

A customer profile of the Helsinki metropolitan area craft beer drinker

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<p>This thesis aims to answer the question of who is the average craft beer consumer in the Helsinki metropolitan area. This is done with a quantitative research in the form of a questionnaire which was executed from December 2015 to March 2016. Justification of the topic lies in the current growth of the craft beer sector in Finland. There were 286 respondents to the questionnaire: 255 were qualified for analysis.</p> <p>The theoretical framework of the thesis consists of explaining beer as a beverage: its elements, how it is made, a brief history and its main categories. After this, a definition of craft beer follows, it is compared to big brewery beer and a look at the restaurants in the area and craft beer consumers in Finland, Europe and North America is taken. Finally, the theoretical framework goes through consumer research as a process and its limitations, with an additional part on attitudes, which the questionnaire also gauged.</p> <p>The empirical part of the work explains the methodology, shows the questionnaire design and continues with looks on the data collection, further justification of the work, the validity, reliability and limitations of the work, finally considering ethical questions in the research.</p> <p>Results, analysis and discussion follow. They conclude that the hypothetical mean of a craft beer consumer in the Helsinki metropolitan area is predominantly male, in his thirties, having higher education and earning quite averagely. He drinks beer several times a week, with the amount being under 3 litres – however, not all of this consumption is craft beer. The place of consumption can be either a restaurant or at home, but the selection of beers available is the main reason for this. The reasoning for drinking craft beer is taste first, but the distinctiveness of craft beer and the variety of styles available is important.</p> <p>However, considering the sample was a convenience sample, the work refrains from making generalisations to the general population. However, with 255 answers, it is argued that whereas not generalizable, the work still gives directorial answers to the research question. The research question is divided to 12 subquestions, out of which 9 were answered within the sample.</p>	
Keywords Craft beer, consumer research, beverage consumption, beer	

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1 Introduction

With the growth of the number of microbreweries active in Finland and craft beer focused bars opening especially in Helsinki but also around Finland, the topic of craft beer is a current and much discussed one. A quantitative look at the craft beer consumers in Helsinki is in order, with the number of Finnish breweries growing to over 50 in 2015.

1.1 Objective, goals and purposes

The objective of this thesis is to perform a quantitative demographic research into Helsinki capital area craft beer consumer. The goal of the thesis is to form a customer profile of the average craft beer consumer in the area. The purpose of the thesis is to give an insight for craft brewers, craft beer serving establishments and craft beer consumers themselves into the mind of a Helsinki metropolitan area craft beer consumer. Craft brewers and craft beer serving establishments may and hopefully will benefit from the study's findings in their marketing, product portfolio, et cetera, and craft beer consumers, especially beer and craft beer societies can get knowledge of who should they market their actions towards.

1.2 Research problem and research methods

The research problem of the study is "what is the average Helsinki capital area craft beer consumer like". The research problem breaks down to twelve sub-problems, asking for the age, gender, education, employment and income of the consumer and behavioural and attitudinal questions like how often the consumer drinks craft beer, how much do they drink beer in general, whether they wish to increase their consumption, where is craft beer drunk, what are the reasons of consumption, the consumer's perception of their knowledge of beer and what does the consumer perceive craft beer as like. The first five sub-problems are the easiest to answer as they are sociodemographic questions. The rest are behavioural and attitudinal questions.

The study of the thesis was conducted as a quantitative study based on a multiple choice questionnaire with some open-ended questions. The reasons for this selection, as opposed to a qualitative study, for example, is that the study is looking for "simple" answers based on the sample, rather than more intricate answers acquired by a qualitative study that would most likely study the opinions of a craft beer bar manager. The sample was a convenience sample and cannot be generalized. In addition, the study method lessens interviewer bias and is relatively anonymous, meaning that more sensitive questions are likely to be answered more accurately: for example, a person may not wish to speak of

consuming a lot of alcohol in an interview, as opposed to an anonymous survey. (Kumar 2014)

Obviously, the quantitative questionnaire method has its shortcomings. The first ones to come to mind are a possible low response rate and the lack of opportunity to ask clarifying questions: these can be affected, although not removed, with the design of the questionnaire. However, other problems include the self-selecting bias of the study: where the questionnaire is advertised, for example, affects the results of the study (Kumar 2014). In addition, the study also has a possible response bias: respondents who view craft beer as a hobby may exaggerate how often they drink craft beer, for example. (Nardi 2006)

1.3 Research limitation, rationale and justification

The research was narrowed down from a plan to study the topic nationwide and with a larger scope of interest in the craft beer consumer. However, this was concluded to be too large-scale for a Bachelor's thesis, consuming more time and resources and especially due to the difficulty of gathering reliable nationwide data.

The thesis was therefore limited geographically to the Helsinki capital area. The reasons for this included the practical reasons of the author living in the area and Helsinki being the capital of Finland. With over 600 thousand living in Helsinki and a total of over 1,1 million living in the capital area (Population Register Center 2015), there is reason to believe that the area has the highest concentration of craft beer restaurants and selection. Unintentional limitations will be discussed in the empirical part of the work.

The topic of the thesis was originally chosen due to the author's personal interest in craft beer and working in a craft beer restaurant for most of his work history in the restaurant industry. In addition, the craft beer industry has been and is growing very fast in Finland, with the number of Finnish breweries doubling from 25 in 2008 to 49 in 2014 and is a popular interest at the moment. (Tikkanen 2015; Laitinen 27 April 2015)

Petri Hämäläinen (2015) researched craft beer as a luxury product and the customer profile of craft beer consumers from a qualitative point of view in his bachelor's thesis for Vaasa University of Applied Sciences. He concludes that follow-up research (author's translation from Finnish) "could be done as a quantitative study that could test the results of this work. Quantitative research can find out the age, gender and education of the subjects more easily and clearly, resulting in a more coherent picture of the consumer's background. This could have been implemented in this research also to add to the reliability of

the research. In addition, a research method could include observation of the customers' gender and age, which would add to the picture of the typical craft beer consumer".

While not originally planned as a follow-up research to Hämäläinen's thesis, this thesis does what Hämäläinen asks for in his request for follow-up research, although with a geographical limitation and leaves out the viewpoint of studying whether craft beer is a luxury product. In addition, Santeri Virstajärvi (2015) wrote his bachelor's thesis for the Tampere University of Applied Sciences on the profitability and trendiness of small breweries' beers. This thesis only scrapes on the surface trendiness in the form of a single question, but it should be noted that with these and Jarkko Naukkarinen's (2015) bachelor's thesis for the Lahti University of Applied Sciences on starting a brewpub business show that, when compared to earlier years, beer in general has been a renewed interest in beer in bachelors' theses as well.

1.4 Structure of the report

The report begins with this introduction. After this, the theoretical framework follows, beginning background information on beer as a beverage: its elements, how it is made, a brief history and the main categories it is grouped in. This is followed by defining craft beer, comparing it to macro beer, a look at craft beer restaurants in the Helsinki capital area and earlier research on the subject of craft beer consumers in Finland, Europe and North America. To justify the approach, consumer research is tackled after this, first looking at consumer research as a process, then at the limitations of it explained by the rational choice theory and finally looking at the functional theory of attitudes and the tri-component model of attitudes to understand consumer attitudes.

The empirical part begins with the justification of the research, followed by methodology and an explanation of the questionnaire design with separate parts on questions regarding social demographics and behavioural and attitudinal questions. This is followed by a look at the data collection. Before the results and analysing them, we look at the ethical issues with the study.

Finally, after presenting the results and having analysed them, they are discussed upon, followed by an evaluation of the thesis process and the author's own learning and suggestions for further research. In the appendices, one can find the cover letter and questionnaire used for the study.

2 Theoretical framework

The theoretical framework of this work divides in three parts: the theoretical framework of beer as a beverage, craft beer and consumer research. In order to understand the research, a certain level of knowledge of each three must be reached, summarised by the questions “what is beer”, “what is craft beer” and “what is consumer research”.

The question “what is beer” is answered in the subchapter Beer as a beverage, with parts on its elements, how is it made, its brief history and its main categories. “What is craft beer” is answered in the eponymous chapter with a discussion on the definition of the term, a comparison of macro and craft beer and a view at restaurants catering for the segment in the area of study, followed by a look at earlier studies in the field in Finland, Europe and North America. “What is consumer research” is answered by explaining the consumer research process, the limitations often set to consumer research by looking into the rational choice theory and the functional and tri-component model of attitudes.

2.1 Beer as a beverage

Beer, as a beverage, has existed almost since the beginning of agricultural history, with some historians speculating that some prehistoric nomads may have made beer even before learning to make bread. The first recorded history of beer is Babylonian clay tablets detailing recipes for beer in 4300 BCE. Egyptians were the first to brew beer commercially. (Raley 1998)

The most lax definition of beer is simply being a beverage that is a product made from grains by brewing. A more practical and widely used definition of beer is a usually moderately alcoholic beverage made by fermenting (usually with a yeast meant for brewing beer) sugars that are gained by boiling grains (usually mostly malted barley) and seasoned with hops. While modern beers, especially craft beers, are sometimes quite far from it, historically the simplest definition, being quite much the standard from the 16th to the 20th century, is the Bavarian Reinheitsgebot, which orders beer to be made only with barley, hops and water. Yeast is excluded due to not having been discovered at this point. (Webb & Beaumont 2012, 11, 80)

The Reinheitsgebot itself was not made to ensure that beer is how the Bavarian authorities wanted it to be – as is commonly believed, with the Reinheitsgebot often talked of as “the first food safety law” – but rather to conserve grains like wheat and rye for bread (Mason 2010). This shows in that an exception to the law was made within a decade later to allow malted wheat, necessary to make wheat beer. Indeed, especially in craft beer, the

widely used definition of beer above is not as strict as the Reinheitsgebot, and basically anything can be added to it: for example berries or coriander. In addition, the beer may be conditioned or aged in different ways, for example used whisky bourbon barrels instead of stainless-steel tanks. (Webb & Beaumont 2012, 80, 90)

Examples of beer that is possibly as far away from the Reinheitsgebot as possible could include, for example, a pizza beer, with margarita pizzas in the mash and steeped; an ale with chocolate, banana and peanut butter and a coffee porter with maple syrup and bacon. (Seefurth; Rogue; Funky Buddha Brewery)

2.1.1 Elements of beer

As stated above, the most widely used definition of beer has the elements of grains, water, hops and yeast, with room for added elements if so desired. All of these elements have an effect on the taste of the beer. Out of the grains, malted barley is by far the most common.

The first thing that a brewer has to select for a recipe is the style of the beer. Beer styles, of course, allow for interpretation and variety, but a beer is rarely an island. References usually include at least specifications and suggested ingredients for a beer and possibly average bitterness, colour and original gravity (the density of the wort – the liquid that will become beer – in ratio to water before fermentation) of it. (Smith 27 January 2010)

The malted barley is the heart of most beers. It is made by threshing (parting the edible part of the cereal grain from the chaff around it) the harvested cereal and then keeping it warm and damp to germinate and become seeds. During this, the action of the enzymes in the cell walls change starch into sugar, making it suitable for fermentation. After this, as the barley is dried, it may be roasted. (Webb & Beaumont 2012, 17)

In the finished beer, the barley affects not only the sugar content, and therefore the alcohol content of the beer, but also the aroma, flavour and colour of the beer. For example, pilsner malt is barely roasted and not browned, so it is used in light, pale beers. On the other end, chocolate malts taste caramelized and turn the beer black. In addition to barley, wheats and oats have been used in beer brewing for most of its history. Oat, for example, brings heavy sweetness to a young beer, but if the sugars are fully fermented, it makes for an astringent taste. All kinds of grains, for example spelt, buckwheat and rye, are used especially in craft brewing, but adjunctive grains and simple saccharides, for example maize, rice, starch and syrup are also used. The latter thin the flavour of the beer, but this is not

necessarily a bad thing: this can, for example, make a strong beer more approachable. Of course, they can also be used to keep the costs down. (Webb & Beaumont 2012, 17)

Hops, or rather their female cones are the agent that brings the beer its bitterness. The hop cones used for brewing are dried seed cases of the plant *humulus lupulus*. They also affect the flavour, aroma and foam of the beer. They also act as a preservative, as they have antimicrobial qualities that favour the most common beer yeast strains but not the less desirable organisms. (Parkes 2002; Duvig Beer Brewing Co. 2015)

All hop varieties have their own flavours, aromas, bitterness and antiseptic properties. All of these varieties will affect what a brewer chooses for a recipe. Historically, single varieties have rarely worked as well as a picked mix of varieties, but some modern strains perform good enough to be jacks of all trades. In addition, the form in which the hops are, matters: while fresh whole hop cones are the tradition and considered the best, they are also equipped with the highest cost for the brewer, and many argue that good quality pellets, for example, are as good as whole cones, especially if the cones are not fresh enough. Jam-like extracts and oils also exist, but these are usually used adjunct to whole cone hopping, as they rarely do any more than the required. In the 21st century, hops are grown mostly in Middle and Eastern Europe, the UK and North America, but South America, China and especially New Zealand have a growing hop industry. (Webb & Beaumont 2012, 18)

The water, despite making up the most of beer, matters the least to the taste and appearance of the beer. However, that is not to say it would have no effect: the pH and concentrations of certain ions have an effect on the beer. In layman's terms, hard water, with high calcium and sulphate levels, brings out bitterness in classic British ales, whereas soft water with low levels is more suitable for light beers like pilsners. In the 21st century, brewers prefer soft water, as adding calcium, sulphate and other necessary elements is easier and more cost effective than removing them. As stated, the water doesn't have much of an effect on the final product, but can have an effect on what styles of beer does a brewer prefer to produce. (Pratt 2004)

The final element of beer is the yeast. Yeast strains used in beers feed on the sugar that malting the grains creates and produce alcohol and carbon dioxide. The main types of yeasts used for beer are *saccharomyces cerevisiae* and *saccharomyces pastorianus*. Using the former is called top-fermenting, as the yeast rises to the top of the wort, and the latter the opposite, called bottom-fermenting with the yeast dropping to the bottom. The historical and widely used distinction of ales and lagers is based on these two, with top

fermenting creating ales and bottom fermenting creating lager. Historically, top-fermented beers, ales, had the yeast working at room temperature and bottom-fermented beers, lagers, were brewed at lower temperatures. (Sherlock 2012, 534-535; Webb & Beaumont 2012, 20)

In the 20th and especially the 21st century, the line between lager and ale has blurred. A beer style called steam beer, for example, was an early lager made in higher than optimal temperatures in California as early as 1860, out of necessity: there was no way to achieve these temperatures. Nowadays, a style called India pale lager is reaching popularity, although some argue that it is actually just an imperial pilsner without emphasis on noble hops, whereas some of the brewers underline that it is an India pale ale recipe with only the yeast changed. (Kittsock 2013; National Park Service, Webb & Beaumont 2012, 20)

The yeast of the beer has a big effect on the taste of the beer: for example, a hefeweizen with the traditional yeast has an intense banana taste, whereas Belgian ales often get their spices mostly from the yeast and the added spices are only supplementary. Historically, yeast was usually acquired by skimming the last batch of beer, which was quite dangerous due to the possibility of contamination. Nowadays, with easy sterilization and sealed systems and yeast banks, brewers have endless possibilities. Yeast, of course, has its own division of opinions in the industry: namely, whether using dried yeast, as compared to the traditional fresh yeast, is acceptable. Some have had success, but the general opinion seems to be that dried yeast leaves beer one-dimensional and can even ruin some tastes. (Webb & Beaumont 2012, 20)

2.1.2 Brewing beer

Since beer has been brewed since approximately 6000 BCE, it's not surprising that how we brew beer has changed within history (Young 2014). However, the basic brewing and fermenting design is the same for all beer. It begins with preparing the grain after malting by crushing and grinding it to create grist or "mash/grain bill" as it is called in the industry. At this point, the brewer decides the types of barley to use, how much of them, in what proportions, whether to use adjunctive grain derivatives or sugars, et cetera. (Webb & Beaumont 2012, 22)

After creating the grain bill, the brewer begins the mashing. In mashing, the water and grain bill are mixed. It is then boiled to make the enzymes turn the starch into fermentable sugars. The higher the temperature, the more the proportion of complex sugars, which sweeten the beer and give it body, but reduce its alcohol level. The temperature of a boil is usually 60 to 80 degrees Celsius, the time being one to two hours. A simple boil is an

“infusion mash”. The liquid can also be run off to a separate vessel and then heated and run back to the mash tun, called decoction mashing. Decoction mashing can be repeated, and gives more malt character to a beer. At this point, the brewer decides on what type of water to use, what is the ratio of the grain bill to water, whether to use only infusion or decoction as well, the temperature and whether to change it during the boil, et cetera. After mashing, the brewer runs the liquid now rich in sugar, called sweet wort, off to a vessel called the lauter tun where it is separated from the chaff of the malt. In the lauter tun, the wort is optionally sparged with hot water in order to release more sugar. (Brew Your Own 2006; Webb & Beaumont 2012, 22)

After the sweet wort has been separated, it is boiled in the brewing kettle (“copper”). During the boil that usually lasts from one to three hours, the mix is sterilized, all enzyme action stops and possible hops are added, releasing the bittering alpha acids. Possible herbs and spices are also added, and the hops added later in the boil give the beer freshness and aroma. This part of the process has the brewer decide what hops to use, in what form are they, how much, when, what else is added, et cetera. (Webb & Beaumont 2012, 22)

After the boil, the brewer separates the hops and other solid parts from the now hopped wort by flowing it through either a separate contained called a whirlpool and/or a sealed unit called a hopback. The hopback is essentially a container of hops or other spices the beer is ran through, giving the beer more of the aforementioned hops for freshness and aroma. It is then usually put through a heat exchanger to cool it before placing it in the fermenting vessel. At this point, the brewer has to consider what kind of equipment to use and how filtered should the hopped wort be. (Smith 25 November 2009; Webb & Beaumont 2012, 23)

Now, the wort is aerated and yeast is added to it in order to turn the sugars into ethanol and carbon dioxide. This is the primary fermentation of the beer. The primary fermentation of ale is usually 2 to 7 days in 15 to 25 degrees Celsius, whereas lagers are fermented for a few days longer at 8 to 12 degrees Celsius. Hotter temperatures mean a more unstable production of flavoured esters, which are chemical compounds that give fragrance and flavour usually resulting in fruity flavours in the beer, whereas cooler temperatures mean greater sulphuring of the beer, resulting in an off-taste similar to eggs that have gone bad. One of the reasons for lager’s longer fermentation time is actually to let sulphur escape the beer to the atmosphere by diffusion. The shape of the vessel also influences the fermentation: flat, open vessels are more vulnerable to infection, whereas taller, sealed containers can stress the yeast. At this point, the brewer decides the type of yeast, how much

to use, what is the geometry of the fermenting vessels, what temperature and whether to change it, et cetera. (Bickham 1995; Korpinen & Nikulainen 2014, 20; Webb & Beaumont 2012, 23)

After the primary fermentation, the beer is then put through secondary fermentation and/or conditioning. Ales are usually put through a secondary fermentation of a few days to two weeks in cellar conditions, whereas lagers' secondary fermentation is usually in near 0 degrees Celsius and takes from several weeks to months. At this point, the brewer can dry hop the beer, meaning that fresh hops are added to the beer during the secondary fermentation, giving the beer a fresh hop aroma. The secondary fermentation vessel can also be almost anything: bourbon barrels are a favourite of American craft beer breweries. After this, the beer is possibly filtered (some styles, such as a German hefeweizen, are historically brewed without filtering) and/or pasteurized (many modern craft breweries prefer not to, feeling that it diminishes the aroma and taste of the beer) and put into the final vessel, usually a bottle, can, keg or cask. At this point, the brewer can also decide to bottle-condition the beer, meaning that fresh yeast and possibly sugar is added to the beer in order to undergo a third fermentation in the bottle. In addition, the brewer has to decide how long to secondary ferment, in what type of vessels, when to bottle, et cetera. (Korpinen & Nikulainen 2014, 20; Webb & Beaumont 2012, 23)

2.1.3 Brief history of beer as a beverage

As mentioned above, it is likely that beer, as a beverage, has a history almost as long as farming, with some historians advocating a theory that it might've been beer itself that made humankind start tending land instead of gathering its fruit. In any case, the first evidence of beer drunk is from circa 4000 BCE, with the first domesticated grain plants in the Middle East being circa 8000 BCE. A counterargument to beer being the catalyst of farming is that brewing wouldn't have been widespread before the invention of pottery around 7000 BCE: however, organic containers like baskets with pitch and/or resin, animal skin or gourds could have been used – gourds are used in West Africa to brew palm wine even today. (Cornell 2003, vii, 9)

It has not been established how beer was invented: a popular theory is that it was simply discovered by accident after a grain-gatherer would've left a bowl of grain in the rain, coming back a few days later to find the grain sprouted and infected by wild yeast. A counterargument to this theory would be that without very, very lucky conditions, this prototype of modern beer would've probably tasted so foul that it wouldn't have made sense to taste more than a sip, and especially to make more. A possibility is that the sprouted grains were used for baking something like biscuits, and these were then, possibly by accident,

broken up and mashed in hot water as a “bread soup”: if this liquid was boiled and then cooled, it could’ve been, according to the theory, around 5 percent alcohol content by volume, like most beer today. This leads us to believe that although accident could’ve been involved, it was not as easy as the popular theory proposes. (Cornell 2003, 6-8)

It is likely that emmer wheat was used more than barley in early beer: emmer wheat was easier to malt, being a hulled (meaning that the parts of the grain keep together better) grain, and sprouted in two to three days, whereas barley took around a week. The first recorded evidence of drinking beer is from circa 4000 BCE, a seal for stamping a design on wet clay. The seal shows two figures drinking through long straws from a large, wide-mouthed pot. The reason for using straws was that the beer most likely had bits of debris in it, and the straws circumvented this problem. The first non-documentary evidence of brewing is from 3100 to 3300 BCE: a jar containing both traces of calcium oxalate (called “beer stone”: a natural deposit in beer brewing) and crossed grooves inside below the shoulder of the jar, suggesting design for trapping sediment. In addition, the grooves are similar to what occur on the Sumerian written sign for “beer” in use at the same time. (Cornell 2003, 7-11)

Beers in the Middle Ages Britain were flavoured with a mix of medicinal herbs, later called “gruit”, as hops were yet to be discovered in brewing. Gruit usually consisted of sweet gale, yarrow and wild rosemary, but other possible botanicals could include heather, juniper, ginger, caraway and cinnamon. Later, from the discovery of hops to when gruit basically stopped being used, there was a distinction in Britain: the word ale meant beer flavoured with gruit and the word beer with hops. (Cornell 2003, 37; Gantwell 2012, 410-411)

The next revolution in brewing beer would indeed be adding hops, something that would change brewing forever. It is hard to say when exactly hops were first used in beer, as they had more uses in the medieval times, the leaves, cones and sap being used to make dyes and stems for rope and paper for example. It is quite probable that hops and their preserving effects on the beer were discovered in Europe somewhere in the eleventh century, as they spread very rapidly in northern Europe onwards from the twelfth century. (Cornell 2003, 59-61)

The reason for the above assumption is the huge advantages hops gave the brewers: it allowed them to brew weaker and cheaper beers, as they didn’t need high alcohol levels for a preservative, and it lasted much longer. However, this is referring only to using hops in the boil: dry hopping was most likely discovered before this. Another advantage of hops was that they can be grown on an agricultural scale, whereas gruit herbs, depending on

the kind, could only be cultivated as garden herbs, some not even as that. The first mention of hopping beer other than dry hopping comes from the year 1150. An interesting detail is that whereas British (and most Anglo-Saxon cultures as an extension of it) beer styles are one of the biggest beer cultures, it actually took three hundred years, from circa 1400 to circa 1700, for hops to completely take over gruit in Britain. At the same time, the continental brewers probably stopped using gruit mixtures soon after the Reinheitsgebot in 1516, mentioned earlier in the report. (Cornell 2003, vii, 61-63; International Gruit Day)

Soon after the invention of hopping, beer brewing became more commercial: beer has been sold throughout history, but during the medieval times brewing was a household skill expected of women. Some did become “alewives” with open alehouses, but even with their certain degree of independence, women could not make enough money to invest in the facilities required for bigger operations. This meant that men took over brewing, with some generations of women employed in the new breweries, but then becoming a male affair. The reason for this was that hopping allowed the beer to be kept longer, meaning that the economy of size came into effect and larger operations took out the smaller ones. (Oliver 2012, 439)

The next step brewing took was during the industrial revolution, with the style of porter being a major breakthrough, matured for long but lasting well enough to be distributed to the thousands of pubs in London. India pale ale was another breakthrough, lasting long enough to be shipped to, unsurprisingly, India. Before this, lager yeast had developed in Bavaria, where summer brewing was forbidden in 1553. The reason for this was that summer brewing often led to spoiled beer, which did not entertain the populace at all. Brewers turned to fermenting their beer in underground caves, to where they dragged ice. The beer – and the yeast – changed, becoming lager yeast: the German word “lagern” meaning to “to store”. This yeast was able to ferment at low temperatures, outcompete spoiling organisms, settle to the bottom of the container and best of all, after a longer aging than top-fermenting yeast, last much longer than other kinds. (Oliver 2012, 439-440)

However, due to the temperatures it required, the success of lager did not come until refrigeration technology, also during the industrial revolution. The first lagers, a light amber beer by the Spaten brewery in 1841 and the more famous pilsner of Plzen in 1843, had not only their taste and the invention of railroads but also industrialized glass making to thank for their success: transparent glass that showed the colour of the beer meant the bright golden pilsner, for example, simply looked more appealing than many other types of beer. In the late 1800s, lager took over central Europe, Scandinavia and America, with only Britain concentrating on ales. (Oliver 2012, 440)

Other advances that made beer better were the understanding of the process of fermentation and discovery of yeasts, much thanks to Louis Pasteur who also invented, again quite unsurprisingly, pasteurization, which further reduced spoilage of beer. Pasteurization, which is nowadays often associated with milk, was originally used for beer and wine: the process is simply heating the beverage to 55 to 60 degrees Celsius for a short time, inhibiting the growth of potential beer spoiling microorganisms and prolonging the shelf life of beer. An interesting detail is that Pasteur, a French, wasn't actually much of a beer drinker, but rather motivated by his dislike of Germans, calling his inventions a way to make "beer of national revenge". (Carlisle 2004, 284; Philliskirk 2012, 641-642)

The next big change, this time not an advance, was the prohibition of beer in the first half of the 20th century. Prohibition is a powerful way to kill off a whole industry. With the US prohibition from 1919 to 1933, the number diminished from 1392 commercial brewers before it to 164 after it. The generation growing during this time rejected the old, bitter Bavarian-style beers that had been popular before the prohibition, and demanded "blander" beer. Homebrewing would only be legalized again in 1979, meaning decades of very little variety in beer. This, of course, had no effect on Europe, but halted the beer evolution of a country that would later become central to the story of craft beer. (Brown 2012, 666, 671)

Before the Finnish prohibition, Finland had a surprisingly big number of breweries: in 1907, there were 90 "beer and porter breweries" and 66 "economy beer breweries", the latter referring to beer with low alcohol (most likely around 0,5% to 2,8% alcohol by volume) for daily consuming. In reality, some of the economy beer breweries made beers with higher alcohol as well, as supervision wasn't common. At the time, the variety of beers was also at a good level: records show that the breweries made pale and dark lagers, bocks, stouts, porters and sahti. (Tikkanen 1999, 49)

The Finnish prohibition lasted from 1919 to 1932 (Löyttyniemi 2012). The biggest problem was obviously that the brewing of beer over 2% alcohol by volume was prohibited. However, with large scale smuggling and circumventing the rules (half of the medical prescriptions in Tampere in 1922, for example, were prescriptions for alcohol) its position became even worse: smugglers obviously concentrated on the strongest liquors in order to have more value in a smaller space, and the pharmacies didn't sell it. Other than homebrewing, the usual "beer" during the prohibition meant a strong clear liquor mixed with the legal beer. (Tikkanen 1999, 51)

After the prohibition ended in 1932, Alko, the national alcoholic beverage retailing monopoly, was founded and controlled the manufacture, sales, dispensing and importing of all alcoholic drinks. The breweries were independent, but Alko regulated the manufacturing terms. This meant that breweries had very little freedom and deviating from the norm was a big financial risk. Alko liquor stores were also only opened in cities, and the dispensing and sales were still prohibited in the countryside. 44 breweries were granted a producing license, 9 out of which also had porter licenses. Beer with more than 3,2% alcohol by volume was again prohibited from 1942 to 1948 with sources disagreeing with biases: Tikkanen stating grain shortage as an excuse and the will of Alko as the real reason and Olvi-säätiö stating that the initiative came from the breweries which wanted to “at least conserve the quality of low alcohol by volume beer if nothing else”, but suffice to say that the Continuation War from 1941 to 1944 did not help. (OLVI-säätiö; Tikkanen 1999, 52-53)

The next big change came in 1969, when *keskiolut* (directly translated “middle beer”, referring to the strength, not the style) was released for sale in grocery stores. The term immediately became synonymous with the style of pale lager, with Scandinavian pale lager usually being drier and less hopped than continental pale lager. After the wars, the number of breweries also came down rapidly due to the general nature of the industry, with bigger breweries buying the smaller ones or companies fusing. This was accelerated in the 1960s, when regional limitations were removed. Hartwall, one of the three big breweries in Finland today and originally a soft drinks company, only entered the business in 1966, but with rapid buying of factories, by the start of the 1990s the big three were Sinebrychoff, Hartwall and Olvi. At that time, imported beers accounted for a few percent of beer sales and smaller breweries for under a percent, with these big three selling the rest. (Salmi 2002, 97; Tikkanen 1999, 54-55)

Finnish beer culture finally began to rise to what it was before the prohibition from 1986 onwards. The catalyst was Alko bringing in more import beers in their selection for the first time since the 1960s. In a rather short time, about a decade, over 40 microbreweries were founded, smaller cities started getting restaurants specializing in different beers, import beers' numbers rose to hundreds, beer societies were rapidly growing and the public image of beer as a drink became better. When Finland joined the EU in 1995, the monopolies in producing and importing beer were dismantled for producers and wholesalers: retail of alcoholic drinks over 4,7% alcohol by volume are the monopoly of Alko to this day. However, the alcohol by volume limit is being discussed at the moment, with grocery stores showing an interest to raise the bar to 7,5% and two out of three parties in the cabinet having a preliminarily positive view on the subject. (Liiten 2016; Tikkanen 1999, 55)

This evolution of beer culture continues today: in the 1990s, there were at most 40 microbreweries in Finland. This pioneer generation opened way for much more, and whereas the count started to go down as the millennium changed, with 25 breweries in 2008, there were 49 breweries in Finland in 2014. It is not far-fetched to say that in terms of the variety of styles and quality, the Finnish brewing industry is in a new golden age. (Tikkanen 1999, 67; Tikkanen 2015)

2.1.4 Main categories of beer

Beer can be categorized in many ways: by appearance, flavour, strength, any element or what foods does it match with. It can be argued which ways are better or worse, but for the purpose of this part it was decided to stick with the quite popular way of dividing categories by the yeast used, albeit elaborating with malt. This gives us four main categories:

- ales
- lagers
- wheat beers
- beers with spontaneous fermentation and/or unconventional yeast

As stated earlier, the division of ales and lagers comes from the yeast used and the temperatures in which the beer is brewed. Wheat beers, on the other hand, are different mostly due to their grain bill, but their yeasts are also quite pronounced. The last category is a category where all or some of the fermentation is done by unconventional yeasts, with spontaneous fermentation happening in “wild beers” and other unconventional yeasts added to beers usually together with a more traditional yeast. The term “wild beer” comes from the fact that originally, these beers simply absorbed their yeasts from the atmosphere. This category could also be called “sour beers” as most of the unconventional yeasts do give a sour taste to the beer, but that would be too restrictive for certain types.

As for the reasons to briefly go through the most usual categories of beer is that filtered pale lagers are the world champion of beer, with the majority of beer being consumed almost anywhere being exactly that. This, in history, has contributed to the fact that in the beer industry, breweries tend to fuse and buy each other out becoming very large-scale operations. Whereas these big breweries have taken on other beer styles as well – a Finnish example would be the Sinebrychoff Porter, an internationally recognized and widely respected beer by one of the Finnish big three – pale lager remains their mass market, whereas craft beer brewers rarely take on this style. Therefore we must recognize that talking about beer in general is different than talking about craft beer as craft beer takes on all of the categories. (Brew Your Own; Alworth 2015, 464-467)

The above categories are further broken down to styles, some of which will be shown as examples. Beer styles, however, are always quite subjective. For example, the style of India pale ale can be further broken down to several styles, for example American, British or imperial IPA. It is up to a person how much further does he or she wish to go. For the sake of brevity, only general styles, and not even all of them, will be gone through in this part.

Ales are the category with the greatest amount of styles. What puts them together is the aforementioned yeast type, temperature and a relatively short time from brewing to drinking. Two main categories of ales could be defined as Belgian and British (and American as an offspring of it) ales. Belgian ales often have a lot of fruity and spiced flavours from the yeast, whereas British ales are more subtle on these, concentrating on hop and malt flavours. American ales, on the other hand, have historically tended to accentuate an ingredient, usually hops, but on the other hand balancing yeast and malt. (Alworth 2015, 76-77)

As mentioned earlier in the thesis, lager and ale have crossing points. Examples include lager-like conditioning of ales, popular in Cologne and Düsseldorf, or steam beer, an ale brewed with lager yeast. However, most lagers do fit the definition of being made with a bottom-fermenting yeast and conditioned in colder temperatures for a longer period than ale. The lager yeasts are, shortly defined, less theatrical than ale yeasts, the temperature cancelling out fruit- and spice-like flavours. The malt is underlined, albeit in a soft way, and the hops give more delicate tastes. Whereas beer fans often disregard lagers as “boring” beer, it must be recognized that, in a way, it is harder to brew lager than ale: ale yeasts give flavours which can strikethrough certain off-flavours, but lagers rarely have this advantage, not to speak of the historic trouble of maintaining lower temperatures. An argument this thesis’ author has heard and considers very possible is that whereas good beer is good beer, a good pilsner, for example, is a far better proof of a brewer’s skill than a good lager. (Alworth 2015, 399-401)

Lagers of all colours can be broken further down to three rather arbitrary categories: bocks, German lagers and Czech lagers. The reason why these are categories are arbitrary is that there is a whole lot of intersection between all of them, and as we can call American ales a descendant of British ones and certain styles of German lagers, such as the famous pilsner, are descendants of Czech styles.

Wheat beers are different from ales and lagers not referring to the yeast, but as the name says, the grain used. Most of wheat beers are done with top-fermenting yeast. Despite the

name, the grains used are rarely all-wheat, half barley and half wheat being a quite common proportion. In addition, a wheat beer only becomes a wheat beer at these higher proportions: Suomenlinnan Panimo, for example, make the three grain (barley, rye, wheat) Seth lager yet despite the rye and wheat it is still considered a lager, due to the low proportions of rye and barley (Suomenlinnan Panimo 2012). (Alworth 2015, 361-363)

In history, a beer with a mixed grain bill of barley and wheat is more common than an all-barley beer: as late as the 17th century, all-barley beer was very rare, with wheat being anything from 25 to 66 percent of the grain bill. They are not, however, interchangeable. Wheat has more protein and gluten, which are perfect for making bread. In brewing, however, this “stickiness” is rarely a positive thing. Going back to the Reinheitsgebot mentioned earlier in the thesis, we must remember that this law was originally to stop brewers from tapping into the bakers’ wheat supply. (Alworth 2015, 361-363)

Wheat beers can be categorized further, once again, by geographical origin. German, especially Bavarian wheat beers (called weizen or weissbier, as per the name “white beer” in German) and Belgian wheat beers (called witbier, with the same logic behind it) as the main categories and tart German wheat ales as a minor category relevant mostly historically, although still made today by some breweries. German wheat beers are characterized by notes of fruits, especially bananas, and pepper-like spices like clove. Bubble gum-like tastes are also common. In addition, they usually have a more full body when compared to the Belgian wheat beers, which are characterized by more herb-like spices and citrus, especially zest of citrus and tend to be lighter. That being said, wheat beer in general is commonly light in comparison to both lagers and ales. In brewing, although with exceptions, this difference comes not only from the different strains of yeast, but also the fact that German wheat beer brewers tend to use malted wheat (historically in order to be Reinheitsgebot-compliant) and Belgian wheat beers are made with unmalted wheat (historically to minimize taxes), sometimes adding some oats to the grain bill. In addition, although their yeast strains work towards it anyway, actual spices (coriander and orange peel being a favourite and considered a must by some beer judges) are sometimes added to the process. (Alworth 2015, 364-369, 378-385)

Tart German wheat ales are somewhat of an oddity and, as above, mostly historical. Perhaps the most famous style, Berliner weisse, could also be placed in the last main category of beer as it is brewed with lactobacillus in addition with a more traditional yeast. The other somewhat surviving style, gose, on the other hand, was quite similar but made with salt water. All in all, these were, and, in a way, still are, much endangered styles and this thesis need not go further into description of them. (Alworth 2015, 389-395)

Our final category, with the longest name, is beers with spontaneous fermentation and/or unconventional yeast. It is also the strangest, as we can pick up from its title as well. Still, in craft beer, it is worth considering as more and more craft brewers are making these usually sour ales, also called wild beer. Not counting some surviving regional historical remnants, these are the closest to historical beer. Lambic beers of Belgium are by far the most known style of this category. As with the tart German wheat ales, these are beers that, outside their respective regions, are mostly enjoyed by only hobbyists. (Alworth 2015, 491-495)

What is common for all of these beers that they are intentionally infected with unconventional yeasts. In the case of lambics, this is because the cooling of the wort is done in a longer time than regular beer, in open, letting all the yeasts and bacteria into the beer. With the advent of cultured yeasts, brewers can also achieve this in modern breweries simply by pitching the unconventional yeast in the tank, with additional ways being available. What is common for all of these beers, however, is that the unconventional yeasts are very, very rarely predictable. This means that in a way, this category is full of beers that are born by chance and are basically impossible to recreate. (Alworth 2015, 494-496, 528-534)

The relevance of beers with spontaneous fermentation may sound limited, but the reason is simple: craft beer encapsulates these beers as well, both with the traditional ones, and being considered so exotic and complex, modern craft brewers also take the styles on (Asimov 2011). In addition, an emerging trend in craft beer is to do a more common beer style, only with some degree of unconventional yeasts (Flaherty 2014).

2.2 Craft beer

Craft beer is one of the topics that are notoriously hard to define. As Oliver (2012, 270) states, it is a cultural movement, and in cultural movements there is usually no single definition to the terminology. This is very present in craft beer, where there are loads and loads of different stakeholders in the industry and the definition of craft beer depends on who you ask and what are their interests.

2.2.1 Definition

As stated above, defining just what craft beer is quite fleeting. Oliver (2012, 271) himself, in the Oxford Companion to Beer, defines it as “the pursuit of small, independent commercial breweries, making beer by largely traditional ingredients, with the goal of making beer

that is far more flavorful than the common brands made by large international breweries.” This is quite in line with the American Brewers Association’s (shortened BA, consisting of US craft breweries) definition, which is, with brevity, “small, independent and traditional”.

In the BA’s definition, small means that the production is a maximum of 6 million barrels of beer or less. Independent means that less than 25 percent of the brewery is owned by an alcoholic beverage industry member that is not itself a craft brewer: simplified, a craft brewery owned by a brewery producing more than the aforementioned 6 million barrels of beer or less is not considered a craft brewery in their terms. Traditional is the most debatable part of the BA definition: they conclude that “A brewer that has a majority of its total beverage alcohol volume in beers whose flavor derives from traditional or innovative brewing ingredients and their fermentation. Flavored malt beverages (FMBs) are not considered beers.”

The problem with the above definition lies in that it includes the “innovative brewing ingredients” as “traditional”: is beer spiced with, for example bacon, included in these terms, and are “traditional” and “innovative” contradictory terms? An earlier version of the BA definition stated traditional to mean “a brewer who has either an all malt flagship (the beer which represents the greatest volume among that brewers’ brands) or has at least 50% of its volume in either all malt beers or in beers which use adjuncts to enhance rather than lighten flavour” (2011, in Oliver 2012, 273). The last part especially is important: perhaps it is not important whether adjuncts are used, but rather what are they used for. Of course, a problem with this is that enhancing and lightening flavour might not be, in the end, contradictory. However, cases like these are quite rare.

Of course, with our framework bringing us to Europe, we cannot depend on the Brewers Association’s definition. The first problem comes with the fact that the definition’s definition of “small” is over four and a half times what is defined as a small brewery in Finland (maximum output of 15 million litres in a calendar year) (Laki alkoholi- ja alkoholijuomaverosta 1471/1994; Laki alkoholi- ja alkoholijuomaverosta 383/2015)! The first thing to note is that in Europe, there is no entity that would represent craft brewers: there are national entities like the Finnish Microbreweries’ Association, but on a continental level there is only an association called The Brewers of Europe, which’s Finnish member is Panimoliitto, the Finnish Federation of the Brewing and Soft Drinks Industry. Panimoliitto represents the bigger operatives of the industry, with only Saimaan Juomatehdas, Sinebrychoff, Hartwall, Olvi, Red Bull Finland and Captol Invest (sic) as members (Panimoliitto). This means that when we are to let craft brewers define themselves, Panimoliitto or The Brewers of Europe are not suitable authorities.

Elsewhere in Europe, craft beer has been most defined in the UK, which is home to many a craft brewer, and with a history of people defending beer they deemed qualified: beginning with the Campaign for Real Ale, a consumer campaign demanding natural, living cask beer, in the early 1970s (CAMRA). The UK also has the Society of Independent Brewers, somewhat equivalent to the Finnish Microbreweries' Association, with a maximum production limit of 20 million litres and representing more than 825 independent breweries (SIBA). It does not, however, define craft beer, and concentrates on the size of the brewery. Four UK craft brewers and one distributor also started an association called United Craft Brewers in 2015: however, it would appear that either they have yet to start actual operations or the project was quietly abandoned, as of spring 2016 their website simply says "server error" and more has yet to be heard from them, unless this was just a big publication for a distributor and breweries working together. (Brewdog 7 May 2015)

From the UK we get only a single attempt to define craft beer, and that, too, with a preface claiming that even trying to define the term is seen as not worth the trouble by even many people in the industry, from Martin Dickie and James Watt of Brewdog, a craft brewery with probably the fastest growth speed in Europe. Their proposal is that a European craft brewery has four prerequisites. The first one is, again, that it must be small. Their definition of small is less than 50 million litres. (Dickie & Watt 16 October 2013)

The second one is that the brewery is authentic, meaning that all beer is brewed at original gravity (basically ensuring that all of the steps necessary to make beer are taken) and "does not use rice, corn or any other adjuncts to lessen flavour and reduce costs". Notably, this definition differs from the American BA's definition in terms that it mentions that it matters what the adjuncts are used for. (Dickie & Watt 16 October 2013)

The third point is that the brewery must be honest: all ingredients and the origin of the beer must be listed on the packaging, and that origin must be a craft brewery. The reason as to why the origin of the beer matters is that with contract brewing, not all brands actually produce their own beer, but rather outsource the production, having their recipe done by another brewery. This is usually viewed as an acceptable thing in the craft beer scene, as long as it's made at a small brewery. In Finland, the Stadin Panimo microbrewery, for example, made a bigger batch of their American Lager, renting space and equipment from Olvi, meeting mixed publicity. The same done at Stadin Panimo by a brewer without a physical brewery would, on the contrary, probably be viewed as without any kind of problem. The size issue is discussed further below. (Saario 2015; Dickie & Watt 16 October 2013)

The fourth point of Dickie and Watt (16 October 2013) is that the brewery is independent, saying that no more than 20% can be owned by “a brewing company which operates any brewery which is not a craft brewery”. Dickie and Watt’s proposal, is however, just that, a proposal. The notes that they provide do realize that including the place of brewing is quite new policy in general and may not be met, and that their definition of “small” is not arbitrary, but could very well be off the point: the underlying assumption is that at some point of growth, the operation becomes too big to correctly monitor quality. However, they also conclude that the size could also be dropped, seeing that breweries beyond this would foul on the second point of the brewery being authentic.

In Finland, there is no entity that would represent craft beer. However, the closest thing to that would be the Finnish Microbreweries’ Association, concentrating on the size issue. However, size itself is debatable: we can also argue that making craft beer comes from the quality of it: meaning that big breweries can do craft beer, as long as their beer is up to the standard. However, considering that most definitions of the word do contain an element of being a smaller operation, we can deduce that at least in Finland, where the size of a brewery is usually either one of the big three or a microbrewery, size does, in fact, matter. For example, Olvi, one of the big three, produced 151,8 million litres of products (this number including ciders, long drinks, soft drinks, et cetera as well) in 2014 and Sinebrychoff 212 million litres (only alcoholic drinks) whereas a microbrewery’s maximum output set by law is 15 million litres. The only operation in-between these kinds of numbers is Laitilan Wirvoitusjuomatehdas, which produced 20 million litres (this number including all drinks, like Olvi) in 2015. (Finnish Microbreweries’ Association; Olvi; Laitilan Wirvoitusjuomatehdas; Sinebrychoff)

The history of the word “craft beer” is quite short and as we can deduce from above, in Finland, the word “microbrewery beer” is actually more common, mostly being used synonymously. The etymology of the term “craft beer” comes from the US, where it was originally a term that came to use after “microbrew”, as, simply, microbreweries became too big to be, by law, microbreweries. BA has increased their definition of “small” as craft breweries have become bigger, from the original two million barrels to six million barrels. Some do eschew terming the beer in any other than “good and bad beer”, citing Guinness as an example: a beer that is made by a multinational liquor company in a way that can’t be considered anything near to craft beer, yet still widely respected. (Eddings 2015)

For the purpose of this study, the term “craft beer” had to be defined once again, considering that none of the above are universal definitions. It was decided that in order to not intimidate the respondents of the questionnaire, the definition should be rather large and not close anything out. In addition, it had to reflect the state of the industry in Finland, where the terms “craft beer” and “microbrewery beer” are viewed synonymously, with bigger breweries only recently tapping into the segment. Therefore a lax definition was used, and in this study, the term “craft beer” is simply defined as a microbrewery beer. There are a few problems with the term: it leaves out, as stated earlier, bigger breweries with craft beer or craft beer-like products (mostly bigger foreign breweries with products that are not pale lager) and oppositely not all microbrewery beer is necessarily craft beer. However, in terms of the area studied, metropolitan Helsinki, the term would most likely be understood as “microbrewery beer” in any case, so this definition helps with understanding of the questionnaire.

2.2.2 Comparison of craft beer and macro beer

The definition above gives us insight into what craft beer is. What beer fans call “macro beer”, on the other hand, is basically the antithesis of craft beer for this group. The name itself, however, only refers to the size of a brewery, and as mentioned earlier, there are exceptions as to the macro image of cost-cutting, bland pale lager in these fans’ mind. Briefly discussed in the definition part already is that craft beer and macro beer are seen as opposite things, especially if we drop the size argument. But why are craft beer and macro beer opposites? One thing even after the argument is the variety of styles. As stated above, the variety of styles is an important difference. With some exceptions, most big breweries tend to produce refreshing or bland, the adjective depending on the bias, pale lagers. Only recently have they started to put out different styles (with the exception of the aforementioned Sinebrychoff Porter). Of the Finnish big three, Olvi released an IPA (humorously replacing India with Iisalmi) in 2015, Sinebrychoff has produced a yearly special beer with the Beer Master of the year since 2013 and carries Carlsberg’s Brewmasters (sic) Collection Beers and Hartwall brought out a selection of beers called Polar Monkeys in 2016 (Hartwall; Olvi 2015; Ruokatieto 2012). Considering the timing, a fast drawn conclusion would be that big breweries are only doing these styles after craft breweries have shown them that there is a demand for these products.

Carroll and Swaminathan (2000, 750-752) considered already in the year 2000 that a craft or craftlike form identity “plays a critical role in the appeal and life chances of specialist breweries”. They consider different fields in which bigger companies have had success of gaining ground in the niche segments by owning semiautonomous subunits that work in the field. However, they consider further research necessary to see how this works out in

the craft beer industry. Carroll and Swaminathan's rather interesting work itself is on resource-partitioning theory, suggesting that when an industry grows, firms get bigger and fewer and products homogenise, room for specialist actors, in this case craft brewers, is born.

Considering the above, it is therefore not very surprising that beer fans see the above phenomenon of larger breweries entering the craft beer segment as themselves (as opposed to semiautonomous owned breweries) as an opportunistic move by the big breweries. A quick example was the 2016 release of the mentioned Polar Monkeys series, which got called out by the Finnish-owned Estonian Sori Brewing immediately after release as "a scam". Hartwall responded that they do not claim the series to be craft beer, but are only catering to the craft beer segment. However, this brings us, again, to the fact that craft beer has no official definition, and these can be seen as craft beer as well. An argument that rose from the conversation was that the difference between the Carlsberg Brewmasters Collection series, Olvi IPA and the Polar Monkeys was that it is acceptable for a big brewery to do something like this, but only as long as the producer is clearly named, something that some felt to be missing from the Polar Monkeys series. (Sori Brewing 19 January 2016 a, b)

Relating to the above, in the US, the Brewers Association released a statement against "crafty" beers (big breweries' craft-like beers which do not clearly name the producer) in 2012, although some "crafty" beers have been made as early as 2005. Bigger breweries buying or making alliances with smaller breweries is also a rather heated subject due to the "craft beer" BA definition of no more than 25% ownership by a big brewery. (Reid, McLaughlin & Moore 2014, 121; Brewers Association 2012)

In the end, this still brings us to the fact that in Finland, the term microbrewery beer and craft beer are used hand in hand, and will most likely be for the time being. For the purpose of this study, as stated earlier, the term "craft beer" refers to microbrewery beer and due to this general definition, the term "macro beer" is defined as a beer made by a big brewery. In addition, an important note to make is that small volume does not mean a small effect: what has been dubbed as the craft beer revolution can be seen around the world, although of course concentrating in the US and Europe, and as noted above, is affecting even the way the big breweries work, which had been stagnant for most of the 20th century. For the purposes of this study, "macro beer" refers to big brewery beer that is mostly pale lager.

2.2.3 Craft beer restaurants in the Helsinki capital area

As mentioned earlier, the beer culture and therefore the interest in craft beer began to grow in Finland in the early 1990s. Two major chains have a big part in this evolution, namely Delifox Ravintolat OY and HOK-Elanto Ravintolat. Delifox owns the “fish” pub chain (the restaurant names always refer to fish) and HOK-Elanto owns several different chains, such as William K. and the Ølhus family. Both own non-chain restaurants in addition. (Ahola, Karila, Helin, Järmälä & Rajamäki 2011, 21-22; HOK-Elanto 2014)

The Ahola et al. guide to pubs in the greater Helsinki area (2011) is dated, but the latest encompassing guide relating specifically to different beers. It mentions 32 restaurants bars at the minimum grade of “worth visiting” or higher (grades “recommended” and “not to be missed”) and 25 miscellaneous restaurants and beers on the basis of their beer selection and other features. Out of the 32 “worth visiting” bars and restaurants, only one has closed since, albeit several of them changing names and styles (mostly due to the remodelling of HOK-Elanto restaurants), but still concentrating on beer.

We can therefore somewhat safely assume that there is a market for restaurants specializing in different beers and craft beers, considering that many more have opened since, with the area near Iso Roobertinkatu being a hotspot for new locations. This can be seen as a justification for both the geographical research area and the topic. (Brewdog 17 December 2014; City 2015; Private Blend 16 May 2015; Lehtinen 22 January 2015)

2.2.4 Craft beer consumers in Finland

Due to lack of relevant research in Finland, there seems to be few studies that would concentrate on a craft beer consumer profile. This is why this thesis also goes through craft beer consumer research in Europe and North America, where the market is large enough to justify the research and it is therefore executed. It is impossible generalize these consumers’ motivations and actions to Finland, but comparisons can be done.

In Finland, two bachelor’s studies do take on the subject, the other one concentrating on other factors, but the other one having a craft beer consumer profile as its main research question. Virstajärvi’s (2015, 32-33) qualitative bachelor’s thesis concentrates on the trendiness and profitability of microbreweries, but interviewees do scrape on the subject by describing the stereotypical Finnish craft beer consumer as a 20 to 35 year old man, who is more quality aware than his fellow consumers, as well as generally “more aware of things happening around him”. However, they also recognized that women were consuming more and more, with a single answer defining the glassware as a very important part

of the craft beer experience for them. An interesting observation is that the stereotypical consumer was usually not necessarily more wealthy than his counterparts, but rather just aware.

Hämäläinen (2015, 38-39) does concentrate on the craft beer consumer profile in his qualitative bachelor's thesis, with the question of whether craft beer is a luxury product as his secondary question. His interviewees describe the stereotypical consumer as quite alike to Virstajärvi's respondents: a 25 to 45 year old, majority being male, with high awareness of the craft beer product and a notable knowledge of what they want, in addition to being ready to pay more for a quality product. An interesting detail is that Hämäläinen's interviewees did not think education was a relevant point, rather just the age. Three main motivations were described as a wish to support domestic and nearby producers, testing new products and developing themselves.

A wish to support domestic and nearby producers is one of the motivations Hämäläinen argues for. The relation of breweries to their locales is indeed often underlined by microbreweries more so than with macro breweries. Examples of Finnish microbreweries showing their area could be Stadin panimo (referring to Helsinki), Nokian Panimo (referring to Nokia – their old name was Pirkanmaan Uusi Panimo, which referred to the whole region, an interesting change) and Pyynikin käsityöläispanimo (referring to an area of Tampere). Schnell and Reese (2003, 64-66) researched microbreweries as tools of local identity and noted that many feel that in a country as big as the US, brewers don't have to think about the whole national market and can concentrate on their locale, often differentiating the beer with geographic exclusivity and making references to their locale in their beer names.

In Finland, of course, this is turned upside down: often a microbrewer simply cannot (with the exception of brewpubs) acquire enough profit from an area as small as, say, Pirkanmaa, to operate, and has to sell nationwide. The geographical exclusivity Schnell and Reese speak of is therefore rarely present in Finland, but as we can see from the aforementioned brewery names, for example, this does not mean the breweries would not be proud of their geographical area.

Research on the subject of alcoholic drinks in Finland mostly centres on the differences of, say, wine and beer consumers, but except for industry studies, segmenting inside one drink is rare. The problem with the industry studies is that they are the company's own and whereas infographics are often released to the public or shown in trainings, very rarely do you find the whole studies in public: put together with the trend of rather lax

sourcing of infographics et cetera public information, it is hard to use these results even when found.

2.2.5 Craft beer consumers in Europe and North America

The below are but examples of craft beer consumers in Europe and North America. We cannot localize these results to Finland, so it may be questionable to go through them at all, but it should be interesting to see whether the variables match: how much does a craft beer consumer differ in North America and Europe, especially Finland?

Internationally, the research centres on the US, with Murray and O'Neill (2012, 900) gathering their data from American Homebrewers Association members and a snowball sample (people sharing the questionnaire onwards) of craft beer enthusiasts including Brewers Association members, concentrating on their demographics, spending practices and restaurant selection criteria. Their literature review concentrates on the possibilities of craft beer as a niche segment and how to succeed in profiting from it.

The main finding of Murray and O'Neill (2012, 904-908) was that the demographic niche was one extremely attractive for food and beverage operators "in terms of age, education, and most importantly annual income". As for age, over 40% of the respondents were 35 to 49 years old, with both 26 to 34 year olds and 50 to 65 year olds having a share of 24 to 27 percent. As for education and income, over 70% had at least a bachelor's degree and nearly 80% reported higher than national mean or median family incomes. In addition, findings included that extensive and interesting beer lists were an important incentive to frequent a food and beverage operation, but even more important was the frequency of change and introduction of new products. Over a half of the respondents planned day trips around beer and over a third planned their vacations around beer. Murray and O'Neill's respondents consisted of basically only males, with females accounting only for 4,4% of the respondents, 0,5% were missing gender and 95,1% were males. Of course, the data collection somewhat explains the study's main finding: lower-income home brewers are probably less likely to join the American Homebrewers Association of which membership costs 43 dollars per year (American Homebrewers Association). Murray and O'Neill recognized that their study is more characteristic of American Homebrewers Association members than the general public.

Bart Watson from the Brewers Association (2014), on the other hand, concentrates on the changes that have happened in about ten years, citing the average craft beer consumer circa 2001 to be male, about 40, white, with high education and income and geograph-

ically concentrated around the US. In 2014, this had changed so that almost three quarters of the legal drinking age population live within 10 miles from a brewery, the millennial generation has lowered the average age, women are becoming more involved and diversity is increasing. Especially women between 21 and 34 account for 15% of total craft beer volume and the financial bottom 60% of households consume 40% of it.

The millennial generation (generally seen as people born from the early 1980s to the early 2000s) is, in general, often highlighted when reading about craft beer consumers in the US, being considered a prime market (Reid, McLaughlin & Moore 2014, 118-119). This thesis will refrain from considering the effect of millennials more than this, as generational research is a different field in its own right, and generalizing such age-related statements from the US to Finland requires careful thought and expertise. Age is considered, of course, as something to compare between studies and countries, but going into the attitudes and motives of a whole generation is beyond the scope of this study.

Relating to the age of the consumer, Gabrielyan, McCluskey, Marsh & Ross (2014, 136) found in their study of untrained US consumers judging beer based on only sensory attributes that whereas quite expectedly higher income usually meant a higher willingness to pay, age had a significant negative impact on willingness to pay: as age went up in 5 year brackets, willingness to pay decreased by 17%. However, Gabrielyan et al. note that a potential explanation for this is that this is not the age of the consumer itself making a difference, but rather that older consumers may have already developed further taste-based preferences in beer or alcoholic beverages in general.

Gabrielyan et al. (2014, 136) also found unsurprisingly that taste itself was of course the highest motivation to pay more for a beer when it was judged based on sensory attributes, but an interesting confirmation to soft signal was that consumption frequency had a significant and positive impact on the willingness to pay: the respondents who drank beer more often were willing to pay more for a beer they liked. In addition, they found that consumers who drink beer mostly at home had a negative effect on the willingness to pay. Further, respondents who preferred microbrews in the first place were willing to pay more than those who drank large brewery products. Gabrielyan et al., however, discount a bit of the base of preference for microbrewery beer due to a possible exposure effect: that a mere exposure to stimulus increases customers' enjoyment of the stimulus – in this case, craft beer drinkers being exposed to craft beer. Of course, we do have to remember that Gabrielyan et al.'s experiment was based on sensory attributes, meaning that it is more relevant for repeat purchases than first time buying, perhaps with the exception of having a taster in a restaurant.

In Italy, Aquilani, Laureti, Poconi and Secondi (2014, 216, 218-219) executed a large exploratory study into what factors could lead macro beer consumers to try craft beer, factors affecting the choice of a brand, what do both macro beer consumers and craft beer consumers have in common in characteristics of what influences them and attitudinal and behavioural habits to see if these vary in macro and craft beer, including which factors affect their perception of the quality of craft beer. The respondents were randomly recruited from a food and beverage festival with an N of 444. Relating to age, they quite surprisingly found that people between the ages of 42 and 49 were actually even more likely to drink craft beer than 18 to 25 year-olds. As Gabrielyan et al. found that increased frequency of consumption linked positively with willingness to pay, Aquilani et al. found that the less frequently a person drank beer, the less likely were they to try craft beer. In addition, Aquilani et al. found that people who consumed beer alone were 17,3% more likely to consume craft beer.

Aquilani et al. (2014, 219-223) found, when comparing the socio-demographic characteristics of the “purely” macro beer consumers and “macro and craft beer” consumers, that craft beer consumers were more likely to be male than craft beer drinkers in general, albeit with only a 6 percent unit change: the gender wasn’t, however, significant even at 10% level. As for the age in general, 26-33 and the aforementioned 42-49 seemed to be ranges in which there was a significant number of craft beer drinkers. As for the professional status, it seemed that the possibility of higher income meaning more probability of consuming craft beer to be correct: employees, self-employed people and quite interesting job seekers were more likely to consume craft beer than students, pensioners and housewives. Another interesting find was the way Aquilani et al. looked at the place of consumption, differentiating between home, bar, pub, restaurant and pizzeria. They found that when drunk in establishments, craft beer is drunk by habitual beer drinkers in pubs and perhaps restaurants, meaning that craft beer is still mostly consumed in places traditionally connected to the theme and has yet to make a larger breach out in Italy at the time of the study.

As for the reasons of consuming craft beer, a nationally representative survey by the Brewers Association and Nielsen Company showed that the importance of a craft beer being locally made has lately increased, with about half of the respondents stating that this affects their buying decision. Consumers also consider ideological and quality reasons as important for buying craft beer instead of macro beer. Also, variety matters: monthly, a consumer tries averagely 3.6 different brands of beer, and those who drink craft beer at least monthly see a higher number of 4.4 different brands. When selecting a new beer to

try, the respondents stated flavour, freshness, aroma, ingredients, bitterness level, appearance and whether it was craft higher than the alcohol by volume number, speaking of that the beer's strength didn't matter. The respondents mostly drank craft beer at home and the tendency to pair beer with food was increasing. (Bernot 2015)

Gómez-Corona, Escalona-Buendía, García, Chollet and Valentin (2015, 362-366), in their study on habits, attitudes and motivations towards beer consumption in Mexico, executed a consumer ethnographic study on 24 craft beer consumers. In their work, they present a craft beer hexagon diagram, dividing the product meaning of craft beer into six parts. The six parts are the craft beer experience, the moment and context, attitudes and motivations, product attributes, individual vs. social experience and consumption barriers. These, together, explain what craft beer was to the test group. The craft beer experience, here, refers to the fact that most craft beer tends to be drunk from more special glassware and the consumers pay more attention to the sensory attributes than in macro beer and tend to analyse them further. In addition, it refers to the hobbyist side of the craft beer experience, with consumers often taking a keen interest of learning about beer and archiving information about tasted beers. The hexagon is visualised in figure 1.

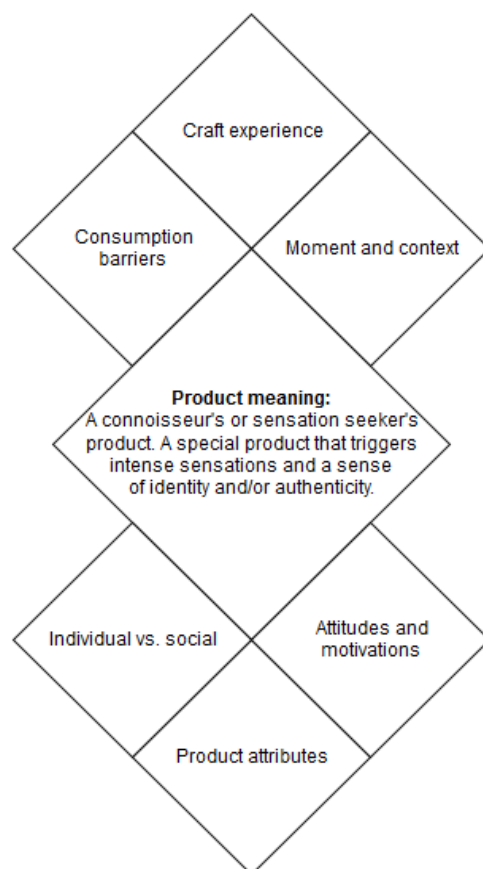


Figure 1: Craft beer polygon (Simplified from the craft beer hexagon of Gómez-Corona et al. 2015, 365)

Gómez-Corona et al.'s (2015, 364) "moment and context" refers to the scarcity of craft beers in product selections and its connected culture. Basically, the scarce availability of craft beer leads to a glorifying note: macro beer "moments" are characterised by socialisation or consumption with food, whereas craft beer is enjoyed more by itself, and the moment is more ritualized. In addition, relating to the place of consumption, the two main places again tend to be at home and at specialized restaurants. The consumers' positive attitudes towards craft beer are driven by quality and locality, with special note to the variety of styles in craft beer. Motivations, on the other hand, consist of three main factors: desire for more knowledge of beer, new sensory experiences by tasting and a general motivation of moving away from the mainstream beer consumption. Gómez-Corona et al. even recognize that "in a greater or lesser extent, the attitude towards the craft beer segment, also matches a search of new and different products and even life style" (sic).

Gómez-Corona et al.'s (2015, 364) "product attributes" refer again to the variety of styles in craft beer, but also that they found that especially women tend to find the visual presentation of the bottle important: both genders do value craft beer packaging and judge it as unique and authentic, but men less so. In addition, consumption is held back from the wish to consume craft beer, further cementing the ritual of tasting craft beer. These themes were most clearly present in Gómez-Corona et al.'s results, when counting by mention.

Gómez-Corona et al. (2015, 364-366) have still seen the remaining two, "individual vs. social experience" and "barriers towards consumption" as relevant enough to be put in the craft beer hexagon. In the part on the social experience, they find that consumers that prefer private experiences are generally those who have no close people who would be as interested in craft beer: the problem is not so much that they would be unable to share their experience, but the lack of interest from their friends and family. On the opposite side, those who feel craft beer to be a social experience generally have a group of people who appreciate craft beer to drink with. The last part of the hexagon, barriers towards consumption, refers not only to the price and availability of craft beer, but also the level of knowledge needed to make purchase decisions. Some lament the inability to "grab a six pack and be done with it", whereas others feel that the exclusivity of finding craft beer only in specialized stores grows the "hunting" aspect of finding craft beers, which they enjoy.

Gómez-Corona et al. (2015, 366) also present an additional note to the hexagon, the industrial beer experience as an opposite to the craft beer experience: they see that for craft beer consumers, macro beer is a functional product (akin to a functional food, with "thirst

quencher” being a favourite term) instead of a sensory or affective one. A simple way of showing this divide is that their respondents feel that getting drunk on macro beer is okay, whereas with craft beer it is very rare: that intoxication is the goal with macro beer and a side product with craft beer.

2.3 Consumer research

Consumer research is a part of marketing research. Marketing research is usually divided to two parts, consumer marketing research and business-to-business marketing research. Both share some approaches and tools and marketing research can be spoken of as a whole, but for the sake of this study, we will concentrate on consumer marketing research. Consumer marketing research or consumer research is then divided to two approaches, qualitative and quantitative research. Both aim to evaluate customers’ preferences, attitudes, loyalty, usage and behaviour in a market. For the agent doing the consumer research, the end goal is to understand customers so that the marketing campaigns can be designed accordingly. It should also be noted that marketing research is not synonymous with market research: market research deals with gathering information about a market’s size and trends, whereas marketing research is more general and systematic. In business, both types are usually used in unison to get a wider view at the subject: generally, market research gives us the starting point for marketing research. (Gillette 2013; AllBusiness)

In practice, Schiffman and Wisenblit (2015, 404-405) define consumer research to be “the process and tools used to study consumer behaviour”. Consumer research is used both to come up with new ideas for products or promotional ideas and find out how well do the consumers’ demographics and or psychographics match the target market, or what kind of customers are the most brand loyal. The former, “coming up with new ideas”, is usually researched with qualitative research, and the latter, “who is the customer”, is usually researched with quantitative research. In the case of a new product or service, the process usually requires both of these, which will be discussed in the following subchapter.

Hoyer and MacInnis (2007, 43-44) state the positive sides of consumer research to be better consumption experiences for consumers and the potential for building customer relationships. As for the former, consumer research does not only help marketers focus more on the customers and the consumers getting better design, customer service, instructions, et cetera, but also information to make a good product decision. In addition, consumer research performed by government and consumer organizations also has its

part in protecting consumers from unethical marketers. As for the latter, consumer research is helpful to marketers to establish and develop relationships with customers, which is optimally beneficial to both customers and companies.

Of course, as most kinds of research, consumer research also has its ethical questions. Especially in the year 2016, the question of what is considered to be invasion of consumer privacy is a very current one. When do companies know too much about a customer, their personal, financial or behavioural data? This data can often be collected and sold to other companies without the customer completely understanding the process, albeit accepting it in the terms of use. In addition, the universal problem of unethical research practices looms on consumer research as much or even more than other fields of research. (Hoyer & MacInnis 2007, 44-45)

2.3.1 Consumer research as a process

As mentioned above, consumer research has different tools for different aims. Therefore, we will take a look at the consumer research process as a whole in order to find out what are the best ways to conduct this study. The process begins from developing the objectives of a consumer research study. This can be just about anything from segmenting a market for a bicycle to finding out what percentage of households consumes wheat bread in an area. However, the most important thing in this part is that everyone participating in the project agrees on the purposes and objectives of the proposed study. A clearly written statement of research objectives often ensures that the right kind of information is collected and errors, which can be costly, will be avoided. (Schiffman & Wisenblit, 2015, 405)

Below, in figure 2, a flowchart explains the customer research process. For the purposes of this study, it has been adapted and simplified from the original by Schiffman and Wisenblit (2015, 405) with some finer points from the flowchart being discussed in the text part instead of the flowchart. It has the former point of developing objectives and doing it precisely as the beginning, going onto collecting secondary data. Secondary data is defined as existing information which was originally gathered for a research purpose other than the one at hand. The rationale for collecting secondary data is that it gives a clue on whether current available information will answer the research question at hand in part or in full. Simply put, if a study has been done on a subject and that study has collected answers we need from our primary research, we can cut back, or even opt out of primary research, which will often lessen costs. In addition, it cuts on the time needed for the research. (Schiffman & Wisenblit 2015, 405-406; Silver, Stevens, Wrenn & Loudon 2015, 42)

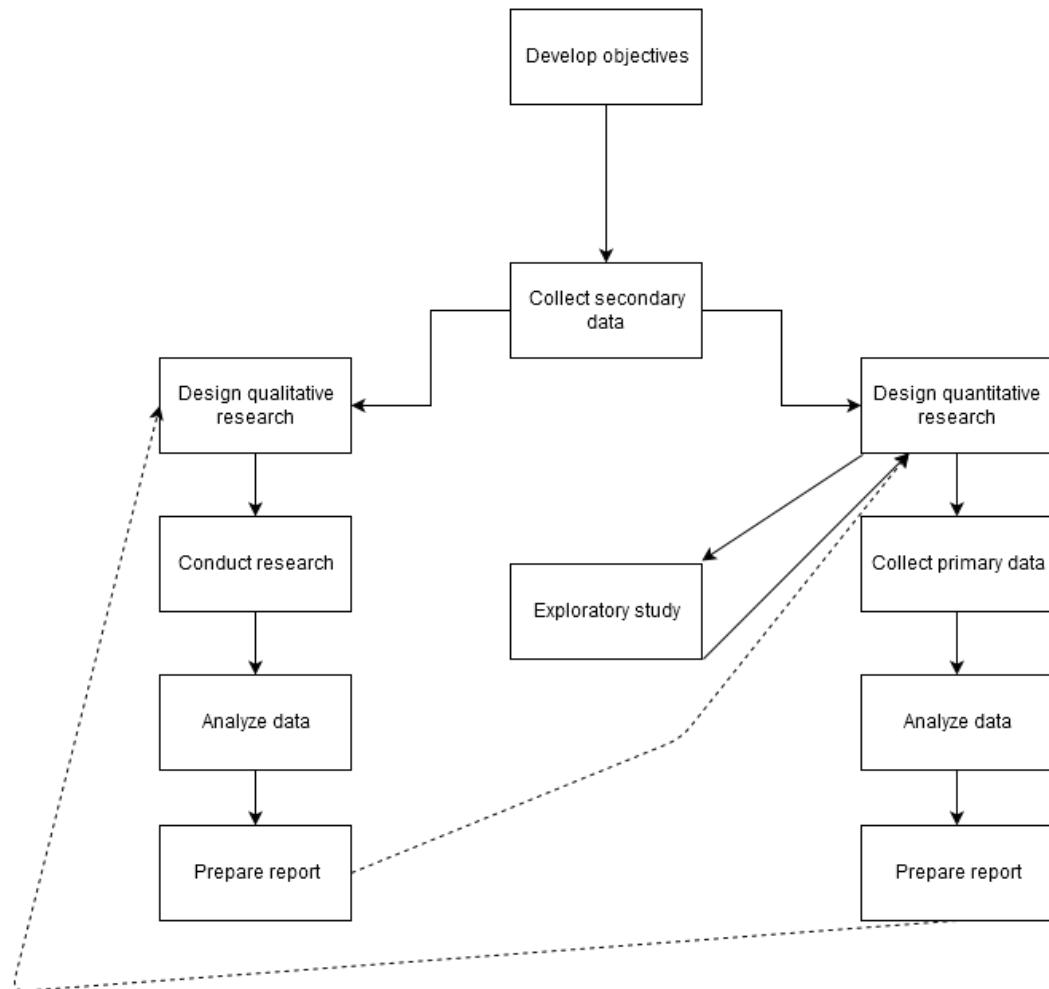


Figure 2: The consumer research process (Simplified from Schiffman & Wisenblit 2012, 405)

Secondary data can be obtained in multiple ways. For companies, especially bigger ones, internal secondary data is often available: the results of former marketing research, which can answer the current question, or customer databases, which can have surprisingly precise information on customers. In the case that this is not available or is unsuitable for the research, external secondary data may be available: this can include, for example, government secondary data, a census for example, periodicals and articles, syndicated commercial marketing and media research services and consumer panels. (Schiffman & Wisenblit 2015, 406-407)

As mentioned above, secondary information can answer the research question in full or in part. In the case of the former, primary research can be completely eliminated, saving on costs, and in the case of the latter, it can be used for exploratory research to clarify the objectives of the study and provide ideas about the research tools and on possible problems. Of course, secondary data has its limitations: it may be categorized differently than

what is needed, it may have errors or be biased and or it may be outdated. (Schiffman & Wisenblit 2015, 407; Silver & al 2013, 42-43)

After secondary data is possibly collected, we move on to designing the research. As mentioned earlier, whether to use qualitative or quantitative research is usually settled by what part of product development we are in. Qualitative methods are usually used for finding new ideas or products, and quantitative methods are usually used to see if the consumers of a product match the target market, for example. For an established product, qualitative methods may be used to form a hypothesis on how to make the product better, and then this grounded with quantitative methods before releasing the improvements. Simplified, qualitative methods are exploratory research and quantitative methods are descriptive research. (Schiffman & Wisenblit 2015, 405, 407; Solomon, Marshall, Stuart, Mitchell & Barnes 2013, 121-123)

Some additionally specify causal research as its own area, others as a method of quantitative research. Causal research, as per the name, focuses on the cause and effect relationships at work during, as is the most common example, purchasing products. Quantitative methods usually give us some insight on what is happening in the marketplace, but this information only describes what is happening, not why. Causal research would be used if we, for example, wanted to find out if the “buy one, get one free” campaign we are having is the reason for increased sales of a product, or is there an external variable in action and we could actually increase our profits by getting the same sales without the free item. Causal research is most commonly done as experiments: consuming behaviour is a hard thing to test in a lab, but if the researchers can control the independent variables needed for the research, field studies can be conducted successfully. Test marketing is the most common use of causal research. (Schiffman & Wisenblit 2015, 415; Solomon & al. 2013, 124-125)

If a qualitative approach is taken first, its methodology often relies on getting close to the average customer, whether that be through interviews, focus groups, ethnographic methods or some other way. An interesting example is projective techniques, borrowed from psychoanalytic theory. It relies on ambiguous stimuli which is to be finished by the respondents, believed to result in easier self-expression for the respondents and revealing more of their inner motivations. (Schiffman & Wisenblit 2015, 411-412; Solomon & al. 2013, 122-123)

A quantitative approach's methodology can be very varied, but most common methods are observational research, experimentation (mainly in the form of causal research, which

was discussed above) and surveying. Instruments that are common especially in surveys, but also present in other methodology are attitude scales, semantic differential scales, behaviour intention scales and rank-order scales. Although exploratory studies may be and are conducted in a qualitative approach as well, in figure 2 they are only marked for quantitative research. The reason for this is that quantitative studies are usually more cost- and time consuming than their qualitative counterparts, which an exploratory study can save on. (Schiffman & Wisenblit 2015, 413-421)

After the primary research is concluded, the results are then analysed and compiled into a report. This report then answers whether our hypothesis was correct. In case a qualitative study was undertaken, it will then often be tested with a larger audience with a quantitative study. A quantitative study, on the other hand, could end up with proposals for further research, and these questions would most likely be first researched with qualitative methods. Going back to figure 2, we can see possible lines from the end of a study to the start of the other method: this explains why. In addition, it could also go to secondary data, perhaps by analysing the results of executed studies from a different viewpoint.

2.3.2 Rational choice theory

The consumer research process can be used without knowledge of consumer behaviour theories, but knowing the basics of consumer behaviour does help. Consumer behaviour itself is a large field, with possible viewpoints being economics, marketing, psychology and sociology and more (O'Shaughnessy 2013, 1-23). For the purpose of this study, we will not delve very deep in consumer behaviour, and stick to the economic and marketing viewpoints.

From a microeconomic point of view, a thing to consider in consumer behaviour is the rational choice theory. In economics, the rational choice theory assumes that actions committed by consumers are the result of consumers trying to get what they want in the most rational way. A concrete example of this would be that a consumer has a headache. His intention is to get rid of it, and the contents of his or her wants, beliefs and intentions all play together rationally. He or she buys aspirin. The theory focuses on that being rational means to achieve what one wants. In the case of a different person, a homeopathic drug may be bought: considering this persons wants, beliefs and intentions, the rational choice theory is still fulfilled. A consumer will therefore maximize expected utility. The rational choice theory, therefore, does not expect "rational" choices per se, but rather rationality and predictability in choosing a product. (O'Shaughnessy 2013, 268-270)

The problem with the aforementioned is that whereas it does take a consumer's wants, beliefs and intentions into account, it leaves out several variables. O'Shaugnessy (2013, 269) points out that the theory makes questionable assumptions that there are no other major motives at work, consumers possess perfect information about alternatives and that each person's wants can be ranked according to their contribution to utility as subjectively assessed. In daily life, the expectation of perfect information about alternatives is the most easily debunked assumption: a common example being that a person will choose a big brand name over a generic product not due to quality, even when there is reason to assume that the generic product is quite much exactly the same as the brand product. The same could serve as an example about other major motives as well: even if the consumer knew there is no difference between the two products, they could yearn for the status brought to them by the brand product. Of course, this can be one part of the expected utility, but it can also happen subconsciously. The problem of wants being ranked according to their contribution to utility as subjectively assessed is another one: for an exaggerated example, a person with a migraine might spend too much of their budget on things that ease their migraine and then only have money for bare essentials in their refrigerator, despite the fact that a healthy diet helps with just about anything.

In the context of this study, one could imagine the rational choice theory comes into effect for the fact that enjoying beer itself is, from a healthy point of view, not the best action. Again, the theory does not expect for a rational choice, but rather rationality in choices. Therefore we can take the gratification from enjoying a beer into the equation, and the rationality here is one depending on our want, which could be intoxication, gastronomic pleasure or a status increase, for example. If the consumer is looking for gastronomic pleasure, he or she will have to sample products in order to find out which ones will bring this – the first problem with the theory, as in accordance to the theory he or she should have at least theoretical knowledge of a varied beer selection in a restaurant. However, the problem of the rational choice theory comes into effect also when he or she has sampled enough: when he ponders on what beer that he has already had to have again, he or she will most likely consider a variety of different beers. Rational choice theory expects that he or she will then rank his or her wants and pick the one felt to have maximum expected utility, but ranking can be impossible and the information may be partial due to memory for example. O'Shaugnessy (2013, 270) states that the rational choice theory is a favourite in marketing, but especially in behavioural economics, new theories that take irrationality into account are being developed. The theory of asymmetric information has been studied since the 1970s, and in general is taken into account in more general economic studies (Ross).

2.3.3 Functional theory of attitudes and the tri-component model of attitudes

Psychologist Daniel Katz's functional theory of attitudes explains how attitudes create social behaviour. This does not relate to this study per se, but it will be shortly gone over in order to explain different reasons for having a certain attitude: the value of the theory in consumer behaviour is on that two people can have a specific attitude towards a product, but for wholly different reasons, reminding us that we especially with attitudes, correlation does not automatically imply causation.

Katz identifies four different functions: utilitarian, value-expressive, ego-defensive and knowledge attitude functions. The utilitarian function relates to reward and punishment: I like the taste of a certain beer, so I'll have that particular beer. The value-expressive function means relating to the expression of the consumer's central values or self-concept. I might not need a watch, for example, but as I consider myself a stylish person, and a stylish person wears a watch: the point is not the objective benefit of a product, but how it makes me feel about myself as a person. The ego-defensive function protects us from an external threat or internal non-desired feelings. For example, I may enjoy convenience food that takes three minutes to prepare, but as my self-concept states that I am a foodie, I evade the contradictory feelings by not having it. The knowledge function relates to the need for order, structure or meaning: if I don't know what a product is for, simply getting this knowledge will make me feel better. An attitude can have more than one of these functions, but usually a single function will be dominant. In marketing, identifying the dominant function makes it easier to target the marketing. (Solomon 2009, 282-283)

The tri-component model of attitudes, also called ABC attitude model, states that a single attitude has three components: affect, behaviour and cognition (Schiffman & Wisenblit 2015, 175-176; Solomon 2009, 284). Affect, in this model, means how a consumer feels about the object of the attitude, shortened to attitude object. Behaviour means his or her intentions to take action about the attitude object – it has to be noted that this intention does not always come into effect, however. Cognition is what the consumer believes to be true about the attitude object.

This model concentrates on the interrelationships between knowing, feeling and doing. Researching only a single part of it rarely results in useful marketing knowledge: a group of consumers may know that a certain IPA is a heavily hopped beer, but without the knowledge of their affect towards this fact, we don't know if that is a good or a bad thing, and without knowledge of their behaviour, we would not know if they would buy it (Solomon 2009, 284).

In terms of this study, the questionnaire has questions related to all affect, behaviour and cognition, discussed further in the part on questionnaire design. Further theories in the field that are useful for consumer research are hierarchies of effects, which explain in which order a consumer considers the affect, behaviour and cognition, theories on why attitudes change, such as the cognitive dissonance theory and self-perception theory. To further understand attitudes and their relations to each other, the Fishbein multiattribute model can somewhat numeralise attitudes. These theories, while researched, were however deemed inappropriate for this study, considering again the bachelor level and limitation of scope.

3 Empirical part

The empirical part of this work is divided into six parts. It begins with explaining the methodology of the study, continue into the questionnaire design and then explains the data collection methods. After this, the topic of the work is further justified, and validity, reliability, limitations and ethical issues will be considered.

Concisely, the research done was quantitative, with a questionnaire design divided in questions regarding social demographics and behavioural and attitudinal questions. The topic is justified by the growth of the field in Finland. The study can be considered valid but not reliable, giving us signalling results. There were minor ethical issues with the data collection. As for the terms used in this part of the work, definitions made earlier for the purpose of this thesis are in use: namely, “craft beer” refers to beer made by small breweries, and “Helsinki metropolitan area” refers to Helsinki, Vantaa, Espoo and Kauniainen.

3.1 Justification

As discussed in the introduction of this work, the justification of the study is based on the fact that the craft beer industry is growing very fast, with the number of Finnish breweries doubling from 25 in 2008 to 49 in 2014 (Tikkanen 2015) and other publicity being very prominent. Craft beer has been researched in bachelor thesis level works, but mostly from a qualitative point of view, as considered in the chapter on craft beer consumers in Finland and the US.

In addition to the works discussed in the introduction and in the theoretical framework, some research side skirting craft beer have been masters’ theses by Ville Makkonen and Amanda Tala. Ville Makkonen (2014) researched microbreweries’ success factors and ways of creating added value for the customers. Makkonen does therefore not research the end consumer of the breweries as the customers are mainly restaurants and wholesalers, but in a passing mention does acknowledge that the breweries felt their consumers to be people wishing to try out new things and possibly even gaining pleasure from having to go through a little trouble when looking for new tastes, products and styles. While not a writing on beer itself but rather a qualitative look on Finnish alcohol culture, Amanda Tala (2015) compares beer with wine, concluding that in her data, wine is considered a multi-purpose drink whereas beer is characterized as a social drink usually in a restaurant environment. In addition, wine is considered to be a more prestigious drink and pairing food with wine is far more popular than with beer. The increased share of beer in the market of alcoholic drinks is also discussed.

3.2 Methodology

This research is a quantitative research performed to find out answers for the research problem “what is the average Helsinki capital area craft beer consumer like”. The research problem breaks down to twelve sub-questions:

1. The age of the consumer
2. The gender of the consumer
3. The education of the consumer
4. Employment of the consumer
5. Income of the consumer
6. How often the consumer drinks beer, and how much of this is craft beer
7. How much does the consumer drink beer in general
8. Does the consumer drink as much craft beer as they wish to
9. Where does the consumer drink craft beer, and why there
10. What are the reasons for consuming craft beer
11. The consumer’s perception of their knowledge of beer as a drink
12. What does the consumer perceive craft beer as like

The method of quantitative research is a survey, done on the Internet on the Webropol survey platform. The gathered data was analysed with SPSS statistical analysis software. The survey contained two parts, one regarding social demographics and one regarding behavioural matters, explained further in the questionnaire design chapter.

The reason for the research being a quantitative one is that qualitative studies on the subject had already been performed and given directional answers to our research question. However, quantitative research gives us the possibility to study consumers themselves, cutting out the middle man of, say, a restaurant manager giving his or her opinion of the consumers in a qualitative research. In addition, it gives us more numeral data on the consumers: as Altinay and Paraskevas (2008, 75) compare qualitative and quantitative research, when done correctly the latter gives more objective results, is deductive instead of inductive, is generalizable and numeral instead of adjectival. The qualitative studies also had very few answers for this study’s research sub-questions, concentrating on the age, gender and motivations of the consumers, whereas this study places these only as part of the research question.

Sue and Ritter (2012, 10-11) state eight questions to be asked, determining whether an online survey can be used. The questions are:

1. What is the desired sample size, and how is the sample distributed geographically?
2. What are the time constraints?
3. Does the questionnaire contain sensitive information?
4. Who is your target?
5. Is there a sampling frame?
6. Is a convenience sample sufficient, or is a probability sample necessary?
7. Would multimedia or interactive features enhance the questionnaire?

8. Does the researcher have the technical ability to create an online survey, or are funds available to hire someone?

As for the desired sample size, the wish was 100: small, but too large to distribute otherwise, since response from people who do not visit restaurants that often was also wished. The time restraints, sampling frame and interactive features are not important variables in this study. The questionnaire did contain sensitive information, but this was worked around as the advertising of the questionnaire was public and not by e-mail, for example. It is probable that there are craft beer consumers who do not or cannot use the Internet, but this is probably comparable to the part that doesn't or cannot of the general population. There was technical ability to create the survey, and therefore I feel justified in using a web survey.

As per the consumer research process, secondary data was collected and analysed before the primary data. This data was discussed in the chapter about craft beer consumers in Finland and the US. It shows us that as above, qualitative studies of Finland have taken on the subject both as a main research question and additional information, but no quantitative research had been done in this geographical area.

3.3 Questionnaire design

The questionnaire began with a cover letter that informed the respondents on who was the author, where is he studying and what is he researching. The respondents were also informed that the answers they gave make up the research material and that answering was anonymous. They were then informed on what did the terms "craft beer" and "Helsinki metropolitan area" mean in this study. Craft beer was defined as a microbrewery beer and Helsinki metropolitan area was defined as consisting of Helsinki, Vantaa, Espoo and Kauniainen. They were also informed on which of the questions were mandatory to answer in order to complete the survey. Finnish respondents were also informed that the Finnish versions of the questions had been translated from English and contact information of the author available at the end of the cover letter. Balvanes and Caputi (2001, 84) conclude that the cover letter should tell "the purpose of the questionnaire, how people were selected, assurance of confidentiality and how and where to return a mailed questionnaire". Since the questionnaire was online and open, all of these points were therefore answered. The questionnaire was bilingual in Finnish and English in order to get as many respondents as possible. The languages were side by side, as the language of the respondents was not a variable that this thesis would discuss and therefore it was not meaningful to distinguish which language the respondents used.

The first twelve questions in the questionnaire regarded behavioural matters and the latter six social demographics. The behavioural questions were started with a screening question. The reason for the screening question is to find respondents that are within the required segment (Brace 2008, 38-39). The segment of this study was simply anyone consuming craft beer in the Helsinki metropolitan area and the screening question was whether they drank any kind of beer in general. The reason for asking beer in general instead of craft beer was that in case someone only drank craft beer every six months, they might feel intimidated by the question. Later questions would categorize how much craft beer they actually drank.

Most questions had an explaining text under them, explaining, for example, the terms used in case the respondent didn't read the cover letter, what separator to use when putting in numbers and alternative explanations in case the respondent did not understand the main question. The cover letter and the questionnaire can be found as appendix 1 of the thesis.

Brace (2008, 40-42) suggests questionnaires to start with general questions before behavioural questions and asking behavioural questions before attitudes. This study's questionnaire followed these directions, although it went straight to the behavioural questions about the frequency and quantity of beer consumption, after which attitude questions were asked. This was due to the fact that the questions regarding social demographics were the only general questions. The reason they were at the end of the questionnaire is discussed below.

The reason for asking behavioural questions before attitude and image questions is that if attitudes are asked first and the respondent does not think their stance through, it is possible that they will have a contradicting behaviour to their attitude, and will misreport their behaviour in order to justify their attitude. (Brace 2008, 40-42)

As noted above, the questions regarding social demographics closed the questionnaire. As Brace (2008, 44) states, the reasoning for this was that classification questions break the flow of the "conversation" of the questionnaire as they are not relevant to the studied field, and can be seen as intrusive.

Before the questionnaire was released, it was piloted as per the consumer research process with six friends of the author and the thesis advisor giving feedback on it and the au-

thor making sure the data was collected in a way it can be easily processed. After the pilot, some wordings were changed to be easier to understand and some parts of a semantic differential scale flipped around.

Payne (1951, in Webb 2002, 101) has six questions to be asked about every word in a question:

1. Does it mean what we intend?
2. Does it have any other meaning?
3. If so, does the context make the meaning clear?
4. Does it have more than one pronunciation?
5. Is there a word of similar pronunciation with which it might be confused?
6. Is there a simpler word or phrase available?

Payne's questions are partly related to speech and therefore not relevant, but especially questions 1, 2, 3 and 6 were important for this survey as well, and all the questions were screened for compliance. Other questionnaire design questions on wording, as noted by Webb (2002, 99-104) are using clear and simple words, avoiding question lengths longer than 20 words in English and avoiding biased words, leading, negative, hypothetical and double-barrelled questions. Out of these, a hypothetical question was still asked as it was not probing for exact data and therefore was considered a suitable instrument.

Webb (2002, 103-104) also considers questions containing estimates to be something to avoid, but again, the questionnaire made the estimates more everyday (asking for consumed beer in a week instead of a month, for example) and the question is not looking for definitive data. Implicit assumptions were also avoided.

3.3.1 Questions regarding social demographics

The questions regarding social demographics include the variables of age, gender, education, employment, income and location. These were the main questions in the research question, answering "who is the craft beer consumer in the Helsinki capital area", located at the end of the questionnaire.

The age of the respondents was collected with an open field asking for the year they were born in: this allows for grouping the respondents later, with room for different kind of answers. For example, if 90% of the respondents were between 20 and 30 years of age, we could then have more groups for this range instead of static groups where "I am 20 to 30 years of age" would have yielded the 90% without room for inter-group examination. The response field was programmed to only accept years from 1900 to 2014. In order to be as non-intrusive as possible, the only mandatory question in the questions regarding social

demographics was the postal code of the respondent in order to know where the respondents were from.

The question regarding gender included an option for “other, please specify” in addition to male and female options in order to be inclusive for people with non-binary (outside “male” and “female”) genders. While including gender as an open-ended question or having more gender identities represented as choices would have been more inclusive, the difficulty of grouping all of the open-ended questions with different terms for male and female due to the bilingual approach and different words (“woman” and “female”, for example) used, this was not implemented. (Human Rights Campaign)

The question regarding education used the basic Finnish levels of education with the addition of “some higher education. The reason that the questionnaire asked about monthly net income as opposed to the more popular gross income per year was that monthly net income, as this sum was felt to be more concrete for the respondents, being what they get to their account on payday. In addition, as this is a bachelor level study, it is not expected that the data will be used for other studies, meaning that standardisation was not expected. If we had to standardise the results, a hypothetical calculation would give us results, albeit with a big fluctuation from reality. The fields of answers were constructed around the Finnish median income in 2013, 1485 to 2475 euros (Varis 2015). The reason for this is that in income, extremes matter: the median number represents the middle better than the mean, where some taxpayers’ very high incomes distort the number higher (Buckingham & Saunders 2004, 109). The last question regarding social demographics asked for the postal code of the respondent in order to filter people not belonging to the aimed geographic group and to allow for possible later geo-demographic grouping.

There are almost endless sociodemographic variables we could have asked in addition to these, but due to the bachelor level of the study it was decided not to go this in-depth. In addition, due to the schedule of the thesis it was unnecessary to gather data that there would be no time to go through.

3.3.2 Behavioural and attitudinal questions

The questions regarding behavioural matters started with the aforementioned screening questions of “do you drink beer” in order to screen respondents who did not read the cover letter. Behavioural questions are designed to find out what the respondents do, and attitudinal questions what kind of opinions or attitudes do they hold (Hague, Hague & Morgan 2004, 102-103). The two following questions asked about the respondents’ frequency

of consumption of both beer in general and craft beer. The questionnaire and its answers options can be found in appendix 1.

After the frequency, the respondents were asked for their approximate consumption of beer per week in litres. This allows us to cross-examine how often and how much do the respondents drink: a person who only drinks beer once every two weeks may have sessions in which he or she consumes more than a person who consumes a single pint several times a week.

The respondents' wish to consume more craft beer was then probed, in the form of a question of "would you drink craft beer more often if you could". The questionnaire then went on to the attitudinal reasons for consuming craft beer. In order to make the question more applicable, it was not asked why the respondents consumed craft beer, but rather "which of the following are relevant to your craft beer consumption".

The respondents were then asked for the primary place of consumption. The reason for asking the primary place of consumption of craft beer was, in addition to a consumer who mainly consumes craft beer at home possibly being a different consumer than one in a restaurant, the soft signal that many a craft beer fan feels that Alko's selection of craft beer is not wide enough and grocery shops only being able to sell beers under 4,7% ABV, and having to go to restaurants for a wider selection. As this is indeed a soft signal, sources for it would include different blogs, the Tolkku käteen movement which wants more liberal alcohol licensing laws in Finland, but an example would be a company called Varusteleka wanting to test whether selling under 4,7% ABV beer on the Internet to be legal if the receiving location has licensing (Uusi Suomi 15 October 2015). After this, the reasons for the choice were asked.

The next question of the questionnaire then asked for the respondents' perception of their own knowledge about beer. The reason for this question was that we could examine differences between the groups of respondents whose perception was that they knew a lot or very much about beer as opposed to those who felt that they knew little or almost nothing.

After the question on the respondents' perception of their own knowledge on beer, they were probed on their attitudes towards craft beer with a semantic differential scale with six positions from a generally negatively perceived adjective to a generally positively perceived adjective. It should be noted that the reason for including "expensive" and "trendy" on the "positive" side is questionable, but this way fitting with the flow of the other points.

The reasons for using a semantic differential was that it the bipolar adjective scale is a simple and easily adapted means for obtaining data on people's reactions and the easiness of cross-examination (Heise 1970, 235-236). The reason for the scale being non-Likert (odd numbers) from one to six was in order to "force" the respondents to "take a side" from the adjectives, resulting in a more weighted set of answers than one with a neutral answering option – the downside being that this may distort the answers (Taylor 2012). However, considering that the scale was from one to six, the numbers three and four do act as a middle field of the answers.

As per the ABC model of attitudes, the questionnaire gauges the affect, behaviour and cognition of the respondents. The affect is found in their perceptions of craft beer, the question on how much do the respondents drink craft beer tells us the behaviour and the reasons for consumption shed light on the cognition.

3.4 Data collection

The final questionnaire form was released to the public on 28 December 2015 on the Internet survey platform Webropol and closed on 21 March 2016. The survey was immediately published on the author's personal Facebook page, where it was shared for 19 times. In total, it was therefore shared 20 times, and the median Facebook friends a person has being 200 in 2014 (Smith 3 February 2014): we can therefore crudely approximate the reach of the Facebook status as 4000 people. Of course, this number has nothing to do with how many of the respondents fit the criteria of being a craft beer consumer and living in the Helsinki metropolitan area. This was still by landslide the most effective route to gather survey answers, reaching almost 250 answers in three days, with single answers after this.

After this, the author tried to submit the survey to the Olutopas.info forums, one of the most popular beer-related Finnish forums. However, technical problems with the registration caused an inability to post on the forums. Due to time restraints, this channel remained unused. The survey was posted to the Punk in Finland forum, which nominally has nothing to do with beer, but has a surprisingly active topic about "tasting beer and good beers". This resulted in about 25 answers.

Finally, some physical papers advertising the survey were printed by the author. The plan was to distribute these to restaurants serving craft beer in the Helsinki metropolitan area, but due to time constraints it was only distributed to two craft beer restaurants, Brewdog Helsinki and Sivukirjasto. However, considering that these two restaurants gathered only some single answers, it can be assumed not many answers were lost due to this. The

analysis of the validity and reliability of the data collection follows later on in the next chapter.

3.5 Validity, reliability and limitations

A good research must be reliable and valid. Reliability means whether a research's data collection techniques and analytic procedures produce consistent findings were they repeated some other time or replicated by a different researcher. Threats to reliability include, for example, participant error and bias and researcher error and bias, error meaning a factor negatively altering the way in which the participant or researcher performs (for example something as simple as tiredness) and bias meaning a factor inducing false response or the recording of it. (Saunders, Lewis & Thornhill 2012, 192-193)

Validity breaks down to the main types of construct validity, internal validity and external validity, and additional types of validity being criterion, content, predictive and statistical validity. Construct validity means to what extent does the research measure what it intends to measure: basically, is what the questionnaire asking answering what the research question is. Internal validity means whether the study demonstrates a causal relationship between two variables. In the case of this study's questionnaire, internal validity is established when a set of questions can be shown to be statistically associated with an analytical factor or outcome. External validity basically means whether a study's research findings can be generalised to other relevant settings our groups. (Gray 2009, 157-158; Saunders & al. 2012, 193-194)

Criterion validity is a type of validity that compares how people answer a new measure of concept with an existing and widely accepted measure of concept: basically whether the new measure works. However, this is not very relevant to this work as there is no well-established measure, basically meaning a benchmark questionnaire. Predictive validity means how well a test can forecast future and is not relevant to this study. Statistical validity means to what extent a study makes use of the appropriate design and statistical methods, allowing it to detect the effects that are present. (Gray 2009, 157-158)

As for the internal validity of this thesis, the lack of it is the reason it refrains from making most causal findings: variables have been researched, but due to the problems of non-normal distribution of variables, we have no way of making sure which of the correlations mean causation as regression analysis doesn't work as well as it could. In terms of replicability, the whole survey is enclosed in appendix 1, and can be repeated by anyone with appropriate tools for surveying. The most important limitation and bias of the research to be discussed is therefore the data collection and the way it relied on social media and

people sharing it onwards, perhaps concentrating on the author's personal social network. As the sample was a mix between a convenience sample (coincidental sample of the author's social network) and a snowball sample (these people sharing the questionnaire onwards), the sample is not random, not weighted and this means the results are biased and lacking external validity (Andres 2012, 97-101; Lynch 1982, 234-235).

However, as Weisberg (2005, 234) states, in social sciences most samples are, in the end, convenience samples if the researchers are after universal definitive and generalizable answers. So on the positive side, at least this thesis does not try to generalize the results for the whole of Finland. As for construct validity, we sadly do not have benchmark tests to see for the concurrent validity and will have to wait for further research to see how well it succeeded. Piloting the survey did increase the construct validity of the study, but it is hard to consider how well it performed as a whole. At some points, it was felt that the questions did answer what they asked, but in hindsight there were certain ways their construct validity could've been increased: for example, asking people who regularly consume craft beer whether they like its taste is, in the end, quite redundant.

One might even argue that a qualitative research gathering its data from specialists, say, restaurant managers in the Helsinki metropolitan area, would've succeeded better. However, the problem with this approach would have been that whereas these specialists would've given valuable data that could match the respondents of this study, we cannot generalize the results to the customers, only the managers (Routio 2007). Had the advertisements in the bars yielded more results, this would've made the sample more random, but still concentrated on people who drink their craft beer in restaurants. An intentional limitation of the work was the geographical area in order for the sample to be more representative – unintentional limitations included the lack of a better way to sample and the time constraints.

Social media, in essence, however, closes out people who don't use it. Pönkä (14 January 2014) stated that at the beginning of 2014, approximately 58% out of the Finns between the ages of 13 and 64 are on Facebook. Without locational data, we can therefore make a crude assumption that over a third of the population in general were barred from seeing the questionnaire, even before counting in the reach of the questionnaire advertisement. In the data collection part, we made another crude assumption of the reach of the questionnaire advertisement as around 4000 people, not accounting for algorithms that may have lessened this. In addition, the Punk in Finland forum has a total of 8550 users and the forum in question is open to read for the public, but there is no reliable data on Punk in

Finland users as a group. In the end, of course, even the form of the survey as an electronic one closes out people who refrain from or cannot use computers.

This study's main problem with external validity is that there is no quantitative data on craft beer consumers to compare to: as Gray (2009, 156) states, if the findings can be replicated, the argument for generalizing becomes stronger, and this study alone should not imply generalized results. Hämäläinen's qualitative thesis (2015, 38-39) states a typical craft beer consumer as a 25 to 45 year old male, but this is the only thing characterizing the consumer except for the three top motivations to consume craft beer. Studies that do profile beer drinkers usually do so without comparing craft and macro beer consumers, and studies that do profile craft beer consumers are done mainly in the US, meaning that localizing them to Finland would be futile, as gone over in the part about craft beer consumers in the US.

Most questions regarding the validity of the question instruments have been gone over in the part about the questionnaire, but one that rises to the top is the non-standardized nature of them due to lack of previous studies. It can therefore be concluded that as this is a somewhat exploratory quantitative study, further research should take the above issues into account. The results of this study should not be considered representative of Helsinki metropolitan area craft beer consumers, but rather, in lack of a better word, signal-like.

3.6 Ethical questions

The main concepts of ethical research are informed consent, anonymity and interview ethics (Oliver 2004, 136-138). As stated earlier, the questionnaire was anonymous to answer, with only the demographical questions characterizing the respondents. However, one more thing could've been done for the anonymity: the way the questionnaire was done, it was possible to see a single respondents' answers. Due to a misunderstanding, it was thought that this was necessary in order to filter the responses. However, when taking a closer look at the platform, it was realized that there actually was an option to anonymize the responses from the author without losing this possibility. However, considering that a respondent could only be identified by combining the information on their demographic answers, it is highly improbable that this compromised the anonymity of the respondents.

The other main concept of ethical research, informed consent, is assumed to be covered by the fact that the survey was online and the cover letter explained the reason of, nature of and their role in the research. Interview ethics are not such a big question in this research due to the survey used, but one question raised by Haaga-Helia's use of the Webropol system was that it seems to be that people in the same degree programme as

myself can see the results of the study. I was not aware of this when I published the questionnaire and only found out after someone else created a survey as well. I recognize that this is very problematic, but also have to note that in addition to being unaware of this possibility, time and resources are unavailable to do it again more privately. In addition, possible leakage of information has, if it is going to, already happened. Luckily, as above, I consider the anonymity of the respondents to be quite well protected.

Being a craft beer-oriented bartender and a beer fan myself, I do have to say that the possibility of author bias is probably present in the work more than if I had researched something I have no such interest in, but I have been blind at the occurrences and cannot say which parts of the thesis may be affected.

4 Results and analysis

In the results, the sociodemographic questions will be gone over first, as they answer some of the research subquestions. After this behavioural and attitudinal questions will be handled, as they require somewhat more analysis. In total, the questionnaire gathered 286 respondents. After filtering out the respondents outside the geographical limitation (Helsinki, Espoo, Vantaa and Kauniainen), 255 sets of answers were qualified for analysis in SPSS, meaning most questions. The “share your views” question was left out from the SPSS analysis as it required different tools to analyse. Other open fields were used as data in SPSS, but were also analysed in Webropol. Considering that this is a convenience sample and respondents had no other incentive to answer the questionnaire than out of good will, it can be considered a sufficient number of replies to analyse, although, as mentioned above, not to generalise. In the following answers, N=255 if not otherwise specified.

The age range of the respondents was from 1957 to 1996, with two respondents out of the 255 declining to answer. As visualised by figure 3 below, a histogram of the respondents' ages, the majority of respondents were 25 to 41 years old, with three quarters of the 253 in this range. About half of the respondents were 28 to 37 years old.

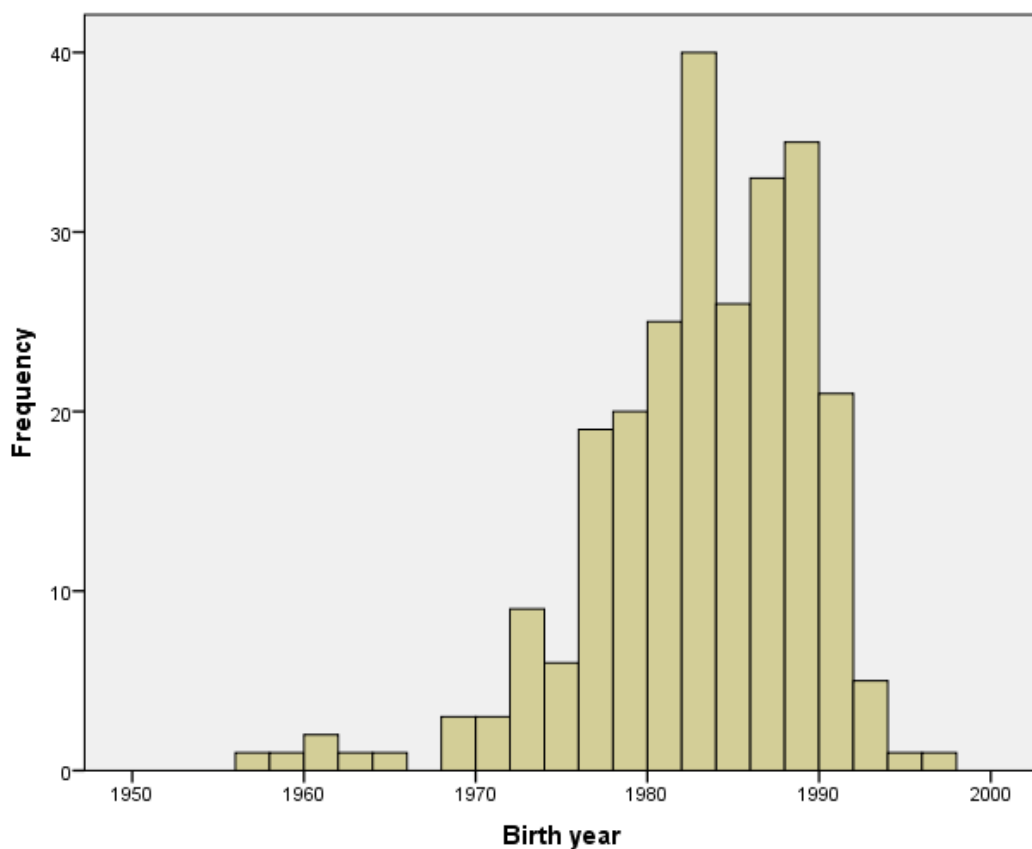


Figure 3: Histogram of the respondents' ages (N=253)

As for the gender of the respondents, the image of craft beer consumers as a mainly male group was reinforced with 72,5% of the respondents being male, and 25,1% female. Four respondents did not wish to answer (1,6%) and two (0,8%) respondents stated their gender to be other than male or female. In our results, out of the 255 responses, 2,7% had elementary school as their level, 20,4% were on the vocational or upper secondary school level, 18,4% had some higher education, a third were bachelors of a science, 24,3% masters of a science and 0,8% held doctorates or above. This can be seen visualised in figure 4.

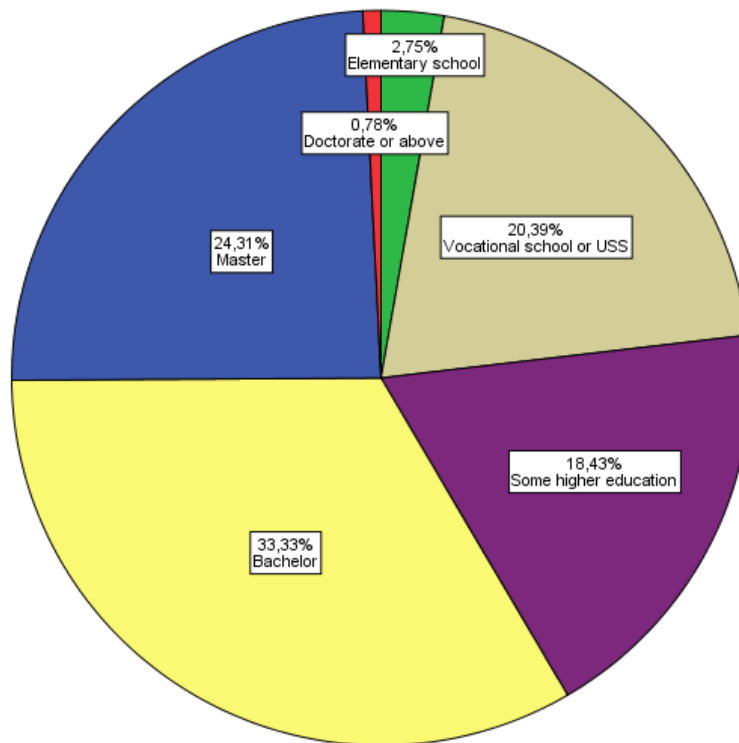


Figure 4: Pie chart of the respondents' education level (N=255)

The chart can be compared to the general education levels in Finland: best would be to compare to the Uusimaa region – however, Statistics Finland does the general education level details on the basis of people over 15 years of age, slanting the education levels to be lower as the youngest age group (15 to 19) has not finished their vocational or upper secondary school even if they are in one. We will therefore compare the results of the 30-34 year olds in Statistics Finland's information, 33 being the median and average age of this study's results. However, this is for the whole country in that age group. According to the Statistical Yearbook of Finland 2014 (2014, 369), in this group 14,6% have only completed elementary school, 43,9% have completed vocational or upper secondary school and 41,3% have completed some form of higher education. The first thing to come to mind about that would be that in these results, we can see that in fact, education does play a role in consuming craft beer: this comparison means that these results show that whereas

only 41,3% of the general population have completed higher education, this study's results have 57,6% in this field, with a further 18,4% working towards it. However, going back to the validity of this study, it is far more probable that the convenience sample simply slanted the responses towards this.

As for the respondents' employment, the results were also quite unsurprising: 72% worked as employees, 5% were unemployed, 6% were self-employed or business owners and 16% were students. When comparing this to the statistics for the whole of Finland, we see that in the general population in 2014, while discounting people not in the labour force, 77% are employees, 1% are self-employed or business owners, 14% are unemployed and 8% are students (Statistics Finland). The amount of employees is therefore quite representative, whereas there are less unemployed and more self-employed and students in the sample than in the labour force. An easy explanation as to why there are less unemployed people in the sample than in the general population is that unemployment means quite less disposable income than working. Explanations for the overrepresentation of students and self-employed people are probably more various and as they are not central to this study, the analysis of these reasons are left to others.

The jobs stated varied from user experience designers to shoemakers with quite much everything possible in between, but the biggest group was expectedly restaurant workers due to the convenience sample and the tendency of craft beer workers to gather first-hand knowledge of the products they sell. In relation to employment, the respondents' net income groups were quite balanced: 19% earned less than 1300 euros a month, 32% earned 1300 to 2200 euros a month, 36% 2201 to 3500 euros a month and 13% more than 3500 euros a month.

As we can see from the comparison of the pie charts in figure 5 below, the biggest groups of beer consumption frequency in both general and with craft beer are "once a week" and "several times a week". Craft beer consumption, however, is with lesser frequency than beer consumption in general, as we can see in the way that the categories of consumption less than once a week gain in percentage in the craft beer chart. As many as four out of five respondents (82%) drink beer once a week or more regularly, whereas only three (62%) drink craft beer at this frequency. The easiest interpretation to make is that most craft beer consumers still do not abandon "bulk beer" as a drink.

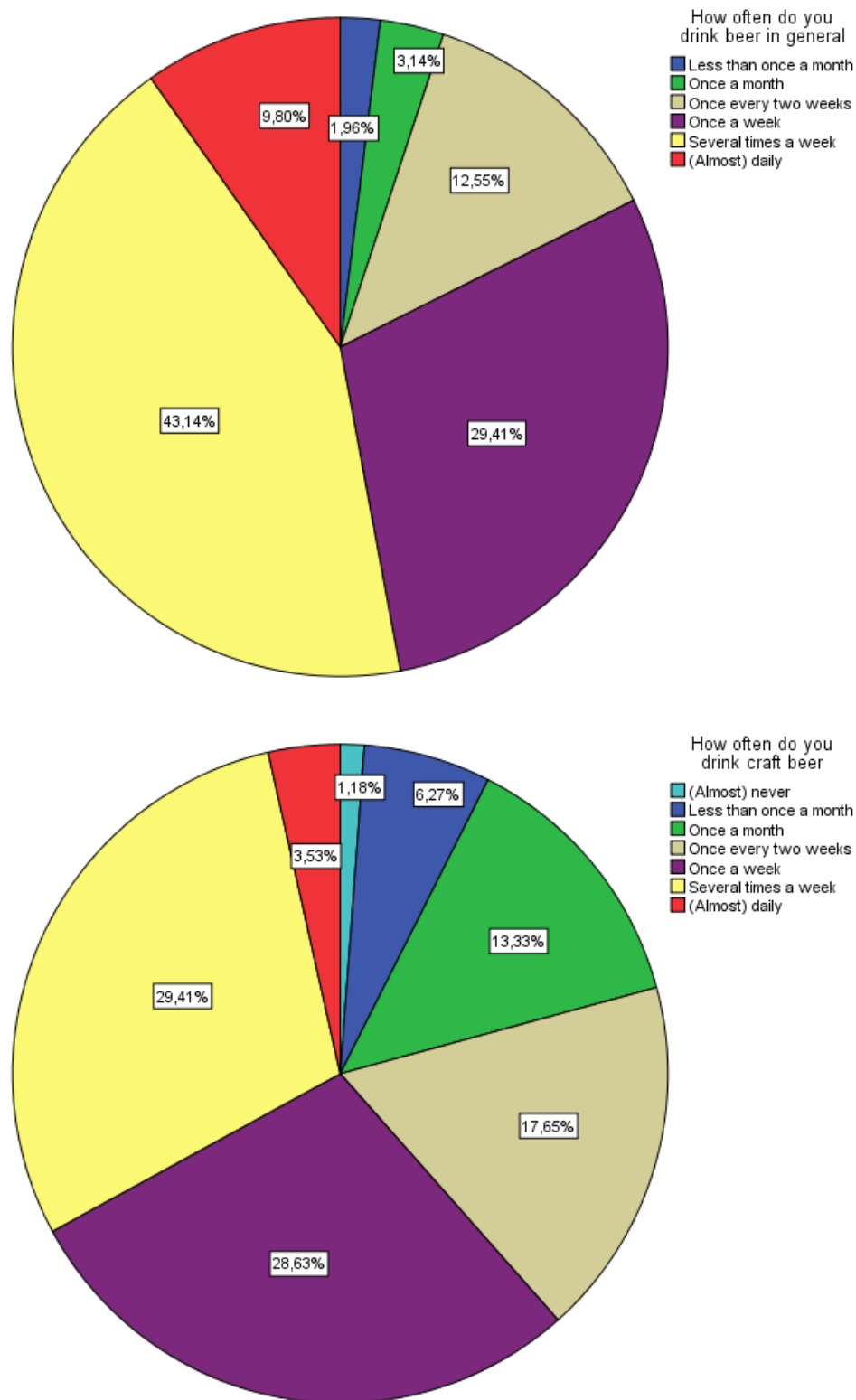


Figure 5: Pie charts of beer consumption frequency in general and craft beer

A clear majority of 67% stated their weekly consumption of beer being 3 litres or less. 40 percentage points of this 67% consumed less than 1,5 litres per week. Still, quite a large group of 18% consumed 3 to 5 litres per week. Upwards from there, however, only 6% drank 5 to 7,5 litres and the last group, including anything more than 7,5 litres, accounted

for 9% of the respondents. The highest amount stated was 30 litres with the comment “I think I drink a little bit too much”, hopefully having a little bit of an exaggeration as this means a daily consumption of more than 14 0,33 litre cans. In relation to this, the risk level of weekly consumption of alcohol, as converted to about 4,7% alcohol by volume beer, is around 8 litres for men and around 5,5 litres for women (Kohtuullisesti.fi). Looking from this point of view, the 9% responding more than 7,5 litres is a bit worrying, especially as craft beer often has higher alcohol by volume levels than 4,7%.

A clear majority of 77% stated that they would consume more craft beer if they could. The biggest hindrance to consumption was unsurprisingly financial reasons, with 54% of the respondents claiming so. The second biggest hindrance was availability, with 42% claiming it as well. Selections were a problem for 28% of the respondents, with social reasons and other reasons garnering only about a tenth (11% and 12% respectively) of positive answers. Most of the “other” reasons that had been filled in were related to health (not wishing to increase alcohol consumption) and obligations.

Out of the reasons of consuming craft beer, unsurprisingly the taste was the most agreeable reason, with only 17 respondents of the 255 stating that they did not feel this was a relevant reason. The distinctiveness and variety of styles were also big factors with just a less than three quarters of the respondents claiming these as a reason of consumption. Over a third also stated that they consider beer as a hobby. Social reasons were surprisingly low, as only 14% considered this a relevant point to their consumption. Professional reasons were relevant to only 10% (26 respondents), again gauging the numbers of the workers of the field. Out of the ready answers in the field, trends had the least relevance to the respondents. 14 respondents gave additional reasons. These included beer brewing as a hobby, willingness to try new things, emphasized professional reasons, intoxication and the most popular reason of supporting microbreweries and/or local small businesses.

One of the more surprising results were the answers to the question about the primary place of consumption of beer. As stated in the questionnaire design part, a soft signal from the craft beer community says that Alko does not have a selection wide enough. However, the primary place of consumption in the answers is almost half and half with 118 respondents claiming home as the primary location and 135 respondents claiming restaurants. Only two answered other, respectively “on the metro” (with the even more humorous addition of claiming nothing else than “metro beer” matters in the world in the free word part) and “at friends’ houses”. These were not analysed in further analysis of the rea-

sons. Of course, even if the soft signal was correct, we have to take into account the geographical area of the research: from Helsinki, one can conveniently take a ferry to Estonia or Sweden, with the minimum times of a return trip taking about a day or two respectively.

As for the reasons of the consuming at home, it unsurprisingly had the price of the beer as the most relevant reason for consuming there, with 63% of the respondents stating this. Selection was a relevant reason for 44% of these respondents, with social reasons mattering for 25%. 18 respondents gave additional reasons, which the majority of these answers stating a lack of time and/or wish to visit bars, only two answers differing from this theme: homebrewing and the “easiness of intoxication at home as opposed to a restaurant”.

With restaurant as the primary place of consumption, the unsurprising fact was that 83% considered the available selection as a relevant reason for consuming there. 56% stated social reasons as relevant and 7% the price. 8 respondents gave additional reasons, with some stating that as a place of work, it also tends to be a place of consumption, some preferring to be served by people who are knowledgeable about the beer and single answers referring to the possibility of tasting portions and inability to visit Alko for undisclosed reasons.

The respondents' view of their own knowledge of craft beer was quite evenly spread, with 121 respondents claiming to know a little, 104 respondents a lot, 25 respondents very much and 5 almost nothing. As for the attitudinal questions on the respondents' perception of craft beer, the numbers can be seen easily side-by-side in table 1. Respondents could choose how much do they feel like the adjectives on the right with a scale of six points. 1 means as much as possible the adjective on the left and 6 means the opposite, as much as possible the adjective on the right. In the comparison of cheap and expensive, for example, we see that the mean is 4,60. This means that on the scale, the average is three fifths from the 4th to the 5th point out of six. In addition, the standard deviation is below 1, meaning that the responses are quite narrowly spread. This means that the respondents are quite concurred on the answer.

	N	Minimum	Maximum	Mean	Std. Deviation
Cheap / Expensive	255	1	6	4,60	,903
Bad quality / Good quality	254	1	6	4,94	,990
Elitist / For everyone	254	1	6	3,66	1,368
Not trendy / Trendy	254	1	6	4,50	1,092
Tasting bad / Tasting good	254	1	6	4,98	1,431

Table 1: All respondents' perceptions of craft beer

When looking at table 1, we can further see that the respondents also consider craft beer to be even more of good quality than they consider it to be expensive, as well as tasting good. The perception of good taste, however, goes higher on the standard deviation, meaning that there is more variance in the selection of the points on the scale. An interesting detail is that whereas all of the other responses have their mean between 4 and 5, the mean of whether craft beer is elitist or not ends up lower, to 3,66, meaning that the majority do consider craft beer more “for everyone” than “elitist”, but less so than they consider with the other parts: this, too, with a larger standard deviation. Should we consider the results very simply, it can be said that the respondents felt craft beer to be quite clearly tasting good, trendy, expensive and of good quality, but whereas they did feel it was for everyone, they did not feel that clear about it.

The following part of the results will discuss the correlations in the answers. All of them are highly speculative, again due to the convenience sample. Correlations have been calculated with the Pearson correlation coefficient. The problem with this is that as a parametric test, it requires normal (Gaussian) distribution, which is not the case in the results of this study. The other thing it requires is at least 50 answers, preferably over 100: this is fulfilled with this study’s questionnaire results. Therefore, it must be said that the correlations are highly speculative and should be considered even less generalizable than the other results of this study. (Nummenmaa 2004, 267)

The correlations for the perceived feelings about craft beer were inconclusive, but there were some interesting points: the more the respondent felt he or she knows about beer, the more it was felt to be “for everyone” instead of elitist, possibly due to feeling that the subject is not so intimidating anymore. This was, however, only at 5 percent significance. The less surprising and more certain correlations were between feelings about the quality, taste trendiness and the aforementioned accessibility of craft beer. These were all positive, so if a person felt that craft beer was of, say, more trendy than not, he or she probably also had a high score perception of the quality, taste and accessibility of it. Unsurprisingly, the biggest single correlation was basically unanimously that the better the respondent felt the taste of craft beer to be, the higher they felt the quality of it to be as well.

As for other correlations in the answers, continuing with the theme of the respondents’ perception of their own knowledge of beer, which was split almost half and half to knowing a little or a lot. The results suggest that the more a person feels that he or she knows about craft beer, the more he or she will appreciate a good selection of it, namely they would drink more craft beer if the selection is wider. This would give us a soft signal that

craft beer drinkers rarely decide that a certain craft beer is very good and they are content to enjoy only that beer – although given the wording, this could also be the case, but more unlikely than the former.

Another correlation was that the more a person felt social reasons to be a relevant reason of his or her consumption, the more they felt craft beer was trendy. In addition, the more frequently a respondent drank craft beer, the more they felt it as “tasting good” and “for everyone” instead of bad or elitist at 5 percent significance. Unsurprisingly, the more frequently a respondent drank craft beer, the higher they rated their own knowledge about craft beer.

Themes in the section for the respondents’ sharing their views were often related to Finnish alcohol licensing laws, craft beer prices, the varying quality of craft beer following the surge in microbreweries and the lack of craft beers in food restaurants. Other sentiments included anti-elitism in the “craft beer community”, the question whether a brewery’s size affects the quality of their beer. Single answers also brought up that the marketing of beer is often male-centric despite the size of the brewery, and the problem that whereas craft beer selections are now growing everywhere, in some places they tend to remain static and therefore not entertain an adventurous customer for long.

5 Discussion

To begin the discussion, the research subquestions will be gone over, seeing what kind of answers were found, if they were. As for the age of the customers, the average age was 33, with half of the respondents between 28 and 37 years of age. Relating to Virstajärvi's characterization of the craft beer consumers between 20 and 35 years of age and Hämäläinen's between 25 and 45, we can see that the results are in line with the qualitative studies' images of the consumer. In the US, Murray and O'Neill (2012, 904) defined the average age group to be 35 to 49, albeit with both 26 to 34 year olds and 50 to 65 year olds having a share of 24 to 27 percent. However, remembering that Murray and O'Neill's test group consisted mostly of US homebrewers, it is not surprising their average age gets a little higher. Brewers Association's Watson's (2014) average age sits around 40, a little bit higher than our result. Gómez-Corona et al.'s (2015, 360) respondents at a beer festival have a lower average age with 35,7% at 18 to 24 and 52,3% at 25 to 35, but this is most likely skewed due to the location where the study was executed. Aquilani et al.'s biggest groups of craft beer drinkers were from 26 to 33 and 42 to 49. All in all, the average age of a craft beer consumer seems to usually lie around 35.

As for the gender of the respondents, almost three quarters were male and a quarter female: giving base to the stereotype of beer being consumed mostly by male persons. In this sense, however, it has to be noted that these results are still less male-emphasised than Murray and O'Neill's respondents, who were 95,1% male. The education of the consumer was found to be higher than average, although respondents with lower education levels were also present. Regarding education, Hämäläinen's interviewees' were considered that education is not an important variable in whether someone is a craft beer consumer: this could very well be the case, but this trend of the average education level being higher than in the general population is noticeable also in Brewers Association's Bart Watson's and Murray and O'Neill's analyses. It is to be argued, however, whether the education level itself is relevant: it is as likely that higher education simply leads to better income which in turn leads to higher disposable income, enabling drinking craft beer.

As discussed in the results, the employment types of the respondents were close to the general population, albeit with more self-employed people and students and less unemployed in the sample. The reason for the lack of unemployed respondents is most likely, as discussed in the results, the fact that craft beer is more expensive than macro beer and requires more disposable income. The incomes reported were quite in line with the median income in Finland. This differs at least from Murray and O'Neill's result in the way that their respondents were in higher income brackets, but again, we have to take their

sample to consideration: as discussed in the theoretical framework, the American Homebrewers Association's membership costs 43 dollars yearly, meaning lower-income homebrewers may not invest.

It was found that the most usual frequency of consuming beer as several times week with more than half of the respondents having this as the minimum frequency. Expectedly, craft beer was consumed with less frequency, although over half still stated that they drink craft beer at least once a week. 67% of the respondents stated their weekly consumption of beer in general as less than 3 litres per week, meaning that in this small sample, at least, the oft-made point of "drinking less but better" seems to be succeeding. A clear majority would like to consume more craft beer. The frequency of consuming craft beer also correlated positively with thoughts of its taste as good and seeing that it was for everyone. The former can be softly linked with Gabrielyan et al.'s finding that increased frequency of consumption linked positively with willingness to pay and Aquilani et al.'s finding that the more frequently a consumer drank beer, the more likely they were to try craft beer.

Respondents were split on the primary place of consumption with "at home" and "in restaurants" getting almost half and half of the answers. Top reasons for consuming at home was the price and selection of beer and selections of beer and social reasons for consuming in restaurants. In hindsight, this question could've done with more variety in places, grouping restaurants and bars into different categories, for example: Gómez-Corona et al. and Aquilani et al. both make interesting notes on the effect of the place of consumption as seen in the part on craft beer consumers in Finland, Europe and North America. However, our binary results do not give us insight into the effect of the type of the restaurant or whether, when drinking at home, the respondents consume craft beer by themselves or with friends.

Almost 4 out of 5 respondents wished to consume more craft beer if they could. The biggest problems with this were financial reasons, with over a half of the respondents stating this and a third stating availability and about a quarter stating selection. Gómez-Corona et al. (2015, 366) also state these reasons, but their third main barrier of consumption was not found in this study's results, namely the level of knowledge required to make informed purchase decisions.

The most important reasons for consuming craft beer in the first place was obviously taste, with the distinctiveness and variety of styles in craft beer as very important reasons as well. This is in line with Brewers Association's and Nielsen's 2015 research on the US, Gabrielyan et al.'s sensory attribute research, Gómez-Corona et al.'s craft beer hexagon

and with one of Hämäläinen's three main motives. These reasons can also argue for Virstajärvi's three characterisations of high awareness of the craft beer product, knowledge of what they want and being ready to pay more for a quality product. Over a third considered themselves beer hobbyists as well.

The respondents mostly considered themselves as quite much half and half to know a little or a lot about craft beer, this giving probably the least answer to its research subquestion. The consumers' perception of craft beer gave us the mean that it is considered, in all of the points of expensiveness, good quality, for everyone, trendy and tasting good as close to these than the opposites, but with the accessibility being quite much lower than the other points.

So, all in all, to answer the research question of the hypothetical mean of a craft beer consumer in the Helsinki metropolitan area, our stereotype is in his (being predominantly male) thirties, having graduated from higher education and earning quite averagely as an employee. He drinks beer several times a week, but not all of this is craft beer, and the total litres of beer drunk are below 3. The primary place of consumption can be home as well as a restaurant, but the selection of beer is his foremost reason for this choice. He drinks craft beer for the taste, but considers the distinctiveness and variety of styles in craft beer to be important, and the probability of him considering beer a hobby is one out of three. It is unable to determine how much he considers himself to know about beer. He would like to enjoy more craft beer, but is unable mostly due to financial, but also availability hindrances.

As for the tri-component (ABC) model of attitudes, we can see that the affect is positive and centred on quality and taste. The behaviour is linked to the affect, with those consuming craft beer with greater frequency often having a higher affect. Cognition is in line with both the affect and the behaviour with gastronomic tendencies at the top, leading us to believe that craft beer is a somewhat normal product, in line with Hämäläinen's finding that whereas sharing elements with luxury products, craft beer can hardly be considered one. To explain: had it been found, for example, that the share of craft beer in the consumers' buying behaviour was noticeably lower than it was, it could be determined that their behaviour was not in line with their cognition, or if their affect and or cognition was more negative but the behaviour remained the same, this could have been taken as a soft signal that craft beer resembles a status product.

Now that the stereotypical craft beer consumer in the Helsinki metropolitan area has been identified, I am forced to once again remind the reader that the convenience sample distorts the answers to the point that the above is not generalizable, but probably does give some pointers to the truth: after all, all of the respondents did consume craft beer and 255 respondents from the area giving their opinions cannot be discounted as having completely no relevance.

Beyond generalisation, I argue that 9 and a half out of the 12 research subquestions were answered for the sample population itself. One of the two whole subquestions that remain unanswered are the consumer's perception of their own knowledge of beer as a drink, as this was answered quite much half and half, without a clear answer – it could be said that averagely the respondents stated this as “average”, but the exact reason for the even answering points was that this scale was supposed to tip either way. For the same reason of quite even answers, the place of consumption remains unanswered as well, although on a positive note the reasoning for both places was found. The “half” subquestion that remains unanswered is due to the adjectives used when probing the respondents' perception of craft beer: in hindsight, more different things could've been probed for. The question ended up basically answering that people who drink craft beer have a positive perception of it, which cannot be called very surprising.

A careful reader may have noticed that the rational choice theory does not show up in the results and analysis part. The theory cannot be quantified to the results: however, I must argue that the points risen in the part have their own effect on my research and cannot be discounted: as argued in the chapter, various motivations affect the buying decisions of a consumer and especially with a product that, for the best purchase decisions, requires knowledge of at least one's own gastronomic tendencies. This means that external factors must be taken into the equation and this be considered a limitation to this study.

To evaluate my thesis process and my own learning, I must admit that the common problem of this type of bachelor works, having to create the survey instrument before having the adequate theoretical framework, was present due to the usual reason of time constraints. Had I started the project in the scheduled time in the school yearly advancing, I believe I could have made the thesis better in the way that I could have picked certain themes in the theoretical framework and made the questionnaire so that it can be more compared to those results. That being said, I, however, feel that despite the inability to generalise the results, this thesis does give pointers on who is the craft beer consumer in

the Helsinki metropolitan area, and will refuse to call the work a disappointment. I also argue that whereas the above has limited my work from its possibilities, I have recognized these limitations and made them clear to the reader.

5.1 Suggestions for further research

As per the consumer research process and thesis instructions, suggestions for further research can and will be made. Further research on the subject is something I wish to see and can assume to be done in the following years, with the current upsurge of the topic. A vanity wish is to have this study replicated in other areas of Finland, but more than that, quantitative studies on the reasons of consuming craft beer are lacking. In addition, a closer look into the place of consumption either quantitatively or qualitatively would be especially interesting: I have personally noticed craft or craft-like beers popping up in very different types of restaurants ranging from cafés with alcohol licenses to night clubs. It should be interesting to more closely research where craft beer is consumed, what are the effects of the place of consumption and volumes of consumption and then to compare these to at least Gómez-Corona et al.'s and Aquilani et al.'s results.

On the qualitative side, Virstajärvi's and Hämäläinen's studies use industry actives as interviewees. To see the other side, I would wish for a study on the consumer side directly: say, actives in craft beer consumer organisations, homebrewers, craft beer bloggers, et cetera. A single answer in the "share your views" part of the questionnaire also mentioned that the marketing of beer, regardless of brewery size, remains male-centric. The issue of marketing in this field has many study possibilities, from how are breweries marketing now that advertising in public spaces has been illegal since the beginning of 2015 to the mentioned gender issues and differences in styles of marketing by big and small breweries, for example (Valvira 2014, 27).

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Appendices

Appendix 1. Cover letter and questionnaire

In English below.

Tervehdys!

Olen restonomiopiskelija Haaga-Helia AMK:ssa, ja teen tällä hetkellä opinnäytetyötäni käsityöoluen kuluttajista pääkaupunkiseudulla. Arvostaisin kovasti vastaustanne tähän kyselyyn, joka muodostaa tutkimusaineistoni. Vastaaminen on anonyymia.

Teen opinnäytetyöni englanniksi, joten suomenkieliset kysymykset on käännetty englannista. Kyselyssä käytetään termiä "käsityöolut", joka tässä yhteydessä tarkoittaa pienpanimoiden valmistamaa olutta. Muita mahdollisia käännöksiä termille "craft beer" ovat esimerkiksi pienpanimo-olut tai artesaaniolut. Termi "pääkaupunkiseutu" tarkoittaa kyselyssä Helsinkiä, Vantaata, Espoota ja Kauniaista. Pakolliset kysymykset 1, 2, 3 ja 18 on merkitty asteriskilla (tähtimerkki).

Greetings!

I am a hospitality bachelor student in Haaga-Helia UAS, Helsinki. I am currently conducting my bachelor's thesis on craft beer consumers in the Helsinki metropolitan area. I would greatly appreciate if you could answer this questionnaire, which will build my study material. Your answers are kept anonymous.

In this questionnaire, "craft beer" as a term means beer produced by small breweries. The term "Helsinki metropolitan area" means Helsinki, Vantaa, Espoo and Kauniainen. Questions that must be answered to submit the answers (1, 2, 3 and 18) are marked with an asterisk.

Ystävällisin terveisin, with kind regards

Jonne Lahti

Bachelor of hospitality student

Haaga-Helia UAS

Mahdollisia kysymyksiä voi lähettää osoitteeseen: / Questions about the study can be sent to:

1. Juotko olutta / Do you drink beer? *

Yleisesti, eli juotko mitä tahansa (isojen tai pienten panimoiden) olutta? / In general, do you drink any (including both big and small breweries) beer?

- ☐ Kyllä / Yes
- ☐ Ei (Teidän ei tarvitse vastata muihin kysymyksiin) / No (You do not need to answer the remaining questions)

2. Miten usein juot olutta yleisesti? / How often do you drink beer in general? *

Yleisesti, eli miten usein juot mitä tahansa (isojen tai pienten panimoiden) olutta? / In general, how often do you drink any (including both big and small breweries) beer?

- ☐ En (lähes) koskaan / (Almost) Never
- ☐ Vähemmän kuin kerran kuussa / Less than once a month
- ☐ Kerran kuussa / Once a month
- ☐ Kerran kahdessa viikossa / Once every two weeks
- ☐ Kerran viikossa / Once a week
- ☐ Useita kertoja viikossa / Several times a week
- ☐ (Lähes) päivittäin / (Almost) Daily

3. Miten usein juot käsityöolutta? / How often do you drink craft beer? *

Termi "käsityöolut" viittaa kaikissa kysymyksissä pienpanimoiden valmistamaan olueen. / The term "craft beer", in all questions, refers to beer produced by small breweries.

- ☐ En (lähes) koskaan / (Almost) Never
- ☐ Vähemmän kuin kerran kuussa / Less than once a month
- ☐ Kerran kuussa / Once a month
- ☐ Kerran kahdessa viikossa / Once every two weeks
- ☐ Kerran viikossa / Once a week
- ☐ Useita kertoja viikossa / Several times a week
- ☐ (Lähes) päivittäin / (Almost) Daily

4. Kuinka paljon olutta juot suunnilleen viikossa litroina? / How many liters of beer do you approximately drink per week?

Mikäli haluat vastata enemmän kuin litran tarkkuudella, käytä pilkkua (ei pistettä) erottimena. / If you wish to answer in more detail than liters, please use a comma (not a period) as the separator.

Yleisimmät suomalaiset ravintola-annokset ovat 0,4 tai 0,5 litraa. / A Finnish pint is usually 0,4 or 0,5 liters.

Pieni ravintola-annos on normaalisti 0,25 tai 0,33 litraa. / A small Finnish pint is usually 0,25 or 0,33 liters.

Normaali suomalainen pullo tai tölkki on 0,33 tai 0,5 litraa. / A Finnish bottle or a can is usually 0,33 or 0,5 liters.

_____ Litraa / Liters

5. Joisitko enemmän käsityöolutta mikäli pystyisit? / Would you drink craft beer more often if you could?

Esteenä saattaa olla esimerkiksi taloudelliset tai sosiaaliset syyt tai tarjonnan puute. / Possible barriers include, for example, financial or social reasons or lack of supply.

- ☐ En / I would not
- ☐ Todennäköisesti en / I probably would not
- ☐ Todennäköisesti kyllä / I probably would
- ☐ Kyllä / I would

6. Jos vastasit kyllä tai todennäköisesti kyllä, mistä syystä et juo niin paljon käsityöolutta kuin haluaisit? / If you answered "I would" or "I probably would", what prevents you from drinking as much craft beer as you would wish?

- ☐ Taloudelliset syyt / Financial reasons
- ☐ Sosiaaliset syyt / Social reasons
- ☐ Tarjonta / Selection
- ☐ Saatavuus / Availability

Muu / Other

☐

7. Mitkä seuraavista syistä liittyvät käsityöoluen kuluttamiseen sinun kohdallasi? / Which of the following are relevant to your craft beer consumption?

Mitkä allaolevista vaikuttavat käsityöoluen juomiseesi? / Which of the following affect your craft beer consumption?

- ☐ Oluen maku / Taste of the beer

- ☐ Trendikkyys / Trendiness
- ☐ Sosiaaliset syyt / Social reasons
- ☐ Käsityöoluen tyylien moninaisuus / Variety of styles in craft beer
- ☐ Käsityöoluen erottuvaisuus - maistuu erilaiselta kuin "perusolut" / Distinctiveness of craft beer - tastes different than "bulk beer"
- ☐ Olutharrastus / Beer as a hobby
- ☐ Ammatilliset syyt / Professional reasons
- Muu / Other
- ☐ _____

8. Missä juot suurimman osan juomastasi käsityöoluesta? / Where do you primarily drink craft beer?

- ☐ Kotona / At home
- ☐ Ravintoloissa ja/tai baareissa / At restaurants and/or bars
- Muu / Other
- ☐ _____

9. Mitkä seuraavista syistä liittyvät käsityöoluen kuluttamiseen yllä mainitussa? / Which of the following are relevant to consuming craft beer at the above mentioned?

Miksi juot käsityöoluita kysymyksen numero 8 paikassa? / Why do you drink craft beer in the place answered at question number 8?

- ☐ Sosiaaliset syyt / Social reasons
- ☐ Valikoima / Variety of beers
- ☐ Hinta / Price
- Muu / Other
- ☐ _____

10. Miten paljon koet tietäväsi oluesta? / How much do you consider yourself to know about beer?

- ☐ En (lähes) mitään / (Almost) nothing
- ☐ Vähän / A little

- ☐ Paljon / A lot
- ☐ Todella paljon / Very much

11. Koetko käsityöoluen olevan... / Do you perceive craft beer as...

1 2 3 4 5 6

- | | | |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|
| Halpaa / Cheap | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | Kallista / Expensive |
| Laadutonta / Bad quality | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | Laadukasta / Good quality |
| Elitististä / Elitist | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | Kaikille / For everyone |
| Epä-trendikäs / Not trendy | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | Trendikästä / Trendy |
| Pahan makuista / Tasting bad | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | Hyvän makuista / Tasting good |

12. Vapaa sana / Share your views

Jos haluat mainita jotain erityistä käsityöoluesta, täsmentää vastauksiasi tai kommentoida kyselyä, ole hyvä! / If you wish to say something that wasn't mentioned about craft beer, elaborate on other answers or give comments on the questionnaire, feel free!
