



## CAMH and NCCIH film screening (webinar) - Considering impacts of and responses to climate change through participatory filmmaking: Youth perspectives from Yellowknife and the experiences of the Philippines Indigenous diaspora in Toronto

### Description

This presentation screens two films that were developed through a participatory action approach to share experiences related to climate change. One film was developed by youth involved with Home Base Yellowknife, an organization that supports young people who lack housing or are precariously housed. The second film was developed by Indigenous leaders and community members from the Philippines who now reside in Toronto. These films are part of a [broader national initiative](#) that is working to address disproportionate health impacts of climate change on individuals and communities experiencing poverty, marginalization, and social exclusion across Canada.

### Bios

#### Dr. Nicole Redvers



Dr. Nicole Redvers, DPhil, ND, MPH, is a member of the Denínu Kúé First Nation (Northwest Territories, Canada), and is an Associate Professor, Western Research Chair, and Director of Indigenous Planetary Health at the Schulich School of Medicine & Dentistry at Western University. She also currently serves as the Vice President Research at the Association of Faculties of Medicine of Canada (AFMC). Dr. Redvers has had previous appointments in both the Department of Family & Community Medicine and the Department of Indigenous Health at the University of North Dakota where she helped co-develop the first Indigenous Health PhD degree program in North America. She has been actively involved at regional, national, and international levels promoting the inclusion of Indigenous perspectives in both human and planetary health research and practice.



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## Dr. Sean Kidd



Dr. Sean Kidd is a co-director and senior scientist with the Institute for Mental Health Policy Research at the Centre for Addiction and Mental Health (CAMH) and a professor in the University of Toronto's Department of Psychiatry. Dr. Kidd's areas of focus have included climate change and health equity, and developing interventions for individuals with severe mental illnesses and youth who have experienced homelessness. He is engaged in trials of housing stabilization interventions for youth experiencing homelessness and digital health interventions for severe mental illness and addictions. He has founded global and national knowledge mobilization networks in the area of poverty, health and climate change.

## Home Base Yellowknife



Home Base Yellowknife is a community organization that supports young people who are experiencing homelessness, housing instability, or other forms of marginalization in the Northwest Territories.

[View Home Base Yellowknife presenter bios](#)

## Kabenguetan Dance Troupe



The Kabenguetan Dance Troupe is an intergenerational collective established in 2022. It is composed of Indigenous immigrants from Benguet Philippines who aim to preserve and revitalize Indigenous Cordilleran culture in Canada. Rooted in the values of interrelatedness and interconnectivity, the group uses traditional dance—such as the Bindiyan and Tayaw—as a living practice for storytelling and passing down ancestral knowledge. Through performances and intercultural exchange, they celebrate



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Kabenguetan identity while sharing the rich heritage of the Igorot people with the broader Canadian community.

[View the Kabenguetan Dance Troupe presenter bios](#)

## Transcript

**Lisa Murdock:** Welcome everyone to the film screening and webinar, “Considering impacts of and responses to climate change through participatory filmmaking: Youth perspectives from Yellowknife and the experiences of the Philippines Indigenous diaspora in Toronto,” brought to you by the National Collaborating Centre for Indigenous Health [NCCIH], the Centre for Addiction and Mental Health [CAMH], the Canadian Poverty, Health Equity, and Climate Change Initiative, Home Base Yellowknife, and the Kabenguetan Dance Troupe.

My name is Lisa Murdock, and I will be assisting in moderating today's webinar with hosts Nicole Redvers and Sean Kidd. I currently work remotely from Winnipeg as a Research Associate with the National Collaborating Centre for Indigenous Health.

Winnipeg is located on Treaty 1 Territory in Manitoba, which is part of the First Nations ancestral homelands of Anishinaabe, Cree, Dakota, Dene, and Anisininew people. It is also situated in the home of the Métis Nation Homelands, which is the heartland of the Métis Nation Homelands. Slide two.

The National Collaborating Centre for Indigenous Health is located at the University of Northern British Columbia in Prince George, BC. The Prince George Campus is situated on the unceded traditional territory of the Lheidli T'enneh First Nation, which is part of the Dakelh (Carrier) people's territory. Slide three.

For those of you who are not familiar with the National Collaborating Centre for Indigenous Health, we are one of six national Collaborating Centres for public health that was established in 2005 with funding from the Public Health Agency of Canada. Our sister NCCs are focused on specific topics of health for knowledge translation, including infectious diseases, environmental health, healthy public policy, determinants of health, and methods and tools. The National Collaborating Centre for Indigenous Health is unique in that it is the only NCC focused on the health of a population – Indigenous Peoples in Canada. Our Centre supports health equity for First Nations people, Inuit, and



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Métis people by promoting the use of Indigenous-informed evidence to transform practice, policy, and program decision-making across all sectors of public health.

Here I will take a moment to go through a few webinar housekeeping items: all questions for panelists as well as technical questions can be submitted in the Q&A window located on the bottom bar of your screen. The Raise Hand feature will not function, and all attendees will be muted. Links to any resources mentioned by today's speakers will be posted in the chat window. You can find this webinar after post-production on the NCCIH website, in the publications section, under the “webinars” menu item. Just to note, there may be a brief pause as we play today's films and switch between presenters.

I'll also mention that the content, materials, and presentation in this webinar are protected by copyright law and are the exclusive property of the National Collaborating Centre for Indigenous Health and the presenters. By attending today's webinar, you agree that you will not record, screen grab, photograph, distribute, or share any part of this session without prior written permission. We reserve the right to remove any participant who violates these terms.

Finally, we invite you to take the post-webinar survey at the end of today's event. We have posted it to the chat now and will do so again at the end of the webinar.

Today's film screening event will take approximately 90 minutes. There will be time after each presentation for questions and comments. This presentation screens two films that were developed through the participatory action approach to sharing experiences related to climate change. The first film was developed by youth involved with Home Base Yellowknife, which is an organization dedicated to supporting youth who lack housing or are precariously housed. The second film was developed by Indigenous leaders and community members from the Philippines, who now reside in Toronto.

Both films are part of a broader national initiative, led by the Canadian Poverty, Health Equity, and Climate Change (CPHECC) Initiative that is working to address disproportionate health impacts of climate change on individuals and communities experiencing poverty, marginalization, and social exclusion across Canada. Together, these films demonstrate how climate change is experienced through the lens of social inequities, cultural histories, and place-based realities. They also illustrate the power of participatory arts-based approaches to knowledge mobilization, which allow communities to become creators of knowledge and agents of change. To learn more about this national initiative, you can visit the CPHECC website. The link is now posted in the chat. You can also find more information about Home Base Yellowknife and the Kabenguetan Dance Troupe on Facebook and YouTube. Respective links are also provided in the chat.



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Moving on with the presentation, Nicole Redvers and Sean Kidd are joining us as today's hosts. Dr. Nicole Redvers is a member of the Denínu Kúé First Nation, located in the Northwest Territories. Dr. Redvers is an Associate Professor, Western Research Chair, and Director of Indigenous Planetary Health at the Schulich School of Medicine and Dentistry, situated at Western University in London, Ontario. Dr. Redvers also serves as the Vice President of Research at the Association of Faculties of Medicine of Canada. Dr. Redvers has had previous appointments in both the Department of Family and Community Medicine and the Department of Indigenous Health at the University of North Dakota, where she helped co-develop the first Indigenous health PhD degree program in North America. Dr. Redvers has been actively involved at regional, national, and international levels, promoting the inclusion of Indigenous perspectives in both human and planetary health research and practice.

Dr. Sean Kidd is a co-director and senior scientist with the Institute for Mental Health Policy Research at the Centre for Addiction and Mental Health, and a professor in the University of Toronto's Department of Psychiatry. Dr. Kidd's areas of focus have included climate change and health equity, as well as developing interventions for individuals with severe mental illnesses and youth who have experienced homelessness. Dr. Kidd is currently engaged in trials of housing stabilization interventions for youth experiencing homelessness and digital health interventions for severe mental health and addictions. Dr. Kidd also has founded global and national knowledge mobilization networks around poverty, health, and climate change.

For our discussion participants: joining us to discuss the Home Base Yellowknife film are the Manager and Project Lead, Brian Machona, Director and writer, Narlie Dipolos - Dapilos, my apologies; music producer Northwyne Remigio, and film participant Jordan Kataluk. Home Base Yellowknife is a community organization that supports young people who are experiencing homelessness, housing instability, and other forms of marginalization in the Northwest Territories. The first film to be shown today was created by youth who have accessed services with Home Base Yellowknife. The film, which includes both interview and music elements, highlights the vulnerabilities and strengths of Northern youth. It also emphasizes how environmental change is experienced, not as an absurd future threat, but as a present reality that shapes well-being, opportunity, and community. Once again, you can refer to the PDF link in the chat to learn more about the Home Base Yellowknife participants.

Joining us to discuss the film by the Kabenguetan Dance Troupe are Project Coordinator, Aivien Shudimai Mangahas, co-founder of the Kabenguetan Dance Troupe, Gretchen Mangahas and Roselyn Cosalan, and CAMH research analyst, Leanne Lecap. Today's second film was developed in partnership with Indigenous leaders and community members from the Cordillera region of the Philippines who now reside in Toronto. Working alongside members of the Kabenguetan Dance





Troupe, the project explored the connections between climate change, migration, cultural identity, and community resilience as they relate to food security. The Kabenguetan Dance Troupe is an international collective dedicated to preserving and revitalizing Indigenous Cordillera culture in Canada. In the film, community members speak about food and food security as it relates to cultural practices and well-being. They also perform a traditional dance that was created to explore these narratives. Please refer to the PDF link in the chat to learn more about the Kabenguetan Dance Troupe participants.

Before we launch into the films, here to open today's event in a good way is Elder Ruth Mercredi, joining us with Brian Machona. Elder Ruth Mercredi is a Dene Elder, Knowledge Keeper, and traditional healer based in Yellowknife, Northwest Territories. Elder Ruth provides culturally grounded counseling and healing services, and is highly respected for her resilience and dedication to passing down traditional land-based teachings. Elder Ruth has spoken both nationally and internationally about the fundamental connections between Indigenous health and environmental protection. Elder Ruth, welcome.

*[brief pause]*

**Brian Machona:** Okay, ready to go?

**Elder Ruth Mercredi:** Yes, thank you.

**Lisa Murdock:** Yes.

**Elder Ruth Mercredi:** Yes, okay. And you want me to start with a prayer? Okay, I just want to say hello to everybody there and if Nicole is there, hello to Nicole, and all those that are participating today. Welcome to our part of the of the world here. It's a little bit difficult for me because I'm not up on technology too much and it's a little bit scary, so please bear with me as we go.

And so, we're going to start off in a good way here and then opening up with a prayer, connecting us all through our spirit. But before we go into a prayer, there's protocols that we follow, and we take a moment to clear our mind and to clear our hearts. So, when we're going into prayer, that good energy is coming out of that prayer, and so it's going to be a good energy that's going to flow in the air. So, we'll take that moment and we'll take a deep breath, some deep breaths to clear our mind and clear our hearts so we can have a good energy going all amongst us, all around four corners of the world.





We say mussi cho, we say thank you to the ancestors, to the Creator God, Great Spirit – whoever you choose to pray to. It's free will, so you choose whatever is comfortable for you – we want to say thank you to the Creator God and Great Spirit, and to the ancestors, and to angels that walk with us every day of our life and who guide us in this world. And just say to stay strong and to do our roles here in this world, help us to stay strong that way so we can take care of our elements. You know, if we don't take care of these things, we're going to get sick, because they're sick and we need these things. We can't live without our Mother Earth and our connection to her. We ask you to bless each and every one of us so we can work hard and do our part in keeping all these elements in a good way. Get us rooted and strong. Because they can't speak for themselves; we need to be their voice. It's really hard to see that all the things that are happening to our elements, and especially to Mother Earth, and making our animals sick.

We say mussi cho to the animals, too, that provide for us. We have forgotten our treaty with them. They're our first treaty that we made with – was our animals, and they taught us how to take care of all our things that we need to live in a good way. We ask you to bless these things, please. Let's listen to her land, and so the good plants can grow from her. She's really, really struggling, and our medicines are going with her also.

And we ask you to please bless them and to help us to take care of these things and for our air and for the fire, and yes, for the water – especially our water, too. We need to protect our water. We ask you to make us strong there, also, so we can take care of these things for our future generation. Our young people really need us to be the examples, so they can have good examples to follow, and we need to do our part here. And we're doing that, and I'm grateful for people that are stepping up and taking care of all these things, and doing research, and educating themselves. We say mussi cho to those, so keep us healthy and strong in our mind and our body, and to have our heart in the right place.

We ask you to bless all the ones that are out there that are struggling, for them to know that we cannot live without these things, and to stand guard, and to be aware of the things that they're doing also. What are we putting out there that's not helping the cause? Let's be the change we want to see. Help us to be there like that. And we thank you for this beautiful day and bringing us together, and to bless the nourishment that we're going to put into our bodies today. Make sure it's made with love.

And we want to say thank you to all the people that are working hard for this, and for Home Base, also. They do a lot of good work here in our community, and bless them and their families and keep them strong and rooted, so we can be there for our younger generation that's coming up behind us. We say thank you again and bless us all, and let's do some good work together. We're in for a good





cause and for a long haul, and to take care of ourselves also helps us to do that. When we feel that we're getting a little tired, step back for a while and let's go at it again.

We ask you for the guidance. We ask for their ancestors to walk with us. Let me say thank you, mussi cho. Everybody have a good meeting today. Maarsii.

**Lisa Murdock:** Thank you, Elder Ruth.

Roselyn Cosalan and the Kabenguetan Dance Troupe have also shared a pre-recorded opening prayer to help with opening today's event in a good way. Before we listen to that message, I'll just mention that Roselyn Cosalan is a member of the Ibaloi Indigenous Peoples from Bokod, Benguet in the Philippines, and a cultural leader within the Filipino diaspora in Canada. Guided by her father's teaching to live like a rice plant – showing gratitude to the land and humbly sharing one's harvest with others – Roselyn has spent decades advocating for the welfare of Indigenous communities, first in the Philippines and now as a mentor and organizer within the Cordillera immigrant community in Ontario. In 2022, Roselyn co-founded the Kabenguetan Dance Troupe, where she serves as Creative Director and Advisor, leading efforts to revitalize ancestral dances and pass traditional values and dance to future generations.

I should note that the Kabenguetan Dance Troupe is composed of Indigenous immigrants from Benguet, Philippines, who aim to preserve and revitalize Indigenous Cordillera culture in Canada. Rooted in the values of interrelatedness and interconnectivity, the group uses traditional dance – such as the Bindiyan and Tayaw – as a living practice for storytelling and passing down ancestral knowledge. Through performances and intercultural exchange, they celebrate Kabenguetan identity while sharing the rich heritage of the Igorot people with the broader Canadian community.

We'll now turn to the message from Roselyn and the Kabenguetan Dance Troupe.

*[brief pause]*

*[Recording of opening prayer, message, and dance from the Kabenguetan Dance Troupe]*

**Lisa Murdock:** Thank you, Lesa, for putting on that film. I'll go back to slide 10 now.

And now, I'll turn this over to Sean Kidd and he will guide us through the rest of today's webinar.





**Dr. Sean Kidd:** All right, thanks so much, Lisa. And it's really wonderful to be here co-hosting with my colleague, Dr. Nicole Redvers. And I'm going to keep it pretty quick, just a little bit of context setting here: calling out of Treaty 13 territory in what's now called Toronto, kind of between the Humber and Credit Rivers and downtown Toronto, where a lot of First Nations would have passed through for thousands of years. Most recently, this was the territory of the Mississaugas of the Credit.

And I guess how [...] super quick, how I got here myself is I'm relatively late to the meaningful conversation about climate change. Most of my career has been working with people experiencing homelessness, youth in particular, people with severe mental illness, and this work came out of a sense of frustration that there's not enough action, that people are in bad housing with really, really challenging exposures to environmental risks, out in street environments, and we often seem to just really be lacking an organized approach and really impactful approach. So, I had the good fortune of being able to get some support to connect many people together around the world and then across Canada - experts in all different frames, including lived experts – to try and understand what needs to be done and what the problems and issues are.

And really, the fundamental thing we found is that climate change is a lot of understanding that the climate change that we're experiencing is what's called a “threat multiplier;” in other words, it makes things worse for people who are already experiencing structural disparities and disadvantages. But if you scratch under the surface of those kind of generalities, there's so little detail, and that's where we've been really trying to engage many people, trying to get into what actually is unfolding in these hot environments and to the people living there. And not just in a general, broad sense, because unless we know those details, we're not going to be able to know how to intervene, or if we do something, know if it had any kind of an impact. Many examples of that. Right now, we're looking at subsidized housing environments, trying to understand how heat interacts with ... single moms, people with different health challenges, and how these things are unfolding in heat waves.

And then, of course, with First Nations communities, our networks have had many points of connection and lots of threads that will be familiar with many people here. A frequent one, for example, is our responses to wildfires and evacuations are often very short-term, but you hear people in the affected communities how these impacts last for years, and they're not felt the same way by everybody.

So those are the kinds of challenges that we're trying to address, and trying to engage and trying to get organized on. And I guess one really important gap here is – and that's why we're here today – is how do we engage some of the people who are most affected, some of the communities, Indigenous communities, not just from within Canada, but from around the world, to express experience in ways





that aren't kind of filtered through newspaper articles or research studies and all of those kinds of pieces, but to really support the expression of experiences to help us learn and help us act, really importantly.

So, with that, I'm really thrilled to have — with the funding, I should say; we have funding from the McConnell Foundation, it's kind of pulled all this together. So, these participatory action films are really a key part of what we've been doing, and these are two of them here. One is with Home Base Yellowknife, and that's the one we're going to start with now. And I'm really thrilled to share the film that just blew me away. I'm sure it will be the same for you. Called “Change,” which brought together youth from that amazing organization. So maybe I'll pass it on now to the tech folks in the background to throw that film up and you can all check it out.

*[brief pause]*

*-Music-*

**“Change” Speaker 1:** It's just so hot.

**“Change” Speaker 2:** Floods and earthquakes.

**“Change” Speaker 3:** Hot outside.

**“Change” Speaker 4:** I don't know.

**Jordan Kataluk:** Fire.

*-Music-*

**Jordan Kataluk:** Panicked

**“Change” Speaker 4:** It makes me feel uncomfortable.

**“Change” Speaker 3:** Scary.

**“Change” Speaker 1:** It gets really cold really fast.

*-Music-*





**“Change” Speaker 2:** I wish people knew that climate change is actually real.

**“Change” Speaker 3:** Impacts everybody.

**“Change” Speaker 4:** Take it seriously.

**Jordan Kataluk:** I wish people knew that climate change can increase the risk of forest fires.

*-Music-*

**Music/Song lyrics (Singer 1):** *No tomorrow, if we fail to follow.  
Mother nature's cries. Listen to her guide.*

*They say we're too young to see a world in pain.  
We're the youth fighting through smoke. The winds of change.*

*Every action that we take makes a move on climate change.  
Every seed we sow will grow where the roots are trees.*

*They say we're too young to fear, but the end feels oh so near.  
If we don't act now, it's clear there will be no future here.*

*-Music-*

**Jordan Kataluk:** Seeing the beautiful green scenery of Yellowknife.

**“Change” Speaker 4:** Friends.

**“Change” Speaker 3:** My cat, movies, music, hanging out with my friends.

**“Change” Speaker 1:** Friends and family.

**“Change” Speaker 2:** Music helps me keep going. Ever since I was a kid, I've been passionate about music. It's helped me through difficult times, and it's been there when no one else was.

*-Music-*





**Music/Song lyrics (Singer 2):** *Turn the lights off. Let the planet breathe.  
Every second that we are, man, we bring the heat.*

*No phones, less dreams. Come on, let's go and face reality.  
The skies on fire, the air feels tight. Ocean on the rise in the dead of the night.  
The river runs dry where we used to play. The earth is crying almost every single day.*

*Plastic dreams floating in the sea. What's the cost to you and me?  
Inheriting the mess they make, but together you know we'll bring brighter days.  
We plant the seeds, but the soul won't grow. The winds are hotter, the storms they blow.*

*They say we're too young, but we see clear.  
The clock is ticking. The end is near.*

**Music/Song lyrics (Singer 1):** *They say we're too young to fear, but the end feels oh so near.  
If we don't act now, it's clear there will be no future here.*

*-Music-*

**Jordan Kataluk:** Just keep pushing, keep going. You'll get to it. If it hurts, push through the pain. Giving up hurts more.

**“Change” Speaker 1:** Umm. [Laughs]

**“Change” Speaker 5:** Super easy, right? [Laughs]

I won't show any of you necessarily laughing or anything like that. You don't have to worry about that. Do you want to say that one more time? Sorry, you just itched your head.

**“Change” Speaker 2:** No.

**“Change” Speaker 5:** I just want to get that.

*[brief pause]*





**Dr. Sean Kidd:** Okay. All right, thanks. Yeah, so I guess everyone's probably taken that all in, but before we move on to the next one, we did want to ask a few questions from the Home Base crew here.

So maybe the first one for you, Brian, is: why music? I guess it was totally open scope. You could have done anything in terms of the format or the media through which to communicate experience, but why was music chosen?

**Brian Machona:** Hi, my name is Brian. I'm calling in from Yellowknife. I think we chose music because music has always been a powerful way for people to tell stories, to experience and bring communities together. And I thought, "What's the best way to talk about such a sensitive topic to the young people in a way that they would actually understand it?" And music seemed to be one connector for a lot of the younger people. For a topic like this, I thought, "Why not get some tunes in?" [while] also bringing in the topic that we need to talk about.

So, I thought it was the best way to go with it, and I think it worked out perfectly because you get to talk about the serious stuff, but in a very fun way, where you're bumping your head. And Narlie Dapilos and Northwyne did a really good job of picking the sound for it. I don't think they could have picked a [more] perfect beat for the song for it.

**Dr. Sean Kidd:** Awesome. Thanks, Brian. So on to Narlie and Northwyne: can you tell us a little bit about how the video was created? How did you pull it all together in terms of –there's a lot of pieces; the interviews, songwriting, video, all of it. How did you do it?

**Narlie Dapilos:** I can jump right in there. When it came to the songwriting piece, I know initially the lyrics themselves are definitely based off of some thoughts. We initially had a meeting with the youth and we kind of just brainstormed ideas – what climate change means to them, and all that stuff. And music writing is a difficult thing and sometimes the best place to start is with the people who have the knowledge of the topic, and so that's where those ideas came from. And then I based it off of the experiences that Yellowknife had been going through at the time, too, so keeping it very topical and relevant. And kind of just cleaning up, putting those ideas together is sort of where I came in to help with the songwriting piece of it.

And then I worked closely with Northwyne – maybe Northwyne wants to speak a bit more about how we developed the beat for it as well, too. But to Brian's point, we were dealing with a topic that definitely had a serious weight to it, a seriousness to it, but we also wanted to – how do we engage in this heavy topic with something a bit lighter? And with the medium of music, and the kind of genre





that we ended up going towards, it was sort of like our way of balancing that, the heaviness of a topic with something a bit lighter that's more digestible.

And yeah, I've done work with Brian and the youth centre before with different songwriting workshops, so I knew immediately that the music medium was going to be something that would connect well with the youth. The youth centre had run multiple songwriting workshops for youth in the past, and youth have expressed music as a form of something that they relate to. And I'm pretty sure Brian knows youth are always either blasting their own music or trying to have their own karaoke sessions at the youth centre, too, so, I think just doing music was a good piece.

But North, if you want to jump in, speak about how we created the beat as well, too.

**Northwyne Remigio:** Yeah, so, the beat was pretty easy to come up with. I just decided, “Hey, maybe we should have something a little more modern, a little poppy, throw a little bit of rap in there, because that's what all these youth are listening to, is pop, R&B, hip-hop.” And I didn't want to make it too dramatic in terms of making it sound crazy. I just wanted it to be kind of laid back, something very easy on the ears and very catchy.

And yeah, I think we executed that pretty well, and I'm really happy with how the song and the music video turned out. And yeah, I was really happy to be a part of that process. And that's all for me, thank you.

**Dr. Sean Kidd:** Awesome, thanks. And I guess maybe one last question, Brian. I don't know if this would maybe be for you: the youth in the film, of course, answered a whole bunch of questions and expressed a lot through the lyrics, the music. If you were to boil it down, what do you think this group of young people were really trying to get across? Maybe what actions did they want to come out of this?

**Brian Machona:** I think what they wanted for the adults to realize [is] that it's part of the world. The world is moving. It's also changing a lot for them, right? And nobody sometimes seems to think that youth can be part of these conversations. They get left behind in their experiences, especially if you are a youth in a community like ours, where [...] your voice probably doesn't get heard as much into what you know the policymakers or anybody outside does around supporting youth with climate change. But then it's affecting them, like they were saying in some of the videos, that it affects our future, too. And I think that's the message that they wanted to say, that we would like to be part of the conversation.





And sometimes even worse, when some of the youth that we're supporting are unhoused, so it's like, "How do I even have a voice out there when the first thing that I'm fighting for first is my being able to leave, or my mental health, or any of those things?" So, I think that's what the message I was trying to portray; understanding that we are part of this world that people can continue to advocate for, but we seem to always be left out in the conversation.

**Dr. Sean Kidd:** Awesome, thank you.

Okay, so with that, we're going to pass on – there will be a chance to circle back, to the Home Base folks for some more discussion at the end, but now we'll pass it over to the Kabanguetan Dance Troupe's film, and if somebody could please queue that up, that'd be great.

**Brian Machona:** We're done, thank you.

*[brief pause]*

*-Music-*

**Loming Alfonso:** I am Loming Alfonso. I am from Kapangan, Philippines and recently living in Newmarket, Canada.

**Esther Hambly:** My name is Esther Hambly. You can call me Esther. I was born and raised in Tublay Benguet, Philippines, and currently I am living in Ennismore, Ontario, Canada.

I was born on the farm, so my family, my siblings, my friends and relatives taught me how to grow – like putting up a trellis for the pole beans.

**Roselyn Cosalan:** I'm Roselyn Cosalan. You can call me Rosie, Auntie Rosie. And I came from the province of Benguet, Philippines. And I'm currently residing now in Courtice, Ontario, Canada.

When I was a little girl, my grandfather was a really hardworking man, so I usually go and play and then ask everything, "What's that? What's that, Lolo? What's that?" So, he really taught me how to plant, but I wanted to be the same like him, like everything is organic. He planted everything all over. So, it's really *babay kubo*, *kabit munti*. It's a lot of vegetables. I have the ampalaya [bitter melon], I have cucumber.





**“Seeds of tradition” Speaker 1:** How about tomatoes?

**Roselyn Cosalan:** Tomatoes, they die. Oh, we have also – they already died, long time [ago], because of the weather.

**Esther Hambly:** Right now I have pole beans, I have pechay [bok choy]. I have different colours of eggplants, like purple, white, long, and oblong; tomatoes, they're all in there. Oh boy, I feel so happy, I go fill up my bucket and I show it to Brent. I said, "Look, wow!" And so, we cook and eat and wow, what a fresh taste of our crops. So beautiful and tasty.

**Roselyn Cosalan:** I have a best friend from church in Toronto. So, one time she invited me and then I saw all her plants. So, I did it myself too, so the same, yeah. She gave me eggplant. I gave her okra, the one that I got from the Philippines.

*-Music-*

**Roselyn Cosalan:** So, in 2021 when we moved here, it was beautiful weather. So, we moved [in] May, we planted [in] May. I harvested a lot of vegetables because there's no rain. There is rain, but not a lot. But this year it's almost the whole summer it rained. That's the reason why most of the plants didn't grow.

**Loming Alfonso:** Last year I planted a sayote. I have perfect seeds, they're so healthy. So, I'm very, very happy. But then here comes the sudden hail, so the sayote was dead. That hurts my feelings because I was expecting the sayote to grow healthy. I have to try again, but it's way too late. So, I just leave it there, like [...] you grow it or you or it will die. I just plant it just for fun.

**Esther Hambly:** One time I have a tomato plant that was given to me. I planted it in a pot and then I put it outside because I thought the weather was beautiful. And then the next three days it got very cold, so my plant was wilting. So, I brought them inside and then when the plant revived – I revived them three times – because of the weather I have to bring them inside and out, inside and out.

**Roselyn Cosalan:** Last week we only had 9°C. It was frosty here a little, so that's why my ampalaya is wilting already, it's dying.





**Loming Alfonso:** Always, always frost bite because of the weather. So even [if] it says spring, but here comes the sudden sprinkle of snow, so you have to change again, change your plan.

**Esther Hambly:** I go and cover them with blankets so that they will not die or wilt, or if some of them are in the pots I bring them inside the house.

**Roselyn Cosalan:** Most of my plants didn't survive. It's like they're stagnant. They didn't even grow because of the water. Too much water is not good. Yeah.

**“Seeds of tradition” Speaker 1:** So, are you saying there are plants that you can't grow here because of –

**Loming Alfonso:** Because of the short span of the weather.

**Roselyn Cosalan:** That's the reason why during planting season, I'm already in my garden planting all these things because it doesn't last that long. So, that's why I'm so excited when it's springtime; it's planting season for all these very healthy food that I know.

**Esther Hambly:** That's why it's better to plant perennials sometimes. Like the fruits, they are perennials, they come every year. You don't have to plant all the time. But the beans, the tropical plants, they don't survive here.

**Roselyn Cosalan:** Next year, we're still doing experiments.

*-Music-*

**Loming Alfonso:** When you have a garden, it makes you feel at home, where you relieve your stress. Sometimes that helps you. Like if you want to go out, you have at least your backyard to go. You have water [makes watering sound].

**Esther Hambly:** Yeah, it makes me feel good, like strong and healthy, and I don't feel homesick. It compensates my homesickness and makes me stay more in Canada.

**Roselyn Cosalan:** When you garden, it's also giving you good health, especially if you go out, you see your plants, they are very healthy. It [makes you feel] better and you're healthy too, like your plants.





-Music-

*[Kabenguetan Dance Troupe performing]*

-Music-

*[brief pause]*

**Dr. Sean Kidd:** Okay, and so now we're going to hear from Roselyn, who is a co-founder of the Kabenguetan Dance Troupe, and she's also one of the people featured in the film. So, we'll pass it on to this short video from her.

*[brief pause]*

-Music-

**Roselyn Cosalan:** Good afternoon, everyone. Mapteng nga mga-shem yu am-in. I came from Bokod, Benguet, a place where the earth is generous and the main produce is Kintuman rice. Growing up in a farming family, my father taught me a lesson that I carry with me every day, even here in Canada. He said, “Liken your life to the rice plant. When it grows, it looks at the sky in gratitude, but when it bears its grains and becomes heavy with harvest, it bows down to the earth to humbly return its blessings to others.”

That is why we're here today. We are not just performing a dance; we are sharing a harvest of values that traveled with us across ocean. To the Ibaloi people, in all Indigenous communities of the Cordillera, land is not just property; land is life. Our cultural practices are inseparable from our relationship with the soil. Back home, we learn early on that where there is land, there is a way to live. We are taught as children that if you are industrious, if you are hardworking, you will not only survive but thrive. Planting our own food is a sacred act. It is organic, it is intentional, and it represents a direct line of responsibility between the human spirit and the earth that feeds us.

When many of us moved to Canada, we brought those seeds of hard work and resilience with us. But as many of you know, the immigrant journey can be a heavy one. We face the stress of the new world, the cold of new winter, in the search for where we truly belong. For the members of the Kabenguetan Dance Troupe, and the many of the Indigenous immigrants, tending to a new garden or practicing the Bindiyan and the Tayaw dances is our stress relief.



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It gives us the sense of home and belongingness that we cannot find anywhere else. When we put our hands in the Canadian soil to grow our endemic vegetables or when we strike the gongs and drums, we are reclaiming our space. We are saying, “We are here and we remember who we are.”

But the most important part of the rice plant philosophy is the bowing down, the sharing. Collective well-being means that we do not grow food or culture just for ourselves, we grow it to share the harvest with the community. Through our dances and our planting practices, we hope to communicate a message of interrelatedness. We want to share these values [of] hard work, respect for the land, and the joy of community with everyone far beyond our circle. In a world that often feels disconnected, we invite you to look at the land not as something to own, but something to care for. We invite you to be industrious in your own kindness and humble in your success.

Thank you for allowing us to share our story, our dances, our harvest with you today. Agbiag, long live. Sala-salamat ja pasiya. Thank you so much.

*[brief pause]*

**Dr. Sean Kidd:** Great, thanks. So now I'll pass it on to Dr. Redvers to facilitate a broader discussion, and there'll also be a chance for those of you in the audience to ask some questions through the question function in the app. So, thanks.

**Dr. Nicole Redvers:** Thanks Sean, and happy to take over the next portion of the conversation. And maybe just starting, as we've just listened to this film with Kabenguetan, and maybe with you, Gretchen, first: if you could think of one thing that you hope audiences will take away from your film in particular, what would that be?

**Gretchen Mangahas:** Well, thanks for that, Nicole. First of all, I want to say that we are truly grateful to Canada and the Indigenous Peoples of Canada for allowing us to come here and also claim some space in your land. We truly believe that, as mentioned by Roselyn, land is life and that it is something for us to share.

And one thing that I would like to share from the films, is that stories only truly become stories if they are shared, and that's what we experienced today. These stories connect us and they are powerful channels for change. And then that we may come from different places, yet we congregate together





to create spaces that we would call our home. And that this earth is not ours. It is just loaned to us by our Creator, and that we only have one Earth. We only have one home.

And so, I think the other compelling message is that there's an alternative way of looking at things. There's an alternative worldview of how we are to treat the land. And in this time and age, there's the values and the knowledge and the practices that we learn from the Indigenous Peoples collectively as a whole – is very important to start shaping the way that we treat our land and the way that we create our policies and guidelines, and how we live together as a society. So that interrelatedness and interconnectivity and that one action of one person impacts everyone else.

So, I think let us all just continue sharing our stories in also culturally artistic ways because the messages become clearer in music, in our dance, in our songs, and even in our portraits.

**Dr. Nicole Redvers:** Thanks for that, and I think it really brings out the reflection, I think, that when film is used to be able to communicate experiences that are often overlooked, whether or not it is film or visual media, any of those kinds of creative expressions being important tools for climate justice and community engagement. What is it about those things? And perhaps I'll ask this to Aivien if you're on the call. Yes, I think you are. From your perspective, how do these sort of creative bits bring out that climate justice story comparatively to other kinds of mediums or other opportunities for outputs on this topic?

**Aivien Shudimai Mangahas:** Thank you so much for the question. It's such a privilege to be here and to be speaking on behalf of my community. I like to think that I've seen research in its traditional sense; it's often equated to data collection. So those become numbers and they become statistics, and statistics often become a piece of evidence of a problem or a solution to a problem. But having the privilege to do a participatory project through film, it made it more meaningful. I was able to sit with community members, listen to their stories, and even feel the emotional weight they carry.

So, their gardens are not just plots of land, but instead they are living connections to home, to the practices that they do, to the seeds and memories that they've carried from afar. But when climate change disrupts their ability to tend to those gardens, or even being able to harvest healthy food, it's not just an environmental issue. It affects their sense of belonging, identity, and also mental health. So, being physically present during those interviews allowed me to understand those layers in a way no data set ever could.

So, having film was very powerful; it doesn't just document it, it allows researchers like myself to feel those stories and also it gives marginalized communities a platform for them to speak their own voice





and on their own terms. And instead of being reduced to a statistic, they become their own storytellers as well, so that's very important. Film also makes these realities more accessible to the broader audiences, just like this platform that we have now. You don't need academic training to understand what is the problem, or the problem with climate change, [it] also builds empathy and also sparks dialogue among other people to look into the problem of climate change.

So that's why I thought having film and being here and being able to speak on behalf of my community is very important.

**Dr. Nicole Redvers:** Thanks for that. And maybe one more question for your group over to you, Leanne: in thinking now that you've watched both of the films – yours as well as Home Base – do you see any common threads or even differences between Indigenous youth experiences that have been shared or some of the diasporic experiences regarding climate change?

**Leanne Lacap:** Yeah, thanks so much for that question, Nicole. So, I think watching these two films side by side, you actually see it both at once, in a sense. The common thread is that climate change isn't experienced as a weather event; it is experienced as a threat to relationship to the land or sustaining culture.

So, climate impacts rarely register as a single environmental event in the first place. They land on top of existing histories of displacement, colonization, and ongoing structural violence. So, when a wildfire forces an evacuation or a growing season fails, it's not just landing on neutral ground; it's landing on relationship to land that's already been disrupted before. So, in both films, for the youth in Yellowknife, I was just reflecting on the lyrics – it says, “The end feels close, so near.” This isn't just abstract anxiety about the planet in general; it's about their home, their land, and their future there. And for the Filipino, the Kabanguetan Dance Troup documentary, the Kabanguetan here in Canada, it's similar. When the weather won't let them grow what they grew back home, it's not just a disappointing harvest, it's also a disruption to the thing that's what's keeping them connected to home in the first place.

So, the difference is where that relationship is, in a sense, under threat. The Yellowknife youth are watching the place, their home change, as the name of that music video suggests; some had to evacuate their home during a climate event. And the Filipino Indigenous diaspora are trying to recreate a relationship to a place they left or were forced to leave in the Philippines, and climate change is making that re-creation harder. So, one is talking about, in a sense, grief about losing home in place and the other is about not being able to rebuild home from a distance. And what's very interesting to me is





that both responses are the same, even though there are losses; they garden, they make music, they create, and in doing so, they're taking charge.

I think this is the common narrative from what Gretchen mentioned, as well as Aivien, is that they're taking charge of the narrative about their own experiences rather than letting someone else define what climate change means for them. So, thank you.

**Dr. Nicole Redvers:** Thanks for that, Leanne.

And over to Home Base now. I think we've lost Brian, and being somebody from the Northwest Territories, I think there's some bandwidth issues, so I can appreciate that very clearly from where I'm from. But I think we still have Narlie and Northwyne here, and perhaps from both of your perspectives, just considering the same kind of question. Obviously, you have film and music really being the route that threads the stories that you were sharing with the youth through your medium. Do you, from your perspectives, see any common threads or differences between Indigenous youth experiences and the diasporic experiences of climate change that we saw with the other film?

**Narlie Dapilos:** I can jump in and – oh, I think I'm frozen.

**Dr. Nicole Redvers:** Yeah, we can still hear you though.

**Narlie Dapilos:** Oh, you can still hear me, okay.

Yeah, I think building off of what Leanne just said on the commonalities between the two, I think in both instances, whether it was the youth video or the video that we saw, there was action being taken. And I think that's one thing that stood out to me was even the youth song about change; not only is it bringing awareness, but these youth were wanting to do something about it. Most of the time we hear about climate change, you just hear it as a topic of conversation, but it's like what can you do about it?

And I think this really gave youth an opportunity to do something about it. One of the lines in the songs was, “Every action that we take makes a move on climate change,” and I think that resonates in both films that we just saw. Like you can either sit and just kind of let things happen or you can take action to lead to something – to not just sit and just let things take place, but to still do something about it.





**Dr. Nicole Redvers:** Northwyne, anything from your side? Any reflections now that you've kind of seen both? I know you're coming at it from the music perspective.

**Northwyne Remigio:** Not really. I think Narlie really said it quite well there.

I just think that being a youth and experiencing these things like climate change, it's new. It's not really talked about often, but it's nice that they're able to kind of dig deep, and kind of develop some sort of understanding of what's going on with the climate, and how it kind of has an effect, and how things are linked together.

And bringing it through that video and through music and seeing that other video with the farming and everything, it shows you that, hey, the climate affects everything in terms of, like the food we eat and also where we live, because a couple years ago we were all evacuated through the forest fires here in the Northwest Territories. And that was kind of a shock, and a wake-up call, like, “Hey, climate change is real and climate change is happening everywhere.” And it's not just the heat; it's also the cold and everything changing around the world. Thank you.

**Dr. Nicole Redvers:** Maybe one more question for you both, Northwyne and Narlie: similar to what was asked of the other group is, you've put a lot of work into this. If there's one thing that you hope audiences would take away from the film, from the music, what would it be?

**Narlie Dapilos:** Yeah, I think my takeaway is to [...] take some action, some kind of action. I think, especially when I was working with the youth, sometimes I feel anxious in that, what can I do as someone about this thing that's happening? And it feels like it's out of my control and whatnot, and I think taking steps – whatever your talent or gift is to the world, maybe you can start there with doing some sort of action towards climate change. And that's a place to start if you want to take some action.

But I think for me the messaging, and hopefully through music and through these videos, is you can do something about it. Maybe start with your culture, start with what you're really good at, and maybe through that medium, you can find something that contributes a bit to the collective actions that we can all take when it comes to climate change.

**Dr. Nicole Redvers:** Northwyne, final words from you on any takeaways you hope?

**Northwyne Remigio:** Yeah. So basically, I think through all this and being part of it, I want to say, be aware. If you know someone who's not aware of these climate changes and stuff, make them aware, make them know. Give them the knowledge. And yeah, do what you can, do your part; if you have an





opportunity to lessen your carbon footprint, if you have an opportunity to just make the earth a little bit more better, doing little things like recycling and saving energy and stuff like that – I say 100% do it – and keep in mind, and always do your part in terms of keeping Mother Earth healthy and alive and thriving for future generations.

**Dr. Nicole Redvers:** Thanks for that.

So, I think we have just a couple more minutes for questions, and we would love the opportunity to invite the audience to ask any questions that they have. I believe there's a Q&A function that should be on the bottom of your panel, if you'd like to type something in there. I'm actually not quite aware if people could come off mute. I think you have to put it in the Q&A, but maybe I can get a nod from one of our tech folks just to confirm on that.

And while we're waiting for some questions to come into the chat box, we have maybe a bit of time for another reflection from the Kabenguetan Group on this idea of resilience. And films often challenge us to think differently about resilience, not just as adapting to change, but as protecting culture, relationships, and community. How do you see this reflected in the work? And maybe I'll open it up to any of either Gretchen, Leanne, or Aivien to chime in on this.

**Gretchen Mangahas:** I can answer that question, Nicole. Yeah, resilience, it's just like the rice plant. Actually, rice is very resilient, from planting up until the harvesting season. Resilience, in terms of keeping our culture alive and that our traditions and our knowledge, our values, is very important because it is what's grounding us to what's important in life.

I think with today's generation where there's so many things, so many cultural offerings, in the way that we look at things and we make sense of the world around us, we make sense of how we make sense of conflict, how we make sense of peace, how we make sense of sustainability, for instance. And as I mentioned, I think we learn a lot from our roots. We learn a lot from the Indigenous Peoples when we talk about stewardship of the land. And that resilience is very important – through communicating our knowledge and passing on that knowledge to the next generation – is very important for survival and for sustainability as well.

So yeah, it's nice to see the youth, like the Home Base Yellowknife, doing this as part of their collective action to keeping the culture alive. Also, for the Kabenguetan Dance Troupe, I think that's the challenge that we have. How do we keep this more than the artistic expressions of our culture? How do we keep our language, our culture, and our knowledge and practices alive? – these practices that are very relevant in today's world. So, I was pleased when Dr. Sean Kidd and his team actually thought





about, “Why don't we start creating stories and then packaging them into something that's more shareable like a video, or a music video?”

And that way, we learn a lot from that, and we don't become statistics, as mentioned by Aivien. Most research is just mainly written in paper, and then unless they're communicated and packaged in a way that's appealing or easier to digest, then that knowledge becomes lost.

**Dr. Nicole Redvers:** Thanks, Gretchen. And I have confirmed that any questions can be put into the Question Tab only, so feel free again to ask any questions of the panel members here.

But maybe over to you, Narlie: in regards to this idea of resilience and how do the films, from your perspective, challenge us to think differently about resilience? And Northwyne, feel free to chime in as well. Resilience, of course, is often applied to youth sometimes without necessarily targeting the structural inequities and the issues that many of the youth face, particularly at Home Base. But how do you see the word resilience in the context of this work?

**Narlie Dapilos:** Yeah, that's a good question. I think resilience shows in [...] I think being given space to be able to share your ideas and have something actioned upon it, I think helps contribute to spaces of being resilient and still maintaining resilience. Because I think it's often easy – I wouldn't say easy, but I feel like from my personal experiences and some of the experiences that the youth had shared with me too, oftentimes if your voice isn't heard, to what point do you no longer want to keep going or doing something? There's only so much that an elastic band can stretch before it's snapped, and so how do we create spaces where we just lower some of the resistance to some of these issues?

And I think creating an accessible space for youth to share their ideas, share their voice with that in a space that's meaningful and will potentially be heard. I think it lowers some sort of resistance to being part of a conversation. And that's why I think doing something through music, through a medium that the youth not only can enjoy doing, but also a medium that makes it accessible for other people to hear a message as well, too. So, I think that lowers resistance in a sense, which I think is a part of this concept of resilience. Yeah.

**Dr. Nicole Redvers:** Thanks, Narlie. Yeah, absolutely.

Northwyne, any reflections from your end?

**Northwyne Remigio:** No, I think Narlie said that quite well. Seeing these youth especially, the main thing is they don't feel like they're heard sometimes, and I think they're pretty resilient in terms of –





especially with all this music-making stuff that we do with Home Base. It takes a lot of strength and courage to go up and even just say a rhyme, or even make a beat, or create lyrics and stuff, and it shows. They showed a lot of resilience in terms of being able to voice themselves in that medium of music.

And I think using that tool is a great way for youth to speak up about these kind of issues, like climate change and stuff like that, and I think giving them an outlet to gauge that and be in music and shape their words in a way that they like, and how they want to hear it, I think that's a really positive way in terms of trying to get messages out there, and trying to get people to listen to what these youth and what these people have to say.

**Dr. Nicole Redvers:** Well, thanks for the reflections.

I know we're coming up close on time, and perhaps just in thinking about what everyone shared on the panel, as well as the films [...]. As somebody ... and Sean probably can agree as well, when you're at all these policy tables at varied levels of government, whether or not it's locally, nationally, or internationally, these voices really do matter. And these voices are the ones that tell the real stories that enable folks like me to be able to bring those stories to those tables. And I can't emphasize how important it is for those voices to continually be shared and to continue giving the space and amplify many of these experiences that we've heard today. Because those are the authentic elements of what is being experienced on the ground in varied capacities and in different communities, not only the ones that we've heard from today, but Indigenous communities in many areas of the globe.

So, it makes me very proud to see the youth and see the dance group come up and ensure that their cultures are maintained, their voices are heard, and they have that courage to be able to stand up and speak to those issues.

So just want to turn it over to Sean for any reflections as well.

**Dr. Sean Kidd:** Yeah, this has been amazing. I really wouldn't have a lot to add. I guess it's just thinking that it's been a challenging time, and I think we need to do something different. There's been a lot of loud voices in different ways and different channels, and the stories and the experiences we've seen expressed here, I think we need more channels to have these kinds of ways of getting stories and experiences out and bringing community together. And it gets me thinking a little bit about something called the Billion Minds Institute, this guy Gary Belkin is setting up out of New York City, but the idea is he's really focusing on how communities and different frames can come together and build





resilience together and work together and provide experience to evidence. This just really gets me thinking a lot about that.

But I just would want to express sincere thanks to the creators here of these amazing films. To say you can follow us, our website is on the chat. We do have an amazing film done by the Rwandan diaspora. It's a bunch of youth in New Westminster, BC. That's just coming together now, and we'll be doing a screening of that soon. And hopefully we'll have many more of these films coming together in the future.

But yeah, thanks so much to the National Collaborating Centre as well. Really appreciate it.

**Lisa Murdock:** Okay, I'd just like to say thank you to today's hosts, Dr. Redvers and Dr. Kidd, and to the panelists for sharing your eye-opening and meaningful videos, informative discussions, and deeply respectful messages. And thank you to all participants who took the time out of their day today to join us for today's presentations. Mussi cho.

In closing, I'll quickly remind you that the content, materials, and presentation in today's webinar is protected by copyright law and are the exclusive property of the National Collaborating Centre for Indigenous Health and the presenters. This webinar will be available after post-production on the NCCIH website in the “webinar” section. And we would greatly appreciate if you could complete the post-webinar survey posted in the chat now.

Thank you for joining us today. Bye, everyone.

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