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Crafted Places: The Use of Place in Wisconsin Craft Beer Marketing

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Crafted Places: The Use of Place in Wisconsin Craft Beer Marketing

A Thesis
Presented to
the Faculty of Natural Sciences and Mathematics
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of the Requirements for the Degree
Master of Arts

by
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Advisor: Dr. E. Eric Boschmann
ABSTRACT

This research examines place-related themes used in craft beer marketing initiatives in Wisconsin. “Place” describes the emotions and perceptions individuals hold in certain locations. Place theory, despite being universally experienced, is relatively understudied. Furthermore, this project is grounded in the recent neolocal movement – a movement towards local culture, and away from national homogenous culture. Broadly, this paper aims to understand the perceptual linkages between people and “their” place. In order to understand place and neolocal themes within these linkages, this project analyzes how individual beer names, beer-label imagery, and beer-related advertisements use familiar places to link products with a specific place, and thus, with local customers. Analysis is conducted through semi-structured interviews with brewery employees (n=7) and two content analyses of beer label images and descriptions (n=93). Additionally, the research compares place-related techniques employed by craft breweries and large-scale breweries.

Findings suggest that Wisconsin craft breweries purposefully cater to local connections through targeted marketing strategies that emphasize local identity and distinctiveness. Often times these connections are place-related, and call upon feelings of emotional attachment with the portrayed places. Four imagery themes rise from bottle label data: (1) natural settings dominate label imagery, (2) outdoor recreation is a widespread emphasis, (3) urban environments highlight specific places, and (4) human
cultural activities frame social landscapes. Though place-related concepts are used on the bottle label, the primary goal is to convey cultural values to attract consumers that feel connected with these values. Places and locations are important vehicles by which to imbed the cultural values, but are not the primary targets of marketing strategies. In contrast to craft beer’s local focus, large-scale breweries strive to embed their products within national identities to attract nationwide consumer base.

Craft beer labels do not necessarily make place out of space, rather, they reflect and elucidate a sense of place to the consumer with the hope of connecting products with places, and by proxy, the consumer culture. Understanding the commodification of place in a tangible and mobile good, allows for further understanding on how place-specific perceptions can be used to market and sell products based on emotions tied to place.
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CHAPTER 1: INTRODUCTION

Contextual Introduction

Craft beer and craft breweries have become increasingly present features in the contemporary U.S. cultural landscape. Twenty years ago, only 124 breweries, craft or not, existed in the United States; today there are 4,269 craft breweries alone (Brewers Association 2016). Historically, large-scale brewing operations like Miller or Coors sought to be widely attractive to all customers regardless of location. Craft beer companies often strive for much more local levels of product marketing. In order for craft beer companies to target local customers they must embed their products in the culture of the local consumer.

There are many ways of linking local products and consumers: the most geographically relevant is through the use of places and landscapes in beer names, imagery, and textual descriptions. Through depicting local places—or creating locally relevant sense of place—craft breweries implement aspects of geographic place theory in their marketing. Examining exactly how craft beer works to transport us through textual, visual, and taste-based means (i.e. build a sense of place) is what this research aims to understand. In order to accomplish the larger question of “how,” this project frames its inquiry within place theory and the recent neolocal crusade.
Place theory is largely centered on the idea of sense of place. Sense of place is elementarily defined as the ability to differentiate a sense of identity in a space. That is, when a space exemplifies and possesses its own characteristics that make it different than other space, it becomes a place (Relph 1976). Most basically, in order to evoke a sense of place, a location must hold its own identity and meaning. Recently, sense of place has been intrinsically linked with the neolocal crusade.

Neolocalism is a larger movement that explains the new preference of local cultural heterogeneity over national homogeneity. This manifests itself in many ways: from not shopping at “big box” stores, to consuming only local produce. For this project I frame the neolocal crusade, or neolocalism as the movement from drinking national brand beers to drinking local craft beers.

I examine concepts of place theory and the neolocal crusade within my home state, Wisconsin. This study area is selected for two reasons: (1) Wisconsin has a rich heritage in brewing beer, which has continued in the recent craft beer boom, and (2) Wisconsin provides a familiar landscape where my personal local knowledge can extract deeper understanding from location-specific data than if I were to select a state where I was not culturally embedded.

My goal is to elucidate the perceptual linkages between people and “their” place. More specifically, I examine the perceptions that individuals hold in their local social and physical environments. In order to understand the perceptual linkages, I take a closer look at how beer names, bottle label images, and product packaging use familiar places to link the product (beer) with a specific place, and thus, with local consumers. I also compare
how craft breweries and large-scale or “macro” breweries employ these techniques in different manners, contingent on their targeted customer base. Again, these goals are grounded within place theory and the neolocal crusade, and examine marketing techniques in order to explain the manifestations of these ideas.

Through the examination of perception–place linkages, I aim to expand our understanding on how places are then marketed to consumers. This research does not focus on the promotion of a “notable” destination or tourism, but rather examines the promotion of the everyday associations individuals have with their respective geographic spaces. The ability to comprehend how capitalist systems use the emotions linked with places allows for further understanding on wider capitalist geographic marketing techniques. The merit of this research lies in the application and analysis of complex geographic theory in a tangible, popular, and widely consumed good.

Analysis of purposefully crafted manifestations of place allows for a deeper understanding of how humans create and perceive place in general. Furthermore, analysis allows for further explanation of why places appeal to people. Understanding the use of place to help sell a tangible and mobile good enables further conclusions about the manner in which place-specific perceptions can be used to market and sell products based on emotions tied to place. I aim to expand the field of place theory by examining how place perception and attachment can link product with place, and the ways these linkages are used with local consumers.
Research Questions

Broadly, I ask: **How is the idea of place consumption employed in craft beer marketing and identity in Wisconsin?** In order to answer such an overarching research question, three more targeted questions are posited. The following three questions are split into phases, which structure much of the remaining thesis.

Phase I – (1) Why and how do Wisconsin craft brewers instill a sense of place in their beer and breweries?

Targeting the why and how of craft brewery motivation involves an investigation of the thoughts and actions of brewers and marketing teams. Specifically, research question 1 examines the development of marketing techniques that utilize place through visual and textual components of beer labels, names, and branding.

Phase II – (2a) What types of place environments are most commonly portrayed in Wisconsin’s craft beers? (2b) What techniques are used to convey these place environments?

Research questions 2a and 2b target the visual and textual information presented on both individual beer labels and through overall brewery branding in order to better understand the included environment place type. Additionally, research investigates the level of specificity of portrayed places—whether it is very specific (one single unique place) or widely applicable. Finally, the types of places that are portrayed, natural, built, or possibly historical, are examined.

Phase III - What types of place environments are most commonly portrayed in large scale or macro level breweries? (3b) What techniques are used to convey
these place environments? (3c) How do these techniques and place environments differ from way craft breweries convey place environments?

Research question 3 expands on questions 2a and 2b. Applying a similar framework as question 2 to macro scale breweries allows for comparison in marketing and placemaking techniques between the two. I hypothesize that macro breweries aim to appeal to large audiences, and thus their chosen places will convey ideas of place and location at a different scale than craft breweries.
CHAPTER 2: A BRIEF HISTORY OF BREWING IN THE UNITED STATES

The historical narrative of brewing in the U.S. is littered with many shifts in both production and distribution. Three major periods have shaped the brewing landscape in the U.S.: breweries were originally local by necessity, followed by periods of consolidation around technological advances and large-scale brewery operations, and finally, as part of the neolocal movement, breweries are established rapidly, but at much smaller and more local levels (Appendix A). Familiar names, like Miller, Coors, Budweiser, and Anheuser-Busch dominate today’s brewing industry. However, the brewing landscape of the nineteenth century presented a different picture entirely. Brewing was not always conducted at the large-scale we see today, nor has there always been national level brands. In the mid-late 1800s brewing and distribution was conducted almost entirely on a local scale. Methods of refrigeration and transportation were not yet adequate to prevent spoilage of the product over long distances,

Because of the limitations of packing and purification technology, brewing at the time had to occur near the site of consumption, meaning breweries were by necessity, local enterprises—local ingredients, brewed and then poured locally (Shears 2014, 45).

A spatial reduction of distribution presents an entirely different lens on local brewing than is present today. During the nineteenth century, local beer ingredients were used out of necessity rather than desire. For example, in order to keep up with demand in the 1880s, Wisconsin had more than 300 breweries—one in almost every community.
Customer preference for lager-style beers necessitated some of this localness (Shears 2014). Lager-style beers need to be brewed at cooler temperatures for longer times than ale-style beers. As consumers started to prefer lagers, the distribution radius of each brewery significantly decreased.

During the nineteenth century, Milwaukee, Wisconsin became a dominant brewing city for the state and country. Milwaukee’s rise was due in part to the consistently high demand for beer from the dominant population, individuals with German heritage. Milwaukee’s success can also be attributed to Wisconsin’s general geographic location, which provided a plethora of lake ice to aid in the refrigeration processes (Shears 2014). Advantageous locational features and high demand meant Wisconsin played host to many early large breweries such as Pabst, Miller, Best, Blatz, and Schlitz, all of whom remained in Wisconsin until the late twentieth century.

In the late 1800s, rapid developments in both production and transportation methods led to an expansion of the now-familiar breweries like Pabst, Miller, and Coors. Technological advances and economies of scale allowed these breweries to produce and distribute beers at a lower cost than many of the previous locally based establishments. Soon, these large breweries had tied-houses, local establishments that by contract only served one brewery’s beer (much like today’s fast food restaurants who offer only Coke or Pepsi brand products) (Flack 1997). Tied-houses further strained the local brewing business, as they eliminated markets and competition.

Prohibition proved the final nail in the coffin for local breweries. The 18th Amendment to the U.S. Constitution halted legal production of beer. Even though
Prohibition took larger brands offline as well, it most effectively killed production at smaller scales. Local level brewers were forced to abandon brewing and start new lines of business. Thirteen years later, when the 21st Amendment repealed Prohibition, only the larger breweries could afford to reinvest in brewing. The trend of brewery consolidation continued until the early 1980s, when there were a mere eighty-three breweries located in the entire United States (Shears 2014).

Despite pervasive consolidation, the late 1980s and early 1990s brought an explosion of microbreweries (breweries that sell less than 15,000 barrels per year, 75% of which is sold off-site). In 1992 more than 250 microbreweries existed in the U.S. alone, compared with just thirty-two large-scale breweries (Flack 1997). Interestingly, this rapid expansion was sparked by a consumer desire for the crisper, fuller, English style ales that starkly contrasted the watery lager beers (Flack 1997). In 1997, for the first time in over 200 years, the United States had more breweries than Germany, the nation with the strongest brewing tradition and most beer consumption per capita (Carroll and Swaminathan 2000).

The expansion of microbrewing was incredibly lucrative, as microbreweries could charge significantly more for their product than the large-scale breweries could. The relative lucratively led to a massive increase in microbreweries. Some new investors sought only to cash in on the microbrewery movement, which resulted in a subsequent decrease in product quality. Many of the newly opened microbreweries lost touch with their local roots as they tried to distribute on national or regional levels. The inherent
local ties made them popular originally, but these characteristics were lost as the
distribution radius increased (Schnell and Reese 2003).

Due in part to the loss of local connection, the microbrew bubble burst in the late
1990s and many breweries closed their doors. Successful breweries were the ones that
returned to their home base and got back in touch with what made them popular at the
start (Schnell and Reese 2003). Through the microbrewery expansion and contraction,
breweries realized that the mere taste of their beverage was not always the key indicator
of success. Schnell and Reese write,

If taste was all it was about, the faux micro (microbrewers that expanded
to large- scale distribution) would have had much more success in
capturing a share of the market… Instead, it was about supporting the
local, about drinking beers produced in your own backyard, or getting a
taste from someone else’s backyard (2003, 53).

The importance of taste-place relationship proved apparent during the 1990s
microbrewing bust. Intertwining taste and place (consciously or unconsciously) is what
made microbreweries so popular. As breweries grew larger, and subsequently lost that
taste-place connection, they came to rely on taste alone and eventually failed.

Microbreweries now flourish again. Examining how they combine taste, place,
and a connection to the local to ensure profitability is important and the aim of this
research project. Today’s microbrewing landscape exemplifies a resilient and devoted
group, one that is again expanding. Despite the loss of many microbreweries in the
1990s, Schnell and Reese believe that the shakeout solidified, not weakened
microbreweries as “serious local enterprises that are passionate about producing high-
quality beer” (2003, 54). As long as the microbreweries are committed to quality and localness, they should succeed in today’s beer landscape.

Microbrewing and craft brewing, has continued to expand since Schnell and Reese’s article was written. In 2005, the Brewers Association (BA) rose from a merger of two smaller brewing associations. The BA’s self-proclaimed purpose is, “To promote and protect American craft brewers, their beers and the community of brewing enthusiasts” (Brewers Association 2016). In order to serve the craft brewing community, the BA provides craft brewery members access to a plethora of resources and guides on craft brewing. Additionally, the BA provides statistics and definitions in order to assist the general population’s understanding of what is craft beer.

The BA defines a craft brewer as small (annual production of 6 million barrels of beer or less), independent (less than 25% owned or controlled by an alcoholic beverage industry member that is not itself a craft brewer), and traditional (a brewer whose beer is derived from traditional or innovative brewing ingredients and fermentation). Additionally, the BA provides a segmentation of both the craft beer market and beer market as a whole. Depending on production size and distribution level, the BA classifies breweries into different segments (Table 1). When referring to craft beer segments, this project uses language that is concurrent with the definitions provided by the BA. According to 2014 BA data, there are 116 craft breweries in Wisconsin (Appendix B, Brewers Association 2015).
Table 1. Craft beer market segments defined

| **Microbrewery** | A brewery that produces less than 15,000 barrels (17,600 hectoliters) of beer per year with 75 percent or more of its beer sold off-site. Microbreweries sell to the public by one or more of the following methods: the traditional three-tier system (brewer to wholesaler to retailer to consumer); the two-tier system (brewer acting as wholesaler to retailer to consumer); and, directly to the consumer through carry-outs and/or on-site tap-room or restaurant sales. |
| **Brewpub** | A restaurant-brewery that sells 25 percent or more of its beer on-site. The beer is brewed primarily for sale in the restaurant and bar. The beer is often dispensed directly from the brewery’s storage tanks. Where allowed by law, brewpubs often sell beer “to go” and/or distribute to off-site accounts. Note: BA re-categorizes a company as a microbrewery if its off-site (distributed) beer sales exceed 75 percent. |
| **Contract Brewing Company** | A business that hires another brewery to produce its beer. It can also be a brewery that hires another brewery to produce additional beer. The contract brewing company handles marketing, sales and distribution of its beer, while generally leaving the brewing and packaging to its producer-brewery (which, confusingly, is also sometimes referred to as a contract brewery). |
| **Craft Regional Brewery** | An independent regional brewery with a majority of volume in “traditional” or “innovative” beer(s). |
| **Regional Brewery** | A brewery with an annual beer production of between 15,000 and 6,000,000 barrels. |
| **Large Brewery** | A brewery with an annual beer production over 6,000,000 barrels. |

*Source:* (Brewers Association 2016).

In contrast to craft breweries’ local emphasis, the large-scale brewing industry has been actively growing larger, conglomerating around two main companies, MillerCoors and AB InBev. In order to better compete with the growing influence of European brewing company InBev, Miller and Coors brands combined to become MillerCoors in 2007 (Daykin 2007). Perhaps as a reaction, in 2008 InBev merged with Anheuser-Busch to create AB InBev, who now own and brew over 200 brands of beer (Kesmodel,
Berman, Cimilluca 2008). Among these brands are Corona, Budweiser, Rolling Rock and Stella Artois. Additionally, large-scale breweries have recently taken to purchasing more locally oriented smaller breweries, rendering them no longer craft breweries.

The brewing world of today presents an interesting contrast: strong investment at international branding from the large brewery segment, and hyperlocal emphasis from the craft brewery market. BA data list the craft market at 21% of the retail dollar share, up from 16% in 2014, and recent advertisements from brewing giants like Budweiser have targeted craft beer and used “macro” as a source of pride (Brewers Association 2016). As the large brewers get larger, but also attempt to infiltrate the small markets through buyouts, the landscape of competition grows ever fiercer.
CHAPTER 3: LITERATURE REVIEW

Introduction to Literature Review

An extensive literature review is provided in order to contextualize the current research within multiple frameworks of established theory. This literature review aims to elucidate place theory, recent beer research, and the roles of each within the neolocal movement. Additional emphasis is placed on marketing research, especially the inclusion of place based marketing, and projecting authenticity. The literature review is structured along three major sections: Background Place, Place in Marketing, and the Neolocal Movement.

Background On Place Theory

Early Place Theory Authors

Although explicit references to place theory are present as early as the mid-1930s (Stein 2004) geographers were largely introduced to place theory in the mid-1970s via two monographs; Space and Place: the perspective of experience by Yi-Fu Tuan (Tuan 1977), and Place and Placelessness by Edward Relph (Relph 1976). Tuan and Relph’s early work provided a foray into the core ideas behind sense of place theory in addition to grounding contemporary implementations of sense of place research. These two early works were not developed apart from each other, but rather were completed with a degree
of collaboration between the two authors. Relph notes Tuan as a major editor and contributor to his book (Relph 1976, iii).

Defining Place Theory

Defining the concept of place from a geographer’s standpoint is essential to understanding the importance of sense of place. Tuan illustrates the concept of place by examining a conversation between physicists Niels Bohr and Werner Heisenberg as they visit the setting for Shakespeare’s Hamlet, Kronberg Castle,

Isn’t it strange how this castle changes as soon as one imagines that Hamlet lived here? As scientists we believe that castle consists only of stones and admire the way the architect put them together… None of this should be changed by the fact that Hamlet lived here, and yet it is changed completely. Suddenly the walls and the ramparts speak quite a different language… Once we know that, Kronberg becomes quite a different castle for us (Tuan 1977, 4).

Tuan suggests that the perceptual associations held within a place (in this case, a castle) are what turns a space into a place, and thus how sense of place comes to be portrayed through a physical location. The creation of place out of space exists largely within our own thoughts and minds, as a perceptual construction and transformation of a location. As will be explored later, placemaking can be a conscious effort of formal construction from outside our minds, but the core ideas exist in our own constructed perceptions and associations.

More succinctly, Tuan writes, “Space is transformed into a place as it acquires definition and meaning” (Tuan 1977 136). Again, constructions are based on our own perceptions of a space. Though physically unaltered, the way we think about that space has changed as familiarity is established. Consider the purchase of a new house. In the
early period of living there, the structure does not necessarily feel like a home. Certain rooms in the house maybe feel cold or unfamiliar; just as surrounding neighborhood is unfamiliar and strange to a new resident. However, an individual’s perceptions will gradually change as they become more familiar with the location within the home, and as they come to know and explore the surrounding neighborhood. Eventually, the house and location take on an identity of their own, and thus, become a place to that individual.

Relph emphasizes that a place does not hold a single identity, rather, place possesses as many identities as there are people who interact with that place. As each individual holds a different place-identity, many identities are formed with one place. Despite the individuality of place creation, sense of place is not created through the variations of place identity, but rather the similarities of characteristics give meaning to the place. Similarities will most always exist across individual place-identity construction, due to the implicit overlap of interactions with the same objects present in that place. These similarities are driven by the cultural cues we have been taught to emphasize within our own “cultural group” (Relph 1976 45).

Both Tuan and Relph stress that place and sense of place are driven by individual perceptions, and that predominant creations of place occurs within our own thoughts and associations. Tuan and Relph elucidate ideas that are part of our unconscious everyday life, and are core parts of the human psyche that lack illumination and discussion in everyday discourse.

Early place theory research by Tuan and Relph is intrinsically valuable to frame the contemporary body of research that combines place and beer. These early authors
helped illuminate place creation as both an individual process, but also a collective overlap of similarities. Tuan and Relph helped elucidate exactly why we feel attachments to place, beyond just the presence of positive sentiments or feelings. Placemaking and theories of place attachment, ideas that early authors illuminated, ground both this research, as well as most contemporary manifestations of place research.

**Place Preferences**

The following subsections encompass an array of interrelated topics surrounding place preferences, or emotional linkages to place. Though seemingly similar, place attachment, and rootedness (termed “place dependence” by some (Jorgensen and Stedman 2001)) have two distinct meanings, both with varying degrees of unconscious realization by the beholder. Place preference is a central tenet of this research project. Breweries often use local imagery on their bottle labels to evoke a sense of attachment in the consumer, thus linking consumer, product, and place. Breweries hope that the positive emotional linkages to the portrayed places, will then create emotional linkages to the product.

**Rootedness**

Rootedness is defined as a long habitation at one location, or, to be completely at home (Tuan 1980). Tuan looks to groups of long established indigenous peoples in order to demonstrate how individuals become culturally and biologically tied to the environment. Through discussion of the different changes that each group of people has undergone, Tuan demonstrates the rooted nature of their habitation.
Rootedness, Weil (1955) and Relph (1976) argue, is essential to the human psyche, “To be rooted is perhaps the most important and least recognized need of the human soul. It is one of the hardest to define. A human being has roots by virtue of his real active and natural participation in the life of the community” (Relph 1976, 38). Relph expands on Weil, arguing “To have roots in a place is to have a secure point from which to look out on the world, a firm grasp of one’s own position in the order of things, and significant spiritual and psychological attachment to somewhere in particular” (Relph 1976, 38). Similar to a tree, a human’s roots allow that individual to grow and prosper psychologically. Linking the psychological needs to a spatial place illustrates the emotional and geographic ties that rootedness implies.

Sense of place and rootedness are not the same thing, rather they provide different meanings to similar ideas. The key difference for Tuan (1980) is that rootedness cannot be consciously maintained, but sense of place can. He writes, “Rootedness implies being at home in an unselfconscious way. Sense of place on the other hand implies a certain distance between self and place that allows the self to appreciate a place” (Tuan 1980, 4). Most simply put, rootedness is an unconscious desire, while sense of place is a more consciously constructed notion.

There exists some similarities between rootedness and sense of place, most notably the perceptual-locational ties that each implies. Neither concept is necessarily place-specific; both rootedness and sense of place are more contingent on the interactions in a space, rather than the makeup of physical landscape itself. A physical landscape will
develop meaning, but only through the interactions that occur in this place will we associate value with the landscape.

Beer labels and brewery owners call upon some rootedness-related values as they aim to embed their products in the unconsciously familiar landscapes of consumers. Including bottle label imagery that consumers find appealing, though they may not even consciously recognize, calls upon the rootedness present in long established residents.

Attachment

At the heart of rootedness is a sense of attachment to place. To be rooted to a place, you have to be attached to it. However, to be attached to a place does not require rootedness. Place attachment is described as a positive emotional bond that develops between groups of individuals and their environment (Jorgeson and Stedman, 2001). Jorgeson and Stedman’s definition stresses the link between positive emotions and places. Again, attachment is rarely tied solely to physical features, and more so to the perceptions held within the landscape.

Place attachment is most notably present when looking at concepts of home, or homeland, “The profound attachment to the homeland appears to be a worldwide phenomenon. It is not limited to any particular culture and economy… The city or land is viewed as mother… place is permanent and hence reassuring” (Tuan 1977, 154). Many people use home and homeland to define their identity. To say someone is French, Brazilian, or of any nationality, is to link that person with a place. Intertwining homeland with identity is a form of place attachment: attaching values or ideas to places.
Although not everyone feels attachment on a national level, many may feel attachment to childhood homes, neighborhoods, schools attended, or our adult homes. These are all forms of place attachment. Feelings of attachment are not necessarily connections to physical places but rather the experiences and interactions that are experienced in these places, which can result in cherishing a place.

Most conceptualizations of place-attachment include three main components; affect, cognition and practice. Kyle, Mowen and Tarrant (2004) explain,

The affective component is most often reflected in emotional attachments to place, whereas the cognitive component concerns thought, knowledge and beliefs related to place. Practice refers to the behaviors and activities that occur within spatial contexts (Kyle, Mowen, and Tarrant 2004, 439).

Affect, cognition and practice each foster place attachment in different ways. Recent studies have demonstrated that place bonds can develop over time through individual actions (Hay 1998; Milligan 1998) while others hypothesize that past experiences and memories are main contributors to place bonding (Rowles 1983; Vorkinn and Riese 2001). Regardless of why place bonding occurs, the result is an attachment between person and place. If a person resides in the attached place for long periods of time, a level of rootedness may form as well.

Beer label imagery and descriptions often highlight place attachments over rootedness. Textual information and imagery that utilize specific local features call upon the conscious connections between places and emotions. Most of these connections can be categorized within Kyle, Mowen, and Tarrant’s three components of place attachment.
Language and Images as Placemakers

Place creation is characterized as the use of emotions to draw a sense of meaning to a certain place or location. Emotions drive individual perceptions of a location, and allow place creation. The use of language and imagery are the most noticeable and easily identified methods by which emotions can be drawn from a place.

Language

Language, when used as an illuminator, can function to create places out of previously unremarkable spaces. Take, for example, the power of naming. When pioneers venture to a new space, they carry the power of place creation as they name new landmarks. Giving a mountain different names draw different metaphorical meaning, depending on the name. For example, naming a mountain “Mount Misery” or “Mount Prosperity”. If named Mount Misery, the mountain would connote extreme unhappiness. The opposite is true for Mount Prosperity, which would imply a place of great wealth (Tuan 1991). A range of associations and connotations are conveyed through varied uses of language. The place has not changed, but our feelings towards the place have changed. Language, when used to transform places into meanings exhibits a metaphorical power (Tuan 1991). Craft breweries often utilize language’s transformative power through the chosen names for each individual beverage.

Schnell and Reese (2003) found that breweries expend much time and energy on background research during the naming process. Through the naming process, breweries consciously attempt to develop specific emotions, and thus convey a sense of place when consumers see their products. A study of Canadian microbreweries (Eberts 2014)
found that breweries are often named after the places where they reside (Nelson Brewing Company, in Nelson, British Columbia), or even after distinct geographical features in the local area (Creemore Springs Brewery). Use of language in this instance calls upon knowledge of the local landscape, evoking feelings of localness and product belonging to residents. Local links demonstrate a sense of exclusivity, and provides a deeper meaning for local residents over outsiders. Locals hold more meaning when they have an understanding of the location, compared to non-locals who know relatively little of the landscape.

In addition to beer, similar placemaking topics are illuminated in wine marketing. Wine labels use region-names to convey grape source. As such, textual place-information is of “high importance” to consumers during the wine selection process (Thomas and Pickering 2003). Region-information evokes a less specific sense of place to consumers, but still conveys an idea of location and setting from which place-based associations can be established.

*Imagery*

One could argue that some of the described uses of language only function to create mental images of places, which then portray a sense of place to the individual. However, there are distinct uses of imagery (not in conjunction with language) that are employed to portray sense of place outside the realm of mental images evoked through language.

The objects present in a place, and the chosen uses of a place can give image-based meaning to these places, “A meadow becomes a sacred place in the duration that
an open-air mass is being celebrated there” (Tuan 1980, 6). The meadow, when empty conveys a sense of natural setting, with no implied religious association. However, when a temporary religious structure is erected, and a mass or service is held, the meadow becomes a source of perceived religious meaning for the users. This built environment has functioned to completely shift how an individual would perceive the space; “A built object organizes space, transforming it into place” (Tuan 1980, 6).

If someone were to picture Paris, they would most likely envision some image of the Eiffel Tower. This mental image of the tower brings to mind many non-tower associated memories: food eaten in Paris, interactions with Parisians, or even ill thoughts of a missed train at Gare du Nord. The Eiffel Tower has nothing to do with many of these memories of Paris, yet the image of the tower evokes all of them at once, creating a memory of Paris’ sense of place.

Language and imagery function to evoke a perceived sense of place through providing familiar images to the local consumer, or possibly introducing new images and perceptions to the non-local consumer. Though beer is at the core of this paper, it is important to realize that language and imagery can be used in a perceptual manner, as an illuminator, or in metaphorical ways in order to evoke a sense of place to any location, beer-related or not.

**Place in Marketing**

**Purposeful Use of Place**

Some consumers have recently developed a preference for local products, as is discussed in the subsequent Neolocal section. In order to understand this larger
consumer movement, it is important to elucidate methods utilized by producers that market or sell certain places. Selling consumers a place can be as easy as labeling the source region of a product. Thomas and Pickering (2003) found “region information” to be of high importance when purchasing a bottle of wine. Regional information can convey a sense of place to a consumer, especially if they have visited, or are familiar with the area. For other consumers, this information can mean something entirely different. Perhaps this regional information simply links this bottle of wine to one they previously consumed and enjoyed. This difference in place-meaning exemplifies the malleability of place attachment that Tuan and Relph previously illustrated. Place-meaning can be many different things to many different people, and this is well demonstrated by place based information on wine labels; to some consumers it links them with a trip to that region, to others it merely links this wine to another wine.

When producers are trying to sell or market a sense of place in their product, they are attempting to make the consumer feel an aspect of belonging, or insider status, within the marketed place. When it comes to marketing a brand, Hede and Watne (2013) found that using a sense of place creates and reinforces emotional attachments between the brand and the consumer. Hede and Watne found that the most effective way of promoting a sense of place (and thus foster consumer attachment) in a craft beer, was through the use of narratives (myth, folklore, and local legends) to humanize the brand. These methods call upon local identity, rootedness, and place attachment in order to drive emotional attachments to the brand, thus selling us a brand by selling us a place. Hede and Watne’s study uses place-attachment and place-perceptions of consumers to
foster an attachment to a brand, in the exact same way microbreweries strive to embed their brand with local consumers. Sense of place marketing is most effective when used on more local levels.

Schnell and Reese (2003) found that microbreweries purposefully cater to cravings of connection through targeted marketing strategies that highlight local identity and distinctiveness, thus promoting a specific place. Schnell and Reese emphasize that the images on beer labels and promotional material function to market and sell a place to consumers. The images that microbreweries use to market their beers are not meant for mass marketing, but rather are aimed at a select few. These purposefully exclusionary marketing tactics are implemented to foster the neolocal motives of place attachment with a select few customers. By selling and marketing places in ways that only locals will understand, microbreweries further entrench themselves with the local consumer, who is their main consumer base.

**Projecting Authenticity**

Authenticity of place is important to project within marketed products that are linked with place. A lack of authenticity may alienate local consumers, especially if the person is familiar with the marketed location. By projecting authenticity of a place, brands aim to link their product with that place, and thus with the local consumer.

Authenticity, in brand-related advertising, was originally used to project a genuine quality to a product. Recently though, the word “authenticity” seeks to imbue a product with a set of values that differentiate it from other more commercialized brands (Beverland, Lindgreen, and Vink 2008). Projecting authenticity through mass marketing
is quite difficult. The act of mass-marketing itself can undermine the authentic qualities that are desired. If consumers see billboards or television commercials advertising an item like antique furniture, red flags are immediately raised in the consumer’s mind. Consumers may then ask themselves, “how can antique furniture be both readily available to the mass consumer (as in implied in mass marketing techniques), and authentic at the same time” (Beverland, Lindgreen, and Vink 2008).

Beverland (2005) and Beverland and Luxton (2005) suggest that wineries, though producing large quantities of wine, aim to convey a more artisanal product, “Fine wine producers seek to downplay scientific and commercial capabilities in favor of tradition, culture, and craft to create a powerful image of authenticity” (Beverland, Lindgreen, and Vink 2008, 5). Stressing the traditional methods of production, brands can effectively portray perceptions of authenticity in consumer’s minds. The marketing techniques of each brand convey something different to each individual consumer. Thus, perceptions of authenticity are inherently a very personal judgment, similar to the way place comes to have varied meanings for each individual.

Beverland, Lindgreen, and Vink (2008) determined that advertising can indeed play a role in projecting authenticity, a theory that had been largely questioned in the past (Beverland, Lindgreen and Vink 2008). This ability to project authenticity can, and should, be employed by microbreweries in order to reflect historical aspects of places in their products, even if their methods or products are relatively modern or new in nature. Though Relph may categorize this as inauthentic placemaking, it could be argued that the beer does not make a place; rather it reflects and elucidates a place to the consumer. If the
sense of place that the beverage portrays is authentic, the beer is perceived as an authentic representation.

The Neolocal Movement

An important contemporary example of the desire for rootedness that Tuan and Relph helped illuminate earlier, is on display in the neolocal movement in our society today. This neolocal movement stresses abandoning national trends in favor of local flavor. Schnell and Reese (2003) further support the ideas established by Tuan (1977) and Relph (1976) by stating that the neolocal movement is driven by a desire for people to “[...]break away from national homogenous culture and reestablish connection with the local communities, settings, and economies” (2003, 46).

Furthermore, Schnell and Reese (2003) argue that the microbrewery movement is just another example of this “back to the local” movement that Tuan illuminated (1980). Flack writes, “Microbreweries are one example of this self-conscious reassertion of the distinctively local” (Flack 1997, 38). Here he suggests that the rising popularity of microbreweries and the beers they produce are a representation of consumers desires to move away from national chains and towards local brands.

This neolocal idea is not just prevalent in the United States. Eberts (2014) elaborates on the neolocal movement in Canadian beers as well,

[...]Microbreweries deliberately use strategies of neolocalism in the branding and marketing of both their companies and their products as means of differentiating themselves from the national and international brewing companies. As a result, microbreweries have become tools of local identity, helping to reconnect people with the places in which they live (Eberts 2014, 189).
It is important to realize that this is an idea reflected in countries outside the U.S. This demonstrates that craving for local is not simply a single culture’s way of thinking or behaving, but rather a more widely displayed desire.

**Conclusion**

Place theory is a part of everyday life, but it is not often consciously discussed or realized. The early works of Tuan and Relph illustrate the connections between person and place, and have been the foundation for countless implementations of sense of place across multiple disciplines. However, recent research discussing place theory within beer (Flack 1997; Eberts 2014; Schnell and Reese 2003) does not directly examine the construction of places in a case study example. There is a published history of brewing in Wisconsin specifically (Shears 2014), as well as research done on why the microbrewing movement is widely popular (Caroll, Swaminathan, and Anand 2000) but these research efforts do not touch on the importance of place. Similarly, recent work regarding place perceptions focuses largely on the topic of “home” (Jorgenson and Stedman 2001).

There appears to be a gap in place theory research in the application of theory to current phenomena. When place theory is discussed, it is often in relation to feelings of longing for home or homeland, but very little research exists in the processes by which these emotive linkages are created. The current project is grounded in such themes as attachment and rootedness, but uses these ideas as a foundation on which to apply theory to practice instead of searching for the mere presence of these emotions. In light of these literature gaps, I suggest there exists a need for a case study analysis of place use in marketing. In order to best understand placemaking, place marketing, place attachment,
and neolocal desires, case study research will prove advantageous. By studying the implementation of place theory in one specific location, we can better understand how producers and consumers strive for localness in their products. In order to do this we need to consider the many aforementioned branches of research behind producing and consuming the local.
CHAPTER 4: METHODS, DATA PROCESSING, AND FINDINGS

Phase Structure

This research project is centered on the three major research questions presented in Chapter One. Chapter Four divides the project into three phases, each of which outlines the relevant methods, data processes, and findings of each respective research question. Phase I focuses on the qualitative interview based data collected from brewery owners and brewmasters. Phase II explains the content analysis conducted on craft brewery labels. Phase III outlines the content analysis on large-scale breweries. A final discussion—Chapter 5—blends all three phases into a single argument.

Phase I – Brewery Interviews

Phase I – Research Question 1

Why and how do craft and micro-brewers instill a sense of place in their beer and breweries?

Phase I - Methods

Research question 1 involves gaining an inside perspective on brewery marketing strategies. In order to obtain an insider viewpoint in-depth semi-structured interviews are utilized. Interpretivistic data collection practices allow for open-ended answers, and natural theme development.
Research question 1 attempts to identify both the general motivations behind beer naming and the more specific uses of place-based marketing. Collecting a breadth of data is necessary in order to explain the processes behind naming and marketing. To identify interview subjects, Wisconsin craft breweries were loosely sorted into categories based on the level of place-based marketing that each implements (Table 2). Sorting was conducted by briefly examining the websites and beer listings for select distributing craft microbreweries and craft regional breweries in Wisconsin (as designated by guidelines outlined in Table 1). A few brewpubs were also analyzed, especially those located in cities where interviews were likely to be conducted. Each brewery was then sorted into categories of High, Medium, and Low, based on the level of place-based marketing that each employed.

Table 2. Level of place based marketing categorization excerpt

<table>
<thead>
<tr>
<th>High</th>
<th>Medium</th>
<th>Low</th>
</tr>
</thead>
</table>

*Denotes breweries contacted with an interview request.

High-level breweries generally used local imagery and language across their websites, marketing, and in many of their beer names. Medium-level breweries implemented some level of local knowledge in their websites, marketing, and beer names but place did not appear to be a brewery-wide goal. Low-level breweries did not appear to use local imagery as an emphasis in their web presence, beer marketing or beer names. Though a few low-level had one or two images or beer names, it was not a target
emphasis. In order to obtain the necessary breadth of stories and data, breweries from each category were targeted for interviews.

The thirteen breweries were selected because I could find articles and interviews about them online, they had a website that provided phone numbers, and there was enough information to do research in advance of a potential interview. In order to recruit interviewees, telephone calls were placed to each of the thirteen identified breweries, specifically targeting the marketing directors, owners, and brew masters. A recruitment script was used in order to convey information about the project, stressing that it was for academic purposes - not a commercial publication (Appendix C). Through these recruitment methods I contacted and established a connection with eleven breweries. Of the eleven contacted, six individuals were willing to speak with me (Table 3). The seventh interviewee was identified via snowball sampling when speaking with another interviewee. Appendix D is the informed consent document signed by all interviewees.

Table 3. Interview subjects

<table>
<thead>
<tr>
<th>Name</th>
<th>Brewery Affiliation</th>
<th>B.A. Designation</th>
<th>Job</th>
<th>Interview method</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rich Joseph</td>
<td>Hop Garden</td>
<td>Contract Brewery</td>
<td>Owner</td>
<td>In-person</td>
</tr>
<tr>
<td>Kirby Nelson</td>
<td>Wisconsin Brewing Company</td>
<td>Microbrewery</td>
<td>VP and brewmaster</td>
<td>Telephone</td>
</tr>
<tr>
<td>Nate Warnke</td>
<td>Rockhound Brewing Company</td>
<td>Brewpub</td>
<td>Owner and brewer</td>
<td>Telephone</td>
</tr>
<tr>
<td>Alex Schneider*</td>
<td>Milwaukee Brewing Company</td>
<td>Microbrewery</td>
<td>Withheld</td>
<td>Email</td>
</tr>
<tr>
<td>Pat McIntosh</td>
<td>Geneva Lake Brewing Company</td>
<td>Microbrewery</td>
<td>Founder, co-owner,</td>
<td>In-person</td>
</tr>
<tr>
<td>Tami Plourde</td>
<td>Pearl Street Brewery</td>
<td>Microbrewery</td>
<td>Dir. of Sales and Marketing</td>
<td>In-person</td>
</tr>
<tr>
<td>Brent Martinson</td>
<td>Turtle Stack Brewery</td>
<td>Microbrewery</td>
<td>Owner, brewmaster</td>
<td>In-Person</td>
</tr>
</tbody>
</table>

*Pseudonym. Employee requested to have name and job withheld, but not brewery affiliation.
Based largely on the qualitative marketing research by Carson, Gilmore, Perry, and Kjell (2001), case study research guidelines by Yin (2009), general qualitative method research guidelines by Weiss (1994), and mirroring methods used by Kavaratzis’ research on place-branding in European cities (2008), I conducted seven semi-structured interviews (Table 3). In order to maintain similar inquiry across all interviews, I used an interview guide which was individually adapted to pertain to each interview (Appendix E). As Weiss (1994) suggests, this guide provides a ‘roadmap’ for the interview process, and allows the researcher to stay on track if the interview goes in a different direction than intended. The semi-structured nature (of both the interview and interview guide) facilitates natural, pertinent conversation deviances from the topic at hand. Conversational fluidity promotes a more comprehensive understanding of the ideas behind placemaking. In order to maintain a conversational style interview, the interviews were audio recorded, and transcribed at a later date.

**Phase I – Data Processing**

Each of the interview transcripts were broken down and coded into fourteen coding categories using the computer program NVivo (QSR International 2015) (Table 4). NVivo is a qualitative data analysis computer software package that helps qualitative researchers manage and analyze large amounts of unstructured or non-numeric data (QSR International 2015). For this research project, NVivo was implemented to assist in managing interview transcripts and to conduct content analyses.
Thematic coding categories were developed during and after the interview process. As Carson et al. write, post-interview analysis, sometimes called open coding, allows natural themes to arise and be elucidated, rather than influenced by previous notions. Interpretivist analysis allows the researcher’s preconceived assumptions to be less influential while highlighting the real-world practices of placemaking (Carson et al. 1983). When the coding and interviews processes concluded, I examined the datasets for common themes across the interviews, specifically looking for the motivations that drive place promotion within Wisconsin micro and craft breweries.

**Phase I - Findings**

This section presents the findings of the interview-based data. Not every illustrated anecdote links directly with the theme of place-based marketing. Rather a narrative of brewery values is developed. Some sections will directly relate to place-
based marketing, others will have less clear connections. The primary targets of the interviews were to understand the process behind naming beers, and also the motivations for embedding place-based themes. In order to explore these processes and motivations, a comprehensive (not strictly place focused) brewery narrative is essential.

Production and Distribution

Defining target markets for each brewery helps to understand the intended audience for each respective company, and for whom the brewery intends to appeal. Examining the production amount and distribution area allows target audience to be defined. As was mentioned earlier, the BA provides some production information (Table 1), but spatial distribution data provides clearer information on place implementation. According to the BA, most of the interviewed breweries (five out of seven) fall under the microbrewery designation (a brewery that produces < 15,000 barrels of beer annually, and sells > 75% of its beer offsite via the three-tier system, two-tier system, or direct to consumers): Wisconsin Brewing Company, Milwaukee Brewing Company, Pearl Street Brewing Company, Geneva Lake Brewing Company, and Turtle Stack Brewery.¹

Distribution areas varied considerably within the microbrewery designation. Wisconsin Brewing Company, Milwaukee Brewing Company, and Pearl Street Brewing Company produce 38,000, 15,000, and 10,000 barrels of beer per year respectively (Adams 2015; Lockwood 2014; Bloom 2015). All three distribute throughout Wisconsin and into sections of neighboring states. Wisconsin Brewing Company distributes into the

¹ Current BA data incorrectly categorizes two of these breweries: (1) Wisconsin Brewing Company falls outside the microbrewery production size designations, (2) Turtle Stack Brewing Company falls outside the “place of consumption” characteristics for microbrewery as well. For the purpose of clarity, BA labels are still used.
neighboring counties of Illinois, while Pearl Street Brewery does the same in select Minnesota border counties. Milwaukee Brewing Company focuses on distribution in the Minneapolis-St. Paul and Chicago areas, in addition to the Wisconsin market. Geneva Lake Brewing Company brews and cans 1,000 barrels per year (Staff 2013) and distributes in Lake and McHenry counties in Illinois in addition to Wisconsin. Turtle Stack brews only enough beer for their taproom and a few restaurants in downtown La Crosse, WI.

Figure 1. Brewery interview locations and populations.

Rockhound Brewing Company, the only true brewpub interviewed (a brewery that sells >25% of its product on-site), will only sell beer in their on-site taproom when they open in mid-2016. Hop Garden is a contract brewery (a business that hires another brewery to produce its beer) and produced about 200 barrels in 2015. Hop Garden self-
distributes, and covers most of Dane County, three locations in Milwaukee, and a few stores in Janesville and Beloit.

*The Impact of Wisconsin’s Diverse Brewing History*

Wisconsin’s brewing history is inexorably linked with larger, now national names like Miller, Pabst, or Schlitz. However, as a few interviewees mentioned, strong regional varieties were more influential when laying the framework for Wisconsin’s craft beer boom. Kirby Nelson stated,

> Back in the 1980s…we had 41 companies who owned 61 buildings making beer in the U.S. and Wisconsin had 7 breweries. So it’s always been a bright spot with strong regionals such as Point, Huber and Leinenkugel…Wisconsin has always had a strong heritage and background (Nelson, interview, 2015).²

While the large-scale breweries put Milwaukee and Wisconsin on the “brewing map”, the smaller regional brands were the ones that set the precedence for brewing at a smaller scale and in smaller towns; Steven’s Point (Point) Monroe (Huber), Chippewa Falls, (Leinenkugels).

Despite the early presence of regional breweries, most interviewees admit that in terms of production and brewery quantity, Wisconsin is behind West Coast and Colorado craft beer hubs. In spite of the perceived lag, Tami Plourde views Wisconsin as forward thinking in terms of craft beer political advocacy,

> I think Wisconsin is pretty ahead of the game as far as being involved in promoting craft beer. The Wisconsin Brewer’s guild is really involved in legislative practices or lobbying and trying to unify craft brewers in the state to be on the same page and build it as much as possible (Plourde, interview, 2015).

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² Unverified statistics
Rich Joseph reiterates the friendly nature among brewers,

    There are a lot of really unique stories in Wisconsin and brewers that have been around a long time. Brewers in general are a good group of people, they’re very helpful and friendly…. I know a lot of the brewers and I’d say 99% of them are real great people (Joseph, interview, 2015).

An established historical presence, strong advocacy and a network of collegiality makes Wisconsin a good place for craft beer production. A strong consumption landscape tandems the established production strengths. The U.S. craft market accounted for about 11% of all beer sales last year, but Kirby estimates that Madison is consuming “between 20 and 30% craft.” He further explains, “It is a town that seems to be very proud of itself and supports local products very well.” Beer drinkers in Madison seem to want craft options, and as with any product, strong demand promotes high production.

    There seems to be a thirst for craft beer statewide, even in cities less populated than Madison. Brent Martinson saw La Crosse (population 52,000) as an advantageous location to establish his brewery, “La Crosse has a really savvy beer culture. Strong home-brew club, lots of people who are interested in new flavors and well-crafted beers I would say Wisconsin as a whole is a great craft beer state.” (Martinson 2015). Trends in La Crosse reflect the national craft movement, despite its’ considerably smaller population.

    Interviewee discussions illuminated an interesting urban-rural dichotomy for craft beer production in Wisconsin. Following national trends, more and more microbreweries and brewpubs are opening up in larger population hubs like Madison and Milwaukee.
However, in Wisconsin, the successful long-established breweries are generally located in much smaller towns. Nate Warnke recalled a recent conversation,

I was out with a friend last night and we realized that they (breweries) are all over in smaller towns. I think that has helped the renaissance as well... You’ve got beers in small towns like Amherst, Plover, Ashland, Arena, and Potosi. One of my friends started Furthermore in Spring Green. All the ones in smaller towns, in my opinion, were ahead of even Madison from a perspective of getting things going (Warnke, interview, 2015).

While the newer breweries tend to locate themselves near the consumer, the well-established breweries are located in much smaller towns, and rely on their distribution areas to support the company. Wisconsin’s craft market may be at a crossroads, moving from a friendly atmosphere of general cohesion between brewers, to one with significantly more competition. Long-established breweries in smaller towns may face stiffer competition as new breweries establish themselves in larger cities, potentially satisfying the demand in these areas and removing a large market for those smaller breweries.

*Perceptual Associations with the Word “Wisconsin”*

In order to hone in on motivations behind place-based marketing on beer packaging, interviewees were asked a few purposefully broad questions, which allowed them to take their responses in any direction they choose. Interviewees were prompted to convey place-meaning through questions like, “When I say ‘Wisconsin’ what comes to mind? Or what does Wisconsin mean to you?” Similarly, they were asked, “What does (your specific city/town) mean to you?” Answers most often related to feelings of home, the physical landscape, cultural features, heritage, and Wisconsin’s weather (Table 5,
Table 6). Answers ranged from simple illustrations of activities, to more complex explanations of thoughts and feelings towards places. Functionally, respondents were prompted to describe the sense of place that they felt with their state and location within that state. By not using language that directly addressed “sense of place” which may be an unfamiliar term for some, these broad questions allowed feelings and place perceptions to arise organically.

Broad open-ended questions were then followed by a more targeted one, “How do your products reflect this? Or are they supposed to?” Responses were varied, some focused on conveying state heritage through beers that have historically accompanied immigrant groups, while other responses focused on cultural themes like farming, supper clubs, or the general rural aspects of small town life. A few example answers are provided (Table 7), but many of the responses provided very in-depth, thoughtful answers, which are woven throughout the remaining sections as they provided natural transitions into other major thematic topics.
Table 5. Interview question, “What does Wisconsin mean to you?” responses

- “Personally, I think its home. I think of fall and sweaters and how beautiful this state is.”
  (Schneider, interview, 2015)
- “Well, I went UW-Madison, so Badger fan of course. I’ve always been into sports… the Packers, milking cows.”
  (Joseph, interview, 2015)
- “When people think of Wisconsin they think of cows, they think of farms. I guess I think of a deep rooted heritage that Wisconsin has from years ago, and that includes farming and beer, and mining and manufacturing.”
  (Warnke, interview, 2015)
- “Its home, its where I’m from, but I’m very proud of it. Its an honest place… people are very good, very friendly, very hardworking, I just love the Wisconsin upper Midwest work ethic. It’s a state of great natural beauty, I love the northern lakes, I love the Mississippi area.”
  (Nelson, interview, 2015)
- “Beer and cheese.”
  (Plourde, interview, 2015)
- “Cold Winters”
  (McIntosh, interview, 2015)

Table 6. Interview question, “What does (specific location) mean to you?” responses

- “Milwaukee, it’s definitely the summers. There’s always something going on… a festival or [baseball] game, tailgating.”
  (Schneider, interview, 2015)
- “I do think of the usual things, beer first obviously, its what I do, but also cheese, there’s local agriculture everywhere, its just a comfortable place with good people for the most part.”
  (Martinson, interview, 2015)
- “Its beer, brats, and cheese, that IS rural Wisconsin”
  (Joseph, interview, 2015)
- “Its good for people who like outdoorsy things, bluffs, rivers, all the kinda things you want”
  (Plourde, interview, 2015)
- “La Crosse is the river, and the bluffs and outdoor stuff. There’s the downtown which is booming”
  (Martinson, interview, 2015)
Table 7. Interview question, “How do your products reflect this, or are they supposed to?” responses

- “I just thought I wanted to make a beer that represented the kind of beers that people would have been [drinking] in supper clubs. My wife and I just love going to supper clubs, it is just something that became a very Wisconsin iconic thing.”
  (Nelson, interview, 2015)

- “When we went through the rebranding process we talked a lot about how this history should or could be represented in the brand. The nut logo is definitely a nod to the past.”
  (Schneider, email, 2015)

- “This wasn’t a sit at home and stroke me bird, they took this bird into battle. The bird would be circle, screeching away and the southerners tried to shoot it. So they called it that ‘God damn Yankee Buzzard’, and hence the name, Yankee Buzzard.”
  (Nelson, interview, 2015)

- “So its just, people associate vacation, chill-out, party with lake geneva. And it’s a good association. Probably better in Illinois than Wisconsin. We do get people from Wisconsin, but not nearly… 20% are from Wisconsin.”
  (McIntosh, interview, 2015)

- I’d say 80% of people in this area, which is not any different than the rest of the state, still are Miller and Bud drinkers or whatever, the big names, coors light, that sort of thing. There’s nothing wrong with that, when we’re out here working in the afternoon or whatever and I want to pop open a beer, I don’t go for a sunset imperial amber, I’m pulling out a Coors light or something to get a little bitter beer taste with my water.
  (Joseph, interview, 2015)

- “[Our beer,] Rubber Mills Pils, this building is the La Crosse footwear company’s old building. This is something that means a lot to us, you know a lot of generations worked in this building, we still get a lot of people coming here and saying “hey my grandma used to work here, my uncle… and we feel really privileged to be able to continue that industry tradition in this building.”
  (Plourde, interview, 2015)

**Consumer - Producer Face-to-face Interactions**

The importance of face-to-face interactions was a visible trend across all segments of the interviewed craft beer market. Customers take many forms for breweries: they can be the patrons who take brewery tours or visit the taproom, or the restaurants
and bars that purchase beer for resale, or even beer festivalgoers, who are potential customers. No matter the medium of connection, face-to-face interactions provide a human interaction to go along with the product consumption. Positive interactions then lead to positive product associations, and hopefully reinforce or result in a regular customer base.

Brewery tours and on-site taprooms provide an activity that draw people into the brewery. Tours provide an intimate consumer-producer interaction where patrons can visit the production site and learn the intricacies of craft beer production. Although beer tourism is an increasing phenomena (Gill 2014), tours, especially the popular ones, are often more accessible to locals who know to reserve tours months ahead of time or who can be more flexible in their visiting hours. On-site activities sell an experience to go with a product. When patrons visit the breweries or interact with the employees they establish connections, connections that are made possible due to the inherent location of craft breweries, near the consumer.

Tami stresses that there has to be a balance to this interaction, keeping in mind that it is important not to compete too strongly with the restaurants and bars that purchase beer for resale to their customers. With respect to local accounts, Tami purposefully keeps very limited taproom hours, which encourages people to visit other local venues that have their beer on tap. This idea can be seen in other Wisconsin breweries. New Glarus brewery does not sell beer at a discount at their facility, keeping the same retail prices that are found in stores. They state, “…it is vitally important that we do not
undercut the Wisconsin retailers who support our brewery with shelf space and great pricing everyday.” (New Glarus 2010).

Interviewees spoke about the importance of visiting clients who have their beers on tap. When asked if he interacted with customers frequently, Kirby replied,

I believe it’s very important. Let’s put it this way, you have to go out there and see what people are thinking and see what’s working and what’s not. Hopefully you get to know your customers, and it helps you understand the business better (Nelson, interview, 2015).

Similarly, Pat McIntosh spends his days off visiting clients that have his beer on tap, to thank them for their business as well as to ensure customer satisfaction. These face-to-face interactions ensure that customers are happy with the product, and help the brewery to take the temperature of the market, keeping up with shifting consumer tastes and preferences.

While producer-customer interactions do not directly utilize the idea of place to promote their product, these interactions reinforce the importance of having a local-centric business emphasis. This local emphasis embeds the company within the community and provides a human face to accompany the physical product. When customers have a good experience on a tour, at a festival, or in the taproom, they then associate these positive emotions with the product. These positive emotions create an attachment to that particular product, and therefore may influence customer decisions when purchasing a beer in the store, or when deciding where to meet up with friends after work.

Smaller craft beer companies inherently have an advantage over macro producers because they can invest more time and effort to their local customers. When customers
are able to interact with the person brewing the beer or the owner of the brewery, they know that their business is valued, something that is far more difficult for macro level breweries to demonstrate simply due to the level of distribution.

Community Engagement

The importance of community was stressed by many of the interviewees, but most notable were the different scales at which each brewery chose to engage the community. As expected, larger craft brewers aimed to imbed themselves within larger statewide communities, while smaller breweries sought to engage more frequently with the immediate surrounding community. Community scale can vary, especially in regard to brewery size and distribution. Brewpub owners like Nate Warnke may consider his community to be the immediate neighborhood and the customers from the west side of Madison, whereas Kirby might define his community as all of Dane County, or South Central Wisconsin. Though variable in size, community reflects a common thread or bond between a brewery and their relative location.

Wisconsin Brewing Company distributes throughout the entire state, and thus has to find a way to associate themselves with a community to which people statewide feel an attachment. With this goal in mind, Kirby established a partnership with the University of Wisconsin – Madison (UW) to create Campus Craft. Campus Craft is a partnership that pairs the brewing capabilities of Wisconsin Brewing Company with the human capital of UW. Kirby partnered up with two professors from the Food Science department at UW, in order to produce a student created beer called Inaugural Red. The process involved
multiple departments at UW: Food Science to produce the recipe, Engineering to assist in the brewing process, and Graphic Design to develop product packaging.

Kirby stressed that Campus Craft is part of an ongoing study to take a product from concept to market, while teaching the students the different phases that go into the process. The partnership with UW demonstrated Wisconsin Brewing Company’s commitment to a local institution, and an institution to which many people feel attached. While not everyone in the state attended UW, it is still a familiar image statewide. By partnering up with UW to create the Campus Craft beer line, Wisconsin Brewing Company has effectively embedded themselves within a statewide community.

Contrast the community engagement efforts of Wisconsin Brewing Company with that of Turtle Stacks brewery, which only distributes to restaurants and bars in La Crosse. Brent purposefully created a very simple, clean, logo for his brewery, with an intention to emphasize peripheral art. He wants to rotate local artists on the walls in the brewpub, and have each new artist create a poster for the brewery. Leaving the logo somewhat stylistically neutral allows Brent to put emphasis on whatever rotating artist is on display. By hosting local art at his brewery, Brent not only gives people another reason to visit, but also further embeds his products and company within the local scene in La Crosse. Brent sees this as a symbiotic relationship where, by supporting the local community, he in turn receives support back from that same community.

Brent views that symbiotic relationship as reflective of a larger movement within downtown La Crosse,

There are a bunch of younger new business owners starting out exciting stuff that La Crosse hasn’t had before, and most of them are working on
a collaborative manner to make downtown more exciting to everyone. The more people that come downtown, the better off all the business are. At the business level, trying to collaborate … and make La Crosse more inviting is a good way to build community here (Martinson, interview, 2015).

By embedding his company with the local art scene and other downtown businesses, Brent seeks to associate his brewery with its physical location in downtown La Crosse, and further create a sense of place in the downtown area. Though participation in what Brent sees as a larger collaborative business atmosphere, his brewery is one of many contributors to the cultural landscape of that specific place.

More simply, community building is encouraged by arranging the taproom in a fashion that promotes table sharing and customer mingling. Tami designed the taproom with few, large, mismatching tables, with the hopes of bringing different people to the same table. She explains,

Beer gets a bad rap, [but] it can do a lot in the community to bring people to the table… I like people having a beer together. When you sit here (in the taproom) all our tables are a bit weird, and I like that other people have to sit with each other, European style. "Hey can I sit here, this chair is open?" and I like that our beer can do that (Plourde, interview, 2015).

Tami aims to promote conversation across different customer groups through the common area that each table or the taproom presents.

Whether engaging a statewide audience, or simply the local neighborhood, entrenching the brewery with concepts of community function to tie that brewery, and it’s products, with a place. For breweries, the local community is seen as a valuable business asset, but an asset to which they must also contribute—partake in placemaking—in order to both financially succeed but also remain part of the local fabric.
Beer Naming

Later sections of this research address beer bottle appearance in greater depth, but examining the naming practices that breweries employ is important. Beer names help associate each individual beer with the parent brewery, but also work to attach qualities and perceptions to a beer. The process behind name selection, use, and the perceptions that breweries aim to evoke, was an important topic in conversations with brewery employees. The following sections outline the naming process from inception to consumption.

Name Development Process

There is no single formula for developing the name for a beer, but generally, three factors play large roles when it comes to naming individual beers: the collaboration between individuals who are tasked with naming the beer, the style of beer being named, and the presence of a brewery theme.

Collaborative efforts were utilized across many of the interviewed breweries. Name development is a collective brainstorm process where ideas are reflective of the thoughts and feelings of multiple people. Often times collaboration is between the brewery employees, as Alex explained,

There are times that we get together over a few beers to discuss a name that would work well for a recipe. Sometimes the decision is pretty obvious, and there are other times where we discuss a name for hours before coming to a conclusion (Schneider, interview, 2015).

For Milwaukee Brewing Company the beer recipe and style influences the naming process. This is not always the case though.
Other times, a beer name can influence the style of a yet-to-be brewed beer. When asked about his beer named Ice Shanty, Nate replied, “My dad and sister came up with that name before I had beer to go with it… I decided it should be a bock to help you warm up around the ice shelter.” (Warnke, interview, 2015). For Nate, the implied cold-nature of a beer named Ice Shanty influenced his decision to create a darker style “warming” beer. Thus he brewed a bock-style beer.

Pat recounted how a beer of his was named via crowd sourcing at a beer festival. Festival attendees submitted name ideas and the brewery chose the name they liked best from the submissions. Pat selected “Weekender”, a nod to Lake Geneva’s recreation-based culture, for his wheat beer.

No matter the method of naming the beer, names are selected to convey a certain quality. Names are meant to present the product in appealing ways, and to entice customers to select the beer from a store shelf or tap list. Examining beer names provides a better understanding of the values and characteristics breweries wish to convey to their customers.

Varying Use of Local Themes

Some breweries use a thematic quality to link individual beers to the parent brewery. Breweries that use place based marketing generally fall into one of three thematic categories: (1) breweries that consciously use a place based naming theme, (2) breweries that consciously use a different naming theme (beyond just the brand theme), but still utilize place based names, (3) the brewery brand is the major theme, and beers are named without a notable theme.
As was hypothesized, cognizant place based themes do exist within Wisconsin breweries. Tyranena Brewing Company (Lake Mills, WI) and Milwaukee Brewing Company (Milwaukee, WI) are perhaps the best examples of this conscious place based naming theme (Table 8A). Both companies use local history and folklore themes to name their respective beers. Some stories are obscure, and may even be unknown to some residents, but each beer has a story that is deeply entrenched in their respective brewery location.

Alex, from Milwaukee Brewing Company, shared the thorough process behind naming a beer,

There’s a lot of really rich history here that lots of people don’t really know about. We work really hard to come up with new ideas and new stories that work within the Milwaukee community… We’re also really lucky because there is a great Milwaukee historian, John Gurda, who has helped us with finding new stories (Schneider, interview, 2015).

Using local knowledge and heritage is extremely important to Milwaukee Brewing Company, and many of their beers implement this in some way.

Even breweries with strict place based naming practices veer from this theme from time to time. Departure from place based naming usually happens with specialty or one-off beers. Milwaukee Brewing Company has a series called Herb-In legend, where beer names adopt a monster theme. Tyranena has a Brewers Gone Wild series where names reflect the beer style.

Other times, themes are present, but not place-specific. Nate Warnke of Rockhound Brewing Company decided to use geologic or earthy based names for his beers. Even though the theme is not place-specific by intention, many of his beers have a
local thematic quality. Often his natural, or geologic/earthy theme encompasses local landscape features (Table 8B). Similarly, Central Waters Brewing Company seems to loosely follow a nature or ‘marshy’ theme (Table 8B). While neither brewery emphasizes a local specific theme, they inherently incorporate localness as part of the beer names.

Table 8. Place names in place based and non place based naming practices

<table>
<thead>
<tr>
<th>Brewery</th>
<th>Example Beer Names</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Place Based Themes</strong></td>
<td></td>
</tr>
<tr>
<td>Tyranena Brewing Company</td>
<td>Rocky’s Revenge, Three Beaches</td>
</tr>
<tr>
<td>Milwaukee Brewing Company</td>
<td>Booyah, Louie’s Demise</td>
</tr>
<tr>
<td><strong>B. Non-place Based Themes</strong></td>
<td></td>
</tr>
<tr>
<td>Central Waters</td>
<td>Glacial Trail IPA, Ouisconsing Red Ale</td>
</tr>
<tr>
<td>Rockhound Brewing Company</td>
<td>Plowshare, Balanced Rock Rye</td>
</tr>
</tbody>
</table>

Finally, some breweries decide to use their brand as the linking theme, and names for individual beers are selected with no immediately apparent theme. Pearl Street Brewing Company and Wisconsin Brewing Company use their stylized names and typeset on all beers, but individual beer names vary in origin. Similar to Central Waters and Rockhound, the beer names don’t follow a place-based theme, but some names call upon local places or images that function to embed the brewery within the local cultural narrative.

Perceptual Associations within Names

Whether a theme exists or not, examining the names that breweries give their beers provides a window into the implicit qualities and meaning that each brewery holds.
important. Through discussing names and the naming process with brewery employees, it became apparent that breweries aim to cater to a specific consumer, specifically local ones. Making their brewery and beer attractive to this consumer is what drives the naming and thematic qualities that breweries choose to employ.

Rich produced a beer named Local Harvest Pale Ale, which was meant to be, in his words, “One that everyone can drink. A real well-balanced beer.” Hop imagery was emphasized in the original product name and packaging. Rich’s business is centered on growing hops, so that hop heavy influence made sense. However, Rich learned that the hop-based name and imagery led customers to perceive the beer as being very hoppy,

We learned pretty quickly that imagery plays a role in the beer buying, especially on the shelf. We struggled because when people tasted it they would love it, but they weren’t buying it off the shelf. We knew we had to create an image that would tie to more of the Wisconsin rural landscape (Joseph, interview, 2015).

In an attempt to make the beverage more accessible to people who may shy away from hoppy beers, Rich renamed Local Harvest Pale Ale to Farmstead Ale and redesigned the image to incorporate a red barn instead of hop nuggets (Figure 2). Though the beer recipe was unchanged, the shift in language and imagery led to an increase in beer sales, as customers were no longer put off by a hoppy perception, which was not reflective of the beer’s taste.
Pat McIntosh aims to cater to the local customer base as well, though with an entirely different emphasis: recreation and relaxation. In accord with the town as a whole, Pat identified that many of his customers were Illinois residents who vacation in Lake Geneva, WI. Pat wanted to call upon this base and explained that,

> Chicago, northern Illinois associates ‘good’ with Lake Geneva… you go anywhere [in northern Illinois] and people say ‘oh yeah, I go to Lake Geneva, my friends have a house there and its just a cool spot’ the association is always vacation and fun times (McIntosh, interview, 2015).

In an attempt to imbed his products within the local vacation-based cultural landscape, Pat McIntosh sought to use local names and images that people would recognize. Beer names that refer to landmarks (Cedar Point Amber, White River IPA, or Black Point Stout) or the vacation culture (No Wake IPA, Weekender Wheat) attempt to associate his beer with the overall “good” perceptions that Lake Geneva embodies for tourists. Though
the brewery is located near, and named after a Wisconsin-based landscape feature, Pat estimates that 90% of his business is from Illinois residents. Place association can cross state borders, and the emotive bond necessary for place attachment is more contingent on personal interaction than it is state residence.

Tami also spoke of borders as important to consider with regard to inclusionary marketing. La Crosse, where Pearl Street Brewing Company is located, is a border town between Wisconsin and Minnesota. As such, Pearl Street Brewing Company distributes in Minnesota as well as Wisconsin. They strive to pay homage to Wisconsin and La Crosse, but are careful to not alienate the Minnesota segment of their market,

We are proud to say we try to buy local Wisconsin as much as possible, our malts come from Chilton [and we] buy hops locally as much as possible. So those things end up in our marketing… [and] that’s important because as this beer boom happens, geography ends up being extremely important… but we don’t want to handicap ourselves to just having that be our only platform, its important, but we want to be approachable and liked by people in Minnesota (Plourde, interview, 2015).

Tami realizes that in order to succeed in the local markets, Pearl Street Brewery cannot adopt a strictly Wisconsin-centric thematic association. She stresses the importance of not making claims of home state grandeur, as it may only dissuade people from purchasing their beer. Where state pride is a source of product association for some, Tami maintains that remaining open to consumers who are not from the state is important as well, and they do this by ensuring people do not feel like an outsider when viewing their product on the shelf.

As Rich, Pat, and Tami illustrate, beer names convey many different taste- or place-based meanings. Perceptual associations strive to link important information with
each beverage, thus, ensuring this information is presented clearly and effectively is essential to illustrate the overall subtext that breweries deem important. Additionally, conveying the right information to the right audience is vital to making a product attractive to the local consumer base. Errors in taste perception (Rich) or alienation of a certain market segment (Tami) can be detrimental to sales efforts.

Phase II – Craft Brewery Labels

Phase II – Research Question #2

Question 2— (2a) What types of place environments are most commonly portrayed by Wisconsin’s craft and microbreweries? (2b) How are these place environments conveyed through brewery products?

Phase II - Methods

In order to identify and quantify the types of places present in craft beer packaging, a content analysis was conducted. Krippendorf’s (1980) conceptual content analysis foundations are employed to provide, “a research technique for the objective, systematic and quantitative description of the manifest content of communication” (21). While research question 1 focuses on the sentiments behind place based name development and marketing, question 2 identifies the specific place environments used to convey a sense of place in beer products.

Phase II dissects the types of place environments depicted on bottle labels. To collect the necessary textual and visual information, I took photographs of the beer bottle labels and six- or twelve-pack packaging. Some beers do not offer textual descriptions on
the packaging, so the textual information was collected from the official descriptions on each brewery’s website.

I collected packaging data between the months of June and September at two-week intervals. Three stores were visited to avoid stock shortages at any single store. In attempts to incorporate breweries that did not distribute in my location, I visited stores when I traveled across the state to conduct my interviews. This sampling method is often called relevance or purposive sampling. Krippendorf explains, “when using relevance sampling, analysts proceed by actually examining the texts to be analyzed, even if only superficially, often in a multistage process” (Krippendorf 1980, 119). At each store, Wisconsin-based craft beer was carefully visually examined for the presence of place-based marketing. If the beer possesses place-based marketing elements, a photograph was collected. If no place-based marketing elements were present, the beer was not photographed or included. Relevance sampling in this manner is selective but not probabilistic, “The resulting units of text are not meant to be representative of a population of texts; rather, they are the population of relevant texts, excluding the textual units that do not possess relevant information.” (Krippendorf 1980, 119). Selective sampling methods align well with research question 2 as they focus on explaining the relevant population of place-based marketing in hopes of understanding the types of place environments that beers choose to convey. At the conclusion of sample collection, 91 beers had been photographed, stemming from 14 different breweries. (Appendix F and G)

Every attempt was made to incorporate a wide range of craft breweries and beers, but due to time constraints, distribution limitations, and the seasonality of beer production
this is not a comprehensive collection of all Wisconsin craft breweries or craft beer. This project will admittedly skew toward summer beer availability, and a Madison-centered distribution area.

Phase II – Data Processing

A conceptual (sometimes called thematic (Busch, De Maret, Flynn, Kellum, Le, Meyers, Saunders, White, and Palmquist 2014)) content analysis was conducted in three separate pieces, henceforth referred to as “components”. Each label was broken down into (a) brand based, (b) image based, and (c) description based information (Figure 3). While some overlaps exist between visual, textual, and brand-based information, dividing labels into these three components proves important in order to understand exactly how individual beers convey place.

Figure 3. Label Components (A) brand, (B) image, (C) description. Photograph by author, label image property of Capital Brewery.
Unlike the interview data, forming codes ahead of time was important for the content analysis, albeit with some initial sampling done beforehand. In the months immediately preceding primary data collection, brand-based and label-based information was collected from brewery websites. Informal sampling in this manner mirrors the open coding technique (letting the data drive the coding framework (Berg 2006)), and allowed for pertinent categories to be identified and used. Resulting codes were then used to organize and identify common environment depictions on beer labels. An unexpected code arose partway through coding. To account for this new code, the coding process was re-implemented to ensure no elements were previously overlooked.

During the coding process it became apparent that each component of the beer label contained multiple distinct elements, and thus fell within multiple coding categories. As a result of the multidimensional labeling practices, instead of coding each beer label into just one category, label components are broken down into distinct elements and the resulting elements are coded.

To categorize the label imagery, digital photographs were uploaded into NVivo. Each distinct element was highlighted in the digital photograph, and then assigned to the relevant coding category. It is possible for a single label to fall within multiple categories, depending on what elements were present in the images. For example, if a dock, lake, and duck were present, the label fell into the Outdoor Recreation, Landform, and Animal categories respectively.

A similar process was applied to the textual information (Figure 3(C)). Textual information from the label was typed into a text document and then coded according to
the elements present. If no textual information was included on the bottle itself, the official promotional description from the brewery was used instead. The official promotional description was found online, or on the additional beer packaging. The sample size is slightly larger for descriptions compared to images. Not all beers that provide a description also use local images, or vice versa, so some were omitted from the image analysis (Appendix F and G). Table 9 outlines the sample size (n) of all content analyses.

<table>
<thead>
<tr>
<th>Label Component</th>
<th>n Coded</th>
<th>n Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beer Images</td>
<td>77</td>
<td>180</td>
</tr>
<tr>
<td>Beer Descriptions</td>
<td>91</td>
<td>258</td>
</tr>
<tr>
<td>Brands</td>
<td>14</td>
<td>41</td>
</tr>
</tbody>
</table>

Finally, brand-based information was categorized and analyzed in the same manner (Figure 3(A)). In order to maintain consistent data, only the brands that were examined in the imagery and description analyses were used for this portion.

This model of content analysis emulates Govers and Go’s (2005) and Edelheim’s (2007) research of images on tourist websites and brochures. By collecting all pertinent images, then coding and categorizing them in a software package, the frequency of element appearance can be determined. This also allows for identification of important themes and similarities across the data population.

Phase II - Findings

This section is structured by the content analyses that were conducted for each component of the beer packaging: imagery, descriptions, and brands. After coding was completed, the total number of existing elements varied between each label component.
Multiple elements are present on each bottle label, thus in Tables 10 - 15 the elements do not equal the number of beers coded; there will always be more elements than beers.

**Craft Imagery Findings**

Elements were categorized thematically from the outset of coding. For example, images related to fishing were coded as outdoor recreation from the beginning, not as a fishing code. Thematic categorization removed some of the specificity when examining each coding category, but keeps the coding dataset at a manageable size. Designating themes whilst coding means that some of the elucidated themes are comprised of multiple coding categories, while others contain a single coding category.

<table>
<thead>
<tr>
<th>Code</th>
<th>Example Elements</th>
<th>$n$ Elements</th>
<th>$n$ Beers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trees</td>
<td>Trees, leaves, or bushes</td>
<td>31</td>
<td>28</td>
</tr>
<tr>
<td>Animals</td>
<td>Any animal or insect</td>
<td>25</td>
<td>21</td>
</tr>
<tr>
<td>Human</td>
<td>Cultural and social activities</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>Landform</td>
<td>Lakes, mountains, landscape features</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>Urban/Built</td>
<td>Downtown images, built landmarks</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Outdoor Recreation</td>
<td>Fishing, boating, hunting, campfires</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>Beer Ingredient</td>
<td>Wheat, barley, water, hops</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>State Outline</td>
<td>Any image of the state outline</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Historical Figure</td>
<td>Specific mention of an individual</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Farming</td>
<td>Farmers, farming, or farm equipment</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Agricultural Product</td>
<td>Non-traditional ingredients grown in WI</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Brewery Location</td>
<td>Brewery building, or brewing city</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

Four main themes emerged when coding craft bottle imagery: (1) Natural settings dominate imagery, (2) outdoor recreation is a widespread emphasis, (3) urban environments highlight specific places, and (4) human-cultural activities are framers of social landscapes. These four themes structure the remaining results subsection. Specific
element breakdowns are provided for themes that are comprised of a single coding category (Outdoor Recreation and Urban Environments). In themes where multiple coding categories are present (Human-Cultural and Natural Settings), only the coding category breakdown is provided.

*Natural Settings Dominate Label Imagery*

The Natural Settings theme is comprised of Animal, Tree, and Landform coding categories. Table 11 outlines the frequency of element appearance and the number of beers that used this theme and the affiliated coding categories. The Animals, Trees, and Landform coding categories often worked in conjunction with each other, rarely appearing as standalone elements in packaging imagery. The Trees coding category exemplifies coexistence best. Despite tree-related imagery appearing on the most labels and having the highest element occurrence, no beer label used trees as the sole element of imagery. To convey a natural setting, tree images were often used along shorelines, near cabins, or in the background of main focus. Similarly, lakes (Landform coding category) were most often used to depict fishing or boating related images. Based on their high rate of appearance, it appears that depictions of nature, or natural settings are of high importance to many breweries. Through associating their product with natural landscapes, beer marketers attempt to embed their product with the consumer’s perceptions of the natural world. Breweries hope that the use of natural images will call upon the preexisting emotional ties between consumer and depicted natural environments, thus transitively fostering emotional links between consumer and product via a place.
Table 11: Element and beer frequencies in Natural Settings theme

<table>
<thead>
<tr>
<th>Coding Category</th>
<th>n Elements</th>
<th>n Beers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trees</td>
<td>31</td>
<td>28</td>
</tr>
<tr>
<td>Animals</td>
<td>25</td>
<td>21</td>
</tr>
<tr>
<td>Landforms</td>
<td>21</td>
<td>20</td>
</tr>
</tbody>
</table>

Figure 4. Natural Settings theme used in bottle label images. Photograph by Author, label image property of Central Waters.

*Outdoor Recreation is a Widespread Emphasis*

Outdoor recreation is a major emphasis in bottle label imagery. Fishing, boating, and other lake-based activities are the most common elements within Outdoor Recreation coding category (Table 12). Images related to cabins or campfires are also present, but with significantly less frequency. There is some inherent overlap between the Outdoor Recreation and Natural Environment coding categories; it is difficult to depict outdoor recreation without also depicting animals, trees, or landforms. Outdoor Recreation is separate from Natural Settings because recreation is often the main focus on the bottle label, and is supplemented by a natural setting.
Table 12: Coding category and element frequencies in Outdoor Recreation theme

<table>
<thead>
<tr>
<th>Code/Elements</th>
<th>n Elements</th>
<th>n Beers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Category: Outdoor Recreation</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>Element: Fishing</td>
<td>(4)</td>
<td>(4)</td>
</tr>
<tr>
<td>Element: Watersports</td>
<td>(6)</td>
<td>(5)</td>
</tr>
<tr>
<td>Element: Cabin</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td>Element: Campfire</td>
<td>(1)</td>
<td>(1)</td>
</tr>
</tbody>
</table>

Outdoor recreation is an important part of leisure time in Wisconsin. Wisconsin’s plentiful lakes provide a plethora of locations for leisure activities. Similar to the emotive bond fostered through natural environments, breweries aim to link their beers with the activities depicted on the bottle. Labels that depict leisure activities create an image of fun or relaxation (Figure 5), thus embedding the product within a state of mind. If customers have a positive link with the depicted image, it may lead to a positive link with the depicting product.

Figure 5. Outdoor Recreation theme used in bottle label images. Photograph by Author, label image property of Wisconsin Dells Brewing Co.
Urban Environments Highlight Specific Places

The Urban Environments coding category contains multiple distinct element groups (Table 13). Specific buildings – landmarks – are the most commonly depicted element. The high frequency of landmark buildings is due in part to Capital Brewery’s use of a capitol building in most of their labels. This use is categorized as imagery, not brand, because each beer uses a capitol building in a different manner. Downtown scenes were also prevalent on labels. These were usually depicted from a main street viewpoint, looking down the street with buildings rising up on either side. Many of these urban images contained trees and natural settings in peripheral roles, taking a backseat to the building-related imagery.

As discussed in the literature review, skyline images (or downtown scenes) are able to evoke many non-skyline related perceptions. Breweries may use downtown scenes, or landmark buildings (Figure 6) to link the product with memories and perceptions of familiar places. As local consumers then view the local imagery, they embed their own emotional perceptions with the product. Portraying local imagery is one way of linking products to a place, and appealing to the local consumer.

Table 13: Coding category and element frequencies in Urban Environments theme

<table>
<thead>
<tr>
<th>Code/Elements</th>
<th>n Elements</th>
<th>n Beers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Category: Urban Environments</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Element: Downtown</td>
<td>(14)</td>
<td>(14)</td>
</tr>
<tr>
<td>Element: Specific Building</td>
<td>(6)</td>
<td>(6)</td>
</tr>
</tbody>
</table>
Human Cultural Activities Frame Social Landscapes

The Human-Cultural theme is comprised of the Human, Farming, Agricultural Product, and Historical Figure coding categories (Table 14). Though seemingly redundant, each of these codes represents a different piece of the social landscape in Wisconsin. Human coding category focuses on images related to Wisconsin Heritage and Indigenous peoples; Historical Figure focuses on a single individual. Farming coding category represents any direct reference to the act of farming; Agricultural Product on the other hand, is reserved for Wisconsin grown crops that are not standard beer ingredients – not barley, wheat, hops, or water.

Table 14: Coding category frequency in Human Cultural theme

<table>
<thead>
<tr>
<th>Coding Category</th>
<th>n Elements</th>
<th>n Beers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>Historical Figure</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Farming</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Agricultural Product</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>
The Human coding category depicts immigrant and indigenous populations, economic activities, urban myths, sports, or general cultural features. These human-related activities often work at very local levels, calling upon a local story or social feature that is not widely known outside of that community or the state.

Historical figure images differ from human in that they refer to a specific individual. Tyranena and Milwaukee brewing companies implement historical figures most frequently. Both of these breweries use a cartoon style image of each individual, and pair the image with a story about that person in the textual information (Figure 7). Again, these stories and figures are usually quite local, and won’t be familiar to people from outside the community.

Barns, tractors, and farmers are commonly depicted in the Farming coding category (Figure 8). These images were often non-specific to a certain type of farming, and did not show the farmer actually in the act of farming.

Agricultural Product depictions are separate from Farming, because they depict a specific product, not the act of growing the product. Apples, cherries, raspberries, and honey are the only products depicted. These products were commonly depicted with a picture of the product itself, or a fruit-bearing tree. Wisconsin and Door County in particular is well known for its apple and cherry production.

As a whole, breweries use various familiar cultural references in order to embed their beverages within the local cultural landscape of Wisconsin. Each of the above coding categories demonstrates the ability to tell a culturally relevant story through images. Whether labels depict a farming lifestyle, the local sports team, or simply a fall
apple harvest, the imagery informs consumers that the beverage itself is another piece of that cultural landscape. Sense of place is largely developed through the emotions and interactions that occur within a space, and thus is used to culturally situate products within human-landsapes.

Figure 7. Human Cultural theme in bottle label images. Photograph by Author, label image property of Tyranena Brewing Company.

Figure 8. Further use of Human Cultural theme used in bottle label images. Photograph by Author, label image property of Door County Brewing Company.
Label Description Findings

Table 15 outlines the coding categories developed from elements present in the descriptive label information. The coding categories are largely the same as the image based analysis, with the addition of two categories: Award Winner, and Flavor Description. Some of the coding categories sourced from imagery component did not appear in the description component. Three main themes arose when examining beer descriptions: (1) Flavor Profile, (2) Cultural Associations, and (3) Specific Place Descriptions. Each of these thematic divisions structure the following subsections.

Table 15. Descriptions coding category frequencies

<table>
<thead>
<tr>
<th>Code</th>
<th>n Elements</th>
<th>n Beers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flavor Description</td>
<td>84</td>
<td>84</td>
</tr>
<tr>
<td>Human</td>
<td>52</td>
<td>47</td>
</tr>
<tr>
<td>Beer Ingredient</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>Agricultural Product</td>
<td>23</td>
<td>21</td>
</tr>
<tr>
<td>Landforms</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>Brewery Location</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Historical Figure</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>Farming</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Outdoor Recreation</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Urban/Built</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Animals</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Award Winner</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>State Outline</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Natural</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Trees</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Flavor Profile**

The Flavor Profile theme is comprised of the Agricultural Product, Flavor Description, and Beer Ingredient coding categories (Table 16). The Flavor Profile theme is widespread throughout the data; only seven beers did not have at least one of these
coding categories in their descriptive text. Often there are some overlapping qualities in these coding categories as the mention of an agricultural product, like cherries, often aided in the flavor description as well.

The relative high occurrence of Flavor Profile elements makes sense, considering many beers use a flavor profile description to sell their beer. Many breweries use the descriptive-textual information in order to inform the consumer on the type of beer and the relative flavors that should be expected. The coding categories that comprise this theme do not incorporate themes of place explicitly, and very few do it implicitly.

Table 16: Example Flavor Profile theme descriptions

<table>
<thead>
<tr>
<th>Code</th>
<th>Brewery</th>
<th>Beer Name</th>
<th>Description Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agricultural Product</td>
<td>Pearl Street Brewery</td>
<td>Appleweizen</td>
<td>“Juice from local apples from our friends at Van Lin Orchards is fermented with our hefeweizen wheat ale to create this tangy salute to the fall harvest!”</td>
</tr>
<tr>
<td>Flavor Description</td>
<td>Capital Brewery</td>
<td>Grateful Red IPA</td>
<td>“While the fiery red hue may deceive you of its inherent hoppiness, the play of toasty malt flavors with sharp, resiny hops will bring you to the strangest of places, if you’re drinking it right.”</td>
</tr>
<tr>
<td>Beer Ingredient</td>
<td>Central Waters Brewing Co.</td>
<td>Mudpuppy Porter</td>
<td>“…Its malty profile is uniquely well balanced by liberal hopping for its style.”</td>
</tr>
</tbody>
</table>

Cultural Associations

The Cultural Association theme is comprised of the Human, Farming, Outdoor Recreation, and Historical Figures coding categories (Table 17). This theme comprises similar elements as the Human Cultural theme from the image based content analysis. However, as the medium of depiction has changed from image to text, the clarity of
definition between elements has blurred. Cultural features were easily discernable in bottle imagery, but grasping and defining the cultural associations in text is much more vague.

While the Flavor Profile theme was largely placeless, the Cultural Association theme provides a cultural framework with which to embed a beer. Framing the beer within a cultural environment that is familiar to the reader allows brewing companies to embed the product with that consumer’s respective culture. Thus, we see descriptions that place beer within mindsets and activities that consumers wish to associate with, instead of the places or locations familiar to consumers. This is further elaborated in the discussion-results section.

Table 17: Examples of Cultural Association descriptions

<table>
<thead>
<tr>
<th>Code</th>
<th>Brewery</th>
<th>Beer</th>
<th>Description Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical</td>
<td>Tryanena Brewing Company</td>
<td>Blackhawk Porter</td>
<td>“In 1767 a great Sauk leader known as Black Sparrow Hawk was born. Strong beliefs, independent thinking and an unwavering commitment to his family and his people earned him a reputation as a man of integrity and courage…We celebrate this Sauk leader and his courage with our Chief Blackhawk Porter.”</td>
</tr>
<tr>
<td>Farming</td>
<td>Door County Brewing Company</td>
<td>Pastoral</td>
<td>“It’s about your everyday man. The dirt underneath his fingernails is not just a constant but a comfort. He wakes and dawns with the sun, he farms his own land, and he brews his own beer.”</td>
</tr>
<tr>
<td>Outdoor Recreation</td>
<td>Wisconsin Brewing Company</td>
<td>Inaugural Red</td>
<td>“It’s a beautiful summer day out on the Union Terrace. The sun and sailboats and people are out, the lake is sparkling, and this brew is the perfect companion.”</td>
</tr>
<tr>
<td>Human</td>
<td>Hinterland Brewing Company</td>
<td>Packerland Pilsner</td>
<td>“First brewed to celebrate the Packer’s Championship win in ‘97, this beer was benched, tweaked, then totally re-vamped before it exploded back on the field in 2014. It’s the perfect toast at any tailgate.”</td>
</tr>
</tbody>
</table>
Specific Place Descriptions

The Specific Place Description theme is comprised of the Brewery Location, Landform, and Urban/Built coding categories (Table 18). As the name implies, the current theme aims to wed a beer to a specific place, either of consumption, production, or just to establish familiarity. Recall that Cultural Associations functioned to embed the beer with a familiar cultural value, the current theme aims to embed the beer within a place where the consumer feels familiar with, and thus will feel familiar with the product.

Table 18. Examples of Specific Place descriptions

<table>
<thead>
<tr>
<th>Code</th>
<th>Brewery Location</th>
<th>Beer Name</th>
<th>Description Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brewery Location</td>
<td>Central Waters</td>
<td>Various Seasonal</td>
<td>“Here just short of the 45th parallel marking the midway point between the north pole and equator, we experience the full on splendor of all four seasons.”</td>
</tr>
<tr>
<td>Landform</td>
<td>Geneva Lake Brewing Company</td>
<td>Cedar Point Amber</td>
<td>“Named for the cedar-scaped shores on the northern side of Geneva Lake; the view won’t be the only thing that has you coming back for more.”</td>
</tr>
<tr>
<td>Urban Built</td>
<td>Lakefront Brewery</td>
<td>Riverwest</td>
<td>“Our flagship beer, named after the hardworking neighborhood in which Lakefront Brewery was founded…”</td>
</tr>
</tbody>
</table>

Content Analysis Results: Brand

Craft brewery brands were analyzed in the same method as descriptions and images. One category was removed (Flavor Description) and one category was added (Established Date). Brands were selected from the same data population used in the
previous two content analyses, yielding just 14 separate brands. Table 19 outlines the results of the coding process.

Table 19. Brand coding category frequencies

<table>
<thead>
<tr>
<th>Code</th>
<th>n Elements</th>
<th>n Brands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brewery Location</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>Beer Ingredient</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Human</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Landform</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Urban Built</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Animal</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Established Date</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>State Outline</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Trees</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Agricultural Product</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Award Winner</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Farming</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Historical Figure</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Outdoor Recreation</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Most breweries include the brewery location in their brand design. Often this is as simple as putting the name of the city of town where they are located. Beyond location, breweries seem to choose one or two important factors to include in their brand, which are spread evenly between Human, Landform, Urban, and Animal. Overall, there are few trends to note in the brand content analysis, beyond conveying information about the brewery location.

**Phase III – Large Scale Brewery Labels**

Phase III – Research Question 3

Research Question 3 - (3a) What types of place environments are most commonly portrayed in large-scale breweries? (3b) How are these place environments conveyed
through brewery products? (3c) How do these techniques and place environments differ from way craft and microbreweries’ convey place environments?

Phase III - Methods

Analyzing Large Brewery marketing did not require the same breadth or depth of data as the craft brewery analysis. Though I approach question 3 with a similar goal as question 2, the method of data collection is slightly different. Photographs were taken of 14 large-scale beers, from 11 separate brands. Only domestic breweries were targeted, and not all were Wisconsin-based, but were available in the state of Wisconsin. Originally, efforts were made to avoid collecting labels from retro-style cans or bottles. However, retro-style or throwbacks – label designs used decades ago – are a current trend among large brewers. Foreign beers were left out of this analysis in order to keep the focus on domestic breweries. While some of the beers have foreign parent companies, their primary market and target audience is American consumers.

Phase III – Data Analysis

Data processing for large breweries was slightly different than for craft breweries. Beer labels were broken down into image-based and text based information. Brand-based information often could not be separated from imagery information, and therefore was not analyzed separately. Some textual information is included in the imagery data analysis. Textual pieces like “established date” were often stylized and thus were considered part of the imagery, not the description. Textual information that appeared in the description was categorized in the description analysis, textual information that occurs in conjunction to the imagery is placed in the imagery analysis.
Phase III Findings - Imagery

Three major pieces of information are illuminated through the content analysis of large-scale brewery images: (1) brewery location and establishment information, (2) information about the beer itself, and (3) depiction of natural environments.

*Brewery Location and Establishment Information*

Locational and establishment data are displayed on half of the examined beers. Most often, this was a textual conveyance of each place, not a visual representation of the brewery or brewery city (Table 20). Additionally, there are relatively few locations present. Milwaukee (WI) and Golden (CO) are the predominantly listed places. Establishment dates, commonly late nineteenth century or early twentieth century, were presented alongside many of the brewery locations. Both brewery location and establishment date information frame the beer within long established brewing hubs, which then create a sense of history and validity within the product and place.

<table>
<thead>
<tr>
<th>Coding Category</th>
<th>n Elements</th>
<th>n Brands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Established Date</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Brewery Location</td>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>

*Specific Beer Information*

Half of the examined labels include images of beer ingredients (Table 21). Wheat, barely, hops, or water images are the most common manifestations of ingredient information. A few very short stylized textual descriptions captioned these images, and thus were included in the image analysis, much like brewery location was included in the brewery information imagery analysis.
Table 21. Specific Beer Information coding categories

<table>
<thead>
<tr>
<th>Coding Category</th>
<th>n Elements</th>
<th>n Brands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beer Ingredients</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Flavor Description</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Depictions of Natural Environments

Natural Environments were utilized in more than half of the surveyed beers. Mountain environments were the most common, with trees occurring frequently as well (Table 22). Brewing companies who have facilities located in or near mountain environments often are the ones who use mountain-related imagery.

Table 22. Natural Environments coding categories

<table>
<thead>
<tr>
<th>Coding Category</th>
<th>n Elements</th>
<th>n Brands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Landform</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Trees</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

Large-Scale Descriptions

Coding results for description label components are provided in Table 23. Three main foci arise from large-scale beer descriptions, each with a degree of overlap with the craft-description findings: (1) Flavor descriptions, (2) Beer ingredient information, (3) References to National Identity. In contrast to the widely encompassing themes in craft brewery descriptions, large-scale themes are structured by single coding categories.

Table 23: Description coding category frequencies

<table>
<thead>
<tr>
<th>Code</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beer Ingredients</td>
<td>8</td>
</tr>
<tr>
<td>Flavor Description</td>
<td>7</td>
</tr>
<tr>
<td>America Reference</td>
<td>5</td>
</tr>
<tr>
<td>Brewery Location</td>
<td>3</td>
</tr>
<tr>
<td>Landform</td>
<td>2</td>
</tr>
<tr>
<td>Award Winner</td>
<td>1</td>
</tr>
<tr>
<td>Ag Product, Animal, Farming, Hist. Figure, Human, Outdoor Recreation, Trees, Urban Built</td>
<td>0</td>
</tr>
</tbody>
</table>
Flavor Descriptions

Large breweries use descriptive textual information to inform the consumer about what type of beer is about to be consumed, and the flavors that should be expected. Most commonly, these descriptions elucidate the style of beer (often a pilsner or lager) and what intangible qualities the beer is supposed to portray (crisp, clean, bright, or smooth). Seven of the fourteen beers provided explicit flavor descriptions in their descriptive text, three examples are provided (Table 24).

<table>
<thead>
<tr>
<th>Code</th>
<th>Brewery</th>
<th>Beer Name</th>
<th>Description Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flavor Description</td>
<td>G. Heileman Brewing Company</td>
<td>Old Style</td>
<td>“Old Style is a beer that revives the crisp rich freshness of a classic Pilsner: Light in color and body, medium in aroma and bitterness, full flavored with a delicate aftertaste.”</td>
</tr>
<tr>
<td></td>
<td>Budweiser</td>
<td>Budweiser</td>
<td>“Our exclusive Beechwood Aging produces a taste, a smoothness, and a drinkability you will find in no other beer at any price.”</td>
</tr>
<tr>
<td></td>
<td>Coors Brewing Company</td>
<td>Keystone Light</td>
<td>“… it’s the smoothest of smooth. Keystone Light has a clean, crisp taste and smooth finish, making it the beer of choice for those who want to grab life by the ‘Stones.”</td>
</tr>
</tbody>
</table>

Beer Ingredient Information

Large-scale and craft breweries include ingredient descriptions for the same reason, to provide reference cues for taste and style. Since pilsners and lagers are the most common style for large-scale breweries, there is significantly less variety from beer to beer, as was seen in the craft descriptions. Often the ingredients listed are malts,
barley, hops, and most commonly, a strong emphasis on water source and quality (Table 25).

### Table 25: Beer Ingredient examples

<table>
<thead>
<tr>
<th>Code</th>
<th>Brewery</th>
<th>Beer Name</th>
<th>Description Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beer Ingredient</td>
<td>Miller Brewing Company</td>
<td>Hamms</td>
<td>“…Born in the land of sky blue waters. Brewed in true family tradition from purest water and choicest marble malt, grain, and hops.”</td>
</tr>
<tr>
<td></td>
<td>Pabst Brewing Company</td>
<td>Pabst Blue Ribbon</td>
<td>“… Nature’s choicest products provide its prized flavors. Only the finest hops and grains are used…”</td>
</tr>
<tr>
<td></td>
<td>Michelob Brewing Company</td>
<td>Michelob Light</td>
<td>“…brewed with special blend of hallertau, strissel spalt, and other hop varieties.”</td>
</tr>
</tbody>
</table>

References to National Identity

Large-scale breweries, much like craft breweries, aim to embed their product with consumers through familiar cultural cues. The scale at which large breweries operate is much larger than craft breweries though. Most often, descriptions framed the beer within a national identity, or as being an American product. Large-scale breweries use wide sweeping national pride to imply that drinking their beverage is “American” in nature, or as if to say that “America loves this beer, so you should too.” Though neither sentiment is stated directly, the implication is clear. In some cases, the word “America” is used outright. For the summer of 2016, Budweiser changed the name of their flagship beer from “Budweiser” to “America” (Cunningham 2016). The use of “America” varies, from being used in a flavor context, to being used as a proxy for popularity of the product (Table 26). No matter the use, the purpose is to promote linkages between consumer and the product.
Table 26: National Identity examples

<table>
<thead>
<tr>
<th>Code</th>
<th>Brewery</th>
<th>Beer Name</th>
<th>Description Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>National</td>
<td>Miller Brewing Company</td>
<td>Hamms</td>
<td>“American’s classic premium beer.”</td>
</tr>
<tr>
<td>Identity</td>
<td>Anheuser Busch</td>
<td>Busch</td>
<td>“…Busch has grown from a regional brand to a national favorite.”</td>
</tr>
<tr>
<td>Coors Brewing</td>
<td>Keystone Light</td>
<td>Light</td>
<td>“Brewed by the Coors Brewing Company since 1989, Keystone light is a triple-filtered American-style light lager.”</td>
</tr>
</tbody>
</table>

Large scale breweries have similar goals as craft breweries in terms of description information. Through presenting taste, ingredient, and identity-based information, large scale breweries aim to both convey important information to the consumer, but also persuade the consumer to purchase the product. Further discussion on the differences between craft and large breweries is provided in Chapter 5.
CHAPTER 5: DISCUSSION AND RESULTS

Three major conclusions arise from the findings of the research phases. First, marketing that focuses on sense of place is indeed present, but is a subconscious development by breweries. Second, beer label imagery and descriptions work in a similar ways, though there is a difference in emphasis between craft beer, and large-scale brewers. Lastly, place attachment works on different scales depending on brewery size and location of consumption. These three main conclusions drive the following sub-sections.

The Subconscious Use of Place Based Marketing

To understand why and how Wisconsin craft breweries instill a sense of place in their products, a wide sweeping narrative of marketing motivations is woven. In order to extract broader meaning and relevant place-focused discussion from this narrative, the diverse stories and personal histories illuminated by interviews are treated as a single entity; an illustration of brewery development and the individuals that spark that development. The developed discussion is not exhaustive of all Wisconsin craft breweries, but it captures the general motivations behind product promotion in the brewing industry. This analysis aims to further elucidate the qualities which breweries hold valuable, and additionally help to identify why certain names, images, and descriptions are used in product promotion.
Sense of place-based marketing (henceforth place-based marketing, or, PBM) is indeed implemented in Wisconsin’s craft brewing industry. However, this research focuses on the methods of implementation and motivations for inclusion, rather than the mere presence of PBM. Place based marketing is implemented, but it is not the original focus or goal for breweries. Breweries approach marketing efforts with one of two intentions: (1) to convey the values, feelings, and ideas that the company or individual, deem important, or (2) to embed the product into the cultural landscape of the consumer. Neither of these goals addresses place directly, rather sense of place is much more implicit. Thus, PBM is pervasive throughout. These two mentioned intentions structure the remainder of this section.

The Use of Personal Values in Beer Promotion

The findings suggest, with a few exceptions, that breweries do not approach the marketing of a beer with the sole intention of using a place name (e.g. Wisconsin) with the hope of capturing consumers who are from that place. Rather, through their product breweries aim to convey treasured ideas and values. Rich, head hop farmer and owner of Hop Garden, desires to show his customers the process of product development from earth to glass,

I think what it is for me is that around here we have a lot of dairy farms that work with artisanal cheese makers… it’s the whole thing, from the milk to the cheese making, to being award winning cheeses around the world. And that’s what I kind of want to recreate with our hops. We grow the hops, we brew the beer, and hopefully have people enjoy it and have success that way. The idea wasn’t to be huge and build a 200-barrel brewing facility. The idea was to make a living, have some fun and be able to do what we want to do (Joseph, interview 2015).
Rich strives to create a beer for “rural Wisconsin” consumers. Rich’s desire is not driven by the fact that they are from Wisconsin specifically, but because these are people like him, his neighbors and friends. Being a Wisconsinite is an underlying trait they happen to share, but the rural commonality speaks more deeply to the culturally relevant aspects of their lives. Rich emphasizes “rural” over “Wisconsin”. In an attempt to appeal to rural customers, Rich uses label images and terminology that reflect values that are important both to him, and his peer group consumers.

Rich uses images (e.g. a big red barn) and language (e.g. “harvest”, a time of prosperity and hard work) to embed his product with his targeted customers. Imagery and language are used to create specific feelings and emotions in order attach a sense of place with a product (Eberts 2014; Schnell and Reese 2003). Linking an emotion to a place, especially a place of familiarity, echo sentiments of rootedness and place attachment (Tuan 1976; Relph 1977). Significant spiritual and psychological attachments to a particular place allow an individual to have roots within that place. Rootedness then provides a secure place from which to observe the world, and to understand an individual’s own position in the order of things (Tuan 1977; Relph 1976). Rich and other brewers utilize sentiments of place attachment and rootedness in order to foster a connection between consumer and product. A connection, which they hope, will lead a consumer to purchase their beer.

Tami, director of sales and marketing at Pearl Street Brewery, described how their flagship beer, Downtown Brown, represents their respect for early customers. Tami explained that they are very proud of their history in La Crosse and equally appreciative
of the support the community has shown since the brewery opened in 1999. Initially, Pearl Street Brewery did not bottle or can their beers; they only sold kegs to local restaurants and bars. When it came time to expand and begin bottling, Pearl Street Brewery wanted to pay homage to their earliest customers. Thus Downtown Brown bottle packaging included names and storefront images of the bars and restaurants that first purchased kegs from Pearl Street Brewery. Embedding a beer within the cultural and physical landscape of the downtown area, Tami and Pearl Street Brewery seek to embed their product with the local customers. Locals will recognize the familiar names and images on the beer label, and may feel that purchasing or drinking the beer is a part of local cultural activities.

Rich and Tami’s respective beers are just two examples of many where craft beer uses personal values and history to market product through story. The values that both choose to convey, while not directly place-specific, are closely tied to places and landscapes. The portrayed locations are merely spaces where the values that breweries deem important, exist. Though a location appears on the label, it serves primarily as a vehicle through which to share important values or histories. Sense of place, or attachment is developed in similar manner. Attachment is not formed with specific physical attributes of a location; rather, the source of emotional attachment lies in the perceptual associations—the interactions and feelings—which are tied to that place.

The previous section discussed how breweries embed values they—the producer—consider important. I now move to a discussion on how breweries embed values and stories that customers will hopefully find appealing.
Beers Embedded in the Consumer Culture

Producer-driven marketing is important, but can not be the only method of product promotion. Equally important, is the ability to frame products within the culture of the consumer. Regardless of the origin or motivation, both methods (producer-driven and consumer-driven) aim to embed cultural cues to promote familiarity and attractiveness of their product.

Previous research found that the most effective way to develop a sense of place within craft beer is to use narratives that humanize the brand or product (Hede and Watne 2013). In order to humanize, or to make the product appear more relatable, Wisconsin craft breweries typically use local identity, rootedness, and place attachment to foster emotional attachments to a product. Emotional links between product and place convey feelings of insider status or belonging to both the consumer and the product. Additionally, it is important to portray places accurately as local customers will notice any inauthentic representations of place, which may dissuade them from purchasing the product.

Projecting authenticity of brand or product is important when culturally embedding products with consumers. The purpose of projecting authenticity is to differentiate a craft product from mass marketed competition (Beverland, Lindgreen and Vink 2008). Authenticity, especially in regard to local knowledge and imagery, can label a product or brand as “belonging” in a certain location or place.

When combined, humanizations and authenticity can help a product evoke a sense of place to a consumer. Wisconsin’s craft beer market projects authenticity—through
taste, beer style, and the names/images used on bottle labels—and humanizes—through narratives in the form of descriptions and images—to successfully convey a sense of place. Supper Club, a beer from Capital Brewing Company, humanizes and projects authenticity by implementing Wisconsin-specific history.

Supper Club aims to recreate a beverage that reflects the types of beers consumed in supper clubs (an American style diner, popular in the 1940s-50s especially in rural areas). As a beer, Supper Club weaves together contemporary craft beer with a culturally significant period of Wisconsin history. Through a beverage that reflects beer served in supper clubs, Capital Brewery projects an authenticity of taste. This authenticity further grounds the product within the local cultural identity of Wisconsin.

Similarly, through the inclusion of a hardware nut outline on bottle neck labels, Milwaukee Brewing Company culturally embeds their product in Milwaukee’s industrial history. Pearl Street Brewery accomplishes the same idea with beers like Rubber Mills Pils, which is named for the former rubber mill plant that the brewery now occupies. Both breweries attempt to humanize their brand through a piece of the local industrial history. Each successfully fosters an emotional attachment to place via authentic cultural representation of these histories. Current residents or their parents or grandparents may have worked in these industries and thus may feel some familiar association or nostalgia with these images or names.

As a whole, many craft breweries in Wisconsin seek to embed their product within various local cultural landscapes. Attachments are fostered through cultural representations that are authentic and humanize the products. These cultural foci call
upon a sense of attachment in the consumer. Feelings of attachment are not necessarily based on a specific physical place, but rather the experiences and interactions that occur in these places. Familiar or valuable cultural perceptions function as grounding elements that help embed products into specific places. Again, location is secondary, serving as a space for cultural activity to take place in. Cultural activities then promote a sense of place, and when included in bottle label imagery, foster a connection between consumer and product.

It is important to examine the specific ways that beers are embedded into the producer- and consumer-based cultures. Chiefly, beers are embedded through the images and descriptions placed on bottle labels.

**The Varying Use of Descriptions and Images**

Craft brewers in Wisconsin use a variety of images and descriptions to convey important features of their products to consumers. Local label imagery and language is used to communicate taste, ingredient, or story-based information. My research found that breweries most often uses natural settings (87 out of 180 elements), human culture (23 of 180), urban environments (20 of 180) and outdoor recreation (12 out of 180) in label imagery. Label descriptions follow a significantly different path to promote their product: through flavor profiles (84 of 258) culturally embedding their products (74 of 258) and listing specific places (29 of 258). Similar to Schnell and Reese’s (2003) findings, I find that images and descriptions work in tandem—each offers a distinctive piece of information to convey important features alongside an attractive look and feel on the shelf.
The images and descriptions utilized by large-scale breweries also inform the consumer about product qualities, but via a much different method. The following sections examine the varying methods of description and image use between craft breweries and large breweries.

**Crafted Local Imagery vs. Constructed National Perceptions**

Similar to Schnell and Reese’s (2003) findings on microbreweries nationwide, Wisconsin craft breweries purposefully cater to local connections through targeted marketing strategies that emphasize local identity and distinctiveness. Craft breweries in Wisconsin aim to incorporate images that convey local identity to consumers, which intrinsically links their products to places. Images, when used in this manner, utilize neolocal sentiments through the presentation of information that only local consumers can fully interpret as meaningful. Pictures that embody local cultural nuances entrench the product within a local consumer base, and thus eschew the large-scale consumer base.

Since local markets are the primary target audience for craft breweries, it makes sense to use relevant imagery—local imagery—to the target the local consumer.

Wisconsin craft breweries, in accordance with recent literature, develop narratives though local imagery with the intention of humanizing the brand (Eberts 2014; Hede and Watne 2013). Breweries convey human narratives through the themes outlined in Chapter 4: outdoor recreation, human cultural associations, urban environments, and to a lesser extent, natural landscapes. These narratives use local identity, rootedness, and place attachment in order to foster emotional linkages to a product, thus selling a beverage through selling place-based associations or feelings.
Fostering a sense of place through the perceptions and emotional associations held within a location reflects Tuan’s (1977) sentiments on sense of place development: that a location itself does not portray a sense of place, rather the interactions and perceptions that transpire in a space allow that previously unremarkable location to develop an identity and hold meaning (Tuan 1977). To borrow terminology from Kyle, Mowen, and Tarrant’s (2004) sense of place development research, craft breweries employ the affect (connecting emotional attachments to a place) and practice (connecting place with the behaviors and activities present within a pace) designations of sense of place development. Large-scale breweries also use label imagery to portray a sense of place, but do so with an entirely different purpose.

Large breweries use label imagery to convey more tangible product qualities than craft breweries. As was illustrated in Chapter 4, mountain-related imagery is prevalent on some of the analyzed bottle labels, especially those originating from Coors, located in Golden, Colorado. Though mountain imagery may convey brewery location, its primary purpose appears to be to communicate brewery water source. For large-scale breweries like Coors, water can be a predominant flavor definer—clean water makes good beer, poor water makes bad beer. In order to convey a high quality beer, companies stress a high quality water source. Generally, mountain water is viewed as being clean and pure, thus Coors elects to include snow-capped mountains, or mountain fed streams to convey a sense of purity in their ingredient and product.

While Coors uses mountain-related imagery to convey a sense of product quality, other brands (Miller, Anheuser, and Rolling Rock) convey product quality through
embedding their beverages in long established brewing traditions and locations. To create the link between product and tradition, breweries use label images that give the beer a traditionally European, or old world, pre-industrial look and feel. This traditional look is partially conveyed through the family crest or seal imagery. Crests or seals are often perceptually linked with European ancestry, which large breweries hope will lend a sense of established tradition or quality to the product.

In addition to pre-industrial type imagery, large-scale breweries also embed their product within historical U.S. brewing cities; cities where beer has been brewed for a long period of time. There is little variation in these locations, as many stick to the well-known brewing hubs of Milwaukee, WI; Golden, CO; and St. Louis, MO. Some of these locations may not even truly represent where the beer was brewed, as many large brewing companies have brewing and bottling plants all over the country (Raabe 2008). Long established American brewing locations help to express a known quality in the beers that bear their name. These implied qualities help a customer to know exactly what to expect from the beer. There is little chance the beer will be spoiled or taste any different from previous consumptions. Additionally, breweries provide a brewery establishment date alongside the brewery city. These dates, often in the nineteenth century or early twentieth century, further ground each beer within its location. The dates also express longevity and communicate a sense of knowledge and long established success to the consumer. Presenting beer products as entrenched within longstanding brewing hubs, helps to communicate a sense of continuity and quality to consumers.
In order to convey product qualities, large-scale breweries use label imagery (mountains, animals, and brewery location) to develop a sense of place. This type of sense of place utilization reflects the cognitive component of sense of place development (Kyle, Mowen, and Tarrant 2004). Cognitive sense of place attachment links thoughts, knowledge, and beliefs to a place. Large-scale breweries thus attach meanings to place in order to convey a sense of quality in their products.

To promote a sense of place, Wisconsin craft breweries use imagery that conveys local identity and meaning through emotions and attachments, or affect and practice. Large-scale breweries also use imagery that embeds a sense of place, but to illustrate more tangible product qualities. Craft breweries choose ideas, emotions, and attachments, while large scale breweries embed cognitive product characteristics like water quality instead.

**Informative Descriptions**

The presence of flavor descriptions and specific-place information on beer labels (both craft and large-scale) closely mirror the findings of wine label research (Thomas and Pickering 2003). Label descriptions for both wine and beer usually include flavor profiles. These descriptions do not utilize place-specific information explicitly, but do convey important taste-based information to the eventual consumer.

*Comparing Beer and Wine Descriptions*

Recent research found that wine labels provide “region of production” information to both link their product with a place, and also to convey taste characteristics (Thomas and Pickering 2003). Wine purchasers may interpret regional
information as a reminder of a visit to the listed location, or it may simply link the current
wine to a previously consumed wine. In a similar fashion as wine labels, beer labels use
explicit taste profile descriptions and specific place information to link their beer with
other beers or previous experiences. Language has varying meaning to different
individuals; hence, breweries let previous consumer knowledge or experience drive the
flavor and cultural interpretations of the text-based descriptions (Tuan 1991).

Conveying Expectations to the Consumer

Coding categories Flavor Profile and Beer Ingredient are the most commonly
occurring in both craft and large-scale beer descriptions. For both market segments,
descriptions are largely utilized to convey expected tastes to the consumer. Descriptions
are used as a compliment to label imagery, since each provides different pieces of
information.

Beers from large-scale breweries largely use similar ingredients: water, hops, and
grain. Thus, large breweries highlight the variances that do exist. For example, Budweiser
emphasizes their Beechwood aging process. Water source was the most common
emphasis of product distinctiveness. Average beer drinkers are not likely able to
distinguish any taste difference between two- and six-row barley, but they likely can
envision what a difference in water quality would taste like. As a result, water becomes a
high emphasis in product distinction.

Water is a highly tangible product and one with which we interact every day.
Most people can distinguish between water that tastes good and water that tastes bad, so
breweries stress the cleanliness and freshness of the water they use in their beer. Craft
beer emphasizes beer ingredients like hops or other additions, while large breweries heavily emphasize water source or general drinkability characteristics.

Even if water source descriptions do not truly convey anything about the flavor or quality of the water, the perceived differences may sway some consumers to choose one beer over another. Language thus takes on an illuminating role (Tuan 1991), which is used to sway a consumer’s perceptions of a product. Label descriptions, especially water descriptions use less explicit sense of place depictions in favor of using implicit place characteristics to convey a message of taste.

*Language Use Reflects the Target Market*

Descriptions, especially those implemented by craft breweries, mirror and compliment image related themes. Wisconsin-based craft beers like Booyah, (Milwaukee Brewing Company) Rocky’s Revenge (Tyranena Brewing Company), and Ouisconsing (Central Waters) often use local language to communicate the product’s place in the local cultural landscape. Beer names, like the aforementioned, provide the most meaning amongst local consumers; national consumers won’t extract nearly as much meaningful understanding. Local names are employed to draw specific emotional attachments, and thus form a sense of place with local consumers. Through language, Wisconsin based craft breweries employ a sense of place by developing affection for the place, and implicitly the product (Schnell and Reese 2003).

Craft breweries and large-scale breweries aim to embed their product with their respective markets, national or local. Large-scale breweries’ inclusion of the word
“America” in label descriptions calls on national level attachments. The product itself, or consumption of the product is framed as something inherently American or patriotic.

In summary, the descriptions included on labels of large-scale and craft breweries heavily emphasize taste-based information. Craft breweries tend to highlight non-traditional beer ingredients, while large breweries focus on communicating the quality of their traditional ingredients. Furthermore, through language, craft breweries frame their products within local cultural landscapes, while large breweries implement an American theme to connect with their much larger consumer base.

**Varying Place Attachment**

Place attachment themes are pervasive throughout discussions on label information and subconscious use of place based marketing. What has not been discussed is the ability for place attachment to work across many different mediums; place attachment can work for breweries through product packaging, but also in the location of consumption. Creating a sense of place in the location of consumption is especially important for the smaller breweries and brewpubs that rely on on-site consumption for the majority of their business.

Brewpubs and small microbreweries attempt to foster a sense of place in their taprooms—the location where most of their product is consumed. Brent Martinson and Nate Warnke both emphasize the need for people to feel attached to their respective taprooms. Neither of their breweries distributes beer in bottles or cans, both breweries rely on people coming into the taproom and consuming the product on site. Both of their
locations must then be appealing enough to attract repeat customers. Nate emphasizes the importance of his building “feel,”

Where, yes, it is all going to be brand new, but we have to make sure it’s a place that people want to go. Where people feel a connection, so that’s the psychological place of it… Unfortunately, I’ll admit that sometimes that takes a lot of years to develop, you know that emotional attachment. If it were a 100-year-old building with a lot of storied history of being a bar or being a speakeasy, that would be huge, but that’s not going to happen. So I have to create that emotional attachment to place (Warnke, interview, 2015).

In order to establish and maintain a customer base, Nate feels that it is important to develop a sense of place in his taproom—to make it a place people feel attached to and will want to return to. Nate’s desire to foster a positive emotional bond with a specific place is deeply rooted in previous place attachment research (Jorgeson and Stedman 2001). Additionally, Nate’s sentiments are in line with many of the placemaking techniques found to exist within brewery consumption sites and the ability of built space to influence perceptions of that space (Tuan 1970; Schnell and Reese 2003). Purposeful organization of a space is essential to influence the communicated sense of place. The place identity that is then developed, though it may mean different things to different people, provides ground for which place attachments can take hold.
CHAPTER 6: CONCLUSION

Sense of place is largely developed through the similarities in perceptions and feelings that are held within a space. Though individuals interact with space in varying ways, the similarities in perceptions are what create a sense of place (Relph 1977). Craft breweries in Wisconsin implement sense of place by providing familiar landscapes through their images, descriptions, or beer names. These images, descriptions, and names hold many different meanings with different individuals. Craft breweries hope that the names and label-based information will evoke an array of positive emotional links in the customer, through which the product will appear attractive. Breweries do not tell us how to interact with the images, descriptions, or names, but they allow these tools to create positive linkages that may lead to a product purchase.

It seems crass to say that breweries create emotional links only to assist in their financial bottom line. Though some may not realize it, craft breweries in Wisconsin function and storytellers as placemakers through their commitment to the community.

Group consumption often helps to foster social cohesion. Beer consumption frequently occurs in a social setting, and brewers take pride in their product’s ability to foster social gatherings, interactions, and ability to bring people to the table. In this sense, breweries help individual consumers form their own senses of place, no matter the location of consumption.
Place attachment works on many different scales: distributing breweries use bottle images and text as a proxy in order to foster a sense of place attachment, while smaller breweries rely on the physical consumption site in order to form that same attachment. Whether the attachment is contingent on product packaging or the physical site of consumption, fostering place attachment is essential to embed positive emotional links into the product.

Similarly, the target consumer market has an influential role in determining the type of place-based marketing that is employed. In order to create a positive emotional bond between consumer and product, craft breweries use affective and practice based place attachment (Kyle, Mowen, Tarrant 2004). Large-scale breweries use sense of place to foster perceptions of ingredient characteristics, and further imply a level of product quality. As a whole, place attachment is the primary link between person, portrayed place, and beverage.

My research aimed to conduct a case study analysis of sense of place application within a tangible real-world good. There were some limitations to this research. Primary data collection occurred in a span of three months, where only year round and summer seasonal beers were collected. Ideally, the label collection would occur over an entire calendar year to incorporate the various seasons of beer production. Additionally it would prove advantageous to interview more brewpub owners, and a regional-level craft brewer. Though these additions are small, both would contribute a further comprehensive picture of the brewing landscape in Wisconsin. Furthermore, a label analysis could be conducted on all craft brewery beers in Wisconsin, not only the ones that exhibit place
based characteristics. That analysis would allow for commentary on the craft beer market as a whole, and could determine the prevalence of place based marketing techniques compared to other marketing techniques that may arise.

Future research should address the aforementioned limitations. Future studies could also replicate this methodology in different U.S. craft brewing hubs, Colorado, Oregon, or California, to identify the level of place based marketing in each. Additionally, examining these other hubs for similar or different place based marketing techniques and themes would contribute greatly to our understanding of sense of place in beer production and marketing.
REFERENCES


QSR International. NVivo 11.


A: Breweries are local by necessity. Distribution radius is quite small, based on the ability to keep product from spoiling. 4,131 breweries exist in the U.S in 1873.

B: Technological advances expand distribution radius, and consumer preferences drive consolidation around major brands. Prohibition halts all legal production in 1920. Only 89 breweries existed in 1978.

C: Brewery establishment expands around local preferences. Local craft breweries attract local customers, and brewery numbers rise to 4,000+ for the first time since 1873.
## APPENDIX B: ALL WISCONSIN CRAFT BREWERIES BY TYPE

### Regional Craft Brewery ($n=7$)

<table>
<thead>
<tr>
<th>Brewery</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ale Asylum</td>
<td>New Glaus Brewing Co.</td>
</tr>
<tr>
<td>Capital Brewery Co.</td>
<td>Sprecher Brewing Co.</td>
</tr>
<tr>
<td>Lakefront Brewery Inc.</td>
<td>Stevens Point Brewery</td>
</tr>
<tr>
<td>Minhas Craft Brewery</td>
<td></td>
</tr>
</tbody>
</table>

### Microbrewery ($n=55$)

<table>
<thead>
<tr>
<th>Brewery</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Sheeps Brewing Co.</td>
<td>Melms Brewing Co.</td>
</tr>
<tr>
<td>Ahnapee Brewery</td>
<td>Milwaukee Brewing Co.</td>
</tr>
<tr>
<td>Badger State Brewing Company</td>
<td>Octopi Brewing/3rd Sign Brewery</td>
</tr>
<tr>
<td>Big Head Brewing Co.</td>
<td>Oliphant Brewing</td>
</tr>
<tr>
<td>Biloba Brewing</td>
<td>One Barrel Brewing Company</td>
</tr>
<tr>
<td>Black Husky Brewing LLC</td>
<td>O’so Brewing</td>
</tr>
<tr>
<td>Bloomer Brewing Co.</td>
<td>Pearl Street Brewery</td>
</tr>
<tr>
<td>Brenner Brewing</td>
<td>Pitchfork Brewing</td>
</tr>
<tr>
<td>Bull Falls Brewery LLC</td>
<td>Plymouth Brewing Co.</td>
</tr>
<tr>
<td>Central Waters Brewing Co.</td>
<td>Public Craft Brewing Co.</td>
</tr>
<tr>
<td>Dave’s Brew Farm</td>
<td>Raised Grain Brewing Company</td>
</tr>
<tr>
<td>District 14 Brewery &amp; Pub</td>
<td>RockPere Brewing Co.</td>
</tr>
<tr>
<td>Driftless Brewing Co.</td>
<td>Rocky Reef Brewing Company</td>
</tr>
<tr>
<td>Fox Head Brewing LLC</td>
<td>Rowlands Clumet Brewing Co.</td>
</tr>
<tr>
<td>Funk Factory</td>
<td>Rush River Brewing Co.</td>
</tr>
<tr>
<td>Geuzeria</td>
<td>Sand Creek Brewing Co.</td>
</tr>
<tr>
<td>Geneva Lake Brewing Co.</td>
<td>Silver Creek Brewing Co.</td>
</tr>
<tr>
<td>Gray Brewing Co.</td>
<td>Stillmank Brewing Co.</td>
</tr>
<tr>
<td>Greenview Brewing LLC</td>
<td>The Brewing Projekt,</td>
</tr>
<tr>
<td>Hinterland Brewery</td>
<td>Tribute Brewing Co.</td>
</tr>
<tr>
<td>House of Brews</td>
<td>Turtle Stack Brewery</td>
</tr>
<tr>
<td>Lake Louie Brewing Co.</td>
<td>Tyrannena Brewing Co.</td>
</tr>
<tr>
<td>Lazy Monk Brewing</td>
<td>Valkyrie Brewing</td>
</tr>
<tr>
<td>Lucette Brewing Co.</td>
<td>Wisconsin Brewing Co.</td>
</tr>
</tbody>
</table>

### Brewpub ($n=51$)

<table>
<thead>
<tr>
<th>Brewery</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>841 Brewhouse</td>
<td>Northwoods Brewpub and Grill</td>
</tr>
<tr>
<td>Angry Minnow</td>
<td>Parched Eagle Brewpub</td>
</tr>
<tr>
<td>Appleton Beer Factory</td>
<td>Railhouse Restaurant and Brewery</td>
</tr>
<tr>
<td>Bare Bones Brewery</td>
<td>Raw Deal</td>
</tr>
<tr>
<td>Blue Heron Brew Pub</td>
<td>Red Eye Brewing Co.</td>
</tr>
<tr>
<td>Brewery Creek Inn</td>
<td>Riverside Brewery and Restaurant</td>
</tr>
<tr>
<td>Brewery in Planning – Wauwatosa</td>
<td>Rock Bottom Brewery</td>
</tr>
<tr>
<td>Corner Pub, Courthouse Pub</td>
<td>Second Salem Brewing Company</td>
</tr>
<tr>
<td>Delafield Brewhaus</td>
<td>Shipwrecked Brewery</td>
</tr>
<tr>
<td>Fox River Brewing Co (2 locations)</td>
<td>South Shore Brewery</td>
</tr>
<tr>
<td>Granite City Food and Brewery</td>
<td>St. Francis Brewing Company</td>
</tr>
<tr>
<td>Great Dane Brewing Co. (5 locations)</td>
<td>Starboard Brewing Co.</td>
</tr>
<tr>
<td>Grumpy Troll</td>
<td>Stone Cellar Brewpub/Stone Arch</td>
</tr>
<tr>
<td>Hop Haus Brewing Co.</td>
<td>Sweet Mullets Brewing Co.</td>
</tr>
<tr>
<td>Horny Goat Brewing Co.</td>
<td>Thirsty Pagan Brewing Co.</td>
</tr>
<tr>
<td>Karben4 Brewing</td>
<td>Titletown Brewing Co.</td>
</tr>
<tr>
<td>Kozy Yak Brewery</td>
<td>Viking Brewpub</td>
</tr>
<tr>
<td>Legends Brewhouse and Eatery</td>
<td>Vintage Brewing Co.</td>
</tr>
<tr>
<td>Milwaukee Brewing Company</td>
<td>Water Street Brewery (3 locations)</td>
</tr>
<tr>
<td>Minocqua Brewing Company</td>
<td>Whistle Stop Restaurant and Brewery</td>
</tr>
<tr>
<td>Next Door Brewing Company</td>
<td>Wisconsin Dells Brewing Company</td>
</tr>
</tbody>
</table>
APPENDIX C: TELEPHONE RECRUITMENT SCRIPT

Note: This recruitment script was not adhered to verbatim, but rather was used to ensure all necessary and pertinent information was conveyed to the potential interviewee.

Good (afternoon/morning) (person’s name, if applicable)

My name is Joseph Quintana and I am currently doing research on Wisconsin craft breweries as a part of my masters degree at the University of Denver. I’m calling today because I would like to arrange an interview with someone in your brewery that is part of designing the labels and beer names that you guys produce. Is there someone, or a group of people who are responsible for that at your brewery? If so, can I speak with them?

(repeat as necessary for a new individual)

My research is focused on how breweries use the local environment to help sell their products. More specifically, if you use local images or knowledge in order to help set your products apart from larger national chains, or other smaller breweries. For example, in your products (list relevant beers, promotional material) you use (list relevant images or textual information). These are exactly the types of information I’m interesting in looking at, as well as the motives behind selection of these thematic qualities.

I would like to arrange an interview with you sometime (insert specific day/time). This interview will last between 45-60 minutes, and I’d be happy to come to (brewery location), or a location that works well for you.

(arrange interview as necessary)

If you need to reach me at anytime before then you can always call me back on this phone number. (XXX-XXX-XXXX).

Thank you very much (person’s name) I look forward to meeting you, and hearing your thoughts on the matter. Have a good (day/afternoon/evening)

Goodbye.
APPENDIX D: IRB INFORMED CONSENT DOCUMENT

Note: All signed informed consent documents are on record with the author.

**Invitation to participate in a research study**
You are invited to participate in a research project centered on how craft breweries in Wisconsin use the concept of Place to market and sell their products. We have selected you because of your job within brewery operations, as well as your expertise in the marketing and selling of a craft beer product. We deem these qualities to be of importance to our research.

If you agree to be a part of the research study, you will be asked to participate in an interview with the principal investigator, Joseph Quintana. This interview has an expected length of 45-60 minutes. The interview duration may vary slightly, and can be catered to your availability.

**Possible risks and discomforts**
The researchers have taken steps to minimize the risks of this study. Even so, you may still experience some risks related to your participation, even when the researchers are careful to avoid them. These risks may include the following: a breach in confidentiality due to stolen or lost research equipment. (See confidentiality statement for more information)

**Possible benefits of the study**
If you agree to take part in this study, there will be no direct benefit to you. However information gathered in this interview/study may provide you further insight into how Wisconsin breweries use Place to market their products, something you may find advantageous or interesting.

**Study compensation**
You will not receive payment for being in the study.

**Study cost to the participant**
You will not be expected to pay any costs related to the study.

**Confidentiality, storage, and future use of data**
We would like to include your name, job, and place of employment in the final thesis and publications that result from this research project. We want to include the aforementioned items for illustrative, attribution and explanatory purposes. However, you have the option to not have your name, job, or place of employment used when the study is published; if this is the case, please note the appropriate check-box at the conclusion of this document. If you do not request anonymity at the beginning of the interview, you have the option to request it at any time during, or after the interview. Additionally, you may request certain parts of the interview that you do not want to have personal information linked to.
If you request to be anonymous, the following data protection processes will be adhered to.

1. The audio file from this interview will be deleted upon completion of the interview transcription. Until then, it will be stored in a lockbox safe in the principal researchers home.
2. All personal and identifiable information will be removed from the transcription and your interview will be granted a code number. This transcription will be kept on an encrypted flash drive, accessible only by the principal researcher.
2a. If you chose not to be recorded, the notes from this interview will have all personal/identifiable information removed and will be assigned a code number.
3. The code number, and your identity will be kept on a separate encrypted flash drive.

Who will see my research information?
Although we will do everything we can to keep your records a secret, confidentiality cannot be guaranteed.
Both the records that identify you, and the consent form signed by you may be looked at by others.

- Federal agencies that monitor human subject research
- Human Subject Research Committee

All of these people are required to keep your identity confidential. Otherwise, records that identify you will be available only to people working on the study, unless you give permission for other people to see the records.

Also, if you tell us something that makes us believe that you or others have been or may be physically harmed, we may report that information to the appropriate agencies.

Voluntary nature of the study
Participating in this study is completely voluntary. Even if you decide to participate now, you may change your mind and stop at any time. If you decide to withdraw early, the information you provided will be destroyed upon your request.

Contact Information
The research carrying out this study is Joseph A. Quintana. You may ask any questions you have now, if you have questions later you may call Joseph at (XXX) XXX-XXX, or at email here.

If the researchers cannot be reached, or if you would like to talk to someone other than the researcher about;

1. Questions, concerns or complaints regarding this study,
2. research participant rights,
(3) research-related injuries, or
(4) other human subjects issues,
you may contact the Chair of the Institutional Review Board for the Protection of Human Subjects, at 303-871-4015 or by emailing IRBChair@du.edu, or you may contact the Office for Research Compliance by emailing IRBAdmin@du.edu, calling 303-871-4050 or in writing (University of Denver, Office of Research and Sponsored Programs, 2199 S. University Blvd., Denver, CO 80208-2121).

Agreement to be in this study
1. I have read this paper about the study or it was read to me.
2. I understand the possible risks and benefits of this study.
3. I know that this study is voluntary.
4. I choose to be in this study.
5. I know I have the right to review and edit the interviewers transcription for any information I do not want to be included.
6. I will receive a copy of this consent form.

Please make an “X” in the appropriate boxes below.

Permission to record and transcribe the interview
[ ] I understand that this interview will be recorded.
    or
[ ] I request that this interview not be recorded.

Permission to identify the interview subject.
[ ] I understand my name, occupation, and brewery affiliation will be used in future thesis and scholarly journal article publications.
    or
[ ] I request that any identifiable information be removed, and I remain anonymous.

Signature: ___________________________ Date: ______

Print Name: ___________________________
APPENDIX E: SAMPLE INTERVIEW GUIDE

Note: Not all questions were asked, and many questions may provide repetitious answers. Thus, some questions were omitted before the interview was conducted, and others were omitted as the interview transpired, if they were rendered unnecessary.

Introduction
- Introduction statement, establishing the academic nature, intro to the idea of place.
- Permissions of use
- IRB clearance

Why Beer?
- What brought you into this business? (Why craft beer?)
- Do you think Wisconsin, as a whole, is a good destination for craft beer / craft brewing?
- What about _______ (brewery location), is this place a good place for Craft Beer / Craft Brewing?

Why Here?
- What is it about THIS place that…
  - Made you want to establish your brewery here?
  - Makes it special to you personally?
- How important is your location (within the state) to you?
- How important is this location to your product, and the business as a whole?

Thinking about Place
- When you think of Wisconsin (or the more specific city, town, brewery location), what comes to mind? (What does Wisconsin mean to you?)
  - Does your product reflect this? How? Is it supposed to?
  - Is it your desire for your product to represent part of Wisconsin?

Beer Broadly
- What was the process behind creating labels and images for your individual beers?
- How did you develop the images in your brand/beer labels? Was it a coordinated thematic effort? (Were you trying to establish a theme across all your products?)

Implementations of Place in Beer
- Is it your intention to convey a sense of ______ (location) with your products?
- Do you feel you use geographic place based marketing in your product? Or is that a secondary goal?
- How do you feel the use of ______ (specific label image or text) in your label portrays a sense of “Wisconsin”?
- Who are you targeting with this type of geographic-based marketing?
- Were there types of marketing you wanted to do, that you were unable to? (Red-tape, already owned image, etc.)

**Place, Broadly**
- Is the idea of place something you had heard of previously?
- Do you feel that this company/brewery and your products are strongly linked with ______ (location)? (Do people think of Madison (for example) when they think of your product? Do they think of your product when they think of Madison.)

**Spatiality of Distribution and expansion**
- What is your ultimate goal in terms of expansion?
- What is your current area of distribution? (Are your beers available regionally? Only within the state? Only in certain parts of the state?)

**Consumer/Community Interactions**
- Do you interact with the customers frequently? Have you noticed they are mostly local, Wisconsin based, or out of state?
- Were people asking for a beer that represented ______ (location) so you developed one? Or did you decide to represent ______ and found that people took to it?
- Have you noticed people reacting negatively to your PBM efforts? Feel it’s a misrepresentation?
- Do you feel as though you (or your company) are part of the Community?
APPENDIX F: IMAGERY CONTENT ANALYSIS BREWERIES AND BEERS

Note: There is some variation between Appendix F and G, which reflects the active omission of beers that did not display local imagery or descriptions, respectively, in their labels. All beer names, label images and descriptions used in this thesis are the property of the respective breweries. The images and descriptions provided are for academic fair-use purposes only.

<table>
<thead>
<tr>
<th>Central Waters</th>
<th>Capital Brewing Company</th>
<th>Pearl Street Brewing Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glacial Trail</td>
<td>Island Wheat</td>
<td>Applefest</td>
</tr>
<tr>
<td>Honey Blonde</td>
<td>Wisconsin Amber</td>
<td>Dankenstein</td>
</tr>
<tr>
<td>Hop Rise</td>
<td>Autumnal Fire</td>
<td>Downtown Brown</td>
</tr>
<tr>
<td>Lac Du Bay</td>
<td>Dark Voyage</td>
<td>El Hefe</td>
</tr>
<tr>
<td>Mudpuppy</td>
<td>Lake house</td>
<td>Pearl St. Pale Ale</td>
</tr>
<tr>
<td>Ouisconsin</td>
<td>Mutiny</td>
<td>Rubber Mills Pils</td>
</tr>
<tr>
<td>Satin Solitude</td>
<td>Oktoberfest</td>
<td>That’s What I’m Talkin’ ‘Bout</td>
</tr>
<tr>
<td>Summarillo</td>
<td>U.S. Pale Ale</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Supper Club</td>
<td></td>
</tr>
</tbody>
</table>

| Tyranena Brewing Company       | New Glarus              | Milwaukee Brewing Company   |
| Bitter Woman                   | Apple Ale               | Admiral Stache              |
| Chief Blackhawks              | Belgian Red             | Booyah                      |
| Headless Man                   | Moon Man                | Hop Happy                   |
| Rocky’s Revenge                | Scream                  | Increase Wheat              |
| Scurvy                         | Serendipity             | Litta Bitta                 |
| Three Beaches                  | Spotted Cow             | Louie’s Demise              |
|                                 | Two Women               | Outboard                   |

| Lakefront Brewing Co.          | Door County Brewing Co. | Geneva Lake Brewing Co.     |
| Riverwest                      | Pastoral                | Boathouse Blonde            |
| Cherry                         | Bière de Seigle         | Cedar Point                 |
| Eastside Dark                  | Polka King              | No Wake                     |
| Klisch                         | Silurian                |                             |
| Wisconsinite                   |                         |                             |

| Sand Creek                     | Hinterland              | Wisconsin Dells             |
| Badger Porter                  | Packerland              | Kilbourn Hop Ale           |
| Oscars Stout                   | Lunatic                 | Rustic Red                 |
| American Pale Ale             | Whiteout                |                             |

| Potosi Brewing Company         | Stillmank Brewing Co.   | Esser’s Best                |
| Golden Ale                    | Bees Knees              | Essers Best                 |
| Steamboat Shandy              | Wisco Disco             | Essers Best Cross Plains Special |

| Wisconsin Brewing Company      | Titletown Brewing Co.   | Hop Garden                  |
| Inagural Red                   | Green 192               | Farmstead Ale               |
| Yankee Buzzard                 | Johnny Blood            |                             |

| House of Brews                 | Bull Falls              |                             |
| Observatory Pale Ale           | Five Star               |                             |
APPENDIX G: DESCRIPTION CONTENT ANALYSIS BREWERIES AND BEERS

*Note: All beer names, label images and descriptions used in this thesis are the property of the respective breweries. The images and descriptions provided are for academic fair-use purposes only.*

<table>
<thead>
<tr>
<th>New Glarus</th>
<th>Capital Brewing Company</th>
<th>Pearl Street Brewing Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple Ale</td>
<td>Autumnnal Fire</td>
<td>Appleweizen</td>
</tr>
<tr>
<td>Belgian Red</td>
<td>Oktoberfest</td>
<td>Dankenstein</td>
</tr>
<tr>
<td>Berliner Weiss</td>
<td>Grateful Red</td>
<td>Downtown Brown</td>
</tr>
<tr>
<td>Moon Man</td>
<td>Dark Voyage</td>
<td>El Hefe</td>
</tr>
<tr>
<td>Raspberry Tart</td>
<td>Fishin’ in the Dark</td>
<td>Java Lava</td>
</tr>
<tr>
<td>Serendipity</td>
<td>Island Wheat</td>
<td>Me Myself and IPA</td>
</tr>
<tr>
<td>Scream</td>
<td>Lake House</td>
<td>That’s What I’m Talkin’ ‘Bout</td>
</tr>
<tr>
<td>Spotted Cow</td>
<td>Mutiny</td>
<td>Pearl St. Pale Ale</td>
</tr>
<tr>
<td>Totally Naked</td>
<td>Supper Club</td>
<td>Rubber Mills Pils</td>
</tr>
<tr>
<td>Two Women</td>
<td>U.S. Pale Ale</td>
<td></td>
</tr>
<tr>
<td>Yokel</td>
<td>Wisconsin Amber</td>
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<table>
<thead>
<tr>
<th>Tyranena Brewing Company</th>
<th>Milwaukee Brewing Company</th>
<th>Central Waters</th>
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<tbody>
<tr>
<td>Bitter Woman</td>
<td>Admiral Stache</td>
<td>Glacial Trail</td>
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<td>Blackhawk</td>
<td>Booyah</td>
<td>Honey Blonde</td>
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<td>Hop Happy</td>
<td>Hop Rise</td>
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<tr>
<td>Painted Ladies</td>
<td>Increase Wheat</td>
<td>Lac Du Bay</td>
</tr>
<tr>
<td>Rocky’s Revenge</td>
<td>Litta Bitta</td>
<td>Mudpuppy Porter</td>
</tr>
<tr>
<td>Scurvy</td>
<td>Outboard</td>
<td>Ouisconsing</td>
</tr>
<tr>
<td>Three Beaches</td>
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<td>Satin Solitude</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Summarillo</td>
</tr>
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<table>
<thead>
<tr>
<th>Lakefront Brewing Co.</th>
<th>Door County Brewing Co.</th>
<th>Potosi Brewing</th>
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<tbody>
<tr>
<td>Cherry</td>
<td>Pastoral</td>
<td>Cave Ale</td>
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<tr>
<td>Eastside Dark</td>
<td>Bière de Seigle</td>
<td>Good ol Potosi</td>
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<tr>
<td>Klisch</td>
<td>Silurian</td>
<td>Snake Hollow</td>
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<tr>
<td>Riverwest</td>
<td>Polka King</td>
<td>Steamboat Shandy</td>
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<tr>
<td>Wisconsinite</td>
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<td>Wee Stein Wit</td>
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<table>
<thead>
<tr>
<th>Geneva Lake Brewing Co.</th>
<th>Stillmanck Brewing Co.</th>
<th>Esser’s Best</th>
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<tbody>
<tr>
<td>Boathouse Blonde</td>
<td>Bees Knees</td>
<td>Essers Best Cross Plains</td>
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<tr>
<td>Cedar Point</td>
<td>Wisco Disco</td>
<td>Essers Best</td>
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<tr>
<td>No Wake</td>
<td>SuperKind</td>
<td>Essers Best Anniversary</td>
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<td>Weekender Wheat</td>
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<thead>
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<th>Sand Creek Brewing Co.</th>
<th>Hinterland</th>
<th>Wisconsin Dells</th>
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<tbody>
<tr>
<td>Oscars Stout</td>
<td>Lunatic</td>
<td>Kilbourn Hop Ale</td>
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<tr>
<td>Badger Porter</td>
<td>Packerland</td>
<td>Hazel’s Nut House</td>
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<tr>
<td>American Pale Ale</td>
<td>Whiteout</td>
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<td>Furthermore</td>
<td>O’SQ</td>
<td>Hop Garden</td>
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<tr>
<td>Proper</td>
<td>Picnic Ants</td>
<td>Farmhouse Ale</td>
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<tr>
<td>Titeltown</td>
<td>Bull Falls</td>
<td>Port Huron</td>
</tr>
<tr>
<td>Blood Red</td>
<td>Five Star</td>
<td>Honey Blonde</td>
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