

RELATIONAL MARKETING STRATEGY IN ENHANCING USER ENGAGEMENT AT SUKU SENI RIAU COMMUNITY LIBRARY

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Abstract

This study aims to investigate the implementation of relational marketing strategies within the unique context of a community-based arts library. Community libraries, particularly those focused on arts and culture, often face challenges in maintaining relevance and user engagement when managed through traditional, administrative-oriented approaches. Using a qualitative descriptive method with a case study design, this research examines the Rumah Kreatif Suku Seni Riau (RK-SSR) library, which holds a specialized collection of 1,651 titles focused on Malay arts and culture. Data were collected through participant observation, in-depth interviews with the founder and users, and documentary analysis. The results indicate that while the library maintains some traditional management characteristics, it has successfully fostered high user engagement by adopting flexible, relational-based services. Key findings reveal that extended operational hours, reaching 11:00 PM to align with community art rehearsals, and informal social interactions serve as primary drivers for user loyalty. The study concludes that the success of community libraries in creative environments depends more on the quality of the relationship between managers and users than on formal administrative compliance. This research provides a novel perspective on how "familial" social capital can be integrated into library management to create a resilient and sustainable literacy ecosystem. The implications suggest that community libraries should prioritize relational proximity to remain vital hubs for local cultural preservation and creative innovation.

Keywords: Community Library, Community-Based Library, Relationship Marketing, User Engagement, Arts Library.



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INTRODUCTION

The existence of community libraries in Indonesia, particularly in the Riau region, faces major challenges amidst the onslaught of digitalisation and the public's low interest in reading arts and culture literature. The Riau Arts Community Creative Centre (RK-SSR) has emerged as a unique organisation seeking to bridge the information access gap for artists and the local community, amidst a lack of specialist art libraries in the region. Generally speaking, community libraries are often viewed as passive spaces that merely serve as repositories for books, without any dynamic interaction between staff and users (Kofi & van Melik, 2026). This phenomenon has led to a stagnation in literacy, whereby valuable collections on traditional and modern Malay art are not being distributed to their intended audience to the fullest extent. The urgency of this research lies in how a creative space can transform the function of a library into a hub for inclusive and educational social activities for its own community. The existence of RK-SSR, with a collection of 1,651 book titles, serves as a significant social asset in the preservation of Riau's collective cultural memory through non-formal literacy channels. It is therefore essential to gain an in-depth understanding of how this library manages its resources in order to remain relevant to the dynamic arts community. The right strategy for managing a community library will determine the future sustainability of the creative ecosystem.

Although numerous studies have been carried out on community libraries, most previous research has focused on the technical aspects of managing library materials and general funding constraints (Pinto et al., 2024). There is a gap in the literature specifically addressing the implementation of relationship marketing in the context of community-based art libraries in the Sumatra region, particularly in Riau. Most literacy research in Indonesia tends to focus on the role of village libraries or general community reading centres, without considering in-depth specialisation in art-related content. Furthermore, the aspects of emotional closeness and long-term relationships between library staff and users in community libraries are rarely explored theoretically from an information science perspective (Villagran & Martin, 2022). As a result, library development strategies are often one-size-fits-all and fail to take into account the unique characteristics of users in creative environments. Without studies that examine this relational approach, community libraries risk losing their user base because they are perceived as unable to adapt to the specific needs of the community. Therefore, identifying the gaps in this research is crucial to making a new contribution to the development of library management theory specifically within non-governmental organisations.

Previous studies have often recommended standardising community libraries in line with the National Library Standards (SNP) without taking into account the flexibility required by the arts community (Ramadhan et al., 2025). This research aims to complement that view by offering a more humanistic and fluid perspective on relational marketing, in keeping with the character of the Riau Ethnic Arts Creative House (RK-SSR). Unlike previous studies, which tended to view libraries as static institutions, this research regards libraries as organisms that grow through artistic interaction and collaboration at the RK-SSR. An evaluation of the existing literature reveals a tendency to treat library marketing strategies as uniform, without taking into account the user profile, the majority of whom are creators and art students. By focusing on a comparative analysis of traditional and relational management approaches, this study offers a new perspective on how a 'sense of community' is key to the effectiveness of

literacy services. This research also reinforces the argument that community libraries require not only technically skilled librarians, but also facilitators capable of building social networks. It is hoped that this approach will serve as a new model for the management of community-based special libraries in Indonesia, making them more resilient to changing times.

Against this background, this study aims to examine how the Riau Arts Community Centre applies relational marketing strategies to enhance user engagement. Furthermore, this study also examines the extent to which flexible opening hours and the integration of artistic activities can foster long-term relationships with visitors. The main argument put forward is that the success of a community library in sustaining its existence depends not only on the comprehensiveness of its collection, but on its ability to build emotional connections through a relational approach. By identifying aspects such as user orientation, social interaction and the use of community social media, this research will demonstrate that a flexible management model is more effective for art libraries. The findings of this study are expected to provide practical implications for managers of other community libraries in developing more user-oriented service strategies. Academically, this research contributes to the enrichment of the literature on specialised library management within the socio-cultural context of Indonesia. Consequently, the findings from these observations and interviews will be critically analysed to provide a comprehensive picture of the dynamics of literacy within the creative community of the Riau Arts Tribe.

LITERATURE REVIEW

Art-Based Community Library

A community library is an information-providing institution established, managed and utilised independently by a specific community group to meet specific literacy needs. In the context of arts institutions, a community library functions as more than just a repository of books; it serves as a laboratory of creativity for artists and cultural practitioners. Their collections are usually highly specialised, ranging from theatre scripts and poetry anthologies to technical reference books on performance management and art criticism. The existence of libraries such as that found at the Riau Arts Community Creative House (RK-SSR) is crucial because public libraries often lack the depth of collection required for specific artistic fields. These community libraries usually arise from concerns about the difficulty of accessing references that support the practical creative process in the field. As well as serving as a source of reference, community art libraries also act as repositories of local collective memory, documenting the evolution of aesthetics in the region. Self-managed operations provide the community with the flexibility to determine the direction of the collection's development in line with the organisation's artistic vision. As such, community art libraries are a vital pillar in sustaining the creative ecosystem at the grassroots level (Suku Seni, 2026).

Critically, whilst community art libraries have the advantage of in-depth, specialised content, the professional aspects of technical management often pose a major challenge. Unlike formal libraries, which employ certified librarians, community libraries are usually run by volunteers or community members who lack a background in library science. This affects the way collections are organised, which sometimes fails to adhere to international bibliographic standards, thereby hindering the ability to retrieve information quickly. However, the strength of community libraries lies precisely in their flexibility and their close, family-like relationship with users. An evaluation of this model shows that the success of community libraries cannot be measured solely by the sophistication of their automation systems, but rather by the extent to which the collection is utilised in the process of producing works of art (Assyiffatulhayat & Hildansyah, 2025). The challenge ahead for community libraries is how to integrate technical library standards without losing the community's fluid and adaptive identity. Efforts to reconcile technical requirements with the community's social values are key to ensuring that these institutions do not merely serve as showpieces, but become productive engines of literacy.

The Theory of Relationship Marketing in Libraries

Relational marketing in the library sector is defined as a strategy for building, maintaining and enhancing long-term relationships with users in order to create shared value (Adeogun, 2022). This approach shifts away from transactional marketing, which focuses solely on the number of books borrowed, towards a focus on the quality of interaction between librarians and library users. In practice, relational marketing involves two-way communication, an in-depth understanding of user profiles, and personalised services tailored to the needs of individuals or groups. Key elements such as trust, commitment and communication form the foundation for building patron loyalty, encouraging them to continue using library services. In community library settings, relational marketing often takes the form of regular discussions, involving users in book selection, and other collaborative activities. This strategy is particularly relevant in specialised libraries, given their smaller user base but highly concentrated interests. Through relationship marketing, libraries are no longer viewed as rigid institutions, but rather as partners in users' intellectual and creative journeys (Dewandaru et al., 2025).

The implementation of relationship marketing in community libraries requires a paradigm shift for library managers, from an administrative role to that of a social facilitator. An evaluation of this theory indicates that the success of relational marketing is heavily dependent on the interpersonal communication skills of library managers. If managers fail to build emotional rapport, then no matter how sophisticated the literacy programmes are designed, it will be difficult to attract active participation from community members. However, there is a risk that the boundary between professional service and personal relationships may become blurred, which could potentially compromise the objectivity of service delivery. Furthermore, relational marketing requires a significant and consistent investment of time and energy, which often poses a challenge for community libraries with limited human resources. Nevertheless, this approach has proven to be far more effective in the context of arts communities than formal and rigid one-way promotion. By prioritising user satisfaction and deep engagement, community libraries can create a self-sustaining and sustainable literacy ecosystem.

National Library Standards (SNP) for Special Libraries

The National Library Standards are the minimum requirements set by the government to ensure the quality of library services in Indonesia, including specialised libraries. The National Library Standards cover various aspects, ranging from collection standards, facilities and infrastructure, library staff, to services and management (Haryono & Cahyono, 2020). For specialised libraries, the main emphasis is on the relevance of the collection to the field of expertise of the institution or the community it serves. This standard requires a systematic approach to the processing of library materials so that information can be accessed efficiently by researchers or practitioners in the relevant field. Furthermore, the SNP also sets out provisions regarding the minimum floor space and supporting facilities that must be available to ensure the comfort of library users whilst engaging in literacy activities (Dewiki et al., 2024). It is hoped that the implementation of the National Library Standards will provide legal status and formal recognition for community libraries within the national library system. By adhering to these standards, community libraries will find it easier to coordinate and collaborate with other libraries on a wider scale.

Upon critical examination, the implementation of the National Library Standards in community libraries such as RK-SSR often comes up against the reality of limited resources on the ground. Many of the indicators in the National Library Standards are designed for formal government institutions or large corporations, making them difficult for self-sustaining, hobby-based libraries to meet (Pratama, 2024). For example, the requirement for library staff to hold a degree in library science often acts as a barrier for communities that rely on the dedication of local artists. Therefore, a more flexible adaptation or interpretation of the National Library

Standards is needed so as not to stifle local creativity and initiative in these areas. Evaluations indicate that quality standards should not be viewed solely in terms of physical and administrative aspects, but also in terms of the effectiveness of information dissemination within the user community. Community libraries must be able to adopt the substantive values of the National Library Standards without being burdened by bureaucratic procedures that could hinder the community's flexibility. Synergy between formal standardisation and local wisdom in community management is the most rational middle ground to pursue.

RESEARCH METHOD

This study employs a qualitative approach using the case study method to explore the phenomenon of community library management at the Riau Arts Community Creative Centre (RK-SSR). The case study method was deemed the most appropriate as the researcher sought to gain an in-depth, contextual and detailed understanding of the unique interactions between managers and users within the arts ecosystem (Rashid et al., 2019). The main focus of the research is on analysing the relational marketing strategies implemented in a non-formal setting, which has characteristics that differ significantly from those of government libraries. The use of a qualitative approach enables the researcher to capture the meaning behind daily activities, the flexibility of services, and the social dynamics occurring within this creative space. The research location on Jl. Gading Marpoyan, Kampar, was selected due to the profile of RK-SSR, which possesses a highly specialised art collection and a loyal community base. Through this design, the researcher was able to explore how family values are integrated into library management to enhance reader engagement on a sustainable basis. This research not only captures the physical conditions of the library but also analyses the patterns of communication and relationships that form the lifeblood of literacy in this community.

The research data was sourced from primary and secondary data collected through participatory observation, in-depth interviews and a documentary study. Observations were carried out directly at the RK-SSR site to observe routine activities, visiting patterns, and social interactions taking place during the library's opening hours until the evening. In-depth interviews were conducted with a key informant, namely the founder and principal manager, Mr Marhalim Zaini, to explore the vision, history, and management strategies that have been implemented to date. In addition, interviews were also conducted with community members and regular visitors to gain perspectives from the users' point of view. Secondary data was obtained from organisational profile documents, notarial deeds, reports on the collection size—which amounts to 1,651 book titles—and archives of relevant arts activities. A technique of triangulating sources and methods was applied to ensure the validity of the data, whereby interview results were cross-checked against field findings from observations and available administrative data. This approach ensures that the information obtained is highly credible and capable of objectively yet humanistically depicting the reality of library management.

The data analysis procedure follows an interactive analysis model comprising data reduction, data presentation, and drawing conclusions or verification (Asipi et al., 2022). In the initial stage, the researchers summarised all interview findings and field notes into thematic categories such as user orientation, social interaction and social media usage. Data reduction was carried out by focusing the analysis on aspects directly related to relational marketing and its comparison with traditional management. Subsequently, the data were presented narratively and supported by comparative analysis tables of service aspects to facilitate the interpretation of the findings. The final stage involved a verification process by linking the field findings to relational marketing theory and the National Library Standards discussed in the literature review. The entire analysis process was conducted in a circular manner to ensure that each new finding could be revalidated against the original data sources. Through this procedure, the research results are expected to provide a coherent and logical picture of the effectiveness of the arts-based community library management model. This analysis serves as a strong

foundation for formulating practical recommendations for the future development of community libraries.

RESULTS

Research at the Riau Arts Community Creative House Library (RK-SSR) shows that this library has a highly diverse collection totalling 1,651 titles. The collection is dominated by literature on Malay art and culture, including works by Marhalim Zaini, theatre scripts and students' dissertations. Administratively, the library operates from 08.00 to 17.00 WIB. However, observations indicate that opening hours are flexible, extending until 23.00 WIB to support community activities. The following is a breakdown of the collection and a comparative analysis of service aspects:

Table 1. Distribution of the RK-SSR Library Collection

Type of Collection	Number of Titles	Number of Copies
Riau Catalogue	386	386
Poetry	242	242
Children's Books	196	196
General Cultural Magazines	182	182
Theatre Books	118	118
Other (Short Stories, Essays, Theses, etc.)	527	527
Total	1.651	1.651

Table 2. Conceptual Model of Relational Marketing in Community Arts Libraries

Aspects	Traditional Approach (Current)	Relational Potential (Development)
Focus	Focused on the management, cataloguing and storage of the physical collection as the library's primary asset. Success is often measured by the size of the collection.	Focused on meeting the reference needs of the arts community. Success is measured by the extent to which the collection and services are able to support the creative process, learning and the production of artworks by community members.
Service Orientation	Collection-centred. Users adapt to the information resources already held by the library.	User-centred. Collection development is based on the community's actual needs, such as theatre scripts, performance references, art criticism and documentation of local culture.
The Role of the Library	Viewed as a repository for books and passive reference resources used when required.	Serves as a hub for intellectual and creative activity, a meeting place for artists, writers, actors and cultural practitioners to exchange ideas and knowledge.
Service Timeframe	Operates according to fixed and limited administrative opening hours. User access depends on the library staff's schedule.	Flexible in adapting to the rhythm of the arts community's activities, including access in the evenings or during rehearsals, discussions and preparations for performances.
Interaction with Users	Interaction is limited to the processes of borrowing,	Interaction takes place through discussions, workshops, work analyses,

Aspects	Traditional Approach (Current)	Relational Potential (Development)
Communication	returning, or searching for items in the collection. Relationships are transactional and short-term. It is one-way in nature, involving the provision of information about the collection or library rules to users.	theatre rehearsals, mentoring and other collaborative activities that build long-term relationships between managers and users. It is two-way and participatory. Users can express their needs, suggest additions to the collection, and provide feedback that forms the basis for service development.
Collection Development	Determined primarily by budget availability or decisions made by library management.	It is developed collaboratively based on the community's needs and current trends in arts and culture.
Use of Space	The space is used primarily for reading and storing the collection. User activities are relatively limited and individual.	The space is utilised as a 'third place' that supports discussions, small-scale performances, workshops, poetry readings, and other creative activities.
Use of Technology	Collection management is still predominantly manual, and access to information is restricted to in-person visits.	Utilising online catalogues (OPAC), social media, digital communication groups and digital archives to expand access to information and community engagement.
Measures of Success	The size of the collection, the number of visits, and the number of loans are the main performance indicators.	Levels of community participation, user satisfaction, member loyalty, the intensity of collaboration, and contributions to the development of the arts ecosystem are key indicators of success.
User Perspective	Users are regarded as service recipients.	Users are regarded as partners (co-creators of value) who contribute to the development of collections, services and community activities.
Organisational Sustainability	Depends on the administrators' ability to maintain library operations.	This is supported by active community involvement, a sense of belonging, and collaborative networks formed through strong relational ties.

DISCUSSION

Research findings indicate that the Riau Arts Community Creative House Library (RK-SSR) possesses unique characteristics as a community-based special library that combines traditional management with relational potential. Its collection of 1,651 titles reflects a strong specialisation in literature on Riau's local arts and culture, which is difficult to find in public libraries. Although opening hours formally end at 17.00 WIB, in practice access to the collection remains open until the evening when theatre rehearsals or art discussions take place in the studio. Library users are predominantly internal members and local residents who require reading material or support for the development of creative works. The interactions that take place go beyond mere book borrowing transactions; they constitute a process of knowledge-sharing amidst dynamic artistic activities. This finding confirms that the RK-SSR library functions as a centre of living literacy for its community. The presence of the internal

collection belonging to the artist Marhalim Zaini provides exclusive added value for library users specialising in modern Malay literature. This dynamic demonstrates significant potential for shifting the management paradigm from mere storage to a centre of relational interaction.

The development of a flexible service model at RK-SSR stems from the organisation's community-based and family-oriented nature, which has been in place since its establishment in 2017. The absence of managers with formal educational backgrounds in library science means that the administrative system remains manual and traditional. However, this situation has actually fostered 'creative autonomy', whereby managers prioritise ease of access for fellow artists over rigid bureaucratic procedures. The evening opening hours, which run until 23.00 WIB, are a natural response to the habits of artists, who tend to be more productive at that time. The emotional closeness amongst community members is a key factor in why user engagement remains strong despite the facility's modest nature. The motivation to preserve Malay culture through 'Tunjuk Ajar Melayu' has encouraged the managers to turn the library into a laboratory of ideas. Consequently, the managers' limited professional backgrounds are offset by their strong commitment to the community's creative goals. This reflection demonstrates that an organisation's social values are a decisive factor in shaping the form of community library services.

The implementation of a relational approach at the RK-SSR library has significant implications for enhancing the effectiveness of arts literacy within the local community. The flexibility of evening access facilitates a process of 'participatory literacy', in which books are used directly as reference materials whilst workshops or art analysis sessions are taking place. In line with research Mandiá-Rubal (2026) that this reinforces the role of libraries not only as places for reading, but as a 'third space' for the community to discuss and innovate. The long-term impact is the creation of an emotional bond between library users and the institution, which in turn fosters the growth of a more progressive and innovative community. Safitri et al. (2026) states that the use of social media as a means of promoting the collection also broadens the reach of information, particularly beyond the physical boundaries of the Gading Marpoayan housing estate. This strategy indirectly fosters greater public appreciation for the wider world of art and culture in Riau. According to (Unyil & Pauzi, 2025) Relational community libraries can transform people's perception of libraries from boring places into warm, creative meeting spaces. As a result, the sustainability of literacy programmes is better assured, as they are supported by the community's active participation.

Compared with traditional library models, which generally emphasise administrative order and rigid opening hours, the RK-SSR model offers a more flexible and adaptive alternative. Many studies show that the failure of community libraries is often due to a lack of interaction between managers and the actual needs of their users (Vårheim et al., 2019; Subramanya & Manjunath, 2023). Unlike public libraries, which often struggle to attract the younger generation, RK-SSR has succeeded in attracting students from various universities through the integration of arts and literacy activities. The standardisation of the collection in accordance with the SNP category for specialised community libraries provides a stronger formal foundation than that of a typical reading room. However, the relational aspect emphasised in this study goes beyond mere administrative compliance by prioritising long-term relationships. Previous studies have often overlooked the role of evening opening hours as a key factor in a dynamic arts community ecosystem. Findings at RK-SSR provide new evidence that flexibility in the timing and space of interactions is a crucial element for the success of libraries in creative environments. This suggests that standardisation must be balanced with local wisdom in managing social relations.

Based on the results of the analysis, it is recommended that the RK-SSR Library begin to develop a more structured relational marketing strategy through the 'Arts Literacy Ambassadors' programme, involving members of the community itself. Library staff should utilise specific collection data to create thematic reading recommendations synchronised with

the schedule of upcoming performances or workshops. The development of a simple digital library or online catalogue (OPAC) could be the next step to facilitate information retrieval without losing the personal touch of the service. The involvement of student interns from the Library Science department is also recommended to help streamline the administrative system in accordance with the National Education Standards (SNP) without altering the community's fluid culture. Conceptually, the library should be positioned as the heart of every artistic production created at the Riau Arts Tribe Creative House.

Regular book discussions held before or after theatre rehearsals can serve as a practical strategy for strengthening the connection between the collection and its users. It is hoped that this recommendation will reinforce the role of RK-SSR as a modern arts archive centre in Riau that remains rooted in family values. Through these strategic measures, the library can make a broader contribution to the development of knowledge and culture.



Figure 1. RK-SSR Library

CONCLUSION

This study concludes that the Riau Arts Community Creative House Library (RK-SSR) has successfully fulfilled its role as a literacy centre for the arts community through a combination of specialised collections and flexible services. The relational marketing strategy implemented, although not yet formally institutionalised, has proven effective in increasing user engagement through a family-like approach and close social interaction. The flexibility of opening hours, which extend into the evening to accommodate artists' productive hours, is a key differentiating factor that reinforces the library's role as a 'third place'. Although there are challenges regarding the professionalism of management in line with technical library standards, the strength of the community's social capital is able to bridge this gap through a fluid knowledge-sharing system. The argument that the success of community libraries depends heavily on the quality of the relationship between managers and library users is borne out by the loyalty of the RK-SSR community members. Overall, a management model that is adaptive to the characteristics of arts users is more resilient than a rigid model that merely pursues administrative compliance.

Based on the research findings, it is recommended that the managers of the RK-SSR begin digitising their collection catalogues to improve access to information without undermining the existing culture of personal interaction. Engaging student interns from the

field of library science could be a strategic solution to improve the library materials processing system so that it complies with the National Library Standards (SNP). For the government or relevant agencies, more flexible policies are needed when granting accreditation or assistance to community libraries, so that they are not hindered by overly formal bureaucratic requirements. For future researchers, it is recommended to conduct a more in-depth study on the impact of arts literacy on the productivity of artists' work within these communities, using quantitative or mixed-methods approaches. Furthermore, studies on the role of social media in expanding the relational networks of community libraries in the digital age are also wide open for further exploration. Synergy between the arts community, academia and the government is expected to strengthen the cultural literacy ecosystem in the Riau region in a sustainable manner.

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