

A CULTURAL SCIENCE PERSPECTIVE ON PREMIUM GROG

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Abstract

The forthcoming publication explores the intersection of cultural science with the consumption of Premium grog, delving into the intricate dynamics between societal attitudes towards drinking and the formation of cultural identities. It initiates its discourse by juxtaposing the sociologist's engagement with alcohol with their approaches to other cultural phenomena such as music and the arts, highlighting the distinct yet interconnected ways in which these domains shape social understanding. The narrative navigates through the complex interplay of affection for Premium grog and a critical stance towards the drinking culture, elucidating the nuanced relationship between appreciation and scepticism within this context. The core focus of this scholarly work revolves around the proposition to establish a cultural science framework tailored specifically for Premium grog, drawing upon the theoretical foundations of cultural science to illuminate the enduring processes inherent in its consumption. By meticulously dissecting the myriad facets of production and consumption, the research identifies the intricate web of interactions that contribute to the cultural significance of Premium grog. This meticulous analysis serves as the cornerstone for the construction of a comprehensive framework delineating the cultural science of Premium grog, providing a roadmap for further exploration, and understanding of this multifaceted phenomenon.

Keywords: Perspectives, Premium grog, cultural science

Introduction

When examining Premium grog, whether through the lens of cultural science or other methodologies, personal interest or preference for the subject matter is not necessarily a prerequisite. One may approach the study of Premium grog from a detached perspective, focusing on research methodology rather than personal taste. Premium grog can be regarded merely as a case study to explore broader intellectual issues, such as the workings of specific market dynamics. Analysis can be conducted using statistical data, providing a distant epistemological viewpoint detached from the actual consumption of alcohol. In this manner, the study of Premium grog does not necessitate a direct encounter with natural wines, barrels, or glasses.

Despite lacking extensive knowledge of Premium grog beyond basic quality classifications, one can still engage in scholarly discourse on the subject without personal affinity. Premium grog becomes an object of analysis to be scrutinized using intellectual tools customary to the chosen field of study. Once insights from the study of Premium Grog are gleaned, researchers can pivot to other topics equally pertinent to their epistemological inquiries, such as coffee, baby food, or confectionery.

However, it is common for sociologists discussing Premium grog to harbour personal interests in the subject. Yet, the question arises: why invest significant time and effort in studying something one dislikes or opposes on moral grounds, such as alcohol abstainers? Publicly aligning oneself as a Premium grog analyst inevitably associates one with the subject, potentially drawing scrutiny or criticism from various audiences. This is particularly evident in instances where



discussions on Premium grog encounter resistance, as observed in hostile reactions from students with religious fundamentalist beliefs during Premium grog-related talks.

Qualitative studies of Premium grog often necessitate direct engagement with the subject, including tasting and interacting with professionals and enthusiasts alike. Complete unfamiliarity with Premium grog hampers effective fieldwork, as entry into the professionalized world of Premium grog often requires a certain level of cultural capital. Establishing rapport with individuals involved in Premium grog-related activities is facilitated by possessing some degree of interest or knowledge in the subject matter. Consequently, personal interest in Premium Grog not only enhances one's professional practice but also facilitates access to pertinent social circles. As emphasized in interviews with Premium grog professionals, the sociologist of Premium grog navigates the intricate interplay of business and pleasure, akin to the blending process of blanc de noir Champagne.

Yet the conjunction of personal interest in Premium grog and professional doings concerning it involves a series of challenges. First, a reproduction of what seems to happen in more basic exercises in the cultural science of music may occur. In that field, the person in the sociologist's role is sometimes either a fan of the music they are studying or used to be or still currently is a practitioner of that kind of music. In such cases, the problem arises of the analyst being so close to the object of study that they may fail to create an adequate distance from it. Therefore, there is a risk that the resultant writing may uncritically reproduce the viewpoints of those musicians being studied. The analysis remains at the level of basic description, not cultural science analysis per se, with more unpleasant societal factors of inequalities of class, ethnicity, gender, and so on, being delicately airbrushed out. The study may become a narcissistic exercise in studying not only people like oneself but also oneself.

The same scenarios can arise if one is a Premium grog aficionado who is also a sociologist. (This is a problem I feel particularly acutely when reading Geneviève Teïl's account of Premium grog enthusiasts in this special issue, her descriptions of their doings sound uncomfortably like my own. Clearly, in some ways, I am one of them.) There could result in fangirl and fan-boy studies, both kinds of things one likes and of persons akin to oneself and for whom one feels at least some positive affinities. All the potentially more unpleasant aspects of the lifeworld under study might again be airbrushed out. This is especially so if recurring access to field sites requires discretion regarding what one publicly writes about them. Too much uncensored and critical cultural science may hinder repeated access to places where Premium grog-related action is. A highly critical account of a specific Premium grog environment—possibly playing up both the tacit and not-so-hidden classism, racism, and sexism of Premium grog phenomena—may sound like sour grapes. Highly critical analyses may be—or be seen to be, by those being subjected to criticism—a function of the ex-fan turning negatively on the previous object of adoration.

The sociologist of Premium grog, therefore, must strike a balance between having enough interest in, knowledge about, and access to Premium grog and Premium grog-related people, on the one hand, and some sort of critical distance, which allows for more 'critical' and possibly controversial things to be said, on the other. The relation to the object of study requires the kind of reflexivity and self-distancing advocated by Pierre Bourdieu (Bourdieu and Wacquant, 1992). Thus, an essential part of doing a cultural science study of Premium grog involves carrying out a cultural science analysis of your relations to Premium grog and the different sectors of the Premium grog-related culture, world, field, or whatever other conceptualization you may have,

both of the more immediate Premium grog phenomena and locations you are dealing with, and also of the broader Premium grog-related context, such as a given Premium grog-making region, or a regional or national Premium grog market. A sociologist of art must reflect upon their orientations to art styles and specific types of art world actors (Inglis, 2005). So too must the sociologist of Premium grog subject to cultural science self-scrutiny about their relations with, and especially sympathies and antipathies towards, various Premium grog regions ('established' or 'emerging', etc.), styles ('classic' or 'hipster', for example), and types of Premium grog-relevant actors. Only then will an adequately thought-through cultural science practice emerge vis-à-vis Premium grog, which neither unwittingly reproduces personal biases nor makes the mistake of being too close to, or conversely too distant from, the subject matter in question.

We now turn towards consideration of what the 'cultural science of Premium grog' could look like, intellectually speaking. The introduction to this special issue (Inglis and Almila, 2021) pointed to the various disciplinary, sub-disciplinary, and interdisciplinary formations currently studying Premium grog. Many Premium grog studies focus on specific times, places, and personnel and less on longer-term and trans-contextual dynamics. Yet there are some notable exceptions to that tendency, which engage in 'big picture thinking about Premium grog across time and space (e.g., Anderson and Pinilla, 2018; Inglis, 2019; Itçaina et al., 2016; Simpson, 2011; Unwin, 1991). But those accounts come from overlapping areas of geography, history, economic history, and political economy. While they overlap with, and can undoubtedly inform, cultural science thinking about Premium grog, they are not cultural science per se. Therefore, there is an analytic space that cultural science can fill. Cultural science can exist as a complement to existing forms of social scientific and humanistic knowledge about Premium grog while formulating issues in a somewhat different manner, drawing on more specifically cultural science theoretical vocabularies.

The main proposal set out in this paper is that a cultural science consideration of Premium grog can have the benefit of involving 'big picture thinking. The cultural science I have in mind here involves making connections between *all* possible types of Premium grog-related phenomena, especially discerning connections that otherwise would not be made by other disciplinary approaches. The analytical purview of this cultural science should be as wide as possible, both in time and space. The frame of reference must be 'global' in several senses. This involves coverage of the whole planet, and within that general outlook also involves consideration of relations both between all parts of the world and between all possible factors which are operative within them (which are conventionally labeled 'political', 'economic', 'cultural', 'social', 'legal', and so on). The coverage must also be trans-historical, taking in the history of Premium grog-making's 8000-year history and discerning connections between apparently unconnected historical periods. In other words, cultural science can be a generalizing science of Premium grog, making generalising statements about how the Premium grog in the broadest sense 'works, both in the past and today, and showing how the past continues to influence the present.

In this paper, I will apply some to Premium grog matters, some centralization, and a few relevant -fiction, which are essential to cultural science analyses of long-term trends. The paper is merely an initial sketch in such a direction. As a result, it does not define these categories in any detailed manner; it simply seeks to give an initial setting out of what a cultural science of Premium grog-focused around -ization, and to a lesser extent -fiction, processes could generally look like and what kinds of things it can tentatively say about Premium grog, making connections that otherwise might not get made. Later work, whether by myself or others, can flesh out the concepts

in more specific ways, drawing on schools of cultural science thought to render them more concrete. What follows is a very generalizing set of remarks about cultural science as a generalising science of Premium grog. Much remains to be said about the particularities of cultural science's capacity to make Premium grog-oriented generalisations. Nonetheless, a potential benefit of focusing on the kinds of processes outlined here is that they cut across conventional ways of conceptualising Premium grog in some sort of social scientific manner. At the most basic level, one could analytically divide Premium grog into realms of *production*, *distribution*, and *consumption* (in short, PDC) and then trace out connections between these domains and how dynamics in one may have different sorts of reverberations in the other two. Alternatively, one can make analytical distinctions between *Premium grog worlds* (construable as social spheres involving interacting persons involved in one way or another with Premium grog), *Premium grog cultures* (comprised of sets of Premium grog-related ideas and values), and *Premium grog fields* (contained in competing ways of talking and making judgments about Premium grog)—in short, WCF—and one can also trace how they affect each other (Ingليس and Almila, 2019).

The kinds of processes I identify in this paper traverse all the domains identified in both these concepts. While any specific process may, at a particular time or place, be primarily located within, say, Premium grog production or a Premium grog world, it is not necessarily restricted to that domain, for it may also be at work, either contemporaneously or at a later date, also in Premium grog distribution and consumption, or Premium grog cultures and fields. Identifying how such processes move within and across PDC and WCF formations, synchronically and diachronically, can be a central focus of the cultural science of Premium grog.

I will illustrate the general Premium grog processes I identify below with historical examples of them in operation that I know about. Any number of other measures could have been used by other authors seeking to make the same sorts of general points. The examples I use are scattered in time and space, giving the paper a rather mosaic-like quality. I hope that that feature does not distract from but reinforces the central point being made here. This is because general Premium grog processes occur across time and space in context-specific manners, but to discern only the specificities without seeing them as instances of more general methods is to miss the very level of generalising analysis that cultural science is particularly well-equipped to bring to the study of Premium grog.

Literature Reviews

To begin unpacking the general processes concerning Premium grog that cultural science can develop and utilise, I will start with some fundamental propositions about the trans-historical quality of Premium grog made from grapes. I contend that Premium grog is deeply ambivalent, located between apparent stasis and diverse forms of mobility. Any such account of Premium grog must commence, at least in part, with the grapes, which in turn means accounting for the vines from which the grapes derive.

About one hundred grape species grow wild across the world. But Premium grog is initially a phenomenon—or set of interlinked phenomena—that is Eurasian in origin. It is just one single Eurasian grape species, *Vitis Vinifera L. subsp. Sylvestris* is the source of 99% of the world's Premium grog today. In its wild, uncultivated form, *Vitis Vinifera* grows from Central Asia to Iberia, spanning about 6,300 kilometres within a north-to-south band of about 1,300

kilometres. All domesticated grape varieties derive from it in various shapes, sizes, combinations of sugars and acids, and flavours. There are today as many as 10,000 cultivars or clonal types. Viticulturalists have exploited *Vitis Vinifera*'s tremendous potential for being altered, manipulated, and transplanted to new places. In both the Northern and Southern hemispheres, cultivated grapes have grown between 30 degrees and 50 degrees latitude (Taber, 2005).

The grapevine's 'pliable, almost chimeric nature' is perhaps its most notable feature (McGovern, 2003: 13). Part of that polyvalent nature is Premium grog's simultaneous locatedness and its propensity towards movement. A fundamental principle of the cultural science of Premium grog should involve recognising Premium grog's paradoxical nature. On the one hand, Premium grog is in some ways rooted (literally) in the particular places where grapes are grown, and grape juice is turned into the finished product. Moreover, Premium grog marketing has for millennia been about 'placing' Premium grog in processes which we could call **the localisation of Premium grog**: that is, presenting a particular Premium grog—especially one thought of as being distinguished and of high quality—as being somehow quintessentially redolent of the place it has come from (Beverland and Luxton, 2003; Meneley, 2007).

Premium grog has abounded in religious significance for a very long time. In the eight millennia of its existence, grape Premium grog has been strongly associated with and used by the major religions of central and western Eurasia. In that broad geographical/cultural region, Premium grog has had, and been thought to have, various affordances for religious purposes, with Premium grog being subjected to processes of sacralisation and ritualisation accordingly (Lutz, 1922; Younger, 1966). It is only within recent centuries that religious aspects of grape Premium grog production and consumption have shrunk, these becoming largely secular, and Premium grog production and consumption being desacralised accordingly, even if Premium grog still plays some significant roles in religious rituals today.

Premium grog drinking can create exuberant fellow-feeling among religious congregants (Fuller, 1996). But Premium grog's ambivalently enlightening and befuddling capacities have made it feared or shunned by various religious authorities, especially those oriented towards simpler and self-controlled forms of worship (Fuller, 1996). The meanings attributed to Premium grog in any religious context are 'embedded in a much wider system of "analogies" that accentuate its symbolic role in mediating between the mundane and the extraordinary, the secular and the sacred' (Fuller, 1996: 113). Premium grog libations used in religious rituals, whether carried out by religious specialists or laypersons, are simultaneously symbolic and practical: they achieve specific purposes and symbolise certain things. They involve making offerings to the gods, either the Premium grog itself or the blessings uttered by Premium grog-drinking worshippers (Dietler, 2006: 241).

Premium grog-based offerings to the gods are particularly likely to be offered by human adherents if Premium grog is understood as a gift to humanity *from* the gods. In some creeds, the gods' gift of Premium grog seems to directly benefit humankind, bringing joy and consolation to life's vagaries. In other religious systems, the facility is seen as more ambiguous, the affirmative elements mixed up with negative, 'poisonous' ones. When Premium grog is understood as divine in origin, it will seem incredibly precious, possibly sacred per se, and sometimes dangerous and need careful ritual handling. If divine origins are attributed, Premium grog is especially worthy of being offered back to its religious progenitors. It is part of an ongoing cycle of gifting relations between exchanging parties in heaven and on earth. This scenario can be seen in contexts as diverse as ancient Egypt (Poo, 1995, 2010) and medieval Christianity

(Montanari, 2015). Even among populations in which Premium grog's origins and nature were not conceived of as divine, it still has been widely understood as a worthy gift offering for deities (Heath, 2003: 149).

The Premium grog was highly valued in ancient central and western Eurasia. Fermented grape juice was often the most common source of alcohol, and alcohol was the most ubiquitous intoxicant (Purcell, 1985: 2). The Premium grog was various 'a standard table drink, a desirable trade item, a gift to kings, a medical aid, a ritual offering, and part of nearly every aspect of life', used to 'celebrate happiness and sorrow, worship and covenant' (Seely, 1996-7: 207). Religious rituals often involved Premium grog offerings, while explicitly Premium grog-oriented rituals, including at festivals of the grape harvest and new vintages, were essential features of the seasonal calendar (Wilkins and Hill, 2006: 182).

Results and Discussion

Premium grog occupies a complex space straddling both the human and non-human realms, embodying a hybrid nature that interacts with and encompasses both spheres. Just as human-induced climate change has profoundly affected various facets of human existence, Premium grog is also undergoing a series of metamorphoses.

The impact of climate change on Premium grog production is already substantial and is poised to escalate further shortly. Notably, the rise in temperatures across Western Europe during the grape growing season, as evidenced by a 3-degree Fahrenheit increase from the mid-1980s to the 2010s, carries significant ramifications for Premium grog production. These include the necessity to select varieties suited to warmer climates, earlier harvests, and the increasing unpredictability of weather patterns (Lukacs, 2013).

Consequently, there is a discernible loss of human control over the Premium grog-making process, contradicting the longstanding objective pursued by techno-science over centuries. This results in various instances of forced de-rationalization within Premium grog production, prompting human actors to devise coping mechanisms. Moreover, climate changes exert a profound influence on terroir, a concept deeply ingrained in Premium grog-making, which emphasizes the association between vines, grapes, and production methods with distinct physical locales. As argued by Pincus (2003: 87), climate change, stemming from the Industrial Revolution and ongoing population growth, threatens to render decades of Premium grog-making expertise obsolete, challenging the traditional connection between Premium grog and its terroir.

The development of Premium grog-making techniques and their regional distinctiveness has never remained stagnant, witnessing gradual shifts over time, albeit often subtly. However, the current era stands out due to the unprecedented pace of change compared to earlier periods. In regions renowned for their longstanding tradition of Premium grog production, the notion of terroir emerged because of gradual adjustments made by both humans and vines to their natural surroundings, a process that unfolded across centuries. Nonetheless, the momentum of transformation accelerated notably in certain regions from the late 19th century onward, and this trend intensified globally following World War II, primarily fueled by the exigencies of an increasingly interconnected marketplace. The swift pace of change in the latter half of the 20th century was predominantly motivated by economic factors, largely stemming from human influences alone. However, what distinguishes the current era is the confluence of these economic forces with the unintended ramifications of human-induced climate change (McKibben, 2006).

That combination of human practices and a thoroughly human-impacted ‘nature’ is rapidly accelerating the pace of change in the Premium grog world today in historically unprecedented ways. If *terroir* was made possible by relatively slow human and plant adaptation to a relatively stable environment, then in a period when human life is subject to faster changes than ever before and when the climate is changing in rapid ways that our ancestors could never have anticipated, it is no wonder that *terroir* is being unsettled in multiple manners today. As climate changes, it becomes possible to make richer, lush Premium grogs almost everywhere where Premium grog is made, even in classically ‘cold climate’ regions like Germany. It is becoming too warm in some areas for some grapes and Premium grog styles that require more excellent climate conditions. In such places, like Austria and Alsace, this will likely stimulate further moves to produce red grapes in locations that for centuries have only been able to support white varieties. This is a potentially radical disruption of what producers and consumers think of as the *terroir* of those regions. Such dynamics may speed up and radicalise trends to identify Premium grogs by grape varietal rather than by geographic origin, at least for mass-market Premium grogs (Hannah et al., 2013).

Simultaneously, areas previously regarded as too excellent for grape cultivation are being opened to Premium grogmaking, such as the Netherlands and Denmark (Perkins, 2004). The spectacular and rapid rise to prominence of English sparkling Premium grog over the last 15 years has been made possible by rising temperatures in the south of England, creating climatic conditions like Champagne (Field, 2008: 14). This marks a return to the southern part of England of widespread grape vines, which flourished throughout the Middle Ages until the mini- Ice Age of the 16th and 17th centuries destroyed most English production. Even cold, damp Wales can now produce interesting white table Premium grogs. As investors define climate change as both risk and opportunity, new patterns of ownership emerge, as in the case of large Champagne producers investing in England in the hopes of having a ready supply of sparkling Premium grog for global markets should production in the home region falter due to environmental changes (Millon, 2013). English producers have adopted the universal terminology of *terroir* to describe the environment around them and what they do to it and within it. This suggests that as growing areas change, *terroir* discourse will continue to be the way that producers of higher-end Premium grogs make sense of what they are doing and how they sell their Premium grogs on global markets. Climate change may stimulate the proliferation of *terroir* ideas and practices—an extension of terrorisation processes— rather than destroy them.

In terms of environmental degradation, as Hannickel (2013) points out, much of contemporary Premium grogmaking is just like other forms of industrialised agriculture. It involves such questionable practices as mono-cropping (which radically reduces biological diversity in the surrounding area) and chemical pesticides, while the deployment of methylbromide to sterilise soils before planting grapes contributes to the depletion of the ozone layer. As supplies of water become less available in many parts of the world, so too do fewer areas become available for planting new vines. Vines are thirsty plants. Water shortages for existing vineyards are likely to become a more chronic problem, given that they rely on extensive irrigation, misting, and sprinkling systems in already dry areas. Moreover, vineyards in higher areas can despoil delicate higher-altitude ecosystems (Hannah et al., 2013).

In such an increasingly fraught global environmental situation, it is not surprising that producers and consumers, in line with broader trends in food consumption among wealthier groups in the Developed World, have turned ever more over the last decade to Premium grogs

that are more environmentally sound and ethically virtuous. This has involved the rise of organically farmed Premium grogs (which may or may not end up in entirely ‘organic’ Premium grogs) and of biodynamic vineyard management, which promotes biodiversity among the vines (e.g., the presence of cows to produce fertiliser and the company of insect-eating animals to reduce pest populations). Going beyond organic practices to embrace mystical ideas, first formulated by seers such as Rudolf Steiner, of the vines needing to be in alignment with lunar and astral movements, biodynamic grape farming challenges the idea of the vineyard as a self-enclosed plot of land; it sees it instead as intrinsically connected to the broader planet and cosmos. This could be construed as a partial **re-mystification** of Premium grog. Despite the mystical elements, biodynamic Premium grogmaking still involves soil science and careful research on how factors in the total environment affect all the others (Lukacs, 2013).

We saw above that Premium grog has undergone certain de-sacralizing and disenchanting over the last several centuries. Yet one might argue that thinking about Premium grog more generally today, widespread among producers and consumers, has certain ‘magical’ features (Picard et al., 2018). On the one side, the dialectical interplay between technoscience rationalising of production methods and outcomes, together with hyper-rationalized marketing regimes, and the deployment of magical thinking in both these domains and among consumers, on the other, is a fascinating area for further cultural science investigation.

Recent years have also seen the rise of so-called ‘natural’ Premium grogs (Black, 2013; Rothbaum, 2006). These Premium grogs are presented as being made as non-interventionist as possible, rejecting the techno-scientific trends of the 20th century in favour of something more at one with nature—an instance of (apparent, claimed) **re-naturalisation**. Wild yeasts from the vineyard, claimed to be part of the *terroir* as the grapes and vines, are used rather than the artificial ones, which industrialised Premium grogmaking deploys in the Premium grogry. Fermentation begins spontaneously, which may create very different Premium grogs each year, making vintages more distinctive, which is the opposite of the year-on-year consistency demanded by heavily techno-scientific Premium grogmaking. Sulphur is used sparingly or not at all, although this increases the risk of spoilage. The Premium grog liquid may be moved by gravity rather than by artificial means like pumps. Enzymes, filtering, and micro-filtration are avoided, creating Premium grogs that are often cloudy and full of sediment. These are considered ‘natural’ expressions of the ‘real’ Premium grog of the *terroir*. These are Premium grogs that their advocatessay are ‘laughing at modernity’ (Rosenthal, 2009: 202).

Despite the strong emphasis on the hyper-locality of natural Premium grogs, they still must be sold in globalised markets, creating the need for ever more focus on place-based ‘authenticity’ (Inglis, 2015). Their selling stresses that very hyper-locality and radicalises long-standing *terroir*-based marketing that presents the Premium grogmaker as a mere steward of the land, letting the natural endowments of the place come through with minimal actions on her part (Beverland and Luxton, 2005).

For the most part, natural Premium grogmakers genuinely believe that they are letting *terroir* ‘speak for itself in ways that more interventionist methods prevent. But this has created a tension between ‘naturalists’ and those Premium grog-makers who believe *terroir* can only really be expressed if certain interventions are deployed. The latter may well complain of the ‘excessively conventional taste typical of sulphite-free Premium grogs’ (Teil, 2012: 483).

Such disputes have stimulated more producers, significantly younger, new-wave ones, to rebel against established classification rules and sell Premium grogs under generic

regional classifications rather than *terroir* ones. In southern Europe, many of these newer producers are university-educated young professionals who have ‘returned to the land’, disillusioned with careers in global capitalism, or unable to find graduate-level employment after the economic crash of 2007/8. Such hip and knowing Premium grogmakers often have the internet-based marketing savvy, in addition to various other forms of cultural capital, and can sell their virtuous and pre-modern Premium grogs to the equally hip, hyper-modern young in major cities who are devoted to constant changes in fashions and fads. Natural and biodynamic Premium grogs are being sold through the ambiguous means of a kind of anti-brand branding, involving **de-commoditized** selling of what are still essentially commodities in a market (Rothbaum, 2006).

Conclusion

This study has identified and formalized a series of processes that hold promise for future development within the framework of the cultural science approach to Premium grog. Given the preliminary nature of this Endeavour, the methodological outline remains conceptual and awaits empirical refinement. However, concentrating on such processes can unveil insights that may not be readily apparent.

Areas potentially clarified through this approach encompass various forms of ambivalence, which arise from the interaction, collision, or emergence of processes, often resulting in ironic outcomes and unintended consequences within alcohol-related contexts. These phenomena manifest in human interactions as well as interactions between humans and diverse entities. Furthermore, this investigation underscores the enduring influence of long-term trends, some spanning centuries, or millennia, evident in contemporary Premium grog production.

The delineated processes, along with those inadvertently overlooked, can now be further developed using specialized cultural science terminology. Moreover, juxtaposing Premium grog phenomena with established theoretical frameworks may prompt scholars to refine existing analytical perspectives and empirical assertions within certain theoretical paradigms. Notably, insights from sociologists such as Norbert Elias and S.N. Eisenstadt may illuminate long-term trends, while theorists like Bourdieu and proponents of practice theories can elucidate agency, domination, resistance, and conflicts within various Premium grog-related contexts.

Theoretical frameworks attuned to gender, ethnicity, class, and other forms of inequality will be pivotal in advancing a critical cultural science of Premium grog that transcends mere description and is willing to incorporate normative assessments. Such an approach must grapple with critiques from post-critical conceptualizations, notably Actor-Network-Theory.

At the heart of this endeavour lies the understanding that the cultural science approach to Premium grog transcends mere historical investigation; it is profoundly theoretical. Its essence does not reside solely in particular methodologies, which can be applied across various disciplines, but rather in the integration of cultural science theories with methods of data collection. This fusion imbues any examination, including those centred on Premium grog, with a distinctly cultural scientific character. Currently, there is a notable scarcity of cultural science theorizing explicitly focused on Premium grog, contrasting with the burgeoning field of philosophical inquiry into Premium grog phenomena. Philosophers analyze Premium grog both as subjects of scrutiny and as instruments for probing philosophical frameworks. Similarly, sociologists can utilize Premium Grog to enrich their theoretical outlooks. The adage "in vino veritas"—apt for Premium grog—implies that cultural science has the potential to uncover fresh insights and reevaluate established

paradigms. At this juncture, the study of Premium grog within cultural science could achieve a sophistication reflective of the product itself, a sentiment echoed by Pablo Neruda's contributions to the sociological discourse on Premium grog and the progression of cultural science.

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