

A STUDY OF ADVERTISING:  
THE ROLE OF GENDER REPRESENTATIONS ON CRAFT BEER LABELS

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by

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ABSTRACT

This study critically examines the gender representations presented on craft beer labels available at the International Tap House in Columbia, Missouri. These representations were then compared to consumer interactions with female wait staff at the International Tap House. Developed on a foundation existing of literature that addresses and problematizes the gender representations included in traditional media and advertisements for beer labels, this critical discourse analysis is informed by feminist standpoint theory. Meaning, the researcher's social location and lived experiences in the beer industry provide context for understanding how the gender representations on craft beer labels correlate with discourse within the industry.

## **Chapter 1: Introduction**

As the craft beer revolution rumbles across America, breweries are popping up in suburbs, metropolises and rural areas alike. This industry is growing at ferocious rates, increasing employment, profits, and advertising opportunities within the industry. The number of breweries in the United States has doubled in the last 10 years alone (The Brewers Association). The U.S beer industry is currently worth \$246.5 billion, which includes more than 2,800 breweries and about 2 million jobs (The Beer Institute).

This craft beer boom resulted in a heavily saturated marketplace. Beer consumers have more options than ever before. Enthusiasts can now search for the newest and the best, which is a huge shift from the previous generations of drinkers who remained brand loyal. Drinkers are increasingly going out of their way to seek out quality products and unique flavor profiles. This heavy saturation challenges breweries to stand out. Labels and product packaging are becoming increasingly important in beer marketplace communication. Underwood et al (2001) and Underwood (2003) propose this newfound importance is partially due to a reduction in advertising budgets. Communication efforts are being rerouted from traditional mass media to point of sale promotions as a way to cut costs. Marketers are also recognizing the differentiation and branding possibilities of product packaging in a homogenous product category (Ampuero and Vila, 2006, p. 103). Since many craft breweries are small in size and budget, they commonly use artistic labeling to create a brand identity and grab the consumer's attention when he or she is browsing the shelves at the liquor store.

The beer industry also does a lot of communicating through web logs, otherwise known as blogs. Craft beer's cult-like following also presents plenty of opportunities to consumer bloggers. These professionals and hobbyists publish posts on anything related to beer, from product reviews and event recaps to opinion pieces on marketing practices. Many of these bloggers have a loyal following who value the opinions of these industry insiders. For example, the Chicago-based blogs "Good Beer Hunting" and "Guys Drinking Beer" each have more than 25,000 known followers.

The concern of sexism in the beer industry is regularly blogged about. Both "Good Beer Hunting" and "Guys Drinking Beer" wrote critical posts in response to two different problematic beer labels. Michael Kiser of "Good Beer Hunting" describes this theme as, "sophomoric jokes that grew up to be beer labels" (March 26, 2015). "Guys Drinking Beer" simply states that craft beer has a problem with women, which is a funny coincidence given the blog's name. This study aims to explore this highly debated topic through the use of qualitative research. To complete this research, I critically analyzed thirty-seven labels to assess how craft beer portrays gender. Further observations and interviews were conducted at the International Tap House in Columbia, Missouri in order to assess whether consumer interactions reflect these representations. My personal experiences as a beer industry professional shape my belief that beer is commonly considered a man's beverage, and also supplied the knowledge and experience to discuss this heavily debated topic.

My findings suggest that the beer industry does in fact have sexist themes present in its discourse on labels. Femininity was often represented by sexualizing female bodies. According to craft beer labels, femininity also represents emotional instability and



negative personality traits, like bitterness and jealousy. Contrastingly, craft beer labels associate masculinity with strength and dominance. This is usually accomplished by pairing male representations with strong flavor profiles and alcohol contents. However, unlike women, male representations were not solely limited to this overall theme. There were also many miscellaneous male representations that did have sexist connotations.

The frequent disrespect I experienced while working in this industry reflects the notion that I am not meant to enjoy beer or understand the intricate brewing processes behind the beverage. Through consumers' comments, I believe I am often viewed as a marketing tool, rather than a knowledgeable professional. In conducting a feminist standpoint epistemology, I am informed by my own encounters with disrespect and sexism in the industry, as well as academic scholarship. Employing a feminist standpoint theoretical framework allowed me to critically analyze how craft beer labels portray gender roles in order to understand how masculinity and femininity are associated with beer. While I cannot claim that all female beer professionals are viewed in an overtly sexualized manner, researching from a feminist standpoint allowed me to understand how these marketing messages have played a role in my own sexist encounters within the beer industry.

## **Chapter 2: Literature Review**

### **Feminist Standpoint Theory**

Feminist standpoint epistemologists conduct research from an interested perspective (Hill Collins, 2004, Harding, 2004, Sprague, 2005, Neitz, 2011). These researchers admit their location within their studies by using personal experiences and observations to illustrate the effects of oppression (Sprague, 2005). This approach differs from objective research techniques because it allows the researcher to take personal social locations into account. Feminist standpoint researchers challenge the existence of objectivity through their belief that one cannot ignore prior knowledge and social context when conducting research (Neitz, 2011). This theory would allow me to use my own encounters with sexism in the beer industry as a basis for studying gender representations in discourse created by breweries.

Neitz (2011) explains this approach is grounded in lived social locations, or “standpoints,” that demonstrate how dominant discourse in a particular area puts a group at a disadvantage. She says, “feminist standpoint epistemology connects issues of power and knowledge and see the position as a way of holding ourselves as researchers accountable as knowers” (p. 60). My own standpoint leads me to believe that women are at a disadvantage in the beer industry. Consumers commonly assume women are not as capable as men when it comes to understanding beer styles and brewing processes. I seek to understand what types of discourse may influence this belief.

Sprague (2005) says epistemologies bridge the gap between the knowing subject and the object of study by focusing on the relationship between the two (p. 32).

Researchers who use this approach believe that one's location in the social and physical world molds their understanding of happenings in a specific location. For Sprague, this insider knowledge is essential in order to create discourse that empowers the disadvantaged. My insider role within the beer industry has opened my eyes to the different ways women and men are associated with beer.

Previous content analyses of beer advertisements found that men are usually shown as consumers (Strate, 1992, Messner and de Oca, 2005). Women are rarely shown as consumers; however, they are portrayed as servers who ploy men into drinking beer through their looks rather than knowledge and understanding of the product (Messner and de Oca, 2005). The assumption is that women know little about beer, which is particularly problematic for women who are employed within the beer industry. Such assumptions reinforce the notion that products like beer reflect codes of masculinity, and therefore, marginalize women within specific industries that are perceived as male-dominated. This study aims to employ feminist standpoint theory in an effort to expose how a male-dominated industry places women within the beer industry at a disadvantage and continues to define femininity within strict gendered binaries.

Harding (2004) also advocates for research that starts from the lives and experiences of a marginalized group. She says that starting research from the lived experiences of women will allow for a less partial view of social order. However, she warns that these starting points are "grounds" for knowledge. These grounds are meant to serve as a site from which research questions arise and are not considered knowledge on their own (p.128). This study's research questions are informed by my location within the beer industry; as such, my first-hand knowledge serves as a source for uncovering how

breweries portray gender in their advertising materials. Connecting these media messages to my disrespectful encounters in the industry and consumers' assumptions that I am not capable of understanding or enjoying beer can provide a larger window into understanding the implications of repetitive gender representations in media outlets. Yet, I cannot assume that my own experiences are enough to determine that there is a sexist culture within the beer industry, thus my location provides reasoning for further research.

Feminist standpoint theory serves as a starting point for understanding gender representation in the craft beer industry. This starting point is based in lived experiences that reflect the possibility of an existing sexist culture within the beer industry. The following literature review will briefly overview women's role in the beer brewing in order to recognize the group's historical contributions to the industry. A review of gender representation in media and gender representation in beer specific media will follow. This deconstruction is necessary in order to understand what historical discourse shapes and informs the messaging generated by the craft beer industry today.

### **Gender Representation in the Media**

Researchers believe that gender representation in the media influences discourse surrounding societal roles by presenting a system of repetitive images and messages (Gerbner, 1993). Sheehan (2014) notes that stereotypes are heavily relied on in media because most viewers are familiar with images of "the busy homemaker, the brawny construction worker, and the buttoned-down executive" and these images can quickly set the scene in the viewer's mind (p. 100). Crouteau and Hoynes (2003) explain some of these gendered stereotypes, and note that women are regularly included in the media in secondary roles to men (p. 212). Advertisements portray men as dominant by showing

male characters in high-status jobs, they are less likely to be shown in the home, and they are more likely to engage in violence (p. 213). Women's roles are more likely to reflect contrasting stereotypes about femininity, and they are most frequently shown as mothers, homemakers, and sexual objects (p. 213). The camera angles used on men and women are another technique that differentiates the two genders. Television camera shots frequently show women's entire bodies, while men's faces are more focused on through close-ups (p. 213). This camera technique reinforces the idea that women's bodies should be concentrated on, rather than the product being advertised.

Luther et al (2012) state that advertisements often portray women in highly feminine terms in order to please the male spectator. This occurs in advertising through a variety of techniques. Advertisements show women only as body parts; as submissive and vulnerable; as sexualized creatures with their legs or mouths open wide, bending over, gazing at the camera (and the viewer) (p. 200). Advertisers also include women being directly ogled, appreciated or dominated by males in the advertisements (p. 200). This hypersexual representation of women on the screen has been described as the male gaze. Mulvey's (1992) theory of the male gaze contextualizes the focus on women's image in film by explaining the erotic pleasure experienced by the viewer. In this theory, there is a sexual imbalance in that the active looker is always male and the passive female is the subject to be looked at. Mulvey dissects this phenomenon through two approaches: scopophilia and ego libido. Scopophilia refers to the basic pleasure in looking at another person as an erotic object (p.351). This act of voyeurism is broken down into three "looks" of cinema: the camera used to document the event, the audience as it watches the film, and the characters within the film (p.352).

Ego libido is a separate process in which the viewer forms identification with the film's male protagonist. In film, the woman is on display in two ways; she is an erotic object for both the characters in the story and the spectator watching the film (p.347). Mulvey explains, "this is made possible through the processes set in motion by structuring the film around a main controlling figure with whom the spectator can identify" (p. 347). The spectator identifies with the main male protagonist as the female co-star falls in love with him and eventually becomes his property. She also becomes the property of the spectator through the process of identification. Through these processes, "cinematic codes create a gaze, a world and as object thereby producing an illusion cut to the measure of desire" (p. 352). Simply stated this theory implies that women are often viewed from the male perspective in both film and advertisements (Monk-Turner et al, 2007, Luther et al, 2012).

Monk-Turner et al. (2007) extends Mulvey's theory of the male gaze in film to include advertisements through a content analysis of 287 ads. The researchers analyzed content into four categories, which were gender of the actor, product type, whether or not sex was used to sell the product, and what kind of sexuality, if used, was shown. In this analysis the term sexuality was defined as images that portrayed women in an objectified manner, displaying alluring behavior, or wearing provocative clothing (p. 206). The researchers found that most advertisements in general did not use sex to sell a product, but if it was used, it was more likely to be in advertisements targeted at the male audience (p. 201). The article ends with a set of powerful questions: "if we learn from what we see, what messages do men take away after looking at advertisements? Are marketers helping

maintain objectification by virtue of the roles they allow to appear in product advertisements? Are these the cultural images we want men, as a group, to see?" (p. 207).

These widely distributed messages signify what it means to be a woman or man in consumers' minds. Kacen (2000) explores the historical significance of gender identity in relation to marketing. She defines gender as a psychological and social construct that reflects one's cultural context. These gendered identities are expressed through role-appropriate behaviors, associated physical characteristics, occupations, and personality traits (p. 346). Visual media, such as advertisements, provide characters, objects and images that develop the consumer's understanding of what masculinity and femininity look like and influence the meaning of gender identity (p. 348). With this in mind, gender identity can be seen as a performance (p. 353). Consumers perform their own identities through the use of cultural materials, i.e. the products displayed in advertisements (p. 349).

As time progresses, the products advertised evolve, and so do the cultural representations of masculinity and femininity. Luther et al (2012) trace the shifting gender representations in advertising throughout the twentieth and twenty-first centuries. Advertisements in the 1950's portrayed women as housewives who cooked, cleaned, did laundry, and looked beautiful for their husbands. Men played the role of the breadwinner and were always business oriented. Women became more sexualized in the 1960s. They showed more skin and were portrayed as "arm candy" to their dominant husbands. The 1970s showed some positive change by picturing women in more work-oriented roles. These roles, however, were never equal to their male counterparts. "The message was

still that women were not equal to men, were sexual objects to be used, and did not have any real power in society” (p. 197).

A larger shift was noted in the 1980s. Advertising still heavily relied on traditional gender roles; however, men were also shown helping out at home, and women were more regularly shown in the work place. The 1990s reversed this progress by increasing the use of sexual objectification of women. Luther et al (2012) quotes Ann J. Simonton, the founder and director of MediaWatch, on the exploitation of women:

The advertised woman is a conspicuous, two-dimensional artifice. Her lips are sensually parted. There is a finger in or over her mouth, as if to stop her from speaking. Sometimes her mouth is wide open, sucking and nibbling. She doesn't smile easily. If she does, her grin is her private secret. She appears to be teasing, angry, drugged or scared. The advertised woman is made identified; she often competes with her females for male attention. The advertised woman is the implied bonus that goes along with the trip to Hawaii, the sofa bed, that six-pack of beer. Her link to products is so common we fail to notice her, or question her purpose.

Luther et al (2012) argue not much has changed in recent advertisements. Women are still associated with the vast majority of advertisements for cleaning products and beauty ideals are still highly unrealistic. The researchers note post-feminism trends in recent advertising that use “freedom” and “liberation.” These themes tell women they can simply light a candle to convince friends that she has been baking and cleaning all day, implying freedom from time consuming tasks. They also tell women they can slip on a pair of muscle toning sneakers to save them the effort associated with the gym. The



researchers believe that the themes of freedom and liberation in advertising can be taken most literally in regards to the “biologic elements of being female” (p.300). Advertisements for health and beauty products tell women they can use a cream to fight aging, but more importantly they tell women, “you can’t be young enough, thin enough, or beautiful enough” (p.300).

Kilbourne also researched these unrealistic ideals and the images of women in advertising through her documentary series titled *Killing Us Softly* (1979; 1987; 2000; 2010). She describes the subconscious effects of advertising as quick and cumulative because these messages are virtually everywhere. She argues that advertising not only sells products, but also sells values of love, sexuality, romance, success, “and most important, of normalcy.” Kilbourne suggests that these images tell consumers who they are and who they should strive to be. The unrealistic portrayals of beauty and thinness set an impossible standard, which has a negative impact on women’s self-esteem. Kilbourne also notes the trend of turning women’s bodies into objects. She shows ads from Heineken, Michelob and Budweiser that turn women into beer bottles and kegs. Women of color are also shown as animals through the use of animal prints. These trends imply that women are “not fully human,” which Kilbourne believes is the first step toward justifying violence against that person.

Goffman (1979) also studies what gender portrayals in advertisements say about gender relations and why the public is so accepting of these images. He states that advertisements use gender as a cultural resource. The gender binary already provides structure to daily social life; advertising supports that culture and promotes the cycling of

gender portrayals characterized by sex. Jhally (1989) further explains Goffman's research by arguing,

Ad images are neither false nor true reflections of social reality because they are in fact a part of social reality. Just as gender displays are not true or false representations of real gender relations, neither are ads true or false representation of real gender relations or of ritualized gender displays- they are hyper-ritualizations that emphasize some aspects of gender displays and de-emphasize others. As such advertisements are part of the whole context within which we attempt to understand and define our own gender relations. They are part of the process by which we learn about gender" (p. 3).

Jhally (1989) argues that in reality, gender can be defined in many ways, but in advertising it is associated most strongly with sexuality, especially in relation to women (p. 7). Focusing on sexuality creates the perspective that women are not fully human, but rather objects that can help the viewer satisfy a want or desire. Jhally explains there are four common representations of women in advertisements that objectifies the gender: "1) as symbols for an object and thus exchangeable with it; 2) as a fragmented object made up of separate component parts that are not bound together in any coherent way to create a personality; 3) as an object to be viewed; and 4) as an object to be used" (p. 7).

Gerbner's (1993) cultivation theory describes how repetitive these media messages shape cultural discourse. The combination of two concepts, mainstreaming and resonance, effect how viewers are socialized into their roles. Mainstreaming refers to different social groups coming to a cultural conclusion as a result of their exposure to television (Sheehan, 2014). Sheehan (2014) refers to advertising as the "great equalizer of

opinions and perceptions across vastly different social groups” (p. 80). Resonance is the second concept involved in Gerbner’s (1993) cultivation theory. Sheehan (2014) describes that this occurs when people’s real lives reflect what is shown in the media or advertising. These groups will be more affected by the images than those whose lives do not support these portrayals (p. 80). This theory supports the idea that gender representations in advertising have real implications.

Using feminist standpoint theory to study craft beer labels would allow me to understand the implications of gender representations in media. Feminist standpoint epistemology provides a more representative view of reality and society because oppressed people can clearly see the lives of the rulers and the ruled and the relation between (Jaggar, 2004, p. 57). Examining craft beer labels could provide me with insight into why I am disrespected. Previous research on gender representation and objectification, therefore, could allow me to understand how women are portrayed within the beer industry as lacking knowledge, sexualized, or merely a marketing tool rather than a knowledgeable professional. Such representations provide me with insight into my own positioning as a beer professional.

### **Women’s Historical Role in Beer Brewing**

Despite their role as a prop or marketing tool in advertisements, women have played a significant role in beer since the earliest days of brewing (Spitz 2010). The analysis of craft beer labels will potentially highlight the contrasting roles women have played in the beer industry. Women brewers played a significant part in the economics of Medieval England (Bennett 1991). Hamilton (2000) states that these English women brewsters were “low-skilled, low-status, and poorly paid,” but not uncommon (p. 575).

Women ran over half of England's brewpubs as early as 1300, but, as profits grew, men slowly infiltrated the practice and replaced women's majority status by the end of the 17<sup>th</sup> century. Bennett's research demonstrates how women's lowly role remained the same, despite economic gains, which eventually "edged them out of the industry" (p. 575).

"Chosen women" in prehispanic Peru also brewed beer that the Incas regularly consumed (Moore 1989). Multiple goddesses of beer are noted in historical research, as well (Spitz 2010). These brewing caretakers appear in ancient Mesopotamian, Sumerian, Egyptian, Zulu, Baltic and Slavic cultures. The goddesses were characterized by their attentiveness to the beverage's spiritual mind alteration and nutritional values, while male deities were characterized by drunkenness.

Women still play a role in the production side of the beer industry in some modern societies. Women brewers have a prominent role in the economics of Northern Kenya's Samburu District (Holtzman 2001). Spitz (2010) states that 20% of U. S. large sized malt brewing companies are headed by women, despite a largely masculine discourse surrounding the nation's beer industry (p. 33). Spitz (2010) suggests this success may be a result of women's leadership style, referred to as participatory management. Some defining characteristics of this leadership style are "defects going down, quality going up, absenteeism and tardiness decrease, and sabotage becomes rare" (p. 39). Spitz (2010) states that this type of leadership ability may be important in maintaining a foodstuffs product as fragile as beer.

This information credits women for their historical contributions to the beer industry and proves they are continuing to make progress in the industry today. Despite these achievements, previous analyses show that men's roles are emphasized in beer

advertisements, while women are often disrespected (Messner and de Oca, 2005). Through my own experiences, I believe these contradicting messages may lead consumers to deny women's significant roles in the beer industry while favoring their hyper-sexualized role

### **Gender Representations & Beer Advertising**

Historically, beer advertisements follow much of the same gender portrayal guidelines as the advertising timeline mentioned above. Many content analysts have noted the relationship between beer and masculinity in advertising (Kirkby, 2003, Cozine, 2010, Messner and de Oca, 2005, Strate, 1992, Iijima Hall and Crum, 1994). Deconstructing the use of gender roles in past beer advertisements will serve as a guide to understand what discourse has historically shaped the public's knowledge of the relationship between gender and beer. The stereotypes often used to depict women may portray that they do not hold a place of respect in the industry. Kirkby's (2003) historical analysis, notes a retrogression in beer advertising's efforts to include women (p. 252). Meaning, the types of images used to portray women in beer ads have shifted over time, but not in a manner that is mutually beneficial to both men and women (Kirkby 2003) (Cozine 2010).

In the first half of the 20<sup>th</sup> century, images of women in beer advertisements relied on the housewife stereotype. At this time, domestic women were considered valuable consumers because of their household purchasing power. These romanticized ads typically showed middle-class married couples happily drinking together in the comfort of home. Beer advertising reflected traditional views regarding the proper role of women, the importance of domesticity, and the aspirations of a successful consumer

culture in order to attract family oriented consumers. For this reason, women were depicted as the good housewife who has a beer waiting for her hardworking husband whenever he returns home (Cozine 2010) (Kirkby 2003) (Messner and de Oca 2005).

By the 1970s, women were no longer a major component of beer advertisements. A content analysis of beer ads in 1979 and 1980 (Finn and Strickland) shows that the major themes of these beer ads at this time were camaraderie, relaxation, physical activity, achievement and success, and humor (970). Men were almost always shown drinking with other men in beer ads of this time (Messner and de Oca 2005). Finn and Strickland (1982) suggest that there was a formula to create a stereotypical beer ad in the late seventies and early eighties. This formula utilized some combination of the themes listed above to show a group of men taking a break from either working or playing to relax and drink a cold beer with his companions (p. 970).

Images of women were reintroduced in beer advertising through the 1980s; however, they began to appear in a more sexualized manner, rather than in domestic roles. Iijima Hall and Crum (1994) analyzed the particular emphasis on the women as sex objects in these ads. The researchers' content analysis found that beer ads at this time showed images of men twice as often as women. However, images of women's bodies appeared more frequently than men's (p. 329).

Man's dominating presence in beer advertisements has remained somewhat consistent. Strate's (1992) discourse analysis describes beer commercials as "manuals of masculinity." He notes that the beer industry relies more heavily on images of the "man's man" than any other industry (p. 78). These images include stereotypical portrayals of masculinity through the use of characters like "jocks, rock stars, pick up artists, cowboys,

construction workers and comedian,” and alternate social types such as sensitive men, gay men, househusbands, scholars, poets and political activists” are virtually never shown in these commercials (p. 78).

These advertisements also depict that manhood is some sort of a club, and beer as a symbol of group membership. Strate (1992) says that the exchange of beer is a sign of acceptance, friendship or gratitude that allows men to not be too affectionate with one another (p. 88). Strate (1992) argues that these types of advertisements promote multiple myths related to masculinity. The first being that there is one type of masculinity, the second being that drinking is the centrally masculine activity, and the third being that beer is always man’s beverage of choice (p.80).

Beer advertisement’s gender representations have slightly shifted in the new millennium. Messner and de Oca’s (2005) content analysis observes beer advertisements created for mega sporting events (The Super Bowl) and men’s magazines (*Sports Illustrated* Swim Suit Edition) in 2002 and 2003. These contexts were selected because their enormous “centrality, size, and target audiences, [may] offer a magnified view of the dominant gender and sexual imagery emanating from the center of the sports-media-commercial complex” (p. 1885). Messner and de Oca’s analytical research found that beer and liquor are mostly marketed toward young, white men in these contexts. These ads appeal to a group that the article refers to as “losers,” by constructing a fantasy lifestyle based on beer and masculinity. The researchers believe that these advertisements plant a seed of insecurity in the average Joe, while also portraying the message that Joe can fix his less-than-ideal lifestyle by simply having a drink.

Messner and de Oca (2005) categorize gender portrayals in these beer advertisements into four categories: men as losers, men as buddies, women as hotties, and women as bitches (1887). The “losers” are always at risk of being publicly humiliated by their own stupidity, other men or a beautiful woman. The “buddies” category is almost always a central theme of these advertisements because the male group provides a safe place for the “loser.” In the “hottie” portrayals, women are shown as “highly sexualized fantasy objects, [which] serve as potential prizes for men’s victories and proper consumption choices...[and] serve to validate men’s masculinity” (p. 1887).

According to Messner and de Oca, realistic women, when they rarely appear, are portrayed “primarily as emotional or sexual blackmailers who threaten to undermine individual men’s freedom” (p. 1887). The researchers characterize this stereotype as “the bitch.” This article states women are shown as a danger to men’s social lives when portrayed as a spouse who requires an emotional commitment. Messner and de Oca argue that alcohol companies are aware that spouses “place limits a man’s time with the boys,” which in turn, decreases alcohol consumption (p. 1892). For these reasons combined, “the ads imply that what men really want is sex (or at least titillation), a cold beer, and some laughs with the guys” (p. 1890).

This study uncovers how gender portrayals in craft beer labels overlap with past researcher’s claims of sexism in the industry’s advertising messages. Harding (2004) notes that research conducted from a marginalized perspective offers a less partial view of the social order. By studying this discourse through a feminist standpoint, my own experiences within the beer industry inform my analysis and ability to gauge how present gender portrayals and the public’s opinion of who is meant to consume beer continues to



draw upon gendered assumptions about the beer industry. More importantly, I hope to determine whether these messages are part of the alienation I often feel as a woman who is both a beer enthusiast and professional.

### **Chapter 3: Methodology**

To discover how beer industry portrays gender through craft beer labels, and whether consumers' interactions with women in the beer industry reflect these portrayals, this study asks the following research questions:

- How is femininity portrayed through the text and imagery on craft beer labels?
- How is masculinity portrayed through the text and imagery on craft beer labels?
- Do these portrayals relate to my experiences in the beer industry?

This study attempts to answer these questions by critically analyzing a sample of craft beer labels available at the International Tap House located in Columbia, Missouri. These particular labels were chosen based on the feminist standpoint framework of the proposed research. Feminist standpoint theory contends that research can and should be conducted from an informed perspective, otherwise known as one's social location, rather than researching from an objective stance. The International Tap House is my longest standing employer within the industry, as I served and bartended at the Columbia location for a total of 20 months. As such, the labels available at this establishment are closely connected to my social location within the beer industry.

I selected my sample within the International Tap House's beer menu by including any labels featuring an image or written description of a man or woman. Following data collection, the discourse was analyzed with attention to the three areas of interest expressed in the research questions: femininity, masculinity and how these gender portrayals may relate to my experiences in the beer industry. I employed critical discourse analysis (CDA) to further analyze the labels available at the International Tap

House. CDA and feminist standpoint theory both allow for the researcher to analyze discourse through an insider perspective. As such, my experiences as a woman in the beer industry inform this study. These experiences also enable me to place discourse regarding gender into context within the beer industry.

CDA investigates and challenges the role of discourse in the reproduction of dominance (Van Dijk, 1993, p. 249). Van Dijk (1993) defines discourse as the structures and strategies of text, talk, verbal interaction or communicative events (p. 250). Dominant groups may hold power over others through discourse by creating subtle forms of text and talk that appear natural and acceptable. For this reason, CDA should focus on the ways that discourse naturalizes the social order and relations of inequality (Fairclough, 1985, Van Dijk, 1993). This study focuses on the discourse describing gender in relation to beer in order to determine whether the beer labels construct men as the dominant beer consumers in the United States.

Another defining characteristic of CDA is that the analyst should take an explicit sociopolitical stance, much like feminist standpoint theory. This critical stance is targeted at the figures in power that “enact, sustain, legitimate, condone or ignore social inequality and injustice” (Van Dijk, 1993, p. 252). The explicit stance of this CDA is feminist standpoint epistemology. Researching from a feminist standpoint allows the researcher to rely on her own social location in life. The knowledge attained from this social location can inform research or uncover insider issues worth researching. As such, this study is based upon my own social location as a woman professional within the beer industry.

This study uses CDA to analyze all communicative elements in craft beer labels from the International Tap House, including text, visuals, design layouts, symbols, and

colors to investigate how gender roles are commonly portrayed within the beer industry. In this circumstance, “text” refers to the beer names and style descriptions included on craft beer labels. “Visuals” refer to the imagery and artistic elements of craft beer labels. Discourse can be “representations of how things are and have been, as well as imaginaries- representations of how things might or could be” (Fairclough, 2001 p.3). Because CDA argues that discourse adds to the social construction of reality, discourse created craft beer labels also contribute to consumers’ knowledge of the beer industry. Discourse matters because “people not only act and interact within networks of social practices, they also interpret and represent to themselves and each other what they do, and these interpretations and representations shape and reshape what they do” (Fairclough, 2001, p. 4).

The discourse was coded according to themes within the literature and research questions by separating the label components into relevant categories. An inductive coding process was used in order to note all common themes found within the craft beer labels that portray either masculinity or femininity. I started with an initial sample of 500 labels. I then narrowed the sample to only include labels that portrayed either a man or a woman. Notes were then taken on how the men or women were associated with the beer. I also took note of which characteristics were emphasized with each gender.

After completing this coding process, the notes were analyzed for repeating characteristics and key words. The 36 labels portraying gender were then categorized based on these repeating elements. The groups of codes were interpreted to see how the labels construct reality, particularly in relation to gender roles. These interpretations allowed me to determine which themes are commonly used to portray gender within the

beer industry. I was also able to gauge whether these themes are at all present in the interactions I witnessed while working in and observing the beer industry.

This study also employed participant observation in order to assess whether consumers' interactions with Trish, a female server at the International Tap House, reflect the gender portrayals used on craft beer labels. "Participant observation is exceptional for studying processes, relationships among people and events, the organization of people and events, continuities over time, and patterns, as well as the immediate sociocultural context in which human existence unfolds" (Jorgenson, 1989, p. 3). This supplemental research was conducted to gauge whether or not there could be a connection between the written and visual discourse within beer advertisements, specifically craft beer labels, and the verbal discourse within the International Tap House.

For this portion of the study, I observed a server at the International Tap House in Columbia, Missouri on eight separate occasions. I also briefly interviewed her after each observation period in order to disclose events I was unable to see and hear. At the International Tap House in Columbia, Missouri, all of the servers are females who wait on tables around the establishment, while the bartenders are all male and wait on customers behind the bar. I selected this environment based on its familiarity and my own previous experience as an employee of the International Tap House. I was employed as a server for almost two years during my time living in Columbia, Missouri. As mentioned previously, the beer and customer interactions available at this establishment have a significant connection to my professional experience and social location within the beer industry.

Some defining features of participant observation include an interest in human meaning and interactions as viewed from the perspective of insiders; a location in every day life situations and settings; and a process of inquiry that is flexible, open-ended and requires constant redefinition of what is problematic (Jorgenson, 1989, p. 5). Much like feminist standpoint theory and the methodological approach of critical discourse analysis, participant observation allows for the researcher's role to be overt, in that they have previous knowledge of the lives of insiders (Jorgenson, 1989). My social location within the beer industry allows me to research the topics of gender portrayal and beer advertising from an insider perspective.

## Chapter 4: Findings

My findings suggest that the craft beer labels available at the International Tap House represent femininity through a combination of sexualized female bodies and negative personality traits, such as emotional instability, bitterness and jealousy. Two themes similar to those discovered by Messner and De Oca (2005) in an analysis of domestic beer advertisements. Craft beer labels and domestic beer advertisements only portray two types of women: the “hottie” and the “bitch.” There was also a small group of labels that associate femininity with sweet and fruit flavored beers. This same sample of craft beer labels at the International Tap House links masculinity to strength and dominance through portrayals of men in association with strong flavor profiles and high alcohol contents.

Approximately 35 out of the 500 beer labels available at the International Tap House allude to gender through either imagery or written product descriptions. Of the 35 labels, 21 reference women, 13 refer to men, and one includes both genders. While this number may seem insignificant in the grand scheme of over 500 labels, it confirms that there are problematic themes within the gendered messages of the beer industry. The gender representations included on craft beer labels parallel the harmful tropes employed by the traditional media. This research noted repetitive themes in representations of both men and women. These messages inform beer consumers what they are drinking and what it represents through text and images.

Such representations are reflected within consumer interactions at the International Tap House in Columbia, Missouri. These themes are also visible in the

sexist encounters I have experienced on the sales side of the beer industry, as well. This study, therefore, observed consumer's interactions with staff at the International Tap House in Columbia, Missouri, in order to assess whether these gender representations are reflected in verbal discourse within the beer industry. I found that consumers did in fact make comments that belittled the female server's knowledge of beer styles, and assumptions that the male bartenders were better informed. It is difficult to determine whether these interactions were directly informed by craft beer labels; however, both forms of discourse did regularly disrespect females. Jhally (1999) argues that advertisements are neither true nor false representations of real gender relations. Rather, ads are "hyper-ritualizations" that emphasize some aspects of gender and de-emphasize others. "As such, ads are part of the whole context within which we attempt to understand and define our own gender relations. They are a part of the process by which we learn about gender" (Jhally, 1999, p. 4). By addressing gender construction in beer labels, this study deconstructed the discourse used to describe gender representations in advertising messages, in order to understand what information about gender is distributed to craft beer drinkers.

Goffman (1969) and Jhally (2009) say this deconstruction reveals a lot about how society views the roles of men and women. Goffman uses the metaphor of the stage actor to explain how men and women are continuously role-playing to appropriately fit any given activity or encounter. When this gender deconstruction approach is applied to craft beer labels, one can see what the beer industry implies it means to be a woman or a man. Participant observations provide context for understanding whether these representations



play a role in customers' interactions with myself, as well as another female server at the International Tap House.

### **Female Representations on Craft Beer Labels**

My analysis found that craft beer labels at the International Tap House represent femininity through a combination of harmful stereotypes. I believe that these harmful representations are reflected in the problematic encounters I experienced and observed at the International Tap House, and within the sales side of the beer industry, as well. Both forms of beer-related discourse regularly disrespect women. I have also witnessed consumers glorify male employees, similar to how craft beer labels represent masculinity. It is assumed that the bartenders know more about the available beers than the servers. As both a server and researcher, I regularly saw consumers discredit female employees. Furthermore, it is concerning that none of the labels available at the International Tap House portray women in ownership of a beer or in association with positive qualities like strength and success.

Not one label at the International Tap House portrays women actually enjoying beer. The labels in this category promote the idea that women advertise and serve beer, rather than enjoying the consumption of beer. When labels do show some agency among female figures, their bodies remain on display. For example, Logboat Brewing's Shiphead Ginger Wheat illustrates a woman serving beer on a tray. Yet, the illustration continues to focus on her breasts, as her bra strap is presumably falling.

Women started appearing in this role in beer advertisements as early as the 1960's. Finn and Strickland (1982) note in their content analysis that women were commonly shown as doting wives who had a beer waiting for their husbands when they

returned home from work. Women began appearing in beer advertisements in a more sexualized manner in the late 1970's (Finn and Strickland, 1982). These women were meant to entice male drinkers, rather than relate to female drinkers. This theme also is reflected in the interactions I have experienced and witnessed between female employees and consumers. Plenty of consumers assumed that I knew little about beer, even before taking their order.

These representations perpetuate the belief that beer is a male beverage. The observational research I conducted at the International Tap House in Columbia, Missouri revealed many beer consumers seem to hold similar beliefs. I observed the daily happenings at the International Tap House in Columbia, Missouri a total of eight times in order to gauge whether these gender portrayals are reflected in consumer interactions with beer-industry employees. I also briefly interviewed the bar's head server after each observation in order to take notes on the personal interactions I was unable to hear from an outsider perspective. The observed server's encounters at the International Tap House suggest that beer consumers commonly hold this belief. Throughout the eight observations, the bar typically served more male patrons than female, which suggests the establishment may be a bit of a boy's club. When asked about the customer dynamic, the lead server noted that more large groups of men frequent the International Tap House, while women seemed to visit the bar in the company of men. However, large groups of women did stop in during the observations period, just not as regularly as the groups of men.

During an interview, the lead server noted that men are more likely to doubt her expertise than women. She regularly receives skeptical comments from men, such as, "do

you actually know anything about beer or should I order from the bar?” Male customers also seem more surprised when the lead server recommends a beer that they enjoy. She noted that this scenario is usually followed up with a comment such as, “Oh! This *is* good!” or “Wow! You do know your stuff!” I cannot claim that the labels available at the International Tap House directly inform the drinker that the server is unaware of what she is selling. However, this is reflective of the fact that women are not portrayed as knowledgeable within the “hottie” or “bitch” representations of females on craft beer labels.

**Women as “hotties”.** The labels included in the “hottie” category sexualize women through illustrations, beer names, and style descriptions. The illustrations in this category typically show young, white women in minimal clothing that emphasizes their legs and breasts. The descriptions and beer names in this category contribute to the objectification of women by using sexual language to describe the beer itself. Jhally (1999) argues that objectification occurs when a subject is portrayed as less than fully human. Through this process, the viewer does not worry about these objects as people, rather, how they may further his or her own ends. Advertising objectifies women in four ways. “1) they are shown as symbols for an object and thus exchangeable with it; 2) as a fragmented object made up of separate component parts that are not bound together in a coherent way to create a personality; 3) as an object to be viewed; 4) and as an object to be used” (Jhally, 1999, p 7). The beer labels within the “hottie” category employ all four of these objectification tactics.

For example, the label for Charleville Strawberry Blonde Ale relies on a sexualized illustration and description to place women in the “hottie” category. The

woman on the label resembles a pin-up girl wearing a form fitted dress, and her highly exposed legs serve as the focal point of the label. The description reads, “This sexy blonde is balanced, refreshing, and would not be complete without the seductive essence of strawberries. This blonde is sure to please!” The combination of sexual language and imagery makes it difficult to decipher whether the description is referring to the beer or the woman on the label. The label implies that the woman on the label, who serves as a prop, will sexually “please” the person who drinks this particular beer. She serves as a prop in that she also is a reward for the consumer who makes the right selection.

In this example, the woman included on the label is objectified through Jhally’s (1999) first and third tactics. She is shown as a symbol in exchange for the beer, and she is shown as an object to be viewed. The label description of the Charleville Strawberry Blonde ale employs the woman’s body as a symbol of the beer that is being advertised. The highly sexualized illustration also suggests that the female figure is meant to be on display. The placement of the image directly on the beer’s name reinforces this observation. The male gaze is reinforced by emphasizing that this beer is directly associated with the illustrated woman’s body. The description, “this blonde is sure to please,” implies to the consumer that purchasing this beer is equivalent to purchasing the illustrated woman on the bottle, whose sole purpose is to satisfy the drinker.

Another example that employs the male gaze includes the label for Pig Minds’ “PD California Ale.” This label also perpetuates rape culture. Herman (1988) defines rape culture as a culture where the image of heterosexual intercourse is based on a rape model of sexuality (46). The label for Pig Minds’ PD California Ale reflects this culture through the imagery, description and beer name. First, the beer name itself is an

abbreviation of the phrase “panty dropper.” This phrase infers that drinking the PD California Ale will lead to sex with the woman on the label. The description also employs sexual innuendos and jokes about the inappropriate nature of the name.

Did someone say blueberry? Refreshing? Crushable? Scandalous? Hmmm... Pig Minds Brewing co. dumpster dived into the gutters of our minds searching for the ultimate sin. We now present “PD California Style Ale.” Police Department? Purple Dinosaur? Positive Discipline? We will let your pig headed minds decide for themselves. It is a refreshing ale on a HOT Friday night One after another “PD” will leave you smiling cheek to cheek.

An illustration of exposed legs with a pair of undergarments pulled down to the ankles serves as the focal point of the “PD California Ale” label. This body language reflects the feminine code of “weakness” (Jhally, 2009). The language and illustration combined insinuate that a woman will “drop her panties” after a few “PD California Ales,” insinuating that drinking this beer will result in sex, implying actual consent is not needed.

The image includes fragments of a female’s body, with legs being the main focal point. This partial representation implies that the illustrated is not fully human, and therefore, incapable of providing consent. In this objectified state, she is to be used as a sexual object. The label furthers the myths of rape culture discourse by promoting the idea that their product will lead to drunkenness, which presumably may lead to sex. Sociologists and feminists describe rape myths as “a complex set of cultural beliefs thought to support and perpetuate male sexual violence against women” (Payne, Lonsway, and Fitzgerald, 1999, p. 27). One largely believed rape myth is that if the

assailant, victim, or both are drunk, the assailant cannot be charged with rape (Hamlin, 2001). Another example that further reinforces rape culture discourse is Ska Brewing’s True Blonde Ale. The beer’s description also says, “no matter how smooth you are, this blonde will sleep with you. A smooth and sexy brew.” The can also has an image of a presumed female’s eye. Ska Brewing blatantly states: “The woman on this can will sleep with you if you drink this beer,” further linking the consumption of beer with non-consensual sex.

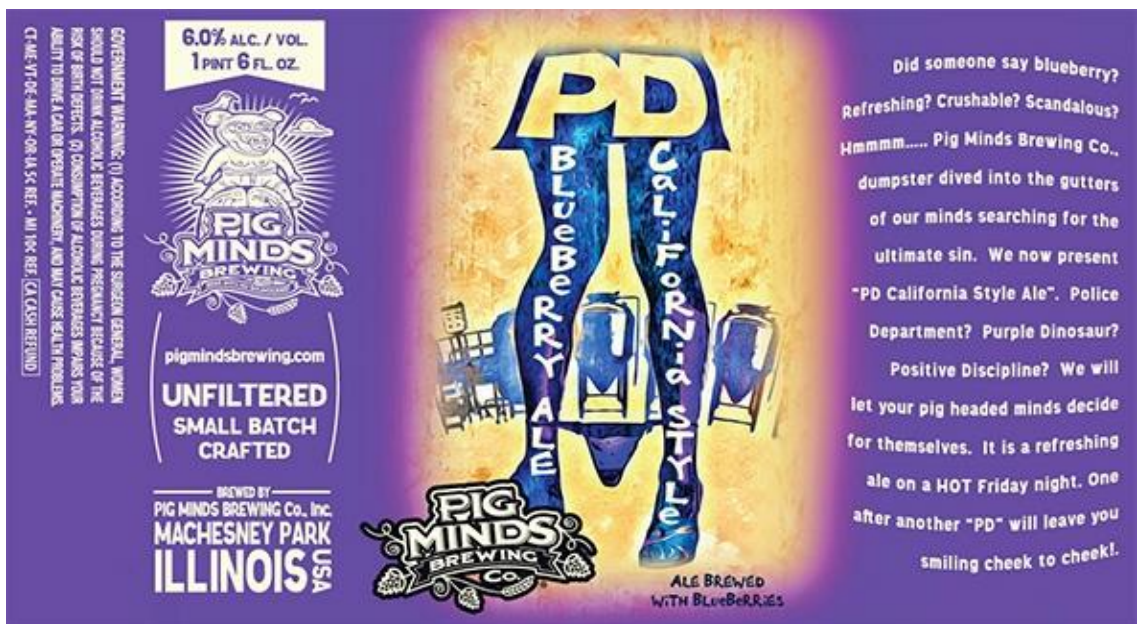


Figure 1: Pig Minds’ “PD Blueberry Ale” label.

These labels define women by their bodies as well as their ability to sexually satisfy the male view, or in this case, the beer consumer. The “hottie” theme implies it is acceptable for beer drinkers to view women as sexual objects. Kilbourne (1979,1987, 1999, 2010) explains how advertising portrays women as sexual objects by turning their bodies into advertised products. She refers to a Michelob Ultra beer advertisement as one example of this type of objectification. She says that Michelob dehumanizes the woman

in this advertisement by turning her body into a beer body. Kilbourne admits that this does not directly cause violence; however, turning a human being into a thing is the first step toward justifying violence against that person.

Such labels correlate with the sexist encounters I have experienced while working in the beer industry. I have never experienced any physical threats while in the industry, but I have been harassed countless times. It is extremely uncomfortable for me when a customer or client makes a comment about my appearance. The observed server at the International Tap House acknowledged that consumers regularly make remarks to her about her looks, as well. Such experiences raise questions about the relationship between the discourse and how consumers interact with female employees working within the beer industry. My daily appointments as a brewery sales representative almost always include interacting with men due to the lack of female beer buyers in the suburbs of Chicago. In addition, the sales team that distributes my brand is made up of 50 men and one woman. This dominating male presence can be overwhelming at times.

There are several other labels at the International Tap House that perpetuate the sexualized “hottie” category. Ska Brewing’s “True Blonde Dubbel” portrays a young blonde woman resting against a motorcycle. She is dressed in a fitted t-shirt with a mini skirt. Her breasts, legs and midriff are the focal points of the image. The figure’s reflection in the window behind her is winking, presumably at the viewer. The description reads, “It isn’t always the case, but when it comes to blondes, two is definitely better than one.” Another “hottie” representation is Stevens Point’s Drop Dead Blonde. This label does not include a description, but states “Drop Dead Blonde” next to an image of a blonde woman wearing a push up bra. This example transforms the figure

to represent the beer. In other words, she becomes the actual beer, an object that the consumer will acquire. As a result, she is available for consumption once the consumer purchases the beverage. In exchange, the drinker will supposedly attain perceived masculinity. In these “hottie” portrayals, women are shown as “highly sexualized fantasy objects, [which] serve as potential prizes for men’s victories and proper consumption choices...[and] serve to validate men’s masculinity” (1887).

As seen in many of these examples, some breweries employ female characters as props within their labels and other marketing materials. Such representations raise questions regarding beer consumers’ perceptions of me as a sexualized prop, rather than a knowledgeable professional within the beer industry. For example, the label for Lagunita’s Little Sumpin’ Sumpin’ Ale features an illustration of a pin-up girl wearing a tight corset and shorts. Once again, her breasts are also emphasized. She serves as a prop, as her purpose is to draw attention to the beer. Lagunita, furthermore, stereotypes her into the doting wife role. The description reads, “So we’re all on collective disability. That’s cool. Let’s put some ice on it and keep ourselves elevated for a while. So, what’s on the tube....? Honey...? Get me a beer from the fridge... will ya? Sweetie..? Please...?” The figure’s purpose is to grab the consumer’s attention (presumably a male) by serving her fictional husband. Breckenridge’s Ophelia Hoppy Wheat is another example that employs the female figure as a prop. Alluding to a fictional character in Shakespeare’s “Hamlet,” the figure is sprawled out across the label. She wears a form-fitting dress, with her breasts, and legs exposed. Her legs are also opened slightly wider than a natural gait would allow. Jhally (2009) describes how advertising portrays women as powerless through body language. This pertains to this example perfectly. The



woman on the label is displaying weakness by lying down. Her positioning on the ground leaves her powerless.

Sweet Water Brewing's Happy Ending Imperial Stout is perhaps the most alarming example in this category. Sweet Water Brewing employs sexism, as well as racism, in this craft beer label. The label features an illustration of a woman wearing geisha attire, and a box of tissues along with a description stating: "Put a smile on your face! A limited release bellied bruiser sporting a huge dry hopped stiffer resulting in an explosive finish!" The label refers to a sexualized stereotype that is regularly used to portray Asian women in the media. By employing objectification and othering, the label implies that the figure on the label will perform a sexual act for the consumer who buys the correct choice. Once again, the female image is something the drinker can attain through product consumption. Feminist scholarship refers to this discourse as sexual solipsism. This concept describes men's relationship to porn. According to MacKinnon (1996), the Sweet Water Brewing "Happy Ending" label qualifies as pornography. She defines pornography as the subordination of the female gender through words and images including the dehumanization of women who are used as a mere sexual object. When this label's imagery and wording is deconstructed, it implies that a man who consumes this beer will receive sexual acts from the woman on the label in exchange. As such, he is dominating her, which in turn, implies his own masculinity. The label's racial implications reference a degrading and sexualized Asian stereotype.

This echoes the media's tendency to hypersexualize "eastern" women. Asian women and Latinas are often portrayed in the media as the exotic, sexualized "other as well. According to Tajima (1989), "Asian women in film are either passive figures who

exist to serve men as love interests for White men (lotus blossom) or as a partner in crime of men of their own kind (dragon ladies)” (p. 309). Brooks and Hebert (2006) explain that these representations are heavily researched with post colonialism and orientalism in mind. Not only are these sexualized representations blatantly disrespectful toward women, Abu –Lughod (2001) and Said (1978) argue that this Asian stereotype “reflects projects of domination” that are ongoing in the East (Abu- Lughod, 2001, p. 105).



*Figure 2: Sweet Water Brewing Company’s “Happy Ending Imperial Stout” label.*

The label for Founders’ Porter also features a sexualized female gender representation. There are only three words in the description, “Dark, Rick and Sexy.” A portrait of a woman wearing a hat and a dress. It is difficult to tell whether the three-word description is referring to the beer, the woman, or a combination of both. This could be considered another example of the exoticization of dark skinned women, if the description is describing the illustrated woman. Brooks and Herbert (2006) explain that women of color often are cast in a hypersexualized role in the media. This label is

reflective of one of the most common tropes surrounding these and other mediated hyper-sexualized bodies within popular culture (Aparicio & Chavez-Silverman, 1997; Martinez, 2004).

The label for Mother's MILF Imperial Stout employs problematic stereotypes through its name, as well. The label features sexual undertones through the abbreviation used in the beer's name, as well as the description. MILF is a well-known abbreviation for the phrase "mother I'd like to fuck." The label describes this particular product as if it is something the consumer could take out for a romantic night on the town. The label reads:

You're in for a treat with this one. Brewed with cocoa nibs & raisins and then lovingly aged in rum, sherry, bourbon, brandy, and whiskey barrels, this big beer takes on flavors from the spirit & wood of each barrel. The end result is a complex & elegant companion that's right for carefree nights of privilege and excess.

This label also seems as though the beer's name is insinuating that this drinking process will end in "fucking." Here, the consumer sees two feminine tropes commonly portrayed in media: women as sexual objects and women as mothers. Douglas (1994) argues that American women are a "bundle of contradictions" today. She says the media is filled with mixed messages about what it means to be a woman. Douglas (1994) explains that, "At the same time media images urged women to be "pliant, cute, sexually available, and deferential. They also inspired them to be "rebellious, tough, enterprising, and shrewd" (Sessions Stepp, 1994). These contradicting themes are reflected in the craft beer labels available at the International Tap House.

**Women as bitches.** The labels in the “bitch” category are even subtler than those in the “hottie” category. At first glance, these labels seem as though they include women in a unique way that does not associate the gender to sexuality; however, deeper observation reveals that these portrayals are in fact similar to one another in that they all focus on negative emotions and associate them exclusively with women. Messner and de Oca (2005) say that realistic women, when they rarely appear, are portrayed “primarily as emotional or sexual blackmailers who threaten to undermine individual men’s freedom” (1887). The researchers characterize this stereotype as “the bitch.” The authors also argue that women are shown as a danger to men’s social lives when portrayed as a spouse who requires an emotional commitment,. Furthermore, according to Messner and Oca (2005), alcohol companies believe that spouses “place limits a man’s time with the boys,” which in turn, decreases alcohol consumption (1892). For these reasons combined, “the ads imply that what men really want is sex (or at least titillation), a cold beer, and some laughs with the guys” (1890).

For example, Ska Brewing’s “Minthe Stout” associates women with jealousy by employing the Greek goddess Persephone” as the beer’s mascot. The label shows the goddess scowling angrily and also shares the ancient myth in the beer’s description. The image reflects Messner and de Oca’s (2005) argument that the “bitch” is a sexual or emotional blackmailer to men (1887). The label’s description reads:

Ancient Greeks tell us (‘cause we talk to them) that Persphone turned minthe into a mint plant in a jealous rage, to keep the little nymph away from her man Hades. Jealous rages rarely end well, but if one did result in mint we’re glad. This is a

unique and delicious stout, and we recommend having one while you calm the hell down.

Tyrayena Brewing Company's "Bitter Woman IPA" is another label that associates women with undesirable characteristics. The description on the label tells the story of a character named Aunt Cal, who was perceived as bitter because she could not find the "man of her dreams." The description ends with: "So lift up a pint of Bitter Woman IPA and toast Aunt Cal and the bitter women you know. Cheers!" These two labels, therefore, define women through their negative relationships with men. Much like the "hottie" category, such beer labels imply that only heterosexual men consume beer.

These labels essentially mock women who serve as props, rather than considering them as consumers. Similarly, another beer in this category, Oskar Blue's Mama's Little Yella Pils, mocks women as emotionally unstable. While this particular label does not directly fit into this category, it states that "mama" is not healthy or stable in some manner. These descriptions accompany particular beers that are assumed to be strong in style, flavor and alcohol. It is important to note that many of the representations paired with strong styles reflect the "bitch" theme. Research suggests that the media often depicts women as either passive and sexy or strong and "bitchy" (Jhally, 2005). Contrastingly, men are depicted as being powerful when their image is associated with strong styles.

Similar to the three beers mentioned above, Flying Dog Brewing also associates strong beer with the theme of "bitch." In "Raging Bitch Belgian Style IPA," the female image is deemed a "bitch," as she is associated with a strong beer:

“Two inflammatory words... one wild drink. Nectar imprisoned in a bottle. Let it out. It is cruel to keep a wild animal locked up. Uncap it. Release it...stand back! Wallow in its golden glow in a glass beneath a white foaming head. Remember, enjoying a RAGING BITCH, unleashed, untamed, unbridled- and in-heat- is pure GONZO!!”

The description associates this strong style with female rage. The description also mentions that this “bitch” is in-heat, further associating the strong beer with another negatively perceived part of femininity. This description is paired with an image of a violent and angry dog, which the viewer can assume is female.

Unlike these labels, a smaller category of female representations associated women with fruity and sweet flavored beers. Goose Island is one brewery that uses this theme multiple times. The brewery’s “Four Sisters” series features four wild-fermented, barrel-aged fruit beers, all of which are named after women. Each label is very simple in that it is a white backdrop with the beer’s name in cursive, paired with a neat description. Halia is described as, “a farmhouse ale aged in wine barrels with whole peaches, resulting in bright effervescent fruit notes in a soft, hay body that finishes slightly tart and sweet with the pleasant character of ripe, juicy peaches. Literally meaning “remembrance of a loved one” in Hawaiian, Halia was brewed in memory of the dear friend of one of our brewers who loved peaches. On the surface, this label seems harmless. However, the label becomes slightly stereotypical once it is put into context and reflected within real-life interactions. Halia and the other three of Goose Island’s “Sisters” series are all sweet and fruit flavored beers that are associated with women through their feminine names. The series’ name also references women.

The idea that sweet and fruit beers are feminine was present in my experiences in the beer industry. I have commonly overheard consumers refer to certain styles as “girly” beers. For example, fruit ciders, framboise and lambics are often considered “girly” because they are sugary and sweet. Goose Island feeds into this mindset through the “Four Sisters” series. The three remaining “sisters” are called Gillian, Juliet and Madam Rose. Gillian is described as a “harmonious blend of white pepper, strawberry, and honey. Partially aged in wine barrels, this Belgian style farmhouse ale is slightly tart and pleasantly sweet in a refreshingly effervescent body.” Juliet’s description says, “Fermented with wild yeasts and aged in wine barrels with blackberries, Juliet is a tart, fruity, complex ale. Note of wood, tannin, dark fruit and spice make Juliet an ideal beer to suggest Pinot Noir enthusiasts and beer drinkers who are fond of Belgian sour ales.”

Lastly, Goose Island says Madam Rose is “a crimson colored Belgian style brown ale fermented with wild yeast and aged on cherries in wine barrels. Layers of malty complexity, sour cherry, spice and wood notes make Madame Rose an ideal beer to suggest to Bordeaux enthusiasts and beer drinkers fond of Belgian Kriek and Flanders Brown Ales. All four of these beers are described through words pertaining to sweetness and fruit flavors, which also greatly contrast the strong styles associated with masculinity. This dichotomy suggests that women should drink sweet, fruity and colorful beers in order to be feminine. Meanwhile, men are limited to drinking strong styles of such as IPAs, imperials and bourbon barrel aged beers. Such binaries can alienate both male and female beer drinkers. They perpetuate the idea that men have to drink heavy, high alcohol beers in order to be masculine. Likewise, women are limited to drinking light, sweet, fruit flavored beers if they want to be perceived as feminine.

## **Male Representation on Craft Beer Labels**

Men are commonly associated with strong styles of beer, such as Imperial Stouts or Double Indian Pale Ales. However, the representations of men are not restricted to strong styles. Outside of this category, men are also portrayed in a number of ways. Unlike craft beer's portrayals of women, men are not strictly limited to stereotypical representations. This representation leave the impression that men are viewed as holistic beings by the beer industry, and that they are capable of pursuing many types of professions and possessing many types of personas. Women's roles in the media are minimal in comparison to men's, in that are only valued for their contributions to the male sexuality or as the butt of a joke. According to Kilbourne (1979, 1987, 1999, 2010) women are portrayed as fragmented humans, who are only represented by their bodies and sexuality. This puts the males in a position of power as the viewer, and disadvantages the woman to a dehumanized role. Once again, men are at an advantage and considered holistic beings, while the women are not.

As mentioned above, strength is the one of most prevalent theme on the craft beer labels that represent men. Unlike the representations of "hotties," there is no typical image used to represent the men on these labels. These beers usually possess strong flavor profiles that are either extremely hoppy (bitter) or high in alcohol content. The association suggests that one can increase his masculinity and strength by consuming these strong styles of beer, while also implying that these styles are not appropriate for women to consume. Many of the labels analyzed in the "strong man" category glorify strength when associated to masculinity. Contrastingly, women are deemed "bitches"



when associated with strong styles of beer. This theme alone privileges male beer drinkers by assigning them power and simultaneously delegitimizing “strong” women.

The beer descriptions included on these labels commonly include terms that highlight the beer’s strength, such as “dominant,” “intense,” and “assertive.” This theme is reflective of the gender tropes that are often found in media (Luther et al, 2012). Men are often portrayed as dominant or superior to women in the media, and these beer descriptions are directly referring to them as such. Great Divide Brewing Company produces three beer labels that accurately represent this category, Titan IPA, Hoss Rye Lager, and Hercules Double IPA. The label for Titan IPA depicts the silhouette of a man, presumably a titan, carrying a sword and shield. This image is paired with the terms “Assertive,” “Aromatic,” and a description stating: “TITAN IPA is a big, *aggressively* hopped India Pale Ale brewed for hop disciples. It starts out with piney hop aromas and citrus hop flavors, finishes with a nice rich, malty sweetness that is balanced with crisp hop bitterness.” The illustrated male titan soldier is associated with a hoppy and popular style. The label also suggests that the hoppy style should be associated with assertiveness and aggressiveness. As such, the label assumes consumers will possess masculine traits such as aggressiveness and assertiveness.

The label for Great Divide Brewing Company’s Hoss Lager includes the silhouette of a man smoking a pipe and holding an axe. The beer is described as having “rich, layered malt notes, with hints of cherry and dark fruits *dominate* while the unique addition of rye imparts a slightly earthy, spicy character.” Once again, this description associates the illustrated male lumberjack character with a “dominant” flavor profile. In “Codes of Gender,” Jhally (2009) illustrates the connection between masculinity and

control. The media associates masculinity and control through body language, an assertive attitude, and a certain emotional “hardness” (Jhally, 2009). By default, women are associated with weakness and powerlessness. Jhally goes as far as to say, “it is as if power and control cannot, by definition, exist side by side with femininity- unless, at the same time, women can also demonstrate their obedience to the gender code (2009). My own observations have highlighted these gender codes. For example, male consumers seemed less willing to take a female server’s recommendation.

The label on Great Divide Brewing Company’s Hercules Double IPA also is full of language and imagery that associates an extremely strong style of beer with power and masculinity. The description on the bottle reads, “*Mighty*. Revered. HERCULES DOUBLE IPA is not for the faint of heart. It is, however, fit for the gods. HERCULES delivers a huge amount of hops from start to finish. Its hefty backbone of nutty, malty sweetness balances its *aggressive* hop profile.” This description is paired with an illustrated silhouette of the assumed Hercules flexing his arm muscles. When these elements are combined, they could suggest to the consumer that this beer is meant for men, because of their assumed ability to handle strong flavors. Jhally reiterates that masculinity is about projecting power and control throughout “The Codes of Gender”: “Masculinity is about power. It’s not about defenselessness but about always being prepared. It’s not about being child-like but always being grown up and an adult. It’s not about showing weakness but always maintaining emotional control” (2009). The description and illustration on the Hercules Double IPA reflect these masculine traits, implying that drinking this beer will allow the consumer to appear more powerful and manly.



Figure 3 and 4: Great Divide Brewing Company’s “Titan IPA” and “Hoss Rye Lager” labels.

These descriptions and images from Great Divide Brewing Company suggest that men should be strong, aggressive, dominant, mighty, and assertive. This is problematic for many reasons. First, it alienates men who do not feel as though they can relate to the characters on the bottles. Strate (1992) saw a similar trend in televised beer advertisements. His research noted that the beer industry relies more heavily on images of the “man’s man” than any other industry (78). Stereotypical portrayals of masculinity include the use of characters like “jocks, rock stars, pick up artists, cowboys, construction workers and comedians,” and alternate social types such as sensitive men, gay men, househusbands, scholars, poets and political activists” are virtually never shown in these commercials (78). Avery Brewing’s The Czar Imperial Stout is one such example of a stereotypical male portrayal. The label associates masculinity and with one of the highest perceived forms of superiority, political power. Also, masculinity links to strong styles, with the Czar being the symbol for the Imperial styled beer.

The label for North Coast Brewing's Old Rasputin also bridges the connection between strong styles and masculinity. This beer is one of the strongest available at the International Tap House in Columbia, Missouri. The label features a dark haired man glaring out at the consumer. He has a large and unkempt beard. The description reads, "Produced in the tradition of 18<sup>th</sup> Century English brewers who supplied the court of Russia's Catherine the Great, Old Rasputin seems to develop a cult following wherever it goes. It's a rich, intense brew with big complex flavors and a warming finish." The Old Rasputin brand image is a drawing of Rasputin with a phrase in Russian encircling it: "A sincere friend is not born instantly."

My understanding of this phrase is that Old Rasputin is an acquired taste. It is 9% alcohol by volume, and it contains 75 IBUs (international bittering units), which is a bitterness ranking scale from zero to 100. But once the drinker does acquire that taste, they have a new friendship. Strate (1992) discusses the relationship between beer and friendship in beer advertisements. Traditional ads depict that "manhood" is some sort of a club, and beer as a symbol of group membership. Strate (1992) says that the exchange of beer is a sign of acceptance, friendship or gratitude that allows men to not be too affectionate with one another (p. 88). Strate (1992) argues that these types of advertisements promote multiple myths related to masculinity. The first being that there is one type of masculinity, the second being that drinking is the central masculine activity, and the third being that beer is always man's beverage of choice (80). These labels from Great Divide Brewing Company, Avery Brewing and North Coast alienate women who enjoy stronger flavor profiles by excluding them from the "club" or conversation or surrounding strong and flavorful beers.

Like the labels mentioned above, the label for Oskar Blues Dale's Pale Ale also uses dominant language in its product description. This label describes the pale ale as "assertive-yet-balanced," which, seems like an attempt to downplay the beer's strength to appeal to more drinkers.

The label reads:

This voluminously hopped mutha delivers a hoppy nose and assertive-but-balanced flavors of pale malts and citrusy floral hops from start to finish. Oskar Blues launched its canning ops in 2002, brewing and hand-canning Dale's Pale Ale in the Lyons, ColoRADO brewpub. America's first-craft-canned mountain Pale is a hearty, critically acclaimed trailblazer that changed the way craft beer fiends perceive portable beer.

The labels in this category presume that drinking beer is connected to one's manhood and the proper consumption choices will be rewarded through perceived masculinity. 2<sup>nd</sup> Shift Brewing's "Brew Cocky" is a play on the slang term "bukakke," which is a fetish involving ejaculating repeatedly. The beer's description reads, "Brew Cocky is another IPA that is brewed with loads and loads of Falconers Flight Hops that we use in an inappropriate, gratuitous matter and make them just explode in your face." This description is associating hops with semen through direct language in the description. Furthermore, this beer label associates hoppy IPAs, beer and masculinity through its comparison of hops to semen. Norman (2007) looks into sexual symbolism through out social discourse. He explains that semen has often been considered to be the essence or "spirit" of man. As such, this label is suggesting that consuming the Brew

Cocky IPA is comparable to consuming masculinity, and will result in perceived manliness.

My personal experience and the observations at the International Tap House reflect that some consumers perceive beer to be associated with masculinity, as well. As mentioned earlier, consumers regularly doubt my knowledge of beer and styles. It seems as though discourse amongst the beer industry is in agreement that men are supposed to be associated with the widest variety of beers, as well as, the strongest flavored beers. In a post-observation interview, a server said she believed some of the assumptions about her beer knowledge may stem from the staff dynamics of the International Tap House. The bar does not hire women as bartenders or men as servers. Based on the observed customer interactions, bartenders have some privilege over the servers because customers assume they are more credible, which could lead to more positive interactions and better tipping. Management says female employees can work their way up; however, the observed server is the bar's longest standing server, and she has yet to be promoted to bartender.

Aside from strength, craft beer labels represent men in a number of ways. The remaining representations are miscellaneous in that lack a theme of any kind. These random representations do not pigeon hole men into certain stereotypes. For example, the label for Founders' "Curmudgeon Old Ale" includes a portrait of an older fisherman. While the label for Schlafly's Lewis Osterweis and Son Hard Ginger Beer portrays a historical cigar aficionado (Schlafly). The male representations on craft beer labels available at the International Tap House were also slightly more inclusive than those representing females in that there were more labels featuring men of color; however both

of these representations were problematic. There are only two representations of Black men. North Coast Brewing's "Brother Thelonious Belgian Abbey Ale" portrays a black jazz pianist. The remaining representation of a male of color in this sample is included on the Rudie Session IPA label from Ska Brewing. This label portrays an African American man dancing in the center. These labels employ harmful stereotypes to depict African Americans. The media has a history of depicting black males as entertainers. Ferber (2007) writes that this is reflective of the white supremacist agenda that attempts to control and tame black bodies (11).



*Figure 4 and 5: North Coast Brewing's "Brother Thelonious" label and Ska Brewing's "Rudie Session IPA" label.*

As illustrated, the labels in this category rely on images of men in stereotypically masculine settings and occupations. Several of these labels employed language that associated masculinity to dominance and strength. Strate's (1992) discourse analysis describes beer commercials as "manuals of masculinity." He notes that the beer industry relies more heavily on images of the "man's man" than any other industry (78). These images include stereotypical portrayals of masculinity through the use of characters like

“jocks, rock stars, pick up artists, cowboys, construction workers and comedians,” and alternate social types such as sensitive men, gay men, househusbands, scholars, poets and political activists” are virtually never shown in these commercials (78). However, representations of men were not solely limited to this category. Unlike the women portrayed on craft beer labels, men were also portrayed in miscellaneous capacities outside of the main “strong man” category. This could be reflective of the fact that men are often presented outside of stereotypes in the media, as well, ushering viewers to see them as holistic beings, whereas they do not with women.



## Chapter 5: Discussion

The 35 beers analyzed in this study represent less than 10 percent of the total beers available at the International Tap House, and an even smaller percentage of the total beers available in the United States. In addition, the observations noted in this study were a few exceptions in the otherwise pleasant interactions at the International Tap House. That being said, the few breweries that do use gender portrayals in their marketing should consider expanding their definitions of men and women. According to the labels in this sample, femininity is limited to the racial construction of whiteness in combination with the categories “hottie” and “bitch.” There are almost no representations of women of color, with the exception of a couple of portrayals that raise questions about the intersectional representations between gender and race. In addition, there are no representations of women in a profession of any kind. As this analysis has illustrated, the “male gaze” was employed in most of gendered labels, where women are defined to satisfy and serve men. In addition, some beer labels also are marketed with limited messages regarding constructions of masculinity. Many of the labels representing men glorify and associate masculinity with strength. These labels usually include terms such as, “aggressive,” “assertive” and “mighty.” The analyzed labels also raise questions about white supremacist stereotypes about blackness in that the majority of the male representations are white, and the two representations of Black males employ harmful stereotypes.

Many of the representations of women on craft beer labels are also problematic. They are most often portrayed as sexual objects to be consumed in exchange for the beer.

When they are not fulfilling this sexualized role, women are associated with negative traits, such as bitterness and jealousy. These harmful themes also were present in consumer interactions observed at the International Tap House. Male employees are perceived as more credible and knowledgeable, while female employees are perceived solely as servers who lack knowledge about the product they are selling.

These findings reify previous claims of sexism in beer advertising, as well as traditional advertising. Kilbourne (1979,1987, 1999, 2010), Jhally (2005), and Luther et al. (2012) all describe the ways women are sexualized and used as props to market a product. Many of the labels described in this study employ women's images in a similar manner. My observations at the International Tap House revealed that some consumers seem to view female servers in a sexualized manner, which could be reflective of these representations. Strate (1992) and Messner and de Oca (2005) describe the ways that traditional beer advertisements portray beer as a man's beverage. Strate (1992) even goes as far as referring to beer advertisements as "Manuals of Masculinity." This study can also affirm that craft beer labels associate beer with men and masculinity

. My analysis and observations showed that many consumers associate beer and manliness, as well. For example, many male customers doubt that female servers understand the beers they are recommending and serving. The use of critical discourse analysis and feminist standpoint theory allowed me to gauge whether these portrayals are reflected in consumer interactions at my former place of employment, the International Tap House in Columbia, Missouri.

Feminist standpoint theory allowed me to contextualize my findings via my own lived experiences. This subjective perspective is acceptable and encouraged under

feminist standpoint theory. My lived experiences provide an understanding as to why I am advocating for change within the beer industry. The majority of existing studies on beer advertisements solely employ a content analysis of some sort. This theory also benefits the literature regarding the culture of beer by displaying that harmful representations in media may have consequences in public discourse.

Perhaps women beer servers would be seen as more credible if breweries started portraying them in realistic manner that does not harp on physical appearance or negative characteristics. At the very least, including realistic representations of women on product packaging could serve as a positive way to grab the consumer's attention. It is impossible, however, to say whether changing gender representations used in beer marketing would actually improve the treatment of female employees in the industry.

The issues at the International Tap House seem to be partially related to issues with the management style and the staff dynamic. Still, I can say that I did notice some similarities between consumer's interactions at the International Tap House and the gender representations on the beer labels. The fact that women's names and images are associated with sweet beers does not shock me in the slightest. People often requested "girly beers." In this context, "girly" is some combination of sweet, fruity, or colorful. The same goes for the association between masculinity and strong beers with high alcohol content. I cannot say how many times I remember 21-year-old males ordering, "The strongest beer we had," and practically inhaling it on the spot.

Craft beer is taking the industry in a positive direction. The rising popularity of small, local breweries shifts support away from large corporations, which boosts local economies. The industry just has to go a little further in terms of marketing tactics in

order to achieve moral high ground. Overall, women seem to be largely accepted by those in the beer industry. I have met many women brewers, sales representatives, servers and bartenders while working in this industry; although, they are outnumbered by male beer professionals. In addition, the critical methodology used in this study centralizes most of the discussion on negative aspects of the beer industry. The majority of the beers for sale at the International Tap House do not rely on gender representations to market their product. However, the sample of labels that do employ sexist discourse sell many problematic messages. These analyzed labels distribute the message that the female body and masculinity are attainable through beer consumption. They also tell drinkers that women associated with strong beers or personalities should be disrespected.

This research aims to contribute to existing discourse surrounding the topic of gender representation in the media and within beer advertising. Labeling and packaging are starting to receive more attention in the beer industry due to the need to stand out in a homogenous marketplace. This study could still be expanded to include more analysis of other types of representations, such as age and race. In addition, I cannot assume my experiences are applicable to all women in the beer industry. However, the claims made by the proposed research could be further investigated by including interviews with women who are sales representatives, bar managers, and industry insiders in future research. This study could also be furthered into other distribution territories or regions to develop a more thorough understanding of craft beer marketing as a whole. My current role as an area sales representative has already presented some gender related hurdles. I believe this topic is a legitimate concern to other women in the industry, as well.

Shedding light on the amount of sexism in the industry could help raise awareness of the effects of harmful media representations.

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## Appendix

### Craft Beer Labels Representing Women and Femininity



#### A. Mother's MILF Imperial Stout-

“You're in for a treat with this one. Brewed with cocoa nibs & raisins and then lovingly aged in rum, sherry, bourbon, brandy, and whiskey barrels, this big beer takes on flavors from the spirit & wood of each barrel. The end result is a complex & elegant companion that's right for carefree nights of privilege and excess.”

Notes: MILF- stands for “Mother I'd like to F\*\*\*\*”, “Hottie”

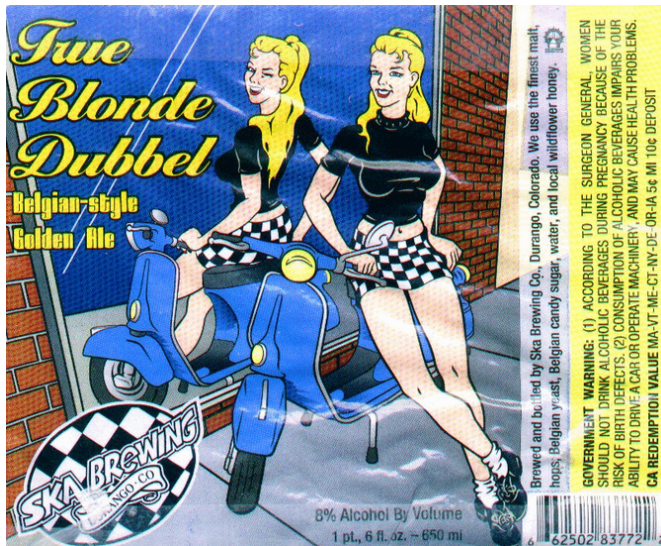


#### B. Founder's Porter- “Dark, Rich & Sexy.” Photo of woman on the label.

Notes: “Sexy,” “Hottie”



C. SKA Brewing- Vernal Minthe Stout- “Ancient Greeks tell us (‘cause we talk to them) that Persephone turned minthe into a mint plant in a jealous rage, to keep the little nymph away from her man Hades. Jealous rages rarely end well, but if one did result in mint we’re glad: This is a unique and delicious stout, and we recommend having one while you call the hell down.”  
 Notes: Jealousy, Rage, “Bitch”



D. SKA Brewing True Blonde Dubbel- “It isn’t always the case, but when it comes to blondes, two is definitely better than one.” Two blonde girls in tight skirts and tops on the label.  
 Notes: Tight, revealing clothing, emphasized breasts, exposed midriff and legs, winking, “Hottie”



- E. SKA True Blonde Ale- “no matter how smooth you are, this blonde will sleep with you.” “A smooth and sexy brew”  
Notes: “Hottie,” seductive female gaze



- F. Charleville Strawberry Blonde Ale- “This sexy blonde is balanced, refreshing, and would not be complete without the seductive essence of strawberries. This blonde is sure to please!”  
Notes: Revealing clothing, “Hottie” “Sexy” “Seductive” “Sure to please”



G. Stevens Point Drop Dead Blonde- blonde woman in a tight shirt on label.  
 Notes: “Hottie,” Blonde, emphasized breasts



H. Flying Dog Brewery Raging Bitch Belgian Style IPA  
 Notes: “Bitch”





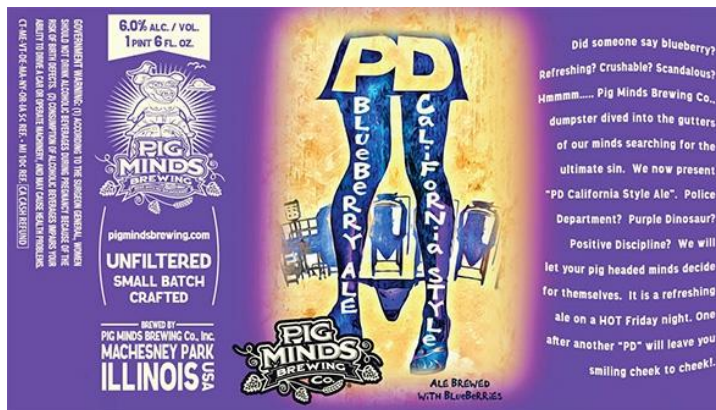
I. Lagunitas Lil Sumpin' Sumpin' ale- pin up girl on bottle. “So we’re all on collective disability. That’s cool. Let’s put some ice on it and keep ourselves elevated for a while. So, what’s on the tube...? Honey...? Get me a beer from the fridge.. will ya? Sweetie..? Pleease...? “

Notes: Revealing clothing, wife stereotyp, “hottie”



J. Sweetwater Brewing Happy Ending Imperial Stout- label includes a box of tissues, the face of a man achieving what looks to be the pinnacle of pleasure and the silhouette of a geisha. “ This limited release Imperial Stout is a dry hopped stiffy, leading to an explosive finish at 9% ABV that is guaranteed to put a smile on your face.”

Notes: Sexual innuendos, “hottie,” racist stereotypes, masculine once consumed



K. Pig Minds PD California Ale- “did someone say Blueberry? Refreshing? Crushable? Scandalous? Hmmm... Pig Minds Brewing co.. dumpster dived into the gutters of our minds searching for the ultimate sin. We not present “PD California Style Ale.” Police Department? Purple Dinosaur? Positive Discipline? We will let your pig headed minds decide for themselves. It is a refreshing ale on a HOT Friday night. One after another “PD” will leave you smiling check to cheek!” Label

shows woman in a skirt and heels with undergarments at her ankles and knees bent in as though she is quivering.

Notes: Sexual references, panties, exposed legs, “Hottie”



L. Oskar Blues Mama's Little Yella Pils

Notes: Undesirable, medicated, “bitch”



M. Tyrannena Brewing Bitter Woman IPA- “Lest we forget Aunt Cal, an early resident of Lake Mills. Local history remembers her for blindly running into a hitching post and saying, “excuse me, Mr. Dodge!” It was said that she was an old sweetheart of the famous American poet, Henry Wadsworth Longfellow. And she still had the letters to prove it! Sadly, Aunt Cal never wed. We brewed our Bitter Woman IPA the way we imagine Aunt Cal may have been, very fruity and intensely bitter. So lift up a pint of Bitter Woman IPA and toast Aunt Cal and the bitter woman you know. Cheers!”

Notes: Undesirable, bitter, “bitch”





N. Great Divide Brewing Co Colette- silhouette of a woman's body on the label. "Colette is our homage to the saisons that Belgian farm workers have enjoyed for centuries. Brewed with barley, wheat and rice and fermented at high temperatures with a special blend of four different yeast strains, Colette is fruity and slightly tart with a dry finish that makes it that rarest of treats- a beer as refreshing as it is complex."

Notes: emphasis on small waste, feminine pose, "hottie"



O. Breckenridge Brewing Ophelia hoppy wheat

Notes: Breasts emphasized, revealing clothing, "hottie"



P. Goose Island Brewing Sophie farmhouse ale

Note: fruity and sweet style

Q. Goose Island “Four Sisters” wild-fermented, wine barrel-aged fruit ales

Note: fruity and sweet style

R. Goose Island Halia

Halia is a farmhouse ale aged in wine barrels with whole peaches, resulting in bright, effervescent fruit notes in a soft, hazy body that finishes slightly tart and sweet with the pleasant character of ripe, juicy peaches. Literally meaning “remembrance of a loved one” in Hawaiian, Halia was brewed in memory of the dear friend of one of our brewers who loved peaches.

Notes: Fruity and sweet style

S. Goose Island Gillian

Inspired by an amuse bouche often prepared by the wife of one of our brewers, Gillian brings white pepper, strawberry, and honey to a harmonious blend. Partially aged in wine barrels, this Belgian style farmhouse ale is slightly tart and pleasantly sweet in a refreshingly effervescent body.

Notes: Fruity and sweet style

T. Goose Island Juliet

Fermented with wild yeasts and aged in wine barrels with blackberries, Juliet is a tart, fruity, complex ale. Notes of wood, tannin, dark fruit and spice make Juliet an ideal beer to suggest to Pinot Noir enthusiasts and beer drinkers who are fond of Belgian sour ales.

Notes: Fruity and sweet style

#### U. Goose Island- Madam Rose

Madame Rose is a crimson colored Belgian style brown ale fermented with wild yeast and aged on cherries in wine barrels. Layers of malty complexity, sour cherry, spice and wood notes make Madame Rose an ideal beer to suggest to Bordeaux enthusiasts and beer drinkers fond of Belgian Kriek and Flanders Brown Ales.

Note: Fruity and sweet style



#### V. Logboat Brewing- Shiphead

“Shiphead is brewed with Peruvian ginger straight out of the rainforest. Coriander and fresh lemon zest yield citrus tang. Alien sea sorceress. Find your glow.” “Keep your paddle wet.”

Note: Emphasized breasts, shirt strap is falling off, presumably serving beers, and not consuming them.

#### Craft Beer Labels Representing Men and Masculinity



W. 2<sup>nd</sup> Shift Brewing Brew Cocky- “Brew Cocky is another IPA that is brewed with loads and loads of Falconers Flight Hops that we use in an inappropriate, gratuitous matter and make them just explode in your face.”

Notes: sexual reference, hops compared to semen



X. Great Divide Brewing Co Titan IPA- “Assertive. Aromatic.” On label. Illustration of a Trojan knight holding a shield and sword. “TITAN IPA is a big, aggressively hopped India Pale Ale brewed for hop disciples. It starts out with piney hop aromas and citrus hop flavors, and finishes with a nice rich, malty sweetness that is balanced with crisp hop bitterness.”

Notes: Assertive, strong man



Y. Great Divide Hoss Rye Lager- “Layered. Crisp.” Silhouette of a lumber jack smoking a pipe on the label. “HOSS is based on the Märzen lagers of Germany. Rich, layered malt notes, with hints of cherry and dark fruits, dominate, while the unique addition of rye imparts a slightly earthy, spicy character. Hoss finishes

crisp and dry, and its brilliant red-orange color is a toast to the sunsets that make the perfect backdrop for this beer.”

Notes: “dominate,” strong man

Z. Great Divide Hercules Double IPA- “Mighty. Revered.” Silhouette of a muscular man flexing his arm muscles. “HERCULES DOUBLE IPA is not for the faint of heart. It is, however, fit for the gods. HERCULES delivers a huge amount of hops from start to finish. Its hefty backbone of nutty, malty sweetness balances its aggressive hop profile.”

Notes: “mighty,” strongman



aa. Avery Brewing The Czar Imperial Stout-

“Behold the stunning crimson hues through the inky blackness. Inhale the noble Hallertau hops, spicy and floral. Savor the flavors redolent of English toffee, rich mocha, sweet molasses, candied currants and a hint of anise. We highly recommend cellaring additional bottles, as the Czar will continue to mature and become denser and more complex with age.”

Notes: Dictator series, alludes dominance, strongman



bb. Oskar Blues Dale's Pale Ale- This voluminously hopped mutha delivers a hoppy nose and assertive- but-balanced flavors of pale malts and citrusy floral hops from start to finish. Oskar Blues launched its canning ops in 2002, brewing and hand-canning Dale's Pale Ale in the Lyons, ColoRADO, brewpub. America's first-

craft-canned mountain Pale is a hearty, critically acclaimed trailblazer that changed the way craft beer fiends perceive portable beer (6.5 percent ABV and 65 IBUs).

Notes: “Assertive,” male ownership, Strongman



cc. Ska Brewing Rudie Session IPA- “A brew you can drink for breakfast.

A beer to reward yourself with after a hard day’s work.

or if your hard day’s work is mowing the lawn, consider drinking on the job.” 1 of 2 labels with a Black man on the label.

Notes: Misc, African American representation



dd. Founders Curmudgeon Old Ale Brewed with Molasses and Oak Aged- “Think classic seafaring ports, local pubs and weathered old fishermen. This old ale is brewed with molasses and an insane focus on the malt bill, then oak-aged. The result is a rich, malty delight that’s deceptively smooth and drinkable.”

Note: Misc, weathered, older aged male



ee. North Coast Old Rasputin Russian Imperial Stout-

Produced in the tradition of 18th Century English brewers who supplied the court of Russia's Catherine the Great, Old Rasputin seems to develop a cult following wherever it goes. It's a rich, intense brew with big complex flavors and a warming finish. The Old Rasputin brand image is a drawing of Rasputin with a phrase in Russian encircling it—A sincere friend is not born instantly.

Note: Misc, strong style



ff. Schlafly Lewis Osterweis and Son Hard Ginger Beer-

Notes: Misc



gg. New Holland White Hatter- Belgian Style IPA, white pale ale. “Flavorfully blends the soft malt, fruity esters and delicate spicing of a Belgian White with hoppy citrus notes of an IPA. Pleasant hints of orange are framed with chamomile, coriander and grains of paradise.”

Notes: Misc



hh. New Holland Mad Hatter- “Mad Hatter’s whimsy is celebrated with floral aromatics from assertive dry-hopping, and a bright, hoppy body, punctuated with Centennial, Citra and Michigan-grown Cascade hops. Citrus and pleasant bitterness excite your palate before welcoming a balancing finish.”

Notes: Misc





- ii. North Coast Brother Thelonious Belgian Abbey Ale- North Coast Brewing Co. is proud to partner with the Thelonious Monk Institute of Jazz in support of Jazz education. The Brewery makes a donation to the Institute for every bottle of Brother Thelonious Belgian Style Abbey Ale sold Like a Belgian "Dark Strong Ale," this beer is rich and robust with an ABV of 9.3%. The package features a label picturing the Jazz master himself, and comes in either a 375 or 750 ml bottle with a traditional cork and wire finish, or 12 oz. 4-packs. 1 of 2 labels portraying a Black male.

Notes: Misc