

Preservation of Ilocano Historical and Cultural Value in the Holy Week Procession: Queddeng, M. Q., et al.
A Design Development of the Carroza

Preservation of Ilocano Historical and Cultural Value in the Holy Week

Procession: A Design Development of the Carroza

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ABSTRACT

The "carroza," formerly "andas," are part of our legacy of Christianity from the Spanish era in the Philippines as it also unfolds the historical, cultural, and religious significance of "carroza" to the Ilocanos, especially during the celebration of Semana Santa. . As time goes by, the aging of the wood materials degraded and resulted to a high cost of repair. This study is qualitatively aimed to explore the history, culture, and religion and eventually preserve the old "carroza" among the Ilocanos. The interviews of the encargados-participants emerged four (4) themes: history, cultural, spiritual; issues of the carroza; preservation, and enhancement. In synthesis, it is apparent that it focuses more on the old "carroza" and necessitates its preservation. Results found that the problems with the existing product are stiff suspension, the difficulty of steering on tight turns, and the product being bulky in the storage room. This study addressed their concerns and reinvented the existing products with a new design prototype that is easier to construct and more stable from vibration and turning during the procession. The old carroza called for a new prototype and enhanced it to preserve the physical carroza and its cultural, spiritual, and historical value.

Keywords: *Andas, encargados, Caoayan, Religious processional float*

INTRODUCTION

The earliest written references to a procession which is probably the predecessor of today's procession was dated in 1800 B.C. during Pharaoh Senwosret III of Egypt which was scribed as "I celebrated the procession of the god Up-wawet." This religious procession was dated somewhere in 3200 B.C. or earlier. The first account of any vehicle resembling a parade float comes from Greece about 500 B.C. when a statue of the god Dionysius was carried from his temple in a "festival car" pulled by two men (www.madehow.com).

In the Philippines, Lingat and Nepomuceno (2010) explained the story of the "andas" started in the middle of the 19th century when people used a decorated platform placed upon the shoulders of 2 or 4 persons to intricate the procession of floats for their "santos" or saints. During that time and up to the present day, processions during the season of lent were still practiced, specifically on the part of the 'encargados' (the owner of the santos). According to Galang (2012), santo owners also known as the encargados have been maintaining the family tradition of sponsoring every preparation of the statues from dressing the images to the processional crew that pulls the carroza. The encargados looks

forward to the cart's safety and control of the lights for the image during the procession. Venida (1996) also mentioned that not just taking care of the carroza's maintenance but also the design is sponsored by the encargados. Early wealthy encargados in Pampanga, Philippines adorn their *santos* with giving jewellery as a form of thanksgiving for prayers answered and wishes granted. This tradition was passed in the latter half of the 19th century. They are important in the procession because Fitzpatrick (2000) stated that each of the images on a carriage, or carroza decorated with flowers, candles, or lights adorned with satin and velvets. The celebration also showcases the skills of different artists and artisans like craftspeople in the carroza industry, sculptors who carve "santos," dressmakers who sew and embroidered satin and velvet dresses including the flower arrangers and candle makers.

During the last decades of the 20th century, the priest discontinued the tradition of leaving the carrozas inside the church after the Holy Thursday procession, and they pulled back to their owners, Galang (2012). The old carroza or *andas* wooden material aged through time. Encargados have issues in the mechanical performances of their carroza as well as the costly expenses in the restoration and repair of damaged parts. The leaf springs became stiff and they don't play a good suspension anymore. Since they are made mostly with hardwood like Narra, the provision of the law regarding hardwood finds it difficult to replace their old wooden parts. Procurement of the hardwood in replacement for the parts took a long time and was more costly compared to the abundance of metal parts. The main materials of old *andas* made of wood became a very costly effort to renovate them into their pristine condition. The existence of environmental law in the Philippines punishes the cutting, destroying, and injuring of planted, and growing trees. The emerging trend in the repair of the old and wooden *andas* in the area is the utilization of the available materials in the local market. With the difficulty of sourcing hardwood materials like Narra wood, the renovation process often took a very long time and is expensive. The original wooden parts of an aged carroza become brittle and needed replacement with a new one. As part of the Ilocano culture, Galeon (2019) mentioned in her study the creativity and ingenuity of Ilocanos passion for preserving culture and tradition reflecting the different traits and values for love, ingenuity, creativity, community kinship, resiliency, strength, industry, resourcefulness cooperation, close family ties, and especially religiosity.

Furthermore, Soliven (2002) mentioned the importance of the carroza in their rule during the procession because UNESCO classified the Holy Week procession as an intangible cultural heritage in the Philippines. The carroza is significant to the Ilocano culture and tradition because of the measure of affection and devotion to the Holy Processions proclaiming the Catholic faith during the Holy Week celebrations like Good Friday and Easter Sunday. Soliven (2002) quoted Commissioner Corazon S. Alvina of the UNESCO Commission of the Culture Committee asking, "Is there a Catholic Filipino who has who has no memory and affection for [the] procession? I don't think so." UNESCO classified the Holy Week procession as an "Intangible Cultural Heritage." Lengthy processions have been witness in the Ilocos, Albay, Angeles, Pampanga and Bantayan Island of Cebu. The elegance of the procession was the images carried by the carrozas.

This study shall preserve the carroza by innovating the materials of the old carroza while eradicating the use of hardwood as spare parts. It shall also further enhance its

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maneuvering performance by addressing the issues and problems experienced by the “encargados” in pulling old carrozas. The innovative carroza design from this study shall base its size and dimension on the old carroza design. This study shall also provide a prototype design that supported PD 953 which is a law that prohibits the cutting and destruction of any planted trees. Exception of the law to cut premium hardwood like “Narra” involves the necessity of public safety and enhancement of beauty but needs a Special Permit (DENR Memorandum Circular No. 22, Series of 1990) and approval of the Department of Environment and Natural Resources (DENR) Central Office of the Undersecretary for field operations.

Objectives of the Study

This study aimed to determine the following:

- 1) History and cultural and spiritual value of carroza of the Ilocanos,
- 2) Issues of an old carroza that served as a basis to create an innovative design, and
- 3) To present a prototype carroza to preserve Ilocano cultural value during the Holy Week.

Review of Related Literature

The historical and religious significance of the design as prior art came from the word Paso (Spanish: "Episode of the Passion of Christ") is a decorative float made for religious processions (<http://spainforvisitors.com>). During the celebration of *Semana Santa* in the Philippines ("Holy Week" is a week before the celebration of Easter Sunday), part of the tradition is the making of a '*pasos*' decorated with massive wood-carved images of different biblical personalities from the Passion like the Saints, Mother Mary, and Jesus Christ. In the post-Spanish era, "*Andas*" or "*Carroza*" with wheels were the accounted design during the processions from 1571 to 1898. The '*andas*' innovated into '*carrozas*'. Unlike the *andas*, the *carroza* are mounted with wheels. The term was derived from '*caro*,' a Spanish for expensive, but little did the folks know about the '*caruaje*,' a carriage. Carroza itself is a development from the '*andas*' (a platform used to carry an image without wheels) used in processions during the Spanish era from 1571-to 1898, Galang (2012).

The '*carroza*' industry brought out five different types of design, having them named from the best term that describes their types, according to Lingat & Nepumoceno (2010): 1) The Ochovado is an octagonal shape (eight sides) carroza. It is the most common type, and it is easy to mass produce. These carroza are designed for a single '*santo*' or image, 2) Calandra is designed for the '*Santo Entierro*' of Christ lying in State during the Good Friday Procession. This carroza based its design on the horse-drawn funeral coaches in Europe, 3) Triumphant is the Grandest of all the carroza. The shape of a Grand Chariot inspires the design. This carroza was designed for the Blessed Virgin Mary, Santo Nino, and the Cristo Resucitado and 4) the Platform or Flat Top is a rectangular shape designed for one (1) or more images, and it is the most popular type of carroza seen in Southern Spain, Mexico, and in the Latin American countries.

The parts of the carroza cited by Castro (2010) as stated by Lingat & Nepumoceno (2010) are as follows: 1.) *Sayal* – the cloth or apron that covers the wheels, 2.) *Sobresayal* – is an overskirt made of lace placed over the sayal, 3.) *Sinepa* – is the border design between

the sayal and chassis of the carroza, 4.) *Pescante* – are the several branches of electrical lights or candles with virinas or glass globe for the carroza, and 5.) *Albortante* – Branches of candelabra.

Berger (2013) shows the framework based on the flow of the study from the Product Development Cycle as recognized in Industrial Designing. The developed product has its history and relevance to the culture connected to the stakeholder's experiences that will provide inputs and knowledge to bring out new technology for the product (www.my-product-engineering.com).

The Ethnographic description of the design was accounted from the Spanish era during the processions from 1571 to 1898 describing the use of a platform known as “*andas*” that was used to carry an image, Galang (2012). The ‘*andas*’ were innovated into ‘*carrozas*’. Unlike the *andas*, the *carroza* was mounted with wheels. The term was derived from ‘*caro*,’ a Spanish for expensive, but little did the folks know about the ‘*caruaje*,’ which means a carriage. Their ‘*carroza*’ industry brought out five different types of design, having them named from the best term that describes their types, according to Lingit & Nepumoceno (2010).

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Religiosity, resourcefulness, ingenuity, and close family ties were among the Ilocano cultural values mentioned by Galeon (2019). The arrival of the Spaniards left the Ilocanos with celebrations of festivals from Ash Wednesday to the Lenten Season or Holy Week. According to Soliven (2002) in the 16th century, we inherited from Spain all the treasured events Roman Catholics celebrated every Holy Week or “Semana Santa”. Not just the Ilocanos but Filipinos adopted the Spanish term for all the days in the Holy Week such as “Lunes Santo, Martes Santo, Miercoles Santo, Jueves Santo, Viernes Santo, Sabado de Gloria, and Domingo de Pascua.” Culture and traditions according to the UNESCO Convention safeguarding of the Intangible Cultural Heritage of social practices, rituals, and festivals are intangible cultural heritage. The procession of images on carrozas also includes the “pabasa”. UNESCO kept the enthusiasm for cultural heritage alive in five sites in the country; Intramuros, Vigan, Palawan, Ifugao, and Tubbataha Reef.

Baltara (2015) stated that religiosity and spirituality are strongly associated not just with Ilocanos but with the majority of Filipinos. Soliven (2002) mentioned that many Catholics devotees sacrifices a lot to proclaim their faith and spirituality by participating in processions as a form of recollection of the events during the Holy Week that culminates in Easter Sunday’s joyful “salubong.” According to Tagay and Ballesteros (2016), Ilocanos are by nature religious. Rich cultural heritage is evident in the festivities of every town or city to honor their patron saints. It provides an opportunity for the old culture to be revived in such the younger Ilocanos could learn of their past.

In the field of art and design, this study as cited by Villanueva (2022) adopted the mandate of the National Commission for Culture and the Arts in its vision of Philippine culture the encouragement and support of studies in Philippine artistic tradition which may aid the creation of contemporary forms. Contemporary arts were inspired and innovated by original artists and designers. New media today relates to the use of new

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mediums and alternative mediums or materials that can function like the original. Exploration of materials for fabrication suitable for its function can be provided from local sourcing without overspending. For the old carroza, fabrication of the original parts is the solution to maintain its original design even if it loses the real authentic parts to maintain its functionality and purpose. The innovation of a new contemporary design of carroza preserves its functionality and purpose by fabrication using the materials available in the local market. This mode of preservation of the carroza enables us to continue the culture and tradition of the Holy Week procession of the Santos during the Lenten season.

METHODOLOGY

This paper utilized the qualitative approaches with the use of an interview guide. It aimed to bring out inputs from the stakeholders (parishioners or the santos owner as the “encargados”) experiences to enhance the chosen old carroza model and eventually preserve it. Researchers source out Ilocano gatekeepers in the area and snowballed their connections with experience encargados. All the participants were Ilocanos and pulled the same type of carroza, which was the platform type. Since the participants have shared experience with the type of carroza they pulled, the old design of the platform type carroza engages for the enhancement plan.

This study included five (5) participants or “encargados” who have years of experience in pulling carrozas during festivities. The sample size is based on Creswell (2008) and Polkinghorne (as cited in Leonard & Rag 2009) that the recommended sample size should start from five (5) to 25.

Participant 1. She is a widow with three children. She is a nurse and is employed in one of the hospitals in Vigan City. She is fifty-six years old. She inherited Santo Entiero, which the family has been the encargado since the 18th century.

Participant 2. She is seventy-eight years old and a widow. She has six children, all of their legal ages. Her family is the *encargado* of two Saints and has owned one carroza since the 18th century.

Participant 3. He is single and a retired secondary school teacher, and of legal age. He is the encargado of Apo Nazareno and Apo Columa.

Participant 4. He is a public-school teacher, male, and forty-five years old. He is also a part-time businessman and a farmer. He owns Apo Dolorosa and one 18th century carroza.

Participant 5. A male widower with four (4) children, all of their legal ages. He is single and seventy-six years old and an ex-barangay chairman. He used to be a policeman and an “encargado” of Apo Resurrection.

RESULT AND DISCUSSIONS

The data from the interviews were developed into three themes intertwining into the value of the carroza to the lives of the Ilocanos, as illustrated in figure 1.

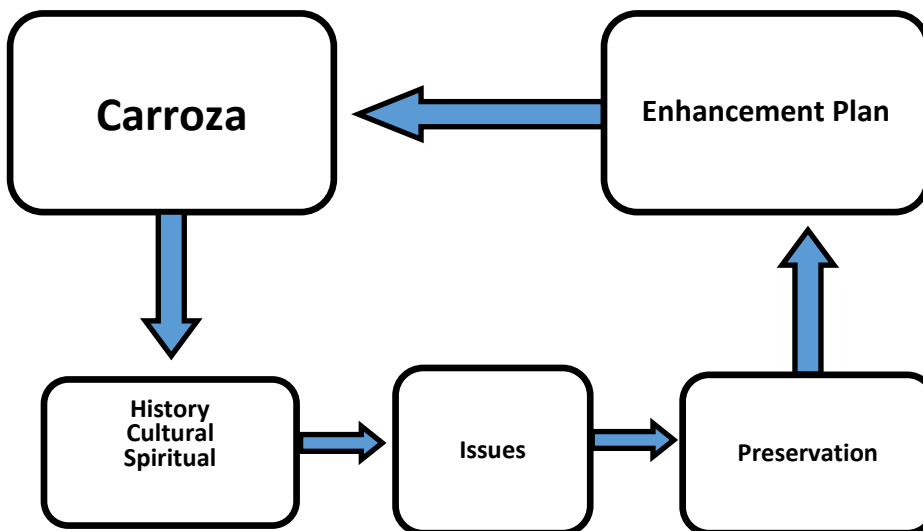
Based on the interview with the participants, the type of carroza they experienced having issues and problems with was the platform-type carroza. The platform type carroza

shall therefore be the model for enhancement and to be able to present a prototype addressing the issues and concerns gathered from the experiences of the “encargados” who pulled a platform-type carroza.

The historical, cultural, and spiritual values of carroza are in the different areas of the province, including the city of Vigan, Ilocos Sur, Philippines. Most of these carrozas belong to sponsors or owners. Since one of the co-researchers is a parishioner in Caoayan, Ilocos Sur, Philippines, the researchers chose the town since the parish church has two (2) designs of carroza in storage at the convent. One of the carrozas is subjected to study for its preservation. The five (5) “encargados” indicated in their views of the value of the carroza primarily during “Semana Santa” (Lenten Season). The carroza, as they remember, dates back to the 18th century. The carroza and its value and care have been handed to generations. Also, during other processions of religious rites, the carroza plays excellent importance. Similar views share the participants in the cultural value brought in the care of the carroza.

Figure 1

Thematic map



Relatives and friends work together like the *Bayanihan* system in the preparation and processional function back to the garage or destined place safekeeping.

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Figure 2

The old platform type carroza



Figure 3

The old platform-type carroza storage site



Figure 4

Elastic straps of the wheel



Figure 5

Twisting mechanism of the carroza



The enhancement plan follows the basics of *product design development* which were the following:

Idea Generation and Documentation

The researchers made contact with the parish churches. The parish Caoayan, Ilocos Sur, made the first response. With the consent of the parish rectory, the researchers engage in studying their old collection of carroza as illustrated in figures 2, 3, 4 & 5. The parish has two (2) units inside the convent. An individual sponsored one (1) unit to innovate the older model in the picture that uses primarily wooden material. The unit on the left shows that there are attempts to use automotive assembly parts such as car tires and coil springs compared to the older model that uses a traditional cartwheel made of wood. The platform was supported by a leaf spring as a suspension, and the solid axles were made of wood.

Identifying problems of the model

Interviewing the participants gave the points to consider on what to improve and be addressed to come up with a new prototype design.

Prototype and Testing

The issues and concerns in the old model shall be the basis to develop a new prototype of the model of a platform type carroza. The innovated model shall then be subjected to testing in an actual procession.

Expectedly, most of the participants said the main focus issue is the difficulty with the following:

Repairability and Availability of Raw Material

An encargado who is closely supporting the parish church, which the church usually tasked to restore any damages of carroza, said, "*Nabayag ti restoration kada repair ti damages na ta narigat kano pay kayo nga usaren da nga pangrepair...ibagada pay ti Php 25,000.00 ta restoration ti maysa kadagiti pilid na.*" {They said, "The restoration process is very hard and takes a long time and it is very difficult to find old wood needed for the repair and one tire could cost about Php 25, 000.00"} It took an extended period to repair and restore damages. Hence, it's also challenging to provide the wood to use. For example, the restoration of a wheel illustrated in figure 4 costs you Php 25,000.00. Narra, mahogany, etc., are among the trees used for furniture and carrozas. The RA 3571, as amended by PD 953, is a law that punishes cutting, destroying, or injuring planted and growing trees unless the regulation is public safety and the necessity to enhance the beauty and upon approval of a duly authorized representative of the head of the agency (PD 953, Section 3). Hardwood and other premium hardwood like the Narra tree require a Special Permit from the Department of Environment and Natural Resources (DENR) Administrative Order No. 78, Series of 1987 and DENR Memorandum Circular No. 22, Series of 1990 needed to be approved by the DENR Central Office specifically the Office of the Undersecretary for field operations.

Handling and cornering

The handle is made of solid metal attached to the center pivot of the solid front axle. "*Ti problema na no agkabig ka agpuligos ket adda tendensya na a mattuang gapu ta agbatug to metten dita teng-nga dagiti pilid na.*" {The problem if you turn the carroza, there is tendency that it might fall due to the alignment of the two wheels"} The problem during hard turns is that there is a tendency for unstable balance because the two (2) wheels go right in the middle as illustrated in figure 5. The *encargado* explained that the carroza have to turn over in a limited space like inside the church, so they have to twist the handle for 90° degrees or more. In this case, when the wheels are turned 90° degrees, there are already no wheels to support the weight from the corners of the carroza.

Suspension

Regarding the experiences with the suspension problems, an encargado shared, "*Nasikkil ti molye da ta nagsagaden ti kadaanda, adda pay tyempo idi nga adda naikkat ti ima na nga imahe gapu ti pinakatagtag na ta dakes a dalan.*" (The lift spring is stiff already due to its antiquity or wear and tear and there was one time that one of the hands of the Images was removed brought by the vibration/shaking as the carroza passed the rugged road") The suspension is so stiff, and there is also a time that detached an arm of an image

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due to the vibration of road conditions. *“Masapul ti annad mo a mangguyod tapno saan unay a matagtag dagiti adda ta rabaw ti andas.”* {Utmost care is needed in pulling the carroza to avoid too much shaking of the Images on the top of the carroza"} When pulling, you need to pay attention closely to avoid damage to the things put on top of the carroza. The stiff suspension has been the concern of the encargados. The old carroza uses two (2) leaf springs as suspension places (front and rear) between the chassis and platform (please see figure 6). The stabilizer controls the range of suspension, and it is placed at the side of the platform (please see figure 7).

Figure 6

The leaf spring

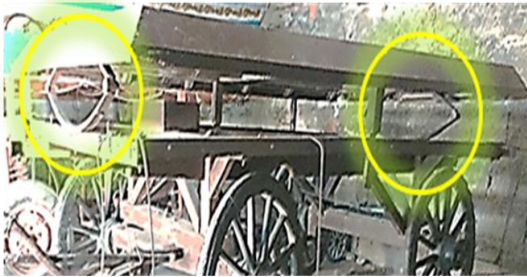
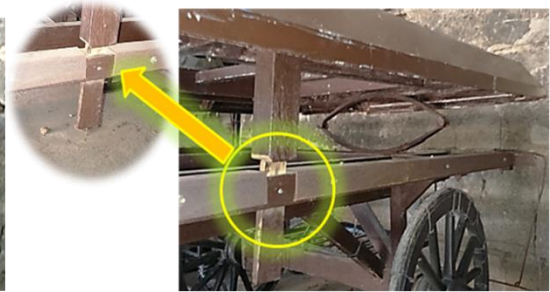


Figure 7

The stabilizer of the Carroza



Storage

The parish convent has a large storeroom on the southern side of the parish church, where they all kept and locked the carrozas together with other materials. *“Napadiwakal da, isu nga masapul mo ti dakkel a bodega.”* {The carroza are big which requires large storage or garage"} They consume a lot of space in the storage area (please see figure 8).

Figure 8

The old carroza inside the parish convent's storeroom



Figure 9

Actual photo of the prototype



Figure 10
Oxcart steering system (old model)



Figure 11
Steering to the left (prototype)



Figure 12
Steering to the right (prototype)



Figure 13
Typical motorcycle coil shock absorber



Preservation

The prototype model preserved the actual size and dimension of the old model, maintaining all the mechanical features such as steering, handles, suspension, etc. The participants reflected on preserving the old platform type carroza generates its idea based on the concerns and issues experienced by the “encargados.” They indicated various proposals for trying to preserve with the inclusion of new designs or features. Enhancement was based on all the participants' agreement on the inclusion of the following features: (1) Costly materials in maintenance and repair, (2) unstable steering in 360° turn, (3) stiff suspension, and (4) spacious storage and bulky handle.

Prototype Model

The invention of a new product design of the old platform type carroza in the municipality of Caoayan, Ilocos Sur, Philippines, generates its idea based on the concerns and issues experienced by the encargados. The invention provides Specific problems: (1) Costly materials in maintenance and repair, (2) unstable steering in 360° turn, (3) stiff suspension, and (4) spacious storage and bulky handle. Please see figures 9, 10, 11, 12 & 13 for the prototype illustrations.

Repairability

The assembly parts were from the motorcycle spare parts and hardware. The product and invention have abundant materials available in the area. The repairing is more accessible due to skilled metal workers and welders. The invention was constructed from the abundant supply of materials in the local lumber and hardware like angle bars, square bars, springs, and various sizes of G. I. Pipes. Unlike the prior art primarily made with wooden material. These resolve the environmental issues in the use of woods compared to the older model. The use of woods with floats is expensive, yet they don't last long, mainly when they use cheap or weaker types of wood. The joints of the product were welded with a typical arc welding machine. The product is easier to repair. The wheelset is a typical bicycle wheel from the bike shop. More options of wheels are also available on the bike, like mugs and aluminum materials. Any possible improvements relate to the type of materials used in the frame, like aluminum, while there are several options of for motorcycle suspension in the local retailer.

Handling and cornering: Zero-turn radius steering

Unlike the previous model that used the oxcart steering system (Figure 12) for the two front wheels, the invention produces more stable steering that could swivel the two front wheels for nearly 180° degrees (please see figures 13 & 14). The individual tire rod enables every front wheel to maneuver the 180° pivot, making a more stable 360° turn in space like inside the church. A stabilizer beam balances the synchronized steering of the two front wheels.

Suspension: Coil Spring Shock Absorber

The stable suspension comes from reputable manufacturers of shock absorbers used in motorcycles. The invention replaced the leaf spring with a coil shock absorber suspension (please see figure 15). These ideas were based on some "encargados" that shared issues in which the image experience falling arm due to the vibration of a stiff suspension of the float. Possible improvement for the suspension relies on the technologies in the motorcycle shock absorber industries like telescopic and ABS systems.

Retractable Handle

A retractable handle was made with welded G. I. pipe material to save space in the storeroom (please see figures 14 & 15). Other plumbing materials were used utilized in constructing the retractable handle. The locking system ensures the handle does not slip when used.

Figure 14

Handle rest on a hanger for storage

**Figure 15**

Handle extension structure when in use

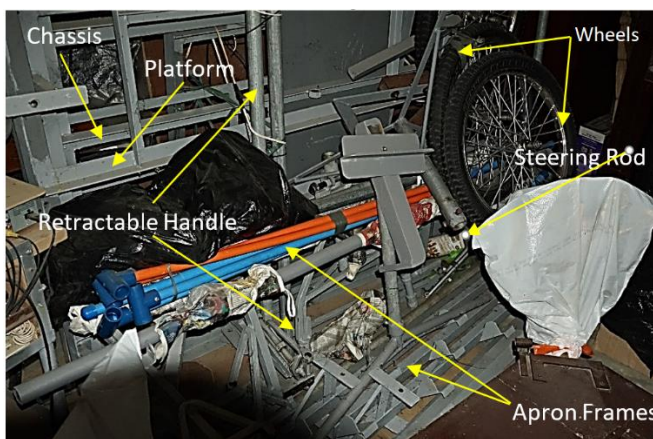


Collapsibility

The “carroza” have a collapsible platform attached to the chassis; a joint system using various bolt and knot made the product collapsible for storage. The product was designed to be collapsible through the welded joints, and the use of typical bolts and knots made the product easier to disassemble and save space during storage when not in use. Please see figure 16 for the illustration of the collapsible parts of carroza.

Figure 16

Collapsible Parts of the Carroza



Testing

The new model design of the platform type *carroza* is tested in a Station of Cross procession during the celebration of “Semana Santa of 2017” in Caoayan, Ilocos Sur, Philippines. The test was documented through video from the start to the last station. The file video showed minor image shaking compared to the *carrozas* using the leaf spring suspension in suspension. The

handling was comfortably pulled by just one (1) *encargados* compared to the other *carrozas* that needed two (2) persons to pull their *carroza*. In the last four (4) stations, the rear right experiences a deflated tire, but the *encargado* still manages to pull the *carroza*. After the procession, the researchers try to analyze the cause of the flat tire if it is a puncture or overload. The absence of the rubber cover between the rim and the spokes punctured the inner tube. Technically, the researchers concluded that the invention improved more than the old *carroza*. Please see figures 17 & 18 for the prototype testing illustrations.

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Figure 17
*Prototype Testing during
"Semana Santa"*



Figure 18
The Old Carroza during Semana Santa Procession



This research had significant strengths. All the purposively chosen participants did not refuse to be interviewed. The structure of the interviews was flexible, at the convenience of the participants enough to explore new responses or interests, and encouraged encargados to express personal concerns or issues without the constraint of rigorous questioning or time limitation. The research suggests that the encargados or participants need to explore more on the features of the aged old carroza to bring essential inputs needed in its preservation. These issues of the old carroza will bring about the probability of enhancement of the old carroza. The critical parts and sensitiveness of the 18th-century carroza are connected to the history, cultural and religious value of the Ilocanos, and efforts to preserve it, as verbalized by the encargado-participants is a good drive and opportunity to continue the role of carroza to the Ilocanos.

CONCLUSIONS

This qualitative research aimed to explore the history, culture, and religion and eventually preserve the old carroza among the Ilocanos. During the interviews, the encargados-participants constructed four (4) themes: history, cultural, spiritual, issues of the carroza; preservation, and enhancement. In synthesis, it is apparent that it gives more focus to the old carroza and necessitates its preservation. The prototype assured to address the participants' concerns in such a way to keep the carrozas always ready for the long processions of the "Semana Santa" and continue the long inherited Ilocano cultural and spiritual values of the devotees that may be passed through the next generations. Without the carrozas in good condition, there will be no Semana Santa procession.

RECOMMENDATIONS

Collective effort is needed from all sectors concerned. It is recommended for a new carroza design similar to the aged old one to continue its function and eventually preserve its physical presence and its history, cultural and spiritual value.

ETHICAL STATEMENT

This study was reviewed and approved by the University of Northern Philippines Ethics Review Committee. Ethical principles observed in the study include the conflict of interest, principle of informed consent, principle of privacy and confidentiality, principle of vulnerability, recruitment, benefits, compensation, and community considerations.

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