

# **Researching Craft Beer**

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# **Researching Craft Beer: Understanding Production, Community and Culture in An Evolving Sector**

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## About the Editors

**Daniel Clarke** is a Senior Lecturer in Management and Marketing at the University of Dundee School of Business. He obtained his PhD on place making in small new business ventures in 2008 from the University of St Andrews. His scholarship operates at the intersection of organisational space and place and he has published work on teleworking, fair trade food consumption, the sensory retail environment, sport tourism and service work involving craft beer. In his teaching and research practices, Daniel uses participant-produced drawing and a range of experience-near methods including autoethnography, photography, video and poetry. He is passionate about introducing novel imaginative-creative, visual and experimental practices of pedagogy and research in to business management education. His work has been published in *Management Learning*, *Qualitative Inquiry*, *Journal of Fashion Marketing and Management*, *Leisure Sciences*, *The Design Journal* and *Forum: Qualitative Social Research*. His favourite beer is North Sea Stout by Pilot.

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## About the Contributors

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**Roberta Spadoni**, who has a PhD in Economics of the Agrifood Systems, is Associate Professor at the Department of Agricultural and Food Sciences, University of Bologna, Italy. Her main fields of interest are economics of agricultural and food markets, certification systems, agricultural and industrial marketing and product quality issues. Her favourite beer is the 'Birra del Reno – Bianca' from a particular farm from Castel di Casio (BO), called 'Azienda agricola la Tartaruga'.

**Eli Revelle Yano Wilson** is an Assistant Professor of Sociology at the University of New Mexico. He is author of *Front of the House, Back of the House: Race and Inequality in the Lives of Restaurant Workers* (NYU Press). Dr. Wilson is currently researching the intersection of culture, consumption and work careers in the US craft beer industry. His newest book, co-authored with Asako Stone, is *Beer and Society: How We Make Beer, And Beer Makes Us*. His favourite beers are West Coast IPAs.

**Steven Wright** is both Learning and Research Technologist for the Faculty of Health and Medicine at Lancaster University and an Independent Consultant on Qualitative Analysis Software. He is also a BJCP recognised beer judge and award-winning home brewer. His key interests are in qualitative methodologies and developing new approaches to working with complex datasets, in particular large text archives and multi-modal/multi-sensory data. His PhD in eResearch and Technology Enhanced Learning explored mobile learning by home brewers and the sensory assessment practices of craft beer judging. His favourite beer is Orval brewed by Abbaye d’Orval. He says you never know what it’s going to be like – but it’s always amazing.

# Foreword for Researching Craft Beer: Understanding Production, Community and Culture in an Evolving Sector

A brief but telling debate played itself out in 2017. Following a suggestion that alcoholic beverages, like cigarettes, ought to be sold under generic packaging, attention turned to the possible impact of such legislation on the flourishing craft beer sector. Perhaps, some argued, in a world of plain unbranded packaging craft beer would thrive as consumers focussed on the bold flavours and carefully select ingredients of the drink. Such a move could rebalance the uneven scales in the David and Goliath battle between the plucky micro-brewers, who prioritise quality and innovation, and the global conglomerates, whose mass-produced beers have for too long benefitted from market dominance propped by multi-million-pound advertising budgets and branding strategies this new breed of craft brewer are unable or unwilling to imitate. Or, others postulated, this would be a world where craft beer would struggle. For while the muted green label of the can or bottle might leave space for the brewery name and beer style, presumably in a small and non-offensive font, there would be no room for edgy or eye-catching logos and design work. Where, on such minimalist labelling, would the consumer read of hop varieties and flavour profiles? Most of all, there would be no space for narratives and ethos, and without value statements and origin stories the would-be consumer would know little about the world of passionate and skilled craft brewers that they are buying into when they purchase, serve and sup their chosen craft beverage.

While the advent of enforced plain packaging is unlikely, in the proposed thought experiment these two scenarios speak to the contradictions that fascinate many who, in recent years and in this volume, have found the production, sale and consumption of craft beer to be a fascinating, and some might say conveniently pleasurable, subject through which to explore a host of issues relating to contemporary ideas about work, labour, consumption, identity and community.

Part of the appeal of craft beer, for its advocates and for scholars looking to make intellectual sense of its emergence and endurance, is the premise that good beer, like good art or good music, is made by people with skill, passion and attitude. The leading craft breweries have gained devoted followers who, in a manner akin to the fans of iconic rock bands, pass many an hour discussing the latest releases, the evolution of signature styles, who has influenced who and who is

pushing boundaries and breaking rules while others merely perform crowd pleasing covers and greatest hits. Craft beer has captured the imaginations of many; in short, it is something that many people wish to align their identities with either through their work or their leisure. There are many who look to the sector for inspiration and for new ways of thinking about craft work, entrepreneurialism, localism and community. But there are also cracks, some might say foundational weaknesses, in the edifice of craft beer. Long celebrated for a culture of collaboration and a spirit of irreverence, as the craft beer sector matures from its rebellious adolescence it must reckon with cases of discrimination, charges of elitism and snobbery and accusations of selling out that threaten to fracture its relationship with long term participants and weaken its appeal with a new generation of potential craft drinks lovers.

The book that follows is testament to the scale of craft beer for it spans from the very local to the national and global levels and, importantly, covers the life course of craft beer from its production, its branding, distribution and sale to the beer being served, drunk and appreciated. It is also commendably interdisciplinary and, in its inclusion of practitioner perspectives, remarkably non-hierarchical in refusing to see an analysis of the wider social, cultural and economic significance of craft beer production and consumption as solely emanating from the ivory tower of academic research. Indeed, far more ardent debates about the meaning of craft beer have been had over the pub table or the beer festival serving counter than over the university auditorium lectern.

My own research journey began with a close friend, trusted drinking buddy and fellow recently minted Sociology PhD. Surveying the crowds at the closing stages of a local beer festival and musing that surely *someone* must try to make sense of this cultural phenomenon reshaping how people think about and relate to one of the oldest beverages known to humankind. The project I soon commenced began with a sole focus on the consumers of real ale and craft beer but, before long, I ventured hopeful emails to local brewers who, as it turned out, were more than willing to speak to me for research interviews, often perched on casks between mash tuns and fermentation vessels surrounded by the by then familiar smells of the brew house. Of course, I soon realised, the brewers were themselves consumers and passionately so. Sometime later, I spoke to others, writers, beer sommeliers and beer festival organisers. Again, passionate and committed consumers but also each participants in the dynamic and evolving craft beer community. It is a scene in which many people straddle the blur between production and consumption. It's a community where, particularly in recent years with blogs, Tweets and *RateBeer* reviews, a host of amateur cultural intermediaries hold forth on the minutia of brewing, style and taste.

Being asked to speak at the opening of the Craft Beer Research and Enterprise Workshop Symposium (CBREW) symposium in Edinburgh back in July 2019 and to prepare a foreword for *Researching Craft Beer* has been a welcome chance to reflect on the pleasures and perils of researching craft beer. The editors bring to bear on the topic their collective expertise in marketing, management and organisational studies. Further still, they exude both an appreciation of relevance of the fast-changing craft beer sector in Scotland, where they are based, and beyond.

They also, of course, share no small amount of their own enthusiasm for good beer, brewed, served and consumed the 'right way'. In each of the chapters, the contributing authors take aim at the moving target that is a rapidly changing craft beer sector – currently striving to adapt to the realities of the Covid pandemic and its impacts – and, as a whole, the book promises a timely contribution which both takes stock and sets agendas for the continued study of craft beer across academic disciplines and beyond.

*Dr Thomas Thurnell-Read  
Loughborough University  
May 2021*

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# Chapter 1

## Introduction: Researching Craft Beer

*Holly Patrick-Thomson, Daniel Clarke, Vaughan Ellis and David Weir*

Beer plays an important role in society and the lives of many. It is something which people produce, package, sell, transport and gather around to share, tell stories, celebrate, and commiserate. As people have been brewing since at least 3000 BC, beer is one of the oldest drinks known to wo/man. Civilisation has grown around beer and to this day, in many cultures around the world, beer is still drunk on a daily basis and used to mark births, anniversaries, and deaths, amongst many other life transitions. Beermaking *takes place* in certain locales and via certain methods, and it also *makes place*; breweries often being central to the communities in which they are based.

Since the beginning, beer was made largely by hand albeit with the use of basic tools. It is only in the last 100–150 years or so that we have seen a mass industrialisation in the beer industry, where the tangibility and direct use of hands constantly in contact with ingredients has largely been removed. However, there has recently been a return to small batch production of beer, mainly by hand: *craft beer*; and a rise in the number of small breweries has been seen in the USA, Australia, the UK, and across Europe. For example, in the UK, the number of brewers in 2018 was at its highest level since the 1930s (Cask Report, 2018). After decades of mergers and takeovers saw the emergence of a small number of global brewing conglomerates, many of the recently established brewers have spearheaded what has been referred to as a craft beer revolution. Typically producing small batches of artisan brews and with small workforces, the output of craft brewers accounts for approximately 2.5% of all beer sales in the UK, making craft beer the fastest growing sector of the drinks market (SIBA, 2020). The growth of the industry sector mirrors that seen by artisan food producers and has led some to suggest an emerging preference for rejecting mass-produced food and drink products.

Whilst the growth of craft brewers (Hindy, 2014; Sprinkle, 2016; Watt, 2015), the organisation (Bell, Mangia, Taylor, & Toraldo, 2019), and nature of craft involved in the work of brewing craft beer (e.g. Thurnell-Read, 2014) have been

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explored in empirical research, there has also been theoretical consideration of the cultural dimensions of craft beer (e.g. [Chapman, Lellock, & Lippard, 2017](#)), including the rise of beer tourism ([Alonso, 2011](#)) and craft brewery tourism more specifically ([Dunn & Wickham, 2016](#)). Despite recognition of craft beer's emergence, growth, and cultural significance, the sector remains ripe for further exploration. Utilising the craft knowledge of workers to design and sell ever expanding ranges of innovative products, the sector has been held up by some as offering an '... appealing antidote to modern industrial production and rationalised service provisions based on mass consumerism' ([Thurnell-Read, 2014](#), p. 46). Furthermore, as an everyday product (i.e. a fast moving consumer good) and thing (i.e. liquid), craft beer can do many things in the world. Beyond quenching a thirst, adding delight to a culinary adventure, and helping to bring people together, beer creates jobs and livelihoods, contributes to a sense of place, and can help build community. This volume embraces this wider cultural significance and meaning of craft beer by considering the multi-faceted areas for enquiry into craft beer through the lens of production, values, serving/ consumption, and community. By doing so, we ask what more beer is doing, and can do, in contemporary culture and economy, as understood and written about, from the dual perspectives of both brewers and academics.

*Researching Craft Beer* stems from long standing friendships forged in pubs and tap rooms of the UK, culminating in a two-day symposium on craft beer held at Edinburgh Napier University (Scotland) in July 2019. The contents of this volume and the four parts it is organised into were born in that symposium, but now stretch further to encapsulate new contributions by beer researchers and practitioners from around the world.

## **How the Book is Organised**

This volume is organised into four parts related to the production and consumption of craft beer.

The first part on 'Making and Selling Craft Beer' examines the production and valorisation of craft beer. Ellis and Richards (Chapter 2) begin by asking who are the people who start craft breweries and what are their motivations. Drawing upon theoretical constructs from the entrepreneurship literature, they show that few craft brewers are entrepreneurs by necessity but are in part driven to start breweries as an escape from more traditional careers (often in science or engineering). These initial motivations shape their subsequent approach to running a business, with those having an escape motivation likely to exhibit less planning and lower expectations of commercial success than those who were motivated by potential business opportunities afforded by the growth of the sector. Overall, they argue that craft brewers do not neatly fit the classical entrepreneurial mould; being driven primarily by a passion to make 'good beer', rather than seeing profit as the ultimate goal. In addition, they offer some useful methodological insights for those looking to 'capture the field' of craft beer and their chapter also provides additional background on the emergence of brewing and of the craft beer sector.

In Chapter 3, Quinn, Ellis, and Richards explore how craft breweries have crafted their start up strategies. Quinn et al. highlight the need for craft beer producers to hone a whole different set of skills – from making beer to *shifting* it. This is where ‘strategy’ and ‘strategic planning skills’ come in. In their chapter, the reader is introduced to a diverse range of approaches adopted by craft breweries. Gleaning insight into strategies employed to establish a new craft brewery, including funding, marketing, location, motivation, goal setting, and growth plans, Quinn et al. introduce elements of intuition and *luck* into the mix of factors for consideration in relation to ‘strategic success’. Indeed, luck is something that reappears in the following chapter where we learn how craft beer brewers managed to still shift beer and survive COVID-19. In Chapter 4, Clarke, Bowden, and Dinnie ask what the COVID-19 pandemic has so far done *for* and *to* craft beer. Using an innovative intégaphic research approach, their analysis is focussed around a series of investigations into craft brewers’ views on COVID-19 via social media posts and interview data. They find that although the past year has been characterised by a febrile and unpredictable craft beer consumptionscape, as well as the many challenges this has thrown up, it has also created many opportunities for brewers, particularly as consumers change their spending habits. These struggles and new chances are evocatively illustrated by the authors’ poetic transcription of their interview findings. Ellis-Vowles’ discussion with a brewer and pub landlord (Chapter 5) brings these themes together, and provides an interesting longitudinal take on the maturation of the sector and the challenges this presents. Although much of the preceding chapters focus on growth and opportunity in craft beer, the brewer interviewed by Ellis-Vowles neatly explains how consolidation in the sector makes most routes to market very high volume, meaning that craft brewers who remain small end up becoming part of a cottage industry. His approach of brewing for his own pubs provides a route to larger volumes than direct selling, but without encountering the same price pressure as if selling via supermarkets or tied pubs.

The second part on ‘Values of Craft Beer Production’ explores the meaning of ‘craft’ and the values which are suggested by such a concept. In Chapter 6, Cunningham and Fraser explore how the growth of craft beer is supported by cooperative approaches between small competing artisanal firms. Their chapter makes sense of the motivations driving craft beer collaboration through the concept of resistance and by focussing on how the building of resistance to the domination of larger brewers in the market is accomplished, the authors show how the logics of craft beer have evolved in North East Scotland, home to the biggest craft beer producer in the UK (Brewdog). Their chapter shows how resistance is built up and casts new light on the nature of its impact on craft beer brewing. Through their evaluation of the collaborative nature of craft beer production and entrepreneurial behaviours enacted to sustain the movement, they also tease out similarities and differences with more pervasive competitive logics within the market for mass-produced beer. Similarly, Jasovska (Chapter 7) premises her writing on the status of craft beer as a challenger movement in the industry, seeking to reaffirm the authenticity of beer. She goes on to explore how these entrepreneurial, authentic ideals are problematised when craft brewers begin to

export their products and inhabit an international marketplace. Highlighting the darker side of growth, she shows the tensions around country reputation and managing the identity drift from local to global that internationalising craft brewers may face. Using a multiple case study design involving brewers and industry experts from four different countries (Australia, New Zealand, Denmark, and the Czech Republic), she provides a rich analysis of the challenges craft brewers face in overcoming big breweries' 'fake' craft offerings, challenging local stereotypes regarding the country of origin that consumers use to make judgements regarding imported craft beer, and identity dissonance whereby brewers may (be seen to) outgrow the craft label as they lose their local status and have to scale up production to meet demand. Wilson's conversation with Jess Griego of Bosque Brewing (Chapter 8) moves the consideration beyond industrial values of competitiveness, exploring the propensity for craft beer to generate social benefit outside of the beer or the tap room itself. This practitioner viewpoint argues that whilst the products, strategies, and relationships of the craft beer sector have matured, the consideration of social issues (such as gender, disability, and race) is now beginning to be addressed, as more craft brewers place inclusivity at the heart of the business, rather than seeing it as a marketing tool or bolt on.

The third part on 'Serving Craft Beer' considers how the nature of craft beer changes the work of servers working in pubs and tap rooms. Craft beer is typically associated with small batch production and use of quality ingredients resulting in *quality* beer. Indeed, in Chapter 9, Wright observes that SIBA defines craft breweries as producers of 'quality beer'. But how, Wright inquires, is *quality* defined and assessed in craft beer? In his chapter, Wright treats us to a flight of craft beer styles and using a 'novel assemblage of different methods' he sets to task exploring the development and formalisation of definitions of beer styles and the development of contemporary language used to describe and assess taste. In doing so, Wright opens the door to craft beer judging activities in a UK homebrewing competition. Unpacking the contemporary language of taste description and the use of style guides in contemporary beer judging practices, Wright's chapter then is an evaluation (of sorts) of evaluating beer. We know from recent research on the growth of beer writing that craft beer '... relies on writing to tell its story to consumers and other members of the industry' (Rice, 2016, p. 237). Wright's chapter highlights that the creation of a language for beer styles and taste used in such stories is not the work of one actor or even a kind of work based on just one style guide, rather craft beer quality and taste is shaped by interactions between multiple actors, formalised writing on/definitions of beer styles, contemporary language used to describe taste, judges affecting other judges, writing of new 'compound' terms, for example, and so on. Elsewhere, Wright also provides insight into the use of novel research methods for making sense of social practices of assessing taste which might offer orientation 'towards a very *practical* objectivity' in taste assessments that may be of interest to others working in proximate areas of practice.

The nature of the establishments within which craft beer is served has an impact on the consumption habits and choices of patrons, and the rise of 'dry-led' or food focussed pubs has increased the opportunity for craft brewers and

servers to use food pairings to encourage consumers to try new craft beers. Contrary to past research, Meers argues (in Chapter 10) that this increase in 'dried' establishments in the UK can be traced not (just) to diversification or to meeting changing consumer needs, but to regulatory pressure to produce more 'civilised' drinking cultures. Taking a legal perspective, Meers' chapter shows the opportunities and challenges emerging for craft beer producers, sellers, and consumers in the light of regulatory pressure to grant alcohol licences predominantly based on whether food is also served. It is argued that this trend has emerged as a result of classed and ideological regulatory pressure to change drinking habits in the UK, particularly relevant where craft beer drinkers are seen as more 'geeky', or 'better heeled' than other pub goers. In a finding that may be of interest to prospective landlords, just like the drinkers of expensive single malt whisky may be less likely to be identified as alcoholics than someone drinking cheap cider, so may licencing authorities see craft beer drinkers as less problematic than the stereotypical beer swilling lager lout. Mellows concludes this part of the book on 'Serving Craft beer' by exploring (in Chapter 11) what the growth of tap rooms can tell us about the economics of craft beer, the nature of craft beer experience, and the importance of the craft narrative. He finally notes that the rise of tap rooms is symptomatic of craft brewers' urges to build community around their beer, a topic which is explored in more detail in the next part.

The final part of the book on 'Craft Beer Communities' considers the cultural significance of craft beer and in particular, its contribution to shifting spaces of consumption. In Chapter 12, Salovaara looks at the role of craft breweries in rejuvenating urban areas in Finland. Unpacking the relationship craft breweries have with the local communities in which they are found(ed), Solovaara explores how craft breweries contribute to community building and revitalisation of local economies. Revitalisation along with economic development, place-making and neo-localism are the analytical levers of choice in this chapter, highlighting the return to local traditions: drinking beer that is made locally by hand, in relatively smaller batches, attracting a community of drinkers who congregate around it to make a place for drinking. Problematising narratives around gentrification, for Salovaara craft beer is framed as a force for good, drawing our attention to the much needed and appreciated fresh life it can breathe into a city, neighbourhood, or community. He makes the case that public policy on craft beer should not only revolve around the health implications of alcohol, but should also recognise the potential of craft breweries to support economic and community building in urban areas. In Chapter 13, Rivaroli, Hingley, and Spadoni turn our focus to how the characteristics of the consumer may influence craft beer purchasing habits. Their study shows that Italian millennials can be divided into two groups with regard to purchasing craft beer: heavy (or frequent) purchasers and light (or infrequent) purchasers. They also show that as well as the overarching importance of taste, these two groups base their purchasing decisions on different criteria. Whilst heavy purchasers are swayed by the ease of shopping online and their own self-identity and expertise, light purchasers are more motivated by an interest in global culture and the ethics of craft beer. Despite previous research suggesting nutritional content was important to the purchasing habits of millennials,

their study finds that calorie count was the least important criteria in decision making. Overall, Rivaroli et al. found that millennials attitudes towards craft beer were less important than conditions such as ‘ease-to-buy’, suggesting that there might still be quite a significantly untapped market amongst millennials for whom craft beer is not readily available (even if they do not have a particularly positive attitude towards craft beer at present). In Chapter 14, Patrick-Thomson concludes Part 4 by speaking to a rural Scottish nano-brewer who has relied upon his community to cope during the pandemic. Reflecting on the value brought by online versus offline communities, he argues that the glossy world of craft beer on Instagram can be more of a drain than an opportunity to small brewers. Whilst online marketing may reach a larger audience, it can be hard to break through the mass of global breweries on Instagram and Facebook. Moreover, micro- and nano-brewers would have little hope of keeping up with demand if their beers were to ‘go viral’. This brewer’s account shows the continuing importance of local relationships – with customers, suppliers, and other brewers – to small rural brewers.

## Emerging Themes

Four main themes emerge from these chapters. The first theme relates to the importance of good beer to good business in the craft beer sector. Ellis and Richards argue that good beer is made by those who are passionate about it and craft breweries are founded by those who are driven not by business opportunity or profit but by the enjoyment others take in their product (Chapter 2). The ethos of the sector is premised on the idea that there is not one best way to create good beer, but that the goodness derives from the *in-the-moment* hand crafted process by which the beer is produced. Building on the idea that notions of good beer are contingent, Wright illustrates how the notion of taste is linguistically constructed (Chapter 9). In other words, what is ‘good’ and ‘bad’ beer is at least partly constructed by the way we speak about the beer and in turn, the stories we tell. For craft beer producers to stand the test of time however, good beer is only part of the story. Good strategy is needed too, to get beer ‘out there’ and to sell it. There is a lot of work involved in getting beer from brewery to glass and so, beyond the manual labour involved in making beer and the craft skills required to make it taste good, there is a considerable amount of ‘headwork’ needed to create a profitable business and craft strategies to make it sell. Quinn et al. demonstrate this point nicely (Chapter 3), showing that the craft of *shifting* beer and the *luck* involved in keeping it flowing, is just as important as making good beer.

The second theme is the importance of mutual support amongst craft brewers. In contrast to other sectors where entrepreneurs see themselves as being in competition and their fellow entrepreneurs as rivals, the craft brewers studied in this book (similar to [Porac, Thomas, & Baden-Fuller’s, 1989](#) knitwear producers) typically see themselves as a community with shared mental models and norms of cooperation. Ellis and Richards (Chapter 2) demonstrate the importance of this cooperation in the emergence of new brewers, finding that nascent brewers gain confidence and encouragement from the support given to them by more

established breweries. In a more established community, Cunningham and Fraser highlight the cooperative behaviours that sustain the craft beer movement and build resistance to the dominant market forces of larger brewers (Chapter 6). All these findings are critical given the effects of COVID-19 on the sector. Many independent craft brewers do not have the expertise, contacts, or infrastructure necessary to go it alone in changing strategy, for example, when pivoting from selling mainly in pubs to direct sales or selling in shops (see Chapter 4). This is particularly important given the price pressure created by the mass-produced ‘crafty’ (faux/inauthentic craft) offerings by beer conglomerates. Rice (2016, p. 245) notes that ‘crafty’ is a term used to characterise conglomerates ‘pretending to be small craft breweries’. It is these ‘crafty’ offerings, or more specifically, it is how the craft brewers featured in this volume cope with them that forms the third main theme of the book.

Since craft beer is more expensive to produce than its mainstream alternatives, it is important that craft brewers are able to distinguish their product and defend its reputation and consumer-base from the ‘craft-washed’ or otherwise ‘fake’ craft offerings from multinational beer companies. Jasovka highlights that big beer companies are increasingly ‘tapping the peripheries’ of the craft sector, undermining craft brewers’ attempts to export to international markets by lowering prices and blocking access to bars and restaurants in export markets (Chapter 7). Because local consumers perceive these lower quality ‘fake’ offerings as being true craft beer, this can then damage the reputation of real craft brewers attempting to export to the same market. The politics of managing product categories such as ‘craft’ are thereby exacerbated for craft brewers attempting to internationalise. However, these pressures still exist for those brewers who operate in a domestic or even a local market, and this may explain some of the efforts of craft brewers to build connections with consumers. This is evident both through the role of tap rooms in bringing the drinker closer to the nexus of production (as in Phil Mellow’s chapter) and in the points made in a number of other chapters about the way in which craft beers and breweries are often articulated with local identities (see e.g. Salovaara’s chapter). Aside from illustrating the coping strategies that craft brewers have adopted to fend off ‘crafty’ competitors, this theme highlights the vulnerability of the sector. Despite growth and opportunity still existing in the sector, there is an awareness of impending consolidation and uncertainty, as shown in Ellis-Vowles’ discussion with a brewer/landlord (Chapter 5).

Whilst places are cold without people, they come alive *with* people (Tuan, 1991): people make place. People also make beer, and passionate craft beer producers, in turn, make place. Since part of the attraction and much of the appeal, reward and enjoyment associated with drinking craft beer is based around community and shared experiences, lovers of craft beer are willing to travel (Taylor, DiPietro, So, Hudson, & Taylor, 2020): *love beer, will travel*. But as noted in Mellows, some craft beer drinkers don’t need to travel far to drink beer at the monument to craft beer, that is, the brewery tap room. Observing the challenge tap rooms pose to the idea of the ‘local’ (pub) with the growing number of breweries opening tap rooms on their premises, much time, thought, and energy is being given over to the creation of (new?) places for consumption. This brings us then, to the fourth theme which is place-making.

People make places and when people make places in the world, they make them twice. First, we make places with our hands, then with the casting of a linguistic net (Tuan 1991) – through storytelling and beer writing, for example – we make place with our words. This, in part, is how places get a name and become known for beer. See, for example, Callum Stewart’s (2021) article on ‘Beer Cities’ titled ‘People, passion, place’, in *Ferment Magazine* (Issue 64, pp. 8–45). That whole cities (Stewart, 2021), neighbourhoods (Salovaara) within cities, and local identities (Jasovska) emerge as destinations for the consumption of craft beer, we glimpse insights into how people, in turn, make places with and for beer. In Clarke et al. (Chapter 4), we also witness the creation of imagined consumption spaces for beer by brewers who do not have a tap room yet but would like one in the near future. Chapters relating to this theme, then, open the door on some of the beery conversations on the subject of where people can go to drink beer *with* other people.

In any conversation about places for drinking, it would be remiss not to mention the prevalence of drinking online, possibly at home in front of a computer screen or on the move with a smartphone. Whilst we acknowledge (here!) the preponderance of virtual drinking, that is social media mediated drinking afforded by the creation of digital drinking spaces (such as CAMRA’s The British Red (On)Lion), with all the concomitant risks associated with potential for the rise in dangerous drinking behaviours, despite the prevalence of ‘meet the brewer’ online events and the uptake in use of apps such as Houseparty and platforms such as Zoom for virtual drinking; in recognition and praise of the centrality and role of ‘real’ physical places such pubs and bars in craft beer drinking culture and in society more broadly (Thurnell-Read, 2021); the chapter by Ellis-Vowles punctuates this theme, bringing the conversation back to the role and place of the humble landlord in making places for craft beer. In summary, then, if this fourth and final theme had a button you could *PRESS TO HEAR ME SPEAK*, it would be saying: beer is not just about the liquid in the glass, it’s not only about the beer; it’s about community and the kind of spaces/places that beer makes ....

## **Who this Book is For**

This book is interdisciplinary in nature and we hope it will appeal to a wide range of scholars, and also to practitioners and enthusiasts of craft beer. From an academic perspective, the chapters are authored from different disciplinary perspectives (predominantly business, sociology, and law). Whilst the parts of the book are not grouped around disciplinary boundaries, we expect that Part 1 on ‘Making and Selling Craft Beer’ may appeal to food and drink scholars and those generally interested in management studies. Part 2 on the ‘Values of Craft Beer Production’ will appeal to business and sociology scholars (perhaps marketers particularly), whilst the diverse disciplinary contributions to Part 3 on ‘Serving Craft Beer’ and Part 4 on ‘Craft Beer Communities’ might mean that the book will appeal to a wide range of scholarly communities.