



Master's degree thesis

EVM950 Event Management

**Molde Residents' Perceptions on the Social Impacts of
Molde International Jazz Festival**

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Preface

This master's degree thesis is a part of the Master of Science in Event Management and was written over the last semester of the program.

I would like to thank my supervisors Harald Dolles and Oskar Solenes for excellent guidance throughout the whole master's thesis period. Thank you for all the help you have given me and for your good advice. I would also like to thank Øivind Opdal for helping me with PASW.

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Erica M. Ring

Oslo, 2014

Summary

Festivals and events are considered to have significant impacts on the local communities where they are staged. Literature focuses on three areas of impacts caused by festivals and events: economic, social and environmental. This study has focused on the social impacts caused by Molde International Jazz Festival, how the social impacts are perceived among the residents in Molde and the Molde region and what factors can influence their perceptions. Molde International Jazz Festival is a music festival held annually in Molde and it is considered to be a huge celebration. The festival attracts thousands of visitors every year.

Social impacts of events are often studied through quantitative research of residents' perceptions. In this study, the social impacts of Molde International Jazz Festival were studied through a web-survey posted on several pages and groups on Facebook targeting Molde residents.

The results from this study indicate that the social impacts of Molde International Jazz Festival are mainly perceived as positive, and that factors such as gender, age, area of residency and music interest does not have a significant influence on these perceptions. The results also show that Molde is perceived as being a "city of jazz", and that the majority of the respondents mainly attend the festival due to the life the festival creates in Molde, and not particularly because of the music.

The response rates for the web-survey were low, which made it difficult to generalize the findings to the whole population of Molde. Therefore, it is suggested that further research is needed where a larger study should be conducted.

Key words: Molde International Jazz Festival, Molde residents, social impact, local community, web-survey.

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1.0 Introduction

This master's thesis examines the attitudes and perceptions of the residents in Molde and the Molde region towards the yearly music festival, Molde International Jazz Festival. The main objective of this thesis is to identify how the local community in Molde and the Molde region perceive the social impacts of Molde International Jazz Festival, and what influences their perceptions. Factors of influence such as gender, age, area of residency or interest in music were analyzed in this study.

This thesis includes an introduction chapter with a short background description and the purpose of this thesis, along with the research question and a historical background of the Molde International Jazz Festival. After the introduction chapter, a theoretical background is properly introduced where relevant terms and theories are explained. A methodology chapter follows explaining the choice of method and the data collection strategy. The results of the conducted study are then presented along with a discussion chapter and the conclusion.

The results from this study may be of interest to the festival organizers of Molde International Jazz Festival. Bladen et al. (2012) state that “understanding the social implications of producing an event in a particular location is key to managing its impacts” (2012, 368). Perhaps the study reveals any areas the festival organizers should be aware of or take into consideration for future planning of the festival.

It is advisable for event managers to invest in measuring the social impacts of their events on the host community. By taking such a step they will highlight the importance of their event (...) and identify what was positive and what was negative, which can lay the foundations for improvement for the future (Raj and Musgrave 2009, 88).

1.1 Background

The event industry is a globally growing sector and is seen as having significant impacts, such as economic, environmental and social impacts. Researchers claim that there is a lack of research that focuses on the social impacts of events especially, and despite the progression and popularity of event research, researches have been slow in directing research beyond the economic impacts (Fredline and Faulkner 2000; Gursoy, Kim and Uysal 2004).

Social impacts of events are often studied through research of residents' perceptions, mainly because social impacts may be difficult to measure. Social impacts may be difficult to measure accurately because they are challenging to analyze and calculate, as opposed to economic impacts. In addition, events often have different impacts on different members of the community (Fredline, Jago and Deery 2003).

The purpose of this thesis is to discover the social impacts of an event from the residents' point of view. The thesis is a contribution to the gap in scientific research on social impacts of events, and especially on impacts caused by an event on a local community. It studies the social impacts of Molde International Jazz Festival through the residents of Molde and the Molde region and their attitudes and perceptions.

1.2 Research question

How are the social impacts of Molde International Jazz Festival perceived among the residents of Molde and the Molde region, and what can influence their perceptions?

Social impacts are considered to be short-term consequences and have an immediate effect on the quality of life of residents (Brunt and Courtney 1999). The social impacts of Molde International Jazz Festival also referred to as Moldejazz, as well as the local residents' perceptions around them, will be discovered through a web-survey.

1.3 Molde International Jazz Festival

Molde International Jazz Festival is one of the oldest jazz festivals in Europe, founded in 1961. It is held annually in July in Molde, Norway. Molde is a municipality as well as a city in the county of Møre and Romsdal, where the population is estimated to be around 26 000 (Molde kommune 2013). The number of visitors in Molde during the festival however is estimated to be between 80.000-100.000. The festival in 2013 sold approximately 23 000 tickets, which is less than previous years where there have been around 25.000-30.000 sold tickets. The all time high was in 2002, where 36.000 tickets were sold (Solli 2013). The festival uses the whole city as festival venues, such as Romsdalsmuseet, Bjørnsonhuset, Molde Domkirke, Alexandraparken and Plassen (Moldejazz 2014).

The interest for jazz music started in Molde before World War 2, where people gathered to talk about jazz and listen to LP's. Storyville Jazz Club is the oldest continuous running Jazz Club in Norway, and still exists today. It was established by young jazz enthusiasts in 1953, and it was the Storyville Jazz Club that later created Molde International Jazz Festival (Mosnes 2010).

The first festival was a weekend-festival with three concerts and jam sessions the first week of August 1961. The creators considered the festival to be a one-off event, and never imagined it to be such a huge success. The next year, the festival was covered by the television and radio, which lead to international exposure in jazz magazines and newspapers across Europe. The international exposure created a demand for musicians wanting to perform at the festival, and the rest is history. The festival has been held every year since (Mosnes 2010).

In 1989 the festival started having bigger concerts at bigger venues, which appealed to a bigger audience. Therefore, the festival added a slightly wider profile, trying to reach out to the younger audience through rock music events and adding other related music genres, such as soul, hip hop and R&B (Mosnes 2010).

The festival has always worked to increase the interest and support for the festival locally. The festival had a breakthrough in 1988, when the company Molde Vekst showed interest in developing a local based organization with the purpose of supporting the festival, both academically and economically. The aim was also to develop and retain new local enthusiasm for the festival. On the initiative of Molde Vekst, the foundation Molde International Jazz Festival was created in 1989 (Mosnes 1991).

In an article from 2010, Hans-Olav Solli, the marketing manager for the festival, explains that the festival is simply for everyone, and the local community is considered to be the reason for this (Sande 2010). The local community may not always be interested in the jazz music in particular, but in the festival itself. Solli explains that many in Molde and the surrounding areas see the festival as Molde's opening to the world (Sand 2010). The local community can engage in the festival by volunteering, and according to Solli (2013), the festival has over 750 volunteers, which shows great commitment by the local community in Molde.

1.3.1 Objectives and visions

Molde International Jazz Festival's main objective is to arrange a jazz festival in July. The festival will operate year-round and contribute to an active jazz environment in the region. Further, the festival aims to provide expertise for the jazz community nationally and promote Norwegian jazz abroad through international networks. The festival's vision is to be the most important festival for jazz and related music in Europe (Solli 2014, see appendix 2).

The festival also has objectives relating program policies, such as being a connector between the local, national and the international. Other objectives concern the venues and arenas, Molde as a jazz city, the organization and business operations, and the festival's environmental profile (Solli 2014).

2.0 Theoretical background

2.1 *Event studies*

The term “event” has several definitions and meanings. Bladen et al. (2012) define events as “temporary and purposive gatherings of people” (2012, 3), while Getz (2007) explains that events are “an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence” (2007, 18). Furthermore, events are temporary happenings and they all have a beginning and an end. The event program is usually planned to every little detail and is promoted well in advance of the event. Events are usually restricted to specific locations (Getz 2007).

Events are difficult to replicate, although some might be similar in form. Some aspect of the event will always ensure that the event is tangibly or experientially different, such as the setting, the program or the people. Their experiences and attitudes will always differ, which makes every event unique (Getz 2007).

2.1.1 Cultural events and festivals

Cultural events and festivals are “major sectors of the event industry” (Bladen et al. 2012, 327) and in most countries around the world they are “the key drivers of the tourism and service economies in all the major developed economies” (Bladen et al. 2012, 327). A cultural event can be anything from a music concert to an art exhibition. Bladen et al. (2012) state that “festivals are extremely common forms of cultural practice” (Bladen et al. 2012, 329).

The largest element of the event sector is music events and Bladen et al. (2012) differentiate music festivals from other music events, such as music concerts, music tours and music programs. Music festivals are a popular phenomenon, which continues to grow. In order to create a genuine music festival experience, there are several non-music factors that must take place, such as “catering, accommodation, secondary events and retailing” (Bladen et al. 2012, 334). These factors differentiate music festivals from other music events (Bladen et al. 2012).

2.2 Event impacts

Festivals and events might come with significant impacts on the local community. The most common impacts found in event literature are economic impacts, environmental impacts and social impacts. Economic impacts of events can for instance be direct expenditure related to the event, leakage out of the local community, value added (wages, salaries, taxes and gross profit), indirect and induced economic impact and opportunity cost (Deery and Jago 2010; Andersson 2013). Environmental impacts of events can be emissions from transport to and from the event, energy and gas use, solid waste and water use (Deery and Jago 2010; Jago et al. 2010; Andersson 2013). Social impacts of events are considered to be impacts on social capital, public health and welfare, community pride and quality of life (Deery and Jago 2010; Jago et al. 2010; Andersson 2013). This study will focus on the social impacts of events and aims to give an understanding of the concept and an overview of the existing literature.

The impacts that might come with events can be both positive and negative. Deery and Jago (2010) present a list of positive and negative impacts of events on the local communities (See Table 1).

Table 1: Event impacts on communities

Positive impacts	Negative impacts
Increased employment opportunities	Rowdy and delinquent behavior
Increased standard of living	Increase crime levels
Increased entertainment opportunities	Excessive drinking
Economic benefits	Litter
Opportunity to meet new people	Damage to the environment
More interesting things to do	Noise
Enhanced community image	Traffic congestion and parking problems
Community pride	Disruption of normal way of life
Preservation of local culture/heritage	Overcrowding
Increased skill base	Money spent of events, not on community needs
New facilities and infrastructure	Increased cost of living

(Deery and Jago 2010, 17)

Positive impacts on local communities found in literature show that events and festivals can serve to build community cohesiveness, community pride and create trust among community members “because they provide a place where the members of local community can get together and participate in mutually enjoyable activities” (Gursoy, Kim and Uysal 2004, 177). They are also shown to build strong ties within a community by reinforcing social and cultural identity. Festivals and events provide activities and spending opportunities for both local residents and visitors, which give festivals and events an important role in the local community. In addition, festivals and events also provide promotional opportunities for businesses, which give local businesses reasons to get involved in the community (Gursoy, Kim and Uysal 2004).

In addition to the positive impacts, literature suggests that events and festivals also create negative impacts on communities, such as overcrowding and interference with the local residents’ daily routines. In more extreme situations, events have also caused resident exodus, community apathy and antagonism (Raj and Musgrave 2009; Deery and Jago 2010).

2.2.1 Social impacts

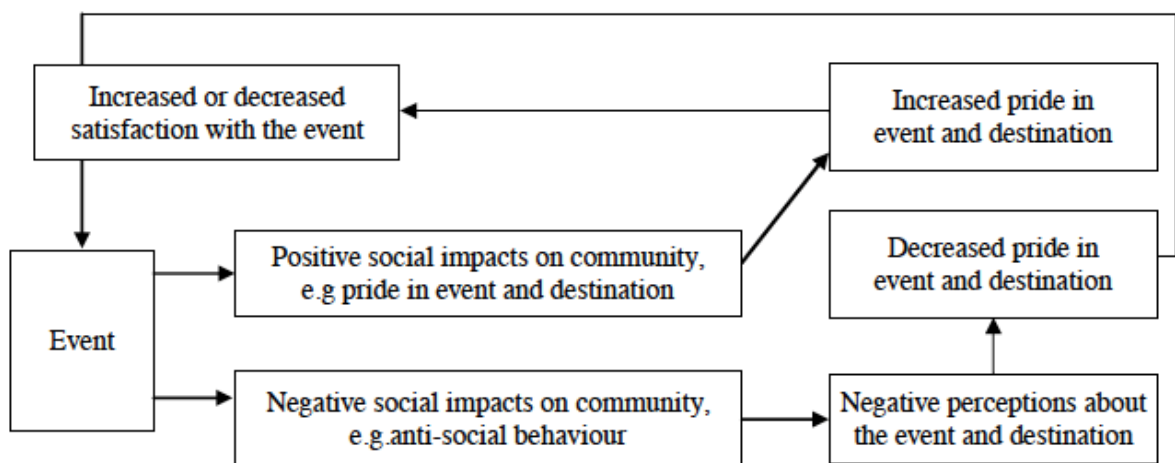
When compared to the amount of studies of economic and environmental impacts of events, there is a small amount of research which addresses the social impacts caused especially from events (Fredline and Faulkner 2000, Deery and Jago 2010 and Bladen et. al. 2012). Definitions of social impacts are often drawn from the field of tourism studies, due to events being perceived as a touristic activity (Balduck, Maes & Buelens 2013).

By social impacts we mean the consequences to human populations of any public or private actions that alter the ways in which people live, work, play, relate to one another, organize to meet their needs and generally scope as members of society. The term also includes cultural impacts involving changes to the norms, values, and beliefs that guide and rationalize their cognition of themselves and their society (Interorganizational Committee on Guidelines and Principles 1994,1).

Social impacts are often confused with cultural impacts. Brunt and Courtney (1999) explain the difference between the two phenomena. Social impacts are considered to be short-term consequences and have an immediate effect on the quality of life of residents, while cultural impacts are more long-term changes "in a society's values, beliefs, and cultural practices" (Brunt and Courtney 1999, 496). This study will focus on the social impacts.

Figure 1 by Deery and Jago (2010) shows the flow on effects of positive and negative social impacts of events on local communities and destinations. It addresses the importance to be aware of the social impacts and handle them in order to have a successful event. Awareness of the residents' attitudes towards those impacts may help reduce and prevent the negative impacts associated with the event (Delamere 2001). Deery and Jago (2010) explain that when it comes to the social impacts of events on communities, "it is the host residents that are the judges" (2010, 19), and the way they perceive the impacts of the event is the reality to them. One must be aware of these impacts in order to eliminate them.

Figure 1: The flow of positive and negative impacts



(Deery and Jago 2010, 18)

Literature suggests that the success of an event is dependent on support from the local community (Jago et al. 2010; Balduck, Maes and Buelens 2013). Jago et al. (2010) state that it is "important that [local community] are actively engaged in the planning and management of the events" (231) and that by including the local community in the development of the event gives a sense of "ownership". This sense of "ownership" may lead to positive support of the event (Raj and Musgrave 2009). The local community is also more likely to give their support when they understand the benefits that may arise (Jago et al. 2010). It is further stated that the events that are the most successful in the world are those that engage the local community (Jago et al. 2010).

2.2.2 Measuring social impacts

As mentioned in the introduction, measuring social impacts can be difficult (Fredline, Jago and Deery 2003). Bladen et al. (2012) explain that due to the complexity of measuring objective factors, "measurements of social impacts are usually constructed from resident perceptions of those impacts" (2012, 368). Furthermore, "the complexity of measuring social impacts makes it difficult to develop a social impact assessment methodology" (Bladen et al. 2012, 368). The dominating method used to understand the social impacts of events is through quantitative studies of the local residents (Waitt 2003; Gursoy, Kim and Uysal 2004; Andereck et al. 2005; Deery and Jago 2010; Balduck, Maes and Buelens 2013; Andersson 2013; Weaver and Lawton 2013; Sharpley 2014). Questions regarding community cohesiveness (Gursoy, Kim and Uysal 2004; Waitt 2003; Prayag et al. 2013), community pride (Fredline and Faulkner 2000; Delamere 2001; Gursoy, Kim and Uysal 2004; Waitt 2003; Deery and Jago 2010), overcrowding (Fredline and Faulkner 2000; Delamere 2001; Deery and Jago 2010; Prayag et al. 2013; Weaver and Lawton 2013;) and disruption of normal routines (Delamere 2001; Deery and Jago 2010; Prayag et al. 2013; Weaver and Lawton 2013) are commonly found in quantitative studies of social impacts.

2.3 Social exchange theory

The most common theory found in social impact literature is the social exchange theory (Andereck et al. 2005; Gursoy and Kendall 2006; Deery and Jago 2010; Balduck, Maes and Buelens 2013; Weaver and Lawton 2013), and it is often used as a theoretical framework to explain residents' perceptions to events (Balduck, Maes and Buelens 2013). The social exchange theory indicates that an event is viewed as either positive or negative by the local community in relation to the expected benefits or costs derived from the event (Waitt 2003). This theory is useful for studying local community support of events because it deals with both positive and negative impacts. The perceptions of these impacts will depend on "how people evaluate the exchange in which they are involved" (Dogan and Kendall 2006, 607) and that "those considering it beneficial are likely to evaluate the potential impacts differently from someone who evaluates the exchange as detrimental" (Dogan and Kendall 2006, 607). Positive perceptions are more likely to occur when there are "high levels of social powers within the exchange relationship" (Waitt 2003, 195), whereas negative perceptions occur when the social power is low and the gain from the exchange is perceived as being small (Waitt 2003).

3.0 Methodology

This chapter presents the methodology of this study, and explains the choice of method and the data collection strategy.

3.1 Choice of method

When measuring social impacts, literature shows that the dominating research method is quantitative studies, mainly through studies of local residents' perceptions (Waitt 2003; Gursoy, Kim and Uysal 2004; Andereck et al. 2005; Deery and Jago 2010; Andersson 2013; Balduck, Maes and Buelens 2013; Weaver and Lawton 2013; Sharpley 2014). Therefore, a quantitative approach was chosen for this study with a web-survey as the research instrument.

This study is mainly quantitative, but the research instrument contains some qualitative elements, such as open-ended questions. The collected data from the web-survey will be analyzed statistically, except the qualitative data.

3.2 Data collection strategy

This study is based upon primary data collected through a web-survey collected by the author of this thesis, and this chapter presents the data collection strategy for the study. It addresses the data source the study is based on and a description of the web-survey approach, with benefits and shortcomings. Furthermore, it addresses the sampling of this study and how the data is analyzed. It also addresses research ethics and explains the significance of validity and reliability.

3.2.1 Research instrument

A web-survey approach was chosen as the research instrument for this study, and it was used in order to discover the local residents' attitudes and perceptions towards the festival. The survey was constructed through Questback and was posted on six Facebook sites.

The web-survey contains 24 questions in total and is divided into three sections with the purpose of having a logical flow. The first section, questions 1-5, consists of socio-demographic questions, such as age, gender and occupation. The second section, questions 6-10, includes questions regarding the respondents' relationship to Molde, and the last section, questions 11-24, includes questions regarding the respondents' relationship to Molde International Jazz Festival (See appendix 1).

The web-survey consists of several rating scales to capture the respondents overall attitudes and perceived impacts. In the second section respondents were asked to rate their overall perceptions of Molde on a 5-point Likert scale ranging from 1= Very positive, 2= Positive, 3= Neutral, 4= Negative and 5= Very negative. In the last section the respondents were asked to rate their level of agreement/disagreement on different statements regarding the Molde International Jazz Festival on a 5-point Likert scale, ranging from 1= Strongly agree, 2= Partly agree, 3= Neutral, 4= Partly disagree and 5= Strongly disagree. Some of the statements in the web-survey are adopted from Delamere, Wankel and Hinch (2001).

A number of issues were addressed when the web-survey was designed. It was kept in mind that using a clear and simple language will help to prevent any misunderstandings from occurring, so advanced terms and expressions were therefore avoided. Questions where the respondent is forced to answer "Yes" or "No" were kept to a minimum in order to get more interesting answers and scaling. Open questions were also kept to a minimum, but a few were included "in the hope that these will yield useful additional information" (Richards and Munters 2010). When using scales, a natural mid-point was included in order to allow the respondents to adopt a neutral position. The answer options are mainly nominal and ordinal, meaning that the answers can be categorized by their differences and how different they are (Jacobsen 2010).

3.2.2 Samples

The web-survey was sent out via Facebook hoping to engage as many people as possible. Another alternative was to send out the survey to a representative sample of Molde's population. Due to lack of resources, such as time, money and access to databases or email-addresses, this was not possible.

The Facebook pages where the survey was posted are Molde International Jazz Festival (7455 likes), Rbnett (8186 likes), MoldeTorget (5430 likes) and Molde Sentrum (1582 likes). In addition to these pages, the survey was also posted in two Facebook groups created for the local residents in Molde; “Du vet du er fra Molde når...” with 6446 members and “Kjøp/salg/byte/gi bort - Fræna, Molde, Aukra, Misund, Eide, Averøy” with 20 589 members. Out of all the likes and members of these Facebook pages, 196 replied to the web-survey.

Facebook has a large user base in Norway and there are approximately 2, 2 million Norwegians on Facebook every day, which is nearly 43 % of Norway’s population (Metronet 2013). There are several benefits associated with Facebook as a data collecting method. First of all, it is not very costly. There were no costs associated with posting the survey on Facebook. In addition to being cost efficient, a web-survey is also time efficient compared to sending out the survey through the mail. The researcher can save a lot of time by not having to be in the field and conducting interviews. This also eliminates the chances of an interviewer effect, where the respondent may be influenced by the presence of the interviewer or how the interviewer acts. By using a web-survey the respondents can choose for themselves when and where to fill out the questionnaire, without the presence of the interviewer.

The main problem with web-surveys is low response rates. In addition, how interested the respondents are in the specific research topic may determine who actually responds to the survey (Jacobsen 2010; Gursoy and Kendall 2006). Accessibility may also be a problem due to the fact that not everyone owns a computer, has Internet or a Facebook-profile. The complexity of the survey may also cause problems, because there is no interviewer there in person to explain or clarify any possible misunderstandings to the respondent. Therefore, the survey must be simple and easy to understand, and advanced terms must be avoided. Testing it on a test group before publishing the actual survey may discover possible misunderstandings.

3.3 Analysis of data

Analyzing the data that was received from the web-survey is the most time consuming stage in the research process, but also the most interesting part of the research. The collected data from the web-survey was sent to a statistical program through Questback, so there was no need for coding. The program used in this study is PASW, which stands for Predictive Analytics SoftWare, formerly known as SPSS.

The quantitative data is analyzed through a univariate analysis and a bivariate analysis. A univariate analysis describes one variable at a time, and tells you for instance the most typical answer is in the selected sample. A bivariate analysis allows two variables to be analyzed at the same time, and can reveal if the two variables correlate (Jacobsen 2010).

3.4 Research ethics

There are three basic requirements regarding the relationship between the researcher and the one who is being researched in Norwegian research ethics. The first is informed consent, which means that the respondent participates voluntarily and that the researcher must get an approval to use whatever information the respondent gives in their research. The second is the right for privacy, which basically means that whatever information the respondent gives cannot be traced back to him/her specifically. Therefore, the researcher must avoid sensitive information, such as religion or race. The third requirement is the right to be accurately cited. The results must be presented correctly and in the right context to the extent possible (Jacobsen 2010).

These requirements have been carefully considered in this thesis. The respondents who conducted the web-survey participated out of free will in their own leisure time, and the purpose of the web-survey is stated in the introduction to the survey. The web-survey is completely anonymous and it is therefore not possible to identify any of the respondents. Questions regarding personal information, such as name or address, or sensitive information are not included in the survey. The results from the collected data have been analyzed and presented in the best way possible.

3.5 Validity and reliability

Methods applied in a study should provide reliable knowledge. Therefore, it is important to determine how reliable the collected data really is. There are two factors one must look for when examining the results: validity and reliability. The results may contain errors, and both validity and reliability reflect the degree to which there might be errors in the results. Validity and reliability say something about "the probability that you will obtain statistical significance in your data analysis, and the extent to which you can draw meaningful conclusions from your data" (Leedy and Ormond 2010, 28).

3.5.1 Validity

When referring to validity, one refers to what was intended to be measured actually was measured (Leedy and Ormond 2010). It is therefore important that both the data collecting strategy and the collected data is valid in relation to the research problem.

Creswell (2014) presents two types of threats to validity: internal threats and external threats. Internal threats are

...experimental procedures, treatments, or experiences of the participants that threaten the researcher's ability to draw correct inferences from the data about the population in an experiment (Creswell 2014, 174).

External validity threats arise when "experimenters draw incorrect inferences from the sample data to other persons, other settings, and past or future situations" (Creswell 2014, 176). This may for instance occur when the researcher generalizes the findings beyond the studied population.

The validity of the collected data is low, due to low response-rates. Nevertheless, the collected data may be valid in relation to those who have responded.

3.5.2 Reliability

Reliability is related to how reliable the collected data is and is important in quantitative research. The results from one study should give the same results to another study when using the same measurements. This will prove if the results are of high reliability (Dalland 2010).

We can measure something accurately only when we can also measure it consistently. Yet measuring something consistently doesn't necessarily mean measuring it accurately. In other words, reliability is a necessary but insufficient condition for validity (Leedy and Ormond 2010, 29).

One cannot say with a hundred percent certainty that the collected data is reliable, nor if the results can be generalized to the population as a whole.

3.6 Limitations

A number of limitations must be recognized. This thesis is based on data collected through Facebook. The analysis and conclusions are drawn upon 196 respondents from a conducted web-survey. The nature of the sample limits generalization of the findings because it was conducted through Facebook. The response-rate was low, which also makes it difficult to generalize the findings to all Molde residents.

Since this study was based on a quantitative approach, it was not possible to obtain a richer and in-depth dataset that could have been obtained otherwise by using a qualitative approach. A qualitative approach might have revealed other impacts that were not taken up in the conducted web-survey.

Time was also a limitation and was one of the reasons for the chosen data collection strategy. Due to the limited time schedule, the data collection strategy needed to be fast and efficient, which resulted in choosing a web-based survey opposed to other data collecting strategies.

4.0 Results

The total number of respondents was 196, where 166 were usable and 30 were unusable. The 30 responds were considered to be unusable due to the postal code of the respondents being outside of the Molde region. They were therefore taken out of the analysis. The questions from the web-survey are analyzed through frequency tables to see the most frequent responses. Moldejazz replaced the term Molde International Jazz Festival in the web-survey.

4.1 *Demographics of respondents*

Question 1: Gender

Table 2: Gender

	Frequency	Valid Percent
Valid Male	54	32.9
Female	110	67.1
Total	164	100.0
Missing System	2	
Total	166	

Out of 166 respondents, 54 were men, 32.9 %, and 110 were women, 67.1 %. An equal gender distribution of the responses was not possible, due to the survey being web-based and out of the researcher's control.

Question 2: Year of birth

Table 3: Age groups

	Frequency	Valid Percent
Valid 60 or above	22	13.3
50-59	21	12.7
40-49	23	13.9
30-39	32	19.3
20-29	50	30.1
Under 20	18	10.8
Total	166	100.0

The web-survey asked the respondents for their year of birth. The ranges of birth years of the respondents were between 1942 and 1999. PASW was used in order to place the birth years into different groups. Six different groups were made and contain the following birth years: 1941–1954, 1955–1964, 1965–1974, 1975–1984, 1985–1994 and 1995–1999.

Table 3 shows that the majority of the respondents, 30.1 %, are between the ages of 20 and 29. In the second largest group, 19.3 % are between the ages of 30 and 39. 13.9 % of the respondents are between 40 and 49. 12.7 % are between 50 and 59, while 13.3 % are 60 or above. 10.8 % are under 20.

Question 3: Postal code of residency

Table 4: Area of residency

	Frequency	Valid Percent
Valid Region	49	29.5
Molde	82	49.3
City center	35	21.1
Total	166	100.0

Table 4 shows that around 70 % of the respondents are from Molde. The other 30 % of the respondents that were not from Molde were not taken out of the analysis due to the postal codes being within the Molde region defined for this study, such as Gjemnes, Eide and Fræna (See appendix 5, figure 2).

Question 4: What is your occupation?

Table 5: Occupation

		Frequency	Valid Percent
Valid	Student	45	27.4
	Fulltime employee	82	50.0
	Self-employed	18	11.0
	Seeking for work	2	1.2
	Welfare/retired	14	8.5
	Other	3	1.8
	Total	164	100.0
Missing	System	2	
Total		166	

The purpose of this question was to discover who the respondents were. 50 % of the respondents are fulltime employees. 27.4 % are students, while 11 % are self-employed. 8.5 % of the respondents replied that they are on welfare or retired, while 1.2 are seeking for work. 1.8 % respondents replied "Other" and answered that they were on maternity leave (See table 26 in Appendix 3).

Question 5: What was your gross annual income in 2013?

Table 6: Income

		Frequency	Valid Percent
Valid	Less than 100.000	39	24.1
	100.000-250.000	28	17.3
	250.000-400.000	30	18.5
	400.000-600.000	47	29.0
	600.000-1.000.000	13	8.0
	More	5	3.1
	Total	162	100.0
Missing	System	4	
Total		166	

This question gives an idea of the income levels of the respondents. The majority of the respondents, 29 %, earned between 400.000-600.000 NOK. 24.1 % earned less than 100.000 NOK, which may be explained by 27.4 % of the respondents being students (See

Question 4). 18.5 % earned between 250.000-400.000 NOK, while 17.3 % earned 100.000-250.000 NOK. 8 % earned between 600.000-1.000.000 NOK and only 3.1 % earned over 1.000.000 NOK.

4.2 Respondents' relationship to Molde

Question 6: What is your main impression of Molde?

Table 7: Impressions of Molde

		Frequency	Valid Percent
Valid	Very positive	50	30.3
	Positive	92	55.8
	Neutral	18	10.9
	Negative	4	2.4
	Very negative	1	.6
	Total	165	100.0
Missing	System	1	
Total		166	

The majority of the respondents have a positive impression of Molde. 55.8 % replied "Positive" and 30.3 % replied "Very positive". Only 2.4 % replied "Negative" while 0.6 % replied "Very negative". 10.9 % were neutral to this question.

Question 7: How is Molde spoken of within your social circle?

Table 8: How Molde is spoken of

		Frequency	Valid Percent
Valid	Very positive	27	16.3
	Positive	89	53.6
	Neutral	37	22.3
	Negative	12	7.2
	Very negative	1	.6
	Total	166	100.0

The majority of the respondents replied that Molde is spoken of either positively (53.6 %) or very positively (16.3 %). Only a few respondents replied that Molde is spoken of

negatively (7.2 %) or very negatively (0.6 %) within their social circle, but also a great number of respondents were neutral to this question (22.3 %).

Question 8: Regardless of your own interests, what do you think gives Molde most attention outside the region? Choose three of the listed factors.

Table 9: Attention

	Frequency	Percent
Molde Football Club	131	78.9
Moldejazz	109	65.6
The nature	96	48.2
Individuals (Kjell Inge Røkke, Jo Nesbø etc.)	56	33.7
The business sector	23	13.8
Molde University College	22	13.2
The childhood environment	9	5.4
Bjørnsonfestivalen	6	3.6
Other	2	1.2
Teatret Vårt	1	0.6

Molde Football Club, Moldejazz and the nature in Molde were chosen as the three factors in which the respondents believe give most attention to Molde outside the region, regardless of their personal interests.

Question 9: Which of the factors below do you believe is involved in creating Molde's image? Choose three of the listed factors.

Table 10: Molde's image

	Frequency	Percent
Molde Football Club	130	78.3
Moldejazz	124	74.7
The nature	110	66.3
Individuals (Kjell Inge Røkke, Jo Nesbø etc.)	45	27.1
The business sector	33	19.9
Molde University College	21	12.7
The childhood environment	7	4.2
Bjørnsonfestivalen	6	3.6
Teatret Vårt	4	2.4
Other	3	1.8

Molde Football Club, Moldejazz and the nature in Molde was chosen as the three factors in which the respondents believe contribute to create Molde's image.

Question 10: Which of the buildings listed below would you rank as the three most important signature buildings in Molde?

Table 11: Signature building I

	Frequency	Valid Percent
Valid Molde Domkirke	35	21
Aker stadion	335	203
Rica Seilet	330	200
Plassen	60	36.5
Romsdalsmuseet	65	39.5

The results in table 11 have been multiplied by the number 5 in order to provoke the results (See table 27 for original table). Aker stadion was chosen as the number one signature building in Molde.

Table 12: Signature building II

	Frequency	Valid Percent
Valid Molde Domkirke	32	19.6
Molde Rådhus	2	1.2
Aker stadion	94	57.4
Rica Seilet	110	67
Plassen	46	28
Molde Fjordstuer	8	4.8
Romsdalsmuseet	34	20.8
Nøisomhed	2	1.2

The results in table 12 have been multiplied with the number 2 in order to provoke the results (See table 28 for original table). Rica Seilet was chosen as the second most important signature building in Molde.

Table 13: Signature building III

		Frequency	Valid Percent
Valid	Molde Domkirke	24	14.8
	Molde Rådhus	3	1.9
	Aker stadion	21	13.0
	Rica Seilet	23	14.2
	Plassen	42	25.9
	Molde	10	6.2
	Fjordstuer		
	Romsdalsmuseet	37	22.8
	Nøisomhed	2	1.2

The results in table 13 have been multiplied with the number 1 and shows that Plassen was chosen as the third most important signature building in Molde (See table 29 for original table).

4.3 Respondents' relationship to Moldejazz

Question 11: How interested are you in music?

Table 14: Music interest

		Frequency	Valid Percent
Valid	Very interested	71	43.6
	Somewhat interested	61	37.4
	It varies	27	16.6
	Somewhat uninterested	1	.6
	Very uninterested	3	1.8
	Total	163	100.0
Missing	System	3	
Total		166	

The majority of the respondents are interested in music. 43.6 % replied that they are "Very interested" and 37.4 % replied "Somewhat interested". 16.6 % replied that their interest in music varies. 1.8 % replied that they are "Very uninterested" in music, while 0.6 % replied that they are "Somewhat uninterested" in music.

Question 12: How interested are you in jazz music?

Table 15: Jazz music interest

	Frequency	Valid Percent
Valid Very interested	24	14.5
Somewhat interested	53	31.9
It varies	40	24.1
Somewhat uninterested	24	14.5
Very uninterested	25	15.1
Total	166	100.0

31.9 % of the respondents are "Somewhat interested" in jazz music, while 14.5 % are "Very interested". 24.1 % replied that their interest in jazz music varies. 14.5 % respondents replied that they are "Somewhat interested" and 15.1 % replied "Very uninterested".

Question 13: Have you ever been to Moldejazz?

Table 16: Moldejazz I

	Frequency	Valid Percent
Valid Yes	164	98.8
No	2	1.2
Total	166	100.0

98 % of the respondents have been to Moldejazz, while only 1.2 % have not.

Question 14: If yes, how many times have you been to Moldejazz?

Table 17: Moldejazz II

		Frequency	Valid Percent
Valid	1	2	1.2
	2	4	2.5
	3	6	3.7
	4	8	4.9
	5	3	1.8
	6-10	23	14.1
	11-15	30	18.4
	16-20	34	20.9
	21-25	18	11.0
	26-30	13	8.0
	31-35	6	3.7
	36-40	6	3.7
	41-45	5	3.1
	More than 50	5	3.1
	Total	163	100.0
Missing	System	3	
Total		166	

The majority of the respondents, 20.9 %, have been to Moldejazz between 16-20 times.

18.4 % have been to Moldejazz between 11-15 times, while 14.1 % have been 6-10 times.

3.1 % have been more than 50 times, while only 1.2 % have only been once.

Question 15: Which statement suits you the best?

Table 18: Statements

		Frequency	Valid Percent
Valid	I always attend the opening ceremony and walk through Storgata in the jazz parade.	15	9.1
	I am eager about attending the concerts during Moldejazz.	35	21.2
	I am mostly concerned about attending the outdoor concerts.	43	26.1
	I am not that interested in the music in particular, but the life the festival creates in the city.	55	33.3
	I usually do not attend anything during Moldejazz.	5	3.0
	Other	12	7.3
	Total	165	100.0
Missing	System	1	
Total		166	

33.3 % of the respondents replied that they are not that interested in the music, but the life the festival creates in the city. 26.1 % are mostly concerned about attending the outdoor concerts. 21.2 % replied that they are eager about attending the concerts during Moldejazz. 9.1 % replied that they always attend the opening ceremony of Moldejazz and walk through Storgata in the jazz parade. Only 3 % of the respondents replied that they usually do not attend anything during Moldejazz. 7.3 % replied “Other”, such as volunteering for the festival and participating in the jazz parade (See Table 30: Other in Appendix 3).

Question 16: What is your main impression of Moldejazz?

Table 19: Impressions of Moldejazz

	Frequency	Valid Percent
Valid Very positive	57	34.3
Positive	92	55.4
Neutral	14	8.4
Negative	3	1.8
Total	166	100.0

The respondents' impression of Moldejazz is shown in this table to be mainly positive. 34.3 % replied that they have a "Very positive" impression and 55.4 % have a "Positive" impression. 8.4 % respondents were neutral to this question, and only 1.8 % respondents replied that they have a negative impression of Moldejazz.

Question 17: To which extent do you agree/disagree with the following statements?

Table 20: Impacts I

	Strongly agree	Partly agree	Neutral	Partly disagree	Strongly disagree
Moldejazz helps to create a good image of Molde.	64.2 %	29.7 %	4.8 %	1.2 %	0 %
Moldejazz contributes to a unique and special local community in Molde.	38.4 %	43.3 %	11.6 %	6.7 %	0 %
Moldejazz is a huge celebration in Molde.	69.9 %	23.3 %	5.5 %	1.2 %	0 %
Moldejazz shows others why Molde is unique and special.	33.7 %	33.7 %	17.8 %	6.7 %	3.1 %

Most of the respondents were either in totally agreement or partially agreement with the four statements in question 17. Few respondents did not agree or were neutral to the questions. 93.9 % replied that they agree to that Moldejazz helps to create a good image of Molde. 4.8 % are neutral and 1.2 % partly disagree. None of the respondents disagree with this statement. 81.7 % agree that Moldejazz contributes to a unique and special local community in Molde. 11.6 % are neutral and 6.7 % partly disagree. None of the respondents totally disagree with this statement either. 93.2 % agree to that Moldejazz is a

huge celebration in Molde, while 5.5 % are neutral. Only 1.2 % partly disagree and none strongly disagree. 72.4 % agree to that Moldejazz shows others why Molde is unique and special. 17.8 % are neutral and 9.8 do not agree.

Question 18: To which extent do you agree/disagree with the following statements?

Table 21: Impacts II

	Strongly agree	Partly agree	Neutral	Partly disagree	Strongly disagree
Moldejazz contributes to a sense of togetherness within the local community.	30.9 %	44.4 %	16.7 %	3.7 %	4.3 %
Moldejazz contributes to improve the life quality in the local community.	26.4 %	36.8 %	23.9 %	7.4 %	5.5 %
Moldejazz contributes to personal wellness and well-being.	27.2 %	42 %	22.2 %	6.2 %	2.5 %
Moldejazz gives me a personal feeling of pride and recognition.	36.2 %	31.9 %	19.6 %	5.5 %	6.7 %
Moldejazz contributes to increase my pride to the local community in Molde.	36.6 %	34.2 %	17.4 %	6.2 %	5.6 %

75.3 % of the respondents agree to that Moldejazz contributes to a sense of togetherness within the local community, while 16.7 % are neutral and 8 % do not agree. 63.2 % agree to that Moldejazz contributes to improve the life quality in the local community, but 23.9 % were neutral and 12.9 % do not agree. 69.2 % agree to that Moldejazz contributes to personal wellness and well being, while 22.2 % were neutral and 8.2 % do not agree. 68.1 % agree to that Moldejazz gives them a personal feeling of pride and recognition. 19.6 % were neutral and 12.2 % do not agree. Finally, 70.8 % agree to that Moldejazz contributes to increase their pride to the local community in Molde. 17.4 % were neutral and 11,8 % do not agree.

Question 19: To which extent do you agree/disagree with the following statements?

Table 22: Impacts III

	Strongly agree	Partly agree	Neutral	Partly disagree	Strongly disagree
Moldejazz leaves an ongoing positive cultural influence on the local community.	30.1 %	40.4 %	16.8 %	3.1 %	0.6 %
Moldejazz gives the local community positive recognition.	46.3 %	40.7 %	9.9 %	3.1 %	0 %
Moldejazz contributes to increase the leisure activities for the local residents in Molde.	16.9 %	27.5 %	40.6%	11.9 %	3.1 %
Moldejazz gives the local residents the opportunity to learn new things.	23 %	25.5 %	36.6 %	13.7 %	1.2 %
Moldejazz gives the local community an opportunity to discover and develop new cultural skills and talents.	30.2 %	36.5 %	24.5 %	8.2 %	0.6 %

79.5 % of the respondents agree to that Moldejazz leaves an ongoing positive cultural influence on the local community, and 16.8 % were neutral. 6.7 % do not agree. 87 % agree to that Moldejazz gives the local community in Molde positive recognition. 9.9 % were neutral and 3.1 % partly agree. None of the respondents disagreed. 44.4 % agree to that Moldejazz contributes to increase the leisure activities for the local residents in Molde. 40.6 % were neutral, while 15 % do not agree. 48.5 % agree to that Moldejazz gives the local residents the opportunity to learn new things. 36.6 % are neutral and 14.9 % do not agree. 66.7 % agree to that Molde gives the local community and opportunity to discover and develop new skills and talents. 24.5 % are neutral, while 8.8 % do not agree.

Question 20: To which extent do you agree/disagree with the following statements?

Table 23: Impacts IV

	Strongly agree	Partly agree	Neutral	Partly disagree	Strongly disagree
Moldejazz is a disruption of my normal routines.	1.2 %	9.8 %	14.7 %	22.7 %	51.5 %
There are too many people during Moldejazz.	3.1 %	9.3 %	10.6 %	21.7 %	55.3 %
The influx of festival participants is a disruption for me personally.	1.9 %	0.6 %	8.7 %	14.3 %	74.5 %
The traffic in Molde increases to unacceptable levels during Moldejazz.	5 %	12.6 %	15.7 %	25.2 %	41.5 %
The noise levels in Molde increases to unacceptable levels during Moldejazz.	1.9 %	2.5 %	12.6 %	25.2 %	57.9 %
The amount of trash in Molde increases to unacceptable levels during Moldejazz.	6.9 %	20 %	14.4 %	23.1 %	35.6 %
Vandalism increases to unacceptable levels during Moldejazz.	2.5 %	9.4 %	25.6 %	20 %	42.5 %

74.2 % do not agree to that Moldejazz is a disruption of their normal routines. 14.7 % are neutral and 11 % agree. 77 % do not agree to that there are too many people during Moldejazz. 12.4 % agree and 10 % are neutral. 88.8 % do not agree to that the influx of festival participants is a disruption to them personally, but 17.6 % agree and 8.7 % are neutral. 66.7 % do not agree to that the traffic in Molde increases to unacceptable levels during Moldejazz. 17.6 % agree and 15.7 are neutral. 83.1 % do not agree to that the noise levels in Molde increases to unacceptable levels during Moldejazz. 12.6 % are neutral and only 4.4 % agree. 58.7 % do not agree that the amount of trash in Molde increases to unacceptable levels during Moldejazz, but 26.9 % agree. 14.4 % are neutral. 62.5 % do not agree to that vandalism increases to unacceptable levels during Moldejazz. 25.6 % are neutral, while 11.9 % agree.

**Question 21: In what way do you believe Moldejazz affects the city image of Molde?
Feel free to give more than one example.**

This question was made as an open-ended question in order to get the respondents' perceptions on the impacts of Moldejazz in their own words. As the previous questions have revealed, the respondents seem to have very positive impressions and perceptions of Moldejazz and its impacts on Molde. However, this question revealed more in-depth opinions, both positive and negative.

Many wrote that they loved how Molde becomes like a big city during the festival, with a great mix of people and different cultures. An otherwise peaceful and quiet city transforms into a colorful and exotic city with lots of life and happenings. The fact that the streets are full of people is considered to be a good thing. Moldejazz is also considered to be a great place for gathering and meeting up with family and friends, and also a great opportunity to meet new people. Moldejazz is viewed as a celebration of the local community, its history and music. The volunteering environment is considered to be great, and several respondents claim that the festival creates unity and "togetherness" in the community in Molde. In addition, the festival is perceived to create happiness and joy, and many smiling faces.

Moldejazz is considered to have great concert opportunities, and people who usually do not attend concerts do because of the festival. Several respondents wrote that the festival increases the leisure activities in Molde, and that there are more things to do for the kids as well. The festival offers many cultural experiences that several respondents claim Molde lacks the rest of the year.

Some respondents point out how great the festival is for the local businesses and economy, and how great it is that young musicians get to show their skills and qualities during Moldejazz.

Several respondents claim that the festival creates great advertisement opportunities and publicity for Molde, and that it gives positive attention to the region. Respondents also claim that the festival contributes to putting Molde on the map and creating awareness both nationally and internationally. Big artists attract audiences from all over Norway, and

artists who usually would not include Norway in their tour-schedules are traditionally known to come to Moldejazz. Respondents agree that a positive impact of this is that people's music horizons are broadened.

Some of the negative comments were about beggars and street musicians, and how they have increased over the past years. The respondents perceive the beggars to "discolor" the streets and contributing to create a negative atmosphere during the festival. There were also some comments on how the stalls in the streets contain more low-quality products and create a "trashy" image. Some respondents even claim that these two factors have resulted in people avoiding the city center. Drunkenness and disturbances were also mentioned as negative impacts, but was not mentioned that frequently.

Some comments were also suggestions on areas the festival could make improvements. One respondent suggested moving the merchandize stalls out of the city center and placing them by the large parking space by Seilet Hotel. Instead, the city center should flourish of cafés, street musicians, etc. and the local shops could move out to the streets.

One respondent suggested that the festival should invest more in the young talents, by for instance letting them perform at the larger venues. The respondent explained that it is good for the city image that young people who are involved in music get the opportunity to show themselves at more serious arenas.

Question 22: Do you perceive Molde as a "city of jazz"?

Table 24: City of Jazz

	Frequency	Valid Percent
Valid Yes, to a great extent	56	34.6
Yes, but only partially	63	38.9
No	39	24.1
I do not know	4	2.5
Total	162	100.0
Missing System	4	
Total	166	

This question reveals that the most of the respondents perceive Molde as a "city of jazz". 38 % responded "Yes, but only partially" while 33.7 % responded "Yes, to a great extent". 23.5 % responded "No" and 2.4 % were unsure.

23. Do you believe that Moldejazz is the most important jazz festival in Europe?

Table 25: Important festival

	Frequency	Valid Percent
Valid Yes	26	15.9
No	70	42.7
I do not know	68	41.5
Total	164	100.0
Missing System	2	
Total	166	

15.9 % of the respondents replied that they believe Moldejazz is the most important jazz festival in Europe, while 42.7 % said no. 41.5 % of the respondents replied that they do not know.

24. If no, which festival do you believe is the most important jazz festival in Europe?

The previous question shows that 42.7 % of the respondents do not believe Molde International Jazz Festival is the most important jazz festival in Europe. Question 24 was made as an open-ended question, so that the respondents could freely enter the festival they believe to be the most important jazz festival in Europe. The festival that was mentioned most frequently in this question was the North Sea Festival in Rotterdam, Netherlands. The second most mentioned festival was the Montreux Jazz Festival in Switzerland. Copenhagen Jazz Festival was the third most mentioned festival, and Kongsberg Jazz Festival and Oslo Jazz Festival share the fourth spot as the most mentioned festival. Other festivals that were mentioned are Pori Jazz Festival, Jazzfest Berlin, London Jazz Festival, Roma Jazz Festival, Nice Jazz Festival, Jazz en la Costa, 12 Points Festival and Roskilde Festival.

4.4 Research quality

Faults were discovered when analyzing the data collected from the web-surveys. The first thing that should have been done differently is that every question in the web-survey should have been made as mandatory questions, to avoid any questions being skipped by the respondents.

98 % of the respondents replied that they have been to Moldejazz, which might indicate that persons who have positive relations to Molde International Jazz Festival conducted the web-survey. This may be considered as an influencing factor on the results. The results were also very positive, which also might indicate that the respondents are Moldejazz enthusiasts. One cannot say with great certainty, but perhaps the results would have been different if more people conducted the web-survey.

Lastly, one must take into consideration that it is not certain all respondents were sincere when responding to the questions in the web-survey.

5.0 Discussion

The answer to the research problem in this study is based on quantitative primary data, which have been collected through a web-survey. The findings presented in this chapter are based on the frequency tables from chapter 4 as well as cross tables (See Appendix 4). The research question for this study is:

How are the social impacts of Molde International Jazz Festival perceived among the residents of Molde and the Molde region, and what can influence their perceptions?

The conducted research shows that the majority of the respondents have a positive impression of Molde, and that Molde is spoken of positively within their social circles. No significant differences were found between the genders (See table 31, appendix 4), age groups (See table 32, appendix 4) or area of residency (See table 33, appendix 4). However, it was revealed that the respondents who were the least negative towards Molde were those who live in the city center (See table 33, appendix 4).

The research also shows that Moldejazz was chosen as one of the three factors in which the respondents believe gives most attention to Molde outside of the region and contribute to create Molde's image, along with Molde Football Club and the surrounding nature.

The results show that the respondents are very interested in music, but not equally interested in jazz music. Nevertheless, 98 % of the respondents have attended the festival, and the majority has attended the festival between 11-20 times. Those who replied that they are interested in jazz music are also those who always attend the opening ceremony and are eager to attend the concerts (See table 34, appendix 4). Most of the respondents replied that they are not mainly interested in the music, but in the life the festival creates in the city and attending the outdoor concerts.

The majority of the respondents have a very positive impression of Moldejazz, as well as positive perceptions on the social impacts of the festival. There are no significant differences between the genders (See table 35, appendix 4), age groups (See table 36, appendix 4) or area of residency (See table 37, appendix 4).

One can conclude that Moldejazz is a huge celebration in Molde and gives Molde positive recognition, as none of the respondents disagreed to the statement. Most of the respondents disagreed with all the statements regarding negative impacts on the community, such as disruption of normal routines or overcrowding. They also do not believe that the traffic, noise levels, amount of trash or vandalism increase to unacceptable levels during the festival. No significant differences between those who live within the region, in Molde or in the city center of Molde (See table 38-44, appendix 4). However, the open-ended question revealed that several of the respondents consider beggars and street musicians to be a negative impact that creates a negative atmosphere during the festival.

Most of the respondents perceive Molde as a “city of jazz”, which is one of the objectives of the festival. There are no significant differences between the genders (See table 45, appendix 4) or area of residency (See table 46, appendix 4). However, the age group that disagreed the most on this matter is the respondents between the ages of 20-29 (See table 47, appendix 4). Moldejazz was not considered to be the most important jazz festival in Europe by the majority of the respondents, which is also one of the main objectives of the festival. There are no significant differences between the genders (See table 48, appendix 4) or age groups (See table 49, appendix 4).

There is a connection between the results of the study and the social exchange theory, where an event is viewed as either positive or negative by the local community in relation to the expected benefits or costs derived from the event (Waite 2003). In this study, the results show that the respondents consider the social impacts of the festival to be very positive, and that they receive several benefits from the festival, such as contributing to a sense of togetherness within the local community, community pride and increasing the leisure activities for the local residents in Molde.

The results might indicate that those who have conducted the web-survey are Moldejazz enthusiasts, and that the web-survey has been more appealing to those who have positive attitudes towards the festival. However, further research is needed to draw more specific conclusions. The results also indicate that it is the festival itself that is important to the people and not the jazz music in particular. This is an interesting finding. Could this mean that Moldejazz could just as well have been a different type of festival? Further research is needed to clarify this statement.

Conclusions

This study has revealed that the respondents consider Moldejazz to have positive social impacts, and that gender, age or location of residency does not seem to have an influence on this perception. Those who live outside of the city are just as positive towards the festival as those who live in the city center, who are more likely to be affected of the festival. Furthermore, the results from the study shows that the majority of the respondents are more interested in the life the music festival creates in Molde rather than the music. Nevertheless, the majority of the respondents consider Molde to be a “city of jazz”.

The results are based on 166 respondents and are difficult to generalize to the whole population of Molde, due to low response rates. Further research is needed in order to draw more specific conclusions.

A larger study should be conducted in order to be able to generalize the finding to a population. A random sample method, such as a quantitative street interview, might have revealed a greater variety in the results, as the web-survey conducted in this study seems to have attracted those who are most engaged in Moldejazz and have positive attitudes towards the festival. It would also have been interesting if a quantitative study was conducted right before the festival and right after the festival, to see if any attitudes or perceptions have changed.

The results from this study may be of interest to the festival management, as “understanding the social implications of producing an event in a particular location is key to managing its impacts” (Bladen et al. 2012, 368).

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Appendices

Appendix 1: Web-survey

Spørreundersøkelse Moldejazz 2014

Takk for at du tar deg tid til å svare på denne spørreundersøkelsen! Svarene du gir er anonymiserte og vil være en del av en masteroppgave ved Høgskolen i Molde. Hensikten med spørreundersøkelsen er å avdekke lokalbefolkningens holdninger til Moldejazz.

Det tar 3-5 minutter å svare på spørreundersøkelsen.

Din identitet vil holdes skjult.

Les om [retningslinjer for personvern](#). (Åpnes i nytt vindu)

Innledning

1) 1. Kjønn:

- Mann
 Kvinne

2) 2. Vennligst oppgi ditt fødselsår:

3) 3. Vennligst oppgi postnummer på ditt bosted:

4) 4. Hva er ditt yrke?

- Skoleelev/student
- I lønnet jobb
- Selvstendig næringsdrivende
- Arbeidssøkende
- Trygdet/pensjonert
- Annet

5) 5. Hva var din brutto årsinntekt i 2013?

- Under 100.000
- 100.000-250.000
- 250.000-400.000
- 400.000-600.000
- 600.000-1.000.000
- Mer

De neste spørsmålene handler om ditt forhold til Molde.

6) 6. Hva er ditt hovedinntrykk av Molde?

- Svært positivt
- Positivt
- Nøytralt
- Negativt
- Svært negativt

7) 7. Hvordan omtales Molde i din omgangskrets?

- Svært positivt
- Positivt
- Nøytralt
- Negativt
- Svært negativt

8) 8. Uavhengig av dine egne interesser, hva tror du gir Molde mest oppmerksomhet utenfor regionen? Velg tre faktorer fra listen.

- Naturen
- Næringslivet/arbeidsmarkedet
- Oppvekstmiljøet
- Molde fotballklubb
- Moldejazz
- Teatret Vårt
- Bjørnsonfestivalen
- Enkeltpersoner (f.eks. Kjell Inge Røkke, Jo Nesbø osv.)
- Høgskolen i Molde
- Annet

9) 9. Hvilke av faktorene under mener du er med på å skape Moldes merkevare? Velg tre faktorer fra listen.

- Naturen
- Næringslivet/arbeidsmarkedet
- Oppvekstmiljø
- Molde fotballklubb
- Moldejazz
- Teatret Vårt
- Bjørnsonfestivalen
- Enkeltpersoner (f.eks. Kjell Inge Røkke, Jo Nesbø osv.)
- Høgskolen i Molde
- Annet

10) 10. Hvilke av byggene listet under vil du rangere som de tre viktigste signalbyggene i Molde?

1. prioritet
2. prioritet
3. prioritet

De neste spørsmålene handler om ditt forhold til festivalen Moldejazz.

11) 11. Hvor interessert er du i musikk?

- Svært interessert
- Litt interessert
- Det varierer
- Litt uinteressert
- Svært uinteressert

12) 12. Hvor interessert er du i jazzmusikk?

- Svært interessert
- Litt interessert
- Det varierer
- Litt uinteressert
- Svært uinteressert

13) 13. Har du vært på Moldejazz?

- Ja
- Nei

14) 14. Hvis ja, hvor mange ganger har du vært på Moldejazz?

Velg alternativ



15) 15. Hvilken påstand passer deg best?

- Jeg får alltid med meg åpningssermonien og går gjennom Storgata.
- Jeg er en ivrig konsertgjenger under Moldejazz.
- Jeg er mest opptatt av å få med meg utekonsertene.
- Jeg er ikke så opptatt av musikken, men livet Moldejazz lager i byen.
- Jeg pleier ikke å delta på noe.
- Annet

16) 16. Hva slags hovedinntrykk har du av Moldejazz?

- Svært positivt
- Positivt
- Nøytralt
- Negativt
- Svært negativt

17) 17. Vennligst kryss av i hvilken grad du er enig/uenig i følgende påstander:

	Helt enig	Delvis enig	Nøytral	Delvis uenig	Helt uenig
Moldejazz bidrar til å skape et godt bilde av Molde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz bidrar til et unikt og spesielt lokalsamfunn i Molde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz er en stor feiring i Molde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz viser andre hvorfor Molde er unikt og spesielt.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18) 18. Vennligst kryss av i hvilken grad du er enig/uenig i følgende påstander:

	Helt enig	Delvis enig	Nøytral	Delvis uenig	Helt uenig
Moldejazz bidrar til en følelse av samhørighet innenfor lokalsamfunnet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz bidrar til å forbedre livskvaliteten i lokalsamfunnet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz bidrar til personlig velvære og trivsel.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz gir meg en personlig følelse av stolthet og anerkjennelse.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz øker min stolthet til lokalsamfunnet i Molde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

19) 19. Vennligst kryss av i hvilken grad du er enig/uenig i følgende påstander:

	Helt enig	Delvis enig	Nøytral	Delvis uenig	Helt uenig
Moldejazz gir lokalsamfunnet positiv anerkjennelse.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz etterlater en pågående positiv kulturell påvirkning i lokalsamfunnet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz bidrar til å øke fritidsaktiviteter for lokalbefolkningen i Molde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz gir lokalbefolkningen muligheten til å lære nye ting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moldejazz gir lokalsamfunnet en mulighet til å oppdage og utvikle nye kulturelle ferdigheter og talenter.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20) 20. Vennligst kryss av i hvilken grad du er enig/uenig i følgende påstander:

	Helt enig	Delvis enig	Nøytral	Delvis uenig	Helt uenig
Moldejazz er en forstyrrelse av mine normale rutiner.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Det er alt for mange folk under Moldejazz.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tilstrømningen av festivaldeltakere er en forstyrrelse for meg personlig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Trafikken i Molde øker til uakseptable nivåer under Moldejazz.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Støynivået i Molde øker til uakseptable nivåer under Moldejazz.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Søppel i Molde øker til uakseptable nivåer under Moldejazz.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hærverk øker til uakseptable nivåer under Moldejazz.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21) 21. På hvilken måte mener du Moldejazz påvirker bybildet til Molde? Gi gjerne flere eksempler.

22) 22. Ser du på Molde som en "jazzby"?

- Ja, i stor grad
- Ja, men bare delvis
- Nei
- Vet ikke

23) 23. Ser du på Moldejazz som den viktigste jazzfestivalen i europa?

- Ja
- Nei
- Vet ikke

24) 24. Hvis nei, hvilken mener du er den viktigste jazzfestivalen i Europa?

Appendix 2: Main objectives and visions

The main objectives and visions of Molde International Jazz festival were sent by email from the festival's marketing manager, Hans-Olav Solli, 27.02.14.

Hovedstrategier

MIJF sitt hovedformål er å arrangere jazzfestival i Molde i juli måned. Festivalen skal drive helårlig virksomhet, bidra til et aktivt jazz-miljø i regionen, yte kompetanse for jazzmiljøet nasjonalt og via internasjonale nettverk fremme norsk jazz i utlandet. Visjonen er å være den viktigste festivalen for jazz og beslektet musikk i Europa.

A. Programpolitikk

MIJF skal presentere det ypperste innen jazz og beslektet musikk, med fokus på samtidsmusikalske uttrykk. Vi skal være brobygger mellom det lokale, nasjonale og det globale og virke på tvers av sjangere. Norske musikere skal gis utviklingsmuligheter. Lærings- og presentasjonsformer for barn og unge skal vektlegges.

B. Spillestedsstruktur/arenaer

MIJF skal ha spillesteder tilpasset festivalens program med kapasitet fra 150 til 10000. Kulturbygget PLASSEN, skal være sentrum for jazzaktivitetene i Molde. Under festivalen skal vi benytte 3-5 arenaer samt lokaler til administrasjonen. Samlokaliseringen med Teatret Vårt, Kunstnersenteret, Bjørnsonfestivalen og Biblioteket gir mulighet for sjangerovergripende samarbeidsprosjekt.

C. Molde som festivalarena - helårlig virksomhet

Storyville Jazz Club (SJC) skal ha fast tilhold i huset og presentere 35 -40 konserter og arrangement på ulike arenaer. Vi skal bidra til utvikling av et aktivt jazzmiljø og befeste Molde som jazzby hele året. Vi skal støtte opp om utviklingsprosjekter for unge musikere og skaffe artister av internasjonalt format til Molde flere ganger pr semester.

D. Organisasjon – forretningsdrift - gjennomføring

Festivalen drives av en liten administrasjon supplert med innleid spesialkompetanse, samlokaliseringen på PLASSEN gjør det mulig å samordne institusjonenes spisskompetanse. Frivillige nøkkelpersoner skal ha sentrale roller gjennom året og gjennomføringen av festivalen baseres på frivillige funksjonærer. Egeninntekter inkludert sponsing skal opprettholdes på samme høye nivå som nå. Gjennom salg, restaurantdrift og bodutleie skal det skapes overskudd som totaløkonomien i festivalen nyter godt av.

F. Miljøprofil

Festivalen ble sertifisert som miljøfyrtårn i 2006, resertifisert i 2009 og 2012. Vi skal arbeide aktivt med å styrke miljøprofilen ved å videreføre festivalens prosjekt "Grønn mat til blå toner" for å fremme bruken av økologisk og kortreist mat. Vi skal fokusere på prosjekt med kildesortering og miljøpatruljer.

Appendix 3: PASW-tables

Table 26: Occupation

	Frequency	Valid Percent
Valid	163	98.2
Other	1	.6
Maternity leave	1	.6
Maternity leave	1	.6
Total	166	100.0

Table 26 contains all the answers from “Other” in question 4.

Table 27: Signature building I

	Frequency	Valid Percent
Valid Molde Domkirke	7	4.2
Aker stadion	67	40.6
Rica Seilet	66	40.0
Plassen	12	7.3
Romsdalsmuseet	13	7.9
Total	165	100.0
Missing System	1	
Total	166	

Aker stadion was chosen as the most important signature building in Molde by 40.6 % of the respondents. Rica Seilet was a close second, with only one respondent who separates the first- and second place.

Table 28: Signature building II

		Frequency	Valid Percent
Valid	Molde Domkirke	16	9.8
	Molde Rådhus	1	.6
	Aker stadion	47	28.7
	Rica Seilet	55	33.5
	Plassen	23	14.0
	Molde	4	2.4
	Fjordstuer		
	Romsdalsmuseet	17	10.4
	Nøisomhed	1	.6
	Total	164	100.0
Missing	System	2	
Total		166	

Rica Seilet was chosen as the second most important signature building by 33.5 % of the respondents.

Table 29: Signature building III

		Frequency	Valid Percent
Valid	Molde Domkirke	24	14.8
	Molde Rådhus	3	1.9
	Aker stadion	21	13.0
	Rica Seilet	23	14.2
	Plassen	42	25.9
	Molde	10	6.2
	Fjordstuer		
	Romsdalsmuseet	37	22.8
	Nøisomhed	2	1.2
	Total	162	100.0
Missing	System	4	
Total		166	

Plassen was chosen as the third most important signature building in Molde by 25.9 % of the respondents.

Table 30: Other

	Valid Percent
Valid	92.8
Other	.6
Merchandize stalls	.6
Volunteer	.6
Attend sponsor events	.6
Attend some of the indoor concerts	.6
Volunteer	.6
Work for Moldejazz	.6
Concerts and nightlife	.6
Merchandize stalls	.6
Watch the opening ceremony	.6
Play in the jazz parade and attend most of the outdoor concerts	.6
It varies	.6
Total	100.0

Table 18.1 contains the all the answers from "Other" in question 15.

Appendix 4: PASW cross-tables

Table 31: Cross-tab Q6 and Q1

		1. Gender:		Total
		Male	Female	
6. What is your main impression of Molde?	Very positive	18	31	49
	Positive	26	65	91
	Neutral	8	10	18
	Negative	0	4	4
	Very negative	1	0	1
Total		53	110	163

There are no significant differences between the genders regarding their perception of Molde. 44 out of 54 men and 96 out of 110 women replied that they have a positive perception of Molde. This proves that the majority of both men and women have positive impressions of Molde.

Table 32: Cross-tab Q6 and Q2

		2. Age groups						Total
		1941-1954	1955-1964	1965-1974	1975-1984	1985-1994	1995-1999	
6. What is your main impression of Molde?	Very positive	10	7	10	8	11	4	50
	Positive	11	13	11	20	26	11	92
	Neutral	1	0	2	3	9	3	18
	Negative	0	0	0	1	3	0	4
	Very negative	0	0	0	0	1	0	1
Total		22	20	23	32	50	18	165

The majority of the respondents have positive impressions of Molde, regardless of their age. 21 out of 22 respondents with the ages of 60 or above, 20 out of 20 between the ages 50-59, 21 out of 23 between the ages 40-49, 28 out of 32 between the ages 30-39, 37 out of 50 between the ages 20-29 and 15 out of 18 under the age of 20 have positive impressions of Molde. The age group that was the most negative towards Molde is the respondents between 20-29.

Table 33: Cross-tab Q6 and Q3

		3. Area of residency			
		Region	Molde	City center	Total
6. What is your main impression of Molde?	Very positive	7	33	10	50
	Positive	30	38	24	92
	Neutral	8	9	1	18
	Negative	2	2	0	4
	Very negative	1	0	0	1
Total		48	82	35	165

There are no significant differences between the respondents who live outside Molde, in Molde or in the center of Molde and their impressions of Molde. 37 out of 48 respondents who live outside of Molde, 71 out of 82 who live within the Molde region and 34 out of 35 who live in the city center of Molde have positive impressions of Molde. The respondents who are the least negative towards Molde are those who live in the city center.

Table 34: Cross-tab Q12 and Q15

		15. Which statement suits you the best?						Total
		I always attend the opening ceremony and walk through Storgata.	I am eager about attending the concerts during Moldejazz	I am mostly concerned about attending the outdoor concerts.	I am not that interested in the music in particular, but the life the festival creates in the city.	I usually do not attend anything during Moldejazz.	Other	
12. How interested are you in jazz music?	Very interested	2	20	0	0	0	2	24
	Somewhat interested	10	14	19	6	1	2	52
	It varies	2	1	13	17	1	6	40
	Somewhat uninterested	0	0	6	15	2	1	24
	Very uninterested	1	0	5	17	1	1	25
Total		15	35	43	55	5	12	165

This table shows that those who are interested in jazz music always attend the opening ceremony and are also eager to attend the concerts during the festival. Those who have little or varying interest in jazz music are mostly concerned about attending the outdoor concerts. Those who are more interested in the life the festival created in the city are also not that interested in jazz music.

Table 35: Cross-tab Q16 and Q1

		1. Gender		Total
		Male	Female	
16. What is your main impression of Moldejazz?	Very positive	21	36	57
	Positive	27	63	90
	Neutral	4	10	14
	Negative	2	1	3
Total		54	110	164

There are no significant differences between the genders and their impressions of Moldejazz. 48 out of 54 men and 99 out of 110 women have positive impressions of Moldejazz.

Table 36: Cross-tab Q16 and Q2

		2. Age groups						Total
		60 or above	50-59	40-49	30-39	20-29	Under 20	
16. What is your main impression of Moldejazz?	Very positive	8	11	4	7	15	9	54
	Positive	11	7	16	19	26	7	86
	Neutral	0	2	1	4	5	1	13
	Negative	0	0	1	2	0	0	3
Total		19	20	22	32	46	17	156

There are no significant differences between the age groups regarding their main impression of Moldejazz, as the majority has positive impressions of Moldejazz. 19 out of 19 respondents with the ages 60 or above, 18 out of 20 respondents in the ages between 50-59, 20 out of 22 between the ages 40-49, 26 out of 32 between the ages 30-39, 41 out of 46 between the ages 20-29 and 16 out of 17 of the respondents who are under 20 years old all have positive impressions of Moldejazz

Table 37: Cross-tab Q16 and Q3

		3. Area of residency			
		Region	Molde	City center	Total
6. What is your main impression of Moldejazz?	Very positive	14	28	15	57
	Positive	26	47	19	92
	Neutral	8	5	1	14
	Negative	1	2	0	3
	Very negative	0	0	0	0
Total		49	82	35	166

The majority of the respondents have a positive impression of Moldejazz. 40 out of 49 who live outside of the Molde region, 75 out of 82 who live within the Molde region and 34 out of 35 who live in the city center of Molde have positive impressions of Moldejazz. The respondents who have the least negative impressions are those who live in the city center of Molde.

Table 38: Cross-tab Q20 and Q3 I

		3. Area of residency			Total
		Outside Molde	Molde	Molde central	
20. Moldejazz is a disruption of my normal routines.	Strongly agree	0	2	0	2
	Partly agree	2	8	6	16
	Neutral	10	9	5	24
	Partly disagree	13	18		
	Strongly disagree	21	45	6	37
Total		46	82	18	84
				35	166

The majority of the respondents disagree that Moldejazz is a disruption of their normal routines. There are no significant differences between the areas of residency.

Table 39: Cross-tab Q20 and Q3 II

		3. Area of residency			Total
		Outside Molde	Molde	Molde central	
20. There are too many people during Moldejazz.	Strongly agree	2	2	1	5
	Partly agree	4	8	3	15
	Neutral	7	7	3	17
	Partly disagree	11	16	8	35
	Strongly disagree	22	48	20	89
Total		45	81	35	161

The majority of the respondents disagree that there are too many people during Moldejazz. There are no significant differences between the areas of residency.

Table 40: Cross-tab Q3 and Q20 III

		3. Area of residency			Total
		Outside Molde	Molde	Molde central	
20. The influx of festival participants is a disruption for me personally.	Strongly agree	1	2	0	3
	Partly agree	1	0	0	1
	Neutral	5	7	2	14
	Partly disagree	6	12	5	23
	Strongly disagree	32	60	28	120
Total		45	81	35	161

The majority of the respondents disagree that the influx of festival participants is a disruption for them personally. There are no significant differences between the areas of residency.

Table 41: Cross-tab Q3 and Q20 IV

		3. Area of residency			Total
		Outside Molde	Molde	Molde central	
20. The traffic in Molde increases to unacceptable levels during Moldejazz.	Strongly agree	3	3	2	8
	Partly agree	6	10	4	20
	Neutral	10	10	5	25
	Partly disagree	11	22	7	40
	Strongly disagree	15	34	17	66
Total		45	79	35	159

The majority of the respondents disagree that the traffic in Molde increases to unacceptable levels during Moldejazz. There are no significant differences between the areas of residency.

Table 42: Cross-tab Q3 and Q20 V

		3. Area of residency			Total
		Outside Molde	Molde	Molde sentrum	
20. The noise levels in Molde increases to unacceptable levels during Moldejazz.	Strongly agree	1	2	0	3
	Partly agree	1	2	1	4
	Neutral	12	6	2	20
	Partly disagree	11	21	8	40
	Strongly disagree	20	48	24	92
Total		45	79	35	159

The majority of the respondents strongly disagree that the noise levels in Molde increases to unacceptable levels during Moldejazz. There are no significant differences between the areas of residency.

Table 43: Cross-tab Q3 and Q20 VI

		3. Area of residency			Total
		Outside Molde	Molde	Molde central	
20. The amount of trash in Molde increases to unacceptable levels during Moldejazz.	Strongly agree	3	6	2	11
	Partly agree	7	19	6	32
	Neutral	10	10	3	23
	Partly disagree	11	16	10	37
	Strongly disagree	14	29	14	57
Total		45	80	35	160

There are more respondents who disagree that the amount of trash in Molde increases to unacceptable levels during Moldejazz than those who agree.

There are no significant differences between the areas of residency.

Table 44: Cross-tab Q3 and Q20 VII

		3. Area of residency			Total
		Outside Molde	Molde	Molde central	
20. Vandalism increases to unacceptable levels during Moldejazz.	Strongly agree	1	2	1	4
	Partly agree	4	9	2	15
	Neutral	16	19	6	41
	Partly disagree	9	12	11	32
	Strongly disagree	15	38	15	68
Total		45	80	35	160

Most of the respondents disagree that vandalism increases to unacceptable levels during Moldejazz. Very few respondents agree compared to those who strongly disagree. There are no significant differences between the areas of residency.

Table 45: Cross-tab Q22 and Q1

		1. Gender		Total
		Male	Female	
22. Do you perceive Molde as a "city of jazz"?	Yes, to a great extent	15	41	56
	Yes, but only partially	23	38	61
	No	13	26	39
	Do not know	1	3	4
Total		52	108	160

There are no significant differences between the genders regarding their perception of Molde as a "city of jazz". 38 out of 52 men and 79 out of 108 women consider Molde to be a "city of jazz". This proves that the majority of both men and women perceive Molde as a "city of jazz".

Table 46: Cross-tab Q22 and Q3

		3. Area of residency			Total
		Region	Molde	City center	
22. Do you perceive Molde as a "city of jazz"?	Yes, to a great extent	16	25	15	56
	Yes, but only partially	17	31	15	63
	No	12	23	4	39
	Do not know	2	2	0	4
Total		47	81	34	162

The majority of the respondents perceive Molde as a "city of jazz". 33 out of 47 respondents who live within the region, 56 out of 81 respondents who live in Molde and 30 out of 34 who live in the city center of Molde perceive Molde as a "city of jazz". The respondents who disagreed the most to this statement are those who live in Molde, where 23 out of 81 respondents replied "No".

Table 47: Cross-tab Q22 and Q2

		2. Age groups						Total
		1941-1954	1955-1964	1965-1974	1975-1984	1985-1994	1995-1999	
22. Do you perceive Molde as a "city of jazz"?	Yes, to a great extent	11	13	10	8	9	5	56
	Yes, but only partially	8	6	9	18	16	6	63
	No	0	2	4	6	23	4	39
	Do not know	1	0	0	0	2	1	4
Total		20	21	23	32	50	16	162

The majority of the respondents perceive Molde as a "city of jazz" and there are no significant differences between the age groups. Except for the age group 20-29, where 23 out of 50 respondents disagree.

Table 48: Cross-tab Q23 and Q1

		1. Gender		Total
		Male	Female	
23. Do you believe that	Yes	10	16	26
Moldejazz is the most	No	25	43	68
important jazz festival in	Do not	19	49	68
Europe?	know			
Total		54	108	162

The majority of the respondents do not believe that Moldejazz is the most important jazz festival in Europe. A large number of the respondents replied that they "Do not know". Only 10 out of 19 males and 16 out of 108 women replied "Yes". There are no significant differences between the genders.

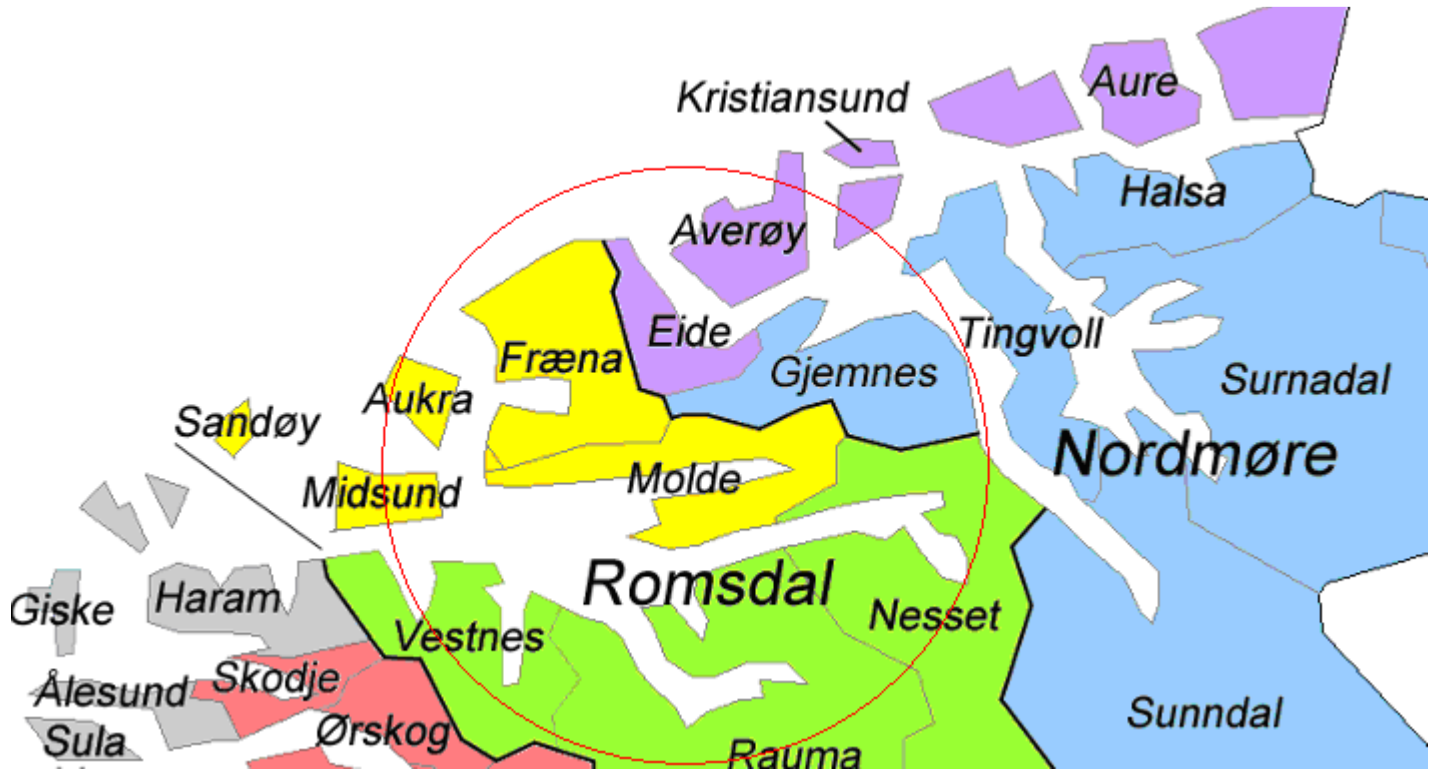
Table 49: Cross-tab Q23 and Q2

		23. Do you believe that Moldejazz is the most important jazz festival in Europe?			Total
		Yes	No	Do not know	
2. Age	1941-1954	4	10	8	22
groups	1955-1964	6	6	9	21
	1965-1974	4	9	10	23
	1975-1984	5	14	13	32
	1985-1994	3	22	25	50
	1995-1999	4	9	3	16
Total		26	70	68	164

The majority of the respondents, 70 out of 164, do not believe that Moldejazz is the most important jazz festival in Europe and there are no significant differences between the age groups.

Appendix 5: Map

Figure 2: Map



(Wikipedia 2013)

Figure 2 illustrates Molde and the surrounding areas which were included in the definition of the Molde region in this study.