

Romanticized Representations

The influence of the romanticized depiction of agriculture on its
representation with urbanites

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Introduction

Summary

This study aims to find if TV-advertisements which portray a romanticized image of Dutch agriculture have a lasting effect on its' representation with urbanites who've had little exposure to agriculture and which factors make people more susceptible to representation change. It has tried to achieve this by measuring people's representations in a quantitative way, before, directly after and one week after the showing of romanticized TV-advertisements and tried find the cause of the changes in representation in the age and TV consumption of respondents.

It was found that while these TV-advertisements made representations of Dutch agriculture significantly more romantic, there was no causal relation between these changes and the selected outside factors, showing the complexities in the formation of representations and the difficulties of researching them using quantitative methods.

Background

Dutch agricultural practices in the past decades have shifted towards high-tech and large-scale farms, while its representation in advertising media has mostly remained that of a small-scale, artisanal, romantic, family driven operation. This image of an idyllic rural agriculture can come into conflict with reality when urbanites come into contact (either through recreational activities or migration to rural areas) with actual modern agriculture practices that contradict the romantic image they have (Haartsen, 2002). Representations of agriculture and rural areas in marketing materials have mostly been researched within the context of tourism. Since a large part of the increased interest of consumers in the origins, quality and production methods of their food has been driven by urbanites, the production function of rural areas has become more prominent in their interaction with those rural-areas (Codron, Sirieix & Reardon, 2005). This development has caused food-marketers to emphasize the origin and quality of their products in their marketing using the idyllic and authentic qualities rural areas and agriculture are associated with (Varul, 2008). Since consumers get most of their knowledge about food from these marketing sources (Verbeke, 2005), it might also have an effect on their representation of agriculture. This and the continued attraction rural areas have as recreational and residential spaces for urbanites, where the discrepancy between representation and reality might cause conflict, makes the effects of a romanticized representation of modern agricultural by marketing efforts on the representation urbanites have of agriculture deserve closer scrutiny.

Research problem

To be able to research the effects of these romanticized representations of Dutch agriculture I've formulated the following research questions:

How do TV-advertisements with a romanticized representation of Dutch agriculture, influence the representation of Dutch agriculture with urbanites?

To be able to answer this question it's necessary to answer the following sub-questions

- How do these TV-advertisements romanticize Dutch agriculture?
- What is their representation of Dutch agriculture before seeing these commercials?
- What is their representation of Dutch agriculture after seeing these commercials?
- Do the possible changes in this representation last?
- How do age and tv-consumption (including streaming) influence this representation?

Structure

This thesis explores how the romantic representation of Dutch agriculture in TV-advertisement influences the representation urbanites have of agriculture. To do this, it explores how representations are formed and how TV-advertisements can have an influence in them in the theoretical framework. In the same theoretical framework it also explores how agriculture in advertisement is used to convey a message of authenticity, quality and wholesomeness. This is clarified with a conceptual model.

In the methodology the choice for the methods for data -collection and –analysis are explained. From this the results are drawn and explained in relation to the theoretical framework and then summarized in the conclusion. In the conclusion the problems of devising a method to study such a complex subject as the formation of representations are discussed and a more holistic approach to do this is suggested.

Theoretical framework

Representations & Agriculture

To be able to research how the representation Dutch agriculture changes, first it is necessary to determine how this representation is formed. In this thesis the focus will be on the social representation of Dutch agriculture, since it researches the representation of Dutch agriculture within a specific social group; urbanites who have never been in close contact with the workings of a farm and have always lived in a city. Social representations are a way for people to understand, explain and express the complex social and physical world they live in (Halfacree, 1993), by using “cognitive systems of preconceptions, images and values which have their own cultural meaning” (Moscovici, 1982 p. 12). Like all representations its purpose is to make something unfamiliar, familiar (Moscovici, 2001). Representations are formed in the sub-conscious, as soon as an individual experiences a new occurrence, is confronted with a new idea or object, or is placed in a new social group, he or she tries to get familiar with the new situation by placing it within the context of his or her social representation. Therefore it is necessary to establish the existing representation the researched group has of Dutch agriculture. By placing the new within the context of the known, existing representations can change. Social representations can also play a role in catalyzing change, since people partially base their spatial behaviour on the representations they have of a geographical space. They also expect these social constructs to be confirmed when they visit those geographical spaces (Brouwer, 1999). Since agriculture still occupies a large part of the Dutch rural space (CBS, 2012), representations people have of it determine partially how they view rural space in the Netherlands and interact with it.

Social representations exist in and are created by communication and interaction between individuals and groups about the social and physical world (Moscovici & Doveen, 2001). Two forms of communication play a role in this; mass communication and interpersonal communication (Haartsen, 2002). Mass communication is all communication brought out by popular media (television, newspapers, movies, etc.), social media (van Dijck, 2013), educational media (maps, textbooks, etc.) and a variety of art-forms. Interpersonal communication is the face-to-face contact with people and the object of representation (Haartsen, 2002). While the focus of this thesis is placed on the effects of mass communication, interpersonal communication is also an important concept within this thesis because it was part of how the initial representation was formed and can influence the duration of the influence of the Mass media studied.

Representations of geographical space are group, time and location specific (Halfacree, 1993). Representations within a group are used for interaction and communication, they form the framework of the social reality of that group. The commonality of the representations within a group is based on the assumption that they are shared on a base of consensus by members of that group. Individuals can belong to different social groups, this thesis focusses on the urbanites, but within that group, different groups based on age, sex, place of birth, level of education, etc.

exist. The groups that will be distinguished will be discussed in the methodology. The time-specific part of social-representations coincides with their anchoring within the past, all systems of norms and values are related to previous systems.

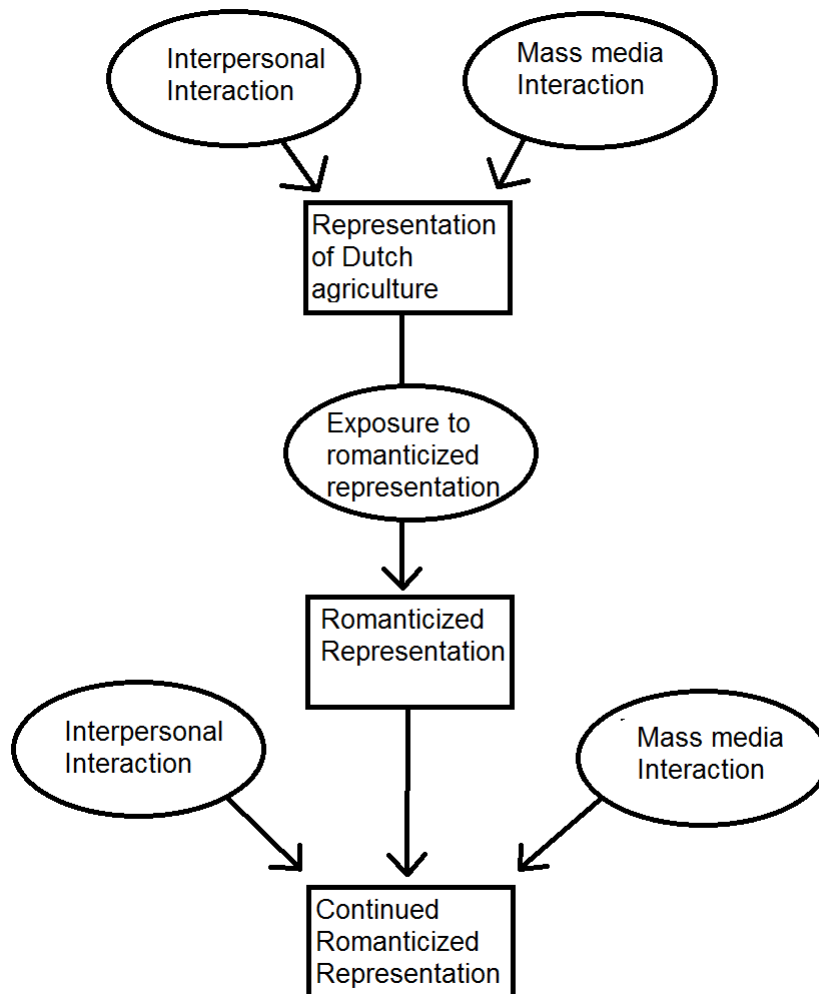
Representations, especially rural-representations are not necessarily contemporary, they can lag behind current developments because they have a certain independence from the object they represent (Schama, 1996). Representations of geographical space are also influenced by the features of that geographical space and the familiarity of the individual with those features, this is especially relevant within this thesis since the familiarity with the rural differs significantly between groups of urbanites.

A common and much discussed urban social representation of the rural is the rural idyll. This represents the rural as a place antithetical to the urban space, in being tranquil, quiet and devoid of urban stresses (Bell, 1997). This representation has, in part, been shaped by popular media (Beeton, 2003). TV-advertisements are a part of popular media specifically intended to influence people and watching TV and TV-advertisements have been proven to change social representations of people, with the representations of people who regularly watch TV being more strongly affected than light TV users (Shrum, Wyer, O'Guin, 1998). Shrum, Wyer and O'Guin show that people take over the situations in the representation that is portrayed by television into their own representation, even when they are primed (Made aware of the possibility that television might influence their representation). This means that it is highly likely an overly romantic representation of Dutch agriculture in TV-advertisements has an effect on peoples' representation of Dutch agriculture.

Agriculture & Marketing

Using agriculture in marketing by itself already gives a certain authenticity to the marketed product (Varul, 2008). By representing agriculture in a certain way marketers can expand on this authenticity, how this is done depends on the culture it aims to appeal to; since advertising often appeals to what is lacking in society, since the things people don't have is often what triggers a feeling of desire in them. So representing agriculture as a small scale family based business with a large portion of outside footage, showing it as an artisanal industry, close to nature (compared to the urban life) with a wholesome family atmosphere will appeal strongly to a highly urbanized, industrialized and individualized society like the Netherlands has become. Representing Dutch agriculture in this way aims to let the consumer associate the product with these positive qualities (de Mooij, 1998), and might also cause consumers change their representation of Dutch agriculture into the romanticized version portrayed in these TV-advertisements.

Conceptual Model



Clarification of conceptual model

This model shows how interpersonal and mass media interaction with or about Dutch agriculture has created a personal representation of Dutch agriculture. When the respondents are exposed to a romanticized representation, their representation of Dutch agriculture is romanticized in a possible similar way across all respondents. After a week, when the direct effects of the advertisement have subsided and the respondents have possibly had outside interaction with Dutch agriculture, it is presumed that the effects of the romanticized representation have diminished but are still present.

Methodology

Discussion of methods

To conduct the research in this thesis, first it's necessary to determine what constitutes a romanticized representation of Dutch agriculture. This will be done by doing literary research to determine the elements that constitute a romantic representation of Dutch agriculture. TV-advertisements featuring Dutch agriculture will be compared to those elements and when over half of the elements are present it will be used in the research.

Since this thesis researches the effects of a marketing tool on the representation of Dutch agriculture, it makes sense to use methods used to scientifically measure the effects of marketing campaigns. In marketing there are two types of consumer impact: the impact on the consumer's perception and attitudes and the impact on a consumer's summary judgments (Rust et al, 2004). In the research the focus will lie on the first. Most academic research into the effect of advertisement tend to focus on specific elements within ads and manipulate certain variables to isolate those elements to measure their specific effects (Wells, 2014). This is usually done by forced exposure of a focus group to the advertisement and measure the response (Pavlou, Stewart, 2000). Since the response this thesis is focused on is a change in representation of an element of geographical space, it's necessary to explore how geographical representations can be measured.

Representations are complex systems of preconceptions, images and values (Moscovici, 1982), to access these it is necessary to reduce their complexity (Halfacree, 1995). There are two main methods for this, one is to make respondents react to ideas or images presented by the researcher and analyze these responses. This results in easily categorized and analyzed responses since the responses fall within pre-categorized variables. The main drawback of this approach however, is that the responded can be guided and restricted in his or her response by these researcher guided ideas or images (Haartsen, Groote, Huigen, 2003). Since this thesis' objective is to measure the effects of a representation presented by the researcher, adding more researcher guided ideas or images will most likely steer the responses towards the pre-conceived notions the researcher has on the subject. The second method aims to gather responses by letting respondents freely associate on the subject, either by asking open-ended questions about the geographical space, letting them draw mental-maps, or letting them draw sketches of the geographical space (Haartsen, 2002). Sketches and mental-maps require quite an intimate knowledge of the subject area and a certain skill-level in drawing or map-making, making them less suitable for this thesis. These three methods, like most open-ended research approaches, can be difficult to analyze through standard survey research methods (Willets et al., 1990).

Haartsen (2002) analyzed the first four words and phrases respondents associated with the word "countryside" to measure age-differentiation in the representations of rurality. Since representations are mostly a subconscious construct (Moscovici,

2001), it's important to make sure respondents don't overthink their responses. Recording first associations with a certain word or concept within a certain time, requires respondents to not overthink their answers, keeping their answers closest to their sub-conscious representation.

Considering this, the best way to answer the research questions is to have a questionnaire which first categorizes the respondents according to age and TV-consumption and then let them write down their first four associations they have with the phrase "Dutch agriculture". This association will be asked before and after the showing of four commercials which portray a romantic picture of Dutch agriculture in random order, and will be asked again after a week, through a short phone-call, to determine if the advertised representation has had a lasting effect.

To be able to contact the respondents a week after the initial survey they were asked to provide their phone-number. Since this is quite privacy-sensitive information, their survey-sheets were shredded and disposed of after their data was processed, this to protect the privacy of the respondents.

Data Collection

The respondents were randomly interviewed on the streets of three Dutch cities (Groningen, Utrecht and Amsterdam, Image 1). Before they were asked to fill out the questionnaire, they were asked if they ever lived outside of a city and if they or their family or close friends ever spent a prolonged period of time on a farm or worked in any agriculture related industries. Only those that answered no to both questions were asked to participate in the study. This to ensure the baseline knowledge on agriculture was similar in all subjects.

The reason respondents were only categorized according to age and TV-consumption was mostly due to time-constraints. The reasons age and TV-consumption were maintained as categories are that due to the rapidly changing nature of Dutch agriculture (Haartsen, 2002), older people might have a more dated and romantic representation of Dutch agriculture as a baseline and because they've had more experiences to reference the new experience with, their



Image 1

representation might change less dramatically (Moscovici & Doveen, 2001). Also, the way people consume media differs with age; the share of linear TV (watching TV as it is presented on television) drops considerably with people below 35. Since non-linear TV, streaming services, downloads and other forms of on-screen watchable media contain less and different forms of advertisement (Wennekers, A. M., D. M. M. van Troost & P. R. Wiegman, 2016), different age-groups might have a different response to the TV-advertisements used in this research. TV-consumption is retained as a category because of its close relation to the susceptibility of people to representation change by TV-advertisements (Shrum, Wyer, O'Guin, 1998). Other forms of on-screen watchable media are included in TV-consumption. The reason for this is because Shrum, Wyer and O'Guin argue that the reason the representations of people who watch more TV are more susceptible to change from TV-commercials is, that when people often see a fictional or distorted representation of reality they believe that it's possible that fictional or distorted representation might take place in reality. This means that the way people see this fictional or distorted representation does not influence their representations' susceptibility to change and any form of watching on-screen media can influence their representation.

The age of the subjects will be given in years and where needed it will be categorized in 6 different age-groups. The amount of TV watched will be given in categories, since people often don't know the exact amount of TV they watch. The categories (less than 2, 2-4 and over 4 hours a week) are based on the average amount of TV watched in the Netherlands (Wennekers, A. M., D. M. M. van Troost & P. R. Wiegman, 2016).

The criteria for the selection of the TV-advertisements used were that they had to be broadcasted and made recently (after 2010) and that they had to contain two out of three elements of the previously determined elements of a romantic representation of Dutch agriculture (artisanal production, family based and closeness to nature). These are the four selected TV-advertisements:

<https://www.youtube.com/watch?v=AHblYRgyQKI>

“Boerenkaas” commercial from the supermarket chain Albert Heijn, artisanal cheese making (artisanal production) by a husband and wife team (family based).

https://www.youtube.com/watch?v=tkQqP1_Bbul

Albert Heijn commercial showing a seemingly small scale strawberry and raspberry farm. Even though the mentioning of specialized strawberry and raspberry varieties seems high-tech, the long scene of packaging the fruit by hand outside makes it seem artisanal since the varieties are mentioned only once and the packing scene consist of 16 out of 30 seconds of the commercial. The fact that the fruit is packaged outside and the abundance of green in the video covers the natural component.

<https://www.youtube.com/watch?v=ArhpMncxpIM>

Commercial for organic dairy showing an attractive male farmer, tending to his dairy farm by stacking hay manually, manually feeding calves (artisanal production) and saving a birds nest from being overrun by his tractor (closeness to nature).

https://www.youtube.com/watch?v=3m5t4M0M_kc

Commercial for “vla” showing a small boy talking about helping his father on their dairy farm. The family aspect of the romantic representation is made even more obvious by the end-scene, where the whole family enjoys the vla. The complete lack of machinery and abundance of green in the advertisements footage relates to the intended artisanal and nature elements of the representation.

These four advertisements were shown in random order. It was important to limit the amount of advertisements shown to four, not only because of the limited time people are usually willing to spend when they're being interviewed on the street, but also because recollection of a TV-advertisement drops below 50% after four are shown in a row. It is also important to show them randomly since elements in the first advertisement are recollected more than in the last (Pieters; Bijmolt, 1997).

Like the researcher-guided approach the open-ended approach can also suffer from researcher-bias through categorization. To combat this I have scored the words used by the subjects on their possibility of being used as a way to describe a romantic representation ranging from Non-romantic (0 points), possibly/partially romantic (1/2 point) to romantic (1) and have asked my peers from the thesis-group to do the same. Three of which responded, so a total of 4 people (including myself) have weighed in on these scores. Averaging those scores per word gives each word a specific romantic level between 0 and 1 with 0,125 increments and adding the four words, given by the respondent, gives a numerical value between 0 and 4 to the extent of which a representation is romantic, which is used in statistical analysis. The same is done to determine to which part of the romantic representation each of the keywords belong; each of those words is grouped under either artisanal, nature, family or other by my peers and I, each time a word is put in one of these groups it scores 1 in that group. This score is averaged, giving each word a value, between 0 and 1 with 0.25 increments, representing to what extent it belongs to one of the four groups. These values are added so each representation gets a numerical score in all of the groups also between 0 and 4. An example: the word cow has been given an average romantic score of 0,375 out of 1, with a value of 0,5 out of 1 for nature, 0,25 out of 1 for artisanal, 0,25 out of 1 for family and 0 out of 1 for other.

Data analysis

The “other” value is not used in any further analysis. Due to its' ambiguous nature, it can be used to express that an association is not romantic in any way or that it merely doesn't fit in any of the other categories. Therefore different scores in different associations do not necessarily mean the same thing and thus the value is not useful in this research. The reason the “other” category is used in the peer-questionnaire, is to make sure they don't force an unfitting classification onto an association.

To determine if the representation people have of Dutch agriculture has changed significantly after watching TV-advertisements with a romanticized representation, a repeated measurements ANOVA test is used. This test is done to compare the scores of the measurements (before, right after and a week after showing the TV-

advertisements) of the four variables (total romantic score, nature score, artisanal score and family score). The reason for using this test is that it's the strongest test for continuous variables with multiple paired groups. Which can be used in this research because the data can be considered normally distributed, due to its' sample size, the repeated measurements are taken at the same set times with all subjects, and there are no missing values.

To determine the existence of a causal relation between either the age or the TV consumption of the subjects and the change in representation, first a linear correlation needs to be established. To do this the three measurements that measure the romantic score over time, need to be transformed into variables that express the change they've made through time. Therefore the difference between the measurements of the main romantic score before and after, before and one week after and between after and one week after the viewing of the TV-advertisements were calculated. These three dependent new variables were then tested on linear correlation with the two independent variables "hours of TV per week" and "age". Since "hours of TV per week" is not a continuous variable but an ordinal one and Pearson's r is very sensitive to outliers, which might cause it to not notice correlations in larger datasets like the one in this research, Spearman's Rho was used for both variables. When correlation was proven linear regression models were used to see if the connections found were causal or not.

Results

Descriptive Statistics

Of a total of 332 people surveyed on the streets of Amsterdam, Groningen and Utrecht, only 116 people were reached in time to complete the survey. As seen in chart 1, people between 18 and 35 are heavily over-represented in this sample. They make up 57,76%, while the total Dutch population of 20-40 year olds is only 24,5% (CBS, 2016). This also means older people are heavily under-represented; while

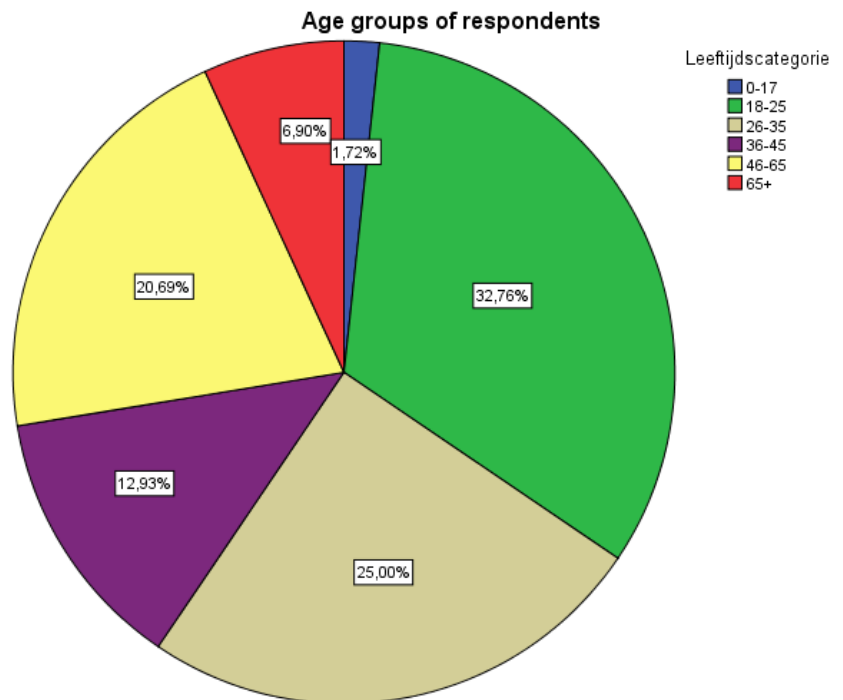


Chart 1

people 65 and older make up 18,2% of population in the Netherlands (CBS, 2016), they only make up 6,9% of the people in this study. The reason for this might be researcher bias, because it's easier to approach people of your own age-group, it might be that those age-groups are underrepresented in the locations used for the survey (The city centres of Groningen and Utrecht, and a lower income, ethnically diverse area in both Amsterdam and Groningen) or simply the fact that two of these cities (Utrecht and Groningen) have the youngest population in the Netherlands (CBS, 2016).

The distribution of the amount of TV watched per week in the sample also seems to differ from the average in the Dutch population, since the average amount of TV watched per week is a little over 3 hours (Wennekers, A. M., D. M. M. van Troost & P. R. Wiegman, 2016), while an absolute majority of 61,21% of respondents watch over 4 hours a week. This, however does not necessarily mean that the distribution or the average of the sample differs from the population, since the distribution of the total population is not known and the actual hours of TV watched by the

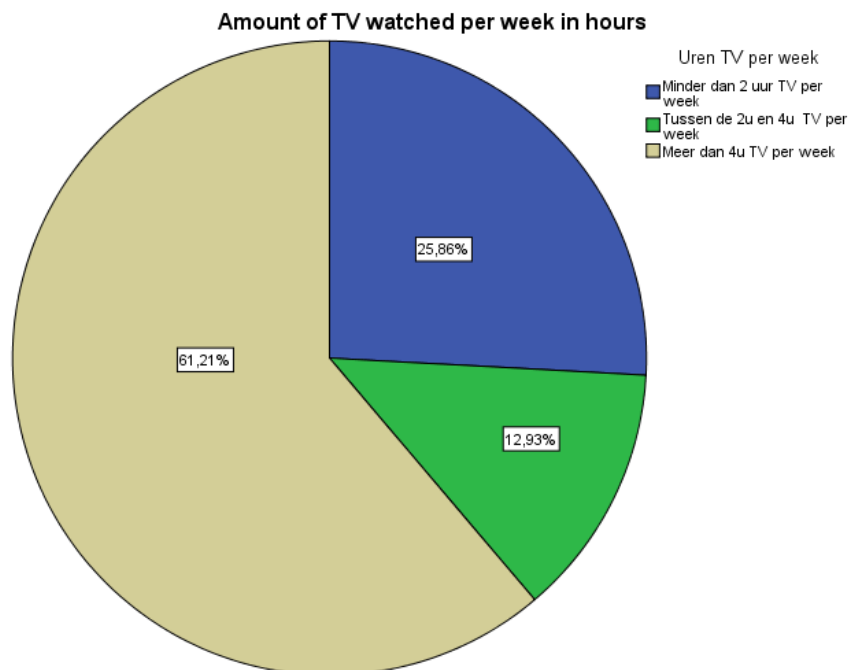


Chart 2

sample is also not known due to the way the data was collected.

As seen in table 1, the average score for the level of romance shows a clear increase right after the TV-advertisements are shown. Even a week after the showing the average score is higher than before, indicating the romanticized representations in the advertisements influenced the representation of the respondents.

	Mean	Std. Deviation	N
Total score Romantic representation before	,93966	,417186	116
Total score Romantic representation after TV-ads	1,70797	,558517	116
Total score Romantic representation one week after TV-ads	1,13966	,415751	116

Table 1: Average Romantic scores

Another indication the advertisements influenced the representation of respondents is found in the three tables below. It shows that the top 5 associations people had before seeing the advertisements (table 2) scored lower on the romantic scale (0,875 in total for the top 5) than both the measurements after that, right after the total was 2,625 (table 3) and a week after the first part of the survey the score was 1,125 (table 4).

Rank	Association	Times mentioned	Percentage of total associations
1st	Trekkers	66	14,22%
2nd	Koeien	44	9,48%
3rd	Aardappels	39	8,41%
4th	Kassen	23	4,96%
5th	Export	20	4,31%
Other	Associations	272	58,62%

Table 2: Top 5 Associations before Ad-showing

Rank	Association	Times mentioned	Percentage of total associations
1st	Ambachtelijk	32	6,90%
1st	Kaas	32	6,90%
3rd	Trekkers	31	6,68%
3rd	Weiland	31	6,68%
5th	Groen	26	5,60%
Other	Associations	310	66,81%

Table 3: Top 5 Associations directly after Ad-showing

Rank	Association	Times mentioned	Percentage of total associations
1st	Koeien	68	14,66%
2nd	Trekkers	45	9,70%
3rd	Kaas	36	7,76%
4th	Boeren	35	7,54%
5th	Aardappels	22	4,74%
Other	Associations	258	55,60%

Table 4: Top 5 Associations 1 week after Ad-showing

To fully answer the research question it was also necessary to specify in which ways the representation of Dutch agriculture became more romantic. These specifications were: artisanal, nature and family, their scores are seen in the three tables below. It shows that both the artisanal and nature scores follow the same pattern as the total romantic score, in that they rise (albeit seemingly less sharply than the total romantic score) directly after watching the advertisements and drop off after a week at a higher level than before the viewing. The family score besides being considerably lower than the other two specified scores (its' scores being between 1/3 and 1/5 of the other specified scores), also shows a different pattern; like the other scores it rises slightly after watching the advertisements, but keeps on rising, suggesting outside influences on the representation.

	Mean	Std. Deviation	N
Score Artisanal before TV-ads	,5991	,35643	116
Score Artisanal after TV-ads	,8685	,56574	116
Score Artisanal a week after TV-ads	,7608	,47707	116

Table 5: Average Artisanal scores

	Mean	Std. Deviation	N
Score Nature before TV-ads	,6918	,54410	116
Score Nature after TV-ads	1,0000	,65773	116
Score Nature a week after TV-ads	,8750	,60568	116

Table 6: Average Nature scores

	Mean	Std. Deviation	N
Score Family before TV-ads	,1638	,19253	116
Score Family after TV-ads	,1767	,19229	116
Score Family a week after TV-ads	,2155	,21340	116

Table 7: Average Family scores

Statistical analysis

These previous observations however are not suitable for drawing conclusions. For that it was necessary to conduct a repeated measurements ANOVA test, the results of which for the total romantic score are shown in table 8 below. It shows that the observed differences in scores in table 1 are actually statistically significant. Which means that it's safe to say the level of romanticism in the representation of the survey group rose by 81,9% right after watching the romanticized advertisements and while that level dropped by 33,3% after a week, it was still 21,2% higher than it was before watching those advertisements.

(I) Time	(J) Time	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
1	2	-,768*	,047	,000	-,882	-,655
	3	-,200*	,031	,000	-,275	-,125
2	1	,768*	,047	,000	,655	,882
	3	,568*	,045	,000	,459	,677
3	1	,200*	,031	,000	,125	,275
	2	-,568*	,045	,000	-,677	-,459

*. The mean difference is significant at the ,05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Table 8: statistical results for the total romantic score

The same test, shown in table 9, for the artisanal score shows that the rise in the score was indeed less pronounced at 45%, but still statistically significant. The drop in the score after a week however was not statistically significant, while the difference of 26,67% between the before score and the week-after score remained statistically significant. Meaning that statistically speaking the respondents saw Dutch agriculture as more artisanal after seeing the advertisements and this representation did not change after a week.

(I) Time	(J) Time	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
1	2	-,269*	,053	,000	-,397	-,142
	3	-,162*	,040	,000	-,259	-,064
2	1	,269*	,053	,000	,142	,397
	3	,108	,045	,053	-,001	,217
3	1	,162*	,040	,000	,064	,259
	2	-,108	,045	,053	-,217	,001

*. The mean difference is significant at the ,05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Table 9: statistical results for the Artisanal score

The results for the nature score, shown in table 10, shows the same pattern as the artisanal score; it rises after the viewing of the advertisements (by 44,92%) and the drop after a week is not statistically significant, but the increase (of 26,1%) of the score between before the viewing of the advertisements and a week after the viewing is still statistically significant. Meaning that statistically speaking the respondents saw Dutch agriculture as closer to nature after seeing the advertisements and this representation did not change after a week.

(I) Time	(J) Time	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
1	2	-,308*	,064	,000	-,463	-,154
	3	-,183*	,042	,000	-,285	-,081
2	1	,308*	,064	,000	,154	,463
	3	,125	,056	,079	-,010	,260
3	1	,183*	,042	,000	,081	,285
	2	-,125	,056	,079	-,260	,010

*. The mean difference is significant at the ,05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Table 10: statistical results for the Nature score

The family score differs considerably from the other scores, since the increase (of 7,93%) right after viewing the advertisements is not statistically significant, but the increase (of 31,7%) after a week is. This suggests that the advertisements did not make the respondents view agriculture as more of a family business but that some unknown outside influence did, possibly in combination with the advertisements.

(I) Time	(J) Time	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
1	2	-,013	,019	1,000	-,058	,032
	3	-,052*	,012	,000	-,082	-,021
2	1	,013	,019	1,000	-,032	,058
	3	-,039	,019	,123	-,084	,007
3	1	,052*	,012	,000	,021	,082
	2	,039	,019	,123	-,007	,084

*. The mean difference is significant at the ,05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Table 11: statistical results for the Family score

To determine if there is a causal relation between the hours of TV watched and the change in representation and the age of respondents and the change in representation first a linear correlation has to be proven. The results are shown in the three tables below and on the next page. Table 12-14 all show that there is no statistically significant linear correlation between the amount of TV watched and the change in representation. This contradicts Shrum, Wyer, O'Guin (1998) whose research says representations of people who consume a larger quantity of TV are more likely to have their representation influenced by it. The tables below also all show there's a positive correlation between age and the amount of TV watched, meaning the older someone is the more TV they watch, which makes sense since in the Netherlands older people watch more TV than younger people (Wennekers, A. M., D. M. M. van Troost & P. R. Wiegman, 2016).

Table 12 shows age has a negative correlation with the difference between the representation before and after the viewing of the TV-advertisements, meaning that the older people are the less their representation is influenced by the romanticized TV-advertisements. The other two tables show no such correlation, although table 14 shows the correlation between age and the difference in representation between directly after the viewing and one week after the viewing, is significant when only tested for 1-tailed correlation.

		Difference between after and before	Age	Hours of TV per week	
Spearman's rho	Difference between after and before	Correlation Coefficient	1,000	-,195 [*]	-,068
		Sig. (2-tailed)	.	,036	,469
		N	116	116	116
	Age	Correlation Coefficient	-,195 [*]	1,000	,421 ^{**}
		Sig. (2-tailed)	,036	.	,000
		N	116	116	116
	Hours of TV per week	Correlation Coefficient	-,068	,421 ^{**}	1,000
		Sig. (2-tailed)	,469	,000	.
		N	116	116	116

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

** . Correlation is significant at the 0.01 level (2-tailed).

Table 12: Correlation between the change in representation before and after the viewing of the advertisements and the independent variables

			Age	Hours of TV per week	Difference between one week after and before
Spearman's rho	Age	Correlation Coefficient	1,000	,421**	,012
		Sig. (2-tailed)	.	,000	,900
		N	116	116	116
	Hours of TV per week	Correlation Coefficient	,421**	1,000	,004
		Sig. (2-tailed)	,000	.	,969
		N	116	116	116
	Difference between one week after and before	Correlation Coefficient	,012	,004	1,000
		Sig. (2-tailed)	,900	,969	.
		N	116	116	116

** . Correlation is significant at the 0.01 level (2-tailed).

Table 13: Correlation between the change in representation before and one week after the viewing of the advertisements and the independent variables

			Age	Hours of TV per week	Difference between after and one week after
Spearman's rho	Age	Correlation Coefficient	1,000	,421**	-,178
		Sig. (2-tailed)	.	,000	,055
		N	116	116	116
	Hours of TV per week	Correlation Coefficient	,421**	1,000	-,085
		Sig. (2-tailed)	,000	.	,364
		N	116	116	116
	Difference between after and one week after	Correlation Coefficient	-,178	-,085	1,000
		Sig. (2-tailed)	,055	,364	.
		N	116	116	116

** . Correlation is significant at the 0.01 level (2-tailed).

Table 14: Correlation between the change in representation after and one week after the viewing of the advertisements and the independent variables

To determine if the one correlation found is also causal in nature, a linear regression model was made. As seen in table 15 the model did not show a significant causation, this means that even though the older people were, the less their representation was influenced by the romanticized TV-advertisements, their age is not the reason their representation is less influenced.

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	,757	1	,757	3,034	,084 ^b
	Residual	28,439	114	,249		
	Total	29,195	115			

a. Dependent Variable: Difference between before and after

b. Predictors: (Constant), Age

Table 15: Significance test for causation

Conclusion

Discussion of Results

This study shows that a romanticized representation of Dutch agriculture in mass-media, makes the representation of urbanites who've had limited exposure to agriculture lastingly more romantic. This effect is seen equally strong no matter how much TV someone consumes, which contradicts earlier research (Shrum, Wyer, O'Guin, 1998). This might be caused by the fact that the majority of respondents watched more TV than average, although the exact amount of TV watched cannot be determined due to the fact that data was collected categorically. If the average TV consumption in the sample group is indeed higher than the Dutch average this may have influenced the outcome of the research because the high number of above average TV consumers may have drowned out the rest. This pleads for a research method which acquires a more exact figure on the amount of TV watched.

Another outcome of this study is that age has a negative correlation with the change of representations, even though it's not a causal effect it does indicate that the susceptibility to representation change declines with age. Even though it's just a correlation, it does coincide with Moscovici's & Duveen's (2001) ideas on how representations are formed through age, since older people have had more experiences to reference new experiences with their representation changes less dramatically.

This study also shows that the image marketers try to attach to the product they're marketing (family, nature and artisanal) also sticks to the concept they use to convey that image with (in this case Dutch agriculture), provided that image is already attached to the representation of that concept in a significant way, as shown by the lack of significant change in the family score right after the viewing of the TV-advertisements.

Reflection on Research Methods

The change of the family score one week after the TV-advertisement viewing, indicating outside influences, the lack of correlation between TV consumption and representation change and the absence of any causal relations with representation change and the independent variables found in this study, show that the complexity of representation formation make it a difficult subject to accurately and effectively study. Many methods miss the holistic qualities needed to study such a comprehensive subject.

One problem with using keywords in this kind of research is that those words often form a part of a story people have in their heads and similar words can have different meanings when they're used in conjunction with other words. Also with the use of just words two major aspects of human expression are left out; facial expression and

intonation, these can give completely different meaning to a similarly worded representation.

These problems with data-collection when researching representations might be partially counteracted if respondents are allowed to formulate their representations in a more narrative way in response to a single open-ended question. When the audio and video of that narration is recorded, this recording also allows for the researcher to judge the level of spontaneity of a response as well as the facial expression and the intonation. The data collected with this method of data collection would need extensive processing to make it suitable for quantitative research and is obviously too extensive for a bachelor-thesis.

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Appendix I

Datum:

Leeftijd:

Hoeveel TV kijkt u per week?

- A. Minder dan 2u. p/w B. Tussen 2u. en 4u. p/w C. Meer dan 4u. p/w

Wat komt er in u op als u denkt aan de Nederlandse Landbouw

1.

2.

3.

4.

Wat komt er in u op als u denkt aan de Nederlandse Landbouw

1.

2.

3.

4.

Telefoonnummer:

Appendix II

Steekwoorden	Romantisch beeld?	Groep
Koeien	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Melk	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Kaas	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Suikerbieten	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Maïsvelden	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Aardappels	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Kool	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Appelbomen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Rode bieten	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Trekkers	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Kassen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Schaalvergroting	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Export	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Opvolgingsproblemen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Groningen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Drenthe	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Friesland	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Brabant	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Twente	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
High-tech	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Gras	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Veeteelt	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Technologisch vooruitstrevend	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Hooi	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Ruimte	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Korenvelden	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Stank	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Combines	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Weiland	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie

Steekwoorden	Romantisch beeld?	Groep
Schuur	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Klompen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Zand	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Chemicaliën	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Biologische landbouw	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Fruit	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Fruitbomen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Boomgaard	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Bomen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Appel	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Bloembollen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Bloemen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Peer	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Natuurlijk	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Mannen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Ambachtelijk	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Oubollig	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Kwaliteit	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Variatie in productie	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Zuivel	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Boeren	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Genetisch gemanipuleerde gewassen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Neppe idylle	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Het domme boerse	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Tegenwerkende politek	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Blauwe overal	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Walging	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Hip proberen te zijn	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie

Steekwoorden	Romantisch beeld?	Groep
Normaal Nederlands sprekende mensen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Onderdeel Nederlandse cultuur	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Simpel	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Groen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Stro	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Laarzen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Boerenkaas	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Overall	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Stal	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Gezelligheid	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Natuurvriendelijk	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Aardbeien	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Frambozen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Zaden	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Maïs	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Aarde	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Starheid	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Nuchter	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Vla	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Yoghurt	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Voedsel	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Achtergestelde mensen	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Idylle	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie
Veredeling	Nee/ Deels of mogelijk/ Ja	Ambachtelijk/Natuur/Familie