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ANDEAN PEDAGOGIES INTERSECTING THE PHOTOVOICE PROCESS

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ABSTRACT

For decades social researchers have explored indigenous knowledges and practices, yet decisive input by Quechuan peoples in the research process has remained minimal, nearly non-existent. This non-participatory approach to research about Quechuan peoples, cultures, and languages has reproduced asymmetric relationships between subject and expert, enabling a prescribed set of research which obscures Andean methodologies. For informative results which truly represent Andean pedagogies, couple decolonial thinking with photovoice, a visual participatory methodology rooted in Freirean thought. Participatory research prevents the disregard of cogent, pre-colonial ways of knowing.

This paper conceptualizes Andean pedagogies, indigenous-mestizo practices that emerged during a photovoice study with Andean college students in Cusco, Peru. Acting as collaborators as well as participants, these students helped determine the scope, goals, and actions of this work. Andean pedagogies such as *muyu muyurispa, tinku*, and *kuka akulliy* reconfigured this photovoice process and disrupted coloniality processes which obscure research with Andean peoples. The practice of decolonial thinking during participatory research projects disrupts asymmetric, deliberate, or unintentional power relations between participants and investigators.

Introduction

Although community-based participatory research is adopting etiquette such as cultural humility during investigations with Indigenous populations, practices informed by decolonial thinking expand this research and allow Indigenous participants to create and reshape the space for dialogue that dives deeper into communities' own pedagogies. Reflecting on my community-based participatory research field work with Indigenous Mestizo Andean peoples from Peru, I draw on their collective adoption of decolonial thinking that evinced Andean pedagogies during a photovoice study. As an insider-outsider who returned to her hometown with new assumptions learned in Academia, decolonial thinking revealed areas of potential reproduction of power dynamics between me, the Andean academic researcher coming from a U.S Institution, and the Andean community in Cusco, Peru.

The collective actions by the photovoice participants shifted my orientation: instead of focusing on participants as fixed subjects under the coloniality conceptualization, I saw them as a flux of subjectivities and inter-subjectivities. Concepts of decolonial thinking helped me identify the decolonial efforts displayed by these Andean peoples (photovoice participants) in diverse geopolitical settings (on campus, off campus, in Quechuan communities). Decolonial thinking helps both researcher and community partners transcend academic and political discourse: it urges disruption of deficit views of societies, knowledges, pedagogies.

The main goal of this paper is to explore how decolonial forces within a participatory methodology supported Latin American indigenous epistemologies in the form of Andean pedagogies. Participants not only adopted and adapted participatory photovoice methodology, they reconfigured it by enacting Andean pedagogies. Contributions of this paper fill a gap in the literature documenting Andean methodologies from a decolonial framework.

To achieve this goal, I introduce and discuss the major advancements that Community-Based Participatory Research (CBPR) achieves for conducting research with Indigenous communities. Freirean-influenced photovoice methodology will be also discussed. I emphasize to the reader that CBPR is works with community members throughout the stages of research and disrupts the vertical dichotomous practices in research that define the subject as an object of study, not an active participant. I will illustrate Andean pedagogies that intersected the photovoice aspect of this CBPR when practicing decolonial thinking.

In addition, I will review the scholarship about decolonial thinking to deepen our understanding of some colonial and decolonial complexities and promulgate a challenge to the hegemonic subjugation of Andean ways of knowing and being. In contrast to the inherited, extensive, persistent colonial forces in Andean regions, oppressive forces that establish and sustain vertical social relationships, a decolonializing counterforce works to disrupt modern stratifications based on coloniality. Lastly, I introduce the reader to the concept of participatory cultural humility, an approach that advocates for investigators to practice interactions with research participants and other community research partners by valuing, respecting, and focusing on all contributions.

Community Based Participatory Research with Indigenous Peoples

CBPR's ontological paradigm embraces a participative reality: it relies on an epistemology of experiential and participative knowing informed by critical subjectivity and participatory transaction (Israel et al., 2012). These ontological and epistemological stances speak to similar views from the Andean locus of enunciation. Reciprocity guides and resonates within Andean epistemologies (Flores Ochoa, 1988). Because CBPR incorporates reciprocal dialogues, it promotes access to the local knowledges by encouraging partnerships with community members to develop mutually meaningful communal contributions.

CBPR strives to link action to research with community members. It promotes the involvement of participating community members in the entire research process.

During my application of CBPR, I rejected the stance of education and research "for" Andean people that is designed and prescribed "by" persons outside the Andean community. CBPR helped me avoid those prescriptive practices that reproduce demagogic manipulation to promote servile instruction. I abstained from the using any assimilation models in a paternalistic manner. CBPR values local and indigenous knowledges held by marginalized groups as a basis for actions that will improve people's lives (Muhammad, Wallerstein, Sussman, Avila, Belone, & Duran, 2015). It promotes an appreciation of different representations of the world that all team members bring to the collaborative research endeavor. It works on issues requested by the community instead of bringing an agenda in which the community members participate. The community together with the researchers create the agenda.

Embarking on a CBPR project begins with a partnership with a community organization stabilized by a vision of a long-term relationship. In this study, I focused on identification of potential partners and partnerships through appropriate networks, associations, and leaders (Minkler & Wallerstein, 2008). My partnership with two Quechuan college students (Yexy

Huillca Quishua and Wencelao Huayllani Mercado) was vital to begin this CBPR journey. The critical next boost came from partnering with Voluntariado Intercultural Hatun Ñan, a proactive group of bilingual college students. Formation of these partnerships in CBPR initiated and sustained a community participation by "negotiating a research agenda based on a common framework of mechanisms for change, and creating and nurturing structures to sustain partnerships, though constituency-building and organizational development" (Minkler & Wallerstein, 2008).

A core goal of CBPR: challenge researchers to recognize community partners as the experts in potential solutions to problems in their own communities. Ideally, CBPR researchers strive for reciprocal involvement of the community partnership in all phases of research wherein scholars and community members together negotiate which methods best fit the exploration of the identified research problem. This goal embodies cultural humility. By practicing cultural humility, the researcher is predisposed to recognize and appreciate different bodies of knowledge, often non-academic.

Photovoice in CBPR

CBPR scholars value accessible formats and methodologies that promote potential engagement of the community when considering outcomes of the research. As such, photovoice has become a preferred participatory method for visual engagement, data dissemination, and better engagement of the community.

Photovoice was created by Wang and Burris (1994, 1997). These authors draw on the Freirean orientation to achieve critical consciousness (Freire, 1973). Similar to Freire's use of images as catalysts for critical collective dialogue, photovoice pictures serve to engage participants in germane dialogues and discussions (Latz, 2017).

Wang and Burris proposed photovoice as a method for marginalized peoples to problematize their experiences and expand on the social and political forces that influenced those experiences. Because the level of group participation is paramount in photovoice studies, group discussions are an essential component to engage in critical discussions during all stages of the photovoice process –problematizing the social reality a community wants to transform, picture taking of those realities or metaphors that depict them, and preparation of a photovoice exposition led by the community members. In photovoice presentations, community partners visually represent and communicate their lived experiences. Photovoices, the photographs selected for an exposition, become a tool allowing participants to project their message to the public and provoke critical discussions. An exposition is led by the participants themselves, a vital component to achieve the ultimate goal of photovoices -- raising consciousness.

In my field work with diverse Andean college students, photovoice facilitated the sharing of their experiences as bilingual Quechua-Spanish students in contrast to standard practices on their campus which limit Quechua linguistic and cultural practices in higher education. My use of photovoice allowed me to collaborate "with" the students "for" their interests about implementation of Quechua-Spanish at the university as well as to explore ways to improve current limited sociolinguistic offerings. As a mediator then, my role became collaborative rather than prescriptive; a role that encouraged students' expressive, personal portrayals of their (often unjust) situation at the university.

Based on photo-elicited discussions about problems, strengths, and potential action towards social change to promote Quechua in higher education, participants encapsulated the main message of each selected photograph for their photovoice expositions. For instance, Nilda's

photovoice shows the symbolic evidence of the Incan presence in her community: the flag of Tahuantinsuyo (that name of the territory occupied by the Incan civilization), the colors of the rainbow. Although Nilda links the Quechua language with the Incas, she also claims to be aware that valorizing Quechua is not just about treating it as an object of folklore but also about planning for its permanence in new generations using concrete facts (Figure 1).

Original Title: Tupay Translated Title: Interlinking	
	Original Text: En algunas circunstancias solo utilizamos el quechua con otros fines sin darle el valor que se merece y a muchos que lo utilizan solo sus insultos en sus cantos carnavalescos o eventos folclóricos, pero esto no debería ser todo. Cuando el quechua se debería de difundir más para que nosotros como descendientes incas sintamos más orgullo de nuestra identidad y lengua. Translated Text: In some circumstances we only use Quechua for other purposes, without giving it the value it deserves. And many only use it for their insults, in their carnival songs or folkloric events. But this shouldn't be the end of it. Instead, Quechua should be spread more, so that we, as descendants of the Incas, feel more pride in our identity and language.

Figure 1. Photoivice of N. Conde Banda, 2017.

Decolonial Thinking

This section reviews the scholarship and theories about decolonial thinking proposed by Global South scholars, particularly focused on the work of the Andean Aymara researcher Silvia Rivera Cusicanqui (1993). The following questions are pertinent to this review: What is the relationship between coloniality and decoloniality? What does the literature say about internalized colonialism? What does the literature reflect about the need to disrupt coloniality?

Coloniality

Many people, including Latin American scholars and activists such as Blanco (2003), Rivera Cusicanqui (1993), and Supa Huaman (2002), have been working to comprehend, memorialize, and challenge the complexities of current colonial forces following the historical decolonization of Latin America during the 19th century. For Rivera Cusicanqui (1993), these forces would be called *la larga duracion del colonialismo*, "the long-standing of colonialism;" for Quijano (1993), such forces are *colonialidad*, "coloniality." Cusicanqui and Quijano, important Andean scholars, were concerned primarily about inherited patterns of colonial domination in Latin America. Quijano explained the concept of coloniality as the socio-economic domination of the North over the South based on a perpetuated ethno-racial structure initiated by the colonial hierarchy elevating European ideology over non-European. This hierarchy gave privilege to 16th century European societies, a stratification retained as former colonies gained independence in the 19th century. In the words of Maldonado-Torres: "Coloniality refers to long-standing patterns of power that emerged as a result of colonialism, but that define culture, labor, intersubjective relations and knowledge production well beyond the

strict limits of colonial administrations. Thus, coloniality survives colonialism". (Maldonado-Torres, 2011, p. 2)

Although Quijano would focus primarily on coloniality and socio-economic disparities as the main forces energizing asymmetrical relations of power upon which the New World was founded, his concept was expanded by the concepts of coloniality of being and knowledge proposed by Maldonado-Torres (2007, 2016). For Maldonado-Torres (2016) it is important to acknowledge that coloniality involves a radical transformation of power, knowledge, and being leading to the coloniality of power, the coloniality of knowledge, and the coloniality of being. Quijano utilized the term coloniality of power to characterize a pattern of global domination enforced since the beginning of the 16th century by a capitalistic Euro-centric system of domination through colonialization.

Following a Fanoian[1] tradition, Maldonado-Torres (2016) highlights the role of the subject as "damnés", subjects or objects that are located out of human space and time who were discovered along with the discovery of the land that they inhabited. Fanon (2007) uses the French word *damnés* "the wretched" to explain the psychiatric and psychologic analysis of the dehumanizing effects of colonization.

The damnés cannot assume the position of producers of knowledge and are said to lack any objectivity. Likewise, the damnés are represented in ways that make them reject themselves and, while kept below the usual dynamics of accumulation and exploitation, can only aspire to climb in the power structure by forms of assimilation that are never entirely successful (Maldonado-Torres, 2016, p. 21). It is especially useful to address this concept of subject-as-damnés, which the coloniality of power-being-knowledge aims to perpetuate in the zone of "sub-humanity".

Finally, for Rivera Cusicanqui (1993), the efforts to identify the forces of domination are of little use if a resolution, action, or thought does not involve a real impact on daily colonial practices. For him, internal colonialism is the main force where the daily colonial mindset resides. Internal colonialism prevents the Andean peoples from embracing their mixed identities (indigenous and non-indigenous), instead internalizing colonial attitudes which exacerbate the shaming and devaluing of their Indigenous roots.

Decoloniality

Decoloniality as the subject of scholarship emerged in Latin America and expanded to the United States (Quijano, 2000; Maldonado-Torres, 2016; Mignolo, 2009; Rivera Cusicanqui, 2012). For these scholars, decoloniality emphasizes the need to move away from continuing coloniality which requires an epistemic decolonial turn. This epistemic decolonialization must transcend political-economical paradigms so that systems of oppression become viewed as interlocking (Castro-Gómez & Grosfoguel, 2007, p. 216). Grosfoguel believes that an epistemic decolonial turn is needed in academia since coloniality also operates as a mode of internal mental control guided by colonial epistemology, a control exemplified in the works of scholars who give privilege to Western theories and methods in academia.

Proponents of decolonial intelligence aim to separate their scholarly work from those who "produced studies about the subaltern rather than studies with and from a subaltern perspective" (Grosfoguel, 2007, p. 216). He criticizes scholars whose theories remain based in

[1] Frantz Fanon was a revolutionary, psychiatrist, philosopher and Caribbean writer of martiniqués origin whose work focused on decolonization and the psychopathology of colonization.

the North while the subjects under study are located in the South. Therefore, decolonial-centric authors encourage scholars to move the locus of enunciation from Eurocentric knowledge to Subaltern ones.

I do question Grosfoguel's ambitious endeavor. How could scholars shift to Subaltern paradigms to acquire non-Eurocentric perspectives? Are not these cliques of theorists simply reproducing the coloniality of power when their theorizing goes far ahead of the experience of subaltern, non-academic peoples?

It seems that Maldonado-Torres (2011) has an honest answer when he proposes trans-modernity as a way to engage in: "critical and creative appropriations of selected modern ideas, along with multiple other conceptual frameworks that can contribute to forge a less oppressive future. It recognizes that liberation and decolonization can be told in multiple languages, with unique and rich meanings and conceptual bases, and therefore values south-south encounters and dialogues" (Maldonado-Torres, 2011, p. 7). Trans-modernity aims to be nurtured in a modern decolonial attitude which urges decolonial scholars to be open to "multiple languages and stripping modernity of its colonizing elements and biases" (Maldonado-Torres, 2011, p. 8).

Although decolonial scholars concern themselves about knowledge production that reproduces universalist and Eurocentric traditions, one cannot think naively that decolonial thinking is a theoretical framework that provides the extraordinary capacity to continually detect and resist epistemic domination. Regarding knowledge production from a decolonial aspect, we must recognize that all possible knowledge is embodied in subjects traversed by social contradictions.

In sum, the main objective of decolonial thinking is to interrogate and move away from colonial thinking. Colonial thinking is understood as a superior attribution assigned to Eurocentric-based knowledge (Castro-Gómez & Grosfoguel, 2007; Maldonado-Torres, 2016; Mignolo, 2005; Quijano, 2000; Rivera Cusicanqui, 2012; Walsh, 2007). Consequently, decolonial thinking evokes the subaltern knowledge that was *"excluidos, omitidos, silenciados e ignorados…. este silenciamiento fue legitimado sobre la idea de que tales conocimientos representaban una etapa mítica, inferior, premoderna y precientífica del conocimiento humano. Solamente el conocimiento generado por la elite científica y filosófica de Europa era tenido por conocimiento verdadero*." (Castro-Gómez & Grosfoguel, 2007, p. 20)
[excluded, omitted, silenced …silencing was legitimized on the idea that such knowledge represents a pre-modern/pre-scientific mythological stage of human knowledge whereas only the knowledge generated by the scientific frameworks from Europe was taken for "true" knowledge.]

Andean pedagogies disrupts Eurocentric-based knowledge that as they present decolonial actions. These decolonial actions do not imply a "cruzada contra Occidente en nombre de algún tipo de autoctonismo latinoamericanista, de culturalismos etnocéntricos y de nacionalismos populistas" (Castro-Gómez & Grosfoguel, 2007, p. 90) [crusade against the West in the name of some kind of Latin Americanist ethnocentric autochthonism and populist rationalism]. Rather, students focused on decolonial thinking as lenses for visualizing the knowledge, identities, and practices that have been relegated to the margins of a hegemonic system. They also practiced decolonial behaviors openly, either individually or as a group. These public gestures reinforced their commitment to decoloniality, and helped recruit more Quechuan speakers to join them.

Decolonial Gestures

An adjunct to decolonial thinking, the concept of decolonial gestures (Rivera Cusicanqui, 2010) helped me collectively enact and examine decolonial praxis, practices which resist the perceptual and discursive structures of colonial "matrices of power" (Quijano, 2007). Silvia Rivera Cusicanqui coined the term decolonial gestures as the actions, words, and thoughts that challenges the internal colonialism found in societies.

Decolonial gestures highlight the importance of one's stance when involved in decolonial thinking. Observing the decolonial gestures of everyone involved in this study, I appreciated them individually and collectively as dedicated activists and not simply discussants. Their decolonial gestures involved use of the Quechua language, physical demonstrations, student mobilizations, and symbolic presentations, all geared to disrupt the ever-present colonial hierarchy.

Rivera Cusicanqui (2010) utilizes the Aymara and Quechua terms *Ch'ixi* and *Ch'eqche*, respectively, as metaphors to explain decolonial gestures of Andean peoples. *Ch'ixi,* translates as "motley", that which "expresses the parallel coexistence of multiple cultural differences that do not extinguish but instead antagonize and complement each other" (Rivera Cusicanqui, 2010, p. 105). This *ch'eqche* force and its contradictions were critical during this study, particularly because photovoice participants and facilitators all practiced diverse types of Quechua-Spanish bilingualism, biculturalism, and trans-culturalism. Ch'eqche allowed us to combine our differences yet retain our separate identities, much like oil and water can be combined in an emulsion yet, no matter how small, each bubble of liquid retains its separate identity.

In her use of the term "motley," Rivera Cusicanqui emphasizes that decolonial gestures involve efforts of "ours" and excludes the efforts of "others." However, decolonial gestures are not exclusive to a collective "ours," rather they are "stained, and partially inhabited by *others*" (Rivera Cusicanqui 2010, p. 92). My openness to a non-fixed "ours" guided by the students' decolonial gestures facilitated learning about Andean ways of knowing that are not exclusionary or strictly Quechuan, an appreciation that ultimately contributed to reshaping dynamics during the research . That openness also encouraged interactive involvement of the students and lessened their reluctance to engage fully, opened them to a participatory stance in this research, a community-based participatory (CBPR) approach. CBPR urges researchers to place the participants' perspectives at the core of the study and hopefully disrupt vertical power relations between them and this investigator.

Andean Peoples

In Perú, an Andean person is one who was born in the Andean mountainous ranges or whose heritage and ancestors are Andean. Commonly, Andean people speak any or all of the following three languages: Spanish, Quechua, or Aymara (and their diverse array of variations). Participants in the photovoice study were adult students who resided in an urban setting and attended the Universidad San Antonio Abad del Cusco (UNSAAC). These students identified themselves as Andean, or Quechuan, or place specific.

A particular space that Andean students identified as a place where they can nurture Quechuan knowledges and practice the Quechua language is the Intercultural Volunteering Hatun Ñan group (VIHÑ, Spanish-Quechua Acronym). This is a student group managed by students who self-identify as indigenous. With the exception of one, Photovoice participants were active members in the VIHÑ who collectively, constantly battle the colonial forces in

higher education. Photovoice participants manifested that they wanted to be refer by their actual names in this study with the exception of PucaHuayta which is a pseudonym (Table 1).

Table 1
Photovoice Participants' First Language, College Major, and VIHÑ Membership Status

N°	Names	First Language	Major	VIHÑ Status
	Castilla Callapiña, Ronald	Quechua	Anthropology	Member
	Ccasa Aparicio, Carmen	Spanish	Law	Member
	Chino Mamani, Fructuoso	Quechua-Spanish	Law	Member
	Conde Banda, Nilda	Quechua-Spanish	Anthropology	Member
	Ccasani Ccossco, Edgar	Quechua	psychology	Member
	Flores Ramos Ana, Cinthia	Quechua-Spanish	Anthropology	Member
	Levita Pillco, Yolanda	Quechua	Anthropology	Member
	PucaHuayta	Quechua -Spanish	Anthropology	Non-member
	Quispe Huayhua, Gabriel	Quechua	psychology	Member
.	Tecsi Ayme, Yanet	Quechua	Agronomy	Member
.	Vargas Quispe, Yuly	Quechua-Spanish	Communication	Member
.	Ventura Aucca, Diana.	Quechua-Spanish	Anthropology	Member

I am an alumna of the same institution in Cusco, I identify myself as a *Surandina* or South Andean mother-child, a term used to refer people who live in the southern Andean mountain range. I grew up in the Cusco region of Perú where most of the population lives in rural areas and where sixty percent have Quechua as their mother language. I was born in the region's capital city, also named Cusco, and grew up both in the city and in the rural Sacred Valley.

Later, as a student and educator in the southwest U.S, I became aware of the relations of power and the need for building critical consciousness. I became interested in the perspective of Decolonial Thinking because it focuses on breaking the *status quo* of all forms of discrimination including those based on gender, sexual orientation, race, and religious belief. Additionally, I found it crucial to recognize the dynamics between research participants and those conducting the research, thus locating "bias" throughout social systems, not just an isolated artifact of a particular research situation.

I felt that the CBPR approach aligned to the collaborative and emancipatory actions promoted by Andean activists. As a researcher involved in CBPR efforts I acknowledge the effect of my identities, particularly regarding the potential impact that my positionality can have which may affect the goals of my research, interpretation of the data, and production of knowledge. Therefore, I found decolonial thinking to be a useful framework to use with a population, myself included, that has been suffused with a colonial experience and may reproduce colonial forces.

Andean Pedagogies to Engage in Practices towards Trust and Sustainability

In the subsequent text I outline the contributions from the community researchers' (photovoice participants and community advisory board members) and Quechuan peoples' participation that emerged when collectively applying participatory cultural humility during the process of the photovoice study. I am adding a decolonial turn to cultural humility due to the

situated coloniality and decoloniality in the Andean macro culture reality. While cultural humility acknowledges that community members are experts, participatory cultural humility highlights the collective forces as decolonial praxis within that expertise. CBPR approach required me to practice cultural humility to nurture greater participation by community-based participants—the bilingual Quechua-Spanish university students; however, the sociohistorical configuration of this particular region required me to strive for participatory cultural humility as decolonial praxis.

I initiated cultural humility at the beginning of this research, since I was interacting with members of the Andean community with whom I share a similar sociocultural background (K-16 education, ethnicity, nationality, religion). As an alumna of the same university where the participants study, I held the status of insider to a certain extent; yet my experiences during 12 years in the United States positioned me as an outsider.

Learning from my first year of collaboration with Yexy and Wences (members of the community advisory board), I surmised that a different approach to research was required: a decolonial attitude was needed. I considered that Quechuan ontologies and epistemologies influenced our thinking because our topic connected directly to Quechuan language and culture.

Initially, I aimed to investigate the strategies these bilingual students (photovoice participants and community advisory board members) utilized to shape the photovoice methodology to attain the desired viewpoint: I practiced cultural humility. I did not assume cultural characteristics about them: I considered them the experts. I did not exercise my cultural capacity to understand Andean communities with different values, beliefs, and behaviors. Rather, I promoted participants' full expression, to understand better their perspectives rather than adhere to a pre-planned methodology. Throughout the process, the original methodological aim expanded due to the collective orientation of the bilingual university students who listened to and responded to other voices from the community (Quechuan women weavers, Quechuan *campesinos*, and urban Andean activists). Adhering to the study's decolonial framework, immediate analyses of responses stimulated me to identify the various Andean peoples' ways of knowing, an analysis that reconfigured the photovoice process.

I remained sensitive to the potential for their expertise being guided by colonial or decolonial ideologies due to internal colonialism. Cognizant of the above concerns based on personal histories of the participants and myself, I formulated the following question: *How did the participation of the Andean community members (photovoice students, Yexy, Wenceslao, and other Quechuan peoples) shape the implementation of this photovoice study?*

One primary answer to that question, promoting the use of the local knowledge of bilingual students as well as Quechuan peoples, determined the course of the research process and made it more significant for the participants. Emphasis on valorization surfaced immediately and explicitly. Overall, the Andean community partners played an active role in guiding the photovoice study using Andean *saberes-haceres*, "experiential knowledges", integral components of the local knowledge base.

Following on, I sought to capture an appreciation for the different representations of Andean *saberes-haceres* (Quechuan and Quechua-Spanish conceptions, practices, and imaginaries) that enriched and reconfigured our photovoice process during the implementation of this study. Andean experiential knowledges particularly informed the building of collective trust and sustainability as follows:

- Engaging in Quechuan practices for Collective Trust
    - o *muyu muyurispa*—circular scenarios in motion;

o *tinku*—an exchange of information, plans, or experiences, which could be translated as an "experiential encounter";
o *kuka akulliy*—the act of chewing coca leaves and sucking their juices;

- Enacting Andean Agency for Sustainability
  o *ayni*—a type of labor exchange that involves collective physical effort to benefit both parties;
  o *student collective activism*—student participation in social and political activities at the university.

Engaging in Quechuan Practices for Collective Trust

Andean participants reproduced and reinterpreted key practices and concepts linked to Quechuan core relational ontologies and epistemologies that continue to imbue their subjectivities. Understanding photovoice as a participatory study, students engaged in collective orientations (*muyu muyurispa, tinku,* and *kuka akulliy*) linked to their Quechuan legacies. This section describes how the Quechuan practices indigenized the photovoice process by aligning the mutual collective trust necessary to proceed in a collective project.

***a) Muyu muyurispa*—Circular Scenarios in Motion**

These circular scenarios in motion are irregular in form: they played out during the first photovoice exercise (first field session in Tambomachay), middle (one session in Huayllapata), and last (photovoice exposition on campus). Andean peoples commonly associate such circular scenarios in motion with the universe because in Quechua, *teqsimuyu,* "the universe", translates literally as the "circular foundation". Collective gatherings of Quechuan peoples occur in circles so they can feel and identify the others around them. I interpreted the *muyu muyurispa* as a micro-human reproduction the "circular foundation", unconsciously reproducing the centrality of the collective motion, fusing not isolating individuality. During this study, photovoice participants would call out spontaneously in Quechua to make a *muyu muyurispa*. I would then join them.

Muyu muyurispa are very common collective activities in the Andean world. I emphasize this idea from an Andean worldview to acquaint the reader more closely with the southern Andean setting where Quechua resounds and where we find practices of "others" that extend beyond everyday urban life in Latin America. I interpreted this cultural expression as a manifestation that signals the creation of a collective reality, which some academics refer to as communality[2].

In general, circular spaces were present in two forms among the actors involved in the photovoice study: one, a circular configuration of conversations where everyone can see each other face-to-face and direct their attention to all, not just one person; and a second form, collective dance movements called *muyu muyurispa*. The facilitators –Yexy, Wences, and I – deliberately promoted the first form, circular configuration of conversations. The photovoice participants spontaneously self-organized two "circular scenarios in motion," and the sikuri music group, Apu Wayra, accompanied participants as they enacted the final *muyu muyurispa* of collective dance movements (Figure 2).

[2] Floriberto Díaz (1951-1995) an indigenous intellectual of the Mixe culture of Oaxaca introduced the term "communality" to explain the collective forces in contrast to "individuality." (Maldonado Alvarado, 2015)

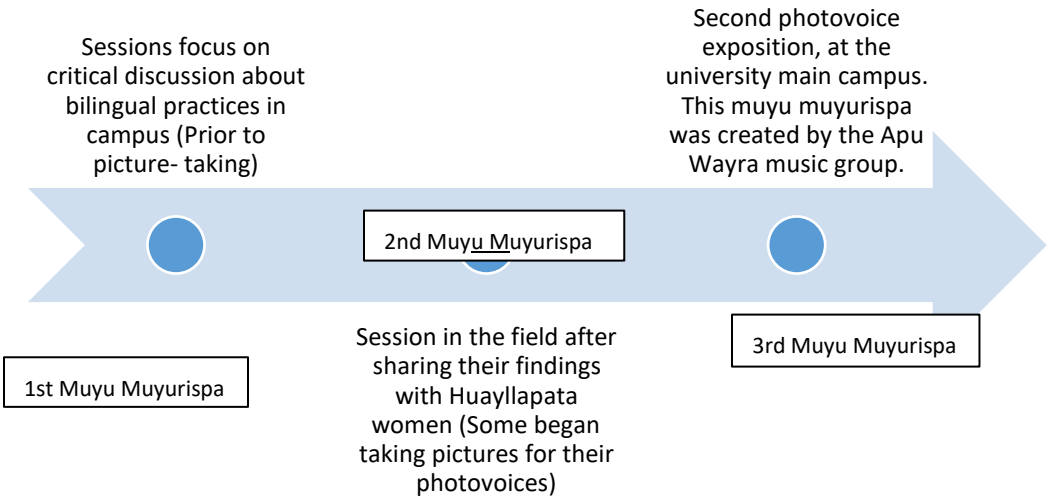

Figure 2. Sequence of *Muyu Muyurispa* during the photovoice process

These three *muyu muyurispa* occurred in open spaces, which I interpret as acts that promote strengthening of the collectivity and affirming their relation not only to the group but to *teqsimuyu* (the universe). Visualization of the circular scenarios in motion is readily apparent, as seen in Figure 3, a photograph taken at one of the initial photovoice sessions held on the outskirts of Cusco.

Figure 3. Muyu muyurispa in the Tambomachay area. Y. Kenfield, 2017

After a morning tour, the closing discussions in the afternoon culminated as students started a *muyu muyurispa*, they joined hands and moved in a circle. At the beginning, someone would put on radio music in the background; later, the participants gustily sang acapella, mixing Quechua and Spanish. The *muyu muyurispa* ended spontaneously with a poetic declaration in

Quechua by one of the photovoice participants, Ronald: "*kunantaq kaypi rikhuni qankunawan chay rumikunallan qhawarimuwan, kay allpaq sonqonpi pachamama uyarimashanchis rimasqanchispa, parlarisqanchista*." [Now here, these stones see us, we see you with us, in the heart of the earth, mother earth listens to us and speaks to us, and we speak to her.]

I interpreted this initial *muyu muyurispa* as enacting the collective commitment initiated in the photovoice session. Photovoice participants knew this study would take several sessions, and their willingness to participate was going to depend on how they identified as members of a group. They had signed consent forms weeks earlier, but in this spontaneous circular joining together, this *muyu muyurispa*, they declared openly that each of them absolutely consented to and committed to the photovoice process. Quechua is a language for not only for communicating verbally, but also through eye contact and body movements, a way of being that vibrates with fluid identities, enabling bilingual people to navigate between *muyus* and among the coordinates of altitude and latitude in the southern Andes.

The students would make another *muyu mururispa,* "circle in motion" (Figure 4), during a photovoice session held in the Quechua community of Huayllapa. This collective act, which occurred during the first half of the meeting, encouraged the village women to feel more confident with the students. The women responded by loaning students their traditional articles of clothing: *polleras* and *monteras*[3].

Figure 4. Muyu muyurispa of students with the village women's children. Y. Kenfield, 2017

After donning the borrowed clothing, the students continued their *muyu muyurispa* wearing the clothes of the women of Huayllapata (Figure 5).

[3] ***Montera*** is a Spanish word for a traditional hat, which varies in style; *Pollera* is a Spanish word used in the Andean region to refer to traditional skirts, which style depict the place of origin of the person who wears it.

Figure 5. Students doing a *muyu muyurispa* and wearing traditional women's *polleras* and *monteras*. W. Huayllani Mercado, 2017

***b) Tinku*—Experiential Encounter**

In Quechuan communities, *tinku* is a type of meaningful encounter in which people often exchange products and, most importantly, information. One important aspect of the *tinku* is that peoples ask critical, penetrating, deep questions to gain the most information possible. During a *tinku*, conversations often turn into opinionated confrontations, akin to a dialogue using a dialectical method. Tensions and contradictions during the makeup of the conversations are important in *tinkus*.

The continual migration and mobilization of urban or rural Quechua people promote the reproduction of *tinkus* in the Andean world. Photovoice participants related that, for young migrants to the cities, *tinku* represents more than a visit to their community; it creates a space to validate the use of their new experiences for individual and communal growth. For them, *tinkus* are experiential encounters that allow social, economic, and spiritual networking.

In this study, *tinku*s just happened, unplanned, not fully envisioned prior to the realization that we were actually participating in them. We, facilitators and photovoice participants, did not designate these encounters as *tinkus* initially; we called them *encuentros* in Spanish. I now interpret these *encuentros* as actual *tinkus* after revisiting my field notes and reflections. I realized that involving Quechuan peoples outside the university context of this photovoice study also created a space for dialogue in Quechua, a *tinku*, between the photovoice participants, facilitators and high mountain peoples. This photovoice study included two additional *tinku*s, significant experiential encounters for all involved. One *tinku* happened with the women from the weavers' association of Huayllapata, a Quechua community in Paucartambo. The second *tinku* happened between Quechuan members and guests of the Casa Campesina in the city of Cusco.

Following the students' logic that Quechua serves to create ties and mobilize people, the facilitators (Yexy, Wenceslao, and I) reflected on the need to leave the city and go out to the mountains during some photovoice sessions. As we discussed involving high mountain peoples, we considered visiting a Quechuan community. Wences suggested having conversations with Huayllapata women, weavers in their community, an endeavor that would involve a two-hour trip from Cusco city. Wences coordinated our visit with them through a nongovernmental association called Amhauta. We anticipated an informative visit to the Huayllapata community,

eating with and learning from the weaver women: we did not anticipate a *tinku*. We simply intended to share with the Huayllapata community a meaningful space for testimonial exchange. As the conversation became a *tinku,* however, the photovoice participants sought nourishment from the women's comments regarding reflections by the photovoice participants about their limitations and confrontations at the university because of their Quechua-Spanish bilingualism.

At the end of a meal, cooked by everyone, and after the photovoice participants shared their testimony about their limitations and plans to maintain Quechua-Spanish bilingualism, one young weaver, a bilingual teacher from the community school, spoke to the group (Figure 6). She first congratulated the students for making this visit and for continuing to use Quechua. However, after these congratulations, she shared testimony about experiences with professionals from her community who had gone to the university and then appeared to forget their origins. She mentioned "Universidadmanta yachaqkuna hamunqa niqtinku kusirikuni, Qankuna runa simipi rimayta qallariqtiykichis noqaykuwan muspharikuni, sorprendikuni. mayninpiqa Qosqo llaqtaman riqkuna kanku universitariokuna chaymanta paykuna profesional kaspanku corbatawan churakunku mañana rimayusunkichu qosqo llaqtapi tupaqtiyku." [When I was told that university students were going to come, I was happy, when you began to speak to us in Quechua, I was surprised. Sometimes those who go down to Cusco city and are university students become professional, put on their ties, they no longer speak to us. When we see each other in Cusco city, when they put on their suit they do not know you anymore.]

Figure 6. Weaver being part of a *tinku,* calls for reflection. Y. Kenfield, 2017.

Between the teasing and anecdotes, this interjection from the young woman within the circle was an appeal for the students to see themselves as future professionals who are going into other spaces relegated mostly to Spanish speakers. This warning, this authoritative criticism from the community voiced by this Quechua woman, became a critical moment defining this meeting as a something deeper than an encounter. By reflecting on her intervention, I understood that this was a real *tinku* between the Huayllapata women and us (the photovoice participants and facilitators).

A second *tinku* took place in the city of Cusco, at Casa Campesina, a project sponsored by the Bartolomé de las Casas Center for Andean and Amazonian Studies. Prior to the *tinku*, the photovoice participants visited the Casa Campesina project and its facilities, especially their dining hall for tourists. I subsequently rented this hall for a photovoice session in which the students collectively selected the photographs they would use in their upcoming photo exhibitions.

When the university students first learned about the Casa Campesina project, they became enthusiastic and decided to make a presentation about their photovoice results as a workin-progress at Casa Campesina. Specifically, students wanted this presentation to happen during the nighttime *tinku* called Campesino Tuesdays. Each week during Campesino Tuesdays, when people (mostly from Quechua communities in the highlands) come to stay at Casa Campesina, they hold a *tinku* in Quechua. After enjoying their first tinku at Casa Campesina (Figure 7), the students decided to create the first photo exhibition and present it at one of the Campesino Tuesdays.

Figure 7. Photo exhibition at Casa Campesina. Y. Huillca, 2017.

This decision by the students showed yet again that they were fully engaged, committed to making this project their own. I, of course, acquiesced to their wishes. The events at Casa Campesino revealed again that this photovoice study was a malleable process, introducing new techniques and applications for both participants and the investigator as they encountered novel experiences.

***c) Kuka akulliy*—Chewing Coca Leaves**

The Quechua experiential knowledge of *kuka akulliy* is the act of chewing and sucking on coca leaves—keeping them in one's mouth while extracting their juice, but not swallowing them. Andean peoples have likely practiced *kuka akulliy* for more than 8,000 years (Dillehay et al., 2010). Andeans perform *kuka akulliy* only with leaves of the coca plant. Coca is endemic to the Andean valleys; Quechua people consider it sacred and use it medicinally in holistic healing.

During the *tinku* at Casa Campesina, the Quechua rural villagers asked in the Quechua language to start *kuka akulliy* before the session begins (Figure 8). The coordinator of Campesino Tuesday quickly proceeded to pass the coca leaves around, before the community advisory board, photovoice participants, and I began sharing about our progress with the photovoice study.

Figure 8. People selecting coca leaves for kuka akulliy. Y. Huillca, 2017.

All people present engaged in *kuka akulliy* during this Campesino Tuesday following a specific protocol: one person invites others to take coca leaves by passing them in a circular, clockwise motion, sharing the leaf from a bag or fabric pouch and letting people take a handful of leaves to chew.

The protocol becomes more formal ceremonially and spiritually when the names of the spirits of the surrounding mountains as gods, apus, are pronounced in Quechua. Naming the spirits shows respect for the surrounding territory, a critical part of the relational ontology of Andean peoples. Although some of us, particularly photovoice participants and I, did not perform the ceremonial degree of naming the spirit of the mountains around us, many individually made blowing gestures towards the four cardinal directions, keeping the mountains in mind. Some Quechuan *campesinos* did mention the names of the spirits of the mountains such: "Sacsayhuaman", and "Huanacauri."

I learned that this sharing of coca leaves for chewing and sucking in a group, this *kuka akulliy,* signifies a commitment to start or continue a task, a collective task in which one asks for strength from the coca leaf so as not to stop in the middle. The *kuka akulliy* performed during Campesino Tuesday implied a petition to *mama coca* so that those present would be aware, alert, and correctly understand what the students wanted to communicate regarding progress on the photovoice study.

A group of about thirty people performed *kuka akulliy*, including some people who knew how to make "the ball" properly. Those who perform *kuka akulliy* more often can make a ball that creates a bulge in their cheek, as you can see in Figure 9.

Figure 9. Note "the ball" from the *kuka akulliy* of the young man standing. Y. Kenfield, 2017

The right cheek of the young man at the top of this photo is bulging due to the accumulation of coca leaves he is chewing without swallowing, showing that he is a experienced practitioner of *kuka akulliy*.

Enacting Andean Agency for Sustainability

This participatory methodology of photovoice sought to empower community members, not as "subjects", rather as co-researchers key to tackling challenges in sustainability. Collective activism by the student advisory board and photovoice participants accomplished this approach, a mirror of the Andean form of collaborative agency called *Ayni*. Coupling "reciprocal and collective work" (*Ayni*) and "student collective activism" maximized the efforts towards sustainability, empowered by Andean ways of collaboration.

***a) Ayni*—Reciprocal and Collective Work**

Ayni signifies a commitment to cooperate on a task that will primarily benefit one of the parties in the short run but will benefit the other party later by providing the same level of cooperation on a similar task or duty. Quechua communities perform a*yni* mostly to support agricultural or construction tasks. *Ayni* requires a verbal commitment that follows specific protocols, and it involves providing some type of meal while the work is being performed.

A good example of *ayni* developed between the students and the Quechua lodgers at Casa Campesina who were working to recover their Quechua skills. Both groups attended the first photo exhibition held on Martes Campesino forum. It is common to see university students or professionals attending these forums because they know they can practice their Quechua skills in an urban setting. Attendees included members of a *sikuri* group called Apu Wayra, a name that translates to "sacred wind." They learned about this presentation because they saw the flyer in the Facebook account of Casa Campesina. Members of Apu Wayra who were present expressed their desire to get involved with the photovoice study. As students presented their photovoice exhibits, members of Apu Wayra engaged in them in critical dialogues, *tinkus*, to both encourage the students and learn from them. Consequently, Apu Wayra proposed to perform *ayni* with the photovoice students. Apu Wayra agreed to create the musical background during the photovoice exhibit at the university campus.

We were delighted to hear Apu Wayra's proposal of *ayni*. It showed that the group trusted us and that they were enthusiastic about our project because it coalesced with their interest in ethnolinguistic awareness in Cuzco. The exchange that they expected in return from the bilingual

students was support in helping them improve their Quechua language. Apu Wayra saw the photovoice students as a source of help to continue their own recovery of Quechua. Subsequently, members of Apu Wayra and the Hatun Ñan Volunteer Intercultural Organization (VIHÑ) connected via Facebook to further support the recovery of Quechua. Also, the university students began to attend Apu Wayra's musical performances on Sundays in Cusco's Tupac Amaru Square.

Culminating this spontaneous mutual interest, a *muyu muyurispa* happened at our final photo exhibition on campus: the students performed a circular movement set to music by Apu Wayra (Figure 10). Sikuri groups similar to Apu Wayra are mainly associated with Aymara, not Quechua, communities, and use Andean instruments such as a drum called *tinya* and wind instruments called *sikus*.

Figure 10. Apu Wayra in the university campus during the photo exhibition. Y. Kenfield, 2017

b) **Student Collective Activism**

Student activism, a form of student *saber-hacer*, is understood as the manifestation of students' agency in exercising their rights in a collective manner. Students who participated in the photovoice study are active members of the federated centers of their university majors, as well as being members of Hatun Ñan Intercultural Volunteer Group and various study groups.

They demonstrated their commitment to student activism by their knowledge of resources and rights available to them as university students. They also initiated activities aimed at recruiting student fellowship and raising awareness of bilingual issues. For example, photovoice participants set up an interview at the local TV channel (Figure 11) to present their most important discussions about bilingualism at the university and invite members of the local public to attend their photovoice exposition on the university campus.

Figure 11. Photograph at the studio of a local TV channel in Cusco. Y. Kenfield, 2017.

Their activism contributed to the development of this photovoice study: they easily accessed university classrooms for photovoice sessions at night; they secured the use of the Federated Center of Anthropology and its sound equipment; they arranged permits to hold the photo exhibition. Using their collective agency, they guided us efficiently through several bureaucratic procedures. They organized the photo exhibition on the university campus. They requested sound equipment and panels for visual displays, obtained authorization to use Tricentennial Park to mount the exhibition, and wrangled permits to display the advertising poster for the photo exhibition on the university campus.

Figure 12. Wences next to the poster for the photo exhibition. G. Huayhua Quispe, 2017

The photo exhibition on the university campus was my last direct involvement in this study, but was not the last event for the other participants. The university students, as members of the VIHÑ, reproduced the exhibit at the national university in Huancayo as part of their participation in an intercultural student forum in August 2017. After that experience, members of the Hatun Ñan Intercultural Volunteer Group felt the need to include conversations about local and national intercultural policies on their agenda and scheduled additional Quechuan meetings.

In spring, 2018, the photovoice participants sent me a poster (Figure 13) about a forum organized by the members of Hatun Ñan Intercultural Volunteer Group, an event that took place at the university on January, 2018.

Figure 13. Informative poster about the event organized by the VIHÑ.

The Quechua-Spanish *saberes-haceres* of the participants continues to be mobilized into other geopolitical spaces. They remain committed and active in Cusco, Lima, and the mountain villages. They are recruiting more students and their families to their activities and becoming even more demonstrative in their decolonial gestures. They continue to engage collegiate administrators, requesting that more Quechuan-centric practices be included in the university culture. In the summer of 2019, at the Hatun Tinkuy, a conference –like event, several researchers gathered and presented their research in Quechua. Doctoral theses are now being published in Quechua. Commitment to enact Andean pedagogies remains strong among the original participants and their recruits.

From Cultural Humility to Participatory Cultural Humility as Decolonial Praxis

To better explore the participation of Andean students in this CBPR (Israel et al., 2012), the second part of this paper centered on initiatives of the participants that shaped this study. One major insight: CBPR investigators must practice a willingness to apply *cultural humility*, a contrasting stance to those researchers who assume a position of cultural superiority to their subjects in communities. *Cultural humility* guides the researcher's attitudes towards and interactions with research participants and other community research partners by valuing, respecting, and focusing on all contributions. Often during this CBPR, the photovoice participants and members of the community advisory board reconfigured the format of photovoice sessions, and, as an outcome of the collective *participatory cultural humility,* motivated us to practice selected Quechuan experiential knowledges initiated by Quechuan community members we met during the photovoice process. The photovoice format thus became spontaneously modified by all involved.

An even stronger extension of cultural humility is *participatory cultural humility* (PCH) which expands the concept of cultural humility and evokes an active rejection of colonial stratification based on the intersection of race, class, and gender. I conceptualize PCH as a collective practice that engages all community partners and academic partners thus disrupting the long-lasting forces of coloniality implanted in cultural practices. This humility requires all people involved in a participatory study to embrace cultural and social practices that reshape the format of data collection, data sharing, and any research-related activities; all such malleable morphing designed to prevent mechanistic reproduction of Eurocentric practices. This does not necessarily mean the discarding of all Western practices: however it does emphasize a collective, deliberate effort to enact important practices from the Global South that might have been obscured under internal colonialism.

My and all participants' systemic application of PCH created an inter-active environment of collaboration ensuring diversified effort and input. The use of PCH illuminated discussions about non-Eurocentric epistemologies and pedagogies. During 2017, while working with Yexy and Wences, I realized that the practice of mere cultural humility was insufficient to fully promote the leadership actions from them and myself. I began shifting my thought to a more decolonial thinking framework. First, I reflected on how I was constantly focusing on being humble and flexible, showing my desire to learn more from Yexy and Wences' perspectives about planning the photovoice sessions. This initial reflection showed me that I was alert to each person bringing something different to the table. However, the expertise provided by Yexy and Wences would often reflect their Eurocentric college training. For example, Yexy preferred structured questions to guide discussions, a preference that limited the participation of the group. Wences seemed to accept most of my proposals and became a sort of translator of prompts to be used during our initial session. I realized then how we three college students, involved in a participatory research project, were setting an academic tone that seemed contrary to the decolonial framework in the Global South. I was directing: they were acquiescing. The predominance of the Western episteme permeates not only college students but all Latin American societies in general. In his influential work, Aníbal Quijano says that one of the elements that characterizes social situations arising from colonial experiences is Eurocentrism deeply rooted in the social, economic, and cultural conceptions of the postcolonial country (Quijano, 2000).

After this initial reflection, I explicitly conveyed to Yexy and Wences my thoughts and feelings about discovering shared visions for the photovoice sessions without reproducing subconsciously ascribed value to the knowledge holders in their collegiate, Eurocentric space. Together we decided to explore possibilities for drawing on Andean ways to combat our Eurocentric orientation during the photovoice process. For example, my initial thought of having sessions in historical pre-Hispanic sites that would activate our memories was shifted when I realized, thanks to Wences, that the mountains and their communities were just as important, maybe even more so, than iconic archeological sites. By arranging a session in Huayllapata with women weavers, Wences showed me the difference. During that session and while applying PCH by honoring the weavers' guidance and input, Yexy, Wences, and I became more honest about our own subconscious inclinations to ignore Andean ways of knowing.

Not wanting to reproduce the same situation in our team dynamics so Yexy, Wences, photovoice participants, and I all talked honestly about how our sociocultural multiplicities would play a role in our interactions. We committed to PCH towards others' culture but would constantly be wary of the power dynamics that tend to infiltrate interactions via the matrix of

coloniality. PCH also became relevant in our interactions with photovoice participants. During our initial photovoice sessions with twelve college students, Yexy, Wences, and I observed again how certain vertical practices, a hierarchical top-down stratification, were expected by most of the photovoice participants.

Our emphasis on PCH encouraged all participants in this CBPR to practice collective Andean efforts that would decrease the Eurocentric epistemologies prevalent in participants. For instance, facilitators became engaged constantly during sessions to lessen the vertical dynamics and create more democratic dialogues while Quechuan community members engaged in problem-solving discussions disrupting the often deficit-view attitude towards Quechuan communities and knowledges. Students joined with urban and rural Quechan community members as co-participants to access a broader view of Quechua outside the university. Inspired by Wences' initial suggestion to have a session with Quechuan women weavers in Huayllapata, student participants requested a session with Quechuan peoples in Cusco city at the Casa Campesina institution. These students were eager to hear insights from other Quechuan communities about their initial findings concerning bilingualism in the university. At the Casa Campesina meeting, a smile, body language, sitting together, dancing in a circle, critical discourse – all encouraged a sharing, a teaching, a learning, a true Quechuan encounter (tinku) where trust overrode unfamiliarity. Andean students desired to show locals that they had not forgotten their roots and respected the opinions of the urban migrants at Casa Campesina. In dynamic, interactive discussions with non-student Quechuans, students enjoyed honest critical dialogues while reinforcing their own Quechuan identities.

These participatory collaborations based on PCH reminded students to respect and honor their own *saberes-haceres Andinos*. They also emphasized the shortcomings of simple cultural humility when trying to promote participatory perspectives, perspectives which would prevent reproduction of a prescriptive framework that would silence Quechuan Andean peoples and communities. The reciprocal learning during these collaborative sessions revealed to the students that a sincere appreciation and knowledge of Andean culture along with collective PCH would empower their careers as they complete college and re-enter society as professionals.

PCH, fundamentally, urges the disruption of the epistimicidio—epistemic attrition (Santos, 2017) of Quechuan culture—by affording all participants equal footing, not in an egalitarian sense, but with genuine respect for everyone's personal and collective heritage. This disruption of coloniality progresses by practicing Andean ways of knowing such as the emergence of *saberes-haceres Andinos* (Andean experiential knowledges) during this study. Students not only spoke in Quechua, but engaged in Quechuan practices such as *muyu muyurispa, tinku*, and *kuka akulliy* [4], all made possible by the willingness of everyone to be open to learning from each other; to learn not only from their words, but actions, gestures and symbols. Practicing PCH enabled a decolonial read on the participation of all involved in this project -- myself, Yexy, Wences, the student participants, and all off-campus participants.

Dismantling Epistemological and Ontological Injustice

If we are to work from a decolonial perspective, the concepts of epistemic and ontological justice must be accompanied by, indeed must transcend, epistemological and

[4] *Muyu muyurispa* (circular scenarios in motion), *tinku* (experiential encounter), *kuka akulliy* (the act of chewing coca leaves and sucking their juices), *ayni* (collective labor exchange), and *activismo estudiantil colectivo* (collective college student activism).

ontological engagements. Epistemological-ontological engagements are acts of decolonial advocates who engage in alternative relations with the world. Drawing from the concept of *Ch'ixi* (decolonial gestures), the dissociation of theory from application often reproduces coloniality among and within us. I would argue that decoloniality of being, knowledge, and power is an unfinished ontological and epistemic justice project. Without PCH, the objectives of decoloniality are tentative disconnected mental projections that lack epistemological- ontological engagements. In other words, if our aim is to work from a decolonial perspective, we, the researchers, can no longer be the sole arbiters of intellectual epistemic and ontological justice. Rather, we must practice dynamic epistemological and ontological engagements and enact the plurality of knowledge to be effective.

Change will not come solely from diversity but must be enacted by a collective of bodies that are committed to work towards dismantling such epistemological and ontological injustice. We may conceive epistemological and ontological engagements as *saberes-haceres*, experiential knowledges, similar to what Rivera Cusicanqui explains as "practice as a producer of knowledge" (2015, p. 96). Ideation and application must go together to valorize and sustain Quechua during a decolonial project.

I propose that epistemology and ontology not be separated from action; further, I believe that a fundamental touchstone for analyzing decolonial gestures is the collective memory of Indigenous-Western relations. These relations reflect the epistemological-ontological engagements beyond simplistic dichotomies such as the pure Quechuan, non-Western categorization of colonial mentality. Applying participatory methodologies oriented by decolonial thinking will augment and elucidate a more realistic appreciation of the similarities and differences of Quechuan and Western/European cultures. For instance, the Andean pedagogies discussed in this article diminished the colonial stratifications based on race and led to more respect for and less stigmatization of the Quechuan episteme. The collective practice of Andean pedagogies decreased the Eurocentric epistemologies often embodied by every person involved in the partnership. The participatory collaborations reminded photovoice participants of the need for a more profound respect for their own *saberes-haceres Andinos*.

In this article I portrayed the collective symbolic constructions that appealed to participating students during this photovoice study. Understanding the meaning of Quechua-Spanish bilingualism for Andean students using a photovoice methodology required considerations that exceeded an objectivity that refers to standardization of linear processes. Visual and auditory methods incorporated Andean expertise by necessity, thus allowing recognition of the existing strengths within this Andean student community by promoting an authentic dynamic of co-learning and balance of power (coloniality of knowledge and being). I, along with the participants, gained valuable appreciation for the adaptability of the photovoice process and its ability to allow creative, innovative modifications by researchers and clients alike.

As an Andean social researcher, I intended to promote integrative conceptualizing wherein Western science can connect to diverse forms of Andean knowledge production. Science and education must cease to be commensurate allies of vertical, colonializing models. Instead, research must blend the best of modern thought with the tremendous knowledge base of indigenous populations who have succeeded for thousands of years. Photovoice methodology is a perfect tool to advance this approach to participatory research, enabling the participants themselves to use their capabilities of acquiring, storing, and disseminating data in visual and auditory formats. Outsiders, outsider-insiders, and even insiders must employ the methodology

mindful of and sensitive to the purview of the participants, with emphasis on participatory as well as decolonial cultural humility. Cultural humility is larger than individual persona. It advocates a systematic level playing field. Coupling participatory cultural humility with modern technology such as photovoice enables researchers and participants alike to discover and transmit Andean cosmology by Andean people. Also, participatory cultural humility encourages the various Andean *saberes-haceres* to enliven decolonial gestures by the participants individually and collectively during the photovoice process.

All participants cannot commit individually to evaluation of self-colonialism or to fixing power imbalances without advocating within the larger participatory study. Andean pedagogies created the possibility of collective unlearning and learning, even transforming, cultural and social practices that open the door to counter hegemonic research practices. Certain strengths emanate from implementing a decolonial turn in Community-Based Participatory Research. It promotes resilient Quechuan epistemes which empower researchers and reinforce pride inherent in communities' legacies. Collaborative collection of, storage of, and dispersal of key social histories document current findings and provide critical data for future meta-analyses. Lastly, Andean pedagogies helps the researcher and community partners transcend academic and political discourse; it urges disruption of deficit views of societies, knowledges, and languages.

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