CREATIVE INDUSTRIES ON THE LIVING STANDARDS OF THE YOUTH: THE CASE OF MOMBASA COUNTY

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Citation: Chege, S. M., Wainaina, L., Njoroge, N. M. (2026). Creative industries on the living standards of the youth: The case of Mombasa County. *International Academic Journal of Social Sciences and Education (IAJSSE), 2*(4), 303-320.

ABSTRACT

Introduction: Creative industries are increasingly recognized as important drivers of economic development, cultural expression, and youth employment. In Kenya, the sector provides opportunities for entrepreneurship, innovation, and income generation among young people. Despite this potential, empirical evidence on the influence of creative industry participation on youth living standards remains limited, particularly in coastal regions such as Mombasa County. This study examined the influence of creative industry participation on the living standards of youth in Mombasa County, Kenya, focusing on economic, social, and cultural dimensions of engagement.

Methods: A quantitative cross-sectional survey design was employed among youth aged 18–35 years engaged in creative industries in Mombasa County. The study targeted 1,897 registered youth groups involved in activities such as music, performing arts, fashion, visual arts, and digital media. A sample of 331 participants was determined using the Krejcie and Morgan formula and selected through stratified random sampling. Data were collected using structured questionnaires, and 302 valid responses were obtained, representing a response rate of 91.2%.

Results: The findings indicated that years of creative engagement and educational attainment were positively associated with economic well-being ($r = 0.284$, $p < 0.001$; $r = 0.198$, $p = 0.002$). Community engagement ($r = 0.401$, $p < 0.001$) and social inclusion ($r = 0.318$, $p < 0.001$) were strongly associated with social integration. Cultural identity ($r = 0.462$, $p < 0.001$) and appreciation of cultural diversity ($r = 0.379$, $p < 0.001$) were significantly related to cultural enrichment. Multiple linear regression analysis showed that economic well-being ($\beta = 0.301$, $p < 0.001$) and social integration ($\beta = 0.218$, $p = 0.002$) significantly predicted youth living standards, while cultural enrichment showed a positive but statistically non-significant relationship ($\beta = 0.104$, $p = 0.084$).

Conclusion: Participation in creative industries contributes to improved youth livelihoods in Mombasa County through economic opportunities and strengthened social networks. Economic and social dimensions of creative engagement demonstrate stronger effects on living standards than cultural factors. Strengthening institutional and policy support for creative enterprises can enhance youth participation in sustainable economic and social activities within the creative economy.

Key words; Creative Industries, Youth Livelihoods, Living Standards, Creative Economy, Social Integration, Mombasa County.

INTRODUCTION

Creative industries were increasingly recognized as significant drivers of economic development, cultural sustainability, and social transformation across both developed and developing economies. These industries encompassed a broad range of activities that relied on creativity, knowledge, and intellectual property in the production of goods and services. According to UNESCO, creative industries included sectors such as advertising, architecture, design, fashion, film, music, publishing, software development, and arts and crafts, all of which combined cultural expression with economic value creation [1]. As knowledge-based sectors, creative industries contributed not only to cultural preservation but also to employment generation, innovation, and economic diversification. Their growth was therefore considered an important component of modern knowledge economies.

Globally, the creative economy experienced rapid expansion and was widely recognized as a viable pathway for sustainable development. Reports from the United Nations Conference on Trade and Development indicated that creative industries represented one of the fastest-growing sectors of the global economy and provided substantial employment opportunities, particularly for young people [2]. In many countries, the sector functioned as an important platform for entrepreneurship and innovation, enabling individuals to transform creative skills and cultural knowledge into economic opportunities. As a result, creative industries increasingly attracted the attention of policymakers seeking alternative strategies for inclusive economic growth.

Empirical studies conducted across different regions demonstrated the positive influence of creative industries on youth livelihoods and socio-economic development. Research undertaken in China showed that creative industries significantly improved youth employment opportunities and income generation, thereby contributing to enhanced living standards [3]. Similar findings were reported in developing economies where creative sectors provided alternative employment pathways in contexts characterized by high levels of youth unemployment. In Kenya, participation in creative industries was associated with income generation, entrepreneurial development, and opportunities for creative self-expression among young people [4]. These opportunities played an important role in addressing the persistent challenge of youth unemployment.

Beyond their economic contributions, creative industries also played an important role in urban regeneration and cultural development. Evidence from the United Kingdom indicated that creative sectors stimulated innovation, attracted investment, and contributed to the revitalization of urban centres through cultural production and creative entrepreneurship [5]. In addition to economic benefits, these industries promoted social cohesion and cultural participation by strengthening community engagement and supporting the preservation of cultural heritage. The growing importance of these sectors was conceptualized within the

framework of Creative Economy Theory, which emphasized the role of creativity, culture, and knowledge as fundamental drivers of economic growth and social development [6]. Within the Kenyan context, the creative sector was increasingly recognized as a promising avenue for youth empowerment and economic diversification. National development strategies identified the creative economy as a priority sector due to its potential to generate employment, stimulate innovation, and promote cultural heritage [7]. The sector encompassed diverse creative activities such as music production, performing arts, fashion design, visual arts, and digital media, many of which were driven by young entrepreneurs and creative practitioners. These activities provided opportunities for youth to engage in income-generating ventures while simultaneously contributing to cultural expression and community development.

Mombasa County provided an important context for examining the role of creative industries in youth development. As one of Kenya's fastest-growing urban centres, the county hosted a large youth population and a vibrant cultural environment characterized by diverse artistic traditions and creative enterprises [4,8]. Despite the growing recognition of creative industries in Kenya, empirical research examining their contribution to youth livelihoods remained limited, particularly outside the capital city of Nairobi [9–11]. At the same time, Mombasa faced significant socio-economic challenges including youth unemployment, poverty, and economic vulnerability, which were further intensified by disruptions to the tourism sector during the COVID-19 pandemic [12]. This study therefore examined the influence of creative industries on the living standards of youth in Mombasa County in order to provide empirical evidence that could inform policy interventions aimed at strengthening youth empowerment and sustainable urban development.

RESEARCH METHODS

Study Design

This study adopted a quantitative cross-sectional survey design to examine the relationship between participation in creative industries and the living standards of youth in Mombasa County. The quantitative approach was appropriate because the study sought to measure and analyze the relationships between creative industry participation and the economic, social, and cultural dimensions of youth livelihoods. A cross-sectional survey enabled the collection of data from a large number of respondents at a single point in time, allowing for the analysis of patterns and relationships among the variables under investigation [13]. The design also supported the use of statistical techniques to determine the strength and direction of the relationships between creative industry engagement and youth living standards [14,15].

Setting

The study was conducted in Mombasa County, Kenya, located along the south-eastern coast of the country bordering the Indian Ocean. Mombasa is the second-largest city in Kenya after Nairobi and serves as a major economic and commercial hub for the coastal region. The county has been recognized as an important centre for creative industries, particularly

in sectors such as music, film, performing arts, and fashion [1]. Mombasa also hosts a relatively young population, with more than half of its residents aged below 35 years, highlighting the significant presence of youth within the county [16]. Geographically, Mombasa County is located at approximately 4.043° South latitude and 39.668° East longitude, positioning it as a key urban and cultural centre along Kenya's coastline.

Study Population

The study population consisted of young people aged between 18 and 35 years who were actively engaged in creative industries within Mombasa County, Kenya. These individuals were involved in various creative sectors including film, music, design, fashion, visual arts, performing arts, and digital media. Youth participation in these sectors represented an important component of the county's creative economy and provided opportunities for income generation and entrepreneurial development. According to records from the Mombasa County Department of Gender and Social Services, the total number of registered youth groups engaged in creative activities was 1,897, which formed the target population for the study.

Sample Size and Sampling Strategy

A stratified random sampling technique was employed to ensure adequate representation of participants across different creative industry groups in Mombasa County. The target population was first divided into distinct strata based on the type of creative activity in which participants were engaged. These strata included cultural groups, youth groups, and acrobat groups. Stratification enabled the study to capture the diversity of creative industry participants while improving the representativeness of the sample.

The sample size was determined using the Krejcie and Morgan sample size determination formula, which is widely used for estimating sample sizes for finite populations [17]. The formula is expressed as:

$$n = \frac{N}{1 + Ne^2}$$

where n represents the required sample size, N represents the population size, and e represents the allowable margin of error.

Using a population of 1,897 youth engaged in creative industries in Mombasa County, a sample size of 331 participants was obtained based on a 95% confidence level and a 5% margin of error. Following the determination of the sample size, proportionate stratified sampling was applied to allocate the sample across the identified strata according to their respective population sizes. Within each stratum, simple random sampling was used to select the individual participants included in the study.

Variables

The study examined the relationship between youth participation in creative industries and their living standards by considering the economic, social, and cultural dimensions of creative industry engagement. In this study, participation in creative industries was treated

as the independent variable, while the living standards of youth constituted the dependent variable.

Youth participation in creative industries was operationalized through several indicators, including employment opportunities, entrepreneurial initiatives, skills development, and cultural engagement within creative sectors. These indicators reflected the extent to which young people were actively involved in creative economic activities. The dependent variable, youth living standards, was measured using three composite indices: the Economic Well-being Index, Social Integration Index, and Cultural Enrichment Index. These indices were used to assess the economic, social, and cultural outcomes associated with youth engagement in creative industries.

Data Collection

Data for this study were collected using self-administered questionnaires distributed to the selected participants. The questionnaires were designed to obtain information on youth participation in creative industries and its influence on their living standards. The instrument included sections covering demographic characteristics, economic impacts, social integration, and cultural engagement associated with participation in creative industries. Respondents completed the questionnaires independently, while the researcher provided clarification where necessary to ensure accurate responses.

The collected data were subsequently coded and entered into a statistical analysis program for further analysis. The structured questionnaire enabled the systematic collection of quantitative data that facilitated the examination of relationships between youth participation in creative industries and their living standards [18].

Data Analysis

The collected data were analyzed using both descriptive and inferential statistical techniques. Descriptive statistics were used to summarize the demographic characteristics of the respondents, including age, educational background, and employment status within the creative industries. Measures such as frequencies, percentages, means, and standard deviations were used to present the distribution and general patterns of the data. The results were presented using tables and graphical representations, including charts and graphs, to facilitate clear interpretation of the findings.

Inferential statistical methods were applied to examine the relationships between participation in creative industries and the living standards of youth in Mombasa County. Correlation analysis was conducted to determine the strength and direction of the linear relationships between the study variables. In addition, multiple linear regression analysis was used to evaluate the influence of the independent variables on the dependent variable and to determine the extent to which economic, social, and cultural effects predicted the living standards of youth engaged in creative industries. The multiple regression model used in the study was expressed as:

$Y = \alpha + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \mu$

Where:

Y = Standard of living

α = Constant (intercept)

μ = Error term

$\beta_1, \beta_2, \beta_3$ = regression coefficients

X_1 = Economic effects

X_2 = Social Effects

X_3 = Cultural effects

The model enabled the study to assess the extent to which economic, social, and cultural dimensions of creative industry participation influenced the living standards of youth in Mombasa County.

Ethical Considerations

Ethical approval for this study was obtained from the Kenyatta University Graduate School Ethics Committee and the National Commission for Science, Technology and Innovation (NACOSTI) under permit number NACOSTI/P/23/27456. Participation in the study was voluntary, and all respondents provided informed consent before completing the questionnaire. The confidentiality and anonymity of the participants were strictly maintained throughout the study, and the collected data were used solely for academic research purposes. The study was conducted in accordance with established ethical guidelines governing research involving human participants.

RESEARCH RESULTS

Response Rate

A total of 331 questionnaires were distributed to the selected respondents across the three creative industry strata. Out of these, 302 completed questionnaires were returned, resulting in an overall response rate of 91.2%. The response rates for the respective groups were 90.6% for Youth Groups (106 respondents), 91.5% for Cultural Groups (184 respondents), and 92.3% for Acrobats (12 respondents). The achieved response rate was considered adequate for statistical analysis.

Socio-Demographic Features

Categorical Variables

A total of 302 youth creatives participated in the study. Of these, 56% (n = 169) were male and 44% (n = 133) were female. In terms of educational attainment, 46% (n = 139) had completed secondary education, 33% (n = 100) had attained college or vocational education, 17% (n = 51) had primary education, and 4% (n = 12) had no formal education. Regarding marital status, 61% (n = 184) of the respondents were single, 32% (n = 97) were married, and 7% (n = 21) were separated or widowed. With respect to religious affiliation, 87% (n = 263) identified as Christian, while 13% (n = 39) identified as Muslim.

Age Distribution and Years of Creative Engagement

The age distribution of respondents indicated that the majority of participants were concentrated within the mid-twenties age category. In addition, most respondents reported 4–6 years of engagement in creative industry activities. The distribution of age and years of engagement among respondents is presented in Figure 1.

Economics Effects of Creative Industry on the Living Standards

Correlation analysis indicated that years of creative engagement had a moderate and statistically significant positive relationship with the Economic Well-being Index (EWI) $(r(300) = .284, p < .001)$. Education level also showed a significant positive correlation with economic well-being $(r(300) = .198, p = .002)$. However, age was not significantly associated with economic well-being $(r(300) = .079, p = .166)$. An independent samples t-test revealed no significant difference in economic well-being between male and female respondents $(t(300) = 1.126, p = .261)$. A one-way ANOVA further showed statistically significant differences in economic well-being across creative industry strata $(F(2,298) = 6.102, p = .003, \eta^2 = .04)$. Cultural group participants recorded the highest mean economic well-being score $(M = 4.11, SD = 0.66)$ compared with youth groups $(M = 3.82)$ and acrobats $(M = 3.71)$.

Social Effects of Creative Industry on the Living Standards

The relationship between social participation variables and the Social Integration Index (SII) was examined using correlation analysis. The results indicated that community engagement had a strong and statistically significant positive correlation with social integration $(r(300) = .401, p < .001)$. Similarly, social inclusion demonstrated a significant positive relationship with social integration $(r(300) = .318, p < .001)$. In contrast, social capital showed a weak and statistically non-significant relationship with social integration $(r(300) = .114, p = .057)$. A one-way ANOVA was conducted to examine differences in social integration across creative industry groups. The analysis revealed a statistically significant difference among the groups $(F(2,298) = 5.364, p = .005, \eta^2 = .03)$. Cultural group participants reported the highest mean social integration score $(M = 4.23, SD = 0.54)$, followed by youth groups $(M = 3.91)$ and acrobats $(M = 3.84)$.

Cultural Effects of Creative Industry on the Living Standards

The cultural dimension of creative industry participation was measured using the Cultural Enrichment Index (CEI). Pearson correlation analysis showed a strong positive relationship between cultural identity and cultural enrichment $(r(300) = .462, p < .001)$. Cultural diversity appreciation also demonstrated a significant positive association with cultural enrichment $(r(300) = .379, p < .001)$. In addition, cultural heritage preservation showed a weaker but statistically significant relationship with cultural enrichment $(r(300) = .228, p = .016)$. A one-way ANOVA revealed significant differences in cultural enrichment across the creative industry groups $(F(2,298) = 8.142, p < .001, \eta^2 = .05)$. Cultural groups recorded the

highest mean cultural enrichment score (M = 4.31, SD = 0.48), followed by youth groups (M = 3.97) and acrobats (M = 3.82).

Multiple Linear Regression Analysis

Prior to conducting the multiple linear regression analysis, diagnostic tests were performed to confirm that the model satisfied the key assumptions of normality, linearity, multicollinearity, autocorrelation, and homoscedasticity. Upon meeting these assumptions, multiple linear regression analysis was then conducted to examine the combined influence of economic participation, social engagement, and cultural involvement on the Standard of Living Index (SLI).

The regression model produced an R value of 0.417, indicating a moderate relationship between the predictor variables and the dependent variable. The R^2 value of 0.174 showed that the independent variables explained 17.4% of the variance in the standard of living among youth creatives. The adjusted R^2 value was 0.158, indicating a stable model after adjusting for the number of predictors. The overall model was statistically significant $(F(3,138) = 9.707, p < .001)$.

Regression Coefficients

The regression coefficients indicated that Economic Well-being (EWI) had a statistically significant positive effect on the Standard of Living Index $(\beta = 0.301, p < .001)$. Social Integration (SII) also showed a significant positive influence $(\beta = 0.218, p = .002)$. In contrast, Cultural Enrichment (CEI) showed a positive but statistically non-significant relationship with the Standard of Living Index $(\beta = 0.104, p = .084)$.

RESEARCH DISCUSSION, LIMITATION AND CONLUSION

The findings demonstrate that participation in the creative industries is positively associated with the living standards of youth in Mombasa County, particularly through economic and social pathways. This pattern aligns with international and African scholarly work that identifies the creative economy as an important sector for employment creation, enterprise development, and local value generation. UNCTAD reports that creative industries have become an important source of income and international trade, especially in contexts where formal labour markets provide limited opportunities [2]. In Kenya, Njuguna et al. document that cultural and creative work provides livelihood opportunities for young people. However, these opportunities are often shaped by weak financing structures and unstable market conditions [4]. These findings reinforce the argument that participation in creative industries can contribute to improved livelihoods, although the benefits may vary across different contexts.

The significant relationship between economic participation and youth living standards corresponds with studies that identify the creative industries as spaces for entrepreneurship, self-employment, and income diversification. Oloo, Kagiri, and Ndung'u report that entrepreneurial orientation improves the performance of micro, small, and medium enterprises within the creative sector in Nairobi [10]. Their study indicates that innovation, proactiveness, and strategic risk-taking strengthen enterprise performance in creative

markets. This evidence complements the present findings, where years of creative engagement and educational attainment are associated with higher levels of economic well-being. Human capital and experience may improve the ability of youth to commercialize creative skills. In addition, Li explains that digital transformation has reshaped business models in the creative industries by enabling new distribution channels and revenue streams [5]. These developments strengthen the economic viability of creative work.

Several studies also highlight structural constraints within the creative sector. Njuguna et al. identify financing barriers as a major challenge for creative entrepreneurs in Kenya [4]. Similarly, Ogutu reports that limited access to credit, insufficient collateral, and weak financial documentation restrict the growth of creative enterprises in Nairobi County [9]. de-Miguel-Molina and Segarra-Oña further explain that many creative industries experience latent demand for institutional support that remains inadequately addressed by policy frameworks [3]. These observations indicate that structural barriers continue to influence the sustainability of creative enterprises. Despite these constraints, the present study identifies a statistically significant positive relationship between creative participation and economic well-being. This outcome indicates that creative engagement can still contribute to livelihood improvement, even within constrained institutional environments.

The association between creative participation and social integration is also consistent with previous scholarly work. UNESCO identifies creative ecosystems as platforms that promote inclusion, participation, and sustainable urban development through cultural collaboration [1]. Cultural activities encourage interaction between individuals with shared interests and artistic practices. Alves also emphasizes that creative sectors strengthen civic participation and urban cohesion through collective cultural expression [7]. These perspectives correspond with the present findings, where community engagement and social inclusion are strongly associated with social integration among youth creatives.

Evidence from African cities further supports where Wangusa, Comunian, and Hracs examined the emergence of creative hubs in East Africa and described them as spaces that facilitate collaboration, experimentation, and professional networking [11]. Creative hubs provide opportunities for knowledge exchange, mentorship, and skill development among emerging creative practitioners. Such environments strengthen professional networks and support collective learning processes. These observations correspond with the present findings, where social engagement within creative networks contributes to stronger social integration. However, Wangusa et al. also indicate that access to creative hubs may vary across different socio-economic groups and urban locations [11]. As a result, the social benefits of creative participation may not be equally distributed across all creative practitioners.

The relationship between creative participation and cultural enrichment also corresponds with literature on the cultural dimension of the creative economy. UNESCO emphasizes that cultural and creative industries contribute to the preservation of heritage, the promotion

of cultural diversity, and the reinforcement of cultural identity [1]. UNCTAD similarly recognizes that creative industries generate value through cultural expression, identity formation, and symbolic production [2,6]. Burger-Helmchen, Valls-Pasola, and Wagner explain that creativity produces cultural and symbolic outcomes that extend beyond purely economic indicators [8]. These perspectives correspond with the present findings, where cultural identity and appreciation of cultural diversity are positively associated with youth well-being.

However, the regression analysis indicates that cultural enrichment does not significantly predict overall living standards. This outcome introduces an important distinction between cultural value and measurable livelihood outcomes. Policy frameworks frequently emphasize the developmental importance of culture [1,2]. Nevertheless, cultural participation often generates intangible outcomes such as identity formation, cultural pride, and social cohesion [8]. These outcomes may not immediately translate into measurable economic improvements. Cultural benefits may therefore emerge gradually and may be less visible within conventional indicators of living standards.

Local socio-economic conditions in Mombasa County also provide context for this pattern. Kithiia et al. document the significant socio-economic disruptions caused by COVID-19 restrictions in the coastal city of Mombasa [12]. Their findings highlight the vulnerability of urban livelihoods that depend on tourism, informal employment, and small enterprises. Under such conditions, youth may prioritize economic stability and social networks that provide immediate support. Cultural engagement remains important but may contribute to well-being through longer-term processes related to identity, community cohesion, and cultural continuity.

The evidence presented in this study demonstrates that creative industries contribute to youth development through multiple pathways. Economic participation strengthens income opportunities and entrepreneurial activity. Social engagement facilitates collaboration and professional networking. Cultural participation reinforces identity and cultural expression. These dimensions operate differently and influence youth livelihoods in distinct ways. Understanding these differences is important for designing policies that strengthen the role of creative industries in youth development and socio-economic participation.

Limitations

The study was subject to several methodological constraints. The sample was limited to youth actively engaged in creative industries within Mombasa County, which may restrict the broader applicability of the findings to the general youth population. The reliance on self-reported responses also introduces the possibility of response bias, which may influence the accuracy of the reported experiences and outcomes. In addition, limited availability and consistency of secondary data on the creative sector in Mombasa County constrained the extent of contextual analysis. Furthermore, the cross-sectional nature of the study restricted

the ability to establish causal relationships between creative industry participation and variations in youth living standards.

Conclusion

Participation in creative industries contributes to improved youth living standards in Mombasa County, primarily through economic opportunities and strengthened social networks. Economic well-being and social integration show significant relationships with youth livelihoods, indicating that income-generating activities and collaborative networks within the creative sector play an important role in supporting youth development. Creative engagement also promotes cultural identity and appreciation of cultural diversity; however, cultural enrichment does not demonstrate a statistically significant effect on material living standards. These findings indicate that creative industries influence youth livelihoods through multiple pathways, with economic and social factors producing more immediate effects, while cultural outcomes contribute to broader identity and community dimensions. Strengthening institutional and policy support for creative enterprises can therefore enhance youth participation in sustainable economic and social activities within the creative economy.

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Figure 1: Age Distribution and Years of Creative Engagement among Youth Creatives (n = 302) Mombasa County, Kenya, 2025

Table 1: Distribution of Sample Size by Creative Industry Group (n = 331) Mombasa County, Kenya, 2025

Strata	No.	Population	Sample Size
Cultural Groups	55	1155	201
Youth Groups	48	672	117
Acrobats	10	70	13
Total		1897	331

Source: Field Data (2025)

Legend: Distribution of sampled youth participants engaged in creative industries, categorized by creative industry groups including cultural groups, youth groups, and acrobats in Mombasa County, Kenya, 2025 (n = 331).

Table 2: Response Rate of Youth Creatives by Creative Industry Strata (n = 302) Mombasa County, Kenya, 2025

Target respondents	Target Sample Size	No. of respondents	Response rate (%)
Youth Groups	117	106	90.6
Cultural Groups	201	184	91.5
Acrobats	13	12	92.3
Total	331	302	91.2

Source: Field Data (2025)

Legend: Distribution of completed questionnaires among youth participants involved in different creative industry groups during the survey conducted in Mombasa County, Kenya, 2025 (n = 302).

Table 3: Socio-demographic Characteristics of Youth Creatives (n = 302) Mombasa County, Kenya, 2025

Variable	No. of respondents	%
Gender		
Female	133	44.0
Male	169	56.0

Educational level

No formal education	12	4.0
Primary	51	17.0
Secondary	139	46.0
College	100	33.0

Marital Status

Single	184	61.0
Married	97	32.0
Separated	21	7.0

Religion

Christian	263	87.0
Muslim	39	13.0

Source: Field Data (2025)

Legend: Distribution of respondents by gender, education level, marital status, and religious affiliation among youth engaged in creative industries in Mombasa County, Kenya, 2025 (n = 302).

Table 4: Bivariate Analysis of Socio-demographic and Creative Participation Factors Influencing Economic Well-being (n = 302) Mombasa County, Kenya, 2025

Variable	df	Value	p-value	Effect Size (η^2 / d)
Age	r(300)	0.079	0.166	—
Years of Creative Engagement	r(300)	0.284	0.000	—
Education Level	r(300)	0.198	0.002	—
Gender	t(300)	1.126	0.261	0.13
Creative Group Strata	F(2,298)	6.102	0.003	0.04

Source: Field Data (2025)

Legend: Results of correlation, t-test, and ANOVA analyses examining the association between selected socio-demographic characteristics, creative participation variables, and the Economic Well-being Index among youth creatives in Mombasa County, Kenya, 2025 (n = 302).

Table 5: Correlation Analysis of Social Participation Factors and Social Integration Index (n = 302) Mombasa County, Kenya, 2025

Social Variables	df	Value	p-value	Effect Size
Social Inclusion	r(300)	0.318	0.000	—
Community Engagement	r(300)	0.401	0.000	—

Social Capital	r(300)	0.114	0.057	—
Creative Group Strata	F(2,298)	5.364	0.005	0.03

Source: Field Data (2025)

Legend: Correlation and ANOVA results showing the relationship between social participation variables and the Social Integration Index among youth engaged in creative industries in Mombasa County, Kenya, 2025 (n = 302).

Table 6: Correlation Analysis of Cultural Participation Factors and Cultural Enrichment Index (n = 302) Mombasa County, Kenya, 2025

Cultural Variables	df	Value	p-value	Effect Size
Cultural Identity	r(300)	0.462	0.000	—
Cultural Diversity	r(300)	0.379	0.000	—
Cultural Heritage Preservation	r(300)	0.228	0.000	—
Creative Group Strata	F(2,298)	8.142	0.000	0.05

Source: Field Data (2025)

Legend: Correlation and ANOVA results illustrating the association between cultural participation variables and the Cultural Enrichment Index among youth creatives in Mombasa County, Kenya, 2025 (n = 302).

Table 7: Multiple Linear Regression Model Summary for Predicting Standard of Living (n = 302) Mombasa County, Kenya, 2025

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	F	Sig. (p-value)	Durbin–Watson
1	0.417	0.174	0.158	0.318	9.707	0.000***	2.201

Source: Field Data (2025)

Note: **p < 0.001 indicates statistical significance.*

Legend: Summary statistics of the multiple linear regression model examining the combined influence of economic well-being, social integration, and cultural enrichment on the Standard of Living Index among youth creatives in Mombasa County, Kenya, 2025 (n = 302).

Table 8: Regression Coefficients for Predictors of Standard of Living among Youth Creatives (n = 302) Mombasa County, Kenya, 2025

Predictor	Unstandardized B	Std. Error	Standardized Beta (β)	t	Sig. (p-value)	95% Confidence Interval
(Constant)	1.842	0.212	—	8.69	0.000***	[1.42, 2.26]
Economic Well-being (EWI)	0.284	0.065	0.301	4.38	0.000***	[0.16, 0.41]
Social Integration (SII)	0.231	0.074	0.218	3.12	0.002**	[0.09, 0.37]
Cultural Enrichment (CEI)	0.103	0.059	0.104	1.74	0.084	[−0.01, 0.21]

Source: Field Data (2025)

Note: ***$p < 0.001$; **$p < 0.01$; *$p < 0.05$*

Legend: Estimated regression coefficients showing the influence of economic well-being, social integration, and cultural enrichment on the Standard of Living Index among youth creatives in Mombasa County, Kenya, 2025 (n = 302).

Figure 1: Age Distribution and Years of Creative Engagement among Youth Creatives (n = 302) Mombasa County, Kenya, 2025
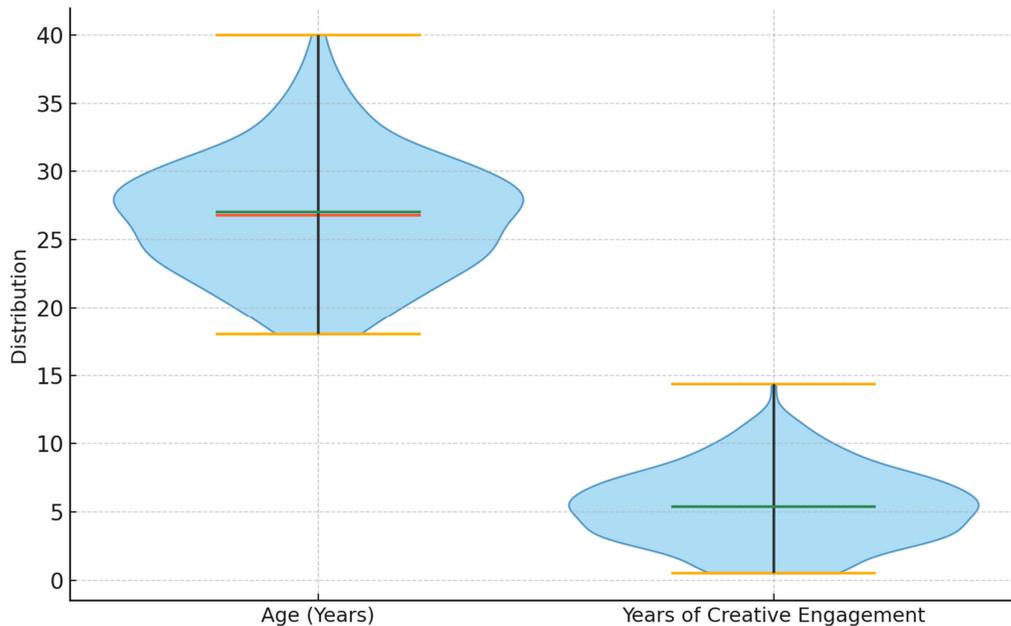
Source: Field Data (2025)

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