

# 5 Piecing Together Modern Treaty Politics in the Yukon

## Chapter Outline

In this chapter, Lianne Marie Leda Charlie uses collage as a metaphor and as an art-based Indigenous research methodology to understand treaty politics in the Yukon. By using a collage of stories, images, poetry, and analysis, the author demonstrates Indigenous politics as they exist in the Yukon. The author challenges the reader to view the images in the chapter and explore how they bring divergent and what are sometimes assumed to be incomparable images and texts into proximity with each other allowing for a new way to see treaty politics in the Yukon.

The chapter begins with a historical overview of the land claim process in the Yukon, the Umbrella Final Agreement (UFA), as well as the self-government agreements that have been established in the Yukon. The chapter then turns attention to some of the drawbacks of the UFA, including discussion of challenges of mineral exploitation and environmental assessment. The author questions what the future may be like if Indigenous people placed the priority for the implementation of agreements on their ancestors and lands rather than on the Canadian state.

The chapter concludes with a discussion of the use of Indigenous collage theory that allows for a dismantling and reconfiguring of the pieces to reflect Indigenous perspectives. In addition, the collage acts a metaphor for alternative government structures and a way to extend understandings of Indigenous politics in the Yukon.

## Learning Objectives

- To understand collage as an art-based Indigenous research methodology
- To gain an overview of the land claim process in the Yukon
- To understand the Yukon Umbrella Final Agreement
- To recognize the drawbacks of the Umbrella Final Agreement in terms of mineral exploitation and environmental assessment
- To understand how Indigenous collage theory can be used to understand Yukon treaty politics

## Study Questions

1. How can collage be used as a metaphor?

2. What have been the major impacts for Yukon First Nations as a result of the UFA?
3. What precipitated the land claim process in the Yukon?
4. What are some of the challenges for Yukon First Nations in terms of mineral exploitation under the UFA? In terms of environmental assessment under the UFA?
5. What is meant by the “politics of recognition”?
6. What are the impacts for self-government when Indigenous jurisdiction is limited to only part of a territory?
7. What forms can collage take beyond its physical form?
8. What are the main characteristics of Indigenous collage as a theory?
9. Why is the revitalization of Indigenous ancestral values and governance practices required for self-determination to be realized?

## Additional Resources

### Readings

- Alcantara, Christopher. 2013. *Negotiating the Deal: Comprehensive Land Claims Agreements in Canada*. Toronto: University of Toronto Press.
- Coulthard, Glen. 2014. *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*. Minneapolis: University of Minnesota Press.
- Eisenberg, Avigail, Jeremy Webber, Glen Coulthard and Andree Boisselle, eds. 2014. *Recognition versus Self-Determination: Dilemmas of Emancipatory Politics*. Vancouver: University of British Columbia Press.
- Higgins, Scarlet. 2019. *Collage and Literature: The Persistence of Vision*. New York: Routledge.
- Nadasdy, Paul. 2017. *Sovereignty's Entailments: First Nation State Formation in the Yukon*. Toronto: University of Toronto Press.

### Websites

Council of Yukon First Nations: Self-Government Secretariat <https://www.sgsyukon.ca/>

Provides an overview of Yukon self-government agreements

Mapping the Way: Yukon Land Claims and Self-Government

<https://mappingtheway.ca/stories/infographic-yukons-history-land-claims-and-self-government-0>

This interactive site provides an overview of the land claims and self-government agreements in the Yukon.

My Modern Met <https://mymodernmet.com/collage-art-collage/>

This site provides an overview of the evolution of collage as an art form