



American Beer: Community, Tradition and Culture

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1.0 Introduction

The focus of this capstone project is the content development aspect of exhibition planning. This capstone project was born out of a personal interest in historical American brewing culture, the American Craft Beer Movement, and exhibition design techniques. Professionally, this writer formerly worked at a historic house museum that was owned by Washington, D.C.'s most successful brewer, Christian Heurich. It was there this interest in the brewing industry was piqued. Currently this writer works professionally at a craft brewery in Virginia. All of these experiences combined, coupled with the fact this author is a student of Cultural Sustainability, have helped shaped the knowledge base and understanding presented in this paper.

American Beer: Community, Tradition and Culture is an exhibition about people, constructed with two eras in mind, the pre-craft beer era (approximately 1800-1980) and the craft beer to present era (approximately 1980-2017). This exhibition is designed with three distinct sections to illustrate beer culture¹: brewing education, taste, and marketing. In addition to examining these three sections, underlying research will explore professional and hobbyist beer-related communities, tradition and culture in both a historical and modern sense and how that is connected to cultural sustainability². This project is specifically rooted in cultural sustainability with the tenets of identifying and nurturing traditions of knowledge and practice that are meaningful and valued by the communities. Ultimately, this exhibition will instill awareness and help visitors to better understand beer culture and the history of the

¹ Throughout this paper, different terms shall be used. Please see the glossary for clarification.

² See glossary, Appendix A

American brewing tradition as well as how it correlates to the vibrant brewing and the beer industry in the 21st century.

The scope of this project draws on the rich heritage of brewing culture in the United States, such as historical brewing traditions and techniques brought over by British and German immigrants. This capstone is directly related to cultural sustainability in that it examines the past traditions of the brewing industry and the unique cultures that developed around it, such as brewing apprenticeship (brewing education) in order to understand how nurturing of the tradition has changed through adoption of different educational systems. Further, this capstone examines the culture of consumer taste in how it has changed from consumers with a preference for simple, light lager to educated consumers with a partiality for complex brews illustrated by the Craft Beer movement. Lastly, the project demonstrates how beer marketing has changed over time and what that has meant for the larger consumer constituency, who directly support the culture every time they buy a pint, attend festivals or read about beer culture. Researching this content area within the framework of planning an exhibition has allowed this writer to learn about the process of both developing and implementing an exhibition including aspects such as grant writing, budgeting, research, event planning and encouraging community relationships with museums.

The design of this exhibition plan was initially inspired by the Smithsonian Institution's Traveling Exhibition Service (SITES) Museum on Main Street (MoMs) program. "MoMs exhibitions are small-format, limited security exhibitions designed by SITES specifically for small museums. In collaboration with SITES, state humanities councils bring the exhibition to approximately six to eight venues in the state for approximately six weeks each. Each host

museum is encouraged to develop a local aspect of the exhibit as well as other outreach and program activities.”³ In addition to MoMs’ small-scale travelling exhibitions, each host site also has one or more community partners such as churches, libraries or historical societies. The partners assist in designing community driven programmatic elements and individualized pieces of the exhibition to add depth to the Smithsonian’s MoMs core exhibit. According to the Manual of Museum Exhibitions, “A temporary exhibition gallery is generally architecturally neutral but able to be quickly adapted to accommodate exhibitions of a range of size, complexity, technology and aesthetics...”⁴.



MoMs Exhibit at the Brunswick Heritage Museum. The Smithsonian panels to the left and, community archival material on the white walls and black panels behind

The intention for this exhibition is to have site and/or regional components in addition to the core exhibition. Each site is expected to add a customized section in order to make the exhibition more relevant to their intended audience(s) and the local community by using collection pieces the community may already

be familiar with or, by working with the community to curate the custom exhibits. For example,

³ Institution, Smithsonian. *How to Successfully Host a MoMs Exhibition*. Washington, D.C.: Smithsonian, N/A.

⁴ Lord, Barry and Lord, Gail. *The Manual of Museum Exhibitions*. Lanham, Maryland: Altamira Press, 2001. p 113.

at the Museums on Main Street exhibition, “The Way We Worked” hosted at the Brunswick Heritage Museum in Brunswick, MD, dedicated volunteers were able to pull photographs from archives and extract interviews from citizens that have deep roots in the town. In this way, the museum was able to give context and a more hometown feeling to the otherwise more comprehensive Smithsonian exhibition.

This exhibition, *American Beer: Community, Tradition and Culture*, will replicate the methodology of the Museums on Main Street Program. That is, to create an exhibition with defined sections that would travel to sites in the District of Columbia, Maryland and Virginia and be customized by hosting organizations to reflect their local history. However, in the future, it could ultimately travel anywhere in the country allowing communities to make the exhibition their own. This region was selected as this writer resides in the tri-state area and more important, it is a budding area of growth in the beer industry. This exhibition would be able to travel to historic sites, such as small –town historical societies, regional museums or to modern breweries such as Port City Brewing Company in Alexandria, VA. This is the prototype of an educational display that could easily be adopted region to region with a goal to reach a diverse audience encompassing all races, genders and ages. The key capstone question that underlies this work is, “How can we work with communities in identifying and nurturing traditions of knowledge and practice that are meaningful and valued by those communities?” In other words, how can we help to sustain culture? It is vitally important to know what must be passed down and understood in order to learn how to sustain this trade and culture of brewing as well as the accompanying consumer culture.

The craft beer community is a vastly defined cultural group with no clear definition. It is unclear exactly when the term “craft” became popularized. Some believe it was when Fritz Maytag purchased a fledgling Anchor Steam Brewing Company in 1965⁵, which would eventually become a famous craft brewery. Others believe it was with a bill President Carter signed in 1979, which exempted taxation of beer brewed for personal use⁶. Some say Carter made homebrewing legal, which was a gateway to people opening up their own breweries, thus the birth of the craft movement. For the purposes of this capstone, the start of Craft Beer Era in the United States shall be the opening of one of America’s most famous craft breweries; The Boston Beer Company, founded in 1984, the makers of Samuel Adams Boston Lager⁷.

Professionals who work in the industry also often have a personal affinity for craft beer, which means that brewing can be said to be a way of life—blurring the personal and professional⁸. The craft beer community is often perceived as being a very laid back, loving, liberal group of people.⁹ There are however, unfortunate realities that come with the craft beer community and profession, such as its lack of diversity and mild sexism, some of which shall be discussed in the content themes of this project¹⁰. This insider information about the

⁵ Herz, Julia. "The Roots of American Craft Brewing." Craftbeer.com. <https://www.craftbeer.com/craft-beer-muses/the-roots-of-american-craft-brewing> (accessed December 3, 2017).

⁶ Fisher, Max. "How Jimmy Carter Saved Craft Beer." The Atlantic. <https://www.theatlantic.com/entertainment/archive/2010/08/how-jimmy-carter-saved-craft-beer/315886/> (accessed November 8, 2017).

⁷ Koch, Jim. *Quench Your Own Thirst Business Lessons Learned Over a Beer of Two*. New York: Flatiron Books, 2016.

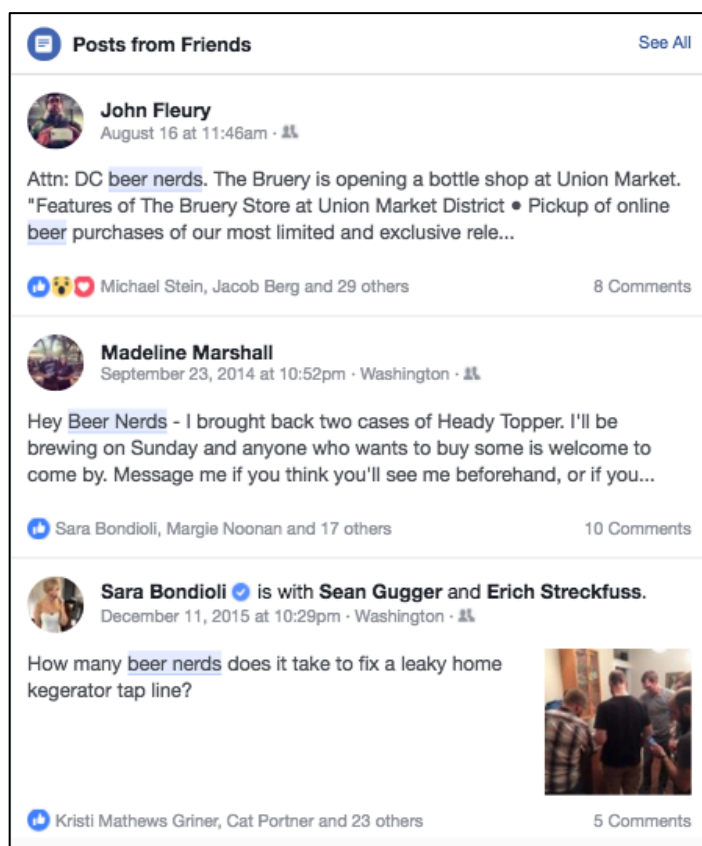
⁸ This writer for example, has worked both personally and professionally in the craft beer industry and thus, draws upon known experience.

⁹ This is based off this writers’ personal experiences working in the beer industry.

¹⁰ This is based off this writers’ personal experience of being a woman in the brewing industry.

craft beer community is based off this author's personal, lived experiences of working professionally in the industry and being a beer hobbyist. This information is not readily quantifiable in specific articles or journals, though certainly would be worthy of further research.

The significance of preserving and retaining knowledge of the historical and modern



Screenshot of this author's Facebook friends who identify and use the term 'Beer Nerds'

beer culture in the United States was recently recognized by the Smithsonian Museum of American History who in January 2017 launched a three-year initiative to "... collect, document, and preserve the history of brewing, craft brewers, and the beer industry – with the goal to explore how beer and beer history connect to larger themes in American history."¹¹ The craft beer community manifests itself in a variety of ways including in occupational, professional, and hobbyist capacities. In a non-

professional setting, homebrewers and self-described 'beer nerds' come to mind. With a quick

¹¹ American History, National Museum of. "Food History: Brewing History." Smithsonian. <http://americanhistory.si.edu/topics/food-history/pages/brewing-history> (accessed October 28, 2017).

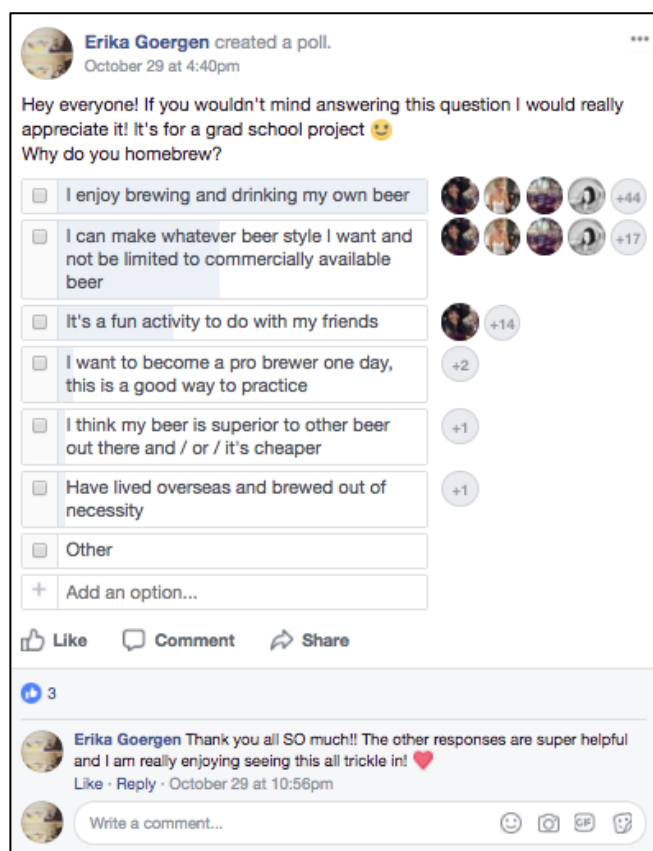
search on Facebook for the term ‘beer nerds’ several articles and posts populated. Facebook pulled posts from this authors’ friends list who have used the term before as illustrated in the screenshot above. The three friends are all beer enthusiasts, two are DC Homebrewers and one is a beer blogger.

Homebrewing is often the precursor for people going professional and pursuing a career in brewing. For some, homebrewing is simply a way to relax, brew with friends on the weekend and drink good beer. It is something self-created, an art form. Across the country, there are homebrewing groups. In Washington, D.C. for example, there is the DC Homebrewers (DCHB) and the sub-group specifically for women, H.O.P.S., which stands for Homebrew Outreach Participation Sisterhood. As an insider, having previously participated in homebrewing days with the H.O.P.S group and being acquainted with the President of the DC Homebrewers, Sara Bondioli, this writer reached out on October 28, 2017 inquiring if she would be able to give a conclusive explanation of why people homebrew¹². She explained they have a member survey every few years, but that question had not been specifically asked in the past. She said it would be fine if the question were posed to the DCHB Facebook group. As a member, of this private group¹³ the poll was created October 29, 2017 with a methodology intentionally designed to keep it simple and informal by explaining this was a project for graduate school and by making the text in the poll quick and easy to read. The goal was simply to understand why the members liked brewing and which answer they most identified with.

¹² This was not an interview, but rather informal conversation via Facebook Messenger with the author.

¹³ Private in the sense of Facebook privacy settings; One must be accepted to join the group. It is not a “Page” that anyone may simply “like”, there is a group admin that accepts or declines requests to join the group.

The question was simple: Why do you homebrew? There were three initial answers that could be selected: 1) It's a fun activity to do with my friends 2) I want to become a pro brewer one day, this is a good way to practice and 3) I think my beer is superior to other beer out there / it's cheaper. Commenters could add responses as they saw appropriate and vote on the answer that best suited them. Within two days, three new responses were written and 79 people voted on one of the six options. Surprisingly, the option that was given most was not posed in the initial poll. The highest ranked answer was a write-in by another DCHB member: "I enjoy brewing and drinking my own beer". Based on this data, it is safe to assert homebrewing is not simply a fleeting hobby but rather it is a cultural activity. It's not only in the consuming that people enjoy, but it is in the creation they find pleasure. People enjoy this hobby enough to create a community, join, and grow a sizable brewing club. This process has a cultural aspect of bonding in a group setting over a shared interest. Some people equate brewing to cooking or baking in that it is as much a science as it is an art;



Screenshot of DCHC Facebook Poll

using correct measurements and temperatures but also incorporating ideas of how to fold in different ingredients and make something better or more complex.

In his introduction to the *Complete Joy of Homebrewing*, Charlie Papazian, a homebrewer, father of modern American Craft Brewing and founder of the Brewer's Association writes: "I've had plenty of time to reflect on my forty-four years of continued homebrewing- all that has changed, and so much that has been sustained. I've learned to recognize two constants: 1) Traditions of beer brewing are always evolving, and 2) the best thing you can do for yourself and your homebrewing is to relax, not to worry and have homebrew."¹⁴ With this quote, it is clear things are constantly ebbing and flowing and it is in embracing these changes traditions continue to live.

According to the Brewers Association (BA), the national not-for-profit trade group of small, independent breweries in the United States, the industry provided more than 456,000 full-time jobs in 2016, including over 128,000 jobs at breweries and brewpubs¹⁵. The Brewers Association has a succinct definition of what they define as a craft brewer: "An American craft brewer is small, independent and traditional."¹⁶ The BA further elaborates what they mean by this is: "Annual production of 6 million barrels of beer or less (approximately 3 percent of U.S. annual sales). Beer production is attributed to the rules of alternating proprietorships." "Less than 25 percent of the craft brewery is owned or controlled (or equivalent economic interest) by an alcohol industry member that is not itself a craft brewer" and "A brewer that has a majority of its total beverage alcohol volume in beers whose flavor derives from traditional or

¹⁴ Papazian, Charlie. *The Complete Joy of Homebrewing*. Vol. 4. New York: William Morrow an Imprint of Harper Collins, 2014.

¹⁵ Association, Brewers. "Economic Impact." Association,

¹⁶ Association, Brewers. "Craft Brewer Defined." <https://www.brewersassociation.org/statistics/craft-brewer-defined/> (accessed October 28, 2017).

innovative brewing ingredients and their fermentation. Flavored malt beverages (FMBs) are not considered beers.” So important are these three tenants, that in 2017 the BA came out with the Certified Independent Craft beer seal.¹⁷ The reasons for this are varied, but largely the encroaching of “big beer”¹⁸ buying up small breweries and keeping their craft beer portfolio, taste of the beer and effectively deceiving customers to believe they are still a small run brewery has upset some in the craft beer community who meet the definition set forth by the BA. One such example of this is the acquisition of Devil’s Backbone (Virginia) by Anheuser-Busch (Ab-InBev)¹⁹. The Independent Seal helps customers identify on packaging what truly is

still small and independently owned. (See logo below.)



The beer and brewing profession is much more expansive than one may initially think. Brewing itself is very scientific and is a very specialized skill. Jobs at breweries and brewpubs are quite varied; management roles aside, other positions in a brewery include people who do cellar work (cellarmen or cellarwomen) who check in on and maintain the beer once it is in the fermenting vessels. There are sales people who go out and conduct tasting meetings with potential clients and manage the accounts. Events people manage off-site

¹⁷ Association, Brewers. "Independent Craft Brewer Seal." Association, Brewers. <https://www.brewersassociation.org/business-tools/marketing-advertising/independent-craft-brewer-seal/> (accessed December 23, 2017).

¹⁸ See glossary

¹⁹ Blackwell, John. "Acquisitions Mean Devils Backbone Founder Steps Down from Craft Brewers Post." *Richmond-Times Dispatch*, 2016.

festivals, tasting dinners, and beyond. There are also canning or bottling line operators, marketing teams, tasting room managers, and bartenders. In addition to jobs in the brewing industry there are also many positions in other, closely related industries. Hop farming, grain milling, beer writers, bloggers, and professors are a few examples of jobs in related industries. Many of these positions are the same as what they were twenty, thirty, or even forty years ago. However, some of the early 19th century jobs in the brewing industry have been eliminated due to technology. Positions such as stable hands to maintain the fleet of horse drawn carriages for beer distribution are long gone, as are the firemen, who would have been shoveling coal in furnaces to keep the brewery operational.²⁰

2.0 Exhibition Brief

The exhibition, *American Beer: Community, Tradition and Culture*, shall examine three themes, which directly underpin the culture of beer in the United States: brewing education, taste and marketing. All of these themes are applicable to beer both through a historical and modern lens and more importantly all carry significant cultural markers. This exhibition will allow visitors to understand yesterday's traditions and how they influenced today's vibrant beer culture. Ideally, visitors will understand they are a part of an exciting time in the American food and beverage history.

The intended target audiences for this exhibition are adults of all races, religions and genders who are living in the tri-state District of Columbia, Maryland and Virginia (DMV). This is

²⁰ Cochran, Thomas C. *the Pabst Brewing Company: The History of an American Business* by Cochran, Thomas C. (2011) Paperback. United States: Literacy Licensing LLC, 1948.

an important topic for this area at the moment because the beer industry is a burgeoning force. Throughout the 18th to 20th centuries there were many small breweries in the District of Columbia. A few of the most popular breweries included: The Washington Brewery (1796-97), Juenemann Brewery (1857-63) and The Christian Heurich Brewing Company (1873-1956).²¹ However, between 1956 and 2011 there were no longer any breweries in the District. Today there are nearly a dozen breweries and brewpubs. Beer writer Greg Kitsock writes: “What cities come to mind when you hear the word “beer”? A generation ago, St. Louis and Milwaukee would have been the obvious answers. Today’s craft beer enthusiast, more mindful of quality over quantity, might cite San Diego or Seattle or Portland, Oregon. Few would place Washington, D.C., on their short lists. The District of Columbia, to many, is a symbol of bureaucratic inertia. They find it hard to believe that anybody has actually made anything here. And yet before it had a White House or Smithsonian...our nation’s capital had a brewery...D.C.’s best days as a brewing center are ahead of it, not behind it.”²²

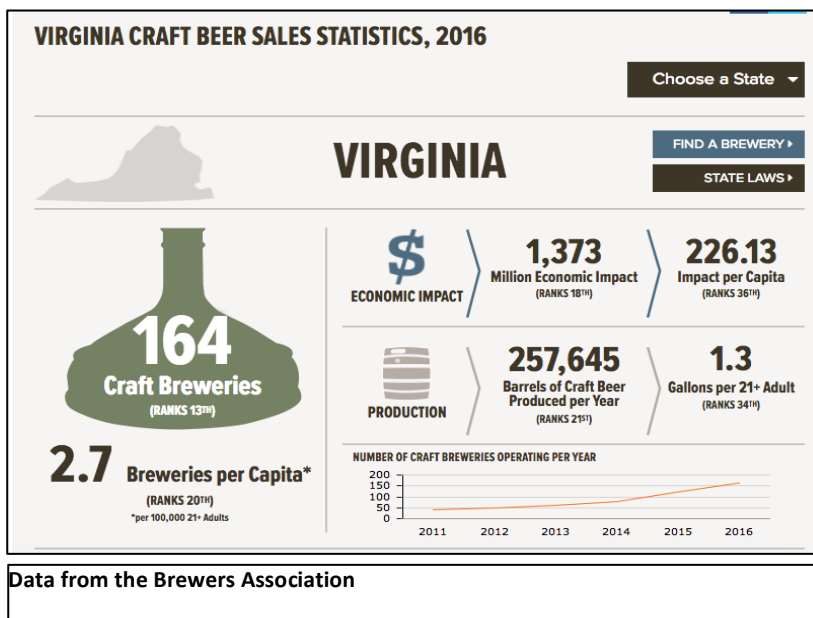
The craft beer community in the District is gaining momentum. In 2014 the DC Brewer’s

²¹ Peck, Garrett. *Capital Beer: A Heady History of Brewing in Washington, D.C.* United States: American Palate A Division of The History Press, 2014.

²² Ibid

Guild was formed, allowing for a more cohesive and strong, organized cultural group representing the craft beer trade in the District. Guild President Mari Rodela commented on it being a good resource for support, "It's been a really good way for us to have the conversations we need to be having about what the community looks like, how it's changing, how we need to support each other, and to combine networks to really promote craft beer and local craft beer"²³ Thor Cheston, owner of Right Proper Brewpub, added about the benefits of its practical weight: "It allows us to come together as a united front for a number of different things, from helping control costs and dealing with legislative issues particular to the District, as well as educating the common consumer and really branding D.C. as a brewing capital."²⁴

Craft beer brings a significant economic impact. In the District, Virginia, and Maryland breweries are expanding at a rapid pace. Virginia for example, ranks 18th in the country for states with the highest economic impact because of craft beer.²⁵



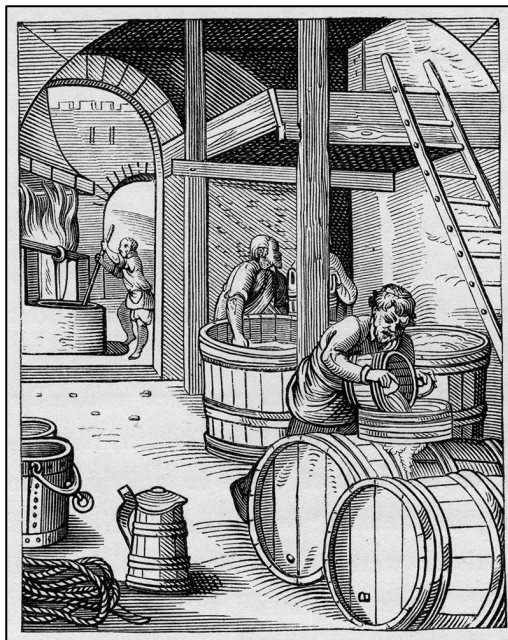
²³ Cooper, Rebecca. "D.C.'s Beer Business Gets More Legit with Brewers' Guild." *The Washington Business Journal* (2014): 1.

²⁴ Ibid

²⁵ Association, Brewers. "Craft Beer Sales by State." Association, Brewers. <https://www.brewersassociation.org/statistics/by-state/?state=VA> (accessed October 29, 2017).

2.1 Content Development

The exhibition, *American Beer: Community, Tradition, and Culture*, is designed with three distinct sections to illustrate beer culture: brewing education, taste, and marketing. Each section was selected to show a vital part of beer culture. Within each section, the visitor should take away new knowledge of both historical and modern beer cultures. While each section of the exhibition could stand alone, they are designed to work together to paint a comprehensive picture of beer cultures. The section order is intentional, designed to explain first how beer is made, second how the beer is sold and marketed, and third how the beer is consumed or tasted. Representative objects are examined in the following sections, however, for a more comprehensive list of objects and selection rationale please see Appendix D.



Section Graphic: "The Brewer" designed and engraved in the Sixteenth Century, by Jost Amman. Image: Google

A. Brewing Education

In this part of the exhibition, the visitor will see how brewing techniques have changed over time and how technology has played a significant role in brewing education. The visitor will also understand the differences in the apprenticeship program, formal education, and mentorships.

While much of how brewing is conducted has changed, there are still four backbone



ingredients to make a beer: water, malt, hops, and yeast. Traditionally in Germany, young men would apprentice under seasoned brewers, often simultaneously learning the trade of a butcher. It was imperative that tavern owners know both brewing and butcher trades in order to keep their guests satisfied with food and drink.²⁶ Today, those traditional apprenticeship programs are essentially lost. There is of course, still opportunity for people to learn through on the job training, however there is also the opportunity to attend professional brewing school.

School does come with a price tag of both a

financial and time investment. In one example, a young woman solicited advice via the official Facebook group of a professional women's organization, The Pink Boots Society. The society is dedicated to women in the brewing industry who earn at least half their earnings from beer. She asked if continuing education in brewing was worthwhile or if she would be able to obtain the same skills by on the job training. The answers were many. A person said on the job training was

²⁶ Goergen, Erika. *Interview with Dr. Mark Benbow, Historian*. Arlington, VA: Goergen, Erika, 2017.

great and highly desirable, but there are also benefits to traditional education²⁷. One commenter mentioned having a brewing degree was helpful in areas such as understanding quality control.

In an interview with Bill Madden, a revered Master Brewer and owner of Mad Fox Brewing Company in Falls Church, VA he explained how the industry has shifted from when he was in brewing school some twenty years ago, and his concerns about the current climate and the future of the industry: “It’s kind of interesting what’s happening now. The experience pool is less and less too...there are more brewers in the industry now, who started as homebrewers and made the leap into brewing and less and less do I see the educated brewers. Guys that actually went to, took the time—guys, gals, took the time, got their education and went to Siebel or UC-Davis, went and apprenticed with somebody or worked for somebody for some period before opening their own brewery or becoming head brewer. Um...it’s an interesting time right now and it has me worried in some regard because I think a lot of these guys that are taking over breweries don’t realize the challenges or how dangerous it can be sometimes and I’m worried that people are going to get hurt.”²⁸ Susan Welch, co-chair of the association’s Higher Education Advisory Board stated: “Master Brewers want to ensure the future of the brewing industry by establishing the requirements for the most robust and effective training available to students in the world today.”²⁹

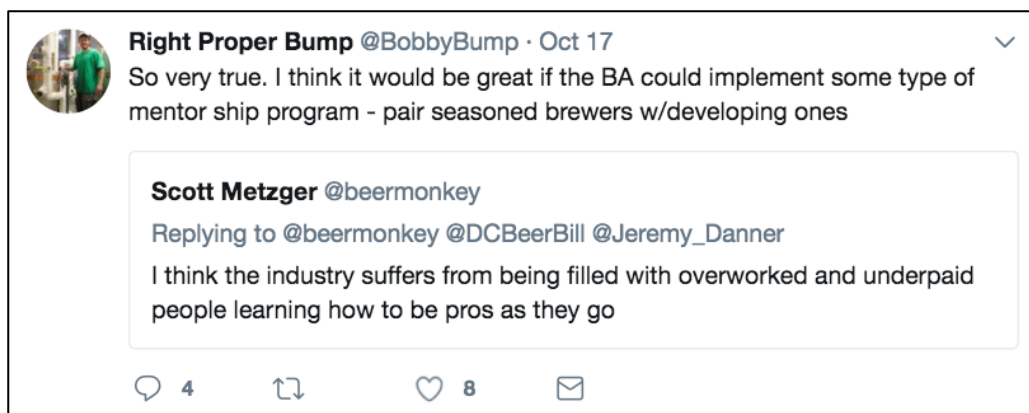
Some think it is the job of the Brewers Association to help foster the more traditional mentorship style of learning. One recent October 2017 Twitter thread between the head brewer

²⁷ See screenshot on above from November 2, 2017

²⁸ Goergen, Erika *Interview with Bill Madden, Executive Brewer, Mad Fox Brewing Company*. Arlington, VA: Goergen, Erika, 2017

²⁹ Nurin, Tara. Beer School: Is Getting a Degree in Brewing a Good Investment? *Forbes Magazine*, 2016.

of D.C.'s Right Proper Brewing Company, Bobby Bump sheds light on the lack of mentorship in the brewing industry:



It is clear; many people are learning about the craft as they go and there is a desire for more traditional mentorship and standardization of education³⁰. In the same interview with Madden, he explained what he looks for when hiring brewers: "I look for a combination when I'm hiring brewers. So it depends. It's very different now than when it was 20 years, where, and it depends on the position I'm hiring for too. So when I was running five breweries, I was hiring head brewers too. And you look for a combination of experience and, have they run other breweries? Or, bringing them through the school of hard knocks: Hiring them, teaching them, and seeing if they have the qualities to become a head brewer. I've over the years elevated some folks, and made them into head brewers. Or they've gotten enough experience through working for us at the different breweries I was at that they became head brewers and that, that gives me a lot of pride."³¹

³⁰ Goergen, Erika *Interview with Bill Madden, Executive Brewer, Mad Fox Brewing Company*. Arlington, VA: Goergen, Erika, 2017

³¹ Ibid

One of the larger craft breweries that has stepped up as a beacon of help is the Boston Beer Company with their Brewing the American Dream program³². The program offers loans to small breweries just starting up and helps to retain this tradition of brewing mentorship with realistic skill sets needed to succeed in modern times. They call this “Experienceship”. Breweries that receive the loan send one representative to learn everything about the brewing business at the Boston Beer Company for a year. This appears to be a useful undertaking and opportunity to continue to foster and nurture the craft beer community through mentorship and personal, human interaction. This is one example of how the craft beer industry is different than many other industries in that they care a great deal about the larger community and make efforts to lift each other up rather than direct competition restricting collaborations.

Technology has also altered not only our understanding of beer itself, but also how brewers and breweries are able to connect to and improve the quality of beer. In a historical example, yeast was not always understood as a microorganism, which ate sugars and ultimately fermented beer to alcohol. For a long time, it was just thought there was some magical process that was happening. In ancient Viking traditions, for example, families would have a brewing stick to stir the kettle, which would be passed down from generation to generation. The stick would have held dormant yeast and thus the family “secret recipe” would subsequently be passed down from generation to generation³³. In 1876, Louis Pasteur published a seminal work in beer and brewing, *Études sur la bière* or *Studies on Fermentation: The Diseases of Beer, Their Causes, and the Means of Preventing Them*. This work was culmination of his research on why

³² Brewing, Samuel A. "Brewing the American Dream Homepage." The Boston Beer Company. <http://btad.samueladams.com/> (accessed December 3, 2017).

³³ Connolly, Andy. The Science and Magic of Beer. *The Guardian*, 2011. 1.

beer had been going bad in many breweries. Some believe this was Pasteur's academic revenge on Germany, as France had lost the War of 1870, the Franco-Prussian War³⁴. His efforts would assist the efforts of his countrymen to the detriment of the Germans. Thanks to the work of Pasteur and modern science we now know of course yeast is a living microorganism, which floats around everywhere, all the time.

The technology of bottling and canning beer are other significant pieces of beer history and brewing education. Beer was first bottled in amber glass bottles and contained by a cork. The company Crown Cork and Seal (CC&S) was a company begun in Baltimore, Maryland by William Painter in 1892³⁵. Painter's invention of single-use caps was a major milestone in both the beer and soda industry and the adoption of this technology made an impact nationally. According to one source³⁶, sealing of carbonated beverages was a constant problem in the late 19th century, as people were re-using stoppers on various drinks, which led to a poor seal on the beverage container and often contamination. Painter's single-use caps were a revelation to combat both of these issues. To this day, single use caps are used in bottled beverages and Crown Cork and Seal is still operating. One of the original cappers from CC&S shall be on view during this exhibition, courtesy of the Baltimore Museum of Industry.³⁷ The connection of CC&S being a local beer related business in the Mid-Atlantic region is especially relevant and shall be

³⁴ Wendt, Diane. *Beer, Yeast, and, Louis Pasteur*, Edited by Mallory Warner. Bethesda, MD: National Library of Medicine, 2014.

³⁵ Cork and Seal, Crown. "History and Timeline." Crown Cork and Seal. <https://www.crowncork.com/about-crown/history-and-timeline> (accessed December 2, 2017).

³⁶ Medical Engineers, American Society of. *The Crown Cork Cap and Crown Soda Machine 1892 and 1898*. New York: American Society of Medical Engineers, n/a.

³⁷ See Appendix D

highlighted in the exhibition. Perhaps CC&S could be a site for the exhibition to travel to and be on display.

Many years later, canning with tin would be introduced. The process has become so sophisticated that one can even tell down to the day when a can of beer was canned and exactly what batch it came from. For example, DC Brau



FDC Brau Can stamped with batch number and DOB, photo by author

Brewing Company stamps a fun, random message on the bottom of each can as in the photo above the text reads “Rock the Red!” in support of the Washington Capitals Hockey Team followed by 1916DOB042816. This means the beer came from batch 1916 and it’s Date of Birth (DOB) or when it was canned was on April 28, 2016. Andrew Watson, the Packaging Manager at DC Brau explained: “Tracking batches is required by the FDA for all food production- if there was a potentially contaminated batch of hops we could then track it down to a certain days production instead of recalling an entire market.”³⁸

³⁸ This was a personal correspondence with a former colleague, Andrew Watson, Packaging Manager at DC Brau Brewing Company and not a full interview. 11 November 2017

B. Taste



Section Graphic. Coaster from Olde Main Brewing Company.
Image: eBay

In this part of the Exhibition, the visitor will begin to understand the culture and shifts in beer taste in the United States as well as how taste trends have changed. Visitors will also be challenged to think about the concept of good or bad taste and why that is important in the brewing industry. In order to understand the culture of taste, it is important to first re-visit a chapter in history to understand what traditions and

styles of beer were in place and how that has changed, ultimately altering taste. How people perceive beer has a lot to do with how it is made and how simple or complex the beer is.

Today, some may argue that American Craft Beer is vastly different and more complex than the historical beers of the 19th and 20th centuries³⁹ and by proxy, people who drink them have a more sophisticated palette. Geographer Wes Flack argued that in addition to taste, changing the desire of people wanting to consume locally made products is being met: “One may explain the microbrewery proliferation as a response to changing tastes and a growing beer connoisseur subculture. These are significant elements, but just as important is the neolocal

³⁹ Goergen, Erika. *Interview with Dr. Mark Benbow, Historian*. Arlington, VA, 2017.

craving that is being satisfied.”⁴⁰. It may be reasonable to believe people enjoy buying beer from small, local breweries or stores and thereby satisfies the need to show that they have both good taste and have purchased locally.

Having “good taste” is culturally relevant in many societies and one could argue that it can even influence how people perceive different groups as more or less civilized or sophisticated in relation to their own. Defining what considered “good” and “bad” taste is highly subjective and based on a person’s particular viewpoint. Because of this, the way that taste is evaluated changes drastically from community to community and time period to time period without an unbiased, certainty. Societies have often promoted a particular set of criteria, with targeted marketing having a dramatic impact in our own times. Personal branding expert, Malcolm Levene, claims: “To a degree, good taste can be an outcome of family conditioning, or having a good-taste eye, like a gift or talent — something one is born with. Or perhaps, like a hobby, something you take pleasure in aesthetically, that enables you to feel more in touch with your creativity. Whether or not any of these characteristics are accurate, the fact of the matter is this — good taste is an outcome of taking care of all the details.”⁴¹ The writer of the article continued with tips to help develop good taste, such as being aware of trends in fashion and art and perhaps most interesting: “Good taste is a result of learning, patience, being very selective and disallowing quick fixes.”⁴². Levene’s description, clearly a partial opinion, illustrates that taste is subjective and a social construct. One part of Levene’s

⁴⁰ Flack, Wes. "American Breweries and Neolocalism: "Ale-Ing" for a Sense of Place." *Journal of Cultural Geography* 16, no. 2 (1997).

⁴¹ Levene, Malcolm. Good Taste: It's all in the Details. *Huffington Post*, 2013. 1.

⁴² Ibid

article that was interesting, and related to the beer industry, was that of taking care of the details. For example, taking care of the details in brewing is imperative; maintaining consistent logs is how brewers take care of the details to ensure each and every batch of beer is consistent. Without such detailed information, beer could go bad and be detrimental to the brewery. As discussed, taste is subjective and changes in meaning. One writer explained how the term taste was used historically and how it compares to modern times:

“The eighteenth-century habit of using the word ‘taste’ in paired constructions- ‘taste and elegance’, ‘taste and resources,’ ‘taste and merit,’ ‘taste and judgment,’ ‘taste and accomplishments’ – assimilates aesthetic response to a wide range of sometimes contradictory mental and moral qualities, and the breadth of reference is not dropped in the decades that follow. The term ‘taste’ carries more weight in this period and is applied in a wider variety of situations than it is today.”⁴³

Taste in beer history is exemplified when the British came to the United States to settle, and they brought along their Ale style beers. These ales were very low in alcohol content and were considered a healthy drink, often preferred over water because the beer had been boiled and subsequently fermented, killing bacteria⁴⁴.

Beers are typically categorized into Ales and Lagers. Ales are top fermenting, which means the yeast floats to the top of a fermenting vessel, whereas Lagers are bottom fermenting

⁴³ Garson, Marjorie. 2007. *Moral Taste: Aesthetics, Subjectivity and Social Power in the Nineteenth-century Novel*. Toronto: University of Toronto Press, Scholarly Publishing Division, 2007. *eBook Academic Collection (EBSCOhost)*, EBSCOhost (accessed December 23, 2017)

⁴⁴ Goergen, Erika. *Interview with Dr. Mark Benbow, Historian*. Arlington, VA, 2017.

and the yeast sinks to the bottom of the fermenting vessel. Ales prefer a warmer climate of 70 or so degrees, whereas lagers prefer cooler climates, between 50-60 degrees Fahrenheit.⁴⁵ It was not until a little bit later that German Immigrants introduced lagers to the United States and by the turn of the century, the Germans would be the biggest producers of beer in the country and one of the biggest ethnic groups.

A Bavarian immigrant, John Wagner, is credited with bringing lager yeast and lager beer brewing to the United States around 1840.⁴⁶ Wagner simply brewed beer for his family and friends and it wasn't until waves of German immigrants began coming to the states, settling in the larger metropolitan cities, that production for the wider consumption began and started to rise to a peak in during the decades of years 1880-1900⁴⁷. Not only was there a large German immigrant population who were drinking their familiar light lagers, but others were also catching on to the light, crisp beverage. Beer was not yet produced on the scale it would eventually be produced and consumed and later become a household name with the likes of the Coors, Anheuser-Bush and Pabst families.

It is safe to assert that taste changes both over time and from person-to-person. Sometimes trends come back into vogue while other times new trends/styles become popular. A recent example in a craft beer trend is the New England India Pale Ale or NEIPA for short, which has gained huge popularity on the East Coast of the United States. One popular website

⁴⁵ Papazian, Charlie. *The Complete Joy of Homebrewing*. Vol. 4. New York: William Morrow an Imprint of Harper Collins, 2014.

⁴⁶ Benbow, Mark. "German Immigrants in the United States Brewing Industry (1840-1895)." German Historical Institute. <https://www.immigrantentrepreneurship.org/entry.php?rec=284> (accessed October 14, 2017).

⁴⁷ Ibid

said this of the NEIPA: "...For those who aren't in the know, a NEIPA is essentially an unfiltered IPA or Double IPA that's been aggressively hopped. Appearance ranges from slightly hazy or cloudy to opaque or muddy. Dry-hopping, the use of high-protein grains (flours, flaked oats, wheat), certain yeast strains, water chemistry, CO2 levels, and other techniques may also contribute to the beer's haze and mouthfeel. But the overall goal is typically a hazy, juicy IPA packed with fruity and floral flavors."⁴⁸ Of course, not all beer drinkers follow trends and individual taste varies from person to person.

C. Marketing



Section Graphic. Image credit: Rustycans.com

In this part of the exhibition, the visitor will learn that marketing has always been a part of the beer industry, however specific marketing styles and techniques have changed over time. Visitors will have already had exposure to a plethora of modern marketing techniques, so they will be able to compare and contrast marketing over the years while viewing the exhibition.

Just as technology has changed in many ways, so has marketing of beer. Marketing is very much informed by what technology is available⁴⁹. For example, in the 1800's Washington, D.C. brewmaster Christian Heurich would quite simply advertise his beer in the newspaper as

⁴⁸ Alstrom, Jason a. T. "It's Official: New England India Pale Ale is a Style." Beer Advocate. <https://www.beeradvocate.com/articles/15649/its-official-new-england-india-pale-ale-is-a-style/>(accessed 2017 December, 2017).

⁴⁹ Goergen, Erika. *Interview with Dr. Mark Benbow*

Heurich's Lager.⁵⁰ The text was plain and there were not images to supplement this "advertisement". There may have been an address as to where one could find the beer, but nothing more. Many national and local breweries, Heurich included, throughout the late 19th and 20th centuries, employed radio advertisements and later television advertisements. The above bumper sticker from the Heurich Brewing Company correlates to a peppy radio jingle promoting a specific beer, Old Georgetown Beer circa 1950⁵¹.

One scholar explains the history of marketing in terms of a new emphasis in American thinking embracing rise of leisure as lifestyle: "Linking the profusion of goods with the rise of mass media, the commercialization of leisure, and the loosening of Victorian mores, they accepted the advertising industry's account of its own historical role in promoting a "culture of abundance" in the twentieth-century United States."⁵² This leisure may not have been permitted in earlier times and thus was a new era for people. Indeed, beer re-entering the home as leisure and lifestyle is exemplified in various women's magazines and cookbooks. Serving and cooking with beer became fashionable. In her 1934 book, Beer in the American Home, Eloise Davidson wrote on the history, science, purchasing, cooking and serving of beer.

⁵⁰ Classified ad 15 -- no title. (1890, Jun 10). *The Washington Post (1877-1922)* Retrieved from <https://search-proquest-com.dclibrary.idm.oclc.org/docview/138538350?accountid=46320>

⁵¹ Benbow, Mark. "Can of the Month: June 2003 Old Georgetown: Circa 1953." Rusty Cans. <http://www.rustycans.com/COM/month0603.html> (accessed November 6, 2017).

⁵² Lears, Jackson. *Fables of Abundance A Cultural History of Advertising in America*. New York: Basic Books a Division of Harper Collins, 1994. 19

Notably, she wrote: “With beer’s return, designers or the pottery, glass, and metalware manufacturers were galvanized into activity, both here and abroad. At first, steins led in



Glassware similar to what Davidson described.

popularity...but the women had ideas of their own. Beer was going to their tables heavy steins were out of place among the fine china and glass. Women favored the pilsner glass etched in delicate designs. Today this is

available in clear glass etched in a dot or star

design. There is a rock crystal pilsner glass with dot cut design and the same crystal with diamond-cut stars. Something truly fine is set of Tudor crystal which will grace the finest table, lending dignity and charm.”⁵³

Similar to how Davidson explained finer glassware in terms of aesthetics, modern American Craft Beer drinkers also have preferences for appropriate shaped glasses. It is true, the glassware and type of fine dining Davidson wrote of was largely for the upper class culture and should be associated as such. Further, large bulky ceramic steins may have been associated with old European traditions and less of the drunken men, claims one scholar.⁵⁴ The

⁵³ Davidson, Eloise. *Beer in the American Home*. New York: United Brewers Industrial Foundation, 1936?. 21

⁵⁴ This was mentioned by Dr. Benbow during a capstone meeting of October 23, 2017

difference between glassware selected by beer drinkers in the mid-twentieth century, and today's beer drinking glasses is that modern drinkers select their glasses for purposes of giving the best aroma to the beer, not for pure aesthetic purposes. The snifter glass, for example, is a short shallow bodied glass beloved by beer drinkers for imparting a full-bodied aroma to the nose.



Modern "snifter" glass

Women were not always in the just the hostess role of procuring fine glassware but integral to the process of creating beer. Today they have come back full circle to being brewers. Traditionally women brewed the house ale for everyday consumption, “it was something that every woman knew

how to cook..” explains Dr. Mark Benbow⁵⁵. Over time, men dominated the brewing industry and women barely had anything to do with beer production. Women became the subject in much of beer marketing, such as 1950's pin up girls holding bottles of beer or encouraging imbibing of a certain brand. Today, there is a resurgence of women in the beer industry, holding various positions of authority. One contemporary example of a woman who has found great success in the beer industry is New Belgium Brewery CEO Kim Jordan. Jordan co-founded the brewery with the purpose statement: “To manifest our love and talent by crafting our customers' favorite brands and proving business can be a force for good.” Under Jordan's

⁵⁵ Goergen, Erika. *Interview with Dr. Mark Benbow*

direction, New Belgium has become a major force in the craft beer industry, known for their beer and their sustainability programs.⁵⁶ In fact, an activity where guests visiting the brewery are encouraged to send postcards with images from the interior brewery to loved ones inspired an interactive activity for this project, detailed in section 2.2.

2.2 Object Selection

Display Methodologies

Much of what we know today in regards to why or how beer artifacts were used in the past is based on archival material such as personal journals, photographs and oral histories. Some objects, while utilitarian in nature, were also used for aesthetics purposes such as decorative trays or steins, as noted in Appendix D. Others objects served more utilitarian, material purposes such as beer foam scrapers or work shirts. Sometimes, the utilitarian objects of material culture may not be highlighted in museums because they were not the best quality.⁵⁷ This is not to say utilitarian or decorative objects do not exist in museum collections. Much of what is studied in decorative arts is functional items, such as glassware.

So what exactly is material culture and how is it relevant to display methodologies? "Material culture is the conventional name for the tangible, yield of human conduct."⁵⁸ As Henry Glassie asserted, "Beginning necessarily with things, but not ending with them, the study

⁵⁶ Belgium, New. "Our History." <http://www.newbelgium.com/brewery/company/history> (accessed December 6, 2017).

⁵⁷ Dewhurst, C. Kurt, Hall, Patricia and Seemann, Charlie. *Folklife in Museums: Twenty-First Century Perspectives*. Lanham, MD: Rowman & Littlefield, 2016.

⁵⁸ Glassie, 41

of material culture uses objects to approach human thought and action.”⁵⁹ That is, the objects are indicators of surface culture, but do not and cannot reveal the full depth. By using archival materials we are better able to piece together what the deeper purpose and context of the objects may have been and even gain insight into intangible cultural practices. Therefore, with this in mind, this exhibition shall feature both objects and archival materials from private and public collections, embracing both material and intangible culture.

In selecting this sampling of objects for this exhibition⁶⁰ it was important to have a variety of pieces, which could shed light into different sub-groups of this beer culture (i.e. women, immigrants, etc). This diverse selection of objects tells a wider story of people in this culture. Selecting objects of different mediums, sizes and time periods was an important decision. It was crucial to have visually engaging pieces. For example, this exhibition shall feature a hand-corking machine from Crown Cork and Seal. This piece shall serve as an eye-catching anchor piece in the show. It is such an oddity, that one may not immediately know or piece together what the device was used for, thus its’ appeal. Should this exhibition ever develop further than a small travelling exhibition, the topics of industry and manufacturing could be expanded upon. The objects selected also tell the story of certain sub-groups in brewing and beer culture, such as the pink boots which is the symbol of The Pink Boots Society. These are anchors in this exhibition that would be supplemented with similar, related objects. The list in Appendix D is by no means a conclusive list of every object that would be in the exhibition, but rather meant to give an indication of where the exhibition design choices point.

⁵⁹ Ibid

⁶⁰ See Appendix D

Interactives

In addition to objects and archival materials with which the visitors to engage, interactives shall play a significant role in this exhibition. These interactives will primarily be hands-on without a strong dependence on modern technology. The particular issues related to technology in this exhibition shall be discussed in more detail after this section.

Interactives can provide a great visitor experience when attending a museum. Indeed, they may help to engage multiple sensory elements, invoke participation and challenge visitors intellectually. Yet at other times, interactives, especially technologically dependent interactives can often malfunction causing more headaches and frustration than visitor enjoyment.⁶¹ The goal of interactives in this exhibition is to educate and engage visitors, allowing them to participate if they so choose. In her book The Participatory Museum, Nina Simon remarks:

“...There are visitors who will never pull the lever on an interactive and those who prefer to ignore the labels, there are many visitors who will not choose to share their story, talk with a stranger, or consume visitor-generated content. There will always be visitors who enjoy static exhibitions conferring authoritative knowledge. There will always be visitors who enjoy interactive programs that allow them to test that knowledge for themselves. And there will increasingly be visitors- perhaps new ones- who enjoy the opportunity to add their own voices to ongoing discussions about the knowledge presented.”⁶²

⁶¹ Institution, Smithsonian. *Developing Interactive Exhibitions at the Smithsonian*. Washington, D.C.: Smithsonian Institution, 2002.

⁶² Simon, Nina. *The Participatory Museum*. Santa Cruz, California: Museum 2.0, 2010.p.4

Simons' assertion about there being visitors who may or may not enjoy interactives speaks volumes. These interactives are included for people who want to explore or engage the exhibition in a different way, providing an alternative learning opportunity.

The interactive modules will be designed with each of the three concept sections of brewing education, taste and marketing in mind, bringing the text of the exhibition to life in the form of activities visitors can touch, smell and feel. Each interactive module shall have 2-3 different activities. The taste interactive module for example, will show visitors the physical ingredients of what goes into making a basic beer and asks the visitors to touch and smell the ingredients. This interactive goes further by explaining it is not just as simple as the four ingredients of water, malt, yeast and hops, but that there are a lot of decisions to be made when selecting the ingredients like what roast of malt is selected. The interactives under the brewing education section ask visitors to use tools that brewers use to examine yeast, which is a part of the brewing process. Further, this section asks visitors to hand-cap a bottle in a fashion that modern homebrewers use. Each will have text explaining what the visitor is looking at and instructions of how to engage. Additionally, there will be entertaining "Did you know?" facts dispersed throughout the interactives sections to break up the activities. One example, below tells a brief history of taxes on beer.

Taste

- Touch and Smell Me!⁶³ As mentioned, there are four traditional ingredients to make beer. Here, please take the time to smell and touch the hops, water and malted barley to make beer (yeast must stay in a fridge to remain usable!) *This interactive would contain three large clear plexiglass containers, roughly the size of cereal boxes with a slotted top, so visitors could see the contents, smell them and sprinkle out a few pieces of grain or hops to touch.*
- A World of Malt: You might have noticed beer comes in various colors. That is because of how the barley is malted, you might compare it to the way coffee beans come in light, medium and dark roast! Please look at the sample of 10 different malts and try to match them to the picture of the beer you think most closely resembles that color. *The contents of these grains would be in small plastic vials for visitors to handle and place in holders from light to dark.*



⁶³ This idea came from many brewery tours, where hops and malted barley are offered for visitors to smell, understanding what their beer is made of.

Did You Know?

The Civil War was not a pleasant time for breweries. Due to the war expenses, President Lincoln imposed the first excise tax of \$1 per barrel of beer⁶⁴. Through the years, that tax would increase to its present-day (2017) rate of \$7 per barrel on the first 60,000 barrels of beer and higher rates for breweries producing more than 60,000 barrels a year.⁶⁵ For example, in 2016 DC Brau Brewing Company made approximately 16,000 barrels (bbls) of beer. That equates roughly to \$112,000 of taxes alone!

Brewing Education

- Look Under the Microscope! Yeast is difficult to see with the naked eye. In fact, it floats around everywhere and is on us all the time. For this reason it is difficult to smell or taste it. By looking under a brewer's microscope, one can see a plate of cultivated yeast. This is how brewers check to make sure the yeast is active and happy, not weak and decaying. *A microscope and yeast plate would be placed on a 6-foot table with chairs around so groups of people could look and talk about what they were examining at the same time.*

⁶⁴ Acitelli, Tom. The Civil War's Effects on American Beer. *All about Beer Magazine*, 2015. 1.

⁶⁵ Association, Brewers. *Federal Excise Tax Overview: Craft Beverage Modernization and Tax Reform Act of 2017*. Denver: The Brewers Association, 2017.

- Hand-Cap a Bottle! If you were bottling your beer in the 19th century you would have needed to hand-cork your bottles, much like what you learned in the Crown, Cork and Seal section.



The red device to the left is a homebrewers hand-capping tool. It clamps onto a metal cap and curls it to make a tight seal onto a bottle.

Today, homebrewers still hand-cap their bottles but with metal single-use caps instead of corks. Try your hand at hand-capping a bottle! Watch as the cap curls around the lip of a bottle. *This activity would take place at a 6-foot table, with all of the necessary tools in bins on the table. Visitors would be encouraged to take their finished product home.*

Marketing



Old-fashioned printing press c. 1905, courtesy of the Baltimore Museum of Industry. A piece of paper goes on the large rectangle piece and ink goes on the large circle pad. A roller rolls ink onto the pin and inks the design onto a piece of paper on the rectangle piece.

- Create your own label! The appearance of a label is very important to market your brewery and the beer you are trying to sell. Some people even purchase things solely based on labels! Create your own beer can label that might convince someone to buy your beer using this printing press. *This is a one person at a time activity, which would be*

thoroughly explained with signs and "how to operate the press" signs.

- Send a Postcard! Postcards with fun graphics were a popular way for breweries to market themselves in the 18th and 19th centuries. Take a picture with your favorite item in the exhibition, write a message about why you loved the exhibition and print or e-mail it to your loved ones back home! We'll take care of the postage if you print it; just drop the postcard in the mailbox. *This would be a photo booth that instantly prints the postcards or prompts to e-mail. After printing, visitors would be encouraged to sit at the nearby table to write their message and affix a stamp*

Use of Technology

The use of technology such as iPads or computers is becoming increasingly common for interactive purposes and supplemental information throughout exhibitions.⁶⁶ As mentioned above, people use different methods to learn and internalize information and it is therefore important to accommodate different ways of learning in this exhibition. One or two televisions will be used throughout the exhibition to play oral history interviews with people in the brewing industry such as Sam Calagione, founder of Dogfish Head Brewing Company. Additionally, at the beginning and end of the exhibition there will be panels with social media symbols of Twitter, Instagram and Facebook, encouraging visitors to engage online. There will be a hashtag #americanbeerexhibit for visitors to use, which would ultimately create a sort of online archive so people could see impressions of the exhibition across the country.

⁶⁶ Institution, Smithsonian. *Developing Interactive Exhibitions at the Smithsonian*.

3.0 Reflection Paper

This journey of graduate school and writing a capstone project has not been easy, but it has been a marked learning experience and it has been well worth the time and energy invested. This Master's program has taught me to look inwardly, even when I may not want to confront my perspective or, that I even have a position in what I am reading, learning and talking about, thereby forcing me to reflect, reason, and often re-read. In all honesty, it's not a part of my nature to spend the time it takes to go back and reflect and then modify. Generally, I complete a task and then move on. This self-reflection is often difficult, as it initially seemed to be time-consuming, time that I often did not have. Now, reflecting on the experience, I have learned the value in reflection and revision.

One tool that I discovered when working on this project was the use of a sketchpad for taking notes, drawing pictures of what I was trying to convey, and connecting dots when conducting field research. My sketchpad became a personal journal, a to-do list and a design sketchpad in one. Most important, it became an invaluable tool as I undertook the reflection process.

When I started this project, I had an idea that I wanted to combine two of my interests, beer and museums, and I knew there was cultural significance that linked the two. I had very high expectations of what I would like to get accomplished in the semester and this capstone: I wanted to develop the content for panels, learn some design software like SketchUp, and create renderings of exhibition layouts. I was going to have draft loan agreements and also tie this into an NEH grant somehow. It took my amazing capstone committee to talk me down a few (or five) notches and a few conversations with a great advisor to realize what would

actually be feasible for a one-semester capstone and considering the fact I was also enrolled in another 1.5 credit course, and working full-time. They helped me to realize that I already had a lot of information inside my brain and to use that to develop content. In the end, I am very grateful for not taking on all of these tasks at the same time. While I am somewhat personally disappointed I did not learn design software, I am happy with the content I created, the interviews I conducted and most importantly, how I was able to tell the story of why this all matters. I look at this capstone as a jumping off point, in something that I can grow personally and professionally. Once graduate school is over, I will need something to challenge me intellectually and I think teaching myself SketchUp might be a good way to exercise that creativity constructively and hopefully make this project come to fruition. While I am excited to look ahead and where I can take this project, the reflective skills that I learned will serve me well in making the exhibition come to life.

I began this project by calling Theresa Worden, Program Coordinator Grants & Museum on Main Street (MoMs) of Maryland. She walked me through the process that institutions must go through in order to become a participant of the MoMs Program. She explained how there must be a community partner and some of the things the staff at these small institutions are able to participate in, such as installation workshops. At this point, I was still fuzzy on the details. I visited the Brunswick Heritage Museum in early September and was able to witness the MoMs program first hand, which was eye opening. The town reminded me of my own hometown in Iowa, a small rural community. One would need to drive at least three hours to find any semblance of a “real” museum. Here was a small town museum that received this

fancy, shiny Washington exhibition and they were supposed to add on to it. Initially I thought “How neat!” it was for these small town communities to have an activity such as this.

The idea is nice, but in practice I soon found myself a skeptic. It was night and day difference in the skill level of design and fabrication between the Smithsonian pieces and the Brunswick Heritage Museum pieces. The Smithsonian has an arsenal of designers and the Brunswick Heritage Museum has dedicated volunteers. Questions I still have might be answered with talking with more people who have participated in the MoMs program. I wondered what happened after the MoMs program left the host site? Was there funding for these small town museums to expand their exhibitions and make a mini-show? I still struggle with these questions as I look at the MoMs program in a new light. I have determined that if I were ever to become a professional community exhibition designer, I would not want to give something to a community just to take it away a few months later. I understand that is the nature of travelling exhibitions, but it is something I still grapple with ethically.

Another learning experience was the interviews, informal conversations, and polls I conducted throughout the project. While informative for my content, they were also a lot of fun for me. In my interview with Dr. Mark Benbow I found myself so drawn into the history and wanting to know more. Mark was able to explain things with such finesse that I found myself just wanting to keep listening. It reminded me of a passion which I miss in my current job, that of being able to conduct historical research. I think if I could be a professional historical researcher forever, I could be happy. Interviewing Bill Madden of Mad Fox was also really interesting. It was more of a conversation between acquaintances and it was humbling to hear his concerns about the future of the industry. In this, it prompted my thinking of what I had

learned about the past and what, as a young person, I could do to sustain its future. Past is prologue, they say.

I have realized that this project is not out of the realm of actually happening, but it is important to be intentional about the decisions I am making, as Dr. Rathje pushed me to think. Professionally, I would I hope this project could serve as a part of my portfolio when applying to jobs. Right now, I think I would like to be at a mid-size institution and work with both collections and programs. I often find myself drawn to both curator and educator roles in museums and I think there must be some sort of bridge that would allow me to do both; I just need to find it.

4.0 Appendices

Appendix A Glossary

ABV: Alcohol by Volume. This denotes how much alcohol is in a beer.

American Craft Beer Movement: A loosely defined term without a concrete start date. For the purpose of this paper, it begins with the opening of Samuel Adams in 1984. The Craft movement implies brewing beer with higher quality ingredients and more innovation in recipe development.

Beer Culture: This definition signifies beer culture as an industry and hobby and how insiders of the community perceive the culture. In short, beer culture tends to be very laid back and inviting. The timeframe for this definition is that of this paper, approximately 1800-present day.

Big Beer: The global conglomerate Anheuser-Busch InBev. Colloquially called Ab-InBev, they are the makers of labels such as Budweiser, Stella Artois, Blue Moon, etc. They acquired SABMiller (makers of Miller, Coors) in 2016 and they single-handedly have the largest hold on market share of beer.

Brewer: A brewer is someone that works professionally at a brewery brewing beer for sale.

Brewing Industry: This term refers directly to the production of beer making as a means of economic growth in communities.

Craft Beer Culture: Similar to beer culture, however this is different as it has a specific year range attached to it and refers only to craft beer and breweries, not major massive American breweries (i.e. MillerCoors)

Craft Beer Community: When referencing the craft beer community in this project it means both those who work in the industry, such as a brewer and those who are patrons and hobbyist of the community.

Cultural Sustainability: The practice of sustaining cultures, which takes form in many shapes, for example: language preservation or food sustainability. It is the act of caring for traditions, fostering new traditions and as individuals in the field; it is about being a resource for communities.

Homebrewer: This is someone that brews at home for personal enjoyment and is not employed by a brewery as his or her form of employment.

Hobbyist: Similar to a homebrewer, a hobbyist enjoys creating beer but also enjoys collecting and sampling rare and interesting beers. The two typically go hand-in-hand.

Pilsner: A light, German style of beer originating from Pilsen, Germany. It is a light in ABV, crisp and refreshing lager that may be enjoyed with a wide array of foods or alone.

Appendix B Interviews

Interview with Dr. Mark Benbow, Saturday, October 14, 2017

Project: American Beer Then and Now: Community, Tradition and Culture

Media Name/type: Digital WAV file, 2017_BenbowABCTC_EJG_10.14.17

Media Quality: Good

Date recorded: October 14, 2017

Interviewee: Dr. Mark Benbow

Location: New District Brewing Company

Subject: History of Beer in the U.S.

Key Words: German Immigrants, Technology, Brewing,

Interview with Auni Gelles and Beth Maloney, Monday, October 23, 2017

Project: American Beer Then and Now: Community, Tradition and Culture
 Media Name/type: Digital WAV file, 2017_GellesMaloneyABCTC_EJG_10.23.17
 Media Quality: Good
 Date recorded: October 23, 2017
 Interviewee: Auni Gelles and Beth Maloney
 Location: The Baltimore Museum of Industry
 Subject: Community Programming
 Key Words: Baltimore, Community, Mission

Interview with Bill Madden, Thursday, November 9, 2017

Project: American Beer Then and Now: Community, Tradition and Culture
 Media Name/type: Digital WAV file, 2017_MaddenABCTC_EJG_11.09.17
 Media Quality: Fair
 Date recorded: November 09, 2017
 Interviewee: Bill Madden
 Location: New District Brewing Company
 Subject: Brewing Mentorship
 Key Words: Brewery, homebrewers, brewers

Appendix C

Fieldnotes Summary and Photos

Field Notes from The Brunswick Heritage Museum Museum on Main Streets 09.3.17

It's Sunday, September 3 and I just came back from the Brunswick Heritage Museum. I arrived in the small town of Brunswick at about 9:30 a.m., half an hour before I met with Robin Goertz, a board member of the museum and librarian in the town. I stopped by a peculiar looking coffee shop, "Beans on the Belfry" it was an old converted church. It still smelled like a church. Eventually I made my way to the museum, which was just a block away, and met Robin who was walking up to the doors to unlock the museum. She let me in and we exchanged pleasantries. After turning on some lights, we walked me up to the Museum of Main Streets Exhibition, "The Way We Worked". We entered a massive room with wood floors and a slightly musty smell. I could tell immediately which pieces belonged to the Smithsonian. They were nice and polished plastic with perfectly aligned panels. The pieces snaked around the room in a horseshoe, with the Brunswick Heritage Museum collections pieces placed directly in the middle. For each Smithsonian piece, the BHM had a felt panel, replete with tons of black and white photos and kind of amateur labels. Robin explained dedicated volunteers did everything that was done for this MoMs exhibition. She also explained each site gets the show for several weeks, and they went to a workshop at the first site to learn how to assemble all of the Smithsonian panels. She explained how Brunswick used to be a big railroad town, as it was a

stop on the B&O Railroad. It was really a worker, middle-class kind of place. With technology however, soon the once vibrant town started to decline. Robin, a native to Brunswick was looking at old black and white photos recalling how there used to be several department stores in the downtown (where we were) but have all closed up. I finished up looking around the exhibition and Robin showed me other parts of the museum. I asked her if they would do it again (the MoMs program). She explained while they loved the show, there was simply too much paperwork involved and not enough staff and volunteers. It really made me empathize with a small museum. I also asked what they would display in the way of an exhibition next, to which she explained they would probably just keep what they had up from the MoMs show for the foreseeable future. I was taken aback that the Smithsonian could let this kind of thing happen. Here, a tiny museum expended all of their resources only to have it taken from them in less than three months and the small museum is left without any central focus. I tried to picture what the museum would look like without the context of the MoMs panels and honestly, it would just look like someone's cluttered garage. We closed up the museum and headed out to find some lunch. I wondered how many people in Brunswick even knew about the exhibition or, even cared?

Field Notes from The Baltimore Museum of Industry 09.29.17

Today Friday, September 29, 2017 I drove to the Baltimore Museum of Industry to conduct field work and also, to attend parts of a #Bmorehistoric Unconference. I arrived at the museum at about 9 a.m. when the conference was beginning. They opened with thanks of sponsors and introductions. I observed the vast majority of people in the room were white middle-aged women with a sprinkling of men. Pretty typical, I thought. After the opening, the organizers started riddling off the list of unconference topics people had submitted prior. The Executive Director and Director of Interpretation of the BMI led the first session I attended on how to tell stories that companies (corporate sponsors) don't really care for your designs. How



much sway if any, do you give companies in terms of curatorship? They explained they were looking for a policy. The room seemed divided. Half thought to not give companies any decision-making whatsoever. The other half thought it might be ok to let sponsoring companies have some say after all, they were giving money for a show. One of the curators from the BMI was in the room and seemed especially miffed when I brought up the idea of having a policy that states how much percent the sponsor can contribute to design changes.

I decided to take a break from the unconference and go walk around the museum. I found it really strange that I didn't see any of

my fellow conference go-ers stopping to look at the exhibits even during breaks or lunchtime. We were after all, at a museum. Perhaps it was because this is an unconference based on



Baltimore / Maryland history thus most people are already familiar with the exhibits? Around 12:20 I noticed two sets of couples walking around the exhibits. One younger, probably mid-30's white couple and one older, probably mid-60's white couple. Both sets appeared to be generously reading the exhibit labels. I wondered why they were there? I started discretely following behind the younger couple as they entered the corner shop exhibit. I immediately picked up on a southern accent when the woman, looking at the old-timey

medicine cabinet said "Ovarian substance tablet...I wonder is that means birth control?" I quietly laughed to myself, "Probably!" I thought. I determined they must have been visiting. Maybe they were walking along the harbor where the BMI is and, just strolled in? continued walking around the various exhibits and walked into the permanent exhibit about oysters, the harbor, canning and industry labor. I had been to the BMI once before for a school field trip, but had never been in this exhibit. It appeared very old and, later asking someone that works at the BMI, they confirmed it had been around forever. So I am walking through this exhibit and I hear two men's voices. As I round the corner, I see two mid-50's white men. One is in a wheelchair the other is not. Both are wearing t-shirts and jeans, very standard Iowa looking, kind of like my dad I thought. We are all in the room with the heavy machinery, a way to explain how cans were made and how manufacturing worked. The men seem enthralled with the technical aspects of everything. The one man, standing, was staring at something I could feel. I have my back turned so I can't see, but he is saying how he would like to see it operate and turn on. Puzzled he says "Oh! I think it's a time keeper!" Later, when I made my way to the machine, I too was a bit perplexed until I looked at the label directly to the left and realized yes, in fact it was a time punching system for workers. The two men were making their way back though the exhibit to the front and, the one tall man says "It would be interesting to bring kids in here and see how they would react, you know, who would think its cool." It seemed to me both of these guys might not be your typical museumgoers that would relish the typical object under vitrine kind of layout. It made me wonder why they decided to visit the BMI. Were they local? Did one of them work in an industry with machinery and whatnot or, maybe they were both just hobbyists? I also wondered why they were there in the middle of the day. With the other couples, I felt like I could easily pin them as tourists, but not these guys for some reason.

I went back to the conference for a little bit so a session called "Are Your Collections Holding You Hostage?" I thought the title seemed fun and, as someone that used to work with museum collections I wanted to know more. The facilitator basically asked why do we even need museum collections and, aren't they just a hindrance to the real story? I felt really

conflicted as some of the best tours I have been on were sparse with collections however, I thought there was still a time and place for collections and, they are important as many people still like them and it's important to be considerate of all learning styles. The session really was reminiscent to me of Frank Vagonne's "Museum Anarchy" stance and really, it kind of bothered me, just to go against the status quo to be edgy and radical. I kept mulling over these ideas throughout the rest of the day. What was the point of this unconference even being in a museum with objects then? Why didn't we all just meet at a coffee shop to discuss ideas?

At about 1:40 I became distracted with another visitor peeking in to see what we were doing. From my vantage point, he was a tall slender white man wearing sperrys, shorts, a windbreaker, athletic backpack and a hat. "For sure a tourist" I thought. He was another one of those people that were stopping in to read every label. Again, I thought he must have just stumbled in after walking around the harbor. I wondered what he was taking away from the museum. Did the exhibits seem cohesive? Did he go through every single exhibit in the museum with the fine tooth comb?

Throughout the day, I couldn't help but to feel bad for the BMI as I only counted 7 visitors the entire day. While I was in sessions I did make a conscientious effort to leave early, go late or take my entire lunch to observe (or in this case observe the lack of people) at the museum. Next time I go back, I will definitely go on a weekend. I would think they would have a lot of traffic being in such a great location. It was interesting however, as I was preparing to leave after the conference I was lingering in the gift shop, restroom etc. Everyone from the conference booked it out for the happy hour next door (again, weird that they didn't want to look at the exhibits) but I asked one girl about my age tidying up chairs, clearly who worked there if it had been a slow day for visitors. "Yeah" she said, "September is actually our slowest month of the year, but it picks back up in October and November." Interesting, but unsurprising I thought. I'm sure during the summer time there are more families and whatnot here, but with school now back in session, who else was there to visit the museum apart from tourists or retirees?

I left the museum kind of disappointed I didn't see more people and, the cultural heritage professionals I was sharing my day with virtually didn't care about the museum. I decided if I ever ran a conference I would allot time during the day for participants to go look at the exhibits.

Field Notes Reflection on Places of Space from The Baltimore Museum of Industry 09.29.17

The place of significance, which immediately comes to mind when thinking and looking at the Baltimore Museum of Industry, is the longstanding Canning Exhibition. There are many reasons why this exhibition comes to mind at a significant space of place, as outlined below. First and, practically speaking, it is the first exhibition a visitor naturally wanders into when entering the museum. When you enter the BMI, you purchase tickets and your body is positioned at the desk in such a manner that you are already facing the canning exhibition. You can see the

introductory wall text so it would be understandable for someone to think “this looks like a good place to start” looking to your right, you see just a empty kind of hall which, you will later find out is the Decker Hall (which doesn’t really have a lot going on). During my site visit of 10/7/17 I didn’t give anything away that I was there on a mission to observe people, that I was a graduate student. I just asked which way to go. The woman at the front desk as I suspected, directed me to begin with the Canning Exhibition.

Upon entering the seemingly aged exhibition, the framework for the building was laid. The museum established within the first panel or two that the building used to be a functioning fruit, vegetable and oyster canning facility. As the exhibition opened up to explain what seasons which items were canned, who worked there and what the functions of the plant were, somehow myself and my compadres that came with me became very confused. We came from a room with creaky floorboards and matte panels of canning to a room filled with a bunch of machinery. I think they were really trying to convey that this used to be a factory, with big ole’ machines!

Looking back at my notes and photos, I realize I glossed over one of the biggest senses of place at the BMI, the waterfront! The building was historically on the waterfront for a reason, after all. That was not however mentioned throughout the Canning exhibition. It was mentioned in one tiny display case outside. Inside, there were mini replicas of an iconic waterfront crane named “Whirly” which resides on the BMI property. The idea is if you donate \$25 or more to help restore, paint and maintain the crane you would get a plastic replica.

The Canning Exhibition and Whirly are definitely in my mind, the biggest markers of place at the BMI and, I would guess they matter to Baltimoreans very much. Both the exhibition and the crane have been around for decades and, I believe are very significant places in Baltimore.



Appendix D
Object Selection


OBJECT	IMAGE	RATIONALE
<p>For the Marketing section it is my intention that visitors learn what objects were formerly in vogue and if they are still used in modern times. Additionally, I would hope visitors think deeply about how marketing targets specific groups. In order to achieve this I would use objects from the early 20th century to illustrate how times have changed and gender specific targeted materials to showcase how marketing can be slanted to one group or another.</p>		
<p>Beer Tray, c. 1900</p> <p>Smithsonian Institution AG.MHI-M-9482</p> <p>Description: This beer tray depicts successful Baltimore brewer Frederick Bauernschmidt's brewery from an aerial view. Trays like this were common marketing tools. They were functional and, aesthetically pleasing.</p> <p>This object will be located in the Marketing section of the Exhibition.</p>		<p>This item was selected to show early marketing and how objects could be both functional and decorative. Visitors should take away from this that marketing items often have multiple purposes and early marketing pieces were functional to serve glasses of beer upon.</p>

Photo of Billboard marketing Senate Beer, c. 1950

Library of Congress

LC-USW29- 041647-M5 [P&P] LOT 1407A

Description: This billboard depicts advertising of Senate beer by the Heurich Brewing Company, Washington, D.C. at the bottom, the billboard reads "For Victory buy U.S. War Bonds and Stamps".

This object will be located in the **Marketing** section of the Exhibition.



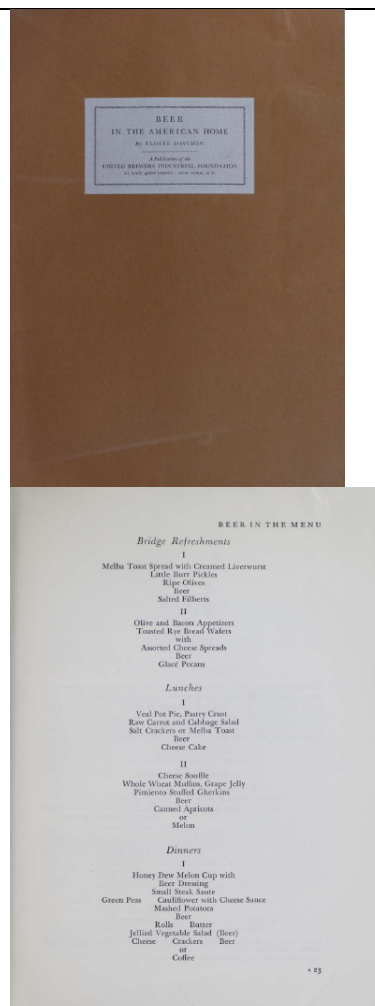
This item was selected to show mid-century marketing in the public sphere. Additionally, this piece of marketing is from the Christian Heurich Brewing Company, Washington, D.C. and depicts a young man encouraging people to purchase war bonds. The visitor should take away marketing is used to promote different causes and is very much reflective of the time period.

Recipes from Beer in the American Home
by Eloise Davidson


Hagley Museum & Library




Description: This book depicts a different era of women's relationship with serving and cooking with beer in the mid-twentieth century. Selected pages will include menus for entertaining with beer pairings.

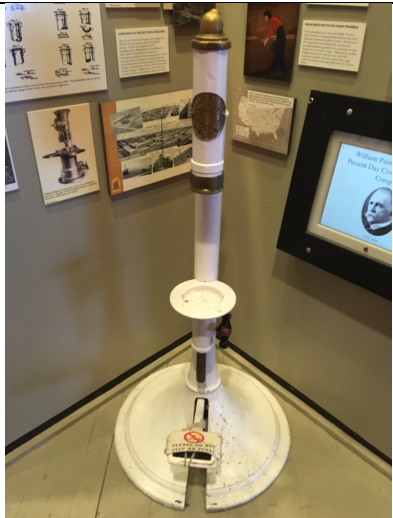

This object will be located in the **Marketing** section of the Exhibition.

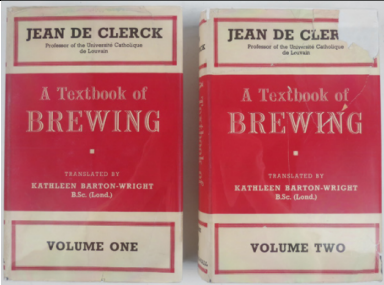


This item was selected as an example of marketing to women, specifically during the mid 20th Century. Perhaps if women could see how they could be more involved with beer by way of cooking and entertaining with it, they would be more apt to purchase beer at the supermarkets. Visitors should take away from this that marketing can be slanted to different people for different reasons.

<p>Pair of Pink Boots and Photo from the Pink Boots Society Instagram Account</p> <p>Description: The Pink Boots Society is an organization for women who earn at least half of their income from some beer-based job. The goal of the PBS is to “Assist, inspire and Encourage women beer professionals through education” The pink rubber work-boots are another fashion icon in craft brewing.</p> <p>This object will be located in the Marketing section of the Exhibition.</p>		<p>This item was selected to show the professionalization of brewing organizations and how they market themselves as a legitimate group. The visitor should take away from this there are living organizations that support many causes in the beer industry and they market themselves using a number of platforms, such as Instagram, Facebook, and Twitter.</p>
<p>For the Taste section it is my intention that visitors learn how tastes and trends have changed and stayed the same. I would use objects from the 21st century to illustrate this visually, in addition to oral history interviews with brewery owners from the District, Maryland and Virginia in order to show regional tastes.</p>		

<p>Oral History Interview with Leah Cheston, Owner of Right Proper Brewpub, Washington, D.C.</p> <p>Collection of Erika J. Goergen</p> <p>Description: This is an audio recording of an interview conducted in the fall of 2016 with Washington, D.C. brewpub owner Leah Cheston. It documents the history of the brewpub, the struggles and triumphs of opening a small business in a historically Black neighborhood.</p> <p>This audio recording will be part of the Taste section of the Exhibition.</p>		<p>This interview was selected because Right Proper Brewpub is a local establishment and in the interview Cheston was able to speak to taste preferences she sees in her local customers. The visitors should take away from this that taste can be subjective and localized.</p>
<p>Work-Shirts: (Top) popular shirt style in the 20th and 21st century. From DC Brau Brewing Company (Bottom) vintage brewing shirt from Hamns Brewery, c. 1950s</p> <p>Description: The work-shirt is a popular, iconic button-up shirt worn in the brewing industry. It is worn, as its name implies, by brewers who are working, but it has become synonymous with representing which brewery you are from, as indicated on these two shirts from different decades.</p> <p>This item will be part of the Taste section of the Exhibition.</p>	 	<p>These items were selected to showcase how taste and trends in different brewing industry garments have changed over time, yet remained constant in purpose. The visitor should take away how taste, even in popular brewing fashion, ebbs and flows.</p>
<p>For the Brewing Education section it is my</p>		

<p>intention that visitors learn how advances in technology have greatly changed how those in the industry are educated. I would use objects from the 18-21st century that are still used in some capacity or have changed in function. In addition I would hope oral history videos help visitors to understand daily operations of how those in the industry are educated or learn.</p>		
<p>Crown Cork and Seal Hand-Capper</p> <p>Baltimore Museum of Industry Collections</p> <p>Description: This hand-corking machine was invented by William Painter, founder of Crown, Cork, and Seal.</p> <p>This item will be part of the Brewing Education section of the Exhibition.</p>		<p>This item was selected as it revolutionized how beer was able to stay fresh longer. Caging and capping was initially done by hand as this machine displays. Visitors will see this hand-corking machine is a stark contrast to modern bottling / canning methods.</p>
<p>Video: <i>Behind the curtain: Dogfish Head bottling line</i></p> <p>Run Time: 3:33</p> <p>URL: https://www.youtube.com/watch?v=7uxPOtgoM_Q</p> <p>Description: This short video shows the process of how a bottling line works at one of the foremost craft breweries in the United States, Dogfish Head.</p> <p>This video will be part of the Brewing</p>		<p>This video was selected to show how technology is an important piece in modern brewing education. The visitor will understand how technology has changed,</p>

<p>Education section of the Exhibition.</p>		<p>especially when contrasted with the capping machine in this part of the Exhibition.</p>
<p>A Textbook of Brewing, Vol. I and II</p> <p>Private Collection</p> <p>Description: This is a classic 1957 textbook by Jean de Clerck that is still a standard text in brewing schools today, including the Siebel Institute.</p> <p>This book will be part of the Brewing Education section of the Exhibition.</p>		<p>This item was selected to show how some things in brewing education remain a constant, such as this seminal textbook. The visitor will realize there are some key cornerstone pieces in brewing education, this text being one.</p>

Appendix E

Final Project PowerPoint



AMERICAN BEER:
COMMUNITY, TRADITION
AND CULTURE

Erika Goergen

Submitted in partial fulfillment of the requirements for the
Degree of Master of Arts in Cultural Sustainability, Goucher College, Baltimore, MD

Introduction



- What is this project?
 - ▣ Travelling exhibition inspired by Museums on Main Streets
 - ▣ Three parts to illustrate beer culture: brewing education, taste, and marketing

The Goal?

- Instill **awareness** and help visitors to better understand beer culture and the significance of the brewing industry.
- If successful, visitors will understand the history of the American brewing tradition and how it correlates to the vibrant brewing and the beer industry in the 21st century.
- Visitors will understand they are a part of an exciting time in American food and beverage history.

Exhibition Brief

- Content Development
 - ▣ Brewing Education
 - ▣ Marketing
 - ▣ Taste

Content Development: Brewing Education

Apprenticeships ----- to----- Formal Education



Mentorship



Content Development: Taste

- ❑ Traditions and styles of beer.
 - Introduction of lagers c. 1840.
- ❑ Good taste vs. bad taste?
- ❑ Excise tax on barrels (bbls) of beer \$1 to \$7 (present day). This is a burden for small, independent craft breweries



Content Development: Marketing

- ❑ Life of leisure: "Linking the profusion of goods with the rise of mass media, the commercialization of leisure, and the loosening of Victorian mores, they accepted the advertising industry's account of it's own historical role in promoting a "culture of abundance" in the twentieth-century United States." Lears, Jackson, Fables of Abundance: A Cultural History of Advertising in America
- ❑ Women's Roles: brewer, entertainer, subject matter, brewer

Exhibition Brief Continued

- ❑ Object Selection
 - ❑ Display Methodologies
 - ❑ Interactives
 - ❑ Use of Technology

Object Selection: Display Methodologies



The goal: Pieces of different mediums from different eras which serve different purposes

Object Selection: Interactives

- The goal: Fun and active, relating back to the three content sections.



Interactives: Use of Technology



No.



Yes.

How is this related to Cultural Sustainability?

- This is the key capstone question: . The key capstone question "How can we work with communities in identifying and nurturing traditions of knowledge and practice that are meaningful and valued by those communities?" In other words, how can we help to sustain culture?
- Brewing education, taste & marketing both in a historical and modern sense all carry significant cultural markers.
- Rich past, vibrant future. Desires to continue and sustain the culture.
- "D.C.'s best days as a brewing center are ahead of it, not behind it."

Greg Khoo in the Forward to Peak, Corbett, Capital Beer: A Ready History of Brewing in Washington, D.C.



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