudes toward homosexuals than did adolescents in the control group (Rössler & Brosius, 2001). About 7.5% were moderate viewers of LGBTQs sexual orientations in the comedic movies while 9.2% were heavy viewers of comedic movies containing LGBTQs sexual orientations per day, meaning, the viewership duration for comedic movies containing LGBTQs sexual orientations kissing partners was lowest for the heavy viewers.

In addition, identified and selected themes from FGDs indicates that some respondents consumed comedic movies containing LGBTQs sexual orientations in different as light viewers. The excerpts below are of the respondents who were light, moderate and heavy consumers.

R30: *I watch very little of the media because most of the LGBTQs content are negative and dishonest...*

R21: *There is less of positive and interesting LGBTQs content in the local media but when one comes along, the LGBTQs movies and discussions around the issue oftenly goes viral making them more exposed to the audiences.*

R22: *I am not a big fan of movies but I have noted about sexual orientations being featured in the Local media as well as in comedies content like Shaniqwa who has had airtime to joke about sexual orientations.*

R25: *I do not watch much of the comedic movies and so mine is a bit complicated since most comedians are not able to understand us. We are born different from how we physically appear and some comedians think we are cursed...and we are not. I cannot change how I was born...*

Further, results of content analysis of the *Modern Family* comedic movie confirmed that LGBTQs sexual orientations also have light coverage in some episodes. For instance, in Season seven Episode 5 *The Verdict*, has sexual orientations coverage in mins-02:39,

10:50, 15:33. Total=3minutes 48 seconds/21. Which is 19% coverage, starts at minute 02 and ends at minute 15. Additionally, Season seven Episode 22 *Double Click*, has sexual orientations coverage in mins-02:33, 07:32, 10:17, 12:58, 16:48, 18:22, 20:39. Total=4minutes 20 seconds/ 21mins. Which is 19% coverage, starts at minute 02 and ends at minute 20.

4.7.4.2 Viewership Duration of Kissing Partners and Intimate Touching and Sexual Orientations Attitudes

Findings in table 4.29, on Viewership Duration of comedic movies containing kissing partners and Sexual Orientations Attitudes, showed a majority (total) of 85.2% light viewership for intimate LGBTQs touching. The majority comprised of 68.3% less than one hour and 16.9% 1-2 hours of the sampled university students' viewership were light viewers. This indicates that the viewership of comedic movies containing sexual orientations for LGBTQs sexual orientations kissing partners was highest per day among the light viewers sampled university students. About 6.6% were moderate viewers of LGBTQs sexual orientations in the comedic movies for kissing partners while 8.6% were heavy viewers of comedic movies containing LGBTQs sexual orientations per day.

Relatedly, the findings in Table 4.28, on viewership duration of Intimate Touching content and Sexual Orientations Attitudes, show a majority (total) of 80.1% for sexual talk. The majority comprised of 57.2% <1 hour while 22.9% 1-2 hours of viewing of the sampled university students' viewership. This indicates that the viewership of comedic movies containing sexual orientations for LGBTQs sexual orientations sexual talk content was very high for light viewers per day among the sampled university students. These findings are in tandem with content analyses studies assessing the amount of sexual content shown on television generally (Cope-Farrar & Kunkel, 2002; Kunkel et al., 2003) reporting on the influence of the prevalence of sexual orientations portrayals and talk. About 8.6% were moderate viewers of LGBTQs sexual orientations in the comedic movies while 11.3% were heavy viewers of comedic movies containing

LGBTQs sexual orientations per day, meaning, the viewership duration for comedic movies containing LGBTQs sexual orientations sexual talk was lowest for the heavy viewers.

Further, identified and selected themes from FGDs indicates that some respondents consumed comedic movies containing LGBTQs sexual orientations as moderate viewers. An excerpt of the respondents who were moderate consumers gave the following perspective:

R26: *As a Bi, (Bisexual) for me, watching a considerable amount either side of my sexual expression is comfortable even though I prefer relating more with men more...its how I am.*

R27: *I do consume moderate amount of comedic movies though the ones with positive messages are hard to come by. But my sexual orientation is not a choice that somebody makes...its uncontrollable even. If it were easy to change, the prayers, discrimination, harassments we go through would have changed me...*

R2: *Today, LGBTQs have their own content and can access it though their links. They do not actually need the mainstream media.*

R13: *We have more content featuring LGBTQs in the movies as well as the comedic ones and even the Indian movies. More is being made and soon we shall have more and better content..*

R15: *There are more movies featuring LGBTQs. I have watched one called **You, Me and I**, where a man goes out cheating but the woman finds the same woman and cheats with her to revenge on the husband. Its inclusive with (sic) heterosexual couple and a lesbian.*

Results from content analysis indicates that there are 35% moderate duration coverage of LGBTQs sexual orientations in the *Modern Family* comedic movie. The movie is based on three families-Jay/Gloria, Dunphy/Claire, and Mitchel/Cameron the gay

couple. The three are each allocated time almost equally throughout the episodes. For instance, the following 8 sampled programme indicates an average of 7minutes out of 21minutes allocated to the gay couple:

Season one Episode 5-Coal Digger, has sexual orientations coverage in Mins-01:46, 06:04, 08:44, 10:26, 15:20, 20:00-20:43 Total=7mins/21. Which is 33% coverage, starts at minute 1 and ends at minute 20:43. During this episode, the gay couple appears earlier in the episode.

Season one Episode 16 Fears, has sexual orientations coverage in Mins: 00:00, 00:25, 02:44, 05:56, 09:34, 16:25, 19:44 Total=7mins/21mins. Which is 33% coverage, starts at minute 00:00 and ends at minute 20:13.

Season two Episode 2-Kiss, has sexual orientations coverage in Mins 00:10, 04:30, 06:25, 08:03, 10:40, 13:10, 19:50-19:59 Total=7mins/21mins. Which is 43% coverage, starts at minute 00:10 and ends at minute 19:59.

Season two Episode 17_Two Donkeys and Panda, has sexual orientations coverage in mins-02:05, 04:55, 10:49, 18:39 total=7mins/21mins. Which is 33% coverage, starts at minute 2 and ends at minute 18.

Season three Episode 4 Door to Door has sexual orientations coverage in mins-02:33, 07:33, 10:10, 13:27, 18:51 Total=6mins 36seconds/21 mins. Which is 33% coverage, starts at minute 2 and ends at minute 18.

Season three Episode 13 Little Bo Bleep, has sexual orientations coverage in mins-01:57, 07, 11:03, 13:44, 17:06 Total=7minutes/20. Which is 33% coverage, starts at minute 1 and ends at minute 17.

Therefore, the findings in content analysis above as well as the FGDs interviews, collaborated the findings of quantitative analysis because majority evidently revealed that there are LGBTQs sexual orientations content viewership which is used to influence attitudes towards LGBTQs sexual orientations of university students in Kenya.

4.7.4.3 Viewership Duration for Sexual Talk, Implied/Actual Sexual Intercourse, Seductive Acts of LGBTQs Sexual Orientations and Sexual Orientations Attitudes

Findings in Table 4.29, on viewership duration for sexual talk content in comedic movies show that a majority of those sampled were light viewers with 80.1% made up of 57.2% <1 hour and 1-2 hours 22.9%. Moderate viewers were 8.6% while heavy viewers were 11.3%. Relatedly, a majority of the respondents 87.4% made up of 74.1% <1 hour and 13.3% 1-2 hours were light viewers of implied/actual sexual intercourse content. 6.4% of the respondents were moderate viewers while 6.2% were heavy viewers. Also, a majority of the respondents 79.6% watch comedic movies containing seductive LGBTQs sexual orientations content as light viewers. This indicates that the viewership of comedic movies containing sexual orientations for sexual talk of the LGBTQs sexual orientations was highest per day among the light viewers sampled university students. These findings are similar to those of Calzo and Ward (2009) that suggested that direct exposure to homosexual characters appears to affect viewers' attitudes. Drawing from cultivation theory, it is expected that frequent, regular media consumption would lead viewers to cultivate beliefs about homosexuality that coincide with those portrayed in the media. About 8.1% were moderate viewers of LGBTQs sexual orientations in the comedic movies for implied LGBTQs sexual orientations while 12.3% were heavy viewers. These findings resonate with Calzo and Ward's (2009) that as media content concerning homosexuality become more positive and diverse, it is possible that such shifts may be associated with greater attitudes of acceptance towards homosexuality.

Further, identified and selected themes from FGDs indicates that some respondents consumed comedic movies containing LGBTQs sexual orientations as heavy viewers. An excerpt of the respondents who were moderate consumers gave the following perspective:

R25: *I am a heavy viewer of positive content featuring LGBTQs especially from the western countries. They are interesting and genuine.*

R3: *I have watched many comedic movies featuring LGBTQs. I also do watch Phillipino movies/soaps, featuring in the local media like keeps featuring these LGBTQs a lot.*

R30: *Cumulatively, the hours are many that I have watched the LGBTQs content. At least I have realized and gotten solace that there are more and more people in the world who are like me.*

R27: *I have watched many hours of LGBTQs content especially those featuring transgenders in a positive way. Today there are variety of such content.*

R10: *I have watched many hours of comedic movies featuring LGBTQs because I am interested in learning and observing the process as the coverage evolves.*

R14: *I have spent more hours watching comedic movies from America. For instance, there is comedy I am watching this programme called **Modern Family**. The content in the movie are fascinating. With the couple going through challenges and success, being accepted, raising children and all.*

R16: *The **Game of Thrones (GOT)** which has been a huge series lately featuring gay and homosexual scenes, gay men making out...set on the old or ancient times portraying that gaysm was also there in the old days. Uncles in love is also-movies. There is also a Kenyan first gay love song which was banned.*

R20: *I have watched many hours of the movies produced and have LGBTQs.*

R21: *Most of the LGBTQs movies and discussions around the issue oftenly goes viral making them more exposed to the audiences.*

R22: *Local comedies shows content like **Shaniqwa** show has had too much airtime to joke about sexual orientations. He is a crossdresser who acts like a transgender to make fun of it. As LGBTQs however, I do like his attempts to at least make us get that exposure, even though its negative.*

R30: *Cumulatively, the hours are many that I watch the LGBTQs content. At least I have realized and gotten some solace that there are more and more people in the world who are like me.*

4.7.4.4 Correlation Analysis for Sexual Orientations and Viewing Duration of Comedic Movies Viewership

The researcher then proceeded to conduct a correlation analysis in order to determine the relationship between viewing duration and attitudes towards sexual orientations. Findings in Table 4.30 indicate that there is a relationship between viewing duration and attitudes towards LGBTQs sexual orientations since the correlation coefficient is (r) 0.412 with a p-value of 0.000. (r=0.412, p=0.000<0.05). These findings of viewership correlate with findings from (Bond & Compton 2015: Armstrong, 2014) a greater exposure to positive homosexual media will lead to more positive attitudes towards the subject among audience members as a result of the amount of increased positivity presented in the media in recent years, as observed by (Portwood, 2016).

Table 4.30: Correlation Analysis for Viewing Duration and Attitudes Towards Sexual Orientations

		Viewing Duration _Log	Sexual Orientation
Viewing Duration _Log	Pearson Correlation	1	.412**
	Sig. (2-tailed)		.000
	N	467	467
Sexual Orientation	Pearson Correlation	.412**	1
	Sig. (2-tailed)	.000	
	N	467	467

*. Correlation is significant at the 0.05 level (2-tailed).

4.7.4.5 Regression Analysis for Viewing Duration and Attitudes towards Sexual Orientations

In order to determine the regression model for viewing duration and attitudes towards LGBTQs sexual orientations, a regression analysis was conducted. The model was also

tested to determine whether viewing duration of comedic movies containing LGBTQs sexual orientations significantly predicts attitudes towards sexual orientations. The findings in Table 4.31 indicate that the adjusted R^2 is 0.168. This means that 16.8% of attitudes formed towards sexual orientation of university students would be explained by viewing duration while the remaining 83.2% would be due to other factors that were not included in the model.

Table 4.31: Regression Model Summary for Viewing Duration

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.412 ^a	.170	.168	.54668

a. Predictors: (Constant), Viewing Duration Log

Further, the findings in Table 4.32 on regression analysis coefficients, show that the regression model is statistically significant since $p=0.00 < 0.05$.

Table 4.32: Regression Analysis Coefficients for Viewing Duration

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	2.496	.044		56.814	.000
1 Viewing Duration_Log	.005	.001	.412	9.758	.000

a. Dependent Variable: Sexual Orientation

This means that viewing duration of comedic movies containing LGBTQs sexual orientations significantly predict attitudes towards sexual orientations. Therefore, the model can be defined as $Y=2.496+0.005X_3$ where Y = sexual orientations attitudes and X_3 = viewing duration. This indicates that an increase in the viewing duration leads to a

change in attitudes towards sexual orientations by 0.005. However, this regression model should be tested using ANOVA in order to determine whether it is adequately fit to predict the dependent variable.

4.7.4.6 ANOVA for Viewing Duration

The researcher also conducted analysis of variance (ANOVA) for the third independent variable, the viewing duration. According to Sawyer (2009) and Field (2013) ANOVA analysis are conducted so as to determine how influential and useful the independent variable in this case, the viewing duration, is in predicting the dependent variable. The findings in Table 4.33 show that the regression analysis model is significantly fit to predict the dependent variable because $F_{1, 465, 0.05}=3.84 > 95.213$ with $p=0.000 < 0.05$. This means that the relationship between viewing duration and attitudes towards LGBTQs sexual orientations is significant and thus the null hypothesis that viewing comedic movies containing LGBTQs sexual orientations content does not influence attitudes towards LGBTQs sexual orientations of university students was rejected.

Therefore, the regression model is significantly adequate to predict attitudes towards sexual orientations, hence it can be concluded that viewing duration has a significant influence on attitudes towards sexual orientations among the sampled university students in Kenya. These findings corroborate those of Portwood (2016) that the influence of LGBTQs is due to recent increase in homosexual media making opinions of younger generations to be more accepting of homosexual media.

Table 4.33: ANOVA analysis for Viewing Duration

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	28.455	1	28.455	95.213	.000 ^a
	Residual	138.967	465	.299		
	Total	167.422	466			

. Dependent Variable: Sexual Orientation

b. Predictors: (Constant), Viewing Duration_Log

4.7.5 The Moderating Effect of Parental Mediation on Comedic Movies Viewing

The fourth objective of this study was to examine the moderating effects of parental mediation strategies on comedic movies and attitudes towards sexual orientations of university students in Kenya. It was important to first determine whether there is parental mediation on viewership of comedic movies containing LGBTQs sexual orientations content and the influence on the attitudes towards sexual orientations of university students. The researcher thus started off with establishing whether respondents could identify and estimate the role of parents on regulation of viewership of comedic movies containing LGBTQs sexual orientations content.

According to Valkenburg et al. (1999) parental mediation strategies can be grouped/categorized into three major aspects: setting rules on how much, when and what content to be viewed or used (restrictive mediation), discussing together the content (active or instructive mediation), and the act of using television together, such as co-viewing TV. Each of the mediation strategy was corresponded with a possible outcome/reason which would then be linked or delinked with the dependent variable-sexual orientations attitudes of university students in Kenya towards LGBTQs sexual orientations. Inferential statistics of correlation, regression and ANOVA analysis would be discussed to examine the moderating effects of parental mediation strategies on comedic movies and attitudes towards sexual orientations of university students in

Kenya. These statistical findings were then merged with their respective FGDs results and the content analysis results so as to strengthen and elaborate on the overall findings of the study.

The findings in Table 4.34 on the parental mediation strategies and the influence of comedic movies on LGBTQs sexual orientations attitude, show a minority 33.1% which was 14.3% strongly agree and 18.8% agree of the sampled university students were allowed to watch comedic movies containing sexual orientations. This indicates that most of the students sampled were not allowed to watch comedic movies containing LGBTQs sexual orientations in Kenya at 57.1%, while 19.7% were neutral. These findings are in agreement with those made by Miller and Ngula (2016) that even though previous research done by Atieno (2010) and Wakulemu (2012) suggested that many Nairobi parents do not monitor their children's media use, participants in their study indicated that their parents did so, and that most parents enforced such restrictions to some degree.

Table 4.34: Parental Mediation Strategies and LGBTQs Sexual Orientations Attitudes

My parents allowed me to watch comedic movies containing LGBTQs sexual orientations for....	Strongly agree	Agree	Neutral	Disagree	Strongly disagree	Total
	%	%	%	%	%	
1. I was allowed to watch comedic movies containing LGBTQs sexual orientations ...	14.4	18.8	19.7	24.8	22.3	100
2. I was allowed to watch them so as to become aware of the LGBTQs sexual orientations.	4.5	10.3	16.5	28.9	39.8	100
3. I watch comedies containing LGBTQs sexual orientations with my parents.	11.8	20.3	18.0	20.3	29.6	100
4. My parents advised me on the diverse LGBTQs sexual orientations while watching comedies.	3.2	9.9	15.4	30.6	40.9	100
5. My parents educated me on LGBTQs sexual orientations while watching comedies.	3.0	9.6	16.5	33.6	37.3	100
6. We discussed LGBTQs sexual orientations topics contained in comedies while watching.	19.7	13.7	21.0	15.4	30.2	100
7. My parents restricted me using viewership warnings about LGBTQs sexual orientations.	15.3	17.3	22.2	15.2	30.0	100
8. My parents cautioned me about the LGBTQs sexual orientations in comedic movies.	13.7	16.1	22.2	21.0	27.0	100

However, the findings in Table 4.34, revealed that 14.8% which comprised of 4.5% strongly agree and 10.3% agree of the sampled university students were allowed to watch comedic movies containing sexual orientations so as to learn and be aware of sexual orientations from their parents. This indicates that most of the students sampled did not receive awareness messages about sexual orientation in comedic movies by their

parents. A majority thus disagreed with 68.7%, while 16.5% were neutral. These findings are in line with those of Atieno's (2010) study that described Kenyan parents as busy in their careers, and substituted gifts for quality time with their children.

In addition, findings from FGDs indicate that the participants recognized the role of parents in the influence of their choices of LGBTQs sexual orientations in different levels. An excerpt of the participants is given here:

Q. How can watching comedic movies with parents help in moderating your sexual orientations attitudes?

R5: *I think parents have a great role to play in terms of sexual orientations of a child..especially if you are from a single parent mom and you are a boy. Even if both parents were there...Growing up, I was very much attached to my mom, everything she did, would imitate, I would apply make-up I would wear her shoes. I was the doll of the house...I was the favorite of the eight kids...that behaviour and influence from your mom.. it might influence one's sexuality later in life you might realize I was raised like a daughter...*

R6: *Yes parents have a role..Up to date I still do make up for my mom, choose her outfit, done it since young age. Parenting especially more so from maternal can have a huge influence on boys...*

R12: *Yes and No..Parents have a role and no role...partial. If they know your sexuality, they should not dictate who the kid should be, maybe they will take you to the counselors or preachers or religious leaders for prayers but they shouldn't force our feelings... is of essence and they worry especially for you to continue the normal life..like them.*

R16: *Parents see like we are crazy, like we have demons and we need to be prayed for. It is tougher when your parents are pastors like the way mine are and they may feel like the devil is using you.*

R19: *It is harder for a parent and especially the mother to guide us on our unusual path. Even when they realize we are different; they live in denial for most of their lives.*

R22: *A parent is always a parent. They have their role as protectors in time that we need them. Even if they became harsh and chased you from home, there is always a likelihood they will still have some love and kindness for you as their child.*

R24: *African parents have no role especially in matters LGBTQs. They have no knowledge about these issues...and I do not think my parents had any role in how I turned out. They cannot change the way I am even if they tried.*

R26: *No..its tough subject in Africa for our parents to start even a discussion about. What with the religion, culture, relatives and all who judge not only us but see our parents as failures in this?*

R27: *My parents never talked to me about sexual issues leave alone sexual orientations. It is a very foreign concept to them.*

Further, findings from content analysis of the *Modern Family* comedic movie, show that in some episodes there are parenting themes explored. The movie explores various themes on parenting addressing challenges, stereotypes, humor changes etc. For instance, the total coverage of parental codes is 51 times which is 2.6%. Examples of the excerpts from the movie include the following;

Mitchel: *Excuse me, but this baby would've grown up in a crowded orphanage if it wasn't for us cream puffs. And you know what? No, to all of you who judge- hear this: love knows no race, creed. or gender. And shame on you, you small-minded, ignorant few.*

Mitchel: *This doesn't worry you? She barely slept on the plane and she's still wide awake. that orphanage, it was all women; maybe she just, she can't fall asleep unless she feels a woman's shape,*

Jay: *I mean, it's not like I wrote the book on fatherhood. I've been trying all my life to get it right; I'm still screwing up. Right, Manny? ... anyway, I'm happy for you and, uh, you should know that, uh, I'm not here to spit in your face; I'm here to blow at your back. (family's confused) It's supposed to sound better in Spanish.*

Gloria: *hae, Cameron, its not Mitchel's fault.he gets it from his father. Jays doesn't like the lovey-dovey in public either*

Gloria: *Don't you see, its because of you, your son cannot kiss his own lover..*

Mitchel and Cameron: *both dismissing .. we don't say..use lover..*

Therefore, the findings in both FGDs interviews and content above agreed with the findings of quantitative analysis because it was evident that parental roles in the way their children turn out eventually in terms of LGBTQs sexual orientations is key.

4.7.5.1 Social Co-viewing Strategy and LGBTQs Sexual Orientations Attitudes

Further, findings in Table 4.34 showed that a total of 32.1% which was 11.8% strongly agree and 20.3% agree of the sampled university students watched comedic movies containing LGBTQs sexual orientations with their parents. This indicates that only a minority of parents of the sampled university students watched comedic movies containing LGBTQs sexual orientations with them. These findings agree with the Healthy Active Kids Kenya (2016) observations that Kenyan children spend more than two hours on weekdays and over ten hours during weekends on screen related activities with no parental supervision because they go to work to supplement the household income. Therefore, media influence on children is likely to take its toll as they lack proper guidance on what is right and wrong. About 18% were neutral while the majority 49.9% indicated that they do not watch comedic movies containing LGBTQs sexual orientations with their parents.

Relatedly also, the findings in Table 4.34 show a minority respondents total of 13.1% which comprised 3.2% strongly agree and 9.9% agree that they receive advice from their parents on the diverse sexual orientations while watching comedic movies containing such content. This means that only a minority of the students sampled receive advice on the diverse LGBTQs sexual orientations contained in the comedic movies from parent/s or guardian/s yet according to Katz-Wise (2016) youth greatly depend on adults, especially parents, both to assist them with meeting developmental demands and to guide their personal experiences in various domains (e.g., interpersonal, romantic) and settings (e.g., school, work). Additionally, LGBTQs youth with insecure attachment may have a difficult time navigating and coping with such challenges if their parents are inaccessible and unresponsive. About 15.4% were neutral while a majority 71.5% strongly disagreed that they receive advice from their parent/s on the diverse sexual orientations.

In addition, identified and selected themes from FGDs indicates that some respondents consumed comedic movies containing LGBTQs sexual orientations together with their parent/s. An excerpt of the respondents who were involved in social co-viewing with their parents.

R9: *Some LGBTQs content in comedic movies are shameful when watching with parents, and maybe you get too excited about it, they may suspect and rebuke you.*

R8: *My parenting was good. Before I even came out to my mother, My mom introduced me to a gay club when I was in form two. She used to warn me even that if I am gay, I should be very careful. Extended family, uncle was judgmental but mom shut him up, auntie who I was close to found it too hard to believe, couldn't find it easy, but she accepted its me, its who I am, even my little cousin takes after me, I am like their role model...I do not influence...from me It was easy, from my mom the perspective was nice.*

R20: *As LGBTQs our issues are complicated and difficult to discuss with parents. They do not have a clue what is going on with us...so its hard for them.*

R3: *Some parents are supportive, some are not, others are emotional and would cry and won't support. However, educated parents will get emotional but will be supportive. Traditional ones won't accept. It is against their Christianity.*

R4: *My mom suspects..., has an idea I am gay. She is cool coz I have not told her. She snooped through my Facebook wall and saw gay people, then sat me down and asked about it. I was shocked and so I denied but she drops hints like 'si ile maneno yetu si utaniprove wrong?' of course I cannot just drop the bombshell... maybe, maybe not, I am self-discriminative or ashamed of myself though. We once had a conversation about my sexuality.. She is waiting for me to tell..We talk with mom so much, we are close, we talk, I do not know... i would rather keep it low though coz i do not want to test those waters. I am not sure if she is homophobic or not.*

R10: *Family is family by the end of the day. In a family you reveal your identity Being at peace with family at some point helps. So for me, in a family you identify with someone you are close to.. a mother, father, bro or so.. I was so close with my bro. At some point my bro insisted to know who I was dating. So I had to come out to him, at that time is was not dating. He was leaving the country, so I would see him 2-3 years after so I thought the issue of I being gay would be forgotten.*

R11: *I believe parents have a huge role. Like if I told my dad I am gay or lesbian and he understood, (its ok) I do not need to care what others say or think. Parents know these things are not allowed in society. Parents got a role to accept children the way they are and more so for protection when we are violated, and its many, many times.. and our safety is an issue to them..*

4.7.5.2 Instructive Parental Mediation Strategy and Sexual Orientations Attitudes

Findings in Table 4.34 on instructive parental mediation strategy and LGBTQs sexual orientations attitudes, show a total of 12.6% sampled respondents agreed to having received sex education on the diverse sexual orientations from their parents while viewing comedic movies containing LGBTQs sexual orientations. This is a minority of the respondents. The majority 70.9% of the sampled university students disagreed to having received sex education on diverse LGBTQs sexual orientations. This means that a majority of the sampled university students do not get sex education on the various sexual orientations. About 16.5% were neutral on this issue of parents providing sex education on LGBTQs sexual orientations.

Similarly, the findings in Table 4.34 on instructive parental mediation strategy and comedic movies influence of LGBTQs sexual orientations attitudes, showed a total of 33.4% of those sampled indicated that they do not discuss LGBTQs sexual orientations topics with their parents. The majority 45.6% disagreed. This meant that most of the sampled university students do not discuss LGBTQs sexual orientations topics with their parents. About 21% were neutral, did not agree or disagree on the issue.

Further, identified and selected themes from FGDs indicates that some of their parent/s instructed them on comedic movies containing LGBTQs sexual orientations consumption. The respondents were however, few as excerpts of the respondents' show:

R15: *Parents are different, some are understanding while some are not. My mother especially tries to enquire my sexuality but I am not yet completely comfortable and out with her. she is tough but kind of understanding nowadays coz she has accepted me now. She sees my dresses, wigs but I have to lie they ain't mine still. Mom says I grew up normal and she never saw anything untoward and she thought I will be heterosexual, live and marry later as boy.*

R23: *Yes, they do. They will always try to mold you the best way they can and hope the child turns out ok like them.*

R30: *I watch very little of the media because most of the LGBTQs content are also negative and dishonest...*

R30: *I wish my parent/s educated me about sexual orientations or sex in general even. I was left to experiment and chose whatever works out.*

4.7.5.3 Restrictive Parental Mediation Strategy and Sexual Orientations Attitudes

Findings in Table 4.34 on restrictive parental mediation strategy of comedic movies and LGBTQs sexual orientations shows only a minority 32.6% agreed that their parents use viewership warnings to restrict viewership of comedic movies containing LGBTQs sexual orientations. This means that only a minority received restrictions on viewership. These findings resonate with previous research that has suggested that many Nairobi parents do not monitor their children's media use (Atieno, 2010; Wakulemu, 2012). The majority 45.2% of the sampled university students disagreed that their parents use restrictive viewership warnings. About 22.5% were neutral (neither agreed or disagreed) on their parents using viewership warnings to restrict viewership of comedic movies containing LGBTQs sexual orientations in the comedic movies while the majority disagreed. This means that a majority of the university students sampled do not get viewership restrictions from their parents on comedic movies containing LGBTQs sexual orientations.

Relatedly, findings in Table 4:34 indicated that 29.8% agreed that their parents cautioned them on viewership of comedic movie containing LGBTQs sexual orientations. This means that only a minority of the sampled University students were cautioned by their parents. The majority 48.0% of the sampled university students disagreed that their parents cautioned them on viewing comedic movies containing LGBTQs sexual orientations. These findings are in line with those of the Institute of Economic Affairs (2010) that in Kenya, parents' influence over their children is highest

when they are younger and that influence reduces as they grow older and is replaced by media and peers. About 22.2% were neutral on their parents cautioning them on comedic movies containing LGBTQs sexual orientations. This means that a majority of the university students sampled do not get caution on viewership of comedic movies containing LGBTQs sexual orientations restrictions from their parents.

Further, identified and selected themes from FGDs indicates that some of the respondent's parents used restrictive strategies on the viewership of comedic movies containing LGBTQs sexual orientations. Excerpt of the respondents gave the following perspective:

R24: *African parents have no role especially in matters LGBTQs. They have no knowledge about these issues.*

R1: *Parents got no role. Some of the LGBTQs hide, never say, fear they may be abandoned. My parents got no role.*

R2: *My parents played no role in my sexuality. My parent especially my mom is conservative and cannot listen to such debates. She could even skin me alive if I said to her that I am gay.*

R25: *No..i do not think my parents had any role in how I turned out. They cannot change the way I am even if they tried.*

R26: *No..its tough subject in Africa for our parents to start even a discussion about. What with the religion, culture, relatives and all who judge not only us but see our parents as failures in this?*

R27: *No..i agree with my friend here that it is a very difficult subject for the African and especially a religious Kenyan parent.*

R28: *My parents never talked to me about sexual issues leave alone sexual orientations. It is a very foreign concept to them.*

4.7.5.4 The Moderating Effect of Parental Mediation strategies on Character Roles and Attitudes towards Sexual Orientations

Over the years, studies have shown that parents have a significant role in the growth, development and identity of sexual aspects of their children. The researcher intended to examine how parents can moderate attitudes towards sexual orientations of their children through the comedic movies watched and specifically the characters and the roles assigned to them. The researcher thus conducted a regression analysis in order to determine whether parental mediation strategies on comedic movies viewership containing LGBTQs sexual orientations significantly predicts attitudes towards sexual orientations.

4.7.5.5 Regression Analysis for Parental Mediation Strategies and Character Roles

A regression model was used in order to determine whether parental mediation strategies on comedic movies containing sexual orientations content viewership significantly predicts attitudes towards LGBTQs sexual orientations among Kenyan youths. The findings on Table 4.35 showed the results of the regression analysis conducted.

Table 4.35: Regression Model Summary for Parental Mediation Strategies

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.358 ^a	.128	.124	.56098

a. Predictors: (Constant), Parental Mediation, Character Role

The findings in Table 4.35 indicate the adjusted R^2 is 0.124. This means that 12.4% of attitudes formed towards sexual orientation of university students would be moderated by parental mediation strategies while the remaining 87.6% would be due to other factors that were not included in the model. These findings are in agreement with those of the Institute of Economic Affairs (2010) that in Kenya, parents' influence over their

children is highest when they are younger and that influence reduces as they grow older and is replaced by media and peers.

Further, the findings in Table 4.36 on regression analysis coefficients, show that the regression model is statistically significant since $p=0.000<0.05$. This means that parental mediation strategies on comedic movies containing LGBTQs sexual orientations does significantly predict attitudes towards sexual orientations. The findings of this research are in line with other studies showing that parents' influence over their children is highest when they are younger and that influence reduces as they grow older and is replaced by media and peers.

Table 4.36: Regression Analysis Coefficients for Parental Mediation Strategies

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.478	.584		7.672	.000
	CharacterRole_2	.188	.038	.216	4.966	.000
	ParentalMediation	.869	.141	.269	6.177	.000

a. Dependent Variable: SexualOrientation_1

Therefore, the model can be defined as $Y=4.478+1.888X_1+0.869X_2$ where Y= sexual orientations attitudes and X_1 = Character role while Z_2 =parental mediation strategies. However, the viability of this regression model was further tested using ANOVA in order to determine whether it is adequately fit to predict the dependent variable.

4.7.5.6 ANOVA for Parental Mediation Strategies and Character Roles

H0: There's no significant influence of parental mediation strategies on character roles

The Analysis of Variance (ANOVA) was then conducted for the fourth variable-the moderating variable, parental mediation strategies and the character role. The analysis was conducted so as to determine the moderating effect of the moderating variable, in

moderating the dependent variable. The findings in Table 4.36 show that the regression coefficients were; $F_{1, 464, 0.05}=3.84 < 34.003$ with $p=0.000 < 0.05$ indicating that the model is significant since $P < 0.05$. The F-Statistics value, 34.003, is greater than the critical value of 3.84 while the P value is 0.000 which is less than 0.05 meaning that the relationship between parental mediation strategy and attitudes towards sexual orientations of university students in Kenya is significant. Therefore, the regression analysis model is significantly fit to predict the dependent variable and thus the null hypothesis that parental mediation strategies have no moderation effect on attitudes towards LGBTQs sexual orientations of the university students was rejected. It is true therefore, to conclude that parental mediation strategies had a significant moderation effect on attitudes formed towards sexual orientations among the sampled university students in Kenya.

Table 4.37: ANOVA Analysis for Parental Mediation Strategies

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	21.401	2	10.701	34.003	.000 ^a
	Residual	146.021	464	.315		
	Total	167.422	466			

a. Predictors: (Constant), ParentalMediation, CharacterRole

b. Dependent Variable: SexualOrientation

4.7.5.7 The Moderating Effect of Parental Mediation strategies on Language Use

Studies have shown that parents have a significant role in the growth, development and identity of sexual aspects of their children. The researcher intended to examine how parents can moderate attitudes towards sexual orientations of their children through the language used in the comedic movies watched. The researcher thus conducted a regression analysis in order to determine whether parental mediation strategies on the

language used in the comedic movies viewed containing LGBTQs sexual orientations significantly predicts attitudes towards sexual orientations.

4.7.5.8 Regression Analysis for Parental Mediation Strategies and Language Use

A regression model was used in order to determine whether parental mediation strategies on comedic movies containing sexual orientations content viewership significantly predicts attitudes towards LGBTQs sexual orientations among Kenyan youths. The findings on Table 4.38 show the results of the regression analysis conducted.

Table 4.38: Regression Model Summary for Parental Mediation Strategies

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.356 ^a	.127	.123	.56132

a. Predictors: (Constant), Viewing Duration Log

The findings in Table 4.38 indicate the adjusted R^2 is 0.123. This means that 12.3% of attitudes formed towards sexual orientation of university students through language used in the comedic movies would be moderated by parental mediation strategies while the remaining 87.4% would be due to other factors that were not included in the model. These findings agree with those made by Augustsson (2011) that there is gay language which is often portrayed in gay speech by LGBTQs. Such language is a self-managed socialization and is largely used positively for identity and belonging.

Further, the findings in Table 4.39 on regression analysis coefficients, show that the regression model is statistically significant since $p=0.000<0.05$. This means that parental mediation strategies on language used in comedic movies containing LGBTQs sexual orientations does significantly predict attitudes towards sexual orientations. These findings are similar to those made by Yang (1997) that there is also growing prevalence of gay talk and portrayals of homosexual behaviour in televised media which has a correlation between viewing patterns and the viewers' sexual activities.

Table 4.39: Regression Analysis Coefficients for Parental Mediation Strategies

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	5.779	.515		11.211	.000
	Parental Mediation	.843	.144	.261	5.874	.000
	LanguageUse_1	.015	.005	.126	2.835	.005

a. Dependent Variable: SexualOrientation_1

Therefore, the model can be defined as $Y=5.779+0.843X_1+0.15X_2$ where Y= sexual orientations attitudes and Z_1 is Parental mediation strategies while X_2 is Language use. However, the viability of this regression model was further tested using ANOVA in order to determine whether it is adequately fit to predict the dependent variable.

4.7.5.9 ANOVA for Parental Mediation Strategies and Language Use

H0: There's no significant influence of parental mediation strategies on language used in comedic movies and attitudes towards sexual orientations

The Analysis of Variance (ANOVA) was then conducted for the fourth variable-the moderating variable, parental mediation strategies and the language use. The analysis was conducted so as to determine the moderating effect of the moderating variable, in moderating the dependent variable. The findings in Table 4.40 show that the regression coefficients were; $F_{1, 464, 0.05}=3.84<33.682$ with $p=0.000<0.05$ indicating that the model is significant since $P<0.05$. The F-Statistics value, 33.682, is greater than the critical value of 3.84 while the P value is 0.000 which is less than 0.05 meaning that the relationship between parental mediation strategy and attitudes towards sexual orientations of university students in Kenya is significant. Therefore, the regression analysis model is significantly fit to predict the dependent variable and thus the null hypothesis that parental mediation strategies have no moderation effect on attitudes

towards LGBTQs sexual orientations of the university students was rejected. It is true therefore, to conclude that parental mediation strategies had a significant moderation effect on attitudes towards sexual orientations through language used in comedic movies among the sampled university students in Kenya.

Table 4.40: ANOVA Analysis for Parental Mediation Strategies

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.225	2	10.612	33.682	.000 ^a
	Residual	146.197	464	.315		
	Total	167.422	466			

a. Predictors: (Constant), LanguageUse, ParentalMediation

b. Dependent Variable: SexualOrientation

4.7.5.10 The Moderating Effects of Parental Mediation Strategies on Viewing Duration

Viewing duration of media content has been studied over the years on the effects it has on the audiences. Studies have shown that exposure to media content has a significant influence on the development and identity of sexual aspects of the youths. The researcher intended to examine how parents can moderate attitudes towards sexual orientations of youths through the regulating, controlling, advising on the viewership of the comedic movies watched. The researcher thus conducted a regression analysis in order to determine whether parental mediation strategies on the viewership duration of comedic movies containing LGBTQs sexual orientations significantly predicts attitudes towards sexual orientations.

4.7.5.11 Regression Analysis for Parental Mediation Strategies and the Viewing Duration

A regression model in Table 4.41 was used to determine whether parental mediation strategies on viewership of comedic movies containing sexual orientations content significantly predict attitudes towards LGBTQs sexual orientations among university students in Kenyan. The findings on Table 4.40 show the results of the regression analysis conducted.

Table 4.41: Regression Model Summary for Parental Mediation Strategies

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.351 ^a	.123	.120	.56243

a. Predictors: (Constant), ViewingDuration, ParentalMediation

The findings in Table 4.41 indicate the adjusted R^2 is 0.12. This means that 12% of attitudes formed towards sexual orientation of university students due to viewing duration of comedic movies would be moderated by parental mediation strategies while the remaining 87.4% would be due to other factors that were not included in the model. These findings are similar to those made by Yang (1997) that there is growing prevalence of gay talk and portrayals of homosexual behaviour in televised media which has a correlation between viewing patterns and the viewers' sexual activities.

Further, the findings in Table 4.42 on regression analysis coefficients, showed that the regression model is statistically significant since $p=0.000<0.05$. This means that parental mediation strategies on viewing duration of comedic movies containing LGBTQs sexual orientations does significantly predict attitudes towards sexual orientations. These findings on the effects of viewership correlate with findings from (Bond & Compton 2015; Portwood, 2016 & Armstrong, 2014) that a greater exposure to positive homosexual media will lead to more positive attitudes towards the subject among

audience members as a result of the amount of increased positivity presented in the media in recent years.

Table 4.42: Regression Analysis Coefficients for Parental Mediation Strategies

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	T	Sig.
1	(Constant)	1.853	.126		14.674	.000
	ParentalMediation	.271	.034	.346	7.959	.000
	ViewingDuration	.218	.159	.060	1.369	.017

a. Dependent Variable: Sexual Orientation

Therefore, the model can be defined as $Y=1.853+0.271Z_1+0.218X_2$ where Y= sexual orientations attitudes and Z_1 = Parental mediation strategies while X_2 =Viewing duration. However, the viability of this regression model was further tested using ANOVA in order to determine whether it is adequately fit to predict the dependent variable.

4.7.5.12 ANOVA for Parental Mediation Strategies and Viewing Duration

H0: There's no significant influence of parental mediation strategies on viewing duration of comedic movies and attitudes towards sexual orientations

The Analysis of Variance (ANOVA) was conducted for the fourth variable-the moderating variable, parental mediation strategies and the viewing duration of comedic movies. The analysis was conducted so as to determine the moderating effect of the moderating variable, in moderating the dependent variable. The findings in Table 4.35 showed that the regression coefficients were; $F_{1, 464, 0.05}=3.84<32.631$ with $p=0.000<0.05$ indicating that the model is significant since $P<0.05$. The F-Statistics value, 32.631, is greater than the critical value of 3.84 while the P value is 0.000 which is less than 0.05 meaning that the relationship between parental mediation strategy via viewing duration of comedic movies and attitudes towards sexual orientations of university students in

Kenya is significant. Therefore, the regression analysis model is significantly fit to predict the dependent variable and thus the null hypothesis that parental mediation strategies have no moderation effect on attitudes towards LGBTQs sexual orientations of the university students was rejected. It is true therefore, to conclude that parental mediation strategies had a significant moderation effect on attitudes towards sexual orientations through viewing duration of comedic movies among the sampled university students in Kenya.

Table 4.43: ANOVA Analysis for Parental Mediation Strategies

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	20.644	2	10.322	32.631	.000 ^a
	Residual	146.778	464	.316		
	Total	167.422	466			

a. Predictors: (Constant), Viewing Duration, ParentalMediation

b. Dependent Variable: SexualOrientation

4.7.6 Attitudes towards Sexual Orientations

Eventually, this study had attitudes towards sexual orientations as the dependent variable. After analyzing the three independent variables via the moderating variable, the researcher conducted analysis on the possible results linking these variables leading to the possible outcomes. The analysis and the responses given were guided by the proposals of the social judgment theory-SJT. The theory proposed that knowing a person's attitudes on subjects can provide clues about how to approach a persuasive effort often focusing on cognitive processes. This theory suggests that people make evaluations (judgments) about the content of messages based on their anchors, or stance, on a particular topic message (Sherif & Hovland, 1961; Sherif et al., 1965).

In addition to an individual's anchor, each person's attitudes can be placed into three categories. First, there is the latitude of acceptance-in this case positive, which includes all those ideas that a person finds acceptable. Second, there is the latitude of rejection, which includes all those ideas that a person finds unacceptable-in this case, negative attitudes and thus rejecting LGBTQs. Finally, there is the latitude of noncommitment, which includes ideas for which you have no opinion-neither accept nor reject ideas such as being indifferent to LGBTQs sexual orientations. The issue of LGBTQs being a controversial topic over the years in any society across the world, there are those supportive/accepting these groups rights; those completely against them/rejecting and those neither supportive nor against it or rejecting it/being indifferent. Whether LGBTQs persons, their actions or even portrayal in the media-in this case in the comedic movies.

4.7.6.1 Comedic movies and the Negative Attitudes towards LGBTQs Sexual Orientations

The following responses were obtained explaining possible changes in attitudes formed on LGBTQs sexual orientations due to viewership of comedic movies by the sampled university students in Kenya. Firstly, the findings in Table 4.44, on respondents not being ready for the recognition and legalization of orientations/LGBTQs show that a majority, 39.3% agreed. The findings are a combined total of 18.1% strongly agree and 21.2% and agree. These findings agree with Pew Research Global (2014) who found that 88 percent of Kenyans feel that homosexuality is "morally unacceptable". However, compared to previous surveys, these statistics progressively indicate that Kenyans' attitudes towards sexual orientations such as homosexuals are slowly shifting towards the positive. On the other hand, a combined total of 31% disagreed while 28.7% were neutral on being ready for the recognition and legalization of sexual orientations in Kenya.

Additionally, among the university student's respondents sampled on if they are opposed to the recognition and legalization of LGBTQs sexual orientations due to their cultural and religious values, the following responses were obtained; The findings in Table 4.43,

indicated that a combined majority (a total of 42.8%) agreed. These findings complement previous research findings indicating that individuals with high religiosity tend to hold more negative views of homosexuality (Wilkinson, 2004). On the other hand, a minority of the respondents in a combined total of 36.7% disagreed. About 20.5% were neutral on the opposition to recognition and legalization of LGBTQs because of their cultural and religious values. Again, these findings are in line with those of researchers Mahalik et al. (2005) that gender ideology and culture dictate homophobia for men, who in general, are less accepting than women on homosexuality and in this case sexual orientations.

Table 4.44: Comedic Movies and Attitudes towards LGBTQs Sexual Orientations

Comedic movies and Attitudes towards LGBTQs sexual orientations	Strongly agree %	Agree %	Neutral %	Disagree %	Strongly disagree %	Total
1. I am not ready for the recognition and legalization of LGBTQs sexual orientations ...	18.1	21.2	28.7	17.3	13.7	100
2. My cultural and religious values are against the recognition and legalization of LGBTQs sexual orientations in Kenya...	18.2	24.6	20.5	17.4	19.3	100
3. I believe LGBTQs sexual orientations is one of the leading causes of sexually transmitted diseases and infections like HIV/AIDS....	21.5	22.2	25.2	16.3	14.8	100
4. I am not bothered by the increased positive portrayal of diverse LGBTQs sexual orientations in comedic movies...	17.4	15.6	25.8	14.1	27.1	100
5. Kenyans have individual rights and freedoms to their bodies and their Sexual orientations/ LGBTQs are private issues.	25.7	19.9	22.9	17.8	13.7	100
6. I am more accepting to sexual orientations/ LGBTQs because they are portrayed as loving, normal, and family oriented.	19.7	13.7	21.0	15.4	30.2	100
7. I am more understanding of sexual orientations/ LGBTQs having watched them in comedies being portrayed as funny and creative.	10.4	18.6	24.4	18.8	27.8	100
8. I am more tolerant to the diverse LGBTQs sexual orientations after watching comedic movies featuring them in comedic movies.	21.2	23.1	25.1	16.2	14.4	100

Finally, the findings in table 4.44 showed the respondents having a negative attitude on LGBTQs sexual orientations because of believing it is among the leading causes of sexually transmitted diseases and infections such as HIV/AIDs. The majority of the

respondents agreed. This was shown by 43.7% comprising of 21.5% strongly agree and 22.2% agreeing. About 25.2% were neutral whereas 31.1% disagreed.

4.7.6.2 Comedic Movies and Neutral/Indifferent Attitudes towards LGBTQs Sexual Orientations

Among the university student's respondents sampled on if they are not bothered by the increased positive portrayal of diverse LGBTQs sexual orientations in comedic movies, the following responses were obtained; The findings in Table 4.43 indicate that a combined total of 33%% agreed. On the other hand, a majority of the respondents in a combined total of 41.2% disagreed on this issue. However, about 25.8% were neutral on being indifferent to LGBTQs sexual orientations due to watching of increasingly positive portrayal of LGBTQs sexual orientations in comedic movies in Kenya. The findings corroborate with those of Pew Research Global (2014) that reported that compared to previous surveys, statistics progressively indicates that Kenyans' attitudes towards sexual orientations such as homosexuals are shifting towards the positive, albeit slowly.

Finally, the findings on Table 4.44, is on respondents having indifferent/neutral attitudes towards sexual orientations after watching comedic movies containing LGBTQs sexual orientations due to Kenyans having individual rights and freedoms to do as they please with their bodies which is private; also, a majority 45.6% agreed. This was comprised of 25.7% strongly agree and 19.9% agree. However, 22.9% of the respondents were neutral whereas 31.5 in total disagreed.

4.7.6.3 Comedic Movies and Positive Attitudes Towards LGBTQs Sexual Orientations

The findings on Table 4.44 on viewing comedic movies and being more accepting of LGBTQs sexual orientations because they are portrayed as loving, normal, and family oriented, show that 33.4% agreed. These findings are in tandem with those made by

Calzo and Ward (2009) that as media content concerning homosexuality becomes more positive and diverse, it is possible that such shifts may be associated with greater attitudes of acceptance towards homosexuality. However, 21% were neutral while 45.6% disagreed to being more accepting of LGBTQs sexual orientations in Kenya due to watching comedic movies containing LGBTQs sexual orientations. Therefore, these findings indicate that a majority of the respondents disagreed.

On becoming more understanding of the LGBTQs sexual orientations having watched them in comedies being portrayed as funny and creative, 29% of the respondents indicated that they agree with this view. About 24.4% of the respondents indicated that they were neutral while the majority 46.6% of the respondents disagreed to being more accepting of LGBTQs sexual orientations in Kenya because of watching comedic movies containing sexual orientations.

Finally, among the university students sampled on if they are more tolerant of LGBTQs sexual orientations due to watching comedic movies containing them, the findings on Table 4.44, indicate that a combined total of 43.9% agreed that they are more tolerant on LGBTQs sexual orientations because of watching comedic movies containing sexual orientations in Kenya. However, these findings are not as high and were therefore, contrary to those of Calzo and Ward (2009); Dunn, (2010); and Chi and Hawk (2016) who consistently found that young individuals with higher family SES (measured in terms of family income and parental education level) generally hold more tolerant attitudes than individuals from lower SES families. On the other hand, a minority of the respondents in a combined total of 30.6% disagreed. About 25.1% were neutral on becoming more tolerant of sexual orientations in Kenya because of watching comedic movies containing LGBTQs sexual orientations.

In relation, results from focus group discussions (FGDs) show varied responses on the attitudes formed towards LGBTQs sexual orientations of the interviewed participants.

R12: *In the civilized countries, LGBTQs are shown as being appreciated even in their societies and countries. They are therefore recognized as part of their society and culture... unlike in the African continent, when they are shown or identify as gay or lesbian, you are discriminated by family, people and even govt.*

R15: *Locally, content are not embraced, not appreciated unlike western media where gays and lesbians can even act, locally, they are not embraced.*

R22: *LGBTQs are portrayed as outcasts in Africa. They are not wanted. They are showed in a negative way.*

R28: *Most of the content featuring LGBTQs community is still stereotypical and not truthful about us..it is not helpful either.*

R23: *Even our government has not allowed us to be who we are by not passing laws recognizing and legalizing.*

4.7.7 Overall Model for all Variables

The general objective of this study was to determine the influence of comedic movies on the attitudes towards sexual orientations of the Kenyan university students. As such, the sexual orientations attitude was defined by three independent variables as used in the conceptual framework. A multilinear regression analysis was used to determine whether the independent variables: character roles (X_1), language use(X_2), and viewing duration(X_3) through a moderating variable-parental moderating strategies (z), have influence on the dependent variable- attitudes towards sexual orientations. Therefore model 2 as was described in section 3.9, was used for multi-regression analysis.

The regression model for this study was as follows:

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_{1z} X_1 Z + \beta_{2z} X_2 Z + \beta_{3z} X_3 Z + e$$

Whereby:

Y= attitudes towards sexual orientations (dependent variable)

β_0 = Constant (co-efficient of intercept)

β_i = Coefficient of X_i for $i= 1, 2, 3$ (regression co-efficient of the three variable)

x_1 = character roles in comedic movies (independent variable)

x_2 = language used in comedic movies (independent variable)

x_3 = viewing duration of comedic movies (independent variable)

z = Hypothesized moderator (parental mediation strategies)

e = Error term

From the above model, the dependent variable is attitudes towards sexual orientations (Y), while the independent variables include x_1 --- x_3 via a moderating variable parental-mediation strategies (z). The results of the regression model summary and the regression coefficients were used to determine whether there is a significant relationship between all the independent variables and the dependent variable via moderating variable. The model arrived at would be used to determine whether all the independent predicts the dependent variable. Therefore, the coefficients of multiple determination, the regression and coefficients, and ANOVA-used to test the significance of the model to predict, were used to conduct analysis. The adjusted R^2 was thus used to check how well the model was fit to explain the regression on all the predictors involved the model.

4.7.7.1 Correlation for all Variables

Correlation of all the variables was done in comparison with of the general objective of the study. This was done in order to determine the relationship between the independent variables and the dependent variable. Findings in Table 4.45 showed that there was a positive relationship between all the independent variables combined and compared with the dependent variable-attitudes towards sexual orientations. This is because the correlation coefficient was 0.369 ($r=0.369$). Additionally, the adjusted coefficient of determination (adjusted R^2) is 0.119, meaning that 11.9% variation in attitudes towards sexual orientations via the moderating variable can be explained by all the independent

variables. However, the remaining 88.1% of the variation is explained by other factors not included in this model.

Table 4.45 Regression Model Summary for all the Variables

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.355 ^a	.126	.119	2.32156

a. Predictors: (Constant), Paren. Med., View. Dur., Lang. Use_, Charact. Role

b. Dependent variable: attitudes towards sexual orientations

4.7.7.2 Regression Model for all Variables

A multi-regression analysis was then conducted in order to determine whether all the independent variables would predict the dependent variable via moderating variable. The findings in Table 4.45 indicated that all the three independent variables significantly predict the dependent variable. Therefore, the model can be defined as:

$$Y=4.586+0.162X_1+0.450X_2+0.245X_3+0.718Z$$

Table 4.46: Regression Analysis Coefficients for all Variables

Model		unstandardized coefficients		standardized coefficients	T	sig.
		B	std. error	beta		
1	(constant)	4.586	.635		7.227	.000
	characterrole	.162	.042	.186	3.803	.000
	languageuse	.450	.243	.100	1.851	.035
	viewingduration	.245	.690	.016	1.355	.023
	parentalmediation	.718	.162	.222	4.426	.000

a. dependent variable: sexualorientation

4.7.7.3 ANOVA Analysis for all Variables

The researcher then conducted an ANOVA analysis in order to test the significance of the multi-linear regression model. Therefore, the findings in Table 4.47 showed that the model as a whole adequately predicts the dependent variable-attitudes towards sexual orientations because $F_{1, 462, 0.05}=3.84 < 16.698$ with $p=0.000 < 0.05$. Therefore, the regression model shows that it can be concluded that the three independent variables through parental mediation moderation strategies had a significant influence on attitudes towards sexual orientations among the sampled university students in Kenya.

Table 4.47 ANOVA Analysis for all Variables

Model	Sum of Squares	Df	Mean Square	F	Sig.
1 Regression	359.985	4	89.996	16.698	.000 ^a
Residual	2490.006	462	5.390		
Total	2849.991	466			

a. Predictors: (Constant), ViewingDuration, ParentalMediation, CharacterRole, LanguageParental

b. Dependent Variable: SexualOrientation

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter gives a summary, conclusion and recommendations of the research study that was carried out. A major objective of this study was to determine the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. As such, the summary of major findings of the research study, conclusions and recommendations are outlined in this section. The main objective of this study was to determine the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. The specific objectives for the study were: 1) To describe the influence of character roles in the comedic movies on attitudes towards sexual orientations of university students in Kenya, 2) To establish the influence of language use in the comedic movies on attitudes towards sexual orientations of university students in Kenya, 3) To determine the influence of the viewing duration of comedic movies on attitudes towards sexual orientations of university students in Kenya, 4) To examine the moderating effects of parental mediation strategies on comedic movies and the attitudes towards sexual orientations of university students in Kenya.

5.2 Summary of Findings

The research findings from the study objectives are summarized next based on results of quantitative and qualitative data analyses whilst assessing the research questions.

5.2.1 What is the Influence of Character Roles in the Comedic Movies on Attitudes towards Sexual Orientations of University's Students in Kenya?

To begin with, a majority of the respondents agreed on the positive portrayals of LGBTQs sexual orientations characters among the sampled university students. Equally, findings on the use of positive sexual orientations/LGBTQs characters to

introduce, promote diverse LGBTQs sexual orientations, character roles models use was supported by the sampled university students. These findings set the ground for this study on the presence and use of LGBTQs sexual orientations in the comedic movies and media in general.

In addition, the researcher established that there is use of LGBTQs characters as role models through positive portrayal. According to findings of this study on respondent's preference of watching positively portrayed LGBTQs sexual orientations characters as role models in comedic movies, a majority of the respondents agreed.

Further, the findings in this research found that a majority of the respondents agreed that in comedic movies there are LGBTQs sexual orientations protagonists/main characters. Such prominent roles given to them as protagonists/main characters and are used to normalize such persons in comedic movies and hence in society by showing them to be living in normal families raising children as normal/heterosexuals/straight people do as a family.

Further, findings on the use of LGBTQs sexual orientations characters as protagonists/LGBTQs in order to normalize the diverse sexual orientations in comedic movies, a total majority of the respondents agreed. Therefore, a majority of the sampled Kenyan university students confirmed that comedic movies use positive portrayal of LGBTQs sexual orientations as role model characters nowadays so as to normalize diverse LGBTQs sexual orientations.

Additionally, findings from this study showed that comedic movies nowadays feature more LGBTQs sexual orientations as main characters/protagonists. From the respondents sampled, there are more protagonists/main characters in comedic movies who are LGBTQs sexual orientations. Therefore, a majority of the sampled Kenyan university students confirmed that comedic movies nowadays feature more positive portrayal of LGBTQs sexual orientations as protagonists/main characters.

The results of Analysis of variance (ANOVA) for regression coefficients showed that the regression model is significantly adequate to predict attitudes towards sexual orientations, hence it can be argued that character roles had an influence on attitudes towards sexual orientations among the sampled university students in Kenya. Therefore, it is consistent thus, to conclude that comedic movies containing LGBTQs sexual orientations character roles has an influence on attitudes towards sexual orientation of university students in Kenyan.

5.2.2 What is the Influence of Language in the Comedic Movies on Attitudes towards Sexual Orientations of University's Students in Kenya?

After establishing the influence of character roles in the comedic movies, the researcher then proceeded to establish whether the characters in comedic movies use language to influence attitudes towards sexual orientations of university students in Kenya. The researcher started off with establishing whether respondents could identify use of descriptive/verbal language, the use of stereotypes & humor and finally, the use of non-verbal language in the comedic movies referring to LGBTQs sexual orientations. The findings on the use of descriptive/verbal language describing LGBTQs sexual orientations in comedic movies, revealed that a majority of the sampled university students agreed that there is more positive use of descriptive/verbal language referring to LGBTQs sexual orientations in the comedic movies.

Additionally, the findings on the presence of more positive use of language referring to LGBTQs sexual orientations in comedic movies showed that a majority of the sampled university students agreed. Further, findings on the respondent's preference of watching comedic movies with positive descriptive/verbal language on LGBTQs sexual orientations show that a majority agreed. Findings on the constant use of positive stereotypical and humorous language in comedic movies describing LGBTQs sexual orientations indicate that there is use of stereotypes and humorous language while referring to LGBTQs sexual orientations as identified by respondents. From the

university students sampled, the majority agreed that they are aware that in comedic movies there is evidence of the use of stereotypes and humorous language used.

Also, findings on the use of non-verbal language and symbols to help communicate sensitive messages on diverse LGBTQs sexual orientations in comedic movies, most of the respondents sampled confirmed. Majority of the respondents agreed that non-verbal language is used to portray LGBTQs sexual orientations. Further, a majority of the respondents agreed that comedic movies use positive non-verbal language and symbols to introduce, promote and glorify LGBTQs sexual orientations.

Findings from the Pearson correlation coefficient (r) showed that there is a significant relationship between language use and attitudes towards LGBTQs sexual orientations. This means that there is a relationship between language use and the attitudes towards sexual orientations, the relationship is significant among the sampled university students in Kenya. The results of Analysis of variance (ANOVA) indicate that the model is also significant. Therefore, the regression model is significantly adequate to predict attitudes towards sexual orientations, hence it can be argued that language use in comedic movies had an influence on attitudes towards sexual orientations among the sampled university students in Kenya. Thus, it is true to conclude that comedic movies containing LGBTQs sexual orientations content through language used has an influence on attitudes towards sexual orientation of university students in Kenyan.

5.2.3 What is the Influence of the Viewing Duration of Comedic Movies on Attitudes towards Sexual Orientations of University's Students in Kenya?

Another objective of this study was to determine whether the viewing duration of comedic movies containing LGBTQs sexual orientations have an influence on the attitudes towards sexual orientations of the university students in Kenya. The researcher first established that respondents could identify and estimate the duration they spend watching comedic movies containing LGBTQs sexual orientations content. The findings on the viewership duration of comedic movies for entertainment themes and the

LGBTQs sexual orientations attitudes, showed that a majority comprising less than one hour and 1-2 hours of the sampled university students' viewership were light viewers. This means that the viewership of comedic movies containing sexual orientations for positive sexual orientations entertainment themes content is highest for light viewers.

Similarly, the findings of this research on the comic relief and humor effects of viewership duration and LGBTQs sexual orientations attitudes, indicated that a majority of the sampled university students' viewership were light viewers. Further, on the viewership duration of comedic movies with LGBTQs sexual orientations positive education content, the findings showed that a majority of the respondents viewing less than one hour and 1-2 hours of the sampled university students' viewership were light viewers. Also, the viewership of comedic movies containing sexual orientations for sexual orientations kissing partners content was higher for light viewers per day.

The research findings on viewership duration containing kissing partners and Sexual Orientations Attitudes, revealed that a majority of the respondents were light viewers for intimate LGBTQs touching. This means that the viewership of comedic movies containing sexual orientations for LGBTQs sexual orientations kissing partners was highest per day among the light viewers sampled university students. Also, there were moderate viewers of LGBTQs sexual orientations in the comedic movies for kissing partners as well as heavy viewers of comedic movies containing LGBTQs sexual orientations per day.

Relatedly, findings on viewership duration of intimate touching content and Sexual Orientations Attitudes, showed that a majority of the respondents were for sexual talk. The majority comprised of <1 hour and 1-2 hours of viewing of the sampled university students' viewership. This indicates that the viewership of comedic movies containing sexual orientations for LGBTQs sexual orientations sexual talk content was very high for light viewers per day among the sampled university students. Also, there were moderate viewers of LGBTQs sexual orientations in the comedic movies as well as

heavy viewers of comedic movies containing LGBTQs sexual orientations per day, meaning, the viewership duration for comedic movies containing LGBTQs sexual orientations sexual talk was lowest for the heavy viewers.

In addition, the findings on viewership duration of sexual talk content in comedic movies showed that a majority of those sampled were light viewers with 80.1%. Relatedly, a majority of the respondents were light viewers of implied/actual sexual intercourse content. Finally, a majority of the respondents watch comedic movies containing seductive LGBTQs sexual orientations content as light viewers. This indicates that the viewership of comedic movies containing sexual orientations for sexual talk of the LGBTQs sexual orientations was highest per day among the light viewers sampled university students.

Further, findings of this research show that there is a relationship between viewing duration and attitudes towards LGBTQs sexual orientations since the correlation coefficient is (r) had a p-value of proving the same. Additionally, the adjusted R^2 indicated that a significant proportion of attitudes formed towards sexual orientation of university students would be explained by viewing duration. However, there were other factors that could have influence but were not included in the model. Therefore, the regression analysis coefficients, shows that the regression model is statistically significant. This means that viewing duration of comedic movies containing LGBTQs sexual orientations significantly predict attitudes towards sexual orientations.

The findings also indicated that an increase in the viewing duration leads to a change in attitudes towards sexual orientations. Further, ANOVA analysis conducted so as to determine how influential and useful the independent variable in this case, the viewing duration, is in predicting the dependent variable, shows that the regression analysis model is significantly fit to predict the dependent variable. This means that the relationship between viewing duration and attitudes towards LGBTQs sexual orientations is significant and thus the null hypothesis that viewing comedic movies

containing LGBTQs sexual orientations content does not influence attitudes towards LGBTQs sexual orientations of university students was rejected. The regression model is significantly adequate to predict attitudes towards sexual orientations, hence it can be concluded that viewing duration has a significant influence on attitudes towards sexual orientations among the sampled university students in Kenya.

5.2.4 What are the Moderating Effects of Parental Mediation Strategies on Comedic Movies Viewing and the Attitudes towards Sexual Orientations of University's Students in Kenya?

It was important to first determine whether the parental mediation on viewership of comedic movies containing LGBTQs sexual orientations content and influence on the attitudes towards sexual orientations of university students. The researcher thus started off with establishing whether respondents could identify and estimate the role of parents on regulation of viewership of comedic movies containing LGBTQs sexual orientations content.

From the research, it emerged that the parental mediation strategies and the influence of comedic movies on LGBTQs sexual orientations attitudes, showed a minority agreed that they were allowed to watch comedic movies containing sexual orientations. This indicate that most of the students sampled were not allowed to watch comedic movies containing LGBTQs sexual orientations in Kenya.

In comparison, the findings on the parental mediation showed that a minority of the respondents were allowed to watch comedic movies containing sexual orientations so as to learn and be aware of sexual orientations by their parents. This indicate that most of the students sampled were not allowed to watch comedic movies containing LGBTQs sexual orientations content in order to become aware of the diverse sexual orientation by their parents. The majority agreed.

Further, findings on social co-viewing parental mediation strategy of moderation of comedic movies viewership and LGBTQs sexual orientations attitudes, showed that a minority agreed that they watch comedic movies containing LGBTQs sexual orientations with their parents. This indicates that only a minority of parents of the sampled university students watched comedic movies containing LGBTQs sexual orientations with them. Therefore, media influence on children is likely to take its toll as they lack proper guidance on what is right and wrong yet the majority indicated that they do not watch comedic movies containing LGBTQs sexual orientations with their parents.

Similarly, the findings showed a minority respondents agreed that they receive advice from their parents on the diverse sexual orientations while watching comedic movies containing such content. This means that only a minority of the students sampled receive advice on the diverse LGBTQs sexual orientations contained in the comedic movies from parent/s or guardian/s. Additionally, LGBTQs youth with insecure attachment may have a difficult time navigating and coping with such challenges if their parents are inaccessible and unresponsive. A majority strongly disagreed that they receive advice from their parent/s on the diverse sexual orientations.

Findings of this research on instructive parental mediation strategy and LGBTQs sexual orientations attitudes, established that a minority of the sampled respondents agreed to having received sex education on the diverse sexual orientations from their parents while viewing comedic movies containing LGBTQs sexual orientations. This is a minority of the respondents. A majority of the sampled university students disagreed to having received sex education on diverse LGBTQs sexual orientations. This means that a majority of the sampled university students do not get sex education on the various sexual orientations.

Relatedly, the findings on instructive parental mediation strategy and comedic movies influence of LGBTQs sexual orientations attitudes, showed a minority of those sampled

do not discuss LGBTQs sexual orientations topics with their parents. A majority disagreed. This indicates that most of the sampled university students do not discuss LGBTQs sexual orientations topics with their parents.

Further, research findings on restrictive parental mediation strategy of comedic movies and LGBTQs sexual orientations revealed that only a minority agreed that their parents use viewership warnings to restrict viewership of comedic movies containing LGBTQs sexual orientations. Therefore, a majority of the sampled university students disagreed that their parents use restrictive viewership warnings. This means that a majority of the university students sampled do not get viewership restrictions from their parents on comedic movies containing LGBTQs sexual orientations. Relatedly, the findings established that a minority agreed that their parents cautioned them on viewership of comedic movie containing LGBTQs sexual orientations. This means that only a minority of the sampled university students were cautioned by their parents. A majority of the sampled university students disagreed that their parents cautioned them on viewing comedic movies containing LGBTQs sexual orientations.

Further, the findings of this research indicated that there is a relationship between parental mediation strategies and attitudes towards LGBTQs sexual orientations since the correlation coefficient is (r) and the p -value proved it. These findings revealed a relationship between parental mediation strategies and attitudes towards LGBTQs sexual orientations. Further, findings of this research showed that the adjusted R^2 was significant, meaning that a significant variation of attitudes formed towards sexual orientation of university students would be explained by parental mediation strategies while the remaining percentage would be due to other factors that were not included in the model. In addition, the findings on regression analysis coefficients, show that the regression model is statistically significant. This means that parental mediation strategies on comedic movies containing LGBTQs sexual orientations significantly predict attitudes towards sexual orientations.

Therefore, the regression analysis model is significantly fit to predict the dependent variable and thus the null hypothesis that parental mediation strategies have no moderation effect on attitudes towards LGBTQs sexual orientations of the university students in Kenya was rejected. It is true therefore to conclude that parental mediation strategies had a significant moderation effect on attitudes formed towards sexual orientations among the sampled university students in Kenya.

5.3 Conclusions

The study concluded that comedic movies use humor to introduce diverse sexual orientations among audiences like the Kenyan youths. Comedies, both local and foreign comedies are popular among Kenyan university youths who watch them for entertainment. The youths however, watch the predominantly American comedies produced in Hollywood. Majority of the university students irrespective of their gender, age or religion loved watching comedic movies mostly downloaded which is a largely uncontrolled and unregulated source of media content. Increasingly, the comedic movies were noted to be not only showing diverse LGBTQs sexual orientations, but also more positively such as being normal, as a happy couple, loving and romantic, happy and successful etc. The comedic movie content had a positive, indifferent/neutral or negatively influence the attitudes of the university students such as becoming more tolerant, accepting and understanding of the diverse LGBTQs sexual orientations.

Secondly, a majority of the sampled university students indicated that they know someone who is a Lesbian, Gay, Bisexual and or Transgender-LGBTQs community. Closely, some of the sampled University students admitted that they are lesbians, gays, bisexual, transgenders-LGBTQs or others which means that sexual minorities exist in Kenya and are increasingly growing in numbers and becoming bolder to identify openly as such. The use of LGBTQs sexual orientations, gender-based stereotypes to create humor was noted to be the main underlying theme in the comedic movies so as to introduce these diverse sexual orientations. A slight majority of the university students

indicated that they do not like the inclusion of LGBTQs sexual orientations in comedic movies even though those who like it and those indifferent on them were the majority.

Thirdly, a majority of the university students in Kenya were light viewers of comedic movies containing LGBTQs sexual orientations per day. This means that the viewership of comedic movies containing sexual orientations for comic relief and humor effects, entertainment themes, educational content, sexual talk among others was highest for light viewership per day. Kenyan youths are thus watching these increasingly and positively portrayed LGBTQs sexual orientations content. The viewership duration was established to have an influence on the attitudes of viewers and as such, it is expected of the Kenyan youths. For instance, a majority of those sampled indicated that they agree that sexual orientations will eventually be recognized and legalized in Kenya because it is inevitable.

Lastly, it emerged that the moderating effects of parental mediation strategies on the influence of comedic movies on LGBTQs sexual orientations attitudes was significant. Topics relating to and bordering on sex and worse still LGBTQs sexual orientations are not only complex but are also shied upon globally and especially in African-Christian settings. The parents and or guardians were not much involved in media consumption regulation/restriction/guidance. Yet, these discussions are not taking place in schools or churches either. This is leaving many youths not only exposed, but also vulnerable to the emerging popular culture propagated in the media. Thus, even though most of the students sampled were not allowed to watch comedic movies containing LGBTQs sexual orientations, awareness creation on LGBTQs sexual orientations and guidance is needed for the youth to not only understand their sexual worlds but also know how to live in a world of sexual diversity.

5.4 Recommendations

This research study offers a number of recommendations to various stakeholders within Kenya and beyond. Based on the findings of this research study, the following

recommendations are offered to the media organizations, policy makers and to the scientific community in Kenya:

5.4.1 Recommendations to the Media Organizations and Policy Makers

To begin with, the study findings confirmed that comedic movies contain content that has an influence on attitudes formed towards sexual orientations of the university students in Kenya. Specifically, the following are the recommendations made:

- The study findings showed that character roles are used in comedic movies to influence attitudes of university students in Kenya towards LGBTQs sexual orientations. Therefore, the media should monitor, regulate, censor or advice their audiences accordingly. The increased featuring of these characters in the movies has an influence on the audiences watching them over time.
- The language used in comedic movies was noted to have an impact on the attitudes formed towards sexual orientations of university students in Kenya towards LGBTQs sexual orientations. This means that close attention needs to be given to the language used in the comedic movies produced locally or internationally. For instance, the use of stereotypes for humor purposes should be closely monitored.
- The viewing duration of comedic movies containing LGBTQs sexual orientations was noted to have the highest level of influence on the attitudes formed towards LGBTQs sexual orientations. Therefore, frequent exposure of comedic movies with LGBTQs content must be significantly reduced. However, corresponding efforts to use such content to guide and educate the youths should be given.
- The findings of this research showed that parental mediation strategies had a significantly reduced influence on the attitudes formed towards sexual orientations LGBTQs. Even though this could be explained by the age of the research respondents as compared to their ageing parents, their role in

influencing their children's attitudes, perceptions and behaviours towards LGBTQs sexual orientations cannot be underestimated. Parenting has no end and should continue relentlessly.

- Overall, the findings of this study confirmed that comedic movies containing LGBTQs sexual orientations content has an influence on the attitudes formed towards LGBTQs sexual orientations. Therefore, the media, the parents, the guardians should be watchful and scrutinize the content in comedic movies. However, these movies can also be used to guide and educate the youths on LGBTQs sexual orientations which is a reality of our time.

5.4.2 Recommendations to the Research and Academic

Media influence studies often reveal a considerable relevance to their audiences amidst other factors. This study was no exemption. Media is often blamed for the negative influence, too much power over its audiences even though research proves that the influence is not as high as the critics would want to put it. Therefore, this research study advances the knowledge in media influence towards audience's attitudes changes process. For instance, LGBTQs images in mass media today have not only increased but also have variety of representations in the media programmes. The increased visibility coincides with increase in cases of LGBTQs persons and activities globally and in Kenya as well. From these observations therefore, this research identified that comedic movies are an important link during this process (when youths change their attitudes towards sexual orientations) due to exposure to such programmes.

5.5 Suggestions for Further Research

This research study makes the following suggestions for further research:

1. Research areas focusing on other genres of media content containing LGBTQs sexual orientations content should be conducted. This research study was based on the influence of comedic movies on attitudes towards LGBTQs sexual

orientations of the university students in Kenya. However, LGBTQs sexual orientations are visible in soap operas, music, fiction movies etc.

2. An experimental research design to establish the causal-effects of comedic movies on attitudes towards LGBTQs sexual orientation of university students in Kenya is recommended. Different groups should be compared between those exposed to comedic movies and those not exposed to them. However, this may only happen once LGBTQs sexual orientations are legalized in Kenya.
3. A study comparing the influences of comedic movies containing LGBTQs sexual orientations exposure between genders as well as attitudes towards diverse LGBTQs sexual orientations separately, should be conducted. For instance, some male respondents indicated that they are 'comfortable', 'more tolerant' and 'accepting' towards lesbians than gays.
4. The research study focused on comedic movies influences on attitudes towards sexual orientations of the youth group (18-35 years) and at university. An advanced study on behavioural changes involving diverse age groups is suggested so as to see whether the Kenyan society is due for change in policies and laws criminalizing LGBTQs sexual orientations.

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APPENDICES

Appendix I: Introductory Letter

**Francis Maina Mararo,
Jkuat University-Juja,
P.O Box 62000-00200,
Nairobi.**

**To Whom It May Concern,
Re: Request for Your Participation in A Research Project**

**Title: Influence of Comedic Movies on Attitudes Towards Sexual Orientations of
University Students in Kenya.**

Dear Respondent,

I am a postgraduate student pursuing a Doctorate Degree in Mass Communication at Jomo Kenyatta University of Agriculture & Technology. I am carrying out research on the above-mentioned topic as a requirement for the partial fulfillment for the award of this Degree. Attached is a questionnaire that will assist in collecting data for this educational research.

Kindly answer **all** the questions in the questionnaire honestly and accurately. I assure you that this will not take more than **ten** minutes of your time. Also, the information given in this questionnaire is strictly confidential and shall only be used for academic purposes. However, the results of this study may be presented at professional meetings or published in a professional journal, but your name and any other identifying information of you or your institution will not be revealed. Do not write your name anywhere in this questionnaire.

Your contribution is highly appreciated.

Thank you,

Maina Francis.

Mob. 0721-99-31-99 or 0755-61-71-20

Email- francoliswamaina@gmail.com

Appendix II: Research Debrief Information

TITLE: INFLUENCE OF COMEDIC MOVIES ON ATTITUDES TOWARDS SEXUAL ORIENTATIONS OF UNIVERSITY STUDENTS IN KENYA

This research is designed to determine the influence of comedic movies on attitudes towards sexual orientations of university students in Kenya. Previous work has shown that media content has a considerable influence on the audience's perception, attitudes and behaviors. Here, our interest was in the comedic movies and the possible influence they have on youths' attitudes towards sexual orientations.

This research employs a rigorous quantitative and qualitative research assessing magnitude and frequency of constructs in exploring the understanding and relationships of constructs; utilizes multiple [data collection] methods (e.g. questionnaire and interviews); and intentionally integrates or combines these methods to draw on their strengths. The **independent variables** are whether the character roles, language use, and the viewing duration of comedic movies, have an influence on the attitudes formed towards sexual orientations. The **dependent variable** is the attitudes formed towards sexual orientations with a **moderating variable** of parental mediation strategies.

The data obtained from this research will be analyzed in order to derive meanings. Statistical analysis will help determine whether the repeated viewership of comedic movies significantly influence attitudes of Kenyan youths towards sexual orientations. Students who have watched comedic movies containing sexual orientations content and characters will be used to fill the questionnaire.

Thank you for your time.

Contact...0721 99 31 99

Further Reading

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Appendix III: Consent form

I agree to participate voluntarily to this research titled; *Influence of Comedic Movies on Attitudes Towards Sexual Orientations of University Students in Kenya*

1. I (insert names) voluntarily agree to participate in this research study.
2. I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
3. I understand that I can withdraw permission to use data from my interview within one week after the survey, in which case the material will be deleted.
4. I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
5. I understand that participation involves answering all the questions in the questionnaire honestly and accurately which won't take more than ten minutes of your time.
6. I understand that I will not benefit directly from participating in this research.
7. I understand that all information I provide for this study will be treated confidentially.
8. I understand that in any report on the results of this research my identity will remain anonymous. You will not write your name anywhere in the questionnaire once you consent.
9. I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

SIGNATURES

Signature of research participant

Dates

I believe the participant is giving informed consent to participate in this study

Signature of the researcher

Dates

Appendix IV: Self-Administered Questionnaire

UNIVERSITY STUDENTS: COMEDIC MOVIES VIEWING HABIT QUESTIONNAIRE (USCMVHQ)

SECTION A: STUDENTS' DEMOGRAPHIC INFORMATION

INSTRUCTIONS: GIVE YOUR RESPONSE BY TICKING (✓) IN THE APPROPRIATE

BOX/DOTS. ANSWER ALL THE QUESTIONS.

1. Age in Years: 18-20 21-23 24-26 27-29 30-32 33-35
2. Gender: (*please tick one*) 1. Male 2. Female.....
3. Religion: (*please tick one*) 1) Christian..... 2) Muslim..... 3) Atheist.....
4) Traditionalist Other.....
4. How would you consider yourself in terms of religion? (*please tick one*)
1) Very religious 2) Religious 3) Quite religious 4) Not religious
.....
5. What is your sexual orientation? (*i.e., your enduring pattern of emotional, romantic, and/or sexual attractions to men, women, or both sexes*) (*Please tick one*)

1) Heterosexual/Straight (men to women).....2) Gay(men to men).....3)Lesbian(women to women)..... 4) Bisexual(either to men and/or to women)..... 5)Transgenders (not identified as male or female)..... 6) Other.....
6. Who/what led you to your sexual orientation? (*Please tick as appropriate*)

1)Nature 2) Media content like Comedic movies 3) Parents
.....
4) Friends/peers 5) Religion6) Culture
7. Do you know anyone whose sexual orientation is LGBTQS- Lesbian, Gay, Bisexual or Transgender? (*Please tick one*)
1) Yes..... No

8. What is your opinion on the increasing presence of sexual orientations/ Lesbian, Gay, Bisexual or Transgender-LGBTQs content in the media/comedic movies nowadays? (please write a short answer)

.....
.....
.....

9. What is the source of the comedic movies you watch? (Please tick appropriate)

- 1) Televisions 2) Internet downloads 3) Friends/relatives
- 4) Movie theatres 5) Movie shops

10. From comedic movie containing sexual orientations-lesbians, gays, bisexuals or transgenders/LGBTQs content, indicate how you feel about the portrayal. (please tick one)

- 1) I like it very much 2) I like it somehow 3) I am not sure
- 4) I do not like it 5) I do not like it at all

11. In your opinion, how are LGBTQs sexual orientations portrayed in the comedic movies? (Please tick as appropriate)

- 1) Glamorous.....2) Exciting..... 3) Fun.....4) Explorative/Experimental
- 5) Dangerous..... 6) Bad.....

12. What are the positive consequences of LGBTQs sexual orientations activities associated and portrayed in comedic movies? (Please tick as appropriate)

- (1) Love and intimacy (2) Happy Couples..... (3) Happy family.....
- (4) Successful life (5) Good life.....

SECTION B:

CHARACTER ROLES IN COMEDIC MOVIES AND THE ATTITUDES TOWARDS SEXUAL ORIENTATIONS OF UNIVERSITY STUDENTS IN KENYA.

Select the appropriate section of the character roles used in comedic movies containing LGBTQs sexual orientations. *(Please tick once in every question.)*

SA= Strongly Agree, A=Agree, N=Neutral, D=Disagree, SD=Strongly Disagree.

No.	Questions	SA	A	N	D	SD
1.	I am aware that in comedic movies, there are positive portrayals of sexual orientations/ LGBTQs characters as role models.					
2.	Comedic movies use positive LGBTQs sexual orientations character role models to introduce and promote diverse sexual orientations.					
3.	I prefer watching positively portrayed sexual orientations/ LGBTQs characters role models in comedic movies...					
4.	Comedic movies use protagonists/main characters in comedic movies to normalize LGBTQs sexual orientations.					
5.	I am aware Comedic movies nowadays feature more LGBTQs sexual orientations as protagonists.					
6.	When I see LGBTQs sexual orientations couples acting as protagonists/main characters in comedic movies, I believe they are normal people who can marry & raise children as a family.					
7.	I am aware of comedic movies using LGBTQs sexual orientations characters as antagonists/oppositional roles so as to introduce diverse sexual orientations and issues.					
8.	In comedic movies, antagonist/oppositional characters and roles has been used to make diverse LGBTQs sexual orientations more acceptable.					

13. LANGUAGE USE IN THE COMEDIC MOVIES AND THE KENYAN UNIVERSITY STUDENTS' ATTITUDES TOWARDS SEXUAL ORIENTATIONS

Approximately what is your view on use of language in the comedic movies containing LGBTQs sexual orientations. (Please tick once in every question.)

SA= Strongly Agree, A=Agree, N=Neutral, D=Disagree, SD=Strongly Disagree.

No.	Question	SA	A	N	D	S D
1.	I am aware of the use of descriptive/verbal language on LGBTQs sexual orientations in comedic movies produced these days.					
2.	In the comedic movies, there is more positive descriptive/verbal language describing LGBTQs sexual orientations.					
3.	I prefer watching positive descriptive/verbal language on LGBTQs sexual orientations used in comedic movies.					
4.	In comedic movies, there is constant use of positive stereotypical and humorous language describing LGBTQs					
5.	The constant use of stereotypical and humorous language in comedic movies makes LGBTQs sexual orientations more acceptable.					
6.	The stereotypical and humorous language normalizes LGBTQs sexual orientations					
7.	None-verbal language and symbols to help communicate sensitive messages such as diverse LGBTQs sexual orientations					
8.	Comedic movies use positive non-verbal language and symbols to introduce, promote and glorify LGBTQs sexual orientations.					

THE VIEWING DURATION OF COMEDIC MOVIES AND ATTITUDES TOWARDS SEXUAL ORIENTATIONS OF UNIVERSITY STUDENTS IN KENYA

Approximately how many hours per day do you watch comedic movies containing LGBTQs sexual Orientations content per week? (Please tick once in every question)

Less than 1hr-2hrs=Light viewing: 2hrs-3hrs=Moderate viewing: More than 3hrs=Heavy viewing.

No	I have watched comedic movies containing LGBTQs sexual orientations:	Less than 1hour	1-2 hours	2-3 hours	More than 3hrs
1.	I view comedic movies containing LGBTQs sexual orientations content for Comic relief and humor effects for....				
2.	I view comedic movies containing LGBTQs sexual orientations content for Entertainment themes for...				
3.	I view comedic movies containing LGBTQs sexual orientations content for Positive sexual orientations education content for....				
4.	I view comedic movies containing LGBTQs sexual orientations content for Sexual orientations kissing partners for.....				
5.	I view comedic movies containing LGBTQs sexual orientations content for Intimate LGBTQs touching for.....				
6.	I view comedic movies containing LGBTQs sexual orientations content for Sexual orientations Sexual talk for.....				
7.	I view comedic movies containing LGBTQs sexual orientations content for Implied LGBTQs sexual intercourse for				
8.	I view comedic movies containing LGBTQs sexual orientations content for Sexual orientations' seductive acts for				

THE MODERATING EFFECTS OF PARENTAL MEDIATION STRATEGIES

Approximately what is your view on the moderating effects of your parent's intervention strategies in the viewing of comedic movies containing sexual orientations and your attitudes towards LGBTQs sexual orientations. *(Please tick once in every question.)*

SA= Strongly Agree, A=Agree, N=Neutral, D=Disagree, SD=Strongly Disagree.

No.	Parental mediation in comedic movies Questions	SA	A	N	D	SD
1.	I was allowed to watch comedic movies containing LGBTQs /sexual orientations.					
2.	I was allowed to watch anything I like by my parent/s and therefore I am aware of LGBTQs sexual orientations.					
3.	I watched comedic movies containing sexual orientations with my parent/s and thus I understand LGBTQs.					
4.	My parent/s advise me on the diverse LGBTQs sexual orientations contained in comedic movies as we watch.					
5.	My parent/s provided me with sex education about LGBTQs sexual orientations.					
6.	I discuss sexual orientations topics from comedic movies with my parent/s.					
7.	My parents used viewership warning messages in comedic movies containing sexual orientations content to restrict viewership by age before watching.					
8.	My parents told me to be cautious about sexual orientations in media and thus I do not like LGBTQs.					

SECTION C: SEXUAL ORIENTATIONS ATTITUDES

14. Select the appropriate section of the sexual orientation attitude created due to viewership of comedic movies containing LGBTQs sexual orientations. (Please tick once in every question.)

SA= Strongly Agree, A=Agree, N=Neutral, D=Disagree, SD=Strongly Disagree.

No.	Questions	SA	A	N	D	S D
1.	I think that I am not ready for the recognition and legalization of LGBTQs sexual orientations in Kenya...					
2.	I believe that my cultural and religious values are against the recognition and legalization of LGBTQs sexual orientations in Kenya...					
3.	I believe LGBTQs sexual orientations is one of the leading causes of sexually transmitted diseases and infections like HIV/AIDS....					
4.	I am not bothered by the increased positive portrayal of diverse LGBTQs sexual orientations in comedic movies...					
5.	I believe Kenyans have individual rights and freedoms to their bodies and their Sexual orientations/ LGBTQs are private issues.					
6.	I think I am more accepting to sexual orientations/ LGBTQs because they are portrayed as loving, normal, and family oriented.					
7.	I am more understanding of sexual orientations/ LGBTQs having watched them in comedies being portrayed as funny and creative.					
8.	I am more tolerant to the diverse LGBTQs sexual orientations after watching comedic movies featuring them watched comedic movies.					

#THE END- Thank You for Your Time

Appendix V: Interview Guide

POSSIBLE FOCUS GROUP DISCUSSION QUESTIONS-PFGDQ

NB: There was an ice breaker and rapport creation before questions were delved into. The statement used was;

“Hello everybody, now, imagine a perfect world, a world you would love to stay in, in terms of your freedoms, rights, and lifestyle as LGBTQs sexual orientations. How would that world/Kenya be like for the LGBTQs community”?

- i. How would you describe sexual orientations like LGBTQs?
- ii. In the Modern family comedic movie, how are leading characters Mitchel and Cameron used as protagonists/main, role models and antagonists?
- iii. How are the other characters used as role models and antagonists?
- iv. How can you describe the language used to refer to LGBTQs sexual orientations in the Modern Family comedic movie?
- v. How does use of verbal, no-verbal, and humorous/stereotypical language affect expression of LGBTQs sexual orientations?
- vi. Approximately how many hours do you spend watching comedic movies in a week and how does watching such content influence your attitude towards LGBTQs sexual orientations?
- vii. What reasons made you either watch or not watch comedic movies containing sexual orientations with your parents?
- viii. How can watching comedic movies with parents help in moderating your sexual orientations attitudes?
- ix. In your opinion what other factors influence heterosexuals/straights’ attitudes towards sexual orientations?
- x. How can you associate sexual orientations depictions in the comedic movies with your attitudes?

#THE END-Thank You.

Appendix VI: Content Analysis Questions

POSSIBLE CONTENT ANALYSIS QUESTIONS-PCAQs.

1. How are LGBTQs characters used as role models for the viewers in the modern family comedic movie?
2. How does the LGBTQs protagonists interact with their antagonist characters in the comedic movies?
3. How many LGBTQs characters are featured in the modern family comedic movie?
4. How are LGBTQs characters portrayed in the modern family movie?
5. What are the roles given to the LGBTQs characters in the modern family comedic movie?
6. How is humor used to portray LGBTQs characters in the modern family comedic movie?
7. How does the use of LGBTQs characters in the modern family comedic movie influence attitudes towards sexual orientations?
8. How is language used to describe LGBTQs in the modern family comedic movie?
9. How are verbal/descriptive and non-verbal language used to portray LGBTQs in the modern family comedic movie?
10. What/how are stereotypes are used to describe LGBTQs in the modern family comedic movie?
11. How much time is allocated to the LGBTQs characters in the modern family comedic movie?
12. What is the influence of language in the comedic movies on attitudes towards sexual orientations of university students in Kenya?
13. How does the LGBTQs characters in the modern family comedic movie influence parental roles and the attitudes towards sexual orientations?

Appendix VII: Public and Private Universities and Departments Sampled in Nairobi City County

No	Name of the University	Number of Departments	
		Departments/ faculties	Departments sampled
1.	University of Nairobi	108	38
2.	Kenyatta University	74	24
3.	Technical University of Kenya	50	21
4.	Multimedia University	30	17
5	Catholic University of East Africa	24	14
7	Pan Africa University	10	4
8	KCA University	14	6
9	United States International University-USIU	18	11
TOTAL		312	135

Appendix VIII: List of Sampled Comedic Movies Episodes in *Modern Family* Movie

No.	CONTENT NAME	MOVIE SERIES
1.	<i>Modern family</i>	-10 seasons with the 11 th one screening. -Each season has about 22 episodes thus 232 episodes

Appendix IX: JKUAT Student Introductory Letter



**JOMO KENYATTA UNIVERSITY
OF
AGRICULTURE AND TECHNOLOGY**
P.O. BOX 62000-00200, CITY SQUARE, NAIROBI, KENYA.
TELEPHONE: (067) 52711/52035 THIKA
School of Communication & Development Studies (SCDS)
Email: scds@jkuat.ac.ke Website: www.jkuat.ac.ke

Monday, 10th June 2019

Ref: JKU/ HD421-1903/2015

TO WHOM IT MAY CONCERN

RE: FRANCIS MAINA MARARO

This is to confirm that the above named is a bona fide student at Jomo Kenyatta University of Agriculture and Technology in the School of Communication and Development Studies(SCDS) in the Department of Media Technology and Applied Communication(MTAC) pursuing Doctor of Philosophy in Mass Communication. The student has completed his coursework and is currently working on his research project. We kindly request you to allow the student to collect data for his research.

His research proposal is entitled, "*Influence of Comedic Movies on University Students' Attitude Towards Sexual Orientations*".

Any assistance accorded to him is highly appreciated.

Yours sincerely,

PROF. HELENA KIMBERIA
DEAN, SCHOOL OF COMMUNICATION & DEVELOPMENT STUDIES



Setting Trends in Higher Education, Research and Innovation

Appendix X: NACOSTI Research Authorization



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone: +254-20-2213471,
2241349,3310571,2219420
Fax: +254-20-318245,318249
Email: dg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

NACOSTI, Upper Kabete
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref. No. **NACOSTI/P/19/16260/31436**

Date: **24th July, 2019.**

Francis Maina Mararo
Jomo Kenyatta University of
Agriculture and Technology
P.O. Box 62000-00200
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on *“Influence of comedic movies on Kenyan University students’ attitudes towards sexual minorities.”* I am pleased to inform you that you have been authorized to undertake research in **Nairobi County** for the period ending **23rd July, 2020.**

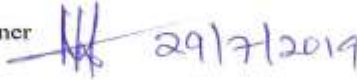
You are advised to report to **the County Commissioner, and the County Director of Education, Nairobi County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit a **copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.


GODFREY P. KALERWA., MSc, MBA, MKIM.
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioner
Nairobi County.



COUNTY COMMISSIONER
NAIROBI COUNTY
P. O. Box 30194-00100, NBI
TEL: 341528

The County Director of Education
Nairobi County.

National Commission for Science, Technology and Innovation is ISO9001:2008 Certified.

Appendix XI: NACOSTI Certification Permit

Permit No : NACOSTI/P/19/16260/31436
Date Of Issue : 24th July, 2019
Fee Received (Ksh 2000)

THIS IS TO CERTIFY THAT:
MR. FRANCIS MAINA MAKARO
of JOMO KENYATTA UNIVERSITY OF
AGRICULTURE AND TECHNOLOGY,
Q-20117 naivasha ,has been permitted
to conduct research in Nairobi County
on the topic: INFLUENCE OF COMEDIC
MOVIES ON KENYAN UNIVERSITY
STUDENTS ATTITUDES TOWARDS
SEXUAL MINORITIES
for the period ending:
23rd July, 2020


Applicant's Signature


Director General
National Commission for Science,
Technology & Innovation

Appendix XII: Research Authorization Ministry of Education-State Department of Early Learning & Basic Education


Republic of Kenya
MINISTRY OF EDUCATION
STATE DEPARTMENT OF EARLY LEARNING & BASIC EDUCATION

Telegram: "SCHOOLING", Nairobi
Telephone: Nairobi 929 2453079
Fax: 9292453079
e-mail: ed@kenya.go.ke
www.ed.go.ke

When replying please quote

Ref: **RCE/NRB/GEN/I/VOL. 1**

REGIONAL DIRECTOR OF EDUCATION
NAIROBI REGION
NYANDU HOUSE
P.O. Box 74829 - 00200
NAIROBI

DATE: **29th July, 2019**

Francis Maina Mararo
Jomo Kenyatta University of
Agriculture & Technology
P O Box 62000-00200
NAIROBI

RE: RESEARCH AUTHORIZATION

We are in receipt of a letter from the National Commission for Science, Technology and Innovation regarding research authorization in Nairobi County on "**Influence of comedic movies on Kenyan University students' attitudes towards sexual minorities.**"

This office has no objection and authority is hereby granted for a period ending **23rd July, 2020** as indicated in the request letter.

Kindly inform the Sub County Director of Education of the Sub County you intend to visit.


JAMES KIMOTHO
FOR: REGIONAL DIRECTOR OF EDUCATION
NAIROBI



C.C
Director General/CEO
National Commission for Science, Technology and Innovation
NAIROBI



Appendix XIII: Research Permit Approval for USIU-Africa



Francis Maina
francoliswamaina@gmail.com

29th January 2020

Dear Francis,

REF: PERMISSION TO CONDUCT RESEARCH AT USIU-AFRICA

Following your request to conduct research at USIU-Africa on the topic "**Influence of Comedic Movies on Attitudes towards Sexual Orientations of University Students in Kenya**" the university's Research Office has authorized you to collect data from the respondents in the Institution.

However the university imposes the following conditions:

1. No personal information will be asked of the respondents.
2. You will share the preliminary report findings with us prior to completion.
3. You will provide a copy of the completed research to us.
4. Under no circumstances will the information obtained from USIU-Africa be re-used or disclosed for other purposes.

Your research period expires on 29 April, 2020. Kindly contact the undersigned to confirm your acceptance to the condition stated above.



Signed,
Prof. Amos Njuguna,
Dean- School of Graduate Studies, Research and Extension.
Tel: 0730116442
Email: amnjuguna@usiu.ac.ke

Appendix XIV: Kenyatta University Research Authorization Permit



KENYATTA UNIVERSITY

OFFICE OF DEPUTY VICE-CHANCELLOR, RESEARCH, INNOVATION AND OUTREACH

Ref: KU/DVCR/RCR/VOL.3/250

Francis Mararo,
JKUAT
P. O. Box 62000 - 00200
NAIROBI

P. O. Box 43844 - 00100
Nairobi, Kenya
Tel. 254-20-810901 Ext. 026
E-mail: dvc-rio@ku.ac.ke

6th September, 2018

Dear Mr. Mararo,

RE: REQUEST TO COLLECT RESEARCH DATA AT KENYATTA UNIVERSITY

This is in reference to your letter dated 31st August, 2018 requesting for authorization to collect research data at Kenyatta University on the topic "*The Influence of Comedic Movies on Kenyan University Students' Attitudes towards Sexual Deviations*" towards a PhD degree of Jomo Kenyatta University of Agriculture and Technology.


I am happy to inform you that the Vice-Chancellor has approved your request to collect data. It has been noted that your data will be collected mainly from among third year students in the University. You are advised to report to the office of the Director, Students' Affairs to obtain direction on how to proceed before you commence your data collection.

The University requires that, upon completion of your research, you submit a hard copy of your project report to the Deputy Vice-Chancellor, Research who shall forward it to the University Library. Kindly therefore complete Form RIO3 and return it to my office prior to the commencement of collection of data.

Yours Sincerely,


Prof. F. O. Gravenir
Deputy Vice-Chancellor
Research, Innovation & Outreach

Appendix XV: University of Nairobi Research Authorization Permit



UNIVERSITY OF NAIROBI
OFFICE OF THE DEPUTY VICE - CHANCELLOR
(Research, Production & Extension)
Prof. Lucy W. Irungu B.Sc., M.Sc., Ph.D.

P.O. Box 30197-GPO,
00100, Nairobi-Kenya
Telephone: +254-20-2315416 (DI), 318262

Fax: 0202317251
Email: dvrpe@uonbi.ac.ke

UON/RPE/3/5/Vol.XVIII/
August 29, 2018

Francis Maina Mararo
JKUAT University – Juja
PO Box 62000-00200
Nairobi
0721993199

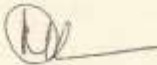
Dear Mr. Mararo

AUTHORITY TO CONDUCT RESEARCH

I refer to your request to conduct research at the University of Nairobi, to enable you collect population data for your PhD proposal. You further request number and names of departments at the University of Nairobi.


I write to inform you that your request has been approved. However, Department names can be found from the University of Nairobi website.

You are required to share the findings of your study with the University of Nairobi by depositing a copy of your research findings with the Director, Library & Information Services on completion of your study.


PROF. MADARA OGOT
AG. DEPUTY VICE-CHANCELLOR
(RESEARCH, PRODUCTION AND EXTENSION)


Copy to: Academic Registrar, UON
Director, Library and Information Services

/jwn

 ISO 9001:2008 CERTIFIED

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Appendix XVI: Technical University of Kenya-TUK Research Authorization


THE TECHNICAL UNIVERSITY OF KENYA
Halle Selessia Avenue, P. O. Box 52428, Nairobi, 00200, Tel: +254 (020) 3343672, 2219929, 0732388765,
E-mail: vc@tukukenya.ac.ke, Website: www.tukukenya.ac.ke

Office of the Vice-Chancellor
Prof. Dr.-Ing. Francis W. O. Aduol

14th September, 2018

"BY HAND DELIVERY"

Mr. Francis Maina Mararo,
JKUAT University,
P. O. Box 62000-00200,
NAIROBI.


RE: REQUEST FOR PERMISSION TO COLLECT POPULATION DATA

We are in receipt of your letter dated 7th September, 2018 on the above-captioned matter and note the contents thereof.

Consequently, we are pleased to inform you that your request to conduct research in our University in the area of **"The influence of comedic movies on Kenyan University Students' attitudes towards sexual deviations."** has been granted, accordingly.

We look forward to according you any assistance that you may need to make the said research a success.

Please get in touch with our Director, Research and Knowledge Exchange, Prof. Fiona Mbai, for any further clarification in the matter hereof.



Ruth Kirwa (Mrs.)
University Secretary
FOR: VICE-CHANCELLOR

Copy to: Vice-Chancellor
Deputy Vice-Chancellor, Academic, Research and Students (ARS)
Director, Research and Knowledge Exchange

BRX/vmm

Education and training for the real world
 ISO 9001:2008 Certified

Appendix XVII: Catholic University of East Africa Research Authorization Permit

 **THE CATHOLIC UNIVERSITY OF EASTERN AFRICA**
A.M.E.C.E.A
Directorate of Research & Innovation

1st August 2019

TO WHOM IT MAY CONCERN

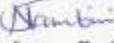
Dear Sir/Madam,

RE : FRANCIS MAINA MARARO'S DATA COLLECTION AT CUEA

Mr. Francis Maina Mararo is a Postgraduate student pursuing a Doctrate Degree in Mass Communication at Jomo Kenyatta University. He has sampled CUEA as one of the Universities to be included in the data collection for his Postgraduate research entitled: *"Influence of comedic movies on Kenyan University students' attitude towards sexual minorities."* He has requested to be allowed to collect data from CUEA students consistent with the sampling procedure in his Postgraduate thesis proposals and the approved data capture tool (attached). The Jomo Kenya University of Agriculture & Technology approved his research proposal. He has also the research authorization from the National Commission for Science and Technology (NACOSTI) through the Research Permit No. NACOSTI/P/19/16260/31436.


Mr. Mararo is there for authorized to collect data from the aforesaid study population in CUEA between August 2nd to October 2nd 2019. Mr. Mararo will undertake to adhere to all the ethical consideration in conducting the research and respect the values upheld by the Catholic University of Eastern Africa. In addition to these conditions for data collection, Mr. Mararo shall share with the CUEA Library his final report of the findings and publications associated with this study. The Catholic University of Eastern Africa reserves the right to cancel this authorization if the researcher flouts the parameters of research ethics and integrity.


Your assistance to facilitate his data collection will be highly appreciated.

Yours sincerely,


for: Prof. Dr. Benson A. Mulemi
Ag. Directorate of Research & Innovation

c.c DVC/Academic Affairs & Research
Dean of Students
University Librarian
Chief Security Officer



 THE CATHOLIC UNIVERSITY OF EASTERN AFRICA (CUEA) P.O. BOX 62157 00200, Nairobi - KENYA
Tel: +254 020-2525811-4/020-8297000/8890323-4, Mobile: 0722-509811/ 0724-253733/4,Ext. 1175/1176/1177/1178;
Fax: 8891084, Email: research@cuea.edu; Website: www.cuea.edu
Founded in 1984 by Association of the Member Episcopal Conference in Eastern Africa (AMECEA)