

BEER DIPLOMACY: PUBLIC DIPLOMACY ON TAP
DIPLOMACIA DE LA CERVEZA: DIPLOMACIA PÚBLICA EN BARRIL
DIPLOMACIA DA CERVEJA: DIPLOMACIA PÚBLICA NO BARRIL

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Resumen

Este artículo discute la oportunidad para la industria de la cerveza, particularmente de la cerveza artesanal, de funcionar como una importante herramienta en el desarrollo de la diplomacia pública, del mismo modo que el vino ha sido utilizado por naciones como Chile, Argentina o Francia para interactuar con públicos extranjeros.

El artículo analiza el potencial que tiene la industria de la cerveza para que naciones, regiones y ciudades promuevan el turismo y desarrollen una imagen internacional. El uso de intercambios en la industria de la cerveza artesanal es mirado desde la perspectiva de la diplomacia pública como una herramienta para avanzar el entendimiento mutuo entre personas de distintas nacionalidades. El artículo también menciona casos en los cuales la cerveza está siendo utilizada para desarrollar diplomacia cultural, cómo las cervecías Palestinas en Israel que pretenden cambiar las percepciones sobre ellos. El artículo luego analiza el valor de los bares temáticos nacionales para la diplomacia pública, sirviendo un rol similar al de los pabellones en las Exposiciones Mundiales. El caso de los bares irlandeses es mirado en detalle en cuanto han creado una imagen nacional en el exterior, al mismo tiempo que han dado paso estereotipos y prejuicios. Al mismo tiempo la naturaleza flexible de la cerveza, en especial de la cerveza artesanal, permite el uso de ingredientes locales y tradicionales que permiten la construcción de una "cerveza nacional" que puede servir como símbolo frente a la comunidad internacional. Adicionalmente el artículo brevemente discute sobre la relación entre cerveza y política, enfocándose en el hecho de que en la arena política norteamericana la cerveza es vista como un trago de alcance masivo y que muestra un grado de cercanía de los políticos. Esto es evidenciado por la relación de Barack Obama con la cerveza. Finalmente, el artículo aborda el crecimiento de la industria y cómo ofrece numerosas posibilidades y oportunidades en el ámbito de la diplomacia pública y la interacción con públicos extranjeros. Esto se vuelve especialmente relevante si consideramos el alcance masivo de la cerveza y su presencia en el día a día.

Palabras clave

Diplomacia de la cerveza, diplomacia gastro, diplomacia pública, turismo cervecero

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Abstract

This article discusses the budding opportunity for the beer industry, namely craft beer, to serve as a major public diplomacy tool, much in the same way “wine diplomacy” is used in nations such as Chile, Argentina, and France to connect with foreign audiences. The article assesses states, cities, and regions’ potential for using the beer industry as a catalyst for tourism and international image. The existence of exchanges in the craft beer industry is also assessed as a public diplomacy tool to foster mutual understanding between people from different nations. The article also addresses examples of beer being used to explicitly engage in cultural diplomacy, such as the example of the Palestinian breweries that export to Israel, in an attempt to change perceptions. The article then analyzes the value of themed national pubs for public diplomacy, serving a similar role as pavilions in World Expos, as is the case with Irish pubs around the world. National pubs can create a national image abroad, but can also foster stereotypes and prejudices if not done authentically. At the same time, because of the flexible nature of beer, especially craft beer, the possibility of utilizing local and traditional ingredients allows for the construction of national beers that can be used to create symbols in the international community. Additionally, this article briefly discusses the relationship between beer and politics, namely the phenomenon in American politics in which beer is used to connect with constituents, as demonstrated by the Obama administration, and used in the debate of divisive issues. Finally, the article addresses the growth of the industry and how it offers numerous opportunities to engage with foreign audiences. This becomes especially relevant if we consider the global reach of beer and its presence in many consumers’ everyday lives.

Keywords

Beer diplomacy, gastro diplomacy, public diplomacy, beer tourism

Soft power is defined as the ability to change and shape others preferences through the power of attraction, or to get others to perform a desired action through persuasion or attraction instead of coercion, usually by making them think they want the same thing you want (Nye, 2008). For nations, this presents a different means through which to advance their foreign policy goals. The ability to brand a country and export its cultural value can serve as a tool of foreign policy with which a nation can achieve international objectives by making themselves more attractive.

One of the ways in which countries can harness soft power resources is through the performance of public diplomacy, or “the process by which international actors seek to accomplish the goals of their foreign policy by engaging with foreign publics” (Cull, 2008). Through the effective engagement of public diplomacy, nations can shape the way in which foreign audiences perceive them and affect their standing in the international community. Effective public diplomacy is essential because public opinion can affect policy decisions and possible foreign policy initiatives.

It is therefore important for nations to be able to control and design the way in which they are viewed by foreign publics, especially with regards to larger countries or major strategic allies, and many countries are becoming increasingly concerned with their international image. Public diplomacy is also a means through which smaller countries can exert some power when interacting with bigger nations. A small country can call out a bigger country in an international organization as long as the former has a reputation of acting according to those same principles which they are accusing the latter of violating. In this regard, credibility serves as an important aspect of international soft power.

The use of culture to portray a nation to foreign audiences and to craft the country's image abroad has been steadily increasing, with many nations constantly engaging foreign audiences in cultural activities to project a certain image (Hurn, 2016). Included in these cultural elements are food, entertainment, art, science and more. Gastro Diplomacy has become a very powerful tool with which to engage in public diplomacy (Nirwandy & Azran Awang, 2014). The concept refers to the use of food to generate a national brand and to engage with foreign audiences. Many countries have successfully capitalized on exporting very specific cuisines to improve their international prestige such as Ethiopia, Peru and Korea (Nirwandy & Azran Awang, 2014).

Included in this type of diplomacy is the use of beverages to create a national brand, such is the case of France, Chile, California and Argentina, who have used using their high quality wines to improve their standing in the international community. Ireland and Scotland have similarly used whiskey to generate an international image. Through this, nations can distinguish

themselves in the competitive international market and can foster both reputational and economic benefits. This can be seen in the growth of wine and whiskey tourism. Tourists passionate about a specific product are becoming more interested in these types of targeted tourism and it is therefore important for countries to distinguish themselves as leaders in that industry.

Wine has long been used as a diplomacy tool confirming the potential impact alcohol has in the creation of a national image abroad. A prime example of this can be found in Chile's wine industry. The association of Chilean wines, "Wines of Chile", continually works in collaboration with the government agency in charge of promoting Chile's brand abroad (ProChile). Wines of Chile's president claimed that "Wine has become the greatest ambassador of Chile par excellence, present in more than 150 countries. Last year, 1.9 million people enjoyed our wine" (Wines of Chile, 2016).

This brings us to the topic of this paper, beer. The reasons to approach the subject of "beer diplomacy" are in some manner personal, as a brewer, but also because the topic is wildly understudied. Beer has a great potential because of its natural qualities and its immense reach. Beer has always been a tool of diplomacy and it will continue to be. The study of beer through the lens of Public Diplomacy will empower nations to make the most of this growing tool to construct their international image and maybe even tear down old stereotypes.

NATIONAL BEERS

Countries, like people, cannot escape stereotypes and prejudices. This is very true if we look at beer and how some nations are placed under some labels when it comes to their national beers.

In terms of positive images regarding their national beers, we will immediately think of Germany, Belgium and the Czech Republic. These nations have fostered a reputation of being the best beer makers in the world (O'Hare, 2016) (The Economist, 2011). Germany is seen in many ways as the Mecca for beer, this is reinforced by the Reinheitsgebot, a German purity law regarding beer that is 500 years old. This purity law reinforces the idea that the way

Germans make beer is the gold standard for beer making. This in turn places Germany on a pedestal when it comes to beer culture and history which generates a positive international image of Germany. Oktoberfest represents the biggest achievement of German beer diplomacy. Not only does Oktoberfest represent a huge tourism opportunity for Germany, but you can find an Oktoberfest celebration in practically every corner of the world, in countries as different as Chile, Palestine and the UK. This demonstrates how, through beer, countries can export culture.

Belgium also boasts a thriving beer culture. Their ancient history regarding beer making, especially related to monks and monasteries, has created this image of Belgians as exceptional beer makers. This is clearly illustrated by the fact that in 2016 UNESCO inscribed the “Beer culture in Belgium” in its list of Intangible Cultural Heritage of Humanity (UNESCO, 2016), claiming “There are certain regions, which are known for their particular varieties” (UNESCO, 2016) This demonstrates the importance of international recognition. The Belgian government clearly recognizes this; as its tourism website includes a section dedicated to beer tourism and events (Belgium Tourism, 2017).

The Czech Republic is less often associated with high-level beer making, but it still has a standing image as a “beer country”. The city of Pilsen is the home of one of the most popular styles around the world, which has placed the Czech Republic in the spotlight (Goldfarb, 2016). This specific type of beer, though one of the most popular styles, is also a difficult beer to make, which places the Czech Republic as the gold standard. As we have seen in Germany and Belgium, the Czech Republic has engaged the beer industry to promote tourism and exports. Over 100 entries regarding beer are present on the Czech Republic’s tourism website (Czech Tourism, 2017).

On the other hand, when we think of bad beer, we immediately think of the United States and Mexico. The US’ image in large part comes from its massive export industry. Thanks to a big economy, the US has been able to export products to all corners of the world, however, in the case of beer, the primary exports have been watered down, industrial beers. Subsequently, the world has negatively generalized the entire US beer industry.

The power of big industrial powerhouses in the industry such as Coors, Miller and Budweiser, despite the latter no longer being US owned, made them the de facto international representatives of American beer. In this sense, people around the world generalize their opinion on the US beer industry from these big-industry beers, in turn fostering the general perception of US beers as bland and watered down. However, as we will discuss ahead, those well-versed in the craft beer scene have a totally different perception of the US beer industry.

Mexico suffers from the same problem as the US. Bigger brands such as Corona, Modelo or Tecate are readily available around the globe and therefore are responsible for the image of the international Mexican beer industry. These industrial beers have the same characteristics as the ones mentioned before: bland and watered down. The American craft beer scene has started to make use of the term Mexican-lager to describe an improved version of Mexican beers, that is richer and more flavorful with consistent freshness and crispness (Moorehead, 2017). This demonstrates a lost opportunity for the Mexican beer industry.

REGIONAL BEERS

In the same way that countries have prejudices and stereotypes associated with their beers, so do many cities and regions around the world. As mentioned above, the city of Pilsen, Czech Republic is the home of the popular style Pilsner and the city uses this to its advantage and to construct its own identity and narrative. The city's website has an entire section dedicated to beer where it claims, "Pilsen and beer. These two expressions are inseparable" (Visit Pilsen, 2017). The city has constructed its identity around beer as one of its fundamental pillars for tourism and international prestige, Pilsen has even gone as far as to promote what is currently the only, beer spa in the world, through the official city website.

Similarly, the "Coasts" of the US, the West and East Coasts, have both cultivated a distinct beer profile. The identity the beer industry has generated in these regions has had a big impact on the industry's image abroad. As we have

mentioned, beer tourism is a growing industry whose massive potential is slowly being sought out by different countries, regions and cities.

A clear expression of this was the first Beer Marketing & Tourism Conference held in Asheville, N.C. in March 2017. The conference had more than 240 representatives from over 30 states and several countries interested in growing their beer tourism industry (Baran, 2017). The largest example of beer tourism is the Guinness Factory in Ireland, with over one million visitors every year. In 2014, 1.25 million people visited the brewery, of which 93 percent were foreigners, reinforcing that the growing beer industry represents a major opportunity for public diplomacy (Jones, 2014).

There is a significant audience in the US already immersed in the craft beer culture, which has created a clear divide between the West and East coasts on proper beer making. On the one hand, the West Coast is considered by many as the location of craft beer industry's revival and is symbolized by the IPA style, which is a bitter and hoppy style of beer. The East Coast is characterized by less clear and harsh beers, adventuring into the darker and creamy styles of beers. This is relevant due to the fact that anywhere in the world, people plugged into the craft beer culture understand this distinction. In many South American nations such as Chile, Argentina and Brazil, a "West Coast IPA" doesn't refer to their respective coasts rather to the West Coast of the US. While regions don't directly promote this idea, cities often do.

A clear example is Portland, OR, which was known in the craft beer culture as "Beervana" because it is the city with the highest number of beer breweries per capita in the world. The website Travel Portland capitalizes on this by dedicating several entries and pages to beer tourism, breweries and festivals. A study done by Eastern Oregon University concluded that the Oregon Brewers Festival generated over \$19 million in direct spending and another \$5.7 million in indirect spending (Baran, 2017). This highlights not only the industry's role in public diplomacy and international prestige, but also its huge economic potential.

Philadelphia, PA serves as an example on the East Coast. In the city's official visitor and travel website, there is an entry dedicated to the relation between Philadelphia and beer which claims, "Philadelphia has always been a beer city."

(Visit Philly, 2017) The post also goes on to list their accolades, emphasizing rankings such as “5 Beer Cities in America” by GQ Magazine and one of the fourteen best beer cities around the world in Frommer’s (Visit Philly, 2017).

BEER, EXCHANGES & CULTURAL DIPLOMACY

Apart from its economic potential, beer also has vast potential as a cultural tool. As with many other products, such as cuisine or the arts, beer can help promote mutual understanding or collaboration. The craft beer scene also has promoted exchanges, creating large technical and professional networks which can be beneficial in the future.

It is now necessary to briefly explain a key aspect of the craft beer industry. Because of its late start, mainly due to Prohibition era laws, there has always been a very strong sense of community in the industry which features a strong alliance against the big industrial corporations and a culture of sharing brewing tips and engaging in constructive feedback rather than a ruthless competition.

Because of this spirit in the industry, exchanges and collaboration work is not rare and in fact serves as one of the primary means of innovation. Through these exchanges, brewers from all over the world get to experience the industry in a different country and culture, generating mutual understanding and creating networks that are more than just professional in nature and can achieve, if only in a limited scope, changes in public opinion.

As with any kind of exchange, beer exchanges, by nature, put people from different countries and cultures in contact with each other. In the realm of beer, these exchanges are professional and technical in nature. Brewers will spend time in a foreign brewery to learn the tricks of the trade. Beyond the technical work, these exchanges immerse the participants in a different culture rendering them a sort of “citizen diplomats” (Walker & Gayner, 2014) where they forge lasting relations and make it possible for the private sector to go global.

These technical exchange generate an interconnected network of brewers from all around the world that can act as bridges between different cultures. In this sense, the private sector represents a huge opportunity to generate

cooperation and understanding between cultures even when the main goal of these exchanges is based on acquiring technical and professional knowledge. In the modern world these networks and connections play a really important role as they create “value webs” in which actors become real partners and collaborate (Slaughter, 2009).

As an example, this year a Chilean brewer spent ten days at a Canadian brewery and another seven in a Californian brewery to get a feel of how things work in large craft breweries before opening his own in Santiago. During this trip, which was fueled by relationships made during a conference in the US, he not only learned the ways in which large craft breweries operate, but he was also able to strengthen the relationships with these international breweries that will surely foster more cooperation in the future. He and the head brewers that hosted him agreed to keep in touch and eventually cooperate on a collaborative beer if possible (Gelerstein, 2017).

Beyond exchanges, beer can also serve as a cultural export through which countries can try to advance mutual understanding, especially regarding divisive issues. A clear example of this are the Taybeh and Birzeit brewing companies, Palestinian beers served in Israel which help amend negative stereotypes and provide a common ground through which to advance a peaceful understanding. Both breweries have had to overcome several difficulties to get people, especially from Israel, to drink their beer in light of tensions between the two nations. Taybeh is served in Israel, the Christian cities along the West Bank, and other countries. As its founder, Nadim Houry, claims, the brewery represents a “peaceful resistance” as he claims that in “making beer and making business and being here. We still don’t have a country, but we have a beer, and I’m proud of that” (Crowcroft, 2013). He also has said that when he founded the brewery on 1994 the Palestinian consumer was “brainwashed” into thinking that “Israeli and foreign products were better than Palestinian products” (Jackson, 2015). Today, the Middle Eastern craft beer scene is much more developed and Palestinian beer has made a name in the region and around the world, demonstrating the public diplomacy power of beer, as it has helped alter the perception of Palestinian products. In that same vein, a beer festival in the city of Taybeh since 2005 now attracts over 16,000 visitors from all over the world. The mayor has explained that the beer festival is not only about beer or the

economy, but it also is about showing the world that “we’re normal people” and to promote “a different image of Palestine” (Jackson, 2015).

In the craft beer scene collaborative beers are a common and transcend borders. There are many examples of breweries from different countries working together to create beers, an example of which is the collaboration between Mexican and American breweries.

On 2017, the Mexican brewery Colíma decided to honor their undocumented migrant workers by developing a beer for them, inciting several Mexican and American breweries to join forces. Part of the profits went to Casa del Migrante Corazón Samaritano de Tecomán, a non-profit focused on helping immigrants in the Yakima Valley. When Presidential candidate Donald Trump claimed that Mexico was sending rapists and murderers to America, two breweries, one American and one Mexican, created a beer to celebrate “cross-border cooperation” (Reuters, 2017). This became the beer Amigous, whose label portrays President Trump as a gun slinging mariachi with a swastika belt buckle and claims that he belongs in a mad house and not the White House. These two examples show how beer can challenge narratives because they are based on people-to-people interactions, capable of overriding prejudices and stigmas.

Cross-cultural collaborative projects can be considered public diplomacy as most collaborative projects cultivate dialogue between the parties, which in turn can increase understanding between the different countries, even if only at the individual level (Cowan & Arsenault, 2008). This dialogue can, in the long run, generate social trust, foster norms of reciprocity and create goodwill for the future (Cowan & Arsenault, 2008). This is immensely valuable for public diplomacy as these exchanges can create long-lasting connections between individuals that can affect the way in which their respective cultures perceive each other.

NATIONAL BARS & PUBS

In line with cultural diplomacy, national themed bars often function as pavilions on the world stage. National pubs foster an image abroad in the same way national pavilions do during World Expos, meriting a study of national bars

to properly understand what ideas and values are being promoted internationally. Irish pubs are the most iconic and extensively studied, thus providing a clear case study to understand the public diplomacy implications of national bars, especially when it comes to authenticity and stereotypes.

Irish Pub culture has served as a key driver of tourism, in large part due to what Irish-themed bars abroad have conveyed as traditional Irish culture (McGovern, 2003). One of the reasons for this is the means by which Irish drinks were exported, resulting in a concentrated idea of “Irishness” which became key in the product branding of Irish drinks (McGovern, 2003). It is also important to note that the presence of Irish whiskey and Guinness beer in markets abroad as the essential Irish product created an image of Ireland that was closely related with alcoholic beverages.

In the early 1990s, consumption of Guinness beer was an important part of the Irish tourism industry. However, the company realized that people weren’t drinking Guinness after they left Ireland because they lacked the “Irish ambiance” (McGovern, 2003). In response, the company created Irish-themed pubs abroad to generate even more consumption of Guinness. In this sense the “Irish Pub Concept” was created by Guinness with the idea of creating authentic Irish pubs that would stimulate sales of Guinness abroad (Muñoz, Wood, & Solomon, 2006).

These themed pubs abroad serve as a kind of tourism without travelling, which in many ways can be defined as an engagement of public diplomacy as it conveys Irish culture to foreign audiences (McGovern, 2003). One of the ways in which they achieve their “authenticity” is by hiring exclusively Irish staff, which is crucial for creating an Irish ambiance through “the friendly warmth, humor and advice of a true Irish bartender,” which often means hiring white redheads despite the growing diversity in Irish society (Grantham, 2009). The other elements included in these authentic Irish pubs are Irish music, some traditional Irish food, several authentic or replicas of Irish artifacts and, obviously, stouts. This beer style is one made popular by Guinness and has since become synonymous with the Irish beer industry with a heavy reliance on symbols of “Irishness” in branding to better separate their product in the market.

The relevant question becomes whether the Irish theme pubs are really authentic or if they are spreading ideas about Ireland based on stereotypes. Most people see these Irish pubs as authentic, even when Irish people can easily tell a real Irish pub from “simulated authenticity” (Muñoz, Wood, & Solomon, 2006). These themed Irish pubs clearly shape foreigners’ perception of “Irishness” and elements that constitute Irish culture, including stereotypical perceptions as the Shamrock, the Leprechaun and redheaded people.

Other countries also have “exported” their national pubs, including Mexico, the US and the UK, however, there is little attention being paid to them. This opens up an interesting line of research to investigate how national themed bars and pubs interact with foreign audiences and what images and stereotypes they are promoting (West, 2006).

LOCAL BEER

Another important aspect of beer is its flexible nature. Unlike wine, beer isn’t strictly limited by geography and climate. Especially regarding craft beer, the process can incorporate local and traditional ingredients, making a beer much more symbolic of its country and region, which in turn can be used as a tool for public diplomacy and nation branding.

As the farm-to-table trend grows in gastronomy, it continues to develop in the beer industry. Several breweries are using national or local ingredients to distinguish themselves and create that “local” feel. There are plenty of examples in the US, a response to high competition, where breweries are taking ingredients characteristic of their states or cities to generate unique beers that symbolize their places of origin. Lawson’s Finest Liquids from Vermont has several beers that use their local maple syrup, and Alltech’s Lexington Brewing from Kentucky offers several beers that use the world-renowned Kentucky bourbon (Bowker, 2013).

Additionally, there are examples of countries using traditional and local ingredients. A collaboration beer between American brewery Dog Fish Head and New Zealand brewery Epic Beer uses fermented New Zealand Tamarillos smoked with wood chips from the sacred Pohutakawa tree (Dog Fish Head,

2010). In Chile, Korss Brewery developed a beer utilizing the traditional Huesillo (Brotherwood, 2015), Argentina and Brazil produce some beers brewed with Yerba Mate (Locos x el Mate, 2016) and a Peruvian brewery makes beer using only Peruvian grains (Peru.com, 2013).

All of these examples give us a glimpse into the possibilities of craft beer, how “national beers” can be constructed and exported to supplement the country’s image abroad. Beers that use traditional ingredients can serve as representatives of their culture and country of origin and can engage in public diplomacy in ways similar to traditional dishes would, with an even broader reach and greater accessibility.

BEER & POLITICS

Who would you rather have a beer with? In American politics, this is a common poll question in presidential races and many consider it a sufficient predictor of the election’s outcome (Bilello, 2017). This doesn’t seem too crazy an idea considering the most recent presidential election, when despite overwhelming predictions of a Clinton victory the Rasmussen Report showed that among likely voters, Trump won with a 45% over Clinton’s 37% when asked with whom would they would prefer to have a beer (Rasmussen Reports, 2016). This reflects the importance in American politics of portraying a relatable persona, and beer appears to be the beverage of choice for people to express their perception of closeness with their politicians. This highlights the social aspect of beer and how it relates to the masses (Bilello, 2017).

An example of this can be seen in an interview given by University of Georgia Visiting Professor Cynthia Tucker on President Obama’s likeability rating in 2012. She claimed that even though the ratings for his approval weren’t that high, he remained a likeable guy, whereas his competitor, Mitt Romney, didn’t project warmth and didn’t “seem the kind of guy you’d want to sit down and have a beer with.” (Rothman, 2012).

Barack Obama consciously fostered an image of a “beer drinker” persona by becoming the first President to brew beer in the White House. This was not only based on the President’s own love for craft beer, but it also served to create

his “brand”. The fact that he used the honey from the White House’s own bee hive also generated a patriotic sentiment, which was reinforced when the White House made the recipes public, so everyone could recreate the White House’s beer (Filloon, 2014) (Kass, 2012).

Beer politics were engaged actively by President Obama, not only in creating his image, but also to bring people together. A prime example of this is the 2009 “Beer Summit” in the White House, where he hosted Sergeant James Crowley and Professor Henry Lois Gates two weeks after Crowley had arrested Gates on his Cambridge home under questionable circumstances. This reflects President Obama’s recognition of the potential for a sense of brotherhood and community generated from sharing a beer. Even though the two men didn’t arrive at an agreement or solve the problem of racism in America, the fact that they willingly conversed over a beer highlights the potential to use beer to address conflicts.

There are other examples that illustrate the intersection between beer and politics, including in international relations. A clear example can be found regarding the territorial dispute between Canada and Denmark over Hans Island. The owner of a liquor store in Edmonton, Canada worked with a Danish brewer to design a beer that could end the conflict. After designing the beer, the owner of the liquor store publicly invited the prime ministers of both countries to sit down to discuss the conflict while having the beer. He claimed that he just “wanted to prove Danes and Canadians can get along” (Rubin, 2012) and, by using the motto of “make beer not war,” prove that “if two civilized countries cannot agree on a subject as relatively simple as this - where are we?” (Rubin, 2012).

A similar example is the proposal by the Scottish brewery, BrewDog, to establish a bar on the border between US and Mexico, with half the bar in Texas and the other in Chihuahua, Mexico, with the motto, “Make beer not walls.” By doing so, the brewery is taking a political stance regarding the US’ border policy. One of the proposal’s creators claimed, “Beer has always been a unifying factor between cultures,” so placing the bar in that location would promote collaboration and inclusiveness. The other creator claimed, “Craft beer has always been a collaborative and inclusive industry... so we want to reinforce its

social impact and capacity to bring people together” (BrewDog, 2017). This reinforces both the association of the craft beer scene with collaboration and inclusiveness and the ability for beer to be used for political and public diplomacy efforts.

PRESENCE OF BEER

Many consumers are exposed to beer culture daily, not only through beer as a physical product but also through the marketing efforts of large corporations. There is a strong association between beer and sporting events. Most people of legal drinking age associate sports with alcoholic beverages, and among those beverages, beer is the most commonly associated and the primary beverage consumed while watching sports. (Harris Poll, 2016). This reveals the possible impact of beer. Big sporting events such as the Super Bowl, the FIFA World Cup and the Olympics are watched by millions around the globe and are subsequently exposed to beer publicity, creating a major opportunity for beer diplomacy.

Beer is the preferred alcohol beverage; of Americans polled, over 40% declared beer as their preferred alcoholic beverage (McCarthy, 2017). This popularity highlights beer’s capacity to foster mutual understanding between different countries and cultures. Unlike wine, beer is much more accessible for most people regardless of economic and social differences; moreover, it appeals to a larger public, which makes it a useful tool with which to engage in effective public diplomacy.

FUTURE & POSSIBILITIES

The beer industry, especially craft beer, is consistently growing. The annual growth rate of the craft beer industry from 2015 to 2017 was 16%, 8%, and 5% respectively (Morris, 2017). In the last two years, the amount of breweries in the US has grown exponentially: there were about 900 more breweries in 2017 than the previous year and almost 3,000 more breweries in planning stages (Morris, 2017). Globally, the craft beer industry is expected to experience massive growth in the next decade, reaching a value of over \$500 billion dollars by 2025 with a growth rate of over 19% (Grand View Research, 2017).

This growth is critical for public diplomacy and the elements discussed above. In this sense, beer can clearly be used for developing and portraying positive national images to foreign audiences and can simultaneously foster negative images if left unattended.

Unlike wine, the nature of the beer making process means there is no geographical limitation. This means that beer could be a great equalizer as any country big or small, has the capacity to export good beer, which in turn could improve its image abroad and teach the rest of the world about some aspects of a country's culture.

The use of traditional and local ingredients in craft beer is becoming a more common practice and is lending even more credence to the argument of beer as a cultural product. The flexible nature of what is considered a "beer" in the craft world permits a variety of ingredients and techniques to be used, empowering beer to represent some traditional and cultural aspect of the country and serve as a sort of country ambassador.

Another relevant characteristic of beer, and specifically craft beer, is that the nomenclature, as we mentioned above, is becoming more and more American. The fact that styles such as West & East Coast and New England IPA's exist serves as a testimony to the relevance of the US in this growing market. This represents an interesting avenue for the US to explore, considering that lower quality mass-produced beers are still what determine the image of the American beer industry for foreign audiences.

The craft beer industry appears to have major potential for American public diplomacy engagements; by ensuring that American craft beers are available around the world, the US could engage with an element present in most consumers' everyday lives and could counteract existing prejudices regarding both their beer industry and the American people. As former President Barack Obama showed, craft beer can be used as an important signal, and as more world leaders interact with the millennial generation, it will become critical for American authorities to have a working knowledge of the craft beer industry and its products.

CONCLUSION

In conclusion we can clearly make the argument for the existence of beer diplomacy and the capacity for beer to be used as a diplomacy tool. Not only can it be used as an emblematic cultural product, but the industry itself, especially the craft beer industry, presents several opportunities for cooperation, collaboration and exchanges.

As is true for most cultural products, beer, if used properly, can be used to tell a story, by utilizing the same idea behind gastro diplomacy, which uses cuisine to foster “cross-cultural understanding in the hope of improving interactions and cooperation” (Chapple-Sokol, 2013). If designed with traditional and iconic ingredients, people can clearly identify a beer with a country or place. As discussed, beer has also been used to extrapolate stereotypes regarding the whole industry in several countries, cities and regions.

The examples provided by the Palestinian breweries exporting to Israel show us that beer can serve to “humanize” the other in conflicting regions by demonstrating similar interests and tastes. Beer has also been growing in importance in the tourism industry, where having a positive international image of one’s beer industry can foster economic benefits. At the same time, the whole structure around the drinking culture plays an important role in the incorporation of beer into public diplomacy engagements. In the first place, the existence of technical exchanges between breweries from different countries, especially conflicting ones, cannot be overlooked, as they present a clear opportunity for people-to-people interactions that help to overcome stereotypes and prejudices.

This collaborative nature of the craft beer scene has also allowed for a high number of collaboration beers that put professionals from different countries in contact and foster mutual understanding between different cultures through private exchanges. We saw through the Irish Pub case that national themed bars provide an opportunity for a kind of tourism without travel and act as pavilions transmitting particular images of countries and can help to construct a national brand abroad.

As beer keeps growing and continues to be present in everyday life, it is developing into a potential avenue for public diplomacy engagement in which countries and governments should take a larger interest. Beer publicity's penetration of social events and consumer diets presents an opportunity to reach the masses. Craft beer's capacity to be served with gourmet meals and at high class events also grants access to the "elite" beer scene.

In sum, the characteristics of the craft beer industry confirms the idea that governments should grant craft beer the same attention given to wine and food as tools of public diplomacy. The sheer constant presence of beer in consumers' lives should encourage us to consider it through the lens of public diplomacy, as the industry's broad reach and massive popularity enables nations to connect with foreign audiences and reach all levels of society with a simple "cheers."

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