

Just Eats

Episode 1: Change is Brewing Collective

Shobhana: Hello and welcome to Just Eats podcast. We're your hosts, Shobhana Xavier, and I'm Courtney Szto. We're professors at Queen's University who do research around anti-racism and food. This podcast series explores food histories, futures, and sovereignty through conversations with Indigenous and racialized chefs, activists, and experts in Turtle Island or Canada. In this episode, we're talking about the politics of alcohol!

Courtney: There is a common practice in the history of alcohol across the west: if there is mention of racialized contributions there is a brief acknowledgement that alcohol has long historical roots to Indigenous communities, Africa, Asia, Egypt, and India (among other places) and followed by a more nuanced history of white contributions to the brewing industry.

Chapman and Brunsma's (2020) book "[Beer and Racism: How beer became white, why it matters, and the movements to change it](#)," outlines this practice of whitewashing very clearly. The history of bars and taverns have historically been created for white men based on the fear that if we allowed Indigenous people, the working class, and those enslaved to gather, they would foment their rebellion.

Shobhana: Thanks to a conversation we had with Jason Ellsworth, a PhD Candidate in the Department of Sociology and Anthropology at Dalhousie University, we learned about a grassroots group called the Change is Brewing collective in Nova Scotia. Groups like Change is Brewing ensure that the historical erasure of racialized people and their stories from the liquor industry are now being amplified and re-animated. We were lucky enough to catch all five members of Change is Brewing, Giovanni, Jamie Lynn, O'Neil, Amber, and Damian, on Zoom for a discussion about their work, what the brewing landscape is like in Canada, and specifically the Maritimes, and what structural racism looks like in the industry. Please enjoy our chat with Change is Brewing.

Giovanni: Alright. So, my name is Giovanni Johnson. He/him. I'm originally from the Bahamas. I came to Halifax in 2013 to do a science degree, and I did a Bachelor of Science in Biology. After I finished university, I kind of made my way into the brewing industry, and this is kind of where I myself was kind of, not alienated, but in a way, I was the only person of colour in the industry at that time. And kind of, as I was there, seeing a lot of things in the industry, but it kind of led me to meet some of these fine folks that are on this call right now. And we basically became friends working in the brewing industry. And we wanted to use our platform, basically to advocate from our representation in the industry, and do a bunch more other things. In a nutshell, that's myself, that's why I'm here.

Jamie Lynn: My name is Jamie Lynn Gloade. I'm from Millbrook First Nation. I'm the business program designer at Every One Every Day, which is a project of the Mi'kmaq Friendship Center, and I am a potter. And, I am co-art director with my peer Amber Zaza. So, I make a lot of the beer can labels and stuff like that. And I do some brewing, but I'm not the brewing master, more like the art stuff.

O'Neil: My name is O'Neil Miller from Nassau, Bahamas, and I came to Canada in 2011. I studied sales and marketing and tourism hospitality by the Mount Saint Vincent University. And after that I've worked in the hospitality industry and the hotel, moving all around through there. I currently work as a bartender at a Bahamian restaurant here in Halifax called the East Coast Conch, and I'm also the treasurer. And then I also help along with social media for Change is Brewing.

Amber: I'm Amber Zaza. I was born in Toronto, spent a good deal of my life in Florida. Came to Halifax for university. I also studied religion, but didn't really find a career in that area. So, I've been working in the hospitality industry, starting in farmer's markets and then branching into restaurants and farther into bars, where I met the rest of these folks. Currently, I'm working as sous chef at an Italian restaurant in Halifax as well a few other smaller side projects; I'm a crafter and artist as well. The co-art director with Jamie Lynn. I guess part of my role is like flavor and food and brewing history, just like our cultural roots in food and brewing.

Damian: Hi, my name is Damian McCartney, was born and raised also in Nassau, Bahamas. I attended university there beginning my school career, but then I transferred to Nova Scotia in 2016 to Mount Saint Vincent University. I studied for Business Administration where I got my B Bachelor's degree with a concentration in management. In terms of work, I worked in many different fields from the food and beverage industry. I also worked at a casino in Nova Scotia for a little stint. I worked in a bank. But currently right now, I work with Miller waste systems. I'm a scale operator, and I also recently was a real estate agent. But I recently had my first child, and I decided to step away from the industry to focus more on my family. In terms of Change is Brewing, I'd say my role would be I help out with idea development. That'd be like my main goal and my main role inside of Change is Brewing. And yeah, I've been with these wonderful group of people for I'd say about three years working on different ideas and collaborations and it's been a wonderful journey.

Shobhana: I love everybody's different life journeys, it's really cool. I guess we're really curious about this organization, or this Change is Brewing. Like, how did that start? Giovanni, we make as you this question first and then others may want to jump in.

Giovanni Yeah, so my journey, like I said, after graduating and through university, kind of latter part of my university degree, I was doing a lot of microbiology. In one class, we kind of went into the fields and we swabbed some trees, took the culture of these back to the lab and we made it apple cider. So, we kind of we did like experiment to see if the yeast that you buy in the store that tastes the same as wild eats. That kind of got me very interested during my scientific journey. So, then I kind of got going hobby, so I kind of went home and I bought a wine kit, and I kind of like fermented wine. And from there, I just kept on delving into it. So, after that, I put my resume out to a few breweries, trying to get my foot in the door. And then one called me back. And kind of since then, I don't work in front of house, but quickly after because I let them know that I that I did want to work back of house having that, you know, science degree, I was able to get my foot in the door and work in a brewery and just kind of honed my skills there. But while working like in the brewery back of house, I realized that there weren't a lot of people that looked like me. It's kind of very difficult navigating in the industry. But there were a few people like around front of house, you know what I mean, that were people of colour. 2020 is when we

formed, and that was after the killing of George Floyd. And if you guys don't know, in Nova Scotia in the Maritimes, like, breweries are booming, they're everywhere. So, they have a lot of say. They have a lot of platform. So, what we wanted to do is basically use our platform to advocate for, you know, justice, we wanted to advocate for more representation, diversity and industry, we wanted to use that platform to raise our voices. And at the same time, there had been a Black is Beautiful beer released in United States. So, I was thinking to myself, I was like, well, we're here in the Maritimes in Canada, it usually takes so long for us to kind of catch on to stuff. But I wanted to be unique in the way that we kind of did it. I didn't want to copy, like the Black is Beautiful. So, I looked around and I kind of, I saw the people who are here, the BIPOC people in here, and I went to them and we kind of talked about what this thing called Change is Brewing, would look like, you know. We know that we can make a beer, we know that like beer brings so much, you know, inclusivity, bringing people together to share and stuff like that. So, we wanted to make a beverage that we, you know, we could promote, market and we could use the funds for something good. So, kind of that's how it all started. A few of the BIPOC people in the craft beverage industry wanting to you know, do some good, get more people in the industry, have our voices heard and be representation because, at that time, there was no person of colour except for myself in the brewing industry in the Maritimes. So, it's a lot of pressure starting out.

Amber: I think one big part of our joining together was just wanting to see ourselves in the future and in the past represented in the economy that is Nova Scotia. Like, it is a lot of tourism, a lot of brewing, a lot of food service industry. So, just looking to see ourselves equally represented in the past, in the future, carving out space for people who are, you know, like us.

Damian: I was just gonna add that also with us noticing the vast amount of breweries and the amount of revenue that they make, we also wanted to divert some of those funds towards meaningful projects that were going towards helping out our community. So, that was a big aspect of it as well.

Jamie Lynn: And also, it just being born out of George Floyd and also during the pandemic, it's coming from, like a very small reserve like myself, and it's just kind of like you kind of lose a sense of community. So, it's really nice that we kind of have made this little family that we have, and we all can depend on each other, and it's kind of turned more...it's like, grown way more out of like, just making a brew, and proceeds and stuff. We really didn't really feel like we had that, and we built it, and it's just kind of... it's crazy when you put a group of strangers together, you know, and you don't know what you're gonna get. And yeah, it's just, it's a beautiful thing.

O'Neil: Yeah, and when we started it was supposed to kind of just be a one off brew. We were supposed to just brew one beer, and then give the proceeds back to some local not-for-profit organization. So, we thought we're doing some good stuff, as well as just to make our voices heard. And then, since then, we got a lot of traction. As soon as we released our first one, more people reached out to us, and they were like, 'Hey, we love what you're doing. We'd like to see how we could assist and also do collaborations with you.' And then that gave us the chance to say that, hey, like, we have a voice? What more can we do as a collective? And we started to look at ourselves and say, 'Okay, we have experience in making these beers. How can we share that with our community, and get more people to kind of look like us?' So, we were able to make that one off. And then after that one off, gained some popularity, gained some traction, and looked at

ourselves and said, 'Okay, we get to share our knowledge for adults on how to make alcoholic and fermented beverages, for youth to teach them how to make non-alcoholic beverages, how to market, how to just to be comfortable using different scientific equipment, and able to share the stories of the land here and the people that have been on it through these different collaborations. So, it was nice how it kind of evolved.

Shobhana: Amber this is a question kind of prompted by something you said, and also Giovanni, in terms of like some of the research that you're doing in terms of the past that you're trying to bring into kind of brewing, and also, I think this ties to Jamie as well, in terms of, how do you...how is this relationship particularly to beverage and perhaps alcoholic beverage, right? And in some communities, it's, like, tricky to, right? So, I wonder how do you kind of like, navigate that tension? But what are some histories that you're like leaning into, to help you kind of divert or not even divert, interrupt it and tell a different story? I don't know, Amber, if you want to go first?

Amber: Sure. Yeah. I think like, some of the work that we've been doing with, like, historical context, to the work that we're pulling, is like, creating a story for the collaborations, the story to tell to our community or about our community. Just from making connections and crossing paths with BIPOC people who live in Nova Scotia, and who have for maybe generations with their family, hearing a lot of stories about, obviously, food sharing that is like a human moment, world over, but brewing, and like sharing community, with alcohol, and through alcohol. So, it sort of led us into a deeper dive of research into: how have people lived on this land and consumed and created community? And, how is that similar? How can we draw in some of those values and also ingredients, and people. People who are still alive or maybe aren't necessarily still alive but tell their stories. My favorite brew that we have, and my favourite collaboration we have is called Deep Rooted, and it was based on a story we heard, like, at the very beginning of the collaboration. I think, like within the first year, we heard the story. And the brew just came out very recently, but it was a story we heard from an elder from Africville, and he said, when they were younger, one of his friends would brew in a barrel. They would put raisins and bread and liquid and other things, dried fruit in a barrel, maybe molasses and bury it in the hills and wait as long as they could. Then they unbury it, dig it up when they're ready, and share it, crack into it. So, Deep Rooted, the drawing on the picture of Deep Rooted is a big hill with Coleman sitting on top. It's just like... it feels like the pinnacle of all of our work. All the storytelling that we've been hearing, all of the community connections that we've been building and proof in the history of BIPOC people having a say and joy in brewing.

Giovanni: So, we have unearthed so many stories from people who are actually in our community that have been, you know, they have family recipes and stuff like that, which is, you know, unheard of. You wouldn't even you that you know what I mean? So, how do we, you know, amplify their voice? How do we kind of help them? So, some of the beverages we've done, other than the Deep Rooted is a beverage called Back to Birchtown, and that one was mainly themed off the black loyalists that came here after the war and they were promised land, but they never got some of that land. What had happened was the Indigenous people here who were here, they taught them how to live. So, if you look on the bottle that we have for Back to Birchtown, it's a picture of the pit house, which were the some of the first structures that the

Black loyalists would have lived in when they came here on the shores, and it was in Birchtown Nova Scotia that's in Shelburne. So, sharing that story and making that connection with BIPOC people, Black and Indigenous people, that's a huge story to share and be known for young people, people our age, older people, to do it through that platform of beer. It's kind of unique, but at the same time, you know, we getting that story out.

O'Neil: Yeah, like you mentioned earlier too it could get a little bit of tricky dealing with like, communities that have stigmas towards alcohol. For example, the Indigenous community. Our first Indigenous collaboration was through a pastry shop. So, we collaborated with a pastry shop, and we were able to... and it's called Indigenous Futures Cake, and on it, it had the eight point star, which was like the one of the oldest hieroglyphs that were found in Nova Scotia, and it was used with some of the first tools that the Indigenous folks were using during their time in these all through Atlantic Canada. So, we wanted to share a little bit of that story as well as give back to the Mi'kmaq Friendship Center that they have here. So, a lot of our history so far has been through marketing, storytelling, art, to share that.

Jamie Lynn: But yeah, it's very tricky. Obviously, I could speak a lot to that. I wouldn't even kind of begin to pinpoint what avenue to start talking about first, but it's tricky in the sense of, you have to have a lot of patience, talk to a lot of people, and yeah, it's just one of those things like whoever is going to bust through the wall first is going to get hit the hardest. So, just a lot of patience, and I feel really lucky to have the peers that I have in Change is Brewing, but there is like a difference between the both of us, when we are trying to like make a brew, a lot of people don't want to make an Indigenous brew. They don't really want to touch that with like a 40 foot pole. So, yeah, like I end up, if I want to do stuff, have representation so far for my community on my land, I have to... I'm like making a cake, or I'm making a soda or at our launch party for a different beer, I'll take that opportunity to talk about the fishing dispute with people and stuff like that. So, it's just kind of like, I have to get creative with other avenues because it's just a really tricky thing to navigate, and at times it can kind of feel like a little bit isolating and different ways. Yeah, it's just... it's hard because it's a stereotype and a stigma, and there's a lot of flack from it, but at the same time, I think there should be like a sense of individualism when it comes to these things. I don't think any one group of people should be excluded from something. And what it comes down for to me is about representation. I just feel like we all live on Mi'kmaq land, we work on make my land, we raise our families on Mi'kmaq land, we play on Mi'kmaq land, but I don't see representation. And I think there's like a lot of people that would be very excited to like, buy something, and just look at it and be like, I feel welcome here. And I think, to a degree, that's what's really interesting about Indigenous and Black relationships is bridging that gap because if you think about these certain movements, even in Indigenous history, like Wounded Knee, or Pierre Trudeau's White Paper, things like that, these were movements that were inspired out of Black movements. So, it's kind of like, when you just look at the big picture, we're still doing that now, and I think that's what's so powerful about us as a group is that we're trying to bridge that gap, and when, whenever one of us has a little bit of leeway, it helps us navigate things as a group and things as a collective, and I just think, for any one of us a win is a win for all of us.

Amber: I think something that Jamie Lynn is not saying is that we face a lot of rejection when it comes to wanting to do Indigenous anything really. Like, holding events for Indigenous people,

culture, history. People line up around the block to do Black history month, but Indigenous history month and some of those things that like on this land are left behind and intentionally so it feels like I don't want to touch it. But that's cowardice, and we would like to see our people do better.

Jamie Lynn: It is disappointing. It's highly rejected. And when you think of anywhere outside of the East Coast, it's just more of like this vibrant thing that's like, very alive. And even when I talk to people and try to find support, I often am finding support outside of Mi'kma'ki, outside of Nova Scotia. And it's just weird because we live in this mecca of breweries. I honestly couldn't even tell you how many breweries are even in the north end, where I live. It's just, it's crazy, but none of them... Yeah, none of them do it. And it's just funny too, because it's like, you could even... it doesn't even have to be a brew. Maybe you put your washroom signs in Mi'kmaq. Maybe you like take other routes, you know what I mean? But it's like, yeah, there's not very much representation. It's a lot of, it's a lot of rejection.

Courtney: I mean, it's super interesting the things that you're bringing up. And certainly the trauma is... the historical trauma is a big part of the story. But also the disconnection from the land, right? Like you can... historically nobody could make wine, beer, brewing things if you didn't have large swaths of land to do those things. So, any comments about kind of land access and that kind of historical piece?

Jamie-Lynn: Well, I also think, yeah, I mean, the historical piece is just the brashness of how alcohol was even introduced. Alcohol was introduced by settlers, and it was used to trade, and it was like, if you give people more like alcohol, the higher their spirits are and the more generous in the trade that they would be. So, it's kind of like, from the get-go, it's taking resources and maybe it's this tainted thing. And then when you talk about generational trauma, like that's a very real thing. And that's the thing, people that have these feelings, they're very valid, but I think it does come down to an individual and just from my experience, and people that I've known, there's a shame and even like, you can feel ashamed to have a drink or like, you know what I mean, but it is a stereotype, and for me I just think about if I see like Indigenous people can be a part of wine tastings. Indigenous people can make craft beers. Indigenous people can drink at a barbecue. But yeah, the history behind it, it's just it's... it's really loaded and, it's valid. It's just a hard thing to navigate for sure.

Amber: I think because we do talk so openly about the historical context of alcohol and the historical context of the land we live on, people are wary because they know it's not going to be light and easy. We are going to talk about the context of alcohol. We are going to talk about how this is for community – this is for sharing. This is for culture building. This isn't for just economy. That is frightening because almost all the work we do has a story to tell.

Jamie-Lynn: And when you think of generational wealth or systemic racism and who this system is for, and where we are geographically, if we're living in a landscape where we live around a lot of breweries, and these breweries are making quite a bit of money, and it seems the people opening, it's like never ending, there's always space for them. For you to say Indigenous people can't be a part of that space and that economy, it's just... it's just bare.

Amber: It's laughable. Like on whose land?

Jamie-Lynn: Yeah. And you're quite literally taking the resources from the Mi'kmaq people in order to make all of these things, but like, you actually want nothing to do with us. You won't even let us celebrate, or, yeah, it's just...

Amber: It feels colonial.

Shobhana: I think this question of legitimacy also brings up this issue of cultural appropriation, which is like the other side of representation. And so I wonder if you have thoughts on that, or if that's like, plays into this, especially when you're in such a densely... the region with dense brewing economy, if there are like non-BIPOC people succeeding and, you know, extracting, but then when you do it, it's like, there's a discrepancy, right? And so, and somehow your identity is not as important as what you have given or it has been taken from you. Right?

Giovanni: Yeah, and I know definitely a lot of appropriations... it's very hard to Jamie and I were saying, you know, just to find out who's genuine, when we when we kind of first started. So, we had internally...build some values or like, be like, okay, these are the values that we have, and we want to align ourselves, you know, kind of with these people... people who are doing, like the same work. But I think that the industry here sways, you know what I mean? It's trendy, that's what craft beer is, you know, so they'll jump on a trend, you know what I mean? And if it's something, it's something good, they'll appropriate it. They may use do tokenization. They may do kind of like, some weird ads, that they're not kind of like culturally informed on. So many things. But we've definitely seen cultural appropriation and stuff like that in the industry.

Amber: I think without representation, there will always be appropriation. Without, BIPOC people in the room to say well, actually that's not how it's made, you know, that's actually like, incorrect. I can show you the right way, and we could advertise it as this kind of food if you'd like to, but like, everyone's putting a Korean something on their menu. But does anyone know how to cook Korean food?

Jamie-Lynn: It's Canadian Korean food.

Amber: It feels like a big, a very big problem in Nova Scotia. And I'm sure across Turtle Island, but specifically in the food industry, there are a lot of white people profiting off of ideas that aren't their own. And like, obviously, in these industries, things get shared around, but if you're actively making a good deal of profit and not hiring any single person of colour, that is just appropriation and without representation, there will always be, I think appropriation.

Jamie-Lynn: I think one of the biggest appropriations that we all experience as a group is just the amount of emails we get right before Black History Month. Sometimes it's days. It's not even a month before Black History Month, it could literally be days to a week or two weeks or something. And it's just kind of like, it's like marketing, you know?

Amber: Do any of the people who reach out actually hire and support BIPOC people, not just hire one BIPOC person, but hire and support BIPOC people who live in their community? Like,

most likely no, honestly. So, it's for the social media, it's for the Gram. And it's a little exhausting to figure out who is doing it for the Gram and who believes in what we believe in and representation, and equal economy, and community.

Damian: Yeah, and I would that that has pushed us towards us creating criteria for ourselves, and choosing who we do collaborations with, because in the beginning it was a learning curve. We did have to find out who our true allies were. Through those experiences, we did make a certain list or checklist that certain people have to cross off before we even forward them with more communication or blessing them with our ideas or time. So, I feel like it's a learning experience that we appreciate, and we're constantly learning every day through our collaboration.

Courtney: Damian are you willing to share any of those points that are the criteria that you've created?

Damian: Yeah, sure. I mean, it was pretty general. Like, we'd have a sheet and we'd ask certain questions, like if they've ever done any collaborations before, or if they had any connection with certain communities that their businesses might be located in, just general things like that, that we'd make sure that their ideas or their values align with ours. But I do think that we're going to be adding more to the list as the future comes.

Courtney: So, for folks who know nothing about the brewing industry or wine industry, what are some of those big structural pieces that...where's the structural racism, basically, right? I know a little bit about wine credentialing and kind of the expense that goes into it and the time, but if you could kind of give us a lay of the land as to where those structural barriers are, that would be great.

Giovanni: Yeah, I'd for sure say one. Like, there's no Black, like BIPOC owned breweries here in Nova Scotia. And one thing is just, you know, finances around it. You know, there's a lot of... it's a high cost to set up a brewery and being disenfranchised people, you know, we just don't have that much access to banks, huge sums and loads of money. So, at the get go, you kind of like already scratching your head. Okay, where can I start? The barriers to entry are so hard. That's, the one part, I would say, and then it comes down to education as well. I can't say.... it's multiple reasons probably why a lot of BIPOC people aren't in the industry, the craft beer industry, but for myself, I got introduced into it through schooling, you know what I mean? There is no school over here in Nova Scotia that you go to be a craft brewer or anything like that. I had to use my scientific skills and then get on the job training to further myself, kind of, in the industry, but there are no like schools over here. So, that barrier is right there too. And like I said, you're not welcoming people of different colours into your space and not hiring them, you know then the industry is going to stay, you know, one way. It's just gonna be whitewashed.

Amber: But I think like, like to speak to Gio's financial barriers, like, it's, it's a boys club here. It's a white boys club and they all know each other. You can certainly get a space if you have another business owner who has a brewery vouch for you. But if you're not including BIPOC people in the conversations or in the room, then the space never gets signed on for BIPOC people; it only gets signed on for the white people you hired.

Shobhana: I think it's one of the things that's so compelling for us is that when we think of food and beverage that it's like really a story of power, too, right? It's like, who has power or who doesn't have power. And food is also this thing that could disrupt it and bring people to the table as what you're trying to do is to build community and get people in through the door. But it's also the thing that keeps people out the door. So I think this is one of the things that we're really trying to do with food is like to tell the story. And not to tell the story of like, what we get is that oh, immigrant food in Canada is amazing and then we love all the foods, or it's like no, Canada. It's not, that's not... and so we've been very cautious of kind of disrupting that narrative and not wanting to tell that story, but rather to be like, no, what is even Canadian food, right? Like, what should that constitute? It's not I think poutine and maple syrup, or whatever people say it is, but like, what should it be? Right? I think I'm really kind of energized by some of the comments you're making here. What is the end goal do you think for your collective?

O'Neil: Yeah. You know, like, I think our collective realize that we can't necessarily change the world, and we can't change the views of everybody here all around us, but we decided to make our community and just share the knowledge that we have to those who are interested, people who look like us, just letting them know the basics about creating beverages, and then outside of that kind of marketing and telling the stories of people within our community through our products as well as through creating new products to be able to raise funds that will highlight and give back to other local community members and not-for-profits. So, we hope to make a little bit of change within our community here. Some of the stuff that we're most proud of is being collaborative on the selection committee for the North Bruins scholarship, and that was kind of one of our successful collabs, where there was a brewery, they weren't sure how to make a difference, be an ally and help out. We were able to assist them with selecting people, and building out this scholarship program that people of colour exclusively could apply for and then get funding. It's not only just in making the products as well as marketing the products, all of the backend activities that can include from serving the products, to dealing with the plumbing, to dealing with the electrical work. There's a lot that goes into things. And we just wanted to expose that to people of colour within our community. So, I think it's more that, trying to get more people into the industry throughout our small initiatives, sharing our passion and information within the craft beverage scene and giving back up however we could.

Jamie-Lynn: And my mind jumps to redistribution of wealth. Cultural preservation and challenging the norms, and debunking stereotypes and, you know, you can also like encourage safe drinking practices, and yeah.

Giovanni: I would say long term goals too is bridging the gap between communities, and different ethnicities because through the work that we do, we are able to kind of bridge those gaps. And it's like, really good to do that and that's some of the change that we see and note directly from our work, you know what I mean? So, if we were to, you know, work with a brewery that doesn't have any information about the BIPOC community around them, we can make a link, you know, with that brewery and set non-for-profit, and then, you know, depending on how genuine they are, because they wouldn't fall within our values, then they themselves the brewery, and you know, whoever that non-for-profit is, they keep that connection, they build their community. We've seen an example with this with the Black Loyalist Heritage Center, and Boxing Rocket Brewery that we did a collaboration of Back to Birchtown in Shelburne. So,

those two businesses, they actually use each other for tourism inside Shelburne, you know what I mean? The brewery has a community flight plan package. So, when people come to Shelburne off a cruise ship, they drink that beverage, and they sometimes they can have the opportunity to go to the museum, Black Loyalist Heritage Museum, to learn about that local Black community. So, being able to bridge that gap is like a plus that I see from the work that we do, and we want to continue to do that.

Amber: I think like one other thing would be to foster relationships with the people that you have been interviewing, probably, with, like-minded activists working in food and beverage, looking to change and make community across Turtle Island to feel more community in the work that we're doing as well.

Damian: And I'd also like to add that, just like bridging the connections with communities, we should bridge the connections through different generations as well. We've heard stories from our elders that we now foster and hold dear ourselves that we feel is very important that we pass on to the generation after us to keep those connections together and discover new ideas or old ideas, but still make our community rich with culture. And, like I said, more connections for the generations to come.

Shobhana: If you want to support the work of Change is Brewing, we have links to their Instagram and Facebook pages in the show notes. Their latest creation is the Wabanaki Birch Beer Soda. It's a non-alcoholic beverage made in collaboration with Propeller Beer and it was released for Indigenous History Month in 2023.

Courtney: We've talked a lot about beer in this episode, but the same issues are present in the wine industry. Someone to keep an eye on is Carrie Rau, a Red Seal Certified Chef and Wine and Spirit Education Trust educator. Rau is Cree and is one of the 7 founders of Vinequity, which works to ensure that Black, Indigenous, and other people of colour, as well as those from the queer community, and those living with a disability receive equitable access and opportunities in the Canadian Wine Industry. Rau aspires to be the first Indigenous Master of Wine. You can also support Nk'Mip Cellars, the first Indigenous-owned winery in North America, located in Osoyoos, British Columbia. So, the next time you raise a glass of wine, beer, or spirits, remember that what symbolizes relaxation and socialization to some, is equally representative of dismissed histories and marginalization to others, and new opportunities and ways of being.

Shobhana: Thanks for listening to this episode. We hope you continue the conversation with your community and hopefully with some good food.