

Chang, Kai Man, University of Tulsa, United States

Globalizing Nation on Screen: Taiwan's Film Policy in the Past Twenty Years

As the global economy has shifted towards an emphasis on fluid, transnational production and consumption, people are incited to participate in daily anti-border and anti-nationalist behaviors and discourses, consciously or unconsciously. Nonetheless, nationalism continues to be one of the most dominant ideologies embedded in almost every major media organization across the world. As a post-colonial, de facto self-governing state, Taiwan has cultivated a variety of complex nationalist and nativist cultural policies and identities. This paper will look into Taiwan's promotion of *City of Sadness* (1989) and *Cape No. 7* (2008) and its relative film policy in the past twenty years to exemplify and illustrate the island's elusive and shifting nationalist and nativist cultural identities on both domestic and international fronts.