

## Media Arts as a Medium of Urban Cultural Reproduction: The Case of Malang as a UNESCO Creative City

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**Abstract:** The designation of Malang as part of the UNESCO Creative Cities Network in the Media arts category in 2025 marks a significant milestone in strengthening the city's identity rooted in creativity. This study aims to analyze the role of media arts as a medium for the reproduction of urban culture in the context of Malang as a global creative city. The study employs a qualitative approach using a case study design. Data were collected through participatory observation, in-depth interviews with media arts practitioners and creative communities, as well as an analysis of documents related to policies and activities within the city's creative ecosystem. Data analysis was conducted using a thematic-interpretive approach based on Walter Benjamin's theory of the reproduction of works of art, which highlights the concepts of aura, technical reproducibility, the shift in the value of art from cult value to exhibition value, and the democratization of cultural access through reproductive technologies. The research findings indicate that media arts in Malang City function not only as technology-based artistic practices but also as a medium that represents and reproduces the city's cultural identity through symbols, narratives, and the social experiences of its community. The development of digital technology enables media art works to be produced, exhibited, and widely distributed through digital platforms, thereby expanding public access to creative works. These findings affirm that media arts play a crucial role in the reproduction of the city's culture while reinforcing Malang's identity as a creative city within the global network.

**Keywords:** media arts, cultural reproduction, creative city, city identity, Malang City.

## INTRODUCTION

The development of the creative economy over the last few decades has encouraged many cities around the world to position creativity, art, and culture as essential components of urban development strategies. Cities are no longer understood merely as administrative and economic spaces, but also as spaces of cultural production that shape urban identity and image at both local and global levels (de Jong & Lu, 2022). The UNESCO Creative Cities Network (UCCN) is one international initiative that encourages cities worldwide to develop their creative potential as part of sustainable development. According to UNESCO (Aulia et al., 2025), this network encourages cities to integrate art, culture, technology, and innovation into urban policies and community life. Membership in the network also opens opportunities for international collaboration, knowledge exchange, and the strengthening of urban cultural identity through the creative sector. Therefore, many cities use their membership in the UCCN as a strategic momentum to strengthen their urban identity narratives while enhancing global competitiveness through the development of culture-based creative sectors.

One rapidly growing sector within the creative city framework is media arts, namely artistic practices that use digital technology as a medium for cultural expression and communication. According to Paul, (2016), media arts include various forms of creative work, such as animation, digital games, interactive visual art, video art, and digital installations that combine art with information technology. The development of digital technology enables artworks not only to be creatively produced, but also to be distributed and accessed more widely by the public through various media platforms. In the context of cities recognized as creative cities, media arts do not merely function as a form of artistic expression, but also serve as a means of representing social dynamics, cultural values, and urban identity to a broader audience

(Mladenova, 2025). Through media arts, urban cultural symbols can be reproduced and disseminated, thereby shaping narratives about the city that continue to evolve alongside technological change and the cultural practices of society (Enright, 2023).

The process of cultural reproduction through technological media can be understood through Walter Benjamin's ideas in his essay *\*The Work of Art in the Age of Mechanical Reproduction\**. Benjamin (Hardiman, 2021) explains that the development of reproductive technology has changed the way artworks are produced and interpreted by society. Technology enables artworks to be reproduced and distributed more widely, making them accessible to more diverse publics (Benjamin dalam Hardiman, 2021). This process not only expands access to artworks, but also influences how society understands the cultural values embedded within them (Babaeitarkami & Baghchi, 2024). In urban culture, reproduction through technological media allows symbols, cultural practices, and city narratives to be represented again in various visual and digital media forms (Muzain et al., 2025). Thus, media arts can be understood as a medium that does not only produce artworks, but also reproduces the cultural meanings of the city within a broader public space.

Based on the research conducted by Suci & Năsulea, (2018), the success of a creative city is not only determined by international recognition, such as UNESCO Creative City status, but also by the city's ability to manage its cultural identity sustainably. Cheraghi, (2026) emphasizes that city membership in the UCCN often exists within a dialectic between branding interests and knowledge-sharing practices among cities. Regional revitalization also requires the strengthening of social capital and community empowerment, because trust, cooperation, and active public participation are essential to ensure that development initiatives generate meaningful social impacts (Chen et al., 2025). Gathen et al., (2021) also show that several creative cities face challenges in translating international recognition into local policies, community participation, and inclusive creative economy development. Meanwhile, Mihardja, (2019) shows that the use of smart city tools can support information dissemination and local government innovation in formulating city branding strategies, particularly in regional tourism development. However, the effectiveness of its implementation depends heavily on coordination among stakeholders and content integration across related institutions so that digital platforms can be used optimally. These findings indicate that strengthening urban identity does not depend solely on international labels, but also on how local cultural practices continue to be produced and reinterpreted by society through various creative media.

The designation of Malang City as part of the UNESCO Creative Cities Network in the Media arts category in 2025 marks an important momentum in developing a creativity-based urban identity. Malang is known for its growing creative ecosystem, supported by animation communities, digital games, visual arts, and various creative activities, as well as creative spaces such as the Malang Creative Center (Bidang Komunikasi dan Informasi Publik Kota Malang, 2025). Observations indicate that these activities demonstrate how media arts have developed not only as technology-based artistic practices, but also as spaces for urban cultural production and expression involving various actors within the creative ecosystem. Meanwhile, data obtained from Indikraf.id news reports show that the development of media arts in Malang still faces several challenges, including gaps in public media arts literacy, consistency in urban identity narratives, and the optimization of collaboration among actors within the creative ecosystem (Indikraf, 2025).

Nevertheless, studies on creative cities have so far focused largely on the creative economy, creative city policies, or the development of creative industries, while studies that position media arts as a medium for urban cultural reproduction and urban identity formation remain relatively limited. This condition reveals a research gap, particularly in understanding how media arts practices contribute to the reproduction of values, symbols, and urban cultural identity in the context of creative cities. Therefore, the novelty of this study lies in its analysis of media arts as a cultural practice that not only produces creative works, but also reproduces urban identity through the dynamics of communities and creative ecosystems. This study aims to examine the role of media arts as a medium for urban cultural reproduction in the context of Malang City as a UNESCO Creative City. It is also expected to provide academic contributions to the development of creative city and media arts studies, as well as practical benefits for strengthening the creative ecosystem and cultural identity of Malang City.

**RESEARCH METHOD**

This study employs a qualitative approach with a case study design to gain an in-depth understanding of how media arts function as a medium for the reproduction of urban culture in the context of Malang City as a UNESCO Creative City. A qualitative approach was selected because it enables the researcher to examine social meanings, cultural practices, and the experiences of actors within the media arts ecosystem in a contextual and interpretive manner (Brennen, 2025). According to Yin, (2018), a case study is appropriate when research seeks to understand a contemporary phenomenon within a complex real-life context involving multiple sources of evidence.

Data were collected through participatory observation, in-depth interviews with media arts practitioners, creative communities, and creative city stakeholders, as well as document analysis of policies, creative programs, and media arts artifacts produced in Malang City. The data were analyzed using a thematic-interpretive approach by interpreting media arts practices as forms of reproduction of urban cultural symbols and narratives based on Walter Benjamin’s theory of art reproduction. This approach enables the study to identify how media arts works represent and reproduce urban cultural identity within the context of creative ecosystems and the dynamics of global creative cities.

**RESULTS AND DISCUSSION**

The discussion in this study is based on findings obtained through interviews with media arts practitioners, observations of creative ecosystem activities, and documentation of various media arts initiatives in Malang City. These findings were subsequently interpreted through Benjamin’s theoretical framework (Benjamin, 2018), particularly the concepts of aura, technical reproducibility, the transformation of artistic value from cult value to exhibition value, and the role of reproductive technologies in expanding public access to artworks. The discussion is organized into several thematic sections that reflect the key dimensions of media arts as a medium of urban cultural reproduction.

**Urban Cultural Aura in Media Arts Practices**

The development of media arts in Malang City demonstrates that technology-based art functions not only as a form of creative expression but also as a medium for representing urban cultural identity. Animations, digital visual works, and other creative products produced by Malang’s creative communities frequently incorporate local symbols, narratives, and everyday social experiences. These practices illustrate the close relationship between media arts and the social and cultural conditions of the city. In this context, media arts serve as an intersection between technology, artistic expression, and cultural representation within Malang’s creative ecosystem.

Table 1. Thematic Analysis of Urban Cultural Aura in Malang City of Media Arts

Main Theme	Thematic Code	Data Excerpt	Informant	Interpretation
Representation of urban culture	Local cultural identity	“Media arts emerge from the everyday lives of the community and subsequently become part of the city’s creative identity.”	I2	Media arts represent the cultural experiences of urban communities and contribute to the construction of the city’s cultural identity.
Integration of technology and culture	Technology as a cultural medium	“Media arts combine technology and culture as a key strength of the city.”	I3	Technology is utilized as a medium for representing and communicating local cultural values through contemporary artistic forms.
Role of creative communities	Community-based cultural production	“The development of media arts in Malang is built through creative communities.”	I1	Creative communities function as the primary actors in the production and reproduction of urban culture.

Creative ecosystem	Stakeholder collaboration	“The development of media arts requires support from a creative ecosystem.”	I4	The creative ecosystem facilitates collaboration and supports the reproduction of urban culture through media arts practices.
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Source: Researcher's Processed Data

Based on Table 1, media arts practices in Malang are understood not merely as technology-driven creative production activities but also as mediums that represent the city’s cultural values. Media artworks often portray symbols, narratives, and everyday experiences that reflect Malang’s identity as a creative city. The integration of digital technology with local cultural values enables cultural symbols to be reinterpreted and represented in contemporary visual forms that are more accessible to society. This process indicates that media arts function not only as products of creative technology but also as vehicles for reintroducing local cultural experiences through digital media (Rachman, 2025).

This phenomenon can be interpreted through Benjamin’s concept of aura (Benjamin, 2018), which emphasizes the relationship between artworks, cultural contexts, and collective social experiences. Furthermore, the growth of media arts in Malang is strongly supported by creative communities that play an active role in producing works, building collaborative networks, and organizing creative activities. These communities constitute a vital component in the production and reproduction of urban culture through media arts practices that continue to evolve within Malang’s creative ecosystem.

The creative ecosystem itself plays a crucial role in sustaining cultural reproduction through media arts. Collaboration among creative communities, government institutions, academics, and creative industry actors creates broader opportunities for the production and distribution of creative works (Aulia et al., 2025). The development of media arts depends not only on individual creators but also on social and institutional networks that support cultural production processes (Salsabillah & Yuniarti, 2023). As Walter Benjamin explained (Hardiman, 2021), advances in reproductive technologies allow artworks to be reproduced and disseminated through multiple media channels, making them accessible to wider audiences. The case of Malang illustrates how digital technology, creative communities, and collaborative ecosystems collectively contribute to the representation and reinterpretation of local cultural values through contemporary media forms.

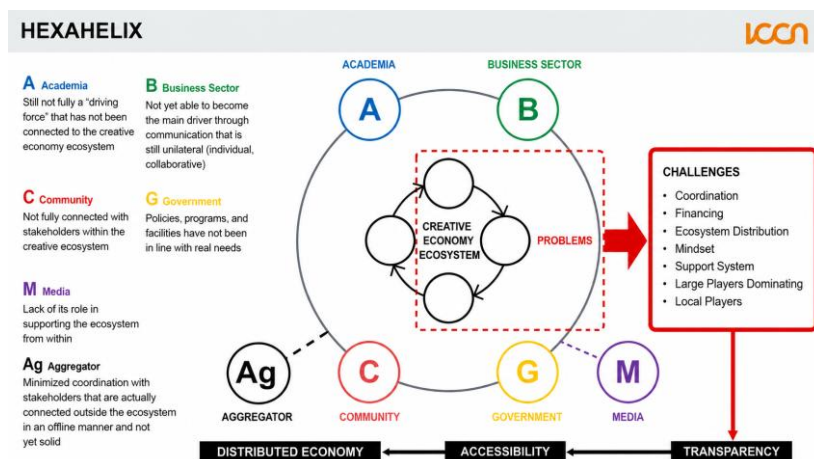


Figure 1. Hexahelix Collaboration Model in the Creative Economy Ecosystem of Malang City of Media Arts

Sources: *Komite Ekonomi Kreatif Kota Malang* (2024)

The collaborative initiatives implemented by the Malang City Government demonstrate that the development of media arts is not solely dependent on individual creators but is supported by social and institutional networks that facilitate cultural production. Media arts practices represent cultural identities, urban experiences, and social dynamics through diverse media-based works. Beyond functioning as

technological platforms, media arts serve as instruments for translating collective memories, local symbols, and urban spatial characteristics into contemporary artistic expressions.

However, the sustainability of these practices relies heavily on the interconnectedness of actors within the creative ecosystem. Communication gaps, limited funding opportunities, and unequal ecosystem distribution remain significant challenges to the long-term development of media arts and the strengthening of urban cultural identity.

**Technical Reproducibility in Media Arts Production**

The advancement of digital technology has transformed the ways in which artworks are produced, distributed, and consumed. Media arts practitioners in Malang utilize digital technologies to create animations, digital illustrations, creative videos, and games through software applications and online platforms. Technology therefore functions as both a production and reproduction tool, enabling creative works to reach broader audiences.

Walter Benjamin’s concept of technical reproducibility explains how technology allows artworks to be reproduced and disseminated through multiple media channels. This phenomenon can be observed in the distribution of media arts works through digital platforms, social media, and creative exhibitions.

Table 2. Thematic Analysis of Technical Reproducibility in Malang City of Media Arts

Main Theme	Thematic Code	Data Excerpt	Informant	Interpretation
Utilization of technology in creative production	Technology as a production tool	“GIMP was really booming because everyone was staying at home during the pandemic.”	I2	Digital technology enables the continuity and even the growth of creative production through the use of digital devices and software.
Distribution of works through digital platforms	Dissemination of works through digital media	“If we become widely recognized and can participate in international projects, the impact on creative economy actors in Malang will be more evident.”	I2	Digital media and global networks allow media arts works to reach broader audiences beyond local boundaries.
Reproduction of works through the creative ecosystem	Reproduction through creative networks	“We simply keep moving forward with our scene and our community environment.”	I1	Creative communities function as spaces for the production and reproduction of media arts works through organically evolving creative practices.
Recognition of the creative city through digital works	Reproduction of city identity through creative works	“Our city branding as a global creative city is expected to have an impact so that we are first placed on the map.”	I2	Media arts works contribute to strengthening Malang City’s identity as a creative city through the distribution of creative outputs and global recognition.

Source: Researcher's Processed Data

The findings presented in Table 2 indicate that digital technology plays a central role in the production, distribution, and reproduction of media arts in Malang. First, the use of design software and digital tools enables creators to continuously produce digital illustrations, animations, and creative videos, even under restrictive conditions such as the COVID-19 pandemic. Second, social media and digital platforms have expanded the reach of creative works, allowing them to engage audiences beyond local boundaries and enter international networks.

Furthermore, the reproduction of creative works depends not only on technology but also on the presence of creative ecosystems and communities that encourage collaboration, knowledge exchange, and the circulation of works through creative networks. Such ecosystem support facilitates the growth of media arts while simultaneously strengthening Malang’s identity as a creative city through wider public dissemination of creative outputs.

According to Benjamin’s concept of technical reproducibility ( Hardiman, 2021), technological developments enable artworks to be reproduced and distributed beyond physical spaces. Consequently, reproduction technologies transform the ways artworks are created, circulated, and consumed. In the context of Malang, digital technology enables creative works to be repeatedly produced, widely distributed through digital platforms, and accessed by increasingly diverse audiences.



Figure 2. Utilization of Digital Technology in Media Arts Practices in Malang City  
Sources: Komite Ekonomi Kreatif Kota Malang (2024) dan Indah, (2025)

Figure 2 illustrates the use of interactive screens and technology-based visual media in Malang’s media arts practices. These technologies allow creative content to be presented directly to visitors while creating dynamic visual experiences. The digital presentation of artworks facilitates updates, reproduction, and dissemination, thereby enhancing public accessibility. This development demonstrates that media arts are no longer confined to physical objects but have evolved into digital forms that enable continuous reproduction and broader public engagement, reflecting Benjamin’s notion of technological reproduction and distribution ( Hardiman, 2021).



Figure 3. Media Arts Production Ecosystem at Malang Creative Center  
Sources: Komite Ekonomi Kreatif Kota Malang (2024)

The figure illustrates the creative ecosystem developed through the Malang Creative Center (MCC), which serves as a collaborative hub for creative industry actors. This ecosystem encompasses production processes, intellectual property management, funding mechanisms, and creative work distribution. Such a system enables media arts works to be produced collaboratively and circulated across multiple creative

industry sectors (Febriani et al., 2025). This finding indicates that media arts production has evolved from an individual activity into a networked process of creative production that supports the reproduction of works across various media formats (Hardiman, 2021).



Figure 4. Media Arts Ecosystem Infrastructure in Malang City  
Sources: Komite Ekonomi Kreatif Kota Malang (2024)

The infrastructure supporting media arts development in Malang includes creative talent resources, creative programs and events, collaborative initiatives, and creative spaces that function as community hubs. These facilities demonstrate that the growth of media arts relies not only on individual creativity but also on ecosystems that provide spaces for production, collaboration, and distribution (Febriani et al., 2025).

The existence of such infrastructure confirms that media arts practices develop through interconnected networks of institutions, communities, and creative spaces. Creative programs, festivals, and collaborative platforms provide opportunities for creators to produce and showcase their works. As a result, media arts can be continuously reproduced and distributed to wider audiences, reflecting Benjamin’s concept of technical reproducibility through modern technologies (Hardiman, 2021).

### The Transformation of Artistic Value from Cult Value to Exhibition Value

The development of media arts in Malang City demonstrates a significant transformation in the ways artworks are produced, displayed, and consumed by the public. Media arts works that were previously confined to creative communities or limited social circles are now increasingly presented in public spaces, creative exhibitions, festivals, and digital platforms. This transformation indicates that media arts no longer possess exclusively restricted value enjoyed only by certain groups; rather, they have evolved into cultural representation media that can be exhibited and accessed by wider audiences (Wang et al., 2022). Creative exhibitions, festivals, and digital display spaces have therefore become important platforms through which media arts practitioners showcase their works to the public.

Table 3. Thematic Analysis of the Transformation of Artistic Value from Cult Value to Exhibition Value in Malang City of Media Arts

Main Theme	Thematic Code	Data Excerpt	Informant Interpretation
Creative works as city identity	Representation of works in public spaces	“Our city branding as a global creative city is expected to have an impact so that we are first placed on the map.”	12 Creative works function not only as artistic expressions but also as representations of urban identity.
Creative exhibitions and festivals	Exhibition spaces for media arts	“Media arts works are increasingly displayed in various creative activities and public spaces.”	13 Media arts gain value through exhibition processes and interaction with the public.
Public distribution of creative works	Dissemination of creative works to society	“Creative works are no longer circulated only within communities but are	11 Media arts have shifted from limited consumption toward public

Main Theme	Thematic Code	Data Excerpt	Informant Interpretation
Strengthening creative city branding	Creative works as promotional media	also introduced to the broader public.”	consumption.
		“Recognition as a creative city is expected to have positive impacts on creative economy actors in Malang.”	Media arts exhibitions contribute to strengthening the image of Malang as a creative city.

The thematic findings reveal that media arts increasingly function as representations of creative city identity. Creative works are no longer produced solely as artistic expressions but are also utilized to position Malang within the broader landscape of global creative cities. Furthermore, exhibitions, festivals, and other creative events have become important arenas through which media arts practitioners present their works to the public, extending their reach beyond the boundaries of creative communities.

The findings also indicate that the distribution of media arts has become more open and accessible. Through public events and digital platforms, creative works can reach wider audiences and generate greater cultural visibility. In addition, media arts contribute significantly to strengthening Malang’s image as a creative city through exhibitions, festivals, and other creative initiatives. These developments demonstrate a shift in the function of media arts from being limited to specific communities toward becoming publicly accessible cultural products with exhibition value.

This transformation aligns with Walter Benjamin’s argument (Hardiman, 2021) regarding the shift from *cult value* to *exhibition value*. According to Benjamin, the significance of artworks is no longer derived primarily from their exclusivity or sacredness, but rather from their ability to be exhibited, experienced, and appreciated by broader audiences.



Figure 5. Creative Community Discussion Forum as a Space for Exhibiting Ideas and Media Arts Works

The discussion forums organized by Malang’s creative communities provide spaces where media arts practitioners can present ideas, experiences, and creative works to wider community audiences. Such forums demonstrate that creative works are no longer exclusive products confined to creators’ production processes but are openly displayed and discussed within participatory community spaces. These forums illustrate how media arts acquire value through presentation, public engagement, and audience interaction.

In this regard, Benjamin (Hardiman, 2021) emphasizes that the shift from *cult value* to *exhibition value* occurs when artworks derive meaning from public display and audience participation rather than from exclusivity. The creative discussion forums in Malang therefore exemplify how media arts function as publicly accessible cultural expressions within contemporary creative ecosystems.

#### **Democratization of Cultural Access through Digital Media**

Advances in digital technology have transformed the ways people access, understand, and engage with cultural products. Within the context of media arts in Malang City, digital media enable creative works to be produced, distributed, and accessed through interactive exhibitions, social media platforms, and

various digital channels. These technologies allow the public to experience visual artworks and creative content without being constrained by physical locations.

Moreover, digital media create broader opportunities for public participation by enabling audiences to interact with media arts through documentation, sharing, and reinterpretation of visual experiences. Consequently, digital technology not only expands the distribution of creative works but also increases public engagement within the creative cultural ecosystem.

Table 4. Thematic Analysis of the Democratization of Cultural Access through Digital Media in Malang City of Media Arts

Main Theme	Thematic Code	Data Excerpt	Informant Interpretation
Public access to creative works	Cultural access through digital media	“Media arts have become one way for people to recognize and enjoy creative works from Malang.”	12 Digital media provide broader opportunities for public access to creative works.
Public participation in visual experiences	Public interaction with digital content	“People can view, document, and share the visual experiences they encounter.”	13 Digital technology enables active public participation in cultural experiences.
Distribution of creative works	Dissemination through digital platforms	“Creative works can be distributed through various digital media and reach wider audiences.”	11 Digital media expand the distribution of media arts works to society.
More inclusive cultural access	Democratization of cultural experiences	“People do not need to visit specific exhibition spaces to enjoy creative works.”	14 Digital technology enables more open and inclusive access to culture.

The thematic analysis indicates that digital media significantly broaden public access to media arts, allowing wider audiences to discover and appreciate creative works produced by Malang’s creative industry actors. Furthermore, digital technology encourages active participation, enabling audiences not only to consume visual content but also to document and share their experiences through digital devices and online platforms.

The findings also demonstrate that digital platforms have transformed the distribution of media arts. Creative works are no longer restricted to physical exhibition spaces but can be disseminated to diverse audiences across geographical boundaries. Consequently, digital technology contributes to a more inclusive cultural environment by enabling people to engage with creative works regardless of their physical location.

These developments confirm that digital technologies play a crucial role in expanding access to cultural products and strengthening relationships between media arts and their audiences. This phenomenon reflects Benjamin’s argument regarding the role of reproductive technologies in democratizing public access to artworks (Hardiman, 2021).

### Media Arts as a Medium for Reproducing Urban Identity

The development of media arts in Malang City demonstrates that technology-based artistic practices function not only as forms of creative expression but also as powerful mediums for representing and reproducing urban cultural identity. Various digital visual works, animations, games, and creative content produced by Malang’s creative communities frequently incorporate local symbols, narratives, and the everyday experiences of residents. These representations indicate that urban identity is no longer confined to traditional cultural artifacts but is continuously reproduced through more contemporary digital technologies (Putri, 2024). Through media arts, elements of urban culture—including local history, urban spaces, and collective social experiences—are reintroduced in creative visual forms that can be accessed by broader audiences.

Table 5. Thematic Analysis of Media Arts as a Medium for Reproducing Urban Identity in Malang City of Media Arts

Main Theme	Thematic Code	Data Excerpt	Informant	Interpretation
Representation of urban identity	Visualization of local culture	“Media arts frequently incorporate stories and symbols of Malang City.”	I2	Media arts works represent the cultural identity of the city.
Reinterpretation of urban culture	Cultural transformation through digital media	“Technology enables local culture to be presented in digital visual forms.”	I3	Media arts reintroduce urban culture in contemporary forms.
Identity production through creative works	Community creativity	“Creative works serve as a way to introduce the city’s character to the public.”	I1	Creative communities play a significant role in producing urban identity.
Distribution of urban identity	Dissemination through digital platforms	“Media arts works can be distributed through various digital platforms.”	I4	Technology expands the reach of urban identity representation.

The thematic analysis indicates that media arts play a significant role in reproducing urban identity through various forms of technology-based creative works. The first theme reveals that media arts frequently incorporate symbols, narratives, and social experiences that represent the identity of Malang City. These representations demonstrate that creative works function not only as artistic products but also as cultural media that reflect local values and characteristics. Through such representations, media arts contribute to shaping public perceptions and collective understandings of the city’s cultural identity.

The second theme highlights how advances in digital technology enable the reinterpretation of urban culture through contemporary visual formats. This transformation illustrates that local culture is not merely preserved as a static tradition but is continuously reimagined and represented through creative media that adapt to technological developments (Cheraghi, 2026). As a result, cultural heritage remains relevant and meaningful within contemporary urban society.

The third theme emphasizes the crucial role of creative communities in producing urban identity through media arts. Community creativity serves as a driving force behind the reinterpretation and representation of local cultural elements in creative forms. Through collaborative practices and creative production processes, communities actively participate in constructing narratives that communicate the unique character of Malang City to wider audiences.

The fourth theme demonstrates that digital platforms significantly expand the dissemination of urban identity representations. Through digital distribution channels, media arts works can reach audiences beyond local and national boundaries, enabling broader engagement with the city’s cultural narratives. This process of production and distribution allows media arts to function simultaneously as a medium for reproducing and disseminating urban identity to society (Benjamin, 2018).



Figure 6. Archival Exhibition of the Development of the Media Arts Ecosystem

The figure presents a visual documentation of the historical development of the media arts ecosystem in Malang City through a chronological exhibition format. The visual archive highlights various creative activities, collaborative programs, and community developments that have shaped the city's media arts ecosystem. By presenting these archives as a public exhibition, the history of the creative industry is not merely preserved as documentation but is reintroduced as a representation of the city's creative journey. The exhibition demonstrates how diverse creative practices have become part of a collective narrative that contributes to the construction of a creativity-based urban identity.

Benjamin (Hardiman, 2021) argues that advances in reproductive technologies enable artworks to be reproduced and disseminated through various technological media, making them accessible to broader publics. In the context of media arts practices in Malang City, digital technologies facilitate the representation and redistribution of cultural symbols and urban narratives through creative visual formats that can be disseminated across multiple digital platforms. This process suggests that urban identity is shaped not only by traditional cultural artifacts but also by ongoing practices of cultural reproduction mediated through technology (Hardiman, 2021).

Furthermore, this phenomenon contributes to processes of deterritorialization and virtualization of cultural identity, in which urban communities increasingly construct glocal identities that combine local cultural values with global influences (Giumelli, 2017). Media arts therefore become a space where local culture is continuously reinterpreted, reproduced, and disseminated through diverse creative forms. Consequently, the reproduction of urban identity through media arts illustrates how digital technologies are reshaping the ways cultural values are represented, communicated, and experienced within contemporary urban environments.

## CONCLUSION

The findings indicate that the development of media arts in Malang City is not merely associated with the production of technology-based artworks, but also plays a significant role in representing and reproducing the city's cultural identity. The integration of digital technology, creative communities, and support from the creative ecosystem enables media arts works to be produced, exhibited, and distributed to broader audiences through various digital platforms.

This process fosters technical reproducibility, which expands public access to creative works while also demonstrating a shift in artistic value from limited spaces to public exhibition spaces and digital media. These developments further show that digital media contribute to broader cultural access and encourage greater public participation in cultural experiences.

Overall, the findings affirm that media arts serve as an important medium for cultural production, the dissemination of urban identity, and the strengthening of the creative economy ecosystem in Malang City, both academically and practically.

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