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SMALL BUSINESS & BRANDING: CRAFT BREWERIES

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The objectives of this report are (1) to gain a deeper understanding of branding through research and creation of a branding guide for Molly's Pint Brewpub, a local brewery (2) to gain an understanding of the craft beer industry as a whole through competitive analysis (3) to explore Molly's Pint Brewpub's market through a market overview.

Chapters 1 & 2

The report consists of four chapters including the introduction, a review of branding literature, a review of branding guides from local area breweries, a competitive analysis and marketing overview of the craft beer industry, and conclusion. The first chapter contains a brief review of literature on branding. Specifically, a review on Olive & Company's *Branding: The Definitive Guide*, a highly detailed article on branding. The article not only defines branding outlines specific strategies for businesses to define, establish and strengthen their brands. Chapter two describes the branding guides of three area breweries including Schlafly, one of the oldest breweries in St. Louis, Missouri, Against the Grain located in the heart of downtown Louisville, Kentucky, as well as the resulting project guide for Molly's Pint Brewpub, located in Murphysboro, Illinois. Each branding guide is unique to its brewery and is reflective of the personality and characteristics that make up and are important to each brand. Additionally, the goal of these guides is to assist each brand in maintaining consistency throughout.

Chapter 3

The third chapter focuses on analyzing the craft beer industry and is divided into several sections including industry trends, technology trends, consumer trends, economic trends, politics, legislation, and a brief exploration of the impact of COVID on the industry. In brief, industry trends indicated that the craft beer industry is on a downturn due to oversaturation, craft malts, sourcing and both fruitier and lighter avenues of alternative craft beverages are on the rise while technology trends appear to indicate the popularity of finding greener alternatives to brewing and the possible integration of artificial intelligence in the brewing process. Consumer trends previously identified primarily male drinkers between the ages of 21 and 44 who make between $75,000 and $99,000 annually, however, a shift has been seen in the increase of the number of female consumers of craft beer. Overall growth of new drinkers has averaged 4-5 million a year since 2015, with 6.6 million over a three-year period being women followed by growth of minority craft drinkers by 0.8 percent and a drop of white drinkers by approximately the same margin. Craft beer's fasting growing audience is millennials who prefer to shop local, sustainable, and are willing to pay more for craft with more style options. Economic trends are indicative of the growth of the industry with its contribution of more than $79 billion dollars and more than 550, 000 total jobs, however, factors that may affect small and midsize breweries are the sourcing of ingredients and materials for distribution. Politics and legislation have been particularly difficult for small and midsize craft breweries regarding distribution, direct selling, and prohibition era regulations. For example, until 2019 Texas craft breweries were required to sell their products to distributors whom they then had to buyback those very same products. The COVID pandemic has had a significantly negative impact on the industry. As many as 60% of small breweries believe they will be forced to shut down in the wake of federal social distancing measures, layoffs, and the forced closing of bars and restaurants.

Chapter 4

The fourth chapter is an overview of Molly's Pint Brewpub's market including its products and goals, competition, and a SWOT analysis. Molly's main product is their varied styles of quality craft beers followed by a plethora of merchandise items including glassware and clothing. While Molly's is an addition to what appears to be a growing number of small craft brewers in the area, they have carved out a piece of the consumer market for themselves with a unique selection of Irish-inspired ales not found elsewhere. This uniqueness as well as personality are the key identifiable strengths of Molly's while their weaknesses appear to lie in their utilization of media.

PREFACE

The report contains several chapters, including a literature review of articles from business journals and publications pertaining to branding, as well as a competitive analysis, environmental scan, and market summary of similar businesses. The project consists of a branding style guide for a small business. A branding style guide is a set of guidelines and rules will help the company convey a consistent identity, which is useful for any company regardless of its size. With the guide as a reference for what the public sees and hears from a company; employees, partners, and even vendors can consistently use and communicate the brand of any one company. From typefaces and styles, to color logo and imagery, to tone and the emotion portrayed by the brand; having a style guide allows businesses to have a consistent look and feel no matter who contributes to their communication materials.

To complete this report and project, I accessed business publications through online resources. To complete a competitive analysis, environmental and market summary I sought out information on similar businesses through digital mediums such as social media and the web. Any additional information regarding branding style guides was obtained via email, survey, and telephone. Finally, to complete the branding style guide I consulted with the business owner of Molly's Pint Brewpub as well as the graphic designer who completed their web and logo design.

TABLE OF CONTENTS

CHAPTER 1

LITERATURE REVIEW: BRANDING

Whether we are aware of it or not, every company and every product has a brand. Olive & Company's, *Branding: The Definitive Guide* gives an in-depth look into everything branding. According to Olive & Company, "brand is a perception in the mind of your audience" (2019). It is an idea, but more than that it is how people feel and think about the components that make up your company such as your mission, your product, and their experience. Branding is "the ongoing effort to shape your audiences' (customers, clients, employees, etc.) perceptions" and "encompasses the steps you take to give meaning to your product and organization" (2019). Well-built brands allow for "clarity of thought and action across their entire organization," helps a company stand out, generate new customers, maintain relations, shape perceptions while "earning recognition, trust, and loyalty" from its consumers and much more. According to Business Insider, brand consistency can increase revenue by 23 percent and 92% of private equity firms factor brand strength when making investment decisions (2019). Some key characteristics of a strong brand include authenticity, distinction, relevancy, consistency, and boldness. Olive & Company goes on to discuss the branding process. Firstly, branding must start with an audit of one's existing brand identity and the materials that carry one's brand identity, then decide what is working and what is not. Following this, market and competitive research must be completed to better understand one's landscape. These may include qualitative research such as interviewing or focus group or quantitative such as surveys. After these are personas and map journeys to "ensure your audience remains at the center of your branding efforts so you can forge and emotional connection with them at every touchpoint," brand platform to establish a found for brand and clarify who you are and what you stand for, brand architecture for organizations with “multiple products, services or markets under their umbrella” to dispel confusion, your unique and memorable name, a brand identity system or the “elements that represent your organization and…equity of your brand,” brand guidelines which combine all of your information into a neat package, and finally brand launch and implementation (2019).

CHAPTER 2

BRANDING GUIDE REVIEW: AREA BREWERIES

Schlafly

Schlafly's cover page contains the main logo and colors of the brewery. The second page houses the table of contents as well as a short introductory paragraph. Their guide is organized into five sections: Brand Marks, Guidelines, Typefaces, Applications, and Contact. In the first section, Brand Marks, are brand anatomy, primary, mark, secondary marks, alternate marks, clearspace, and style bugs. The anatomy of the brand is illustrated by the elemental breakdown of Schlafly's logo while the marks represent changes in the logo type or solid colors based on its use in certain situations that will ensure its visual impact is not reduced in relation to other elements or components. Clearspace defines the minimum amount of space needed between Schlafly's logo and other elements within a graphic or composition. Style bugs represents the individual visual marks that exist for every beer style crafted throughout the year, which must always be used smaller than and used in conjunction with Schlafly's primary logo or mark. In the second section, Guidelines, are marks, backgrounds, and layout. Marks within Guidelines represent all the ways in which the logo must not be illustrated such as changing the colors or adding a bevel or emboss. Backgrounds outline the main colors the brand as well as how and when they should be used. Layout outlines how the mark should be used in conjunction with artwork materials including that the mark should always appear upright, must be against a solid background, and must be uniformly scaled. In the third section, Typefaces, are print and web. Typefaces are visual representations of the type used in print and web materials, two each and four in total including ziggurat black, archer book, arial, and georgia. These typefaces were chosen for their classic, strong, and highly legible characteristics, which complement Schlafly's mark and voice. In the fourth section, Applications, are hard goods and soft goods. In hard goods, merchandise such as growlers, pint glasses, apparel, etc. are represented with Schlafly's primary mark. In soft goods, outlines use of the mark for embroidery and screen printing on button downs, jackets, and headwear, such as guidelines for color use and placement. In the fifth and final section, Contact, contains further notes for the document itself and approval in instances of outside designs, as well as contact information for Schlafly's Marketing Department.

Against the Grain

Against the Grain's (AtG) cover page consists of a "Rules are Rules" illustration. The second page houses the table of contents. Their guide is organized into four sections: Who We Are, Design, Products, and Culture, all with humorous taglines. The first section, Who We Are, has its own cover page and illustration. Within this section we find AtG's story as well as the stories of the visionary, director of operations, lord of the seven texts, and brew master behind AtG. Following these are a boilerplate history of AtG, are their mission and values, and a meeting of the family of beer styles personified. The second section, Design, contains information on logos, typefaces, and packaging. Logos identify both primary and secondary designs, colors, and spacing. Typefaces identifies the type and weight used in headlines, subheadings, titles, and captions, legal or elsewhere. Packaging contains photos and information on multiple types of packaging including four-pack trays, keg boxes, and specialty. The third section, Products, contains information on cans, bottles, and other merchandise including glassware and apparel. Each section contains a grid of product photos of the items in question against a white background. The fourth section, Culture, contains a collage of photography featuring AtG's crew all around the brewery and at various events with humorous and fun illustrations as well as illustrations of labels based on personas. These personas include Maddie the vet (on premise retailer), Chris the nerd (non-local consumer), Alex the trendsetter (local consumer), Ryan the rep (wholesaler), and James the buyer (off premise retailer). The final page contains the logo for the designer responsible for AtG's art and illustrations, Kendall Regan.

Molly's Pint Project

Molly's Pint cover contains the primary logo of the brewery. The second page house the table of contents. Their guide is organized into six sections: Branding, Mission & Goals, Key Messages, Brand Story, Brand Identity Guidelines, and Design Guidelines. In the first section, Branding, are What is a Brand?, The Purpose of a Brand, Target Audience, and Brand Voice. What is a Brand? defines what is means to be a brand, while its purpose is defined in the next page as the target audience and voice of the brand. The second and thirds sections, Mission & Goals and Key Messages, respectively contain outline these subjects for Molly's. The fourth section, Brand Story, details the brewery as well as its owners' respective journeys and histories. In the fifth section, Brand Identity Guidelines, are Logo, Color, Typography, and Photography. The logo portion of the guide contains the variations of Molly's logo its placement and space on other composite as well as merchandise and best practices for its usage including its orientation, colors, and scale. The color page visually represents the palette and color codes used in various Molly's materials and details where and how these colors should be used. An addition to this portion of the guide is a description and reasoning of the color palettes used in Molly's interior and exterior physical space. The typography page visually represents the three types used in Molly's materials, in both regular and bold weights. The photography portion houses at least four image examples of the professional photography style used for Molly's materials as well as a brief description of said style. In the sixth section, Design Guidelines, are Website and Social Media with subsections on Facebook, Instagram, Twitter, Digitals Ads and Additional

Resources. The website pages house a site map as well as example images of the final site. The Social Media portion of the guide contains briefs description of each platforms use for Molly's as well as sample images of posts by Molly's across each individual platform. The Additional and final page of the guide contains information about Molly's digital and print advertising as well as key vendor and resource information, especially in regard to information obtained for this guide, which was provided by graphic designer, Sarah Dalton of Sarah Dalton Design.

CHAPTER 3

COMPETITIVE ANALYSIS

Industry Trends

According to Forbes, the craft beer industry grew tremendously between 2010 and 2019 with the breweries in the U.S. numbering over 8,000 (2019). According to the Brewer's Association website, while "overall U.S. beer volume sales were down 1% in 2018, craft brewer sales continued growing at a rate of 4% by volumes, reaching 13.2% of the U.S. beer market by volume" (2019). Additionally, this growth was seen the most in craft production for microbreweries and "retail dollar sales of craft increased 7%, up to 27.6 billion" accounting for more than "24% of the 114.2 billion U.S. beer market" (2019). Notable trends of 2019 by Beverage Dynamics, the largest national magazine serving the needs of off-premise beverage alcohol retailers, include saturation in the craft beer industry with slow-growth, but growth nonetheless, macro craft beer, New England and Brut IPAs with the former remaining king, low calorie craft beer, craft lagers ready for growth, session and fruit sours, and taprooms taking over (2019). In 2020, some trends to watch for by Hop Culture, an online magazine dedicated to independent craft beer journalism, are growing diversity in the faces and styles of craft beer makers, a focus on craft malt and sourcing of all raw ingredients, rise in alternative beverages such as hard seltzers coffee beans and fruity kombucha, hop beers, lactose experimentation, rose beers, experiential taprooms, lager refinement, as well as hazy IPAs dessert stouts and fruit sours (2019). Finally, in Forbes' *Looking Ahead* article, we hear from several beer industry experts on what lies ahead in the 2020s. According to Donn Bischel, former chief commercial officer for Revolution Brewing states that, "the decade will show an increasing shrink in the number of brewery brands that are able to get deep into the distributor and retailer ties…" while Kim

Jordan, Co-Founder of New Belgium Brewing predicts that there will inevitably be less breweries and an either/or scenario of "less choices, less innovation" and breweries taking fewer chances or "stabilization and a re-energized core of more successful breweries" (2019). Adam Romanow, Founder of Castle Island Brewing, on the other hand, predicts that "continued maturation of the category is going to force owners and leadership to get more organized, prepared and professional" which will be "largely based on their ability to run a strong business that also happens to make incredible beer" (2019). Additionally, others predict growing demand in light and low-calorie options, fruit sours, and IPAs, with evolving taste. Bart Watson, Chief Economist for the Brewers Association states that, "for overall beer, I don't see the demographic or price dynamics change, so stopping continued volume declines seems like a decade-long challenge…for craft…the central challenge will be avoiding 'winefication' where a plethora of choice lead to a fractured market where brands are challenged, styles reign supreme, and the space is dominated by portfolio companies with a long tail of small producers" (2019).

<u>Technology Trends</u>

According to Innovation Management, an online resource focused on innovation news and best practices, much of the innovation in the brewing industry is centered around efficiency, refinement, and waste reduction. "The wheel isn't being reinvented; craft brewers are instead tapping into very complex data technology to gather precise information about their processes" (2019). According to Forbes, Artificial Intelligence and the Internet of Things are "becoming more prominent in the food and beverage industry" (2019). Brewers are using IoT Technology (Internet of Things) to gather data about weight, volume, gas, waste products, motion, light levels, and some are even venturing into the realm of Ai (Artificial Intelligence) beer brewing. Many craft breweries are going green, which is "the product of both environmental necessity and cultural flexibility" (2019). For example, beer requires a large amount of water. Each gallon requires anywhere from five to six gallons of water. IPAs (India Pale Ale) require more resources than any other and are currently one of the most favored among styles. Craft brewers are ahead of this curve in seeking more sustainable practices including reducing and reusing wastewater, solar energy, and steam power. More areas of innovation in the brewery industry are discussed by MI Tech News, which is the largest and most influential Michigan digital resource for entrepreneurial and technology news, insight and community throughout Michigan, is the use of mobile sales forces and delivery teams for distributors as well as robust inventory management software, voice-enabled picking tools real-time inventory data for warehouses also available through mobile device to sales and delivery teams. Additionally, Ai is helping distributors analyze previously unusable "big data" to predict future consumer data such as popularity of new products and matching the tastes of each areas customers while warehouses are adapting IoT device and applications to assist in optimizing their operations. In Forbes article, *Brewery Uses AI and IoT Technology to Improve the Quality of Beer*, author Lana Bandoim, tells us about Sugar Creek Brewing of North Carolina founded in 2013 whom specializes in Belgian-inspired ales. When the owners of Sugar Creek Brewing hosted IBM for a training event using visual inspection to determine the condition of products, co-founders Joe Vogelbacher and Eric Flanigan wondered if their $30,000 monthly spillage problem could be addressed in the same way. After presenting their issue to the IBM engineers, a camera and sensors were installed, and previously hand-written data was uploaded to a cloud where it was interpreted by algorithms. Through this, Sugar Creek Brewing was not only able to identify and address the issues in their production process, but this to them technology allowed them to be proactive rather than reactive.

Consumer Trends

Market research firm, Nielsen's 2019 Craft Beer Insights Poll indicate that "the average weekly craft beer drinker is primarily male, between the ages of 21 and 44, and makes between $75,000 and $99,000 annually" (Kendall, 2019). However, a shift is becoming apparent in less frequent consumers of craft such as women, 79 percent of which considered themselves monthly drinkers (2019). More adults are drinking craft. According to Nielsen's poll, the percentage of legal-drinking age consumers of has increased form 35 in 2015 to 43 in 2019, more than half of those between the ages of 21 to 44, with 56 percent male and 31 percent female (2019). Nielsen's poll also indicates that the Brewer's Association Seal and the importance of local are factors driving consumer purchasing decisions. In the 21 to 34 craft drinker age range, 60 percent were aware of the seal, 46 percent of regular craft drinkers responded more likely to buy because of the seal, and 58 percent of weekly craft drinkers responded that the seal would entice them to purchase. On the local front, Nielsen's poll indicated 66 percent of drinkers only buy in their region, while 57 percent only buy beer sold in their town or city, and for weekly craft drinkers 71 percent bought only regional with 62 percent buying local (2019). Although the poll did show supporting data that overall total volume sales of beer have declined, it also showed that craft volumes on their own increased by the same margin, 1%, which indicated a "trade-up for higher end offerings including craft beer, imports, FMBs, super premiums and cider" (2019). Some other factors in decreased volume sales have been seen with alternative alcoholic beverages being consumed instead and an increased interest in living healthier, sober lifestyles and reducing caloric intake. Nielsen's poll also indicated an acceleration in spirits sales, a slight decrease in brewery visits, and that time for brewers to invest in advertising might just be the present (2019). According to the Brewers Association website and also sourced from Nielsen, demographic shifts of craft beer drinkers who drank several or more times a year have seen approximately 4-5 million new drinkers a year since 2015, there is only slight growth in diversification amongst them, with women in the lead of this growth at approximately 6.6 million in a three-year period while minority craft drinker grew at only 0.8 percent when percentage of white drinkers dropped by approximately the same margin (2018). In fact, according to Entrepreneur, craft's fastest-growing audience is millennials, a generation who's interest in craft beverages "reflect their particular preference for local, environmentally sustainable products" and consider them to be "affordable luxuries" which "reflect this generations idea of sophistication and education" (2019). While taste is the number one factor that drinkers look for in a craft beer, according to a new survey by C+R Research published in Small Business Trends, with more than 91 percent of respondents between the ages of 21 and 70 preferring craft to big brand and 86 percent willing to pay more for craft, it is followed closely with more than 60 percent indicating style as a factor in their craft beer purchasing decisions. Furthermore, more than 76 percent of respondents indicated that price was not a factor in their decision to purchase craft beer. After price, other items consumers consider include brewery look and location as well as alcohol percentage (2019).

Economic Trends

As of 2018, the Brewers Association website states that the craft brewing industry contributed $79.1 billion dollars and more than 550,000 total jobs with over 150,000 of those directly at breweries (2019). Specifically, small and independent craft brewers in the United States. Bart Watson, Chief Economist for the Brewer's Association, states that the strong presence of craft breweries across the U.S. makes them a "vibrant and flourishing economic force at the local, state and national level (2019). Brewers are continuously meeting the growing demand for high-quality, flavorful beers with “high levels of economic value in the process” (2019). The states with the highest outputs in 2018 include California, Pennsylvania, Texas, New York, and Florida (2019). On the other hand, factors that may play a significant role in the future of small and midsize breweries, especially those already struggling, are the ability to source ingredients and materials for distribution such as hops, malt, canning and bottles as well as the equipment to accomplish these tasks.

Politics and Legislation

Independent craft breweries face many legislative issues from retail licenses to distribution and everything in-between. Legislation regarding distribution has been especially difficult in states like Texas and Illinois. For example, until recently Texas laws prohibited Texas craft breweries from direct selling their own beer. The breweries were required to sell their products to distributors from whom they had to buy back their merchandise. Legislation such as the aforementioned, especially prohibition-era regulations, continue to have a significant impact on the industry’s development and has kept growth from being proportional across the U.S. Between 2017 and 2019, however, “consumer pressure at the grass-roots level has proven that changes can be effected” (2018). Mid-2019 saw big changes in Texas when a bill was passed allowing Texas breweries to finally sell To-Go items on premises. Here in Illinois, early 2019 saw an ease in laws formerly prohibiting breweries to sell beers from other producers and in late 2019, a bill was passed allowing breweries to “transfer any beer manufactured or sol on its licensed premises to a growler or crowler and sell those growler or crowlers to non-licensees for consumption off the premises” (2019). Even more legislation changes have gone into effect just this year include brewers that are selling growlers and crowlers must now abide more rigorous labeling and sealing procedures such as the placement of a tamper proof seal. If they do not, consumers can be held responsible and charged.

Impact of COVID on the Industry

Many Americans are experiencing hardships during this unprecedented time in our history. Having a small business during a pandemic is making that hardship all the more difficult, especially for an industry that relies on customers coming into their establishments. According the NBC news, a Nielsen analysis of sales through grocery markets, shops and stores between March 29 and April 4 found that beer and cider sales were approximately one-fifth higher than what they were last year, with broader alcohol sales up by a quarter, and an even higher spike in wine and spirits (2020). But for Brewery's like Torch & Crown who have ramped up online sales and delivery and Deschutes, profits are not adding up and layoffs abound. According to Forbes, a recent Brewer's Association survey found that 60% of small U.S. breweries believe they will be forced to close their doors by mid-July if current social distancing measures remain in place (2020). Meanwhile, CNN Business alleges that breweries were in trouble before the pandemic with as many as 300 small and independent craft breweries closing their doors in 2019 (2020). On the other hand, USA Today, published an article discussing the positive impact removing barriers for alternative distribution channels such as online sales and delivery has had for some breweries (2020). The Brewer's Association has created a portal for all things COVID related in order to assist independent craft brewers with a range of issues including current polls, establishment information, manufacturing, business continuation and communication, guidance for travelers, legislation, SBA loans, and more.

CHAPTER 4

MARKET OVERVIEW

Product Overview & Goals:

The purpose of the product is to share a love for the craft, quality, and building a community of beer lovers. The key features are taste, ingredients, quality, and sustainability. The pricing structure is as follows: $4 pints, $1 tasters, $8 growlers, $ varying prices of growler fills. Their marketing position is high quality and mid-to higher price. The distribution channels include the brewpub taproom. Promote through social media, website, expos and beer fests, no advertising. Current packaging. None except logo on growlers and pints in the taproom. Their goals include finishing the renovation of the building as well as additions including a kitchen and seating area where food will be prepped and served, then leasing the renovated and unused spaces, one of which will be a BnB rental. They are hosting special events, brewing big batches, collaborating with homebrewers for differentiation and staying within their means as they finish renovations.

Competitive Overview:

Their strength is their traditional Irish-inspired ales and…is a niche in this area as well as fresh, house-made brews. However, they are not invested at this time in crowler fills though this might be a better option for the freshness of the product for off premises consumption. At Molly's Pint Brewpub ever-evolving selection of traditionally styled beer alongside rotating specialty batches. Big Muddy has a steady selection of traditional craft beers with consistent and recognizable packaging, many of which are outsourced to area breweries. Scratch offers a variety of and evolving selection of farmhouse ales alongside foraged brews with locally obtained ingredients with consistent and recognizable packaging. Big Muddy's pricing is $1 tasters, $4 pints, $15 six packs, $5 growlers, $25 stainless steel growlers, and $10 growler fills. For flights Scratch's pricing is $1 tasters, $5-7 for 12-14 oz snifter, $12.50 growler fill, $5 growler, $10-25 bottles, and flights $10 with varying food prices. Molly's merchandise includes shirts, hoodies, glasses, hats. Big Muddy merchandise includes shirts, glasses, and hemp products. Scratch merchandise including snifters, mugs commissioned by local artists, shirts, hoodies, books. Big Muddy promotes through their social media, website, and special events. Scratch promotes through their social media, website, and on-premises special events. Big Muddy goals snapshot is product differentiation, networking, and collaboration. Scratch's goals snapshot is networking, collaboration, and recognition. Big Muddy is reinvesting into their brewery as well as product differentiation and collaboration. Scratch is investing in networking and collaboration as well as gaining notoriety and recognition through national competitions.

SWOT Analysis:

Molly's Pint strengths include fresh, house-made brews that are quality sourced, friendly mom-and-pop shop, inviting space and atmosphere. Their weaknesses are their media including web and social media cohesiveness as well as limitations on product packaging. Their opportunities lie in their uniqueness and personality as well as the niche of brewing style and atmosphere they have invested in. They also have opportunities in improving their media usage as well as promotional, product packaging and advertising. Their threats are the expansion of and differentiation of well-established breweries and brands such as Big Muddy.

Conclusion

Through gaining a definitive understanding of branding a company, competitive analysis, and marketing summary of the craft beer industry through online and physical research, I was able to create this report and the accompanying branding style guide, which will be provided to the small business featured in the guide upon its completion. As branding has been proven to lend to the success of businesses in any market including, but not limited to increase in sales, customer relationships, customer retention, and to create ambassadors whose values align with the brand, it is my sincere hope that this guide will also lend to the future success of the small independent craft brewery.

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