

## MODEL DEVELOPMENT OF GUMANTAR TRADITIONAL VILLAGE ON CREATIVE ECONOMY

Idrus Syech<sup>1</sup>, Gede I Putu<sup>2</sup>, Yulendra Lalu<sup>2</sup>, Rosida Lia<sup>1</sup>

<sup>1</sup>Sarjana's Program in Tourism, Sekolah Tinggi Pariwisata Mataram, Indonesia

<sup>2</sup>Diploma Three's Program in Hotel Management, Sekolah Tinggi Pariwisata Mataram,  
Indonesia

\*E-mail: [syechidrus@stpmataram.ac.id](mailto:syechidrus@stpmataram.ac.id)

### ABSTRACT

The main issue of tourism development in North Lombok Regency is the absence of characteristics and identity due to its tendency to share the same points with other tourism areas by highlighting the rural atmosphere, the socio-cultural authenticity of local communities and tourism objects such as in the Gumantar tourism village. So, it is necessary to diversify tourism objects and activities. The purpose of this study is to achieve the development of Gumantar traditional village based on a creative economy by collaboration between natural beauty, the socio-cultural uniqueness of the community, and the creativity of the local community. This study uses a qualitative approach in which the data collection is through observation, in-depth interview and questionnaire. The data analysis of the study uses SWOT analysis. The selection of respondents is based on purposive sampling technique with 13 researched subjects. The results of this study indicate that the creative economy-based Gumantar traditional village development strategy model can be implemented, because it has all the aspects that become the criteria for its development namely Nature tourism such as Tio Mumbak and Tio Purit waterfalls as new tourism attraction objects, Agro-tourism, customary land ecotourism, 7 hectares of community forest and jogging tracks, Cultural tourism, the existence of ancient mosques, Beleq traditional villages, awig-awig adat villages, traditional marriage attractions, and the creativity of the local community with the potentials to improve the welfare through the productions of handicrafts and community plants, such as bananas, corn and coconuts which could produce the souvenirs and the processed added value food.

### KEY WORDS

Development strategies, traditional village, creative economy, indigenous people.

The Ministry of Tourism is currently developing traditional villages throughout Indonesia, including in the province of West Nusa Tenggara. To develop traditional villages, the government had previously launched an activity called the Tourism National Community Empowerment Program-Mandiri (PNPM). This program aims to assist people living around tourism destinations. Villages that are the target of the program are those with the potentials to develop tourism activities, are close to the Object of the Tourist Destination (ODTW) and have tourism support facilities (Arismayanti, Widyatmaja and Wiraatmaja, 2017; and Budpar, 2010). As the product of the tourism industry is service, therefore the emphasis must be on services that are tailored to the needs of tourists. In the tourism industry, service quality is the main indicator that shows the level of professionalism (Nandi, 2008).

The reality of the development of tourism on the island of Lombok has not been able to provide equitable equality for the entire community, especially the empowerment of rural communities, reflected in the imbalance of tourism development. The essence of poverty alleviation through the development of tourism with the orientation of local potential is important in order to increase income and welfare (Biggs, 2008). So far, the development of tourism on the island of Lombok has only focused on West Lombok regency, while the development of tourism in North Lombok, East Lombok and Central Lombok districts has not been optimized. In addition, the development of tourism on the island of Lombok still needs attention from the government, the private sector and the community, because there are still

inequalities in products, objects and tourism attractions. At present, one of the districts in the island of Lombok is a tourism development icon that is often visited by tourists called North Lombok district, with the existence of an ancient Islamic cultural centre Watu Telu, a variety of art forms and three exotic Gillis (small islands) with an acronym "Tramena" or Trawangan, Meno and Air.

Tourism development in North Lombok district tends to emphasize on rural atmosphere, the socio-cultural authenticity of local communities and tourist objects that have been known to tourists making the district does not have the identity and characteristics of a traditional village compared to other tourist villages especially with monotonous impressions for tourists. Based on this issue, the research team was interested to conduct the different kind of study from the development of traditional villages that are already existed in North Lombok district, especially in Gumantar traditional village. This is in order to enable the village to have its own identity and characteristics. Traditional village development based on creative economy is one of the efforts to open market niche that has not been done so far. Therefore, the development of creative economy – based traditional village in Gumantar is a form of innovation in the development of traditional villages by collaborating between the potential of natural tourism, cultural tourism, and the creativity of the local community. Consequently, the traditional village developed in Gumantar will result in a unique traditional village and has its own identity or characteristics compared to other traditional villages in Lombok. Given that Gumantar Village has the potential of natural and cultural tourism, the uniqueness of local genius, and the high creativity of the local community and it is considered as a potential village to develop creative economy based traditional village by the community.

Based on the first-year result of this research study, the researchers used a method of data collection through documentation, in-depth interviews with community, customary, religion, and youth leaders as well as local communities in Gumantar village related to tourism with snowball technique. The data analysis tool uses SWOT analysis. The results of the study indicate that, Gumantar village has enormous potentials to become a traditional village through creative economy strategies, because the potential of natural tourism, cultural tourism, agricultural tourism, customary land ecotourism, 7 Ha of community forest that is well preserved, jogging track and community creativity can be developed for tourism attractions in the location of the Tio Mumbak and Tio purit waterfall as a new ODTW. Cultural tourism has the potential to become objects and tourist attractions, such as ancient mosques, customary village Beleq, awig-awig village customary, and traditional marriage attractions. In addition, the creativity of local community becomes the potentials to improve the welfare of community which are related to food processing and souvenir making from the plantation products such as bananas, corn, and coconut (Gede, Idrus and Subadra, 2018).

## **LITERATURE REVIEW**

Tourism is defined as travel activities carried out for the time being from the original place of residence to the destination with the reason not to settle or make a living but only to have fun, fulfil curiosity, spend leisure time or time off and other purposes (UNESCO, 2009). Traditional village is a rural area that offers an overall atmosphere that reflects rural authenticity viewed through the lenses of its socio-cultural life, daily customs, building's architecture and village spatial structure, and has the potentials to be developed as various tourism components, such as attractions, food drinks, souvenirs and other tourism needs (Arismayanti, Widyatmaja and Wiraatmaja, 2017). In addition, Edward Inskip (1999: 166) argues that Rural Tourism is a small group of tourists who live near traditional, often remote villages and learn about rural life and the local environment.

The term Creative Economy began to be widely discussed since John Howkins, wrote the book "Creative Economy, How People Make Money from Ideas". Howkins defines Creative Economy as an economic activity in which the input and output are ideas. Creative economy is an economic concept that starts from the idea and stock of knowledge from human resources as the main production factor. Up to now, the definition of creative economy has not been clearly formulated, because the vital elements of it especially

creativity is still difficult to distinguish, whether as a process or character inherent by humans. However, the Ministry of Trade of the Republic of Indonesia (2008) formulates that the creative economy is an effort to sustainably develop economy through creativity with an economic climate that is competitive and has renewable reserves of resources. The United Nations Development Programs (2008) more clearly defines that creative economics is an integrative part of innovative knowledge, creative and cultural use of technology.

Utilization of resources that are not only renewable, even unlimited are called as ideas, talents and creativity (Purnomo, 2016: 8). The economic value of a product or service in the creative era is no longer determined by raw materials or production systems as in the industrial era, but rather the use of creativity and the creation of innovation through increasingly advanced technological developments. The characteristics of the creative economy encompass; a. Collaboration is needed between various actors who play a role in the creative industry, namely intellectuals (intellectuals), the business world, and the government which are fundamental prerequisites, b. Based on ideas, c. Development is not limited to various businesses, and d. The concept built is relative (Sumar'in, Andiono and Yuliansyah, 2017).

The creative economy and the tourism sector are two things that influence each other and can work together if they are manage properly (Ooi, 2006). Furthermore, Yozcu and İçöz (2010) explained that the development of a creative economy through the tourism sector would stimulate tourist destinations to create innovative products that would provide higher added value and competitiveness compared to other tourism destinations. The model of developing the creative economy as a driver of the tourism sector can be adapted from village or creative city models. Creative villages or cities rely on the quality of human resources to form (can be in the form of design or redesign) creative spaces (UNDP, 2008). The formation of creative space is needed to be able to stimulate the emergence of creative ideas, because humans who are placed in a comfortable environment condition will be able to produce creative products of economic value. Cultural festivals, is one form of creative space creation that successfully brings tourists. The synergy model of creative economic stakeholders in the craft sub-sector can be seen in Figure 1.

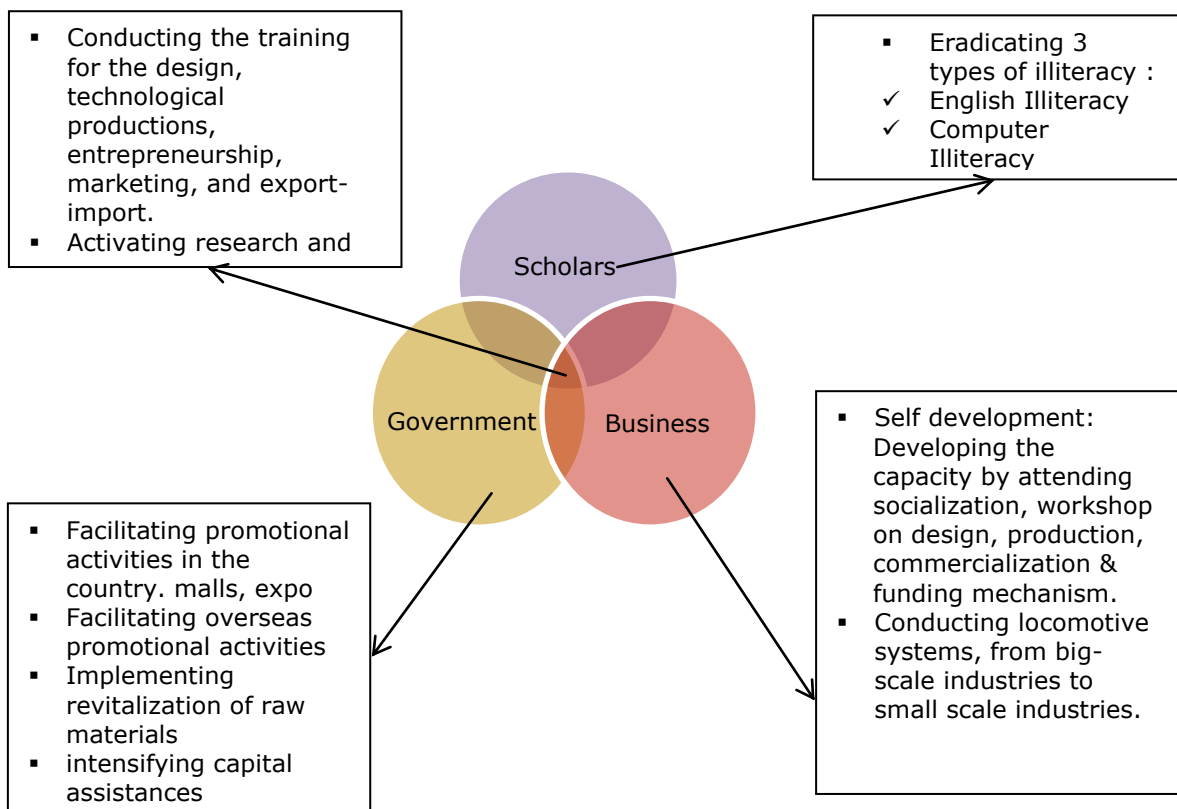


Figure 1 – Synergy Model of Stakeholders of Creative Economy for Craft Sub-Sector  
 (Source: Ministry of Commerce of the Republic of Indonesia, 2008)

The creative economy can also act as a driving component of economic growth, employment, trade and innovation (Carr, 2009). In 2010, the Ministry of Tourism and Creative Economy of the Republic of Indonesia emphasized that in the future the position of the creative economy will be important because it is based on creativity which is considered as a renewable resource.

### METHODS OF RESEARCH

The type of this research is a development research that uses the cycle of analysis, design, evaluation, and revision (Plomp, 2010). The qualitative approach used in this study refers to the opinions of Miles, Huberman, and Saldana (2014) with the following steps; a. Data reduction is an activity to summarize the field notes by selecting the main points and focusing on the important aspects, looking for themes and patterns and disposing of unnecessary ones, b. Presentation or display of data that is in qualitative research can be done in the form of: brief descriptions, charts, relationships between categories, flowchart and so on. The most frequently used to present data in qualitative research with narrative texts, and c. Taking conclusions and verification. The initial conclusions are still temporary conclusion, and it could be changed if no strong evidence is found supporting the next stage of data collection. However, if conclusions are indeed supported by valid and consistent evidence when the researcher returns to the field to collect data, then the conclusions could be considered credible or reliable.

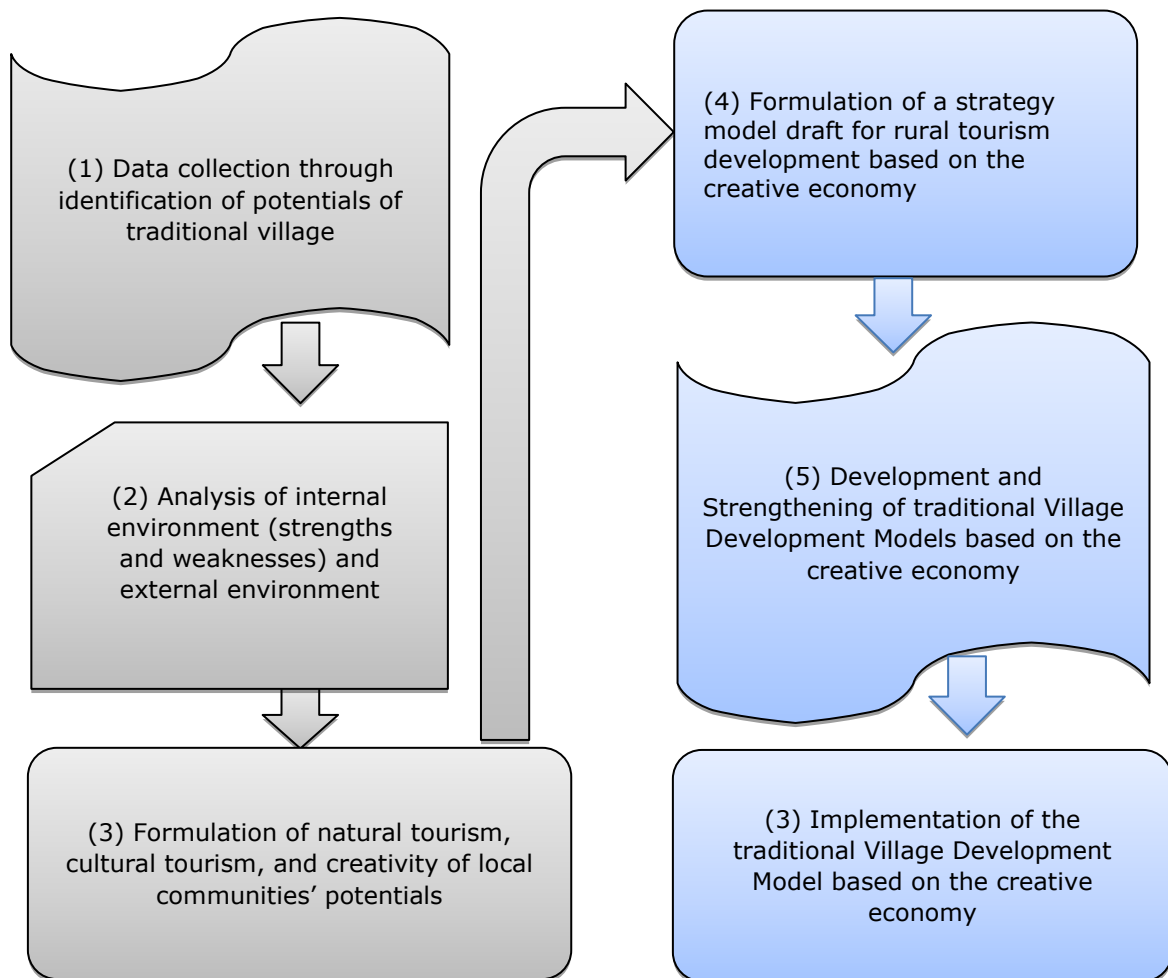


Figure 2 – Research Cycle of Gumantar Traditional Village Development Strategy Based on Creative Economy (Source: Team Institutional National Strategic Research, I Putu Gede.,et al, 2018)

Data Sources in this study, namely; a. Primary data obtained from the first source or directly obtained from the research site, both verbally and in-writing from key informants, such as information related to strengths, weaknesses, opportunities, and threats owned by Gumantar Village as a Traditional Village based on creative economy, b. Secondary data obtained not from the first party, but from certain parties related to this research as well as from official documents and records, such as the history of the development of Gumantar Village obtained from the monographic data of Gumantar Village. The data collection uses observation, in-depth interviews and questionnaires, while the tools used to compile strategy factors are the SWOT matrix. The object of this research is Gumantar tourism village, Kayangan sub-district, North Lombok regency. The selection of respondents in this study uses purposive sampling technique. The number of respondents selected to give weight and rating regarding internal and external factors was 13 respondents who really know and were competent in the field of tourism and internal and external conditions in the development of Gumantar Village as a traditional village with creative economy. The respondents consist of: 1). Head of the Regional Planning Agency (Bapeda) of North Lombok District; 2) Head of North Lombok Tourism Department, 3). Head of Development Section of Tourism Object (Disbudpar) of North Lombok District, 4). Gumantar Village Head of North Lombok District, 5). Chairperson of Gumantar Customary Village of North Lombok, 6). Gumantar Village Community Leader of North Lombok. 7). Travel Agent Guide taking 5 tourists to Gumantar Village; and 8). Tourism practitioners from Gumantar Village, who know about the tourism potential of Gumantar Village.

The data analysis is through a SWOT analysis. This SWOT analysis is used for several reasons; a. In-depth analysis for complex internal and external aspects, b. Can be used for various kinds of problems, c. The framework resulted can be implemented. The result of SWOT analysis in this study can be used to compile the research cycle and also make a strategy model for developing Gumantar traditional village, for more details could be seen in Figures 2 and 3.

## RESULTS OF STUDY

Based on the results of the first year research using SWOT, the data obtained were about: a. Internal factors; strengths and weaknesses, b. external factors; opportunities and challenges, to be clearer the details of the results can be seen in Table 1.

Table 1 – The results of the first year research using SWOT

Internal factors		External factors	
<i>strength (S)</i>	<i>Weaknesses (W)</i>	<i>Opportunities (O)</i>	<i>Threats (T)</i>
Tourism Potential	Tourism Potentials	Economy	Economy
• Beautiful and cool nature	• Long distance	• Promising local economic potentials with abundant natural resources.	• There have been concessions on agricultural and plantation profit sharing.
• Genuine Culture	• They have not been managed well	In addition, there has been well organized farmers union and credit mediators as well as cooperatives for the communities' financial service assistance.	• Credit mediators of cooperatives have been found in the village.
• Lokoq Bikuq River as an irrigation centre	• Limited local participation.	Socio-cultural	Socio-cultural
• Segara Anak road trails of Gunung Rinjani	• Limited roles of village leaders	• <i>Gotong royong/</i> mutual cooperation value is still tightly hold by the community	• The hedonic culture of locals appeared along with the influence of visitors in Gumantar village.
Attraction and tourist attraction:	Attractions:	A sense of kinship and togetherness is still maintained	Government policy
• Tio Mumbak and Tio purit waterfalls.	• Not all tourism objects and attractions' authenticity could be maintained	• The existence of tourism awareness group.	• There not many policies directly benefit locals
• Ancient Mosque.	• Limited local awareness to explore other potentials.	The government policy	Safety
• Beleq Customary Village	Accessibility		• The potential safety disturbances will
• Customary land; the forest is preserved well	• Unpaved road access to ODT waterfall is slippery especially during the rainy season.		
Accessibility			
• Road access to			

the village has been paved.

- Access road to ODT Beleq villages is paved.

Tourism facilities

- Toilet in the tourism areas of ancient mosque.
- Berugak/ gazebo
- Changing room
- Electricity
- The water is managed from the spring of the waterfall.

Human resources

- Some of the villagers are graduated from higher education institutions.
- Resilient attitude possessed by the villagers

Tourism Facilities

- Limited tourism facilities.

Human Resource

- Limited human resource with low educational background on average.

- There has been an attempt to mobilize the village as an official traditional village which could be a proof of the government's stance towards the allocation of village financial assistance.
- Road access, electricity and UMKM assistance
- Safety
- Village safety situation is well managed
- There has been a patrol
- Politics
- No political parties/ cadres have been found in the village.
- Technology
- The agricultural technology has been found in the village especially the use of tractors.
- Telecommunication has been found in the village

occur along with the development of Gumantar.

- The number of livestock stealing cases will be potentially increased.

Politics

- The political turmoil will potentially occur during village head, sub-village head election as they have the strategic functions in the communities in managing abundant village financial assistance.

Technology

- The social media becomes a potential threat to break the value of kinship and brotherhood

Source: Research data result, 2018.

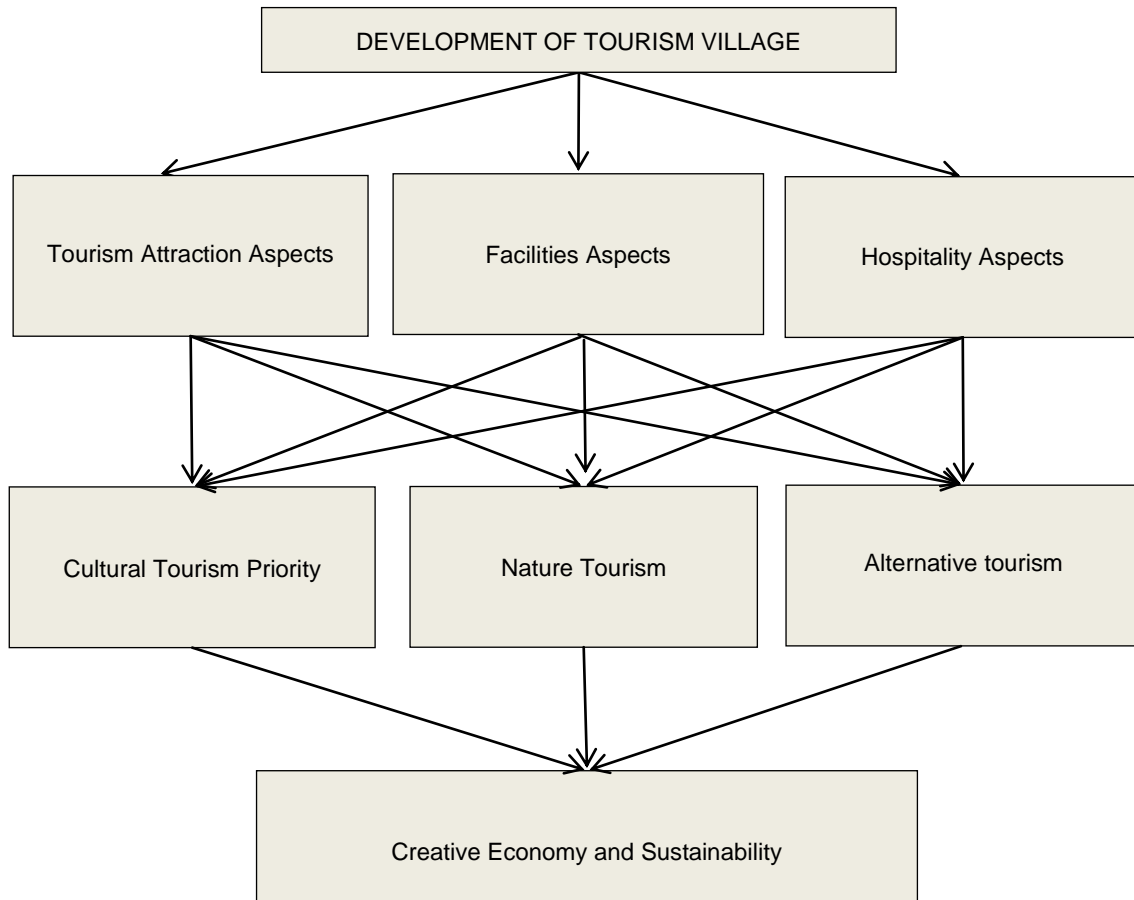


Figure 3 – Strategic model of Gumantar traditional village development based on creative economy (Source: Team Institutional National Strategic Research, I Putu Gede.,et al, 2018)

The data on Gumantar traditional village potential that can be formulated to apply tourism development strategy through creative economy, based on SWOT results, including: a) Nature Tourism consists of; New Tio Mumbak and Tio purit waterfalls as ODTW, Agro-Tourism, Ecotourism Customary land in the form of 7 ha of Community Forest which is well maintained and Jogging Track, B) Cultural Tourism; Ancient Mosque, Beleq Customary Village, Awig-awig village customs, Customary marriage and customary birthday, c) Creativity of Local Communities; Processed ingredients with banana-based ingredients such as (banana sale, banana chips, banana wine, banana bread etc.), processed ingredients with corn (Pop Corn, Corn Flour, corn feed ingredients, cakes with corn ingredients etc.), Coconut Processed Materials ( Hydro Coconut) and souvenirs with basic ingredients of coconut fruit. Based on the research data that has been collected previously, a strategic model for developing the Gumantar traditional village based on creative economy, can be seen in Figure 3.

Based on the findings, Gumantar Village has all the aspects that become the criteria in developing traditional villages. The understanding or awareness on tourism development through intensive and continuous socialization so that the chemistry of the community could be built especially as the village has tremendous potentials to develop into a traditional village model by maintaining local wisdoms especially awig-awig on how to obey the written and unwritten rules, the culture of queuing to get water, respect the traditional elders, running business with honesty. The pattern of community life is implemented in the form of dance called eloq balang dance, mutual cooperation, heroic performance in the form of Presean, a folk game, hospitality in accepting guests or other people outside of customary with treats for food and drinks.

Community empowerment or community groups have not been improving their welfare. The community is still the object and spectator in their own village. The economic potentials of natural resources and cultural tourism attractions have not been utilized properly due to the lack of human resources. The researcher tried to explore the potential of the community through existing community groups namely tourism conscious groups and women farmer groups by conducting formal and informal meetings with a direct approach to the community through focus group discussion forums and mentoring for the implementation of creative economic development models in two major fields namely economic and cultural. In terms of economic field, people can explore the potentials of natural resources in order to improve economy and the villagers should act as potential actors of their village especially the beleq traditional village house in which its regulations should be managed, the guides to explain the village history should be prepared, traditional institutions, architectural forms, philosophy and local customs village reflecting a high cultural values and tolerance for multi-cultural life should be written in the form of brochures and leaflets so that tourists can read as their experiences.

In terms of culture, by exploring the cultural potential of the community to be used as tourism attractions of Gumantar village as a traditional process material can provide economic benefits to the community without violating sacred customary rules. The cultural events are packaged to have economic value such as presean that can be held during tourist visits, traditional dance arts and the art of gong music, the traditional begawe procession that can be commodified in profane form and the benefits could be enjoyed by the community in improving their welfare. In addition, the cultural event could trigger the culinary creativity by creating a culinary brand using local crops such as corn, bananas, coffee, kolang kaling, palm sugar and other agricultural products as a souvenir from Gumantar village. Establishing the interconnections with other villages that have different potentials to provide opportunities for tourists to stay longer in the village Gumantar to enable the direct interactions with the habits of the local community should be considered.

Forms of tourism economy model development and maintenance based on creative economy in Gumantar village North Lombok District are divided into several focuses in order to be more effective and targeting goals to improve community welfare: Development and enhancement of natural and cultural tourism destinations through restructuring Beleq customary Village and ancient mosques with amenities of a tourist destination made of

traditional fence boundaries, landscape and parks management as forms of traditional village display, making leaflets containing descriptions of each customary rules in Gumantar traditional village.

Development and enhancement of the arts and culture as additional attractions of traditional villages, such as the development of profane presean performance by providing guidance, techniques and cultural values contained in the essence of present are interpreted as heroic, friendship, and commitment, sportsmanship, religion and sports activities as a form of exposure of senior pepadu.

Development and enhancement of Gumantar's special culinary and souvenirs by utilizing the agricultural potentials and agricultural products to become food products made from corn, banana coconut, koang kaling, coffee, and palm sugar as well as souvenirs and bamboo handicraft products having high selling value and suitable for visitors as a model of tourism village development.

Development and enhancement of natural tourism destinations with the opening of the access reachable by tourists and making access roads serving as a means of natural tourism objects and attractions such as waterfalls known as tio purit and tio mumbak, indigenous forests with springs that can be used as consumable water supporting Gumantar traditional village events.

Implementation of Gumantar traditional village development model based on creative economy can be described as follows:

Attraction aspects, facilities and hospitality have been prepared by gathering the profile of village potentials such as objects and natural tourism attractions with tio mumbak waterfall, tio purit, customary forest, three water collection events, loko traga (explaining body) taking water for the traditional maulid ceremony, roah bumi, beleq books, as well as the large paddy, corn, cashew, banana plantations while cultural potential such as traditional houses, ancient mosques, elegant balang dance, presean, custom maulid, pengiring gong music, gambang gamelan, music genggong, and folk games and artificial tourist attractions such as jogging tracks can become tourist attractions in the event calendar in the village.

There have been local resources to manage their own village and customary assemblies such as pengulu, raden, customary leaders with their respective functions in Gumantar village customary institution in regulating and controlling indigenous peoples related to marriage, traditional ceremonies, art, mutual cooperation, law and awig agreed upon is still ongoing. Social organizations such as tourism awareness groups and farmer groups as drivers of rural tourism and implemented the activities of presean attractions, jogging tracks, motorbikes to tio mumbak and tio purit and processing of community crops such as banana chips, corn, and Vco are processing palm sugar, kolang kaling and corn bantal.

Preparation of the resources of the creative economy by linking the economic output of the wider market community through digital social media marketing or online and through direct marketing by visiting tourists or through students' internship from sebelas maret university semarang.

Traditional tourism will quickly develop if it is supported by private entrepreneurs who have the ability and business networks to promote tourism and culinary attraction products. Gumantar village until now none of them have been included as a tripartite component so that whatever the community and the government strive for to get the goals and even though it has been exposed through some tv media and creative economic social media, gumantar villagers have not been able to maximize it, especially after the earthquake in which the communities' activities became stagnant because some facilities and infrastructure were destroyed and the communities psychological condition is still down.

## **CONCLUSION**

Based on the results of data analysis, it can be concluded that gumantar village has all the aspects that become the criteria in developing traditional villages through a creative economic strategy, as it is seen from the attraction, facilities and hospitality, local resources



in managing the village (village customary council structures with functions and their respective duties, and the existence of creative economic resources). To support the achievement of the development strategy of Gumanatar traditional village, it is suggested that a) the need to improve and develop supporting aspects of tourist attraction, facilities, hospitality, nature, culture and artificial attractiveness in order to continuously enhance community creativity, b) the need of socialization on the tourism village development model should be continuously conducted with various stakeholders in an effort to strengthen human resources for managing tourist objects and attractions to develop tourism village branding, tourism conscious group governance and strengthen the economic potentials of the community of women farming groups in order to increase skills and insights into independent entrepreneurship and c) the need for a continuous physical and psychological recovery program to give enthusiasm to the community and entrepreneurs who are involved in developing the creative economy of the community.

### **ACKNOWLEDGEMENTS**

The research team expressed special appreciation and gratitude to the Indonesian Ministry of Research and Technology especially the Directorate of Research and Community Service that has funded this research in the PSNI scheme, the chairman of STP Mataram, the chairman of STP Mataram Research and Community Service Institution, Head of the Regional Culture and Tourism Office of North Lombok, Gumantar Village Head, community, religious, customary and Gumantar community leaders.

### **REFERENCES**

1. Arismayanti, N.K. (2017). The Establishment of Rural Tourism Based Creative Economy in Kendran Village, Gianyar. *Udayana J. of Social: Sciences and Humanities*, 1(1), 18-25.
2. Carr, J. (2009). *Creative Industries, Creative Workers and the Creative Economy: a Review of Selected Recent Literature*. Scottish Government Social Research, 1-29.
3. Departemen Perdagangan Republik Indonesia. (2008). *Pengembangan Ekonomi Kreatif Indonesia 2025: Rencana Pengembangan Ekonomi Kreatif Indonesia 2009-2025*. Jakarta: Departemen Perdagangan RI.
4. Gede, I. P., Idrus, S., & Subadra, I. N. (2018). Potensi Desa Gumantar di Kabupaten Lombok Utara Sebagai Desa Wisata. *Jurnal Perhotelan and Pariwisata*, 8(1), 58-72.
5. Ooi, C. S. (2006). *Kepariwisata Bali Dalam Wacana Otonomi Daerah*. Bali: Puslitbang Kepariwisata.
6. Howkins, J. (2001). *Creative Economy: How People Make Money from Ideas*. London.
7. Nandi. 2008. *Pariwisata and Pengembangan Sumber Daya Manusia*. *Jurnal GEA Jurusan Pendidikan Geografi*, 8(1), 1-9.
8. Miles, M.B. (2014). *Qualitative Data Analysis, A Methods Source-book*. USA.
9. Plomp, T. (2010). *Educational Design Research: an Introduction*. In Tjeerd Plomp and Nienke Nieveen (Ed). *An Introduction to Educational Design Research* (9-36). Netherlands: Netzo-druk, Enschede an.
10. Purnomo, R. A. (2016). *Ekonomi Kreatif Pilar Pembangunan Indonesia*. Ziyad Visi Media.
11. Stephen, B. (2008). *Learning from the Positiveto Reducerural Poverty and Increase Social Justice: Institutional Innovations in Agricultural and Natural Resources Research and Development*. *Journal ExplAgric*, 44, 37-60.
12. Sumar'in., Andiono., & Yuliansyah. (2017). *Pengembangan Ekonomi Kreatif Berbasis Wisata Budaya: Studi Kasus pada Pengrajin Tenun di Kabupaten Sambas*. *Jurnal Ekonomi Bisnis and Kewira-usahaan*, 6(1), 1-7.
13. United Nations Development Programs. (2008). *Creative Economy Report 2008*. USA.
14. UNESCO. (2009). *Panduan Dasar Pelaksanaan Ekowisata Warta Ekspor*, April 2009. Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000185506.04.pdf>
15. Yozcu, Ö.K. (2010). *A Model Proposal on the Use of Creative Tourism Experiences in Congress Tourism and the Congress Marketing Mix*. *PASOS*, 8(3), 105-113