Beer Festivals
- Flaneur, Signals and Signposts

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Beer festivals

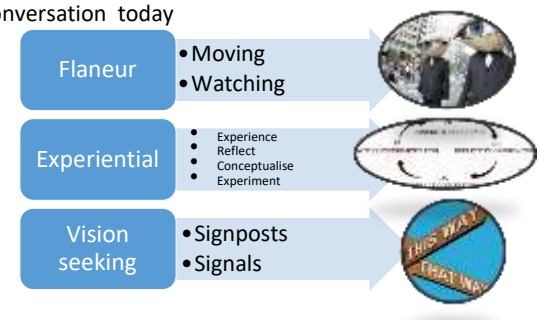
- 11 beer festivals will have taken place during the period of this conference
- If we include Friday (tomorrow) the number goes up to 32
- Well documented rise of brewery numbers
- 2019 – 2274 breweries
- Almost 2000 small brewers (producing less than 5000 hectolitres/year)
- 2002 Small Brewery Relief introduced
- Unsurprisingly enjoyment, socialisation, and beer consumption are some of the key factors of beer tourists (Kraftchick et al, 2014)

www.ratebeer.com/events

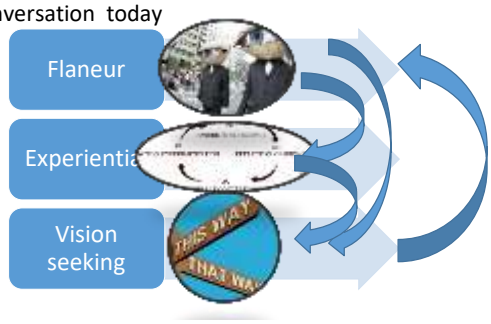
Conceptualising the beer festival

- **Space** – struggles for meaning and belonging attendees and the BF itself (Robinson and Spracklen, 2019) and – issues of community, authenticity, localism (Thurnell-Read, 2011)
- **Activity** – legitimacy, purpose, value, empowerment
- Perhaps the beer festival is **caught in the gaze** of Habermasian contradictions between communicative action and instrumental reason
- For Spracklen (2009) it concerns '**communicative leisure**, [which] is freely chosen, and used to define meaning and purpose, identity and belonging; instrumental leisure, on the other hand, is the leisure that is sold to humans in commodified forms, and which is used to limit agency and ensure the interests of hegemonic elites are maintained

Conversation today



Conversation today



Flaneurie

- Anonymous
- Reflexive of and on anonymity (knows he is a face in the crowd)
- Because he looks like all others nothing is off-limits - nowhere is forbidden: spatially, morally and culturally

"For him alone everything is vacant; and if certain places seem closed to him, it is only because in his eyes they are not worth visiting" (Baudelaire, 1970, p.20)

- Envisions novel interfaces
  - Playful
  - Pleasurable
  - Provoking

Flaneur

- By picking up the concept of the **flaneur**, and using it **to explore the activity of visiting BFs in early 21st century**, we gain a better grasp of the significance of the BF for this period.
- Application of the concept of the flaneur does this by **moving discourses concerning beer and festivals away from a focus on technology**. The key here is not actually the idea of the flaneur in particular, but its application in modernistic sociological context that renders the BF and its participants unremarkable and anonymous.
- Indeed it might be suggested the explosion in Craft Brewing, the emergence of the hipster form is both **a reaction and homage** to earlier drives for taste, authenticity, localism and quality that revivalist beer pressure groups (CAMRA) sought. It is inevitable that Craft Brewing BFs would emerge and these provide a necessary level of anonymity and unremarkableness for patrons of these events.

36 beer tasting related experiences in London @ https://experiences.lastminute.com

Craft Beer and brewing as Social Agent?

Identity, belonging and spatial & temporal evolution

- Hard core and soft core devotion and belonging in Brazil (Koch & Sauerbronn, 2019)
- London *"cooperation and sharing…' '…macro-economic and fiscal changes, foreign influence, technology and markets…' '.. part in the spatial and temporal evolution of brewing in the city."* (Dennet and Page, 2016, p1)

Exploring craft beer as gendered object

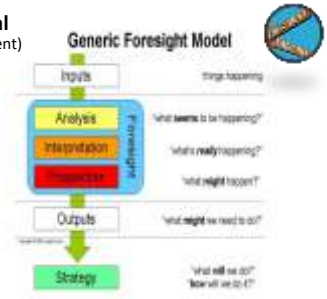
- Craft beer surpassed wine as favourite alchoholic beverage for woman in the 21-34 age group in USA (Chapman, Nanney, Lellock & Mikles-Shluterman, 2018)
- Craft beer as example of reconfiguration of gender (and consumption) <u>or</u> male gatekeepers retained?

(Koch & Sauerbronn, 2019)

Visioning the beer festival

(Flaneur beyond the past & present)

Beverage Tourist Motivation - 4 theories
(Kraftchik et al, 2014)

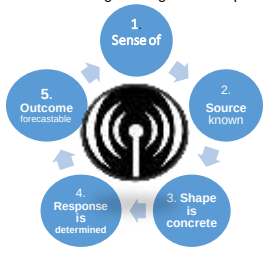


Voros, 2003

Signposts and Signals

- **Signposts** are often voiced through scenarios, i.e. they are the culmination of signals (Gilad, 2003; Yeoman & Smith, 2012; Robertson & Yeoman, 2014)
- **Strong signals** are 'sufficiently visible and concrete events' (Thorleucher & Vane den Poel, 2015, p25)
- **Weak signals** are 'imprecise early indications about impending impactful event' (Thorleucher & Vane den Poel, 2015, p25)

Ansoff & McDonnell (1990) indicated 5 stages of signal development



Signals

- **Weak signals** as component of toolbox of strategy building (Ansoff & McDonnel)
- **Weak Signals** to detect bias & imbalance (clarify the context of the present actor)
- **Weak Signals** as *frames* to understand change or as junctures to determine design (constructivist)
- **Weak signals** are 'imprecise early indications about impending impactful event' (Thorleucher & Vane den Poel, 2015, p25)
- **Weak Signals** as base for experiential and innovative techniques for change…..as stimulants
- **Weak Signals** for Visioning and the Flaneur

Signals and Receivers

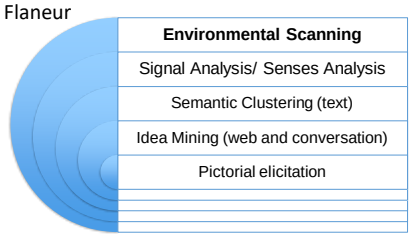
- ***Signallers*** and ***Receivers*** (Spence, 2002)
- Importantly the characteristics of the receivers are very important (Taj, 2016)
- Receiver attention (extent to which receivers scan the environment) is important so what attention do Beer Festival goers attach to thinking about beer, brewing and the like.

Question what are Beer Festival (BF) goers after when they go to a BF, what future signals are aired by signallers through BFs

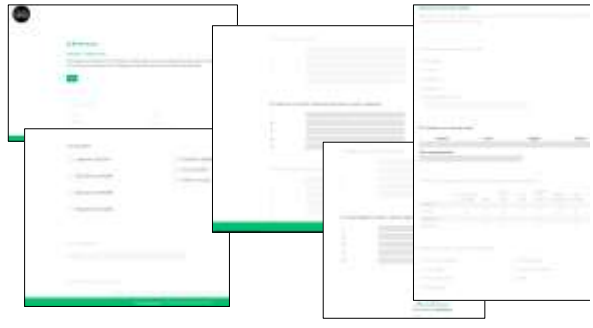
- Important to **identify and eliminate** negative signals, consider the **order of signals** and **feedback mechanisms** – **'signalling sandwich'** when an actor is in the middle and responsible for sending and receiving signals to differing orgs/actors.

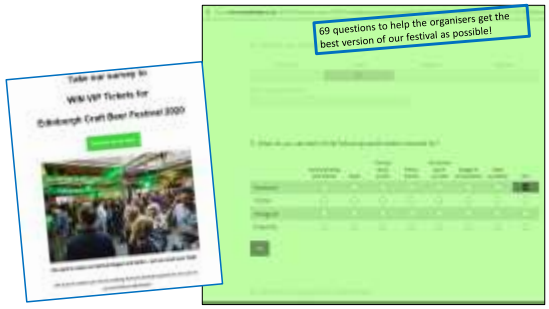
Methods (a discussion)

- The Modern Flaneur



Signposts and Signal – Case
Edinburgh Craft Beer Festival, 24 May, 2019





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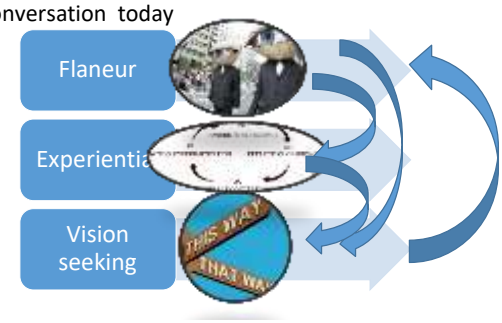

Thank you.
Questions?

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