

Functional Relations of Artistic Ideology and Leadership of Didin Sirojuddin at Lemka Sukabumi, West Java

Hadi Alhail^{1)*}, Muhammad Ihsanul Fikri²⁾, Muhammad Rafli Syakbani³⁾, Neni Trinovita⁴⁾, Raihan Luthfi Rahman⁵⁾, Adek Cerah Kurnia Azis⁶⁾, Kurniawansyah⁷⁾, Khodijah⁸⁾

^{1,3,4)} Psychology, Faculty of Psychology, Universitas Negeri Yogyakarta, Indonesia

²⁾ Syariah Islamiyyah, Faculty of Sharia and Qanun, Al-Azhar University, Cairo, Egypt

⁵⁾ Management, Faculty of Economics and Business, Universitas Andalas, Indonesia

⁶⁾ Art Education, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

⁷⁾ Arabic Language Education, Faculty of Tarbiyah and Teacher Training, Universitas Islam Negeri Alauddin Makassar, Indonesia

⁸⁾ English Language Education, Faculty of Languages and Letters, Universitas Negeri Makassar, Indonesia

*Corresponding Author

Email : hadialhail22@gmail.com

How to cite: Alhail, H., Fikri, M. I., Syakbani, M. R., Trinovita, N., Rahman, R. L., Azis, A. C. K., Kurniawansyah, K., & Khodijah, K. (2025). Functional Relations of Artistic Ideology and Leadership of Didin Sirojuddin at Lemka Sukabumi, West Java. *Gorga : Jurnal Seni Rupa*, 14 (2), 687-699. <https://dx.doi.org/10.24114/gr.v14i2.71254>

Article History : Received: December 14, 2025. Revised: Decemberr 21, 2025. Accepted: December 31, 2025

ABSTRACT

This study aims to analyze the functional relationship of art ideology and the leadership of Didin Sirojuddin AR in the management of the Islamic Calligraphy Islamic Boarding School LEMKA Sukabumi, West Java. This study departs from the phenomenon of a gap in academic research on art specialists in pesantren, even though the work of LEMKA and Didin Sirojuddin is very significant in producing national and international calligraphers. The research uses a qualitative method with a case study design. Data were collected through observation, open interviews, documentation, and archival studies, then analyzed using Spradley's model in four stages (domain, taxonomy, component, and event structure). The results of the study show that the art ideology embraced by Didin Sirojuddin is rooted in Islamism with the fundamental values of monotheism and taqwa. This ideology is internalized in the curriculum, work ethic, and work traditions at LEMKA. Calligraphy is seen as worship, da'wah, and a cultural medium with five primary forms of works: manuscripts, mushaf decoration, decoration, contemporary, and digital. In terms of leadership, Didin Sirojuddin applies a participatory style with a visionary and democratic orientation. This style is characterized by the team's active involvement in decision-making, a collaborative space, and persuasive communication that encourages the loyalty and creativity of students and alumni. The relationship between ideology and leadership has proven to be a key factor in the formation of effective pesantren management and a conducive learning climate. The synergy between the two results in high-quality work, competitive achievements, and a wide alumni network. This study concludes that the success of LEMKA is a combination of a strong religious ideology and transformative kiai leadership, while offering an integrative model for the development of Islamic arts education.

KEYWORDS

Art Ideology, LEMKA
Islamic Boarding
School, Leadership,
Islamic Calligraphy

This is an open access
article under the CC-
BY-SA license



INTRODUCTION

In the Indonesian Islamic education landscape, Islamic boarding schools are commonly understood as institutions that combine the transmission of religious knowledge, moral development, and the strengthening of social traditions through the charismatic leadership of a kiai (Alhail, 2024; Alhail & Azmi, 2022; Dhofier, 2011; Fatahillah et al., 2023a; Harun et al., 2022). However, the

emergence of the LEMKA Qur'an Calligraphy Islamic Boarding School in Sukabumi presents a "hybrid" face of the Islamic boarding school that emphasizes art specializations, especially Islamic calligraphy, while maintaining the pedagogical style of the pesantren and the leadership authority of kiai as an anchor of values and governance (Umam, 2020). This institution was founded and led by Dr. KH. Didin Sirojuddin AR, a figure who is often dubbed "maestro" and "Father of Indonesian Calligraphy", with a record of regional and national achievements and a long career in the regeneration of calligraphers (Anita et al., 2022; Fauzian, 2020; Iryana & Budianto, 2024; Madina, 2024; Madina et al., 2024). Under his leadership, LEMKA not only teaches the khath technique but also voices the aesthetic ideology of the Qur'an, namely the view of the religious-social function of calligraphy as worship, da'wah, and culture as manifested in the curriculum, work ethic, and tradition of competitions/exhibitions (Iryana & Budianto, 2024; Madina et al., 2024).

Empirically, the practice of art education in Islamic boarding schools is still rarely framed as mainstream in the study of Indonesian Islamic boarding schools which usually highlight the yellow book, tarekat, or the relationship of kiai santri (Ridwanuloh et al., 2024; Suharno & Mukhtarom, 2020). On the one hand, public demand for Qur'anic calligraphy is growing as reflected in the implementation of MTQ, the agenda of Islamic arts culture, and the commissioning of works in the public space (A. R., 2014; Alhail et al., 2025). On the other hand, scientific narratives about how specialist Islamic boarding schools such as LEMKA formulate art ideologies and translate them into leadership practices, curriculum, and work production are still widespread and appear more often as popular news than in-depth academic studies (Alhail et al., 2024; Iryana & Budianto, 2024; Ridwanuloh et al., 2024). This gap phenomenon can be seen from the contrast of the social visibility of LEMKA and Didin Sirojuddin giving birth to hundreds of alumni, teachers, and competition champions with a scarcity of systematic scientific mapping of ideologization mechanisms (values, tastes, quality standards) and leadership models that support their sustainability.

Classical-modern literature on pesantren places kiai leadership at the center of value orientation, a source of legitimacy, and a motor of change, with a variety of charismatic, paternalistic, and transformative typologies (Handayana & Rezi, 2018; S et al., 2018; Yunisa, 2024a). However, there is a gap in the study of the domain of calligraphy: how the kiai/maestro not only leads the institution, but also constructs aesthetic ideologies (e.g., khath rules, manners of work, da'wah-aesthetic functions), negotiates modernity (competitions, brands, social media), and builds a learning ecology that produces quality outputs and alumni networks (Alhail et al., 2025; Fitria, 2025; Munirah et al., 2022; Salim et al., 2025). The institutional study of the available LEMKA tends to be descriptive, presenting profiles, history, and achievements, but has not examined the ideological logic and leadership architecture of Didin Sirojuddin, which binds artistic practice with the religious discipline of students (Bustari et al., 2025; Sidiq, 2020). Thus, this research fills the gap with a critical analysis of (1) the art ideology formulated and disseminated by Didin Sirojuddin; (2) the leadership model that he practices in managing LEMKA; and (3) the linkage between the two in producing institutional performance (quality of work, achievements, network, and sustainability).

Theoretically, the plural leadership model of pesantren based on kiai charisma, religious patrimonialism, and campus dormitory patterns has not been widely tested in the context of specialist art institutions that demand technical standardization (khath rules), quality curation, and intense public orientation (exhibitions, competitions) (Wekke et al., 2018; Zainab & Suhermanto, 2023). Meanwhile, the theories of art ideology in Indonesian Islamic studies are still fragmented: some emphasize Qur'anic aesthetics as worship (intention, manners, purity of texts), others highlight culturalization (the link of locality with globality) and the creative industry, but rarely tie them to the leadership structure of pesantren that produces aesthetic-student "habitus" (Khoirunnisaa' & Maunah, 2021; Ma'arif et al., 2025). This conceptual gap requires an integrative framework that blends: (a) kiai leadership theory and traditional authority; (b) ideological/aesthetic theory of Islamic art (rules, meanings, functions); and (c) the theory of the organization of art education (curriculum, quality evaluation, networking). This research offers a blend by using LEMKA as a case study to show how ideology and leadership shape each other in daily practice (curriculum, discipline, work curation, and skill-reproduction strategies).

First, academically, this research expands the discourse on pesantren from the dominance of

fiqh studies of the yellow book to the area of art as a cultural-theological language that is operational and measurable in results (works, achievements, alumni). Second, practically, an understanding of the ideological architecture and leadership model of Didin Sirojuddin can be a design for the development of Islamic arts curriculum in other religious institutions, including quality governance and teacher regeneration strategies. Third, culturally, this study documents the practice of preserving Indonesian Qur'ani calligraphy innovations, positioning pesantren as key actors in the contemporary Islamic art ecosystem.

Departing from the gap above, this research aims to: (1) understand the construction of art ideology taught by Didin Sirojuddin at LEMKA; (2) map the leadership model of Didin Sirojuddin in education management and work development; (3) analyze the causal relationship between ideology and leadership in producing institutional achievements.

METHOD

This research uses qualitative research methods with a leadership discipline approach and Islamic religious education philosophy. The design of this study uses case studies. The research site is the Islamic Calligraphy Boarding School LEMKA, Sukabumi, West Java. The research lasted 9 months, from November 3, 2023, to August 3, 2024. The data mining process in this study includes primary data sources in the form of Didin Sirojuddin and his paper archives, as well as secondary data sources in the form of 3 managers, 3 teachers, 3 students, and previous research who are willing to provide information related to the research subject.



Figure 1 Data Collection Techniques
(Source: Researcher, 2024)

The data collection techniques in this study are designed to obtain a comprehensive and in-depth understanding of the phenomenon being studied. Direct observation is carried out by the way the researcher is intensely involved in the field to observe situations, activities, interactions, and social dynamics that occur naturally in the research subject. Through this observation, researchers can capture contextual data, behavioral patterns, and meanings that are not always revealed through verbal communication.

Furthermore, open interviews are used to explore the experiences, views, and meanings of the research subjects in a more free and in-depth manner. This interview was conducted with the leader of the Islamic boarding school, namely Ustad Didin Sirajuddin, managers, teachers, and students who studied at the Islamic calligraphy Islamic boarding school LEMKA Sukabumi, West Java. This technique allows informants to convey their personal stories, reflections, and interpretations without being constrained by rigid question structures, so that the data generated is rich, narrative, and reflective. In addition, documentation is used to complement and strengthen field data, including archives, photographs, activity notes, recordings, and administrative documents relevant to the focus of the research. Finally, document studies are carried out by examining various written sources such as reports, policies, curriculum, institutional records, and related previous research results, in order to provide a conceptual foundation as well as data triangulation material. The combination of these four techniques is expected to increase the depth of analysis and validity of research findings.



Figure 2 Data Analysis Techniques

(Source: Researcher, 2024)

The data analysis in this study used the Spradley ethnographic model combined with the framework of Hersey and Blanchard's situational leadership theory. The analysis process was carried out simultaneously and repeatedly throughout the data collection to reveal the functional relationship between the art ideology and the leadership practice of Didin Sirojuddin at LEMKA Sukabumi. The domain analysis stage was used to identify the main units of meaning related to leadership behavior, Islamic calligraphy art ideology, and organizational culture, specifically how the leadership styles of directive, coaching, supporting, and delegating are applied adaptively in accordance with the level of competence and commitment of institutional citizens. The next stage of taxonomic and componental analysis was used to examine the internal structure of the domain and compare the variation in leadership practices between institutional actors, including managers, teachers, and students. The final stage, which is the analysis of cultural themes, synthesizes the overall findings into key themes that show that the ideology of Islamic calligraphy serves as a normative foundation that guides the flexibility of situational leadership. Thus, the effectiveness of leadership in LEMKA is determined not only by the suitability of the leadership style to the situation and level of readiness of the followers, but also by the integration of Islamic spiritual and aesthetic values that underpin the vision and sustainability of the institution.

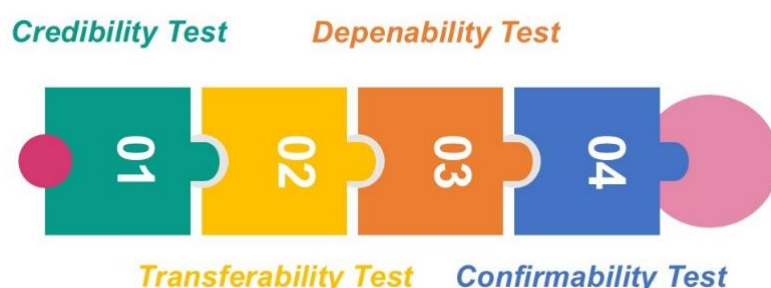


Figure 3 Data Validity Techniques

(Source: Researcher, 2024)

The validity of the research data was tested through 4 qualitative data test procedures: credibility, transferability, dependability, and confirmability. The thematic database obtained from the test results will draw conclusions based on the research findings.

RESULT AND DISCUSSION

Art Ideology and Leadership Style Didin Sirojuddin, AR

The ideology embraced is the ideology of Islamism, which is within the scope of Islamic politics. The essence of Islamic ideology is tauhid, which is full conviction in the oneness of Allah SWT. The rules governing all aspects of life are summarized in Islamic guidelines, namely the Qur'an and hadith. The constructed assumption is in the minds of the Islamic community and Didin Sirojuddin that the universe is controlled by supernatural forces. The description of the findings is relevant to the results of an interview with Ustad Didin who conveyed the essence of art ideology, especially in the art of Islamic calligraphy has two essences, namely tawheed and taqwa by bringing two aesthetic elements in the form of essential and material beauty.

“Ustad Didin said: Yaqut Al-Mutashimi said al-khattu handasatul uhyamatul zahara bi'alatil bislamiyah calligraphy is "eeeeee" spiritual measurement that is born through material tools or that paint is an object, paint, brush, writing, canvas is an object, well the beauty of khat is that it is indeed well written, but the true beauty is not that, it is spiritual architecture, so the beauty of the calligraphy work is not only in the object, it is not, But in the messages in it, well, that's the beauty, so calligraphy means spreading and developing and introducing divine messages, in addition to the message of the beauty of objects, so the divine beauty that exists in calligraphy in the form of messages, the divine messages are transferred to the human audience, so that the people can enjoy the beauty of calligraphy not only in physical beauty but also in non-physical beauty, namely the messages. So calligraphy, said Yaqut, is a spiritual handasantun of spiritual architecture, so it means that if calligraphy is marketed, exhibited aduuuhhh bought by people, it is really bought with money, money is an object, what is bought is an object, so what is bought is the object, but what is given to the buyer is the messages in it, the verses. That's good physically, but what's even better is the message about the ink of Allah, the sentence is so powerful, that if written by the seven dry seas of ink before the sentence of Allah is finished, then that's the message uuuuuuuuhh.” [DS interview, January 2, 2024: DP-W1-022]

Based on the ideology of Islamism embraced by Ustad Didin in artistic practice, contextually it accommodates local traditions as part of religious practices. Loyalty is interpreted through Didin Sirojuddin's devotion to the teachings of Islam. The results of the practice of implementing Islamist ideology at the Islamic Calligraphy Islamic Boarding School LEMKA, Sukabumi are reflected in the attitudes, actions, rules, and decisions set by Ustad Didin Sirojuddin, AR. The narrative is presented based on the findings of interviews by teachers, students, and observation findings that prove that Ustad Didin carries out the practice of monotheism, piety to Allah SWT, and religious practices with gentleness, because Ustad Didin believes that Islam is a noble religion and full of politeness, as well as gentleness.

"I feel that in Lemka before there was a pesantren, so the culture in Lemka is like between teachers and students, there is no rigidity, but they are respectful in the sense of how the student to the teacher but they are also not careful, this is all formed because of what is done by ust Didin who is always in a relaxed atmosphere filling together, chatting, telling stories, so the family atmosphere is more felt, this is what I feel since the pesantren which is indeed conditioned by ust The didin itself and the moon were deliberately created but indeed flowing just have become a relaxed, cool and relaxed character but valuable. For example, the meeting was held at Didin's house, chatting, laughing, all kinds of jokes because Didin was humorous and academic, so that the atmosphere was more fun to talk jokingly, 5 hours of meetings, yes, 1 hour so it felt family, then it was carried over to the culture here, one of which was if he came here 2 times a month, it would be the next morning, there would be a wa inviting us to have coffee together while discussing the art of joking, laughing lightly and lightly, but it had a psychological impact on the taste Closeness is awakened. So there is something that is not obtained from other organizations, so why if it is difficult when you want to get back to being cool with this atmosphere, for example, if every graduation there are almost 50% who do not go home but look for boarding houses here, it will feel cool, one of which is between students and teachers, there is no skat, so it is not created to play fuksal together, "And they are still in the process of being replaced, because they are not created in a natural way." [OH Interview, December 31, 2023: DP-W5-171]

“When studying at LEMKA, AM felt happy, DA also felt happy, IS was the same, felt happy, because here there is so much knowledge that we can get, then taught by calligraphy masters, MI is also happy because it feels different from the beginning of the training with the work at the end of the training, AH also feels very grateful to be given the opportunity to study here and it is good to learn, MF is very grateful that it is delicious here, the learning atmosphere is also delicious, it feels typical of nature, MS said it is comfortable to study here.” [AM, DA, IS, MI, AH, MF, MS Interview, July 30, 2024: DP-W10-006-015]

“Ustad Didin as the leader has a very gentle attitude, seen in his behavior in the interview while holding his grandson and grandson to kill ants, then Ustad Didin forbids his grandson while saying, Ehhh don't, let it be! He wants to eat and he wants to play.” [DS Observation, December 21, 2023: DP-OB4-001]

The results of direct observation prove that Ustad Didin has a gentle, polite, honest, brave, persistent, diligent, forgiving character, and has a high level of concern. In addition, based on interviews, it was obtained that Ustad Didin highly prioritized the values of monotheism and devotion to Allah SWT. These two values have been established as the main principles in Ustad Didin's personality and have become part of the first foundation of the Islamic Calligraphy Islamic Boarding School LEMKA, Sukabumi (Alhail et al., 2025). The first value principle is monotheism, which is defined as a concept in Islam about the oneness of Allah SWT, who believes that Allah is the only God who creates, governs, and has the right to be worshipped. In the second value principle, namely devotion, which is defined as total awareness and obedience to Allah SWT by carrying out His commands and staying away from all His prohibitions, this is not just words, but is reflected in daily behavior and deeds.

Critically, these findings are in line with previous literature studies that show that pesantren education ideology plays a role as a strong value base in determining the behavior, curriculum, and social interaction of institutions where the Islamic value system is not just a doctrinal content but becomes the foundation of the educational structure and character formation of students so that it can influence the way pesantren operate and interact with the wider community (Ibda et al., 2023a). In addition, the broader literature even identifies a network of Islamic educational ideologies in Islamic boarding schools that affect all aspects of education from curriculum to management, emphasizing that ideology is not a secondary factor but a core constituent that directs the goals and practices of Islamic boarding schools (Ibda et al., 2023).

Theoretically, although Islamism in political studies is often distinguished from Islam as a religion, especially in the context of political discourse and vision of social change as discussed by Bassam Tibi, research on Islamic boarding schools such as LEMKA confirms that in the realm of local education, the values of monotheism and devotion function more as a living ideology than a formal political ideology, which actually reinforces that the cultivation of fundamental religious values remains the primary focus of pesantren without having to automatically boiling down to a partisan or extreme political agenda (Rojaya & Rahman, 2025). The following are the findings of archival studies, observations, and interviews on the practice of implementing the adhered-to ideology.



Figure 4 Implementation of the Ideology of Islamism
(Source: Researcher, 2024)

The ideology of Islamism that developed at the LEMKA calligraphy pesantren in Sukabumi is applied to artworks developed in the classroom learning process, namely Arabic calligraphy with five types of revolutionary artworks, namely: script calligraphy, mushaf decoration, decoration, contemporary, and digital.



Figure 5 Revolutionary Development of Arabic Calligraphy in Calligraphy Learning LEMKA: a) manuscript calligraphy, b) mushaf decorative calligraphy, c) decorative calligraphy, d) contemporary calligraphy, and e) classical digital calligraphy

(Source: Researcher, 2024)

The development of institutional organizations at the Islamic Calligraphy Islamic Boarding School LEMKA, Sukabumi, is considered successful. The main factor affecting success is the leadership style of Ustad Didin Sirojuddin, AR. Based on the results of the investigation and structured analysis through situational leadership theory, it was found that the leadership orientation of Ustad Didin Sirojuddin was included in the category (S3) of participation with a high level of team maturity (R4), so that the leadership style applied is visionary and democratic. This is relevant to the results of data analysis that prove that Ustad Didin is included in the category of leadership, participation, and the maturity of the team is relatively high.

"Ustad Didin often contributes to disasters, sad news, and illness, and Ustad Didin speaks and acts gently. This is the action of Ustad Didin as a role model for the LEMKA community."
[Domain Analysis: 11]

"Alumni have acts of loyalty such as alumni carrying the good name of LEMKA, alumni participating in various competitions, alumni serving well in teaching and managing Islamic boarding schools. In addition, the teachers also have qualified specifications, because all teachers are LEMKA alumni, this action is carried out because teachers already know the culture of the pesantren, the mandate of the teacher in accordance with the dominant ability, the teacher is the original product of LEMKA, teachers and administrators must follow the rules, and teachers who are experienced in the MTQ competition." [Domain Analysis: 15 & 17]

The situational leadership theory developed by Paul Hersey and Ken Blanchard explains that the effectiveness of leadership is not determined by one universal leadership style, but rather by the ability of the leader to adapt his leadership behavior to the needs and level of readiness of the followers in carrying out a particular task. In this model, leadership styles are classified into four main types of telling, selling/coaching, participating/supporting, and delegating, which are chosen based on the combination of directive behavior and relational behavior required for the situation. Each style is paired with a follower's readiness level from low to high (R1–R4), where this readiness includes the competence (technical ability and experience) as well as the commitment (motivation and confidence) of the individual or group being led (Pino-Marchito et al., 2025). This theory departs from the assumption that the higher the readiness of followers, the less need for direct direction and the greater the role of the leader to provide support and autonomy, so that an adaptive leader can improve the effectiveness of team performance and the quality of interpersonal relationships in the organization. The Hersey-Blanchard situational framework is particularly relevant in the context of a dynamic organization because it combines task-oriented and relationship-oriented behavioral analysis and emphasizes that leaders must actively diagnose and change leadership styles adaptively according to changing conditions and subordinates' readiness levels to achieve optimal organizational effectiveness (Woodard & Hyatt, 2024). The findings are consistent with Hersey Blanchard's theoretical principle that an effective leadership style is one that attunes to the readiness and maturity level of its followers, where the participatory style provides space for members to dialogue and be involved in decision-making, increasing the motivation and commitment of groups that have high competence and trust (Nikezić et al., 2016; Thompson & Vecchio, 2009).

Previous research in the context of educational organizations has also confirmed that stylistic adaptation to the situation and contextual needs of followers contributes positively to organizational effectiveness, especially when interpersonal relationships and group support are strong, as presented in a situational leadership model study that emphasizes the importance of behavioral flexibility of leaders based on two dimensions: task orientation and relationship support (Pitri et al., 2025). However, some empirical studies show that the application of situational theory is not always linear with the expected outcomes when the diagnosis of readiness level is less accurate, so it is necessary to improve the diagnostic skills of leaders to encourage the full effectiveness of participatory styles in educational organizations such as Islamic boarding schools (Thompson & Glasø, 2018; Zigarmi & Roberts, 2017). The analysis chart is shown in the following image.

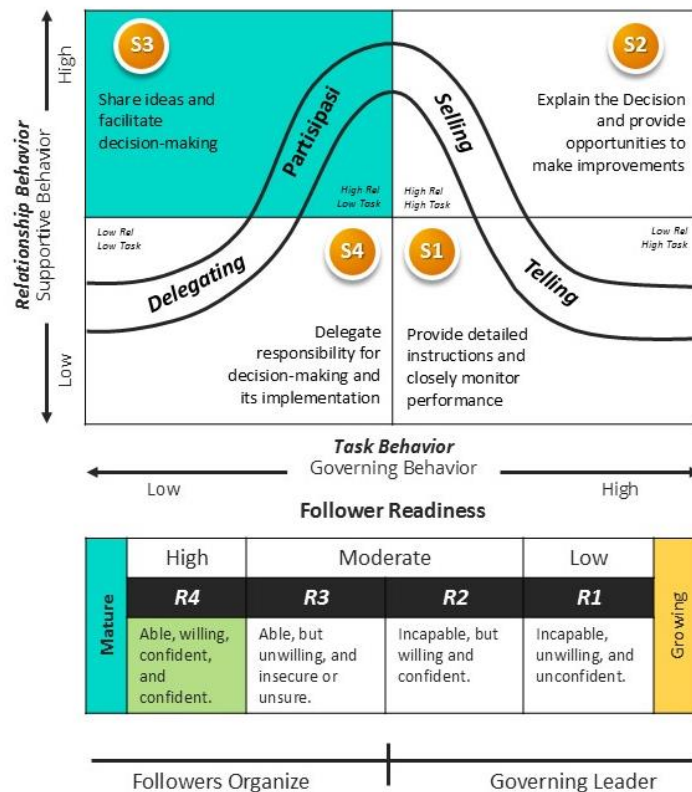


Figure 6 Analysis Results Chart of Participatory Leadership Style Didin Sirojuddin, AR
(Source: Researcher, 2024)

The participatory leadership style (S3) is reflected in the actions of Ustad Didin Sirojuddin, the results of observations and interviews prove that in the decision-making process, Ustad Didin always involves his team in decision-making and problem solving, the basis used in discussions is to share ideas, besides that Ustad Didin also facilitates the team to be able to actively participate in providing ideas and be active in discussion forums for decision-making, and problem-solving.

Intensely, the process of sharing information with the team continues to be carried out by Ustad Didin Sirojuddin, AR to increase the team's awareness and understanding of the common goals, vision, and mission. Based on this participatory leadership style, it succeeded in forming high support and low regulatory behavior from the leadership of Ustad Didin Sirojuddin, AR. Another element of the formation of Ustad Didin's participatory leadership style is also influenced by the readiness of a mature team (R4), so that the team can provide ideas and participate in the decision-making process, because the team is considered capable, has the will, has a belief system, and is confident. The following is a table of theme analysis based on the results of observations, documentation, and interviews from related research.

Table 1 Findings of Participatory Leadership Style Investigation

Image	Research Findings
	Ustad Didin is active in bringing the management team of the institution to formulate decisions together. The readiness of the team is very helpful in providing space to convey ideas and carry out a participatory leadership style.
	Ustad Didin is active in sharing ideas and facilitating the ideas of teams and collaborators from outside, which has a positive impact on the emergence of loyalty.
	The leadership of Ustad Didin always provides space for the managers of the boarding school and alumni. Based on the results of the investigation, it was found that there was a business development idea initiated by alumni and managers, then through an intense budget discussion process, Ustad Didin always supported and tried to facilitate the idea to be realized.
	The findings of the investigation show that there was a meeting held in which Ustad Didin Sirojuddin, AR and the management team actively participated in formulating ideas and making decisions.
	Ustad Didin always builds a space for the togetherness of the team, cottage managers, alumni, and students. In addition, by using persuasive communication skills, Ustad Didin often provides motivation and intense emotional support to the entire team, managers, alumni, and students.

The Relationship of Functional of Art Ideology and Leadership Didin Sirojuddin AR

The functional relationship between art ideology and Didin Sirojuddin AR leadership at LEMKA creates a unique educational ecosystem where spiritual values drive institutional management. The findings reveal that the ideology of Islamism, centered on tauhid (monotheism) and taqwa (devotion), serves as the foundational value system. This aligns with recent research suggesting that in specialized Islamic institutions, religious ideology is not merely a secondary factor but a core constituent that directs all management practices and curriculum goals (Ibda et al., 2023b). By positioning calligraphy as a form of worship and da'wah, Didin Sirojuddin transforms artistic practice into a spiritual discipline, a phenomenon observed in contemporary studies where Islamic

boarding schools increasingly unify local wisdom with authentic religious identity to enhance student character (Fatahillah et al., 2023b).

The results of the analysis of the causal relationship between ideology and leadership of Didin Sirojuddin found that there was a movement of relationships that were asymmetrically netted in the management function and learning climate. Islamic ideology is a factor in the running of pesantren management operations and the learning climate of the students. The participatory leadership style has two special characteristics, namely visionary and democratic thinking. The leadership style also forms asymmetrical relationships and becomes a factor in the management of the pesantren and the learning climate. The following is a chart of the results of the study of relationships and functions.

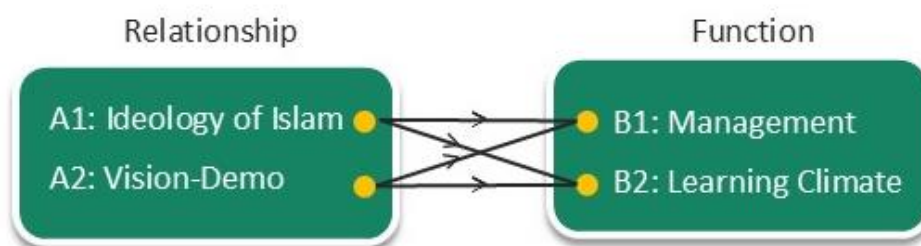


Figure 7 Relationship and Function Chart
(Source: Researcher, 2024)

In depth reviews related to Islamic ideology turned out to be a factor that influenced the practice of the pesantren management function. Based on interviews and observations, the results of coding were obtained that the LEMKA calligraphy pesantren takes care of two values that have become its basic principles, namely monotheism and taqwa, so that in the process of carrying out the management function starting from planning, always using the basis of two principles, then organized to each program implementer to be able to develop learning creativity, but still maintain the two principles, then implemented and controlled its implementation to remain in the standard rules, in accordance with the 2 Islamic principles that are maintained. In the function of the learning climate, there are several atmospheres that often appear in the LEMKA calligraphy pesantren, based on the results of coding, an atmosphere of calm, peace, happiness, and seriousness in learning is obtained.

The discussion of participatory leadership style with a visionary and democratic character is a factor that affects the practice of management functions. It was found that planning is projected very far in the long term. Besides that, there are also short-term and small targets to realize the vision, then it is organized, then each target is implemented and controlled for each achievement. Meanwhile, in the function of the learning climate, there are several atmospheres that arise from the existence of this participatory leadership style, including comfort.

Ultimately, the synergy between a strong ideological foundation and transformative leadership establishes a conducive learning climate marked by peace, seriousness, and comfort. The institutional performativity at LEMKA is evidenced by the high quality of calligraphy works and an extensive global alumni network. The ability of the leader to maintain a delicate balance between strict technical rules of calligraphy and modern management demands is the key to this institutional harmony (Yunisa, 2024b). This study proves that the functional relationship between art ideology and leadership at LEMKA serves as an integrative model for Islamic arts education, where religious ideology provides the stable framework and participatory leadership provides the engine for continuous innovation.

CONCLUSION

This research confirms that the ideology and leadership of Didin Sirojuddin AR are the main foundation for the sustainability of the Islamic Calligraphy Islamic Boarding School LEMKA Sukabumi. The ideology of Islamism, with the basic principles of monotheism and taqwa, is not only a religious doctrine, but is also internalized in all institutional aspects, ranging from the curriculum, student development, to the creation of calligraphy artworks. Through the aesthetic approach of the

Qur'an, calligraphy is positioned not only as an artistic expression but also as a medium for worship, da'wah, and the development of Islamic culture in Indonesia.

The leadership of Didin Sirojuddin has proven to play a central role in strengthening the ideological base. With a visionary and democratic participatory leadership style, he is able to involve the team, teachers, students, and alumni in the decision-making process and institutional development. This leadership model fosters a strong sense of belonging, loyalty, and a spirit of collaboration in the pesantren environment. The presence of team readiness (R4) makes it easier for Didin Sirojuddin to create a healthy and productive participation space.

The relationship between ideology and leadership is closely intertwined in shaping the management of the pesantren and the learning climate. The values of monotheism and taqwa become the framework for planning, implementing, and evaluating programs, while participatory leadership styles provide a calm, peaceful, and earnest learning atmosphere. The impact can be seen in the quality of the calligraphy works produced, the students' achievements in various competitions, and the sustainability of the alumni network at the national and international levels.

Thus, this study shows that the success of LEMKA is not solely the result of technical skills in the art of calligraphy but the fruit of a strong synergy between religious ideology and transformative leadership. These findings can serve as a reference for the development of other art pesantren as well as provide academic contributions to the study of kiai leadership in the context of Islamic art education.

REFERENCES

- A. R., S. (2014). Peta perkembangan kaligrafi Islam di Indonesia. *Buletin Al-Turas*, 20(1), 219–232. <https://doi.org/10.15408/bat.v20i1.3757>
- Alhail, H. (2024). Kajian semiotika Roland Barthes penciptaan kaligrafi kontemporer Tuter Achmad Syidik sebagai role model kaligrafer Dolok Masihul. *Visual Heritage: Jurnal Kreasi Seni Dan Budaya*, 6(2), 157–170. <https://doi.org/10.30998/vh.v6i2.8559>
- Alhail, H., & Azmi, A. (2022). Analisis kaligrafi kontemporer dari aspek warna dan kekayaan imajinasi di sanggar Al-Baghdadi. *Visual Heritage: Jurnal Kreasi Seni Dan Budaya*, 4(3), 218–236. <https://doi.org/10.30998/vh.v4i3.6163>
- Alhail, H., Sugiarto, E., & Syakir. (2025). Characteristics of students' work as a result of calligraphy art education at LEMKA Sukabumi. *Gorga: Jurnal Seni Rupa*, 14(1), 247–254. <https://doi.org/10.24114/gr.v14i1>
- Alhail, H., Wadiyo, W., & Wibawanto, W. (2024). Kajian ruang lingkup manajemen dan pentahelix pendidikan seni kaligrafi Islam sanggar Al-Baghdadi Medan. *Gorga: Jurnal Seni Rupa*, 13(1).
- Anita, Hasan, M., Warisno, A., Anshori, M. A., & Andari, A. A. (2022). Pesantren, kepemimpinan kiai, dan ajaran tarekat sebagai potret dinamika lembaga pendidikan Islam di Indonesia. *Scaffolding: Jurnal Pendidikan Islam Dan Multikulturalisme*, 4(3), 509–524. <https://doi.org/10.37680/scaffolding.v4i3.1955>
- Bustari, B., Samad, D., & Mamat, F. ST. (2025). The leadership concept of kyai in pesantren: A literature analysis based on modern educational management perspectives. *ALSYS: Jurnal Keislaman Dan Ilmu Pendidikan*, 5(4), 1425–1436. <https://doi.org/10.58578/alsys.v5i4.6570>
- Dhofier, Zamakhsyari. (2011). *Tradisi pesantren: studi pandangan hidup kyai dan visinya mengenai masa depan Indonesia*. LP3ES.
- Fatahillah, A., Chuanchen, & Zaini, A. W. (2023). Cultivating cultural synergy: Unifying boarding schools, local wisdom, and authentic Islamic values for the enhancement of Islamic identity. *Managere: Indonesian Journal of Educational Management*, 5(2), 187–197. <https://doi.org/10.52627/ijeam.v5i2.339>
- Fauzian, R. (2020). Kiai leadership transformation in forming regeneration and developing pesantren perspective of social change. *PENAMAS*, 33(2), 323–344. <https://doi.org/10.31330/PENAMAS.V33I2.406>
- Fitria, N. (2025). The leadership of the kyai as a conservative instrument of the Islamic boarding school (A case study at pondok pesantren Hidayatul Qur'an Banjarrejo). *Nizham Journal of Islamic Studies*, 13(01), 100–115. <https://doi.org/10.32332/nizham.v13i01.10846>

- Handayana, S., & Rezi, M. (2018). MTQ: Antara seni membaca alquran dan politik akomodasionis pemerintah terhadap umat Islam. *Islam Transformatif: Journal of Islamic Studies*, 02(02). <https://doi.org/10.30983/IT.V2I2.747>
- Harun, M., Sari, D. C., Adam, N. F. B. M., Dorloh, S., & Azis, M. K. N. A. (2022). Dynamics of the art of contemporary Islamic calligraphy archipelago: Comparative analysis of Malaysian and Indonesian works. *JOC: Journal of Calligraphy*, 2(1), 2021. <https://doi.org/10.17977/um082v2i12022p85-99>
- Ibda, H., Sofanudin, A., Syafi', Moh., Fikri, M., & Marzuki, M. (2023). Network of Islamic education ideology in Aceh Islamic boarding schools: A systematic literature review. *At-Turats*, 17(1), 68–90. <https://doi.org/10.24260/at-turats.v17i1.2801>
- Iryana, W., & Budianto, A. (2024). Pesantren kaligrafi al-quran LEMKA di kabupaten Sukabumi, Jawa Barat (2005-2016). *Tsaqofah Dan Tarikh: Jurnal Kebudayaan Dan Sejarah Islam*, 8(2). <https://doi.org/10.29300/tjksi.v8i2.12285>
- Khoirunnisaa', K., & Maunah, B. (2021). Karakteristik kepemimpinan transformasional di lembaga pendidikan Islam tradisional dan modern. *MANAGERE : Indonesian Journal of Educational Management*, 3(2), 31–42. <https://doi.org/10.52627/ijeam.v3i2.124>
- Ma'arif, M. A., Rokhman, M., Fatikh, M. A., Kartiko, A., Ahmadi, & Hasan, M. S. (2025). Kiai's leadership strategies in strengthening religious moderation in Islamic boarding schools. *Jurnal Ilmiah Peuradeun*, 13(1), 23–48. <https://doi.org/10.26811/peuradeun.v13i1.1168>
- Madina, A. (2024). Calligraphy art as a medium of da'wah in the development of Islam. *Jurnal Pendidikan Islam Dan Keagamaan*, 2(1). <https://doi.org/10.59548/jed.v2i1>
- Madina, A., Erika, E., Syahputra, D., Sasmito, A. A., & Nasution, S. (2024). Development of calligraphy art in Indonesian Islamic boarding schools. *PEBSAS: Jurnal Pendidikan Bahasa Dan Sastra*, 2(1), 24–28. <https://doi.org/10.61721/pebsas.v2i1.341>
- Munirah, H., Aslamiah, & Rizalie, A. M. (2022). The model of kyai's leadership in Islamic boarding schools (Multi-case study in modern ummul qura Islamic boarding school and Ar-Raudhah amuntai Islamic boarding school). *International Journal of Social Science and Human Research*, 05(06). <https://doi.org/10.47191/ijsshr/v5-i6-93>
- Nikezić, S., Dželetović, M., & Vučinić, D. (2016). Chester Barnard: Organisational-management code for the 21st century. *Procedia - Social and Behavioral Sciences*, 221, 126–134. <https://doi.org/10.1016/j.sbspro.2016.05.098>
- Pino-Marchito, A. Del, Galán-García, A., & Plaza-Mejía, M. de los Á. (2025). The Hersey and Blanchard's situational leadership model revisited: Its role in sustainable organizational developments. *World*, 6(2), 63. <https://doi.org/10.3390/world6020063>
- Pitri, L., Rozi, F., & Naqiya, A. Z. (2025). Implementation of situational leadership model in improving company performance. *Journal of Business Administration and Strategy*, 1(2), 63–72. <https://doi.org/10.58290/jbas.v1i2.147>
- Ridwanuloh, L., Umam, M. M. N., & Mulyana, A. (2024). Seni tulis Arab di Nusantara: Perkembangan kaligrafi Islam di Indonesia pasca kemerdekaan (1945-1985). *Jazirah: Jurnal Peradaban Dan Kebudayaan*, 5(2). <https://doi.org/10.51190/jazirah.v5i02.164>
- Rojaya, R., & Rahman, M. T. (2025). Distinguishing Islam from Islamism: Bassam tibi's insights on fundamentalism and religious politics. *Jurnal Iman Dan Spiritualitas*, 5(2), 191–200. <https://doi.org/10.15575/jis.v5i2.43417>
- S, J., Widnyana, I. G. N., & Herliyani, S. (2018). Analisis visual dan isi karya kaligrafi dekorasi hasil MTQ khatil qur'an tingkat kabupaten Buleleng ke-26. *PRASi*, 13(01). <https://doi.org/10.23887/prasi.v13i1.16448>
- Salim, N. A., Zaibi, M., Brantasari, M., Ikhsan, M., & Aslindah, A. (2025). Islamic boarding school leadership innovation: From traditional to modernization of education. *Munaddhomah: Jurnal Manajemen Pendidikan Islam*, 5(4), 447–460. <https://doi.org/10.31538/munaddhomah.v5i4.1392>
- Sidiq, M. (2020). Pergeseran pola kepemimpinan kiai dalam mengembangkan lembaga pesantren. *FALASIFA: Jurnal Studi Keislaman*, 11(1), 144–156. <https://doi.org/10.36835/falasifa.v11i1.281>

- Suharno, & Mukhtarom, A. (2020). Nilai-nilai pendidikan Islam dalam seni kaligrafi al-qur'an. *Tadarus Tarbawy*, 3(1). <https://doi.org/10.31000/jkip.v3i1.4255>
- Thompson, G., & Glasø, L. (2018). Situational leadership theory: a test from a leader-follower congruence approach. *Leadership & Organization Development Journal*, 39(5), 574–591. <https://doi.org/10.1108/LODJ-01-2018-0050>
- Thompson, G., & Vecchio, R. P. (2009). Situational leadership theory: A test of three versions. *The Leadership Quarterly*, 20(5), 837–848. <https://doi.org/10.1016/j.leaqua.2009.06.014>
- Umam, W. (2020). Kepemimpinan kiai dalam mengembangkan pondok pesantren. *Attractive: Innovative Education Journal*, 2(3). <https://doi.org/10.51278/aj.v2i3.60>
- Wekke, I. S., Wihayuningtyas, N., Muntaha, Z., & Mukhlis, M. (2018). Leadership Typology of traditional Islamic boarding school in Eastern Indonesia: Learning to lead from DDI Mangkoso. *INFERENSI: Jurnal Penelitian Sosial Keagamaan*, 12(2). <https://doi.org/10.18326/infsl3v12i2.331-348>
- Woodard, M., & Hyatt, K. (2024). The relationship between coaching behaviors by situational leaders and new employee engagement. *Strategy & Leadership*, 52(2), 6–16. <https://doi.org/10.1108/SL-01-2024-0003>
- Yunisa, R. A. (2024). The concept of calligraphy learning at the pesantren for the fine arts and calligraphy of the qur'an (PSKQ) modern Kudus. *Recoms: Jurnal Penelitian Dan Pengabdian*, 1(1), 11–20. <https://doi.org/10.59548/rc.v1i1.138>
- Zainab, I., & Suhermanto, S. (2023). Islamic scholar leadership in the modernization of pesantren management. *AFKARINA: Jurnal Pendidikan Agama Islam*, 8(1), 1–11. <https://doi.org/10.33650/afkarina.v8i1.5328>
- Zigarmi, D., & Roberts, T. P. (2017). A test of three basic assumptions of Situational Leadership® II Model and their implications for HRD practitioners. *European Journal of Training and Development*, 41(3), 241–260. <https://doi.org/10.1108/EJTD-05-2016-0035>