



SEEDHEADS TRANSCRIPT

Episode 18: CRAIG BOYCHUK English

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Steph: Hello! Welcome to SeedHeads, the cross-pollinating podcast where our Canadian seed heroes tell their stories, share their how-to tips, and talk about the seeds they love. I'm your host, Steph Benoit, coming to you from Ottawa, Ontario, on the traditional, unceded territory of the Algonquin Anishnaabe people.

Steph: In this episode I had the joy of talking to Craig Boychuk. Craig is a seed grower, plant breeder, and owner operator of No Coast Seeds, in Calder, Saskatchewan, located in Treaty 4 Territory—the lands of the Nahawalk, Anishnaabe, Dakota, Lakota, Nakota Peoples, and on the homeland of the Métis Nation. In this episode we talked about Craig's experience as a vegetable seed grower on the prairies, some lessons from his first year owning and operating his own seed company, how he started growing and saving seeds, some of his favourite varieties from his farm, and what he's looking forward to in 2024. It was really fun to record this episode and get an opportunity to talk to someone just on the tail end of their first season selling seeds. As always, thank you so much for listening, I hope you enjoy.

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Steph: Hey, Craig.

Craig: Hello.

Steph: Hey, how are you?

Craig: I'm doing pretty good.

Steph: Okay, well, thank you so much for being here. You're in a very unique situation and we don't often get to the opportunity to talk to people in your exact situation, and that is you are on the tail end of your first year of selling seeds, which I'm sure it comes with a lot of lessons and stories and lots of wisdom to impart. I was hoping that to begin with, you could tell me a little bit about your seed company and how your first season went.

Craig: Yes, sure. The seed company is called No Coast Seeds, and I have actually been working on this project since 2019. As you say, this year was my first year selling seeds. I'm growing open-pollinated seeds for short seasons. Within that umbrella, I'm focusing on contemporary cultivars, like not too many heirloom varieties, although I do have a few that I like, just favorites and things that work really well here. Yes, so newer stuff, diverse gene pool mixes. I'm just really into big broad mixes, both just in and of themselves, because I think they're awesome, but also as a means to generate interesting material for breeding projects. I have quite a number of breeding projects on go that I'm pretty excited about. Yes, and we also have a focus on OSSI-pledged varieties. Some of the stuff that we're working on is OSSI-pledged as well. Yes, that's what I'm doing in a nutshell.

Steph: For those who don't know, could you explain what OSSI is and why it was important to you to have your seeds committed to them?

Craig: Yes, OSSI is the Open Source Seed Initiative. They're basically, I'm actually going to just look awful at-

Steph: Describing, or like the top of the head.

Craig: [crosstalk] [unintelligible 00:02:43] Yes, the mission is to, they're dedicated to maintaining fair and open access to plant genetic resources worldwide in order to ensure the availability of germplasm to farmers, gardeners, breeders, and communities of this and future generations. Which basically comes down to sharing rather than restriction, like in terms of intellectual property controls, like patents and other protections. Any variety that has the OSSI pledge, you are free to use that material in any way that you choose, as long as you do not restrict others from using that material in the same way. Then the pledge is supposed to follow the seeds around as they are dispersed into the wild. I think that patenting life seems weird and it restricts farmers and breeders access to genetics that should truly be available to all. It's

another less, I don't know, political reason for it, it's just that there's so many cool OSSI pledge varieties. I also found it was an interesting, or rather a convenient way to limit my scope in a way. It's a good screen to be like, "Okay, well, I'll just, I'll concentrate on this stuff." Then it just, it automatically narrows things down, which is helpful in a sea of lots of options.

Steph: A sea of seeds.

Craig: Yes, a sea of seeds.

Steph: Yes. You put it really well on your website as well. I've told you before, and I'll say it again for the listeners, but I think you have like one of the coolest seed websites that I've seen.

Craig: Oh, thank you.

Steph: I recommend to check it out because, yes, just such comprehensive information about who you are, and what you're doing, and the varieties you work with. On the website, you had mentioned that, unless you take a plant from the wild, sort of this untouched area, then there's someone who's come before you who has bred that seed or handled that seed. I love that idea of, yes, there's so many hands who have touched this seed before it's gotten to you. It's, in my opinion, so valuable to acknowledge that and to continue to allow the next generations who come after us to continue to work with this material that we are not the sole creator of.

Craig: Yes, totally. Attribution is one of the things that you're supposed to do as an OSSI company partner is, you want to list all the breeder name and all the people that were involved in creating that variety, which I think is very cool. Attribution in general, I think, is a really powerful means for, I guess it all comes down to seed quality, because then you can know where things are coming from. You're giving credit where credit is due. Then it's just, I don't know, it improves the utility of the seed, because you have the background behind it. Then there's that, nice ethical pat on the back for recognizing all the people that came before you.

That's been something that's really helped me a lot in my breeding work and something that I'm trying to reciprocate as well is a lot of folks will offer up populations or early populations or works in progress that are a very convenient starting point for anybody wanting to do some breeding work that aligns with what's in that population. It's a really great way to shave years off of a project if you can have access to those things. I've really appreciated being able to use that material from other breeders and growers. I'm trying to make my works in progress available as well to folks that are looking to do more experimental stuff.

Steph: Nice. We've gotten maybe a bit away from your farm and your project, but I want to hear more of the specifics. It's got such a fun name as well, No Coast Seeds, referencing to your location in the middle of the country. What made you want to be a vegetable farmer in a sea of grain?

Craig: Well, I desired a rural existence, but a lot of the typical things that you think about or when you imagine doing that, didn't really appeal to me. I didn't really want to be a grain farmer. I didn't really want to keep animals. Don't really want to just live in the country and have a city job. Don't really want to be a market gardener. What I did want to do was have a garden. The cool thing about seeds is that you get to do a lot of gardening basically. It takes gardening to the whole next level because you're going beyond the vegetable crop and seeing the full life cycle of the plant up to the point where it produces seed, which I think is very interesting and magical. Yes, it just was the thing that appealed to me the most out of all the things that I could think of that I might do out in the country. Seed work you can do on a small scale.

The product isn't perishable. It can be really doable on a human scale, which was my aim. Then so on top of all those nice practical reasons why I liked it, it's also just the epitome of right livelihood sort of, like growing food is very important because everybody has to eat. Then there's also food security and promoting agrobiodiversity and promoting things like OSSI, working against restrictions on genetic material. There's just so many really worthwhile, meaningful sort of pursuits that are built into seed work. I just thought that was cool. It just makes it really easy to feel good about doing it.

Steph: In terms of being in a unique situation as a seed, like a vegetable seed grower in your area, do you find that there's been a network that supported you both like a sort of a formal, any institutional networks or just a network of other seed breeders in the area?

Craig: Yes, it's definitely, I'm in a weird location where there's no real major centers nearby, the closest thing would be Saskatoon four hours away, and then Winnipeg five hours in the other direction-ish. It's a little lonely in that regard, and then there's not a lot of seed growers on the prairies, but some folks that have been really supportive and were my first point of contact into this world was Jim and Rochelle Tournier of Prairie Garden Seeds, who have been very, very supportive and really generous mentors. As I've gone along, I've met a few other growers. I've met some folks in the Bauta initiative that have been rather quite helpful. Tira and Iris specifically, they're my main points of contact, and they, yes, they're awesome. They rule, and have hooked me up with some cool opportunities.

I just recently started working with a group of growers that are, yes, across North America. A lot of them are in the States, and we just started getting some more folks from Canada going. It's a seed worker organizing group. Basically, it's like a mutual aid group. It's just a bunch of seed growers that got together. It came to be out of a session in the last OSA conference about contract growing, and we decided to do a little, another breakout session, and then we all wanted to keep working on this idea of contract recommendations. We've been meeting monthly ever since then, and we've got a couple other small projects on the go. That's been really cool, because I've got to meet a bunch of folks from the States where there is a lot more seed growing happening, and got to meet some of my seed heroes. [laughs] Yes, I'd say those were the main things. Then I'm just like-- Also Young Agrarians has been really good too. Those folks there, I did a couple of business things through them, and then yes, just more connections and introductions and things.

Steph: I'm curious now that you've mentioned who your seed heroes are.

Craig: I'm pretty enamored with the Experimental Farm Network. I think the work that they're doing is very cool. Frank Morton is, I follow his work.

Steph: A classic?

Craig: Yes, classic. The lettuce hero of all time. He's also, he's one of the people that are like really free with their work-in-progress material. I've gotten a lot of stuff from him that's just freely available, and that rules. Yes.

Steph: That's awesome.

Craig: Trying to do the same thing. Carol Deppee, pretty, I really was quite inspired by her book, *How to Breed Your Own Vegetable Varieties*, I believe is the title. Yes, the breeding book. It's great. Joseph Lofthouse, when I just started learning about seed saving and isolation and things, and I was getting down about the distance that you have to put between certain things, and I was like, "Oh man, this is so hard." Then I learned about Joseph Lofthouse, and about the whole land-race gardening thing. I was like, "Yes, I don't have to isolate anything. I just grow it all together, and it'll be great."

That was pretty fun. Of course, it's not that simple, obviously. I

Steph: It'd be amazing if it was.

Craig: Those are some of the- oh, and the adaptive seeds, too. I really like how they are searching out lost varieties, and just unusual things from days past, and bringing stuff back into circulation.

Steph: I guess, on that note, why is regional seed important to you then? Why do you believe in the relevance of regional seed?

Craig: I think it just comes down largely to climate adaptability right now, especially. Just having cultivars that were developed in your area, I think, gives you a better chance for success. It doesn't necessarily guarantee success, and that doesn't necessarily mean that stuff from far, far away isn't going to be suitable. Regional adaptation, I think, is really important. Also, just in the terms of decentralizing seed production, and having lots of seed production everywhere, I think it will just add to the resilience of the whole system. I guess, a lot of the reasons that it's something that you'd like in food production applies to seed production, as well. Absolutely.

Steph: Absolutely. Out of this first year, what were some of the big learning curves, or what are some of the big lessons that you're taking away from year uno?

Craig: Yes. Well, workload has been hard to dial in a way that seems manageable. I think I'm getting there. I think I'm getting there. Also, just recognizing that growing seeds and selling seeds are really two different jobs. As much as I want it to be one job, it's really two jobs. Yes, trying to square yourself with that is important in order to not be killed by the workload. [laughs] Those are probably the most challenging things. In terms of the actual production and stuff, I've had another really bad year of aster yellows that decimated all my lettuce and some other things. Aster yellows is a- I think it's a bacterial disease that acts like a virus, in such that it's transmitted by sucking insects. It's not seed-borne, fortunately. In my case, it deforms the flowers and the plants don't make seed, and they can have other side effects, as well. The biggest thing is no seed. Yes. I don't know. The whole temperature thing has been challenging, not just this year, but other years. Sometimes it's hot at a bad time for pollination, and then you don't get the same seed set that you want on a particular crop. I've been finding that's cropping up in ways that I haven't noticed before.

Steph: Because you were also- you've been farming and having a garden and working on breeding projects for many years now before you've been selling your seeds, correct?

Craig: Yes. This is year six. I started this project winter 2018, I guess. Yes. Then my first year of real serious seed growing was 2019. I'd been gardening for a long time before that serious seed production began.

Steph: Then that became your full-time job?

Craig: Yes, it did.

Steph: Was that an intimidating leap to make?

Craig: Yes, I guess so. I would have probably done it a little differently, truth be told. I was just transitioning out of a seasonal job as a lookout observer in Alberta for wildfires, and trying to get out of that seasonal thing. I was trying to figure out what to do, and I'd had this idea rolling around in my head. Made the plan, moved out here, started working, and then the pandemic put a wrench into things. I just hid out on the farm. It would have been good to being able to be a little more social, and have a little more mentorship, have a little more, whatever interaction with my neighbors. I don't really know a lot of my neighbors even yet out here, because I've just been stuck on the farm and working so hard, and just head down.

I'm trying to make a little more effort to get out and actually see what's going on. Because all that happened, I was just like, "Whatever, I'm going to go for it." I don't think that's necessarily-- I wish I had a little more of a plan when I got into it, but I'm happy I did it, I guess, long story short.

Steph: Sounds sort of like baptism by fire. Suddenly you're just, you're in it.

Craig: Yes, I knew I wanted to do this. It was just a question of how quickly can I make it a viable living? If I would have been able to launch a little sooner, that might have been good. Then at the same time, there's more time to refine stuff and dial things in. I feel like having that time made me more, quite a bit more confident in what I'm doing, and my product, and my knowledge. Just, I feel pretty good about the seeds that I'm growing. I feel like I wouldn't be feeling that way if I hadn't taken time.

Steph: That's yes, that's a beautiful way of looking at it. It's a nice little silver lining.

Craig: Yes, I guess I look at it like I decided to just, I put myself through school, you know?

Steph: You've participated in a few variety trials. Can you tell me a bit about your experience with that?

Craig: Yes, I've been working with CANOVI on, I've been done quite a number of years of carrot trials. I guess three, four years, I guess. We've also done radicchio and this year lettuce, heat-tolerant lettuce. I was also working on a participatory breeding project that I got in on the tail end and didn't, wasn't too heavily involved in that, but that was also a CANOVI thing. That was for acorn squash.

Steph: Nice.

Craig: Yes. I didn't-- I didn't get to really chat with that group a whole lot, but I do have this cool population of variously colored acorn squashes, which is neat. Yes. I'm going to, I might try to revive that project this year, actually.

Steph: Do you feel like those variety trials or the format of connecting with other growers simultaneously growing things out has helped you as sort of like a beginner to widen your network or to be able to learn from peer exchange, that sort of stuff?

Craig: It's been interesting to compare results. I've found as I've gone along, my results get closer to the averages, which is like, oh, okay. I think I'm, maybe being a little better with my techniques and stuff, but some stuff works great here and doesn't work well elsewhere. That speaks to the whole regional specialty thing. Moving forward, I would like to, really like to see some of my stuff be trialed by other growers. I'm looking forward to hopefully at some point, maybe not this year, but getting some of my stuff into the hands of other people at work. Now I'm collecting the data. It'd be fun and then super informative as well. I think pretty important part of the process of developing.

Steph: Sending your babies out into the world.

Craig: Yes. See how they actually perform.

Steph: Of the varieties that you've been working on and breeding and tinkering with, do you have any favorites, any that sort of stand out to you as projects that you really enjoyed working on or have had unexpected outcomes?

Craig: Yes, indeed. There are, I'm glad you asked. It's hard to decide what to talk about, but a lot of the stuff I'm working on is still early on in its evolution. One of the things that are more, that is more come along a little further is the bicolor zucchini, which I am tentatively toggling double happiness zucchini. It is a yellow and green zucchini. The goal is basically just to have a half-green, half-yellow zucchini. Because why? Because it looks cool. The, and also the two halves, like the flesh is different. There's two different flavor

profiles sometimes.

Steph: Is it sort of like a top half, bottom half or is it--

Craig: Top half, bottom half, yes.

Steph: Oh, interesting. I, when you first said that I was envisioning it, sort of tie-dyed.

Craig: Yes. I have seen some like that. I've found like three main phenotypes that I thought were pretty cool, that all involved a top half, bottom half. Then there's like just a small handful of tie-dyed ones, but I didn't like them and I threw them out. Didn't want them. I'm sorry.

Steph: Next time you're about to throw them out, you can send the seeds my way.

Craig: Yes, I will. Yes, I'm basically just working towards trying to stabilize some lines. When I started out, this and of course all these selections come from my zucchini surprise, zucchini population, which as you can imagine is just a whole bunch of red or yellow and green zucchinis intermingling and interbreeding. From there, I let that, I actually just looked at my notes on this the other, this morning, so I could actually talk about it, but I don't know where I put them. Anyway, so I let them cross up for, oh, here it is. Yes, for three, it started in 2019 and it was just, I let them randomly cross-pollinate. Then the next two years, I started doing random hand pollinations, just to encourage the yellow and green combos.

I would just cross different plants. Then in 2022, I started more deliberately selecting out bicolor maternal lines, because I hadn't really done any super control. I was doing hand pollinations, but I wasn't tagging them or anything. I was just wanting to create diversity. This time, I started hand pollinating them either with themselves or with another plant of a similar color phenotype. Then again, this year, I chose a bunch of my favorites from those those lines, and I'm doing the same thing. I'm going to be narrowing it down to, I think just two of the three color phenotypes, because I just, I don't know, I like them, I like them better.

Steph: What is the difference in the flesh between the two colors?

Craig: Yes, the green ones tend to be quite pale, like a white or a cream color. The yellow ones can be anywhere from a yellow ivory to a more of a deep orange. There's a fair, actually a fair bit of variation in the yellow plants in the, in this population in terms of the flesh, like density and flavor, actually. All pretty delish. Some of them are like a little more spaghetti squash-like. Yes, but anyway, so when I started out, I was getting about maybe 5%, maybe not even, of bicolor plants just happening naturally. Now it's about a three-to-one ratio, bicolor to solid color plants, which is, that's trucking along. It's cool to have results on papers [laughs] that are like, yes, this is actually progressing because after a few years, sometimes you just lose track, you got to take meticulous notes.

Anyway, so that's where that one's at. I'm pretty excited to move that along. The two color, so the two color phenotypes are, one is just pretty much straight up

half and half, like a real defined line, yellow, green. The other one has a flame pattern of the green. Yes. That's pretty cool. Then the one that I'm discarding had just green tips on the cap, but not a whole lot of green. Yes, I wanted it more flashy.

Steph: Intrigued by the Guy Fieri seeming one with the flames coming up.

Craig: Yes, it's- yes. Yes. Sometimes it's like that. I never thought of it that way.

Steph: It could be the variety name one day.

Craig: Maybe, I don't know.

Steph:[laughs] So full of confidence.

Craig: Yes. That's been cool. Because a lot of, a lot of the, a lot of the stuff I'm working on is sort of more mass selection projects where there's not a lot of super intentional crossing and control of pollen. It's been fun to do more of that. I'm a real off-type enthusiast. I love to find the weird plant in the bunch and then grow the seeds from that and see what happens. Which is what happened with my lemonade Cascade bean. It's a pole bean, a pole snap bean, but it's also very good as a dry bean. It arose from a single off-type in a Cascade giant. I just noticed this one plant that had this nice pinkish tinge to it. Cascade giants is like a yellow Romano flat-style slicer pole bean.

One of these plants had this really cool crimson tinge. I was like, "Oh, okay, I'm going to save that." Then I planted that out and it gave me this crazy cornucopia of colors just that there is 16 different color combinations--

Steph: Whoa.

Craig: Plus white seeds, yes, the next year. My theory is that, that was would've been my, a chance cross and then the following year when I grew it out was the F2 generation which is segregated into all these crazy colors. That's my hypothesis, and so I was started trying to weed out the white seeds because I just thought it looked cool without the white seeds. It's layers like these blue beans and greenish, like olive green and yellow and tan. It's just a really weird color combination. Just removing them didn't do anything. They just came back and this basically, the same ratio as before even after just selecting them out. I started looking into bean color genetics which it turns out are quite complicated. I'm still having trouble wrapping my head around it but what I could do is isolate or separate all the different colors and grow them out on their own and try to figure out if there was any particular kind of bean that's consistently giving white seeds.

I did that this year and figured out which ones are throwing off the white seeds. Now if I want I can remove those from the population and have my non-white seeded lemonade Cascade beans if I so choose but I think what I'm actually going to do is follow some of the others' lines out because there's this one that's got blue, these really just awesome looking blue beans but some show up in tan, it's like just total khaki tan. The color combination, it just looks so cool. I can't describe it but it's neat. I think I might try keeping that population whole and separating out some of the other interesting colors. It's nice when, just a random thing that happens in the garden can turn into this crazy treasure hunt.

Steph: Something else that I was wondering, on your website, I was reading a little bit about that you have Ukrainian heritage, and I was wondering if you had any stories that you wanted to share related to your Ukrainian heritage and being many generations on the prairies as farmers.

Craig: Yes, I don't necessarily, I don't know if it's Ukrainian specific but I don't know, it probably is. It's kind of a stereotype. Anyways, I don't mind sharing it because I think it's very endearing. Anyway, I'm on this farm that my great-great-grandfather was one of the first white settler pioneers in this area, and which is in Treaty 4 territory by the way. It's basically, it started as subsistence farm and has eventually, they had animals and a really small grain operation at first. It's grown from there into a organic grain farm. There were was a- cattle was a thing that happened for a fair bit as well. My uncle isn't doing the cattle anymore. It's just grain. Anyway, it's three, how many is that? Four generations I guess, my number four.

Steph: Wow.

Craig: Something like that. The thing that I really noticed being here because I'm in this house where my grandmother lived and my mom grew up, and my uncle who still lives here grew up and there's just all kinds of artifacts everywhere. Little notes that my grandma would write and just leave around seeds. Actually, I found a whole bunch of seeds that she saved.

Steph: Whoa.

Craig: I want to try planting and see if I can revive anything. I've got a couple boxes of stuff. Sometimes I still find jars of them just like I was cleaning out a shed this summer and I found some seeds in the random jar. There's all, I guess what it comes down to is, when you're out here breaking the land and stuff, times are tight and there is just a real scarcity mindset I guess, and people really, there was zero waste. Everything, you do not throw things away. Everything gets saved and gets used for something else. I feel like a lot of other Ukrainian families have that same mindset because they came over and their family was

really scraping it to get by. Then that turns into this, in my case, the hoarder tendency, at least in my family here, but then I'm finding all this really interesting family info and all this other stuff. It's just kind of a cool--

It's interesting how that, the progression from not wasting things to keep by turned into keeping all of these mementos and keepsakes in history and stuff. That's what I think about a lot of the time when I think about Ukrainians on the prairies because that's like, I'm in this time capsule of my family with all these-- When I say artifacts I just mean whatever bits and bobs and weird things, old toys just like--

Steph: Oh, my gosh. The idea of finding seeds that your grandmother had saved it's like finding undeveloped film or something. It's like, "Oh, my gosh, what is this going to turn into?"

Craig: Yes, very exciting.

Steph: Is it going to work? Is it going to be anything, that would be so exciting. I would love to hear how that ends up.

Craig: I've been afraid to dive into it because I want to make sure I got enough time to really give it full attention and baby up, baby those seeds and give them all the special treatment they deserve but when I think about Ukrainians on the Prairie is like saving stuff for just in case. Now I'm using all this, there's piles of paper bags and all this stuff that my mom used to be like, "Ah, if you know, why don't you get rid of all this stuff?" Now I'm actually, I'm using a lot of the stuff that my grandmother saved. It's satisfying to--

Steph: Is something satisfying or just like, I don't know, it feels full circle where our grandparents oftentimes were raised in that scarcity mindset and now we're getting back to understanding the necessity of hanging onto things and realizing that our resources are finite and we have to try to find creative ways to use things more than once and some of that sort of stuff.

Craig: Yes, absolutely.

Steph: My grandma has been a big influence in my relationship with seeds and it's just very cool that that sort of stuff can be passed down over generations. I can only imagine how cool it is to be in literally the farmhouse and on the same land that you're ancestors landed on and grew up in and all of that stuff.

Craig: It's pretty nice. I wish I would could talk to my grandma about what I'm doing here but it's the next best thing I guess that I'm able to do it. There's a bunch of, she's got some perennials out there that I get to tend to, so she's still around in a way I suppose. The trees actually, she used to put tin cans around

cucumbers for cutworms and stuff, there's all these strings of old rusty tin cans hanging in the forest just next to where one of the gardens is. It's cool, weird little, I don't know, [laughs] strange talismans.

Steph: Yes. Oh, my gosh. That's a great image of just all of these little cans hanging in the trees. I was wondering for people in your area or people further afield who are interested in purchasing some of your seeds, what have been your main ways of selling? Have you been doing the CD Saturday hit-in-the-pavement route, you have an online store, have you been doing some contract growing? What does that look like?

Craig: Yes, good question. Sales are largely directed through the website, although CD Saturday was a substantial portion of sales for sure. Yes. Honestly, mostly just those two avenues. I would like to see if I can get a rack going in one or two of the local garden centers. I wasn't really too sure what to do or how it would go, or how much energy I would have for that end of it. Because being that it is job number two and production is really what I'm interested in. It's been good. I've actually been surprised at how the just natural traffic went through there to put a couple of ads in Small Farm Canada, which has been surprisingly effective. Yes, I feel like I definitely have some lot of room for improvement.

Steph: How are you feeling looking forward to 2024 in your second season selling?

Craig: Second selling season, yes. I am looking forward to just dialing in that workload so I don't feel like I'm going to collapse. I think it's going to be awesome. I've identified a bunch of things where I think I can make a real difference. [laughs] That's going to rule. I don't know. It'd be really interesting to have another sales year to compare to and see who gets interested and see are repeat customers going to be a thing? I hope so. What's that going to look like? I don't know. I'm looking forward to continuing some collaboration with other growers. I've been working a little bit with my friend Ryan Galvin, who does a small seed project called Tiny Monster Garden which is just in [unintelligible 00:41:57] just outside of Winnipeg.

We started working on a tomato project this year, trying to stabilize a couple of lines of the things that I'm working on that I had selected from another project. I might be doing some work with a grower near Saskatoon, hopefully, it's still in the works. Yes, I'm looking forward to talk and shop with other people, other growers. Just getting out there a little bit more. Because I'm going to actually have time because I'm going to nail the workload. Yes. It's going to be great.

Steph: Oh my gosh.

Craig: Then of course all the breeding projects, it's like, yes, the next iteration of what's going to happen. It's very exciting to see what arises from all of that stuff.

Steph: Well, I wish you the best of luck with your upcoming season.

Craig: Yes. I appreciate the opportunity. Thank you very much.

Steph Benoit

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