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## CALLIGRAPHY BUSINESS IN ISLAMIC ECONOMIC REVIEW AT AN-NIDA CALLIGRAPHY HOUSE MEDAN NORTH SUMATRA

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### **Abstract**

*Islamic calligraphy art is one of the works of art that has its own beauty characteristics so that it has a high selling value. At this time, many institutions or special places are deliberately built to foster a person's talent interest in calligraphy art and become a center for selling calligraphy tools or even calligraphy artwork itself, one of which is the An-Nida Calligraphy House. This research aims to find out how the development of the calligraphy business according to economics at An-Nida Calligraphy House since its inception until now. The method used in this research is a qualitative method, through literature review and interviews as data collection techniques, while the data analysis technique used is descriptive statistics. The results of this study indicate that the development of the calligraphy business at the Calligraphy House, which was built in 2017, has increased every year, and the variety of goods traded is increasingly diverse. This is evidenced by the increase in consumers and the progress of the construction of the Calligraphy House from year to year.*

**Keywords:** *An-Nida Calligraphy House, Calligraphy Business, Islamic Economics*

### **INTRODUCTION**

Art is the result of a person's conscious work that aims to achieve and obtain aesthetics as well as a means of conveying and expressing feelings and is one way or way of translating certain symbols (Fitriani, 1959). Ismail Al- Faruqi argues that Islam, or more precisely Islamic culture, views that the Qur'an is the foundation of the highest validation of aesthetic beauty (Fitriani, 1959).

The Qur'ān is the ultimate in beauty when viewed from any perspective. Al-Faruqi also explained that the aesthetics of the Qur'an is proof of *divinity*, the *i'jaz* (quality) of the Qur'an cannot be compared with other art or literary works, both in terms of language, rhythm, arrangement of words and sentences, content of meaning, *balaghah*, and delivery of the message (Fitriani, 1959). Therefore, Islam views that the center of these aesthetic values is Allah SWT. while the Qur'an is the highest aesthetic in art and literature (Fitriani, 1959).

Art has many types, one of which is the art that characterizes Muslims which is often called calligraphy. Calligraphy is one of the most important Islamic arts, and the emergence of calligraphy in the Arab world is the result of the development of the beauty of Arabic writing commonly known as *khat* (Fitriani, 1959). Calligraphy has occupied the highest and most special position in Islam so that it is often referred to as the visual peak of traditional Islamic art and has a special position in the history of Islamic civilization (Fitriani, 1959).

Calligraphy is one of the closest arts and is the culmination of traditional Islamic art, because basically calligraphy is an art in which the Arabic language is contained, or more easily it can be said that calligraphy is an art composed of Arabic. Arabic is the language of Muslims and is an element that plays a role as one of the characteristics or characteristics of Muslims.

Etymologically, *calligraphy* is taken from Greek, namely *calligraphia* or *calligraphos*, *kallos* means beautiful and *grapho* means writing (Rafles, 2017). The linguistic definition above, of course, can be concluded that basically calligraphy consists of two words which when put together will form a meaning that means beautiful writing. Regarding the definition of calligraphy, ShaykhSyamsuddin al-Afkani, an expert in calligraphy, explains in his book called *Iryad al-Qasid* in the *Hasyr al-Ulum* chapter that *khat* is the science that discusses everything related to writing, including it. Single letter forms, letters that can be connected and letters that cannot be connected, what letters are written above the line and which cross the line, various forms of letters that have many types of writing and changing spelling that does not need to be written and how to write it (Rafles, 2017).

It can be understood from the understanding conveyed by ShaykhSyamsuddin al-Afkani stated in his book, that calligraphy is also commonly referred to as *khat* in Arabic terms, which is a science whose content of study discusses Arabic writing, how the selection and arrangement of letters that are in harmony to form an Arabic script that is beautiful and appropriate and pleasing when viewed with a note that does not affect the initial method and does not change the meaning and intent contained in it. When compared to other written works of art, calligraphy has the highest position in the eyes of Islam, where it becomes a symbol of the nobility and beauty of Islam when chiseled to form a script, therefore, calligraphy is often called "the art of Islamic art" (Rafles, 2017).

At this time, calligraphy was a common word in people's hearing. In fact, calligraphy has become a part of their lives as evidenced by the many calligraphy decorations on the walls of houses. As mentioned, calligraphy is one of the artworks that art lovers are interested in, especially for Muslims who are most familiar with the Arabic language.

The beauty and uniqueness that it has, makes calligraphy look different when compared to other works of art. Arabic writing is formed as beautifully as possible to make it look beautiful and pleasing to the eye, coupled with some decorations that accompany the Arabic writing to make calligraphy look more charming. In fact, not a few of the calligraphy art lovers are willing to spend their money to buy or at least

have one work. Especially for art collectors who don't even pay attention and consider the price of the artwork.

This is certainly one example of the reality that calligraphy art has marketability. The marketability of calligraphy certainly has a proper position in the Islamic economy, where calligraphy is also part of one of the reasons for the arrival of an income and the advancement of a business that was deliberately built to market calligraphy art. Calligraphy is also one of the goods that can be distributed, therefore there are many institutions or cooperatives that were deliberately established only to distribute calligraphy artwork and make it the main item in its production.

Economics is a social science that studies human activities related to the production, distribution and consumption of goods and services (Nofrianto et al., 2021). Economics itself comes from two words, both of which are words taken from Greek, namely *oikos* which means family or household, and *nomos* which means rules or laws, from these two words economics is often called household rules or household management (Nofrianto et al., 2021).

According to the understanding mentioned earlier, it can be concluded that economics is a science in which it discusses all the rules and management in social life which includes production, distribution and consumption. This science will later regulate all the intricacies of written and unwritten rules so that *mu'amalah* in life is not careless. Everything related to social life related to buying and selling will be arranged in such a way in economics.

There are many terms that refer to economics. Although the language is different, but still the intent and purpose is the same. Arabic also terms Islamic economics as *al-iqtishad al-Islami*, *Al-iqtishad* (economics) is defined as knowledge in which it discusses producing wealth, distributing it and consuming it (Nofrianto et al., 2021). Therefore, economics and Islamic economics have the same meaning, except that Islamic economics means the science that examines all economic regulations carried out by humans based on the Qur'an and the hadiths of the Prophet as summarized in the pillars of faith and the pillars of Islam (Nofrianto et al., 2021).

Nowadays, there are many institutions that are intentionally built to train the younger generation in art. In addition, the establishment of the institution also serves as a center for buying and selling calligraphy tools and calligraphy artwork itself.

The place and center of calligraphy development in Indonesia, namely a calligraphy boarding school founded by DidinSirojudin AR and established in 1985 called LEMKA (Al-Qur'an Calligraphy Institute) located in the city of Sukabumi, West Java, as well as the first calligraphy education place established in Indonesia (Sirojudin, 2019). Meanwhile, in the province of North Sumatra, there is also an institution for calligraphy art development called *An-Nida* Calligraphy House as a place of learning as well as a place to sell calligraphy tools and calligraphy artwork as a result of the creativity of the students who study there.

The establishment of *An-Nida* Calligraphy House, in addition to being a place to learn calligraphy, is also a sales center for calligraphy tools and artworks calligraphy business in North Sumatra and its surroundings, even to Java. This of course attracts the attention of researchers to further explore the identity and activities of the

calligraphy business in this calligraphy house, how the sales and marketing strategy of the calligraphy business and who is the main target of this calligraphy business.

So, what is the relationship between calligraphy and economics so that researchers present discussions about calligraphy and economics together? If re-examined, the two have a very close relationship. Economics is a science related to buying and selling, while calligraphy is one of the goods that can be traded. Therefore, the sale and marketing of calligraphy requires an understanding and mastery of economics.

The researcher wants to explain and describe the results of his research on the calligraphy business according to Islamic economics at *An-Nida* Calligraphy House. Therefore, the researcher can draw the formulation of the problem; what businesses are carried out at the *An-Nida* Calligraphy House and how does economics view this, and how has the business developed since its inception until now? By understanding this, readers can also find out the calligraphy business that can be done especially when looking at references to the *An-Nida* Calligraphy House and how they do it so that it is in accordance with Islamic economics.

## RESEARCH METHODS

In research, there are two main things that determine the quality of the research data, namely the *quality of the research instrument*, and the *quality of data collection* (Sugiyono, 2020). The quality of research instruments is closely related to the methods used in a study, while the quality of data collection is what techniques are used in the research conducted (Sugiyono, 2020). These two things are interrelated, in the sense that even though the method used is correct, it is not certain that the researcher can get valid data if he is not right in choosing data collection techniques in his research (Sugiyono, 2020).

Research methods are scientific methods that can be used in collecting data with specific purposes and uses (Sugiyono, 2020). Using a research method also serves to facilitate researchers in collecting various kinds of data and information related to research. Basically, research methods are divided into several types. However, the method used in this research is a qualitative method. Qualitative research methods are research that is based on *postpositivism philosophy* (researchers conduct direct interaction with the object of research), is often used in natural object conditions, where the researcher as a key instrument as well as having a very important role in the research (Sugiyono, 2020). Therefore, the researcher holds strong responsibility for the results of the research he compiled, where he can be responsible for all the research results that have been obtained.

There are two data collection techniques used in this study, namely. *First*, information data collection techniques through various kinds of media related to the research results, which are more commonly referred to as literature review or literature review; *Second*, interview techniques, where researchers conduct a data collection through questions and answers to sources that are closely related to the object of research and have valid information about the object of study.

Meanwhile, *descriptive statistics* are data analysis techniques used in this study. Descriptive statistics are data analysis techniques used in a study by describing or describing an object from the data that has been collected (Sugiyono, 2020).

## RESULT AND DISCUSSION

### A. Brief Biography of *An-Nida* Calligraphy House

Researchers have conducted interviews with Raudhah S.Pd.I as a resource person, namely a figure who has taken part in the construction of the *An-Nida* Calligraphy House, and until now she still participates in managing the Calligraphy House by serving as general treasurer. From the results of the interview, various kinds of information were obtained about the ins and outs and a brief history of the construction of the *An-Nida* Calligraphy House.

Febi Rahmadi is a figure who has an important role in development as well as the founder of *An-Nida* Calligraphy House. This young man, who was born in Medan on February 25, 1979, has loved art since an early age. In fact, art has become a part of his life.

When he was still a child, he really liked to draw or pursue various kinds of things that smelled like art. After completing his primary school education at SD Swasta Muhammadiyah 06 Medan, Jalan Pahlawan, Medan Perjuangan Subdistrict, he continued his Tsanawiyah education at the Modern Muhammadiyah Kwala Madu Islamic Boarding School. It was at this boarding school that he honed his skills in pursuing his love of art. Already having talent since childhood, then honed again in the right place, making his talent even sharper.



**Figure 3.1.** Potrait of one of the handwritings of Febi Rahmadi, the founder of *nNida* Calligraphy House (Personal Documentation)

Although calligraphy is an additional lesson, in the sense that it is not a special activity, Febi Rahmadi still pursues it. In fact, during his education at the Modern Islamic Boarding School Muhammadiyah Kwala Madu, he had already written a book by his ustadz in the printing press. The books he wrote also varied, starting from aqidah akhlak books, Arabic Malay, and several textbooks used in MDA.

Afterwards, Febi Rahmadi continued his education at MAPK (Madrasah Aliyah Special Program) MAN 2 Medan. As he continued his education in science, his knowledge of art grew as well. The more sides of the world we see, the more knowledge we know, and that is also what the founder of *An-Nida* Calligraphy House, Febi Rahmadi, experienced.

As a teenager, Febi Rahmadi has participated in various calligraphy

competition *events* both at the provincial and national levels and returned with a victory. Until now, he is still active in participating in MTQ at the district and provincial levels as a calligraphy branch judge.

Having an extraordinary love for calligraphy makes him not want his knowledge to stop there, he wants what he has to benefit others. He wants to introduce how important and expensive an art is, especially the art of calligraphy which is very important attached to the characteristics of Muslims.

With strong determination and encouragement from para relatives, established a studio that accommodates young people who want to deepen their knowledge of calligraphy. When it was first established, *An-Nida* was still a studio where the students were not yet settled. The only people who came were those who wanted to participate in competitions during MTQ. Some of them stayed at the center and others returned home.

After 2 years of surviving under the name of a studio, finally in 2017, *An-Nida* spread its wings by transforming itself from a studio to a house. When it was still a studio, *An-Nida* did not yet provide a place to live for the students who studied there whenfor them to stay overnight. After turning into a house, *An-Nida* began to provide a place for students who wanted to stay there. This of course received a warm welcome from the students who studied there when *An-Nida* was still a studio. The helping hands of the students felt very light, they worked together in building and advancing the Calligraphy House for the better.

Basically, *sanggar* and *rumah* have different meanings. Therefore, *An-Nida's* shift from a studio to a house has a different meaning. *Sanggar* is a non-formal education place that was deliberately built to cultivate artistic talents, in the form of dance, music, painting and so on, *sanggar* is also a place of education that is not settled and in the sense that people who study there will go back and forth (Nugroho, Luqman Fajar, 2016).

While the meaning of home here is not a place to live and shelter as we often hear. However, the meaning of home here is a place for art development, just like a studio. It's just that the house is a non-formal education place where students can stay there. There is a special place provided for people who want to learn and stay at the institution.

*An-Nida* Calligraphy House is a calligraphy house that was established on December 16, 2017, after maintaining itself as a studio for 2 years as mentioned earlier. This calligraphy boarding school, located at Jalan Afnawi Nuh No. 38 Tanjung Gusta Medan Helvetia North Sumatra, is a place for the development and guidance of young people in calligraphy art calligraphy Islam especially in the North Sumatra region.



**Figure3.2.** *An-Nida* Calligraphy House Environment (Personal Documentation)

*An-Nida* Calligraphy House is an institution that fosters calligraphy art in three branches, namely script writing, decoration, and mushaf decoration. This calligraphy education institution, which is managed individually by FebiRahmadi, does not determine what branches must be mastered. However, the branches studied by the students are the branches that the students really want and are interested in. The branch desired by the students has been determined since they registered.

When the students register for the first time, they will be asked what branches they like and are interested in. The question in this determination aims to prevent educators from being confused in fostering their students. However, the specialization of this branch is not done directly when they first start learning. The specialization of the branch they want will be applied when they are already skilled in writing the basic methods in calligraphy.

For basic calligraphy knowledge for people who are learning calligraphy for the first time, learning will be guided by one of the students named KhoharuddinNasution who has been practicing his calligraphy *skills* at *An-Nida* for 2,5 years. Two full years as one of the permanent students at *An-Nida* Calligraphy House and the remaining five months as one of the students chosen to do special guidance at *An-Nida* while he was still studying at one of the salaf boarding schools.

His good writing and extensive knowledge of calligraphy led KhoharuddinNasution to be given the mandate to help other students who had never studied calligraphy at all, or had but only just. He will correct the writing of the beginners who study there. His presence is also one of the anticipations in minimizing *An-Nida's* difficulties due to a shortage of educators.

In 2021, *An-Nida* Calligraphy House submitted a proposal for funding addressed to Bank Rakyat Indonesia (Persero) Medan branch office. This proposal aims to obtain funding assistance for the construction of student dormitories and rehabilitation of study rooms. After following the procedures and taking a short time, finally the submission of this proposal bore fruit. The funds that have been obtained, of course, are used as best as possible as proof of the trust that has been given. The funds provide an opportunity for *An-Nida* Calligraphy House to



**Figure3.3.** Teaching and learning activities at *An-Nida* Calligraphy House with FebiRahmadi (Personal Documentation)

build a men's dormitory, of course with the help of funds from the results of the business unit established.

Although it is just a calligraphy house, as an educational institution, this calligraphy house does not escape the teaching and upbringing of noble morals. The morals of a student to a teacher are highly upheld there. Because no matter how high the knowledge you have, if it is not accompanied by good morals, you will not be able to learn it. If the knowledge is noble, then it will not benefit the one who possesses it.

Since its inception and membership, *An-Nida* Calligraphy House has participated and taken part in several events of Musabaqah Tilawatil Qur'an activities. The enthusiasm of the young people was warm in combining themselves into a family without any blood relations in *An-Nida* Calligraphy House.

The affection between one another is very strong. The older people love the younger ones like their own younger siblings, and the younger ones respect the older ones like they respect their own older siblings. Although in the race they compete with each other, they consider that the race is not an event to beat each other. They will help each other, even though they are basically competing in a race.

*An-Nida* Calligraphy House has also been successful in producing talented young artists in the field of Islamic calligraphy. This is evidenced by the many achievements obtained by the students in competition events both at the provincial and national levels, and various kinds of beautiful creative results from the students in art. The items produced have a selling value so that what has been learned can bring benefits.

Based on the researcher's experience as one of the students who had practiced his calligraphy art skills there for 1 year in separate periods, namely 3 months in 2019 and 7 months in 2021, there were a lot of experiences and additional knowledge gained while studying there. In addition, experiencing firsthand how learning there makes researchers know the ins and outs of the institution firsthand. To learning in 2019 and 2021, of course, researchers can feel for themselves how the calligraphy house has developed.

*An-Nida* Calligraphy House has also been successful in fostering researches in a national level competition called *POSPENAS* (*Pekan Olahraga dan Seni Antar pondok Pesantren Nasional*). Being a representative of North Sumatra province in a national interboarding school competition, which was held in Bandung, West Java and return home after the race finished with a gold medal as evidence of the success of *An-Nida* Calligraphy House in fostering the researcher. In addition, the researcher also won the provincial level competition after practicing her skills at *An-Nida* Calligraphy House. In addition to the researcher, there are also several other students who managed to win a competition event in various levels and branches of calligraphy, both decorative texts and mushaf decorations just like the researcher.



**Figure 3.4.** Portrait of one of the researcher's calligraphy works (Personal Documentation)

SPP (Sumbangan Pembinaan Pendidikan), Education Development Contribution) in *An-Nida* Calligraphy House is also relatively cheap, which is IDR 350,000 month. SPP is a tuition payment or funds charged to students in the provision of all facilities that have been provided and carried out once a month and an obligation for every student studying at the institution (Hendrik Ika Dita Widia, 2017). With the money of IDR 350,000, the facilities provided are in the form of providing housing in the form of dormitories and electricity, while meals are borne by the students personally.

The activities and activities of the students have also been arranged in such a way. All activities have been arranged systematically and in such a way that the students can be disciplined. The activities in question are only calligraphy learning activities, not including other activities such as reading the Qur'an together or *ta'lim* in the morning or afternoon.

Learning activities begin in the morning at 9.30 AM until 11.30 AM. Afterwards, the students are given the freedom to do their own activities, such as eating and napping. Then at 1.30 PM, the students start learning again until 3.30 PM and just like before the students are also given freedom after that. Learning at night is held at 9 PM until 11 PM, then followed by rest.

Although the students are given the freedom to hold cell phones, at night before entering the dormitory the students' cell phones are confiscated with the aim that the students can use their night break time to sleep properly, instead of using their night break time to play cell phones. The return of the cell phone will be done the next day, namely during the afternoon break.

Basically, the soul of an artist is a soul that wants to be free and does not want to be restrained, but based on research conducted at this Calligraphy House, researchers found important points regarding these problems. *An-Nida* Calligraphy House is a calligraphy house that has many rules in regulating its students, but the rules applied are only in the form of discipline rules in learning, such as attending lessons on time and not playing around during practice. While other rules are not applied, because the concept built in *An-Nida* Calligraphy House is a unique concept, where students are given the freedom to do the things they like as long as they do not violate religious rules and do not have bad effects, such as extending their hair and so on.

As an institution that stands in the field of calligraphy, *An-Nida* Calligraphy House has had several visits from elementary school students in order to introduce the art of calligraphy to young children at the elementary school level. They are introduced to this art that is closely related to Islam by being taught the basic knowledge of writing and decorating calligraphy which aims to foster a love for the art of calligraphy.

In 2023, precisely in February, *An-Nida* Calligraphy House also became the main star in Youtube highlights and TVRI channels that discuss *kebat*. The highlight discussed *kebat* and everything related to it because it is related to the Qur'an and is one of the important sciences that must be learned. In addition, it was also explained that calligraphy continues to develop along with the pace of the times. The types and models of calligraphy have also increased.

Along with learning and developing the creativity and knowledge of the students, *An-Nida* Calligraphy House is also establishing a business that focuses on selling calligraphy tools and the artwork of the students who study there. The establishment of a cooperative aims to make it easier for students to get calligraphy tools and help the economy of the Calligraphy House itself.

Just like other cooperative establishments, *An-Nida* Calligraphy House also has a variety of goods that are traded. Both in the form of goods produced by themselves, as well as goods that are not produced by themselves, which can be easily said that *An-Nida* Calligraphy House is a distributor. The cooperative will order the goods to the manufacturer in large quantities and then remarket them.

Along with running the calligraphy business at *An-Nida* Calligraphy House, the students are also taught to be productive as artists. Not only are they taught how to appreciate and study art, they are also required to be able to utilize their abilities to bring in a profit. The goods and services produced by *An-Nida* Calligraphy House also vary and continue to grow every year.

Just like anything else, everything certainly has its own advantages and disadvantages, both in terms of facilities, learning schedules and learning activities themselves. The advantages of *An-Nida* Calligraphy House are. *First*, the relationship between the founder and the students is very good, where FebiRahmadi takes several roles towards the students. The students, namely as teachers, parents or even friends. This has an impact on the students, where they do not feel afraid of the teacher so they are not afraid to ask questions when there are problems in learning;

*Secondly*, the management of this calligraphy house understands very well the situation of its students because they always interact under the same roof every day. So that when the students are bored in learning because they only learn to write, *An-Nida* provides sports equipment for those who are getting bored and are allowed to use the equipment during breaks. In addition to providing sports equipment, at certain times *An-Nida* also takes its students on vacation in order to relieve boredom;

*Third*, although there are already rules and schedules in studying, these rules can change at any time depending on the wishes of the students, if the rules that have been applied can make it difficult for students in one situation, then the rules can be changed following the wishes of the students, because they argue that it is the students who learn. Therefore, the comfort of the students in learning must be prioritized;

*Fourth*, as already mentioned, the souls of artists basically do not want to be suppressed and restrained. Therefore, *An-Nida* Calligraphy House gives its students the freedom to do what they like as long as it does not bring harm and does not violate religious rules.

Free from all the advantages of *An-Nida* Calligraphy House, basically the institution cannot be free from shortcomings. The shortcomings of *An-Nida* Calligraphy House are. *First*, along with the increasing number of students, the provision of educators does not follow, while calligraphy is an art that is learned by writing continuously and then corrected by people who are experts directly, with the lack of educators and the number of students making *An-Nida* overwhelmed in teaching all existing students, corrections from teachers are obtained by students once

every two days each person. Although there is a santri who is given the mandate to help, this still cannot solve this problem;

*Secondly*, there are some rules that are applied in this calligraphy house but have nothing to do with learning, such as the cleaning picket schedule, but this rule is only a rule, there are no sanctions set for students who violate it. Therefore, most students underestimate their duties and do not carry out their obligations when the picket schedule falls on them, this also certainly has a bad impact on the environment of this institution;

*Third*, the provision of facilities is adequate, such as the provision of desks in learning and so on, it's just that when there are other facilities that are damaged, they are not immediately repaired, fans for example. Although it looks simple, it is very influential on the comfort of the students in learning when in the daytime with the hot sun; *Fourth*, the provision of water for bathing is not clear. Although this does not have an impact on the learning of the students, it does affect the comfort of the students.

### **B. CalligraphyBusiness Conducted by *An-Nida* Calligraphy House**

It has become a familiar thing to hear, that every institution has cooperatives and business units that are run to support ease of learning and financial assistance. In fact, not a few business units established in an institution become a distinctive feature of the institution.

Along with moving *An-Nida's* name from a studio to a calligraphy house as mentioned, at the same time *An-Nida* Calligraphy House also created a logo that characterizes the institution. This logo will make it easier for people to recognize *An-Nida*, without the need to explain about *An-Nida* at length. Particularly for goods produced by *An-Nida*, the logo will very helpful people in recognizing *An-Nida's* product.

Just like other educational institutions, as an institution engaged in calligraphy, *An-Nida* Calligraphy House has a lot of production goods that can be distributed. Both calligraphy learning tools, tools for making calligraphy art, calligraphy artwork in the form of writing and drawing as well as templates for making calligraphy in buildings such as mosques, offices, or even private homes.

Each item distributed certainly has different marketing strategies and goals. Marketing strategy or more commonly known as *marketing strategy*, is an effort to market a product in the form of goods or services, by organizing and using certain tactics so that marketing and product sales can achieve predetermined targets (Fawzi et al., 2022).

In addition, marketing strategy is also commonly referred to as marketing management. Marketing management is translated with different editorials and



**Figure3.5.** *An-Nida*Calligraphy House's logo(Internet Documentation)

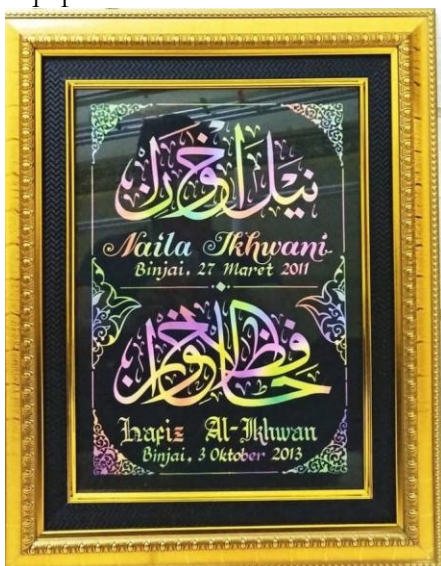
sentences but has the same meaning. Marketing management is a way of planning, implementing which includes organizing, coordinating and directing activities, and providing supervision to marketing activities in the organization or institution so that what has been targeted can be achieved in accordance with what has been determined (Swastha, Basu, 2014).

Just like cooperatives and other businesses, in buying and selling activities there are certainly terms of capital and profit. Capital is a physical form and is closely related to the value (money) owned by a company that wants to set up a business, capital will be the initial foothold when a business will stand where it is used and utilized for the initial business of a business (Is, Fitriani, Kamilah, 2014). Meanwhile, profit is the final result obtained by a person or institution that has established a business and these results are net results after deducting the initial capital, employee salaries if in his business he employs employees and so on (Sembiring&Manurung, 2018).

The capital obtained by *An-Nida* Calligraphy House is the money from the circulation of the cooperative itself. For the first time the *An-Nida* Calligraphy House cooperative was established, the capital for the business was the funds obtained from the partial payment of tuition fees of the students and assisted by FebiRahmadi's personal money. The existing capital is used as well as possible, by spending the money on subscription stores. Having a subscription store makes *An-Nida* Calligraphy House often get discounts or cuts. In addition, taking quite a lot of goods also makes the purchase price from the store even cheaper.

Existing items are placed in the cooperative separately. The students or people studying calligraphy around *An-Nida* Calligraphy House can buy them by the piece or even a set at once. However, if the item has a limited number and it is difficult to find it, the students who study there take precedence.

The income obtained from the sale of tools and services in the *An-Nida* Calligraphy House cooperative will be rotated back, where the money that has been collected will be used partly for business capital in the next order of goods. While the other part will be used to support the construction and complete the learning equipment of the students at the *An-Nida* Calligraphy House.



The production and distribution of goods and services provided by *An-Nida* Calligraphy House vary, including rainbow paper, calligraphy stationery, calligraphy painting tools, calligraphy artwork as a result of the creativity of the students, and paintings on the walls of the building.

Furthermore, the researcher would like to describe these goods and services more specifically, namely. *First*, rainbow paper. Rainbow paper is one of the most famous and biggest selling businesses in *An-Nida* Calligraphy House. This item, which is produced by *An-Nida* Calligraphy House, is the most demanded item

by other calligraphers. In fact, its sales have expanded throughout Indonesia. Various sizes are provided according to the tastes of those who order them. Rainbow paper or often referred to as black paper is one of the materials that can be used to create artwork that will have high selling power.

The marketing target of Rainbow Paper is people who are also working on calligraphy art who have the ability in that field and then market it, including the students who are honing their skills there. They order this paper, then it is written according to the order of the person who ordered it. People's requirements and desires are different, starting from ordering for weddings, school graduations, births, birthday greetings of even congratulations on holidays.

Having special characteristics and looking different from the others, makes rainbow paper one of the product items that occupy the highest position in sales and business development trips at *An-Nida* Calligraphy House. Enthusiasts the number of paper products is increasing every year, and this certainly affects the economy at *An-Nida* Calligraphy House;

*Second*, calligraphy stationery. There are many types of stationery that can be used to learn calligraphy. The tools provided by *An-Nida* Calligraphy House include *bandam* (*kalam*), ink, tracing paper, cardboard storage tubes to prevent moisture and so on.

The *bandam* provided also varies, starting from ordinary *bandam*, which is a *bandam* made of fern stems, bamboo *bandam* to *raja walibandam* whose manufacture takes a long time and special expertise in the manufacturing process. In addition to *bandam*, ink is also provided at different prices and qualities, starting from colored ink, ink that fades when exposed to water, to ink that does not fade when exposed to water.

The calligraphy tools provided at *An-Nida* Calligraphy House are not self-produced, but *An-Nida* is a distributor. *An-Nida* Calligraphy House orders these tools from the manufacturer in large quantities and then re-markets them to the students who study there, as well as to people who also study calligraphy in Medan and surrounding areas. In addition to providing convenience to people who want to learn calligraphy, *An-Nida* also benefits as a distributor of these tools;

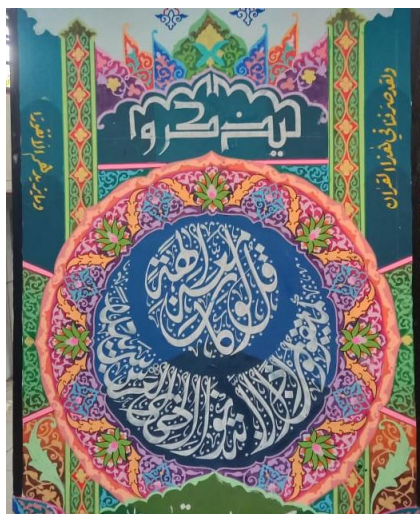
*Third*, calligraphy painting tools. Although the essence of calligraphy is a writing, but if it is re-examined that calligraphy is one of the many arts, and art cannot be separated by colors that create beauty. Therefore calligraphy is also associated with various colors, because basically calligraphy has many types, namely manuscript writing, mushaf decoration, decoration and contemporary. The provision of painting tools by *An-Nida* Calligraphy House is certainly very helpful for students and people who study around it to deepen the art of calligraphy in which colors play.

*An-Nida* Calligraphy House buys these painting tools in bulk and then re-markets them to consumers. The tools provided also vary, starting from paints with various brands and colors, color markers commonly referred to as posca because the brand is a brand that is often used besides snowman, painting brushes, canvas (special fabric for painting), brush washers, painting mats and so on. Just like the provision of calligraphy tools, the provision of art tools is also in addition to making it easier for

calligraphy learners, *An-Nida* Calligraphy House also benefits from the distribution of these painting tools;

*Fourth*, calligraphy artwork. As an institution that focuses on fostering the arts, especially the art of calligraphy, *An-Nida* Calligraphy House has a lot of artwork as a result of training from students. The results of the existing training, of course, are not left so just like that. Results work of that worthy and have marketability, will later be marketed to people, especially to art hunters. For example, like a piece of writing that was obtained by *An-Nida* Calligraphy House in 2021, the piece is a calligraphy composed of the entire *surah Ar-Rahman* written with very small size and different from the usual size on a cartoon paper that has been painted and then framed in gold color. The price offered is also fantastic because the workmanship is difficult and takes a long time.

This institution also fosters its students in doing business, they are guided to become productive young people so that they are encouraged to build entrepreneurial character. Entrepreneurship is someone who creates a business by risking failure in order to get a profit by utilizing existing opportunities and opportunities and combining existing capabilities and resources (Usiono, 2019).



**Figure 3.8.** Portrait of one of the works of students *An-Nida* Calligraphy House that has selling power (Personal Documentation)

In addition to focusing on making calligraphy writings that can be marketed and bring profit, the students are also taught how to make other art that is not only marketable but also profitable. It focuses on writing only, although basically the art taught later cannot be separated from calligraphy writing itself. For example, making framed flowers painted on rainbow paper, how to combine colors so that they are harmonious and look beautiful, and how to easily design a large decoration that can be used when doing a calligraphy painting on the walls of a building.

It can be concluded that whatever is taught to the students who study there, basically everything can be done, benefits if it can be utilized to its fullest potential;

*Fifth*, the service of making wall decorations in buildings. Nowadays, beautiful calligraphic paintings have been found in many buildings, especially in mosques, both large and small mosques, even in a mushollah. The making of these decorations is



**Figure 3.7.** Portrait of one of the student's work for sale (Personal Documentation)

certainly not just painted. The person who painted it certainly has expertise in his field and takes time to hone it.

*An-Nida* Calligraphy House also accepts work on buildings, whether mosques, recitation centers, private homes or shops. Many mosques in Medan City and surrounding areas also use the services of *An-Nida* Calligraphy House students in designing paintings in their mosques. The quality and shape of the painting also depends on the budget offered. The higher the offer, the more beautiful and high quality the results will be.

The making of wall decorations in the building is also guided directly by the Head of *An-Nida* Calligraphy House, Febi Rahmadi. He will go directly to the making of these decorations with the help of students who are already feasible and proficient in arranging and painting these decorations.

Designing wall decorations is not an easy thing, they will paint the decoration directly on the wall. The taller the building, the more complicated the work. The risk borne is also not small. The designers will use a as a tool to stand on top to easily paint on walls whose height cannot be reached if not using a tool.



**Figure 3.9.** One of the calligraphy decoration works in a mosque made by *An-Nida* Calligraphy House (Personal Documentation)

### C. Islamic Economic Outlook on Calligraphy Business at *An-Nida* Calligraphy House

It has been explained in the previous chapter that economics and Islamic economics have the same meaning, except that Islamic economics means that all the rules in it are strongly bound by Islamic rules. Abdul Manan explained that there are three things that are used as principles and foundations in Islamic economics, namely *tauhid* (faith in Allah), *khalifah* (leadership) and *'adalah* (justice) (Rusby, 2017).

A good and directed economy can certainly produce a profitable profit, especially if in doing business all the rules and procedures are based on the rules of Islamic economics. The same is obtained by *An-Nida* Calligraphy House.

The improving economic situation has made *An-Nida* Calligraphy House spread its wings more and more, this is evidenced by the development of the Institute from year to year. Starting from the increase in the number of students studying, the provision of student study rooms, the construction of male dormitories, the provision of calligraphy goods and tools, learning media used, and so on.

Among the evidences of the development of the boarding school that was assisted by the economy from the business established by *An-Nida* Calligraphy House

are. *First*, in the first year it was built, *An-Nida* was only a house, the house of the founder of the pesantren. There was no special place for the students to live. The owner of the calligraphy house, his family and the students lived in one house and did their daily activities together. There is only one room, such as the bathroom, dining room, and gathering place. The students who study are also close relatives, in the form of friends or acquaintances of the pesantren leader;

*Second*, in the following year, *An-Nida* began to have special rooms for the students, although they were still under the same roof. Assistant educators have also begun to exist, apart from the *mudir* of the pesantren itself. The educators were also students who studied there and then had the ability to be trusted to help the founder of the calligraphy house in teaching young *kbhattatkbhattatab* who had just entered the world of calligraphy;

*Third*, afterward, *An-Nida* began to have students from outside North Sumatra, namely a student who came from Palembang, South Sumatra and Aceh. The number of students studying there also increased. It is not only the students who come from among close relatives; *Fourth*, in the last two years, *An-Nida* has also built a men's dormitory separate from the house of *An-Nida's* founder. Although it is still only a boys' dormitory, this is certainly still an example of a development that should be appreciated, which is the result of the achievement of *An-Nida* Calligraphy House towards a better one. Because basically no progress can be achieved in an instant way;

*Fifth*, along with the construction of the men's dormitory, learning equipment has also become more adequate. These are both in the form of tools that facilitate learning such as more study tables, as well as electronic devices such as computers and printers.

## CONCLUSION

Calligraphy is a type of Islamic art that is familiar to the public today, both among Muslims themselves and non-Muslims. In fact, calligraphy is also considered as one of the characteristics of Islam, this is because calligraphy is composed of Arabic, or even the holy verses of the Qur'an and the hadiths of the Prophet. Included in the art group, making calligraphy one of the works of art that are in demand by the public. Having a fairly fantastic price does not cover the desire of art lovers to collect it.

Nowadays, there are many institutions devoted to training the art of calligraphy for the younger generation, one of which is the *An-Nida* Calligraphy House. The Calligraphy House, which was built in 2017 on Jalan Afwani Nuh No. 38, Tanjung Gusta Medan Helvetia North Sumatra, is in the spotlight of young *kbhattat* and *kbhattatab* in Medan and surrounding areas. *An-Nida* Calligraphy House has a goal in the process of construction and development to channel the knowledge possessed by the founder to the younger generation who have the desire and ability in the field of art.

In addition to being a place to hone interests and talents in the art of calligraphy, *An-Nida* Calligraphy House also established a calligraphy business in an effort to increase *An-Nida's* income while introducing the art of calligraphy to the wider community. The business includes the offering of goods and services. The offer of goods includes the sale of rainbow paper, calligraphy stationery, calligraphy painting tools and calligraphy artwork. While the services offered are the placement of calligraphy paintings on buildings, such as mosques, recitation centers and private homes.

Having the right marketing strategy and sales targets makes the business established by *An-Nida* Calligraphy House sell well in the art market. The business that is established also follows the procedures and procedures recommended in Islam.

The sale of goods and services carried out by the *An-Nida* Calligraphy House greatly helps the economy of the institution. This is evidenced by the increase in capital in doing business and the increase in the calligraphy house building in accommodating the increasing number of students.

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