

Making Sense of Signal Values and their Purposes among Craft Beer Consumers:

The Case of the Netherlands

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Abstract

It has been well recognized in the literature that individuals are involved in consumption that signal particular symbolic values to others and themselves. Within the cultural consumption literature however, there has been an ongoing debate concerning the purposes of signalling. While some argue that cultural consumption and tastes are forms of status attainment in the display of social class, others have suggested that these social borders are fading, and consumption is more a means to construct an identity. This is also referred to as the homology versus individualization debate.

The case examined in this thesis is that of craft beer, one of the more recent industries of the cultural industries. Highlight factors such as innovation, experimentation and creativity, it has become increasingly more popular in the Netherlands. In order to get a better understanding of this newly developed cultural industry, a quantitative analysis was conducted on the Dutch craft beer consumer from a socio-economic perspective. This was done by the development of an own typology of the craft beer drinker based upon their lifestyle signalling behaviour. Thereafter, the different signal values and purposes of symbolic craft beer consumption were considered in order to position the case of craft beer within the previously described homology and individualization debate. This study reveals that different types of craft beer consumers exist with different forms of signal values and purposes of symbolic craft beer consumption. These differences are however, not bound to social class, but are rather based upon individualistic factors as a means of identity construction.

Keywords: Craft Beer, Symbolic Consumption, Signalling, Homology, Individualization

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1. Introduction

1.1. Contextual Overview

Craft beer can be considered the new big trend within the beer industry and nowadays enjoys great popularity on a global basis. As opposed to bigger beer corporations, craft breweries are generally smaller in size and provide their consumers with a wide variety of different experimental, innovative and local beers with unique flavours and ingredients. For this reason, the sector has been identified as one of the newly emerging sectors of the cultural industries (Stoilova, 2020). The industry has furthermore been associated with the slow food movement and topics such as sustainability and social responsibility because of the use of local products and anti-mass production. The roots of craft beer can be found in the United States during the 1980s originating from a few hobbyists who wanted to brew their own beer. Since then, the industry has experienced an exponential growth being valued at 29.3 dollars in 2019 in the US (Brewers Association, 2019), and found its way to other Western countries around the world, including the Netherlands. From 2012 to 2021, the number of craft breweries grew from 180 to over 800 breweries in total (Statista, 2021). Although the traditional lager is still the most popular worldwide, also among Dutch consumers, the consumption of craft beer has significantly increased (Food Service Instituut, 2020).

From academic research in countries outside of the Netherlands, it has become apparent that the main consumption group tends to be highly educated, employed and earns relatively well (Meyerding et al., 2019); Lerro et al., 2020). Craft beer consumers have therefore been linked to the new upper-middle class (Wallace, 2019). Besides that, some consumers are willing to pay more for craft beer than a traditional beer (Taylor & DiPietro, 2017; Food Service Instituut, 2020). Previous academic studies have also identified the exploration of taste, expansion of craft beer knowledge, social interaction and, in some cases, diversion from industrial mass beer consumption as the main motivators (Corona et al., 2015; Chorley et al., 2015; Taylor & DiPietro, 2017; Rivalori, 2019). However, the explanation for the significant increase in popularity of craft beer is not so straightforward since individuals can choose to drink craft beer for a wide variety of reasons. Besides consuming for utilitarian purposes, they can consume goods, sometimes to a greater extent, for its symbolic value. For example, individuals might wear a T-shirt of their favourite rock band implying their musical preference, or only consume vegetarian products as a symbol for opposing animal slaughter.

Through this symbolic consumption, individuals can communicate information to themselves and others around them that may appear unclear to the receiver (Johnshon &

Chattaraman, 2020). This process is also referred to as signalling and provides a potential solution to the issue of asymmetric information, meaning the discrepancy of information between the two parties involved in interaction (Gambetta, 2017). The pursuit of signalling through consumption depends on its symbolic meaning, existing outside the commodity, which is socially constructed and highly complex (Witt, 2018). Additionally, the nature of signalling and the context under which the process occurs substantially differ. Signals can be visually expressed, but also through subtler, or intangible, forms as long as two communicating parties are involved.

The process, either consciously or unconsciously, can be implemented for different purposes. Within the cultural consumption literature there has been an ongoing debate on this issue in relation to the social stratification implications of cultural consumption, also referred to as the homology and individualization argument (Katz-Gerro, 2004; Chan & Goldthorpe, 2006). From a homological perspective, specific cultural preferences and consumption serve as a means of signalling taste through their cultural capital to others in society (Bourdieu (1984; 1986). These tastes are developed through the social position an individual holds, such as class or income, and are therefore a means of social distinction and differentiation. An individualistic perspective, on the other hand, proposes that cultural preferences are no longer class bound due to significant societal changes (Warde, 1994; Gabriel & Lang, 2015). Cultural tastes and consumption are rather an attempt of self-comprehension in the search for an identity. In other words, through symbolic cultural consumption, individuals are trying to make sense of who they are, and communicate such reflections to themselves and others.

Given this current debate of the social stratification of cultural consumption together with the recent emergence of the craft beer industry within the cultural and creative sector, it is pertinent to take a closer look at the Dutch craft beer consumer through the lens of the signalling approach. This will be done by asking the following research question:

What are the different signal values of symbolic craft beer consumption, and what purposes do they serve?

In other words, the aim of this study is, firstly, to determine the different signal values of symbolic craft beer consumption and, secondly, to take a position within the debate of social stratification of homology and individualization concerning the signalling purposes. This will take a three-step approach. Considering that craft beer drinkers are involved in signalling for a wide variety of reasons, it was chosen to first develop a typology of the Dutch craft beer consumer based upon patterns of lifestyle signalling behaviour. To properly address

the first part of the research question, the differences between the typologies concerning the signal values of symbolic craft beer consumption will come to order. This will be followed by the signalling purposes in order to determine to what extent they can be considered individualized or homological, hence relating to the second part of the research question.

1.2. Relevance

This thesis aims to contribute to the craft beer literature from a socio-economic perspective in three distinct ways. Firstly, concerning craft beer research, a detailed study on signalling and the symbolic meaning from a consumer perspective has lacked behind in the literature. Some scholars have attempted to classify the different types of craft beer consumers based upon factors such as motivations or craft beer knowledge (Long et al., 2018; Menezes Filho et al., 2020). Other research has however explored themes such as drinking motivations, craft brewery culture or the influence of social networks within the fields of economics, geography, marketing and sociology (Chorley et al., 2016; Taylor & DiPietro, 2017; Stoilova, 2020). This can also be partly explained by the fact the academic attention for signalling from a socio-economic perspective has remained rather limited in fields outside of the craft beer literature and has been predominately studied from the perspective of the producer (Kirmani & Rao, 2000).

Secondly, academic studies on craft beer have been predominantly conducted in countries outside of the Netherlands. Most research has been focusing on the United States, followed by countries all over Europe (Murray & Kline, 2015; Gatrell et al., 2015; Rivalori, 2019). Although there has been some academic attention to the Dutch craft beer industry (Van Dijk et al., 2017), the Netherlands remains rather under-researched.

Thirdly, within the cultural consumption literature, studies have focused on the traditional forms of the cultural sectors, such as film, music or theatre, and their socio-economic consequences (Katz-Gerro, 2004; Chan & Goldthorpe, 2006). Craft beer in general however, remains an unexplored topic due to its recent rise in popularity.

These three reasons therefore make an empirical study on the craft beer consumer concerning signalling and symbolic consumption very relevant. As Katz-Gerro (2004) notes, as society undergoes substantial changes, it might well give way to new forms of social stratification and identity construction concerning cultural consumption. This thesis therefore aspires to fill this literature gap and add to the Dutch, as well as the international, craft beer literature which can be useful for future comparative case studies.

1.3. Structure

To properly understand the Dutch craft beer drinker in relation to signalling and symbolic consumption, the Thesis consists of four main chapters besides the introduction.

The theoretical framework will be discussed first and consists of three consecutive sections. Firstly, the signal values of symbolic craft beer consumption will be brought forward in order to provide a theoretical foundation of the first research objective of the Thesis. The aim of this section is to understand the symbolic meaning of craft beer consumption by reflecting on academic work from the craft beer literature. The following two sections will introduce the signal purposes by introducing the homology and individualization debate in order to provide a theoretical basis for the second research objective of the thesis. The chapter will be ended with an overall conclusion together with the double research question.

After having outlined theoretical framework, the methodology of the study will come to order. It was chosen to conduct a quantitative analysis through the means of a survey. After the collection of data, multiple statistical methods were conducted, namely descriptive and frequency statistics, a Principal Component Analysis (PCA) and lastly a k-means cluster analysis. These were run in order to develop a proper typology of the craft beer consumer and examine their underlying differences concerning their signal values and purposes of symbolic consumption.

In the fourth chapter, the results of the quantitative analysis will be presented. It has a three-parted structure. Firstly, the four craft beer typologies will be presented based on lifestyle signalling factors. Considering that craft beer drinkers can be involved in a wide variety of signalling practices, this will be the basis for answering the double research question of this thesis. As a next step, the differences and similarities between the craft beer typologies in relation to the different signal values of symbolic craft beer consumption will be discussed. This will provide insights to the first part of the main research question. Topics such as taste, accumulation of knowledge, social setting and attitudes towards the authenticity of craft breweries will come to order. The last part of this chapter will try to answer the second part of the main research question by considering the different signalling purposes of the four craft beer typologies. The aim of this part is to position the symbolic consumption of craft beer within the homology and individualization debate.

Finally, the conclusion and discussion will be brought forward. In this chapter, the double research question will be answered comparatively and put into perspective with previous research, together with recommendations for future research.

2. Theoretical Framework

This chapter will present the theoretical framework that will be used to get a better understanding of the practice of signalling and symbolic consumption in relation to the craft beer drinker. The first section will relate to the symbolic meaning of craft beer consumption in order to determine its signal values as presented in the craft beer literature. This will be followed by two sections on the purpose of signalling, the first being a homological perspective and the second an individualistic approach. The last section will end with an overall conclusion together with the main research question and explain the three-step approach that will be followed.

2.1. The Signal Values of Symbolic Craft Beer Consumption

As has been argued in the introduction, signalling through consumption as a communication form is reliant on its symbolic meaning within society (Witt, 2018). It has been acknowledged in the literature that individuals consume certain goods for a certain symbolic meaning (Sørensen & Thomsen, 2006; Ekinçi et al., 2013; Witt, 2010). Symbolic consumption therefore deals with the consumption of goods for its social meaning, rather than only for its functional value (Piacentini & Mailer, 2004). This makes symbolic consumption a rather difficult concept to comprehend because its signification is socially constructed. For a long time, cultural goods have been considered to be symbolic goods because besides carrying an economic value, they also have a cultural value (Bourdieu, 1985). So, before elaborating on the ways in which individuals can utilize symbolic consumption to signal certain values, it is crucial to understand what the symbolic meaning of craft beer, and its consumption, entails. In the craft beer literature, several symbolic meanings have been attributed to this industry.

The first symbolic value of craft beer relates to the good of craft beer itself. In opposition to industrial beer corporations, craft breweries tend to highlight the innovative, creative and experimental characteristics of craft beer with the aim to offer a high-quality product on a smaller scale (Gatrell et al., 2016). Craft brewers can utilize ingredients, like a particular type of malts or hops, or apply a specific brewing process in order to create authentic flavours. The diversity of different craft beers and styles is enormous and they are distinct not only by their flavour, but also colour, creative branding or even historical narrative of a place. As opposed to a traditional lager which allows for limited means of experimentation, brewers produce a wide variety of relatively new styles. Craft beer drinkers

can for instance choose between a New-England IPA, simply put a hazy fruity beer of blond colour, a Stout, dark brown beer characterized by relatively bitter smoky flavour, or even a Sour beer. These are just one of the many examples of different styles within the craft beer industry and none of these styles are necessarily rigid. So, when craft beer drinkers visit a craft brewery, which has become an overarching term and can take the form of microbreweries, brewpubs, taprooms or nano-breweries, they are able to choose from a wide variety of beers to choose from and to taste unique beer and the local product of the region.

Secondly, craft beer is not produced on a mass scale like other more industrial beer companies. According to the Brewers Association of the United States (n.d.), a craft brewery can be recognized by its small, independent and traditional structure. This together with its innovative character does mean that, in general, craft beer tends to be more expensive than traditional beer. Quality over quantity is a key concept within the industry. The craft beer industry hence belongs to the slow food and neo-localism movement. The two concepts are fairly connected since they both underline the notions of producing locally as a counter reaction towards mass and industrial produced goods (Pietrykowski, 2004; Schnell & Reese, 2014). Slow food or neo-local products can be a wide variety of goods, such as fruits, vegetables or wines, as long as their produced in a more local and organic manner. So, besides symbolizing craftsmanship, innovativeness and high quality within the intrinsic value of the good, craft beer also incorporates values, or symbolic meaning, existing outside the product itself (Stoilova, 2020). For this reason, the craft beer industry has been well known to adhere to values such as sustainability and social responsibility. In turn, craft beer, and the consumption thereof, becomes a representation of beliefs and values relating to specific characteristics belonging to the industry.

2.2. The Purpose of Signalling: A Homological Perspective

Having discussed the overview of the symbolic meaning of craft beer, it is pertinent to examine the purpose of signalling in relation to consumption. In the literature, it has been argued that cultural preferences and lifestyles are bound to socio-economic class and serve as a signal of social status attainment. This section will touch upon this topic by discussing the homology argument and by relating it to symbolic craft beer consumption.

2.2.1. Homology: Signalling Socio-Economic Status

Although signalling theory is rather new, traces of its principles and purposes can be retrieved in the academic literature on the symbolic meaning of goods and its consumption,

mainly in the field of sociology. One of the first authors to suggest that individuals can communicate information through their consumption is Veblen. In his well-acclaimed book the “Theory of the Leisure Class” (1899), Veblen suggests that the upper class is involved in “conspicuous consumption”, meaning that they consume valuable goods as a means to display wealth in order to seek status within society. By indulging in both irrational monetary spending behaviours together with the waste of time and effort, conspicuous consumers signal to others that they are not driven by economic interest (Gambetta, 2017). For Veblen, conspicuous consumption is an attempt of “showing off” since it lacks the functionality or advantage of regular consumption. Such “wasteful consumption” furthermore underlines class distinctions within society, since the process requires the misuse of time and money, two factors that the “regular” public cannot afford to miss. On broader terms, this has no benefits for society as a whole. More recent examples of conspicuous consumption would be driving an expensive car or wearing jewellery.

Although conspicuous consumption makes some crucial points concerning status attainment through economic capital in relation to class, it does not provide a sufficient insight into the signal purposes of cultural consumption and the homology argument. In this regard, Bourdieu’s interpretation of distinctive taste offers a better understanding. The author shares some similarities with Veblen, however Bourdieu’s interpretation is more sophisticated because he analyses various consumption behaviours and preferences of individuals within the concepts of habitus and field for instance, rather than just focusing on products of luxury (Guimaraes et al., 2010). As Bourdieu (1984) suggests, individuals can signal wealth through economic capital, but also signal taste through their cultural capital. Cultural capital is exhibited through “the objectified state” (Bourdieu, 1986; p. 19). In this state, the appropriation of cultural goods is two-fold; first, on a materialistic basis which requires economic capital, but more notably, on a symbolic basis required through cultural capital. So, for symbolic appropriation to persist, an individual requires “the means for “consuming” a painting or using a machine” (p. 19). For this comprehension to proceed, the individual needs to invest time in for instance the know-how of its consumption. This refers to taste, of which the development requires an indulgence in leisure activities that are “wasteful”. Therefore, Bourdieu argues that the preference for cultural products and practices can be linked to the class position a person holds within a society. In other words, the upper class is more likely to listen to classical music and attend opera, while the lower class prefers popular music (Bourdieu, 1984; Daenekindt, 2015). In Bourdieu’s point of view, these cultural preferences are a form of “distinction”. These are namely based upon the acquisition of cultural capital

which require a certain level of knowledge, obtained through educational systems or through family, but more importantly through the investment of “time”. It is because of time and effort that a person is able to obtain knowledge, understand or appreciate these cultural productions.

2.2.2. Symbolic Craft Beer Consumption and Homology

Although craft beer in itself can be a luxurious good within the beer industry due to its higher price in comparison to mass produced beer, it does not share the visible characteristics of the traditional luxurious goods nor does it require an immediate investment of enormous economic capital like for jewellery or an expensive watch. Bourdieu’s notion of cultural capital and taste distinction might therefore provide a better understanding in the forms of signalling that relate to the craft beer consumer. Traditional beer, as opposed to wine for instance, has inherently been a product consumed by the lower classes. However, craft beer has made the consumption of beer more “authentic” or “sophisticated” through processes of innovation and creativity. Craft beer drinkers can furthermore develop a specific taste over time given the easily reproducible character of beer and the extensive amount of choice. When drinking craft beer, an individual may require the knowledge in order to properly consume the good. Being able to differentiate between certain ingredients and flavours for instance, can grant individuals a certain status and allows individuals to draw symbolic boundaries of those in the know and those who are not. As a consequence, individuals are able to socially differentiate themselves from the rest. This has given way to a new group of beer connoisseurs or enthusiasts who share similar values and certain type of knowledge or know-how of the craft beer industry as opposed to the casual drinker. Digital beer applications, such as Untappd, have furthermore provided a platform where consumers can rate and share their experiences of craft beers and craft breweries. The terminology used on these platforms, as well as in the industry itself, have been found to be “elite” and “classy” (Konnolly, 2020). From a homological perspective, these differences of cultural capital would be based on social class.

2.3. The Purpose of Signalling: An Individualistic Perspective

Although the notions of conspicuous consumption and homology within cultural consumption have substantial ground within the literature, some academics have raised critical voices concerning the signalling purposes. They argue that these social boundaries are disappearing and consumption serves more as a means of identity construction. This section

will discuss this alternative perspective of signalling through the argument of individualization and draw comparisons with symbolic craft beer consumption.

2.3.1. Individualization: Signalling as a Form of Identity Construction

Those in favour of an individualistic approach suggest that, in modern society as consumers become more dependent on the market, individuals are not as much occupied with signalling wealth or taste in relation to socio-economic status. Rather, consumption serves as a means of identity construction as an attempt to make sense of the self (Chan and Goldthorpe, 2005; Beck, 1992, as cited by Warde, 1994). In the current neo-liberal, market with an immense supply of goods, individuals are forced to make consumption decisions that reflect their self-comprehension in the best manner. This is because in a (post-)modern society, due to diminishing class boundaries and family ties, individuals are no longer certain of their social identities, consequently forcing them to make the choice themselves (Beck, 1992, as cited by Warde, 1994). Therefore, through increasing valorisation of lifestyle factors such as daily life consumption choices, behaviour patterns and values, individuals have become more in control of their own identities (Giddens, 1991, as cited by Warde, 1994). In other words, through consumption, people can communicate their identity and self-image to the rest of the world. The changing nature of the exclusive consumption of cultural goods is to a certain extent similar to the concept of “omnivorousness” in which it is argued that the cultural elite does no longer only consume high-brow culture products and cultural tastes and preferences are no longer confined to a particular social class (Peterson & Simkus, 1992; Peterson & Kern, 1996). To further differentiate goes beyond the scope of this thesis however.

Nonetheless, to exactly define identity remains a rather complex endeavour which makes the conceptualisation of signalling in relation to identity a challenging exercise. From a socio-psychological perspective, an identity can then be defined as the collection of meanings individuals envision during their self-reflection process within society (Stets & Serpe, 2013). Furthermore, individuals who are committed to an identity are more likely to apply these values to other forms of behaviour in their daily lives. This is also referred to as identity salience (Stets & Serpe, 2013). Economically speaking, it has been argued that economic behaviour can support the process of identity construction in the forms of self-signals (Benabou & Tirole, 2011). This is because individuals are not completely aware of themselves and their incentives, therefore their behavior serves a means of self-judgement. Besides signaling to themselves, people can also send signals to others around them in a

social context, also referred to as social signaling. Both forms play a substantial role in the role of identity construction and can both be sent on purpose or unintentionally (Johnson & Chattaraman, 2020). Due to the extensive and complex nature of identity in relation to signalling and the socio-economic focus of this thesis, no distinction will be made between self- and social signalling.

2.3.2. Identity Construction, Distinction and Symbolic Craft Beer Consumption

However, for the case of the individualization, the differentiation of taste between individuals might still be present. This has been more closely studied within the concept of identity signalling which has been quite well researched regarding cultural consumption (Berger et al., 2005; Berger & Heath, 2007). It is argued that individuals are involved in the divergence of specific tastes in order to sustain a particular identity. The signalling value is created when certain tastes are linked to a specific group or individual. However, when these tastes are adopted by individuals outside of the group, individuals tend to “diverge” from this particular preference. This process of divergence occurs to prevent the signalling of an unwanted identity (Berger & Heath, 2007). Furthermore, the meaning of identity signalling is constructed in the social sphere, rather than the private one. So, individuals are still involved in processes such as symbolic consumption to differentiate themselves, however the root of its existence has changed. As opposed to Veblen and Bourdieu, symbolic consumption is no longer bound to social class due to the modernization of society and the increasing importance of the individual. Some academics have argued that this has given way to new modes of social differentiation (Pakulski and Waters, 1996, as in Katz-Gerro, 2004). In this case, social differentiation is more embedded to the notions of lifestyles and the desire to belong to a certain group. Lifestyles and identity are concepts that link very closely together and as stated before, these groups are formed by certain perception who belongs to the group and who does not. Considering the case of craft beer, some researchers have argued that its consumption has given way to new identities (Schnell & Reese, 2003; Gatrell et al., 2015; Rice, 2017; Schroeder, 2020). They have argued that some consumers are interested in consuming craft beer because it relates well to their lifestyle, behaviour and values relating to sustainability, innovative and experimental character of the industry (Gatrell et al., 2015; Graefe et al., 2018).

2.4. Conclusion and the Main Research Question

The above presented theoretical framework shows that the signal values and purposes of symbolic craft beer consumption are rather complex issues. From a homological perspective, cultural preferences are bound to socio-economic class. Those in favour of the individualization thesis concerning cultural consumption on the other hand, underline the importance of signalling as a means of identity construction that is not as much based upon socio-economic background. Both arguments however, imply that possible socio-economic stratification can persist and that taste can serve as a means of distinction. To address the two main objectives of this thesis, determining the different signal values and understanding their purpose, the following main research question is asked as proposed in the introduction:

What are the different signal values of symbolic craft beer consumption, and what purposes do they serve?

To properly answer this double research question, the thesis will take a three-step approach. Firstly, it is crucial to differentiate between the types of craft beer drinkers. Previous academic studies have already attempted to create certain typologies of the craft beer consumer. Consequently, a certain amount of differentiation exists within the industry which has given way to different types of craft beer consumers exist. Menezes Filho et al. (2020) identified five different types of beer drinkers based upon their commitment to craft beer: “Beginner, Adventurer, Beer Evangelist, Expert and Beer Snob” (p. 388). Especially interesting in this case is the “Beer Snob” who wants to show “superiority through consumption” (p. 391) and is despised by other craft beer drinkers. Long et al. (2018) conducted a similar research on the typology of the craft beer consumer based upon lifestyle factors and perceptions of locality and found five typologies: “Adventurers, Preservers, Conservatives Learners, and Tradesmen” (p. 11).

However, considering the purpose of this study, these typologies are not as relevant. Therefore, it was chosen to develop an own typology based upon the lifestyle signalling behaviours of craft beer consumers. Lifestyle has namely been considered to play a significant role in human consumption behaviour and values (Giddens, 1991, as cited by Warde, 1994). Additionally, given that craft beer can be involved in a wide array of signalling processes and the industry has been closely linked to lifestyle topics such as neo-localism, artisanal consumption and sustainability, it was chosen to include signalling behaviour within and outside the craft beer field.

After that, the first part of the main research question will be discussed. This will hence relate to the differences and similarities between the typologies concerning the signal values of symbolic craft beer consumption. Within the craft beer literature, it has been identified that consumers differ in their degree of experimentation, craft beer knowledge, social interaction and craft brewery authenticity (Corona et al., 2015; Chorley et al., 2015; Taylor & DiPietro, 2017; Rivalori, 2019). Therefore, this section will explore topics such as taste consideration, most preferred type of beer, accumulation of knowledge, social setting and attitudes towards craft breweries will be explored in this regard.

Lastly, the second part of double research question will come to order. This section will explore the signalling purposes of the symbolic craft beer consumption between the different craft beer typologies. The demographic characteristics of the overall consumer group will first come to order, followed by an examination of whether the differences between the typologies can be bound to social class and price importance. This analysis serves as a means to identify the socio-economic background of the overall craft beer consumer and will position symbolic craft beer consumption within the homology and individualization debate. Similar issues have already been tackled in the study by Rössel & Pape (2014) who investigated the consumer wine identity and found that it was not as much influenced by socio-economic factors, but rather to lifestyle indicators.

3. Methods

Having discussed the theoretical framework of the signal values and purposes of symbolic craft beer consumption, the methodology of the study will come to order. Firstly, the research methods, data collection and sampling will be brought forward. This will be followed by the operationalization of concepts into variables and methods of analysis.

3.1. Research Method

For this study, it was chosen to employ a quantitative research method. In general, quantitative research is deductive and aims to collect numerical data in order to analyse if previous theory upholds within a particular context (Brymann, 2012). This method is, therefore, more objective of nature than its qualitative counterpart which focuses more on non-numerical data. Both methods can make use of a survey, however for this research the survey was analysed in a quantitative manner.

The choice for a quantitative analysis as most appropriate was based upon two main motivations. Firstly, a wide array of qualitative theories already exists on the craft beer producers and consumers which have proposed quite similar views on concepts such as taste and experimentation. Quantitative research on the other hand has remained rather limited and can therefore provide deeper insights in the process of signaling by empirically testing the existing craft beer literature. As Bliege Bird & Smith (2005) suggest “[s]ignalling theory allows us to address issues of symbolic value with rigorous empirical data and a set of testable predictions derived from a body of theory that is linked to individual strategizing and evolutionary dynamics” (p. 225). Secondly, the purpose of this empirical research is to identify different craft beer typologies together with their underlying differences of signal values and purposes. In both respects, quantitative analysis lends itself useful to put these features in a more general perspective.

Nevertheless, the quantitative approach does not come without its flaws. Especially investigating topics such as symbolic consumption and signalling, observations may not come forward as clearly due to their hard to quantifiable nature. These concepts tend to present themselves within goods and individuals in rather subtle ways and can appear in a wide variety of practices within society. Topics such as snobbism through signalling behaviour are furthermore a rather frowned upon endeavour to partake in, meaning that respondents could be inclined not to answer entirely honestly in order to protect their self-image. The 5-scale Likert scale was hence utilized to leave enough nuance between the different respondents and

multiple questions for signalling were utilized to let the concept come forward in a more indirect manner.

3.2. Data Collection and Sampling

To put the quantitative method into practice and collect enough numerical data on the craft beer consumer, an online survey was made on the program Qualtrics. The survey consisted of twenty-eight questions, including both closed questions and questions measured on a 5-scale Likert scale, and took around six minutes to fill in. The period of distribution of the survey took place during a period of two months, from March to April in 2021. The survey was first distributed online in a Dutch Craft Beer Facebook group with over 14,000 members all over the Netherlands. Members of this group are likely to be quite passionate about craft beer. Therefore, to broaden the sample of the craft beer consumer, the survey was also placed in a craft beer bar in Rotterdam where the consumers were asked to fill in the survey on their smart phones using a QR-code. In total 188 responses were collected, of which 152 remained after checking for incomplete answers and missing values. It must be noted that the craft beer bar at the time was closed due to COVID-19 and turned into a temporary bottle shop which reduces the reliability of the sample since it potentially leaves out respondents who only drink craft beer at a bar and do not consume it at home. The goal of the distribution in the Dutch Craft Beer Group with members all over the Netherlands, rather than only in the craft beer bar of Rotterdam, was to make the results more generalizable.

3.3. Operationalization of Concepts into Variables

Before respondents could continue to fill in the survey, they were asked if they had ever drunk craft beer. Respondents were only allowed to continue when the answer was confirmative in order to select actual craft beer consumers for the focus of this research. The survey explored four general topics, namely: general demographics, craft beer consumption behaviour, signalling processes and artisanal consumption behaviour.

The first section explored some general demographic questions, focusing on aspects like age, education level, occupation and gender, in order to better grasp the socio-economic background of the sample. These characteristics were therefore used as a basis to analyse if socio-economic differences exist between the different craft beer identities. This was important as input for taking a position within the homology-individualization debate.

This was followed by several general questions about craft beer such as frequency of consumption, purchasing place and most frequent place of consumption. Respondents were

furthermore asked about their motives to drink craft beer, the most preferred type of beer, taste considerations and attitudes towards craft breweries. The types of beers were borrowed from the Craft Beer Guide by Tyson (2017).

The third topic revolved around the signalling processes. This relates to both craft beer signalling behaviours and other lifestyle signalling behaviours. For the purpose of reliability, these questions were spread out over the survey. In addition to this, they were later run through a Principal Component Analysis (PCA) and a reliability analysis to examine what signalling factors grouped together. The craft beer signalling behaviours were based upon previous concepts that have been developed in the broader academic literature given that signalling processes have been rather under-researched. As Bourdieu (1984) suggests, the investment, or waste, of time is a very prominent within the concepts of symbolic and cultural capital. This would later be linked to signalling by other researchers. Therefore, a question was asked about how much time respondents had invested in learning the craft beer terminology. Other indicators relate to more obvious interaction between signallers and others in the outside world as indicated by Gambetta (2017), such as talking about craft beer with friends/family and posting on social media. Given that these indicators were an own interpretation of signalling within the case of craft beer, it puts certain constraints on the reliability of these measurements. Further research should thus take into consideration other potential ways of signalling. Nonetheless, these measurements can be seen as a first attempt to encapsulate these concepts. The other signalling measurements outside the craft beer realm were borrowed from Johnson & Chattaraman (2020) who conducted a study on the signalling of socially responsible consumption regarding the millennial identity. The craft beer industry and its consumers, of which millennials make up a great part, have been previously linked to topics such as social responsibility and sustainability (Gatrell et al., 2016; Graefe et al., 2018; DSM, 2020). This should come as no surprise since the industry aims to supply local products that contend mass production.

The final topic investigated through the survey was the artisanal consumption behaviour. Craft beer has long been recognised to be part of the slow food movement and the artisanal economy (Fastigi & Cavanaugh, 2017; Garavaglia & Swinnen, 2017; Stoilova, 2020). Stets & Serpe (2013) furthermore suggest that individuals committed to a certain identity are more likely to behave the same way in other conditions. To test whether craft beer consumption and artisanal consumption can help to construct beer typologies, the respondents were asked about the frequency of their consumption of other artisanal products, such as natural wine, artisanal lemonades and artisanal coffee/tea.

It is worthy to also note that while some questions had a closed structure, a large part of other questions were measured according to 5-scale Likert scale. Although the terming of the Likert scale differed between some of the questions (1 = Strongly Agree ... 5 = Strongly Disagree, 1 = Extremely Important ... 5 = Not at all important & 1 = Definitely Yes ... 5 = Definitely Not and 1 = Often ... 5 = Never), the number of 1 always referred to a higher level of agreeance and vice versa. Consequently, lower means suggested a higher level of the corresponding variable. Due to the fact that craft beer bars were closed during the time of distribution of the survey, questions were modified asking about behaviour before COVID-19. This puts certain constraints on the reliability of the survey, since it might be more difficult for respondents to remember their actions in a pre-pandemic world. Furthermore, lockdown measures could have limited the amount of signalling between individuals since limits were put on social interaction to prevent further spreading of COVID-19. For the full description of the survey in Dutch and English, see Appendix I and II at the end of the Master thesis.

3.4.Methods of Analysis

After the collection of survey reactions and checking for missing data, the data of the 152 respondents were transferred to the statistical program SPSS in which a further analysis consisting of four consecutive parts, was conducted.

First, a descriptive and frequency analysis of the sample was performed to bring forward the demographic characteristics of the craft beer consumer. This was followed by a Principal Component Analysis (PCA) which was utilized to put the large amount of data into factors to diminish the number of variables. Thereafter, a cluster analysis was utilized to form groups of the sample. Several methods of clustering exist within the academic literature. The two most frequently used methods are the hierarchical clustering analysis and the non-hierarchical clustering analysis. While the first intends to form groups from a top-down approach, the latter aims to form cluster groups from a bottom-up approach based upon certain variables (IBM, 2014). Since the goal of the study was to classify different beer typologies based upon their lifestyle signalling behaviours, a non-hierarchical K-means cluster analysis was chosen to be applied. PCA and the K-means cluster analysis are commonly used together because they are “the continuous solution of the cluster membership indicators in the K-means clustering method” (Ding & He, 2004 ; p. 1) This combination of approaches has moreover been applied in other academic research aiming to classify identities, such as that of craft beer identities based upon lifestyle measures and perception of

locality by Long et al. (2018), or the typology of food market visitors by Crespi-Vallbona & Dimotrovski (2016).

In the final step of the analysis, two different methods of analyses were run in order to analyse the difference between the four beer cluster groups. Firstly, multiple one-way ANOVAs were conducted to analyse the difference between the beer typologies on taste considerations, price importance and attitudes of authenticity of craft breweries. Successively, several cross tabs were run for the most preferred type of beer, most frequent place of consumption and purchase, social setting, accumulation of knowledge and the demographic characteristics.

4. Results

The following chapter will discuss the results of the quantitative analysis of the craft beer consumer in the Netherlands in relation to their signal values and purposes. The results will be discussed in accordance with the three-step approach. The first step will bring forward the four different beer typologies based upon their lifestyle signalling behaviours. The second step will address the first part of the research question by addressing the differences and similarities between the different craft beer typologies based upon their signal values of symbolic craft beer consumption. Lastly, its signalling purposes will come forward by looking at the socio-economic characteristics of the samples providing insights to second part of the research question. All steps will be linked to the academic theories on signalling and symbolic consumption.

4.1. The Four Craft Beer Typologies

In order to better understand the different signal values and purposes, a typology was developed in order to differentiate between the craft beer drinkers. This typology was based upon their lifestyle signalling behaviours in and outside the craft beer realm. A principal component analysis and a k-means cluster analysis were conducted to form the different typologies.

4.1.1. *The Factors of Lifestyle Signalling*

As explained in the Methods section, a wide array of variables were utilized to measure the levels of signalling behaviours. For the purpose of a better overview of the concepts and to see to what extent these relate to each other, a dimension reduction was conducted using the Principal Component Analysis (PCA) with a Varimax Rotation followed by a reliability analysis. The analysis resulted in a four-factor explanation with Eigenvalues above 1 with a bend in the Scree plot, explaining 61.91% of the total variance. The four factors were given appropriate names based upon analysis of the type of variables that grouped together, namely; *craft beer signalling*, *social responsibility signalling*, *artisanal consumption behaviour* and *anti-mass sentiment signalling*. After conducting a reliability analysis, two items were removed from the factor *social responsibility signalling* and four items were removed from the factor *artisanal consumption behaviour* to improve Cronbach's alpha. The final four scales showed to have moderate reliability and lay in between .627 and .773. The results indicate that there are differences between the forms of signalling and

artisanal consumption behaviour. The four factor loadings of the signalling and artisanal consumption behaviour can be found in Table 4.1.1.

Table 4.1.1. Four-Factor Principal Component Analysis

Factors	Factor Loading	Eigenvalue	Variance explained	Cronbach's Alpha
Craft Beer Signalling		3.263	20.257%	.773
How much time have you invested in learning the terminology of craft beer?	.828			
Have you ever posted something about craft beer on the Internet?	.766			
Have you ever have purchased craft beer-related merchandise (e.g. glasses, T-shirts)?	.753			
How important is it to you to talk about craft beer with friends/family (think of topics such as taste or ingredients)?	.731			
Social Responsibility Signalling <i>Do you agree with the following statements?</i>		2.223	16.630%	.643
I think it is important an organization treats its workers fairly	.748			
I try to reduce my purchasing	.746			
I try to recycle	.630			
I bring a cotton tote bag to the supermarket	.625			
Artisanal Consumption Behaviour <i>How often do you consume the following products?</i>		1.555	13.502%	.625
Artisanal coffee/tea	.786			
Artisanal lemonades	.754			
Natural wine	.624			
Anti-Mass Sentiment Signalling <i>Do you agree with the following statements?</i>		1.008	11.522%	.711
I try to shop for local products	.922			

I try to avoid purchasing mass-produced products	.698			
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Extraction Method: Principal Component Analysis; Rotation Method: Varimax: Only loading greater than 0.3 are reported; Percent of variance explained is 61.912%; KMO = 0.731; Bartlett test of Sphericity: $p < 0.001$

The first item explaining the highest level of variance (20.257%), with the highest Cronbach's alpha of .773, is *craft beer signalling*. This component consists of four variables describing more evident signal values, such as social media posting about craft beer or craft beer related merchandise, but also less evident variables like the time invested in craft beer terminology. Secondly, the item *social responsibility signalling* explains 16.630% of the variance incorporating four variables referring to socially responsible behaviours or attitudes. Thirdly, the component *artisanal consumption behaviour*, explaining 13.502% of the variance, represents three variables of artisanal beverage products, namely artisanal coffee/tea, artisanal lemonades and natural wine. The final item, *anti-mass sentiment signalling*, describes purchasing attitudes about local products and anti-industrial produced products explaining 11.522% of the variance.

4.1.2. Towards the Four Craft Beer Typologies

After the PCA, the four items were analysed through the K-means cluster analysis. Three of the lifestyle signalling factors were measured on a 5-scale Likert scale of agreeance concerning the relevant statements (1 = Strongly Agree ... 5 = Strongly Disagree, 1 = Extremely Important ... 5 = Not at all important & 1 = Definitely Yes ... 5 = Definitely Not). The factor of *artisanal consumption behaviour* was also measured on a Likert scale, but on the scale of frequency (1 = Often ... 5 = Never). Therefore, a lower mean indicates a higher score on the four-factor loadings. After an analysis of the means of the different factors of lifestyle signalling, it was chosen that a four-cluster analysis would be most suitable. The four groups were given an appropriate name based upon their characteristics. The scores of the four different craft beer typologies together with their interpretation and a bar graph can be found in Table 4.1.2 and 4.1.3 and Graph 4.1.4.

Table 4.1.2. Lifestyle Signalling Behaviours

Factors	Casual Beer Drinker (N=36) <i>Mean</i>	Beer Engager (N=63) <i>Mean</i>	Artisanal Drinker (N=31) <i>Mean</i>	Beer Snob (N=22) <i>Mean</i>	F – value
Craft Beer Signalling	1.39	-.34	-.23	-.99	98.203
Social Responsibility Signalling	-.29	-.28	.92	-.04	14.179
Artisanal Consumption Behaviour	-.35	.69	-.14	-1.19	39.694
Anti-mass sentiments	-.15	-.18	.96	-.75	20.506

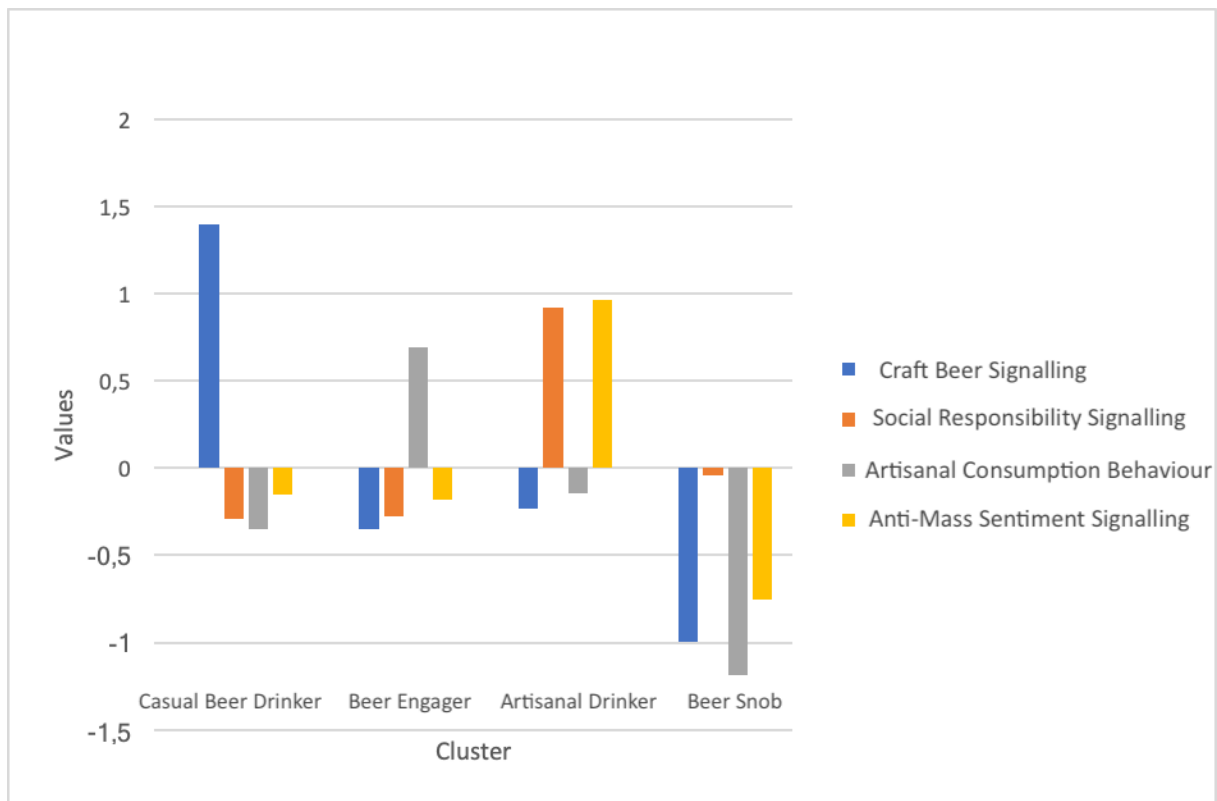
All factors were significant explaining variance ($p < 0.001$)

A low mean indicates a higher score on the factors

Table 4.1.3. Interpretation of Lifestyle Signalling Behaviours

Factors	Casual Beer Drinker (N=36)	Beer Engager (N=63)	Artisanal Drinker (N=31)	Beer Snob (N=22)
Craft Beer Signalling	Low	Appropriate	Moderate	High
Social Responsibility Signalling	Appropriate	Appropriate	Low	Moderate
Artisanal Consumption Behaviour	Appropriate	Low	Moderate	High
Anti-mass sentiments signalling	Moderate	Moderate	Low	High

Figure 4.1.4. The Four Craft Beer Typologies



A low value indicates a higher score on the factors

The first cluster *Casual Beer Drinker* consists of 36 respondents (23.6% of the total) and is characterized by a low level of craft beer signalling. This means that the respondents of this cluster possess little knowledge of craft beer and are not or barely involved in the process of craft beer signalling. They resemble the identity construct of a beginner in the craft beer world, as identified by Menezes Filho et al. (2020). The *Casual Beer* drinker is however appropriately involved in social responsibility signalling and artisanal consumption behaviour, and to a lesser extent in anti-mass sentiment signalling.

The second cluster *Beer Engager* makes up the majority of the sample consisting of 63 respondents (41.4%). These drinkers can be typified as being appropriately involved in craft beer and social responsibility signalling and to a lesser extent anti-mass sentiment signalling. However, they rarely consume other artisanal products besides craft beer.

The third cluster *Artisanal Drinker* consisted of 31 respondents (20.5% of the total). They are moderately involved in craft beer signalling, slightly lower than the *Beer Engager*,

and notably consume other artisanal products regularly. Contrary to the second cluster, these individuals are barely involved in social responsibility and anti-mass sentiment signalling.

The final cluster *Beer Snob* constitutes the smallest group with 22 respondents (14.5% of the total). The term beer snob was borrowed from Menezes Filho et al. (2020) who found that this particular group uses craft beer consumption as a status means based upon distinctive features such as the type or brand being consumed. The drinkers of this group score by far the highest on craft beer signalling, as well as on their consumption of artisanal products and anti-mass sentiment signalling. This furthermore indicates this group is invested in signalling a certain lifestyle that relates to concepts such as craft beer, anti-mass sentiments and the consumption of other artisanal products. They seem relatively committed to craft beer and are involved signalling behaviours in other parts of their daily lives. *Beer Snobs* are however moderately involved in social responsibility signalling.

4.2. The Signal Values of Symbolic Craft Beer Consumption

Now that a typology the craft beer consumer has been developed, the first part of the research question can be discussed, namely:

What are the different signal values of symbolic craft beer consumption?

In this case, the signal values of symbolic craft beer consumption were measured in two distinct ways. Firstly, the degree of taste considerations and the attitudes towards the authenticity of craft breweries were analysed in a one-way ANOVA. Thereafter, multiple crosstab analyses were run exploring the topics of most preferred type of craft beer, accumulation of craft beer knowledge, most frequent place of consumption and the social setting.

4.2.1. Taste

To better encapsulate the overall tastes and knowledge among the craft beer consumers, the taste considerations of the four different craft beer typologies were analysed. The one-way ANOVA showed significant differences between the cluster groups for the following variables; “the variety of bitterness hops” ($F(3, 152) = 2.809, p = .038$), “the variety of malts” ($F(3, 152) = 4.246, p = .026$), the labelling of the can/bottle ($F(3, 152) = 3.177, p = .026$) and “the brewing process” ($F(3, 152) = 2.809, p < .001$). The variables “the different ranges of flavours/aromas” ($F(3, 152) = 4.246, p = .026$, and, “the country of origin” ($F(3,$

152) = 4.246, $p = .026$, were not significant. The full one-way ANOVA can be found in Table 4.2.1.

Table 4.2.1. Differences of Taste Considerations between the Typologies

Item	<i>Casual Beer Drinker</i> (N=36) Mean	<i>Beer Engager</i> (N=63) Mean	<i>Artisanal Drinker</i> (N=31) Mean	<i>Beer Snob</i> (N=22) Mean	F-Value	Sig.
Taste Considerations <i>I consider...</i>						
...the different ranges of flavours/aromas	1.58	1.42	1.29	1.27	2.607	.054
...the variety of bitterness hops	1.83	1.80	1.71	1.32	2.890	.038
...the variety of malts	2.36	1.90	1.97	1.68	4.246	.026
...the country of origin	2.83	2.42	2.71	2.32	2.085	.105
...the labelling of the can/bottle	1.86	2.27	2.26	1.95	3.177	.026
...the brewing process	3.06	2.12	2.16	1.91	12.903	<.001

A lower mean thus suggests a higher score on the items
Significant = bold

Out of the four typologies, the *Beer Snobs* scored the highest on all significant variables. The *Beer Engagers* and the *Artisanal Drinkers* also scored relatively high and in general rather equally, slightly lower than the *Beer Snobs*. This suggests that these three groups all are quite involved in the process of taste considerations and possess a relatively well-developed level of taste when drinking craft beer. The *Casual Beer Drinkers*, on the other hand, considered the taste of craft beer to a lesser extent. Interestingly, they do consider the labelling of the craft beer can/bottle, which could imply that they base their consumption on the appearance branding of the product, rather than the intrinsic value, due to their lack of craft beer knowledge. As Bourdieu (1986) suggests, the appropriation of cultural goods is two-fold; materialistically speaking requiring economic capital, and symbolically requiring cultural capital. So, in this case, the difference between the *Casual Beer Drinker* and the other typologies could be related to connoisseurship on craft beer relating to specific ingredients or tastes which requires an investment of time.

To further understand the overall difference of taste between the typologies, a crosstab analysis of the most preferred type of craft beer was conducted, revealing significant differences between the clusters ($\chi^2 = 59.583, p = .001$). The most enjoyed type of beer of the total sample is the Stout/Porter (25.7%) mostly consumed by the *Beer Engagers* and the *Artisanal Drinkers*, followed by IPA (21.1%) which was considerably consumed equally across the four clusters. The sample, therefore, appears to have a rather specific and unique preference given that the industrial pilsner is still the most consumed type of beer in the Netherlands (Biernet, 2019). The preference for a traditional lager/pilsner of the total was relatively little (3.9%), of which the majority was attributed by the *Casual Beer Drinkers*. In comparison to the other typologies, this group is thus more likely to prefer more traditional beers rather than very experimental ones demonstrating a discrepancy between preferences within the craft beer consumption clusters. This together with the results of the taste consideration implies that symbolic boundaries can exist between the different craft beer consumers. The ability to make a distinction between certain ingredients or the preference of a particular craft beer can allow individuals to differentiate between those in the know and those who are not. The *Beer Engagers*, *Artisanal Drinkers* and the *Beer Snobs* share similar levels of craft beer tastes considerations as opposed to the *Casual Beer Drinkers*. Differences will become more apparent for the first three groups in their signalling values which will be discussed subsequently.

4.2.2. The Accumulation of Craft Beer Knowledge and Social Setting

So, if differences exist between the four craft beer typologies based upon craft beer preference and taste considerations, it is also crucial to consider how these tastes are developed and in what specific social setting. The full crosstab analyses of the accumulation of craft beer knowledge and social setting can be found below in Table 4.2.2.

Table 4.2.2. Differences of Accumulation of Knowledge and Social Setting between the Typologies

Item	<i>Casual Beer Drinker</i> (N=36)	<i>Beer Engager</i> (N=63)	<i>Artisanal Drinker</i> (N=31)	<i>Beer Snob</i> (N=22)	Total	Statistics
Accumulation of knowledge –						Significant ($\chi^2 = 38.542,$ $p < .001$)

<i>I learned the most about craft beer...</i>						
...from friends and family	13	8	9	5	23.3% (35)	
...by visiting craft breweries	7	22	6	3	25.3% (38)	
...through craft beer social media platforms (e.g. Untappd or Facebook forums)	6	23	5	4	25.3% (38)	
...by purchasing craft beer at the supermarket	1	0	1	0	1.3% (2)	
Other	4	10	10	10	22.7% (34)	
I have not learned anything about craft beer	3	0	0	0	2.0% (3)	
Social Setting – <i>In general, I mostly drink craft beer...</i>						Significant ($\chi^2 = 15.817$, $p = .015$)
...friends/family	32	46	23	18	78.3% (119)	
...alone	4	17	5	4	19.7% (30)	
...other	0	0	3	0	2.0% (3)	

Firstly, the crosstab analysis of the accumulation of craft beer knowledge ($\chi^2 = 15.817$, $p = .015$) was significant in explaining cluster variances. Respondents learned the most about craft beer “by visiting craft breweries” (25.3%) and “through craft beer social media platforms” (25.3%), followed by “from friends and family” (23.3%). Interestingly, the *Beer Engagers* learned the most through craft brewery visitations (34.9% of the total typology) and social media (36.5% of the total typology) and little from friends and family (12.6% of the total typology), suggesting being quite involved in the craft beer realm. The *Artisanal Drinkers* and *Beer Snobs* on the other hand, in comparison to the previous mentioned group, learned less through visitations and social media, and relatively more from friends and family. Considering the *Casual Beer Drinkers*, they learned the most about craft beer from friends and family (36.1%) and made up for the total of 2.0% not having learned anything. This divergence between the groups both demonstrates that the *Beer Engagers* and the *Artisanal Drinkers* accumulate their craft beer knowledge from different sources than the *Casual Beer Drinkers* and the *Beer Snob*. Also, it is interesting to note that the *Beer Snobs*

indicated to be involved in high taste considerations, although they were still quite dependent on their family and friends for craft beer knowledge. However, 22.7% of the total respondents indicated that they acquired their craft beer knowledge elsewhere, suggesting an alternative mode of knowledge production that was missed during the quantitative analysis.

The second crosstab analysis showed the significant influence of social setting of craft beer consumption ($\chi^2 = 15.817, p = .015$). The majority of the sample enjoyed most drinking craft beer with friends and family (78.3%), while only 19.7% of them drinks craft beer more frequently alone. Interestingly, over half of the total alone drinkers (56.7%) is explained by the *Beer Engagers*. These drinkers therefore take a more individualistic approach to craft beer consumption emphasizing the individual aspirations as opposed to that of the group (Han et al., 2016). The other three craft beer typologies seem to be more collectivist in nature, highlighting its importance for social interaction. Signalling to others, of for instance craft beer knowledge, is therefore also more likely to occur, since a sender as well as a receiver are required for the process to be complete. The focus of the *Beer Engagers* on the other hand, seems to be more revolved around the product of craft beer and its intrinsic and symbolic characteristics, suggesting a devotion to the craft beer, rather than social motivators. Interestingly, the most frequent place of consumption ($\chi^2 = 19.482, p = .078$) did not explain significant differences between the typologies.

4.2.3. Attitudes towards the Authenticity of Craft Breweries

Since craft breweries are known for supplying a unique high-quality product and its symbolic meaning has been linked to authenticity, respondents were asked about their attitudes towards craft breweries. The variables relating to craft brewery attitudes “A craft brewery should remain independent” ($F(3, 152) = 1.827, p = .145$) and “A craft brewery should remain small” ($F(3, 152) = 2.353, p = .075$), showed no significant differences between the craft beer typologies. For this empirical study, consumers attitudes towards craft breweries and authenticity were rather dispersed. This can suggest that consumers are either indifferent to the independency of craft breweries, potentially explained by the popularization of craft beer. This partly refutes previous research which has underlined the importance of authenticity among craft beer consumers (Frake, 2016; Gatrell et al., 2016). This can potentially be explained by the increasing market growth and popularity of craft beer among the mainstream public, as was suggested by Pozner et al. (2014). However, craft brewery authenticity was not the main focus of this study, making it difficult to draw a concrete

conclusion. To explore this topic more deeply, a further study of Dutch craft beer consumers perceptions of authenticity and craft breweries could provide more definitive propositions.

4.3. Signalling Purposes

Having identified the different signal values of the craft beer typologies, its purposes can be discussed in order to take a place within the debate of social stratification of cultural consumption relating to the concepts of homology, individualization. This will be done by first examining the demographic characteristics of the sample, followed by the examination to consider to what extent the different signal values are individualized, or are based upon socio-economic factors, based upon the importance of price and demographic factors. Hence, the second part of the overall research question will go as follows:

What are the signalling purposes of the symbolic craft beer consumption?

4.3.1. The Demographic Characteristics

Before elaborating on the signalling purposes of the four craft beer typologies and examining to what extent they are class bound, the overall demographic characteristics of the sample will be presented to get a better grasp of the overall craft beer consumer. A wide array of literature on the socio-economic background of the craft beer consumer already exists. After an examination of the descriptive and frequency statistics, it appears that, for the majority, the findings of this research are only somewhat in line with previous craft beer consumer earlier research. The full descriptive characteristics of the sample can be found in table 4.3.1

Table 4.3.1. - Descriptive Characteristics of the Respondents (N=152)

Age	Number of Respondents	Percent
18 - 24	20	13.2%
25 - 34	54	35.5%
35 - 44	39	25.6%
45 - 54	20	13.2%
55 - 64	15	9.9%
65 - 74	3	2.0%
75 - 84	1	0.6%
Gender		
Male	124	81.7%
Female	27	17.7%
Non-binary /		

third gender	1	0.6%
Highest Education Level		
High school	14	9.2%
MBO	26	17.1%
HBO	66	43.4%
WO (university)	41	27.0%
PhD	5	3.3%
Job		
Student	22	14.5%
Higher managerial, administrative & professional occupations	46	30.3%
Lower managerial, administrative & professional occupations	18	11.8%
Intermediate occupations	29	19.1%
Small employers and own-account workers	11	7.2%
Unemployed	4	2.6%
Other	22	14.5%
Frequency drinking craft beer		
Every day	11	7.3%
A few times a week	99	65.1%
A few times a month	36	23.7%
A few times a year	6	3.9%
Total	152	100.0%

The majority of the respondents fell in the 25 to 34 age segment group (35.5%) followed by the age segment group of 35 to 44 years old (25.6%). This corresponds with previous literature findings that millennials tend to be the biggest consumer group of craft beer since they have been characterized as more individualistic, versatile, confident and a higher openness to change (Ng & McGinnis Johnson, 2015). These characteristics all resonate well with the craft beer values (Gatrell et al., 2016). The sample was predominately male (81.7%) and craft beer consumers were relatively well educated, higher professional education (HBO in Dutch) being the highest percentage (43.4 %), followed by a university education (27.0%). Craft beer consumers were furthermore mostly working within the field of higher managerial, administrative and professional occupations (30.3 %), followed by

intermediate occupations (19.1%). Although craft beer studies have highlighted these characteristics of education and occupation (Meyerding et al., 2019); Lerro et al., 2020), over a quarter of the sample was relatively lower educated having obtained a high school or MBO diploma (26.3%). In addition to this, the craft beer drinkers were also composed of students (14.5%), lower managerial, administrative and professional occupations (11.8%) and small employers and own account workers (7.2%), who made up over a third of the sample. These two examinations therefore suggest that craft beer is being consumed, although in different degrees, over the whole socio-economic spectrum. Lastly, given that the survey was distributed in a craft brewery/bottle shop in Rotterdam together with a Facebook group Beer, it is logical that the frequency of craft beer consumption is rather high. While the largest majority of the respondents drinks craft beer a few times a week (65.1%), other respondents drink craft beer several times a month (23.7%).

4.3.2. Homology versus Individualization

As has been explored in the theoretical framework, individuals can signal for a wide variety of purposes through symbolic consumption in relation to the cultural goods. Considering the four craft beer typologies, the results suggest that significant differences and similarities exist between the groups based upon their symbolic consumption. Therefore, it is crucial to ask to what extent the signal values, such as taste considerations and accumulation of knowledge matter, by exploring to what extent potential purposes are class bound or individualized.

The cross tab analysis of the importance of price during craft beer purchase ($F(3, 152) = 2.408, p = .070$) did not make up for significant differences between the craft beer typologies. This suggests that craft beer is less of a status good relating to easily observable intrinsic product characteristics signalling wealth, like jewellery or expensive cars as first proposed by Veblen's conspicuous consumption (1899). Reasonably, craft beer in itself does not possess very visible extravagant features underlying its subtle character. Given that craft beer is a relatively easy reproducible good, it allows individuals to develop a certain taste over time. In turn, this will have certain implications for signalling with certain groups showing higher participation rates for the process. As Bourdieu (1977) suggests, symbolic capital is a different form capital than its economic, social or cultural counterpart, since it can take the form of either one of these forms of capital. Considering the results of this study symbolic capital for the craft beer drinkers is related more to cultural capital, rather than an economic one. The main differences between the craft beer typologies can be found in the possession

and display of cultural capital. It appears that for the *Beer Engagers*, *Artisanal Drinkers* and *Beer Snobs* in particular, the symbolic meaning is more embedded in a cultural meaning. This can take the form of a particular taste, and is substantiated by the most preferred beer for instance. For the latter to prevail, individuals need a certain know-how to comprehend its consumption. This knowledge is for instance taken into consideration through specific brewing processes or the use of a variety of hops. As stated before, the *Casual Beer Drinker* possesses little of this cultural capital, while the *Beer Engagers*, *Artisanal Drinkers* and the *Beer Snobs* possess relatively more knowledge. Konnelly (2020) furthermore has recognized levels of high-level connoisseurship among the communication between craft beer consumers as “elite” and “classy”. The more compelling characteristic of craft beer, and its signalling value, lays to a greater extent in its symbolic meaning which is created before and after the moment of purchase. Craft brewers make authentic and experimental beers and this has provided the consumer with a wide arrange of different flavours to experiment with and reflect on as a means of taste display.

So, if consumers of craft beer are involved in these signalling processes relating to tastes and preferences, it raises the question to what extent they are bound to a particular socio-economic background. Interestingly, the cross tabs analyses of the demographic characteristics, focussing on professional occupation and education showed no significant differences. This suggests that the Dutch craft beer consumption is not necessarily class-bound and it is therefore more likely that the individualization argument, rather than Bourdieu’s homology argument, is more applicable regarding the cultural consumption of craft beer. The underlying differences between the four craft beer typologies together with their variance in themes such as taste consideration and social setting, do suggest that certain forms of distinction exist. However, these forms of differentiation are not necessarily a form of status attainment by the display of socio-economic status, rather they are a form of a construction of the self. This is furthermore substantiated by the fact that craft beer is consumed not only by the higher social classes, but by layers of the society all round. The degree of signaling can differ however between craft beer drinkers. Based upon their lifestyle signalling behaviours, it can be seen that *Beer Snobs* are more occupied with signalling values than the other typologies.

However, these results do not imply a disregard of social distinction or status seeking. As Katz-Gerro (2004) suggests, these distinctions, partly explained by the overall improved socio-economic conditions in modern society, have underlined the display of lifestyle and desires for self-categorization to other groups. So, in a way, the differentiation is present as

these means still have still a particular status-seeking end goal. Identity theory in particular has been linked to concepts such as self-categorization or group membership and social comparison (Stets & Burke, 2000). Consequently, this can lead to the “accentuation of the perceived similarities between the self and other in-group members, and an accentuation of the perceived differences between the self and outgroup members” (Stets & Burke, 2000; p. 225). Similarly, in the field of sociology, these differences have been identified as symbolic boundaries constructed by individuals based upon behaviours, values or preferences. From an economic perspective, identity economics (Akerlof & Kranton, 2011) and stratification economics (Davis, 2015) focusing on consumption patterns highlight these discrepancies as well.

For the four different craft beer typologies, the purpose of the signalling can differ with regard to the particular group they might want to belong to. It might relate to a craft beer identity, or to an overall identity that is more related to topics of social responsibility and anti-mass sentiments or artisanal consumption. In turn, these forms of differentiation can have certain socio-economic implications. As Katz-Gerro (2004) suggests, due to the changes brought forth by post modernistic society, new forms of social stratification can emerge in regard to cultural consumption. Friedman et al. (2015) have further opted for similar new forms of social distinction within cultural consumption, suggesting that cultural capital within cultural consumption has transitioned from being “exclusive to transparent”. In other words, those consuming tend to display more of their knowledge, rather than withholding it. In the case of craft beer, this could be exemplified by the know-how of ingredients or flavour pallets. Regarding this case of Dutch craft beer drinkers, it appears that cultural consumption has become more individualized and relatively more transparent for some. It could be argued that increasing digitalization, social media usage and the emergence of craft beer related apps such as Untappd have facilitated the process of craft beer knowledge accumulation and social signalling to others.

However, an exploration of the exact implications of social stratification and the question to what extent symbolic craft beer consumption aids in the construction of an overall identity, goes beyond the scope of this thesis.

5. Conclusion and Discussion

5.1. Conclusion

This thesis has attempted to add to the under-researched field of craft beer in the Netherlands through the lens of symbolic consumption and signalling from a socio-economic perspective. Through the quantitative analysis of the survey results, four different craft beer typologies based upon their lifestyle signalling behaviour, within and outside the craft beer sphere, have come forward providing some insightful findings concerning their signal value and purposes. It has become clear that these different craft beer drinkers share several similarities and differences concerning the topics of taste, accumulation knowledge, social setting and authenticity of craft breweries. The three steps will collectively be discussed to come to a definitive conclusion and answer the double main research question as proposed in the introduction:

What are the different signal values of symbolic craft beer consumption, and what purposes do they serve?

After that, the results will put into an international perspective and compared to previous craft beer research. Lastly, the limitations of the study will come to order together with several suggestions for further research.

5.2. The Three-Step Approach

The results concerning the first step have proposed an own developed typology of craft beer drinkers based upon their lifestyle signalling behaviour through a principal component analysis and a k-means cluster analysis. The results suggest four forms of signalling behaviours that are closely related to the craft beer industry, namely craft beer signalling, social responsibility signalling, artisanal consumption behaviour and anti-mass sentiments signalling. Further analysis showed that the degrees of signalling behaviour differed significantly and gave way to different types of craft beer consumers: *Casual Beer Drinkers, Beer Engagers, Artisanal Drinkers* and *Beer Snobs*.

Notably, the *Beer Engagers* and *Artisanal Drinkers* seemed to be similarly involved in considerable degrees of craft beer signalling, while the *Beer Snob* scored the highest of the whole typology. These three groups were considered to be quite involved in the craft beer realm. The *Casual Beer Drinkers*, on the other hand, were barely involved in craft beer signalling. The *Beer Snob* appeared to take in a different position since they are more involved in the overall practice of signalling. They scored by far the highest on craft beer signalling, artisanal consumption behaviour and anti-mass sentiment signalling except for the responsibility factor. This typology served as a basis to differentiate between the different types of craft beer consumer and to answer the double research question of this thesis. It was assumed that if consumers differ in their lifestyle signalling behaviour, they are also likely to differ in signal values and signalling purposes as well.

The second step of the research concerned the first part of the research question and revolved around the differences and similarities of symbolic craft beer consumption between the typologies. The quantitative analysis of themes of taste, accumulation of knowledge, social setting and authenticity of craft breweries provided some interesting findings. It appeared that the *Beer Engagers*, *Artisanal Drinkers* and *Beer Snobs* shared similar levels of taste consideration and most preferred type of beer as opposed to the lower degrees of the *Casual Drinkers*. This tied in well with Bourdieu's notion of the appropriation of cultural goods; materially through economic capital and symbolically through cultural capital which refers to the know-how of consumption. However, when looking at the knowledge accumulation, *Beer Engagers* and *Artisanal Drinkers* gather most of their knowledge through social media and craft brewery visitation as opposed to the *Casual Beer Drinkers* and *Beer Snobs* who relied relatively more on the knowledge of friends and family. Considering social setting, *Beer Engagers* were more individualistic in their consumption as opposed to the other typologies who were more collective consumers. Interestingly, *Beer Snobs* possess similar, sometimes even lower levels of taste consideration. They however are quite involved in communicating this cultural capital to others in a social realm. In this case, such display could be considered as a form of snobbish differentiation, rather than relating to particular identity construction. Lastly, it must be noted that the authenticity of craft breweries did not explain any significant differences between the craft beer groups.

In order to address the second part of the research question, this thesis investigated the different signalling purposes of symbolic craft beer consumption. This was done in two steps. First, the demographic characteristics of the overall sample were considered by looking at variables such as age, occupation, education and gender. It became clear that although the

majority of the respondents were relatively well educated and worked in well-established jobs, craft beer is consumed by individuals of different socio-economic background. Secondly, the socio-economic background and the importance of price were examined to determine to what extent the underlying differences of the signal values between the typologies could be explained by these two factors. This was done in order to tap into the debate of homology and individualization concerning the case of symbolic craft beer consumption. The analysis showed that the symbolic consumption of craft beer relies more on the purpose of the signalling of cultural capital rather than of economic capital. In that sense, Bourdieu (1984; 1986) has made some valid points that cultural consumption requires an amount of cultural capital in a symbolic manner. For the case of craft beer, these factors relate to a certain understanding of flavours or ingredients, and consuming a type of craft beer rather than a lager. However, the purpose of signalling was found not to be bound to social class, suggesting that craft beer drinkers do not consume symbolically in order to signal socio-economic class. Rather, the consumption can serve as a form of individual comprehension and identity construction. For this reason, the results of this study suggest that the symbolic consumption of craft beer is more in line with those maintaining the individualization thesis, as opposed to those who argue for a homological perspective. However, individuals might still be involved in signalling particular cultural tastes and preferences as a means of differentiation.

5.3. Linking the Findings to the Broader International Literature

As has been argued at the start of this thesis, signal theory and the concept of symbolic consumption has remained rather unexplored in the craft beer industry especially in the Netherlands. This makes the comparability of the findings of this study difficult to a certain extent. Still, several similarities and differences with other academic literature on an international scale can be made.

When looking at the four different types of craft beer drinker, the *Casual Beer Drinkers*, *Beer Engagers*, *Artisanal Drinkers* and *Beer Snobs*, some similarities with other research can be found. Focusing on consumption behaviour, Menezes Filho et al. (2020) and Toro-Gonzalez et al. (2014) for instance distinguished amongst other between beginners, experts and snobs exist within the craft beer realm. It appears that these different levels of craft beer behaviour also come forward within the issue of signalling and bring forward different levels of expertise. However, this empirical study has gone a step further in order to identify what is being signalled and for what purpose. Interestingly, the importance of price

was not significant in explaining differences between the craft beer drinkers. This was quite unexpected since Taylor & DiePietro (2017) found two different types of craft beer consumers based upon their willingness to pay for a craft beer. This could potentially be explained by the fact that the influence of price was not the main focus of this research. In addition to this, the authenticity of craft breweries did not explain substantial disparity between the craft beer drinkers which is contradictory to previous academic studies. Rice (2017) has namely suggested that the refusal of advertisements and the production of beer by big corporations plays a significant role in identity construction, while Van Dijk et al. (2014) suggested that the Dutch craft beer popularity could be explained by opposing mass production through consumption. These discrepancies could be explained by the fact that the Dutch craft beer industry finds itself in a market transition lead by acquisitions of bigger beer corporations.

Furthermore, the results of this study seem to be similar to previous academic research suggesting that craft beer supported in the construction of new identities because of the sustainable, innovative and creative characteristics of the craft beer realm (Schnell & Reese, 2003; Gatrell et al., 2015; Rice, 2017; Schroeder, 2020). To exactly define what different kind of identities are supported through signal values goes however beyond the scope of this Thesis. Presumably, when examining these results, it could well be expected that signalling practices for the *Beer Engagers* are more likely to be related to a craft beer identity, while for the *Casual Beer Drinkers* this could relate more to an overall identity of social responsibility. However, it can be said that craft beer seems to be part of a new movement within cultural consumption that is less related to the signalling of social class. More generally speaking however, the similarities of findings with other craft beer literature of this study do suggest that common symbolic meanings can be quite recurrent on an international scale. Outside the craft beer industry, similar results were found concerning the consumer wine identity that was more in compliance with the individualization argument as a form of lifestyle expression, rather than being dependent on socio-economic indicators (Chan & Goldthorpe, 2006; Rössel & Pape, 2014).

The findings therefore have certain societal implications. It has appeared that different types of craft beer drinkers exist their own signal values and purposes. This implies that its symbolic consumption could form a basis of social differentiation, and potentially social stratification within society. Within the socio-economic literature, it is crucial to conceptualize these issues in order to get a better understanding of how the symbolic consumption of cultural goods can perpetuate social differences. For instance, craft beer

drinkers might be involved in such processes in order for a sense of belonging to the craft beer community, or as a form distinction between those who drink craft beer and those who do not. The rising popularity of craft beer can have certain implications for the identities and groups. As Pozner et al. (2014) suggest, individuals might move away from a certain identity as they gain more support and individuals tend to “diverge” from a certain taste to prevent signalling an unwanted identity (Berger & Heath, 2007).

5.4. Limitations and Further Research

Symbolic consumption, signalling and identity are very complex and diverse measure concepts. These nuances can be very subtle and are grounded on specific consumption for a wide variety of reasons and specific underlying meaning. The results of the analysis do not imply these groups are definitely set, nor do they rule out the existence of other typologies within the craft beer scene. Additionally, it might well be that individuals adopt a different identity, and different levels and modes of signalling within a given social context (Stets & Burke, 2000; Stets & Serpe, 2013). For instance, an individual is more likely to talk about more profound levels of taste to his craft beer friends than to his parents who possess little knowledge on craft beer. Craft beer drinkers thus might possess one or more of the four typologies recognized depending on a particular context.

Measuring these signalling values and purposes can be a difficult endeavour since respondents might be not aware of being involved in such behaviour, or be reluctant to answers accordingly due to the fact that signalling can be considered to be snobbish and is generally frowned upon. Most signalling properties in the case of craft beer tend to be aimed towards an audience who is aware of its value. Potentially, non-craft beer consumers can experience this discrepancy as snobbish, as has been identified in a range of cultural goods. Class differences might become more apparent when studying the differences between craft beer and non-craft beer consumers. Craft beer consumers in general have namely been considered to be involved in snobbish behavior due to their unwillingness to consume traditional beer (Toro-Gonzalez et al., 2014). Nonetheless, it is hard to draw a concrete conclusion on this regard through quantitative analysis. For future research, it might be fruitful to analyse the perceptions on the signal values of craft beer, and the extent to which they are either negatively or positively perceived, through qualitative research.

In addition to this, individuals might namely be involved in signalling practices, either to themselves or others, certain values through their symbolic consumption that were not taken into consideration within this research. Given the limited amount of literature on signal

theory, it is still hard to come to definitive conclusions. It might therefore be pertinent to research the case of signalling in countries outside of the Netherlands to examine to what extent these results can be generalized. Undoubtedly, COVID-19 has put certain constraints on the production and consumption of craft beer. It would be interesting to further investigate the implications of a pandemic on the processes of signalling, but also other socio-economic issues. Considering that symbolic craft beer consumption in this case was more individualized, further research could focus on the social stratification implications of the cultural consumption of more traditional and newly developed cultural goods in order to give deeper insight of its debate. Increasing digitalization and globalization have namely had enormous impact on the manner in which cultural goods are consumed and utilized.

Either way, both from a producer and consumer perspective, the craft beer industry currently finds itself in a compelling position of transition in 2021. As the industry grew in popularity, bigger market players within the beer industry have shown interest in the industry. This has led to a substantial amount of acquisitions of craft breweries by bigger beer corporations on an international scale. In 2017 for instance, Heineken bought the Californian craft brewery Lagunitas (Peltz, 2017), while in the Netherlands, corporate brewery Bavaria took over the craft brewery Uiltje in 2021 (RTL Nieuws, 2021). This begs the question to what extent craft breweries will remain true to their original values as they move to bigger production methods potentially led by profit. These developments namely seem to be contradictory to the inherent characteristics of the craft beer industry oriented around local products and anti-mass production. Such changes can also indirectly influence the signalling behaviours of the craft beer drinkers, and potentially even give way to new beer typologies. Plausibly, as the craft beer market development progress and its consumption increases as it has been doing over the past years, symbolic boundaries and distinction between identities will intensify in order for the individuals to differentiate between those who are really committed to craft beer and those who are not. This could take the form, for instance, in what types of beer are being consumed or the specific brand of brewery. Therefore, it will be interesting to foresee in what direction the craft beer industry will go.

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Appendix I – Survey Questions English

Explanation

Thank you for taking the time to complete this survey on the identity of craft beer consumers.

The survey consists of five parts with twenty-eight closed questions and will take around six minutes to complete. The survey can be completed in either English or Dutch.

The data collected will only be used for academic analysis and will not be distributed to third parties.

The survey is conducted for my Master Thesis of the program Cultural Economics and Entrepreneurship at Erasmus University Rotterdam. If you have any further questions concerning the survey or my research do not hesitate to contact me via my details found below.

Gil Kormoss
Student Master Cultural Economics and Entrepreneurship
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General Questions

Q1 Have you ever drunk craft beer?

- Definitely yes
- Probably yes
- Might or might not
- Probably not
- Definitely not

Q2 What is your age?

- Under 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 - 74
- 75 - 84
- 85 or older

Q3 What is your gender?

- Male
- Female
- Non-binary / third gender
- Prefer not to say

Q4 Where do you live (city)?

[place of residence]

Q5 What is the highest education level you have obtained?

- Less than high school
- High school graduate
- MBO
- HBO
- WO (university)
- PhD

Q6 What is your job?

- Student
- Higher managerial, administrative & professional occupations
- Lower managerial, administrative & professional occupations
- Intermediate occupations
- Small employers and own-account workers
- Unemployed
- Other

Q7 What is your yearly income (optional)?

- Less than €10,000
- €10,000 - €19,999
- €20,000 - €29,999
- €30,000 - €39,999
- €40,000 - €49,999
- €50,000 - €59,999
- €60,000 - €69,999
- €70,000 - €79,999
- €80,000 - €89,999
- €90,000 - €99,999
- €100,000 - €149,999
- More than €150,000
- Rather not say

General Craft Beer Questions

Q8 In general, how often do you drink alcohol?

- Every day
- A few times a week
- A few times a month
- A few times a year
- Other

Q9 In general, how often do you drink craft beer?

- Every day
- A few times a week
- A few times a month
- A few times a year
- Other

Q10 Pre-COVID-19, where did you consume craft beer the most?

- At a bar
- At home
- At a friends'/family's place
- At a restaurant
- Other

Q11 Besides craft beer pubs, where did you buy craft beer the most before COVID-19?

- At the supermarket
- At the liquor shop
- Online
- I only buy craft beer at bars
- Other

Signalling Questions

Q12 In general, I mostly drink craft beer ...

- With friends/family
- Alone
- Other

Q13 How important is it to you to talk about craft beer with friends/family (think of topics such as taste or ingredients)?

- Extremely important
- Very important
- Moderately important
- Slightly important
- Not at all important

Q14 Pre-COVID-19, when I ordered at a craft beer pub, I mostly ...

- Asked the bartender for help
- Relied on the knowledge of friends/family
- Made the choice myself
- Other

Q15 Have you ever posted something about craft beer on the Internet (e.g. photo on Instagram, review on Untappd or Facebook post)?

- Definitely yes
- Probably yes
- Might or might not
- Probably not
- Definitely not

Q16 Which of the following beers have you drank at least once (multiple answers possible)?

- Lager/Pilsners
- Belgian Style
- Blonde
- IPA
- New-England IPA
- Saison
- Stout/Porter
- Amber Ale
- Sour Beer
- Wheat Ales (Weiss Beer or White Beer)
- Doppelbock
- Other

Q17 In general, which type of beer do you enjoy the most?

- Lager/Pilsner
- Belgian Style
- Blonde
- IPA
- New-England IPA
- Saison
- Stout/Porter
- Amber Ale
- Sour Beer
- Wheat Ales (Weiss Beer or White Beer)
- Doppelbock
- Other

Q18 I drink craft beer to ...

	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
Find a unique craft beer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experience the atmosphere of the craft brewery	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Buy beer for later consumption	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learn more about the craft beer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relax	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Socialize	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taste a new craft beer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be with family/friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Find people with similar interests	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support the local economy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stay in touch with the local community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q19 In general, how often do you consume non- or low alcoholic craft beer?

- Always
- Most of the time
- About half the time
- Sometimes
- Never

Q20 In general, when drinking craft beer I consider ...

	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
The different ranges of aromas/flavours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The variety of bitterness hops (e.g. citrus, fruity, spicy, herbal)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The variety of malts (e.g. grainy, coffee, caramel)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The country of origin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The labelling of the can/bottle (e.g. design, name)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The brewing process (e.g. barrel aging)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q21 I learned the most about craft beer ...

- From friends/family
- By visiting craft breweries
- Through craft beer social media platforms (e.g. Untappd or Facebook forums)
- By purchasing craft beer at the supermarket
- I have not learned anything about craft beer
- Other

Q22 How much time have you invested in learning the terminology of craft beer?

- A great deal
- A lot
- A moderate amount
- A little
- None at all

Q23 Have you ever have purchased craft beer related merchandise (e.g. glasses, T-shirts)?

- Definitely yes
- Probably yes
- Might or might not
- Probably not
- Definitely not

Q24 How important is price to you when purchasing a craft beer?

- Extremely important
- Very important
- Moderately important
- Slightly important
- Not at all important

Q25 Are you willing to pay more for a craft beer than an industrial beer (pilsner)?

- Definitely yes
- Probably yes
- Might or might not
- Probably not
- Definitely not

Q26 Do you agree with the following statements?

	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
A craft brewery should remain independent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A craft brewery should remain small	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Craft beer should gain popularity among the mass public	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Big beer corporations (e.g. Heineken, Bavaria) should be allowed to produce craft beer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Artisanal Consumption Behaviour Questions

Q27 How often do you consume the following products?

	Always	Most of the time	Half of the time	Sometimes	Never
Artisanal cheese	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artisanal bread/pastries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artisanal lemonades	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artisanal coffee/tea	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Natural wine	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meat substitutes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oat/soy milk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Social Responsibility Questions

Q28 Do you agree with the following statements?

	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
I try to recycle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I try to reduce my purchasing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I only buy what is needed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I bring a cotton tote bag to the supermarket	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I try to shop for local products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I try to avoid purchasing mass-produced products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I shop at vintage clothing stores	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think it is important an organization treats its workers fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix II – Survey Questions Dutch

Uitleg

Bedankt dat u de tijd heeft genomen om deze enquête over de identiteit van de craft bier consument in te vullen.

De enquête bestaat uit vijf delen met achtentwintig gesloten vragen en duurt ongeveer zes minuten. De enquête kan in het Nederlands of in het Engels worden ingevuld.

De verzamelde gegevens zullen alleen worden gebruikt voor academische analyse en worden niet aan derden verspreid.

De enquête wordt uitgevoerd voor mijn Masteronderzoek van de opleiding “Cultural Economics and Entrepreneurship” aan de Erasmus Universiteit Rotterdam. Als u nog vragen heeft over de enquête of mijn onderzoek, kunt u altijd contact met mij opnemen via de onderstaande gegevens.

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Algemene Vragen

Q1 Heeft u ooit craft beer gedronken?

- Zeker wel
- Waarschijnlijk wel
- Misschien
- Waarschijnlijk niet
- Zeker niet

Q2 Wat is uw leeftijd?

- Onder de 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 - 74
- 75 - 84
- 85 of ouder

Q3 Wat is uw geslacht?

- Man
- Vrouw
- Niet-binair / derde geslacht
- Zeg ik liever niet

Q4 Waar woont u (stad)?

[woon plek]

Q5 Wat is het hoogste opleidingsniveau dat u heeft behaald?

- Minder dan de middelbare school
- Middelbare school
- MBO
- HBO
- WO (universiteit)
- PhD

Q6 Wat is uw baan?

- Student
- Hogere management-, administratieve en professionele beroepen
- Lagere management-, administratieve en professionele beroepen
- Tussenliggende beroepen
- Kleine werkgevers en werknemers in eigen beheer
- Werkloos
- Anders

Q7 Wat is uw jaarinkomen (optioneel)?

- Minder dan
- €10,000 - €19,999
- €20,000 - €29,999
- €30,000 - €39,999
- €40,000 - €49,999
- €50,000 - €59,999
- €60,000 - €69,999
- €70,000 - €79,999
- €80,000 - €89,999
- €90,000 - €99,999
- €100,000 - €149,999
- Meer dan €150,000
- Zeg ik liever niet

Algemene Vragen over Craft Bier

Q8 Hoe vaak drinkt u in het algemeen alcohol?

- Elke dag
- Een paar keer per week
- Een paar keer per maand
- Een paar keer per jaar
- Anders

Q9 Hoe vaak drinkt u in het algemeen craft bier?

- Elke dag
- Een paar keer per week
- Een paar keer per maand
- Een paar keer per jaar
- Anders

Q10 Waar dronk u craft bier het meeste voor COVID-19?

- Bij een bar
- Thuis
- Bij vrienden of familie thuis
- Bij een restaurant
- Anders

Q11 Waar kocht u, behalve bij pubs met craft bier, het meest ambachtelijk bier voor COVID-19?

- Bij de supermarkt
- Bij de slijterij
- Online
- Ik koop craft beer alleen bij een bar
- Anders

“Signalling” Vragen

Q12 Over het algemeen, drink ik craft bier vooral ...

- Met vrienden/familie
- Alleen
- Anders

Q13 Hoe belangrijk vindt u het om met vrienden/familie over craft bier te praten (denk aan onderwerpen zoals smaak of ingrediënten)?

- Extreem belangrijk
- Heel belangrijk
- Redelijk belangrijk
- Enigzins belangrijk
- Helemaal niet belangrijk

Q14 Wanneer ik iets bestelde in een craft beer café voor COVID-19...

- Vroeg ik de barman/barvrouw om advies
- Vroeg ik familie/vrienden om advies
- Maakte ik zelf de keuze
- Anders

Q15 Heeft u ooit iets over craft bier gepost op het internet (bijv. Foto op Instagram, recensie op Untappd of Facebook-bericht)?

- Zeker wel
- Waarschijnlijk wel
- Misschien
- Waarschijnlijk niet
- Zeker niet

Q16 Ik heb de volgende bieren minstens één keer gedronken (meerdere antwoorden mogelijk):

- Lager/pils
- Belgisch bier
- Blond
- IPA
- New-England IPA
- Saison
- Stout/Porter
- Amber Ale
- Sour
- Weiss bier of wit bier
- Doppelbock
- Other

Q17 Van welk bier geniet u over het algemeen het meest?

- Lager/Pilsner
- Belgisch bier
- Blond
- IPA
- New-England IPA
- Saison
- Stout/Porter
- Amber Ale
- Sour
- Weiss bier of wit bier
- Doppelbock
- Anders

Q18 Kunt u die motivaties kiezen die u het belangrijkst vindt bij het drinken van craft bier?

	Helemaal mee eens	Mee eens	Neutraal	Oneens	Helemaal oneens
Om een uniek craft bier te vinden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om de sfeer van de craft brouwerij te beleven	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om craft bier te kopen voor latere consumptie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om meer te leren over craft bier	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om te ontspannen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om gezellig te doen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om nieuw craft bier te proeven	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om met familie/vrienden te zijn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om mensen met dezelfde interesses te vinden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om de lokale economie te ondersteunen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Om in contact te blijven met de lokale gemeenschap	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q19 Hoe vaak drinkt u in het algemeen alcoholvrij of alcoholarm craft bier?

- Altijd
- Meestal
- Ongeveer de helft van de tijd
- Soms
- Nooit

Q20 Over het algemeen denk ik aan de volgende dingen tijdens het drinken van craft bier ... (meerdere antwoorden mogelijk)

	Helemaal mee eens	Mee eens	Neutraal	Oneens	Helemaal oneens
De smaak/aroma's	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De hops (bijv. citrus, fruitig, kruidig)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De mouten (bijv. graanig, koffie, karamel)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het land van oorsprong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De labelling van blik/fles (bijv. design, naam)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het brouw proces (bijv. barrel aging)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q21 Ik heb het meest over craft bier geleerd ...

- Van vrienden/familie
- Door craft breweries/craft pubs te bezoeken
- Via social media-platforms voor craft bier (bijvoorbeeld Untappd of Facebook-forums)
- Door craft bier te kopen in de supermarkt
- Ik heb niets geleerd over craft bier
- Anders

Q22 Hoeveel tijd heeft u geïnvesteerd in het leren van de terminologie van craft bier?

- Heel veel
- Veel
- Gematigd
- Weinig
- Helemaal niet

Q23 Heeft u ooit craft bier merchandise gekocht?

- Zeker wel
- Waarschijnlijk wel
- Misschien
- Waarschijnlijk niet
- Zeker niet

Q24 Hoe belangrijk is de prijs van een craft bier voor u?

- Extreem belangrijk
- Heel belangrijk
- Redelijk belangrijk
- Enigzins belangrijk
- Helemaal niet belangrijk

Q25 Bent u bereid meer te betalen voor een craft bier dan voor een industrieel bier (pilsener)?

- Zeker wel
- Waarschijnlijk wel
- Misschien
- Waarschijnlijk niet
- Zeker niet

Q26 Bent u het eens met de volgende uitspraken?

	Helemaal mee eens	Mee eens	Neutraal	Oneens	Helemaal oneens
Een craft brewery moet onafhankelijk blijven	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een craft brewery moet klein blijven	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Craft bier moet populair worden bij het groter publiek	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grote bier brouwerijen (bijv. Heineken, Bavaria) zouden craft bier mogen produceren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Artisanale Consumptie Gedrag Vragen

Q27 Hoe regelmatig consumeert u de volgende producten?

	Altijd	Meestal	Helft van de tijd	Soms	Nooit
Ambachtelijke kaas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ambachtelijk brood/gebak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ambachtelijke limonades	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ambachtelijke koffie/thee	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Natuurwijn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vleesvervangers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Havermelk/sojamelk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Maatschappelijke Verantwoordelijkheid Vragen

Q28 Bent u het eens met de volgende uitspraken?

	Helemaal mee eens	Mee eens	Neutraal	Oneens	Helemaal oneens
Ik probeer te recyclen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik probeer mijn inkopen te verminderen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik koop alleen wat ik nodig heb	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik breng een katoenen tas naar de supermarkt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik probeer lokale producten te kopen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik probeer het kopen van massaproducten te vermijden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik koop kleren bij vintage kleding winkels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het belangrijk dat een organisatie haar werknemers eerlijk behandelt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

