

Popular Culture is essentially a postmodern phenomenon, established as a product of the post industrial, consumer-capitalist ideology of the ^{late} 1950's. The continuity of ~~the~~ popular cultures such as the 'teen movie' are vastly influenced by globalisation & modernisation of traditional societies, as well as the levels of access the culture offers to consumers, thus the levels of socialisation & enculturation the ~~consumer~~ consumer is involved in. ~~The~~ ^{or exposed} The role of technology has further been inextricable from the "Success" or continuity of the phenomenon of popular cultures, ensuring its growth from a local, ~~to~~ national to global scale of acceptance.

Globalisation has been an essential factor in propagating the ~~the~~ culture of the teen movie from its original

conception in the 1950s, to the present day. ^{When} ~~The~~ teen movies began to develop on a local level from Sam Katzman's 'Rock around the Clock', the later 'Rebel without a cause', technology & globalisation perpetuated the icons & mythology associated with the product of the 'flick' on a global level through the use of technology. This ~~activated~~ ^{activated} in ~~with~~ the emergence of teenagers being seen as a subculture, & a market for the film industry - both direct social changes. The teen movie generally consisted of a rejection of authority, scenes at schools or 'proms' & ^{the} a general theme of rebellion, which, due to the process of globalisation, became marketed around the world & gained an affinity with its ^{almost} universal

adolescent audience. Emerging into the 21st century, the teen movie's initial 'formula' has remained & continues to be a socialising agent for its numerous consumers, although it has changed, in reaction to social changes, now featuring more elements of erotomania, as well as a change in language, fashion & various values. ~~Traditional~~

- Traditional societies such as India or Indonesia ^{continue} do not to reflect the ~~to~~ popular culture due to their own cultural belief systems, ideologies & concepts of 'self' which ^{inherently} conflict with those of teen movies, & ~~are intended~~ to remain relatively resistant to elements of globalisation.

The levels of screens which popular cultures such as teen movies offer their consumers is

heavily & intrinsically reliant on
media, technology & marketing
within the 21st century.

Due to the processes of Modernisation
& Globalisation, access to technology &
the media is a daily occurrence.
Consumers of teen movies interact with
the culture through the various
resources which ensure access such
as Television, ~~the~~ ^{radio}, Movies, & paraphernalia.

Within our contemporary era, resources
like Rupert Murdoch's 'sky channel', &
foxtel ensure ^{almost} simultaneous release of
teen movies, ensuring access for individuals.

Furthermore, with the increased
adoption & manipulation of technology,

human time & resources are no
longer ^{as} necessary, therefore ^{related} products
& commercial goods (paraphernalia) are
cheaper, & more accessible to
the individual, ^{who} ~~ensuring~~ partakes in

Symbolic interactionism with the
culture
hero, or mythology, therefore
~~being~~ influencing their sense of self &
belief system through the heavily
industrialised ideology of ~~Hollywood~~
the American film industry.

Ex. An increase in access has been
offered to consumers ~~by~~ through
'theme parks' & virtual experiences
which influence the continuity of
the culture. Initiatives such as
'Movie Land' - Hollywood on the Gold Coast,
Wonderland & various Warner Bros products
allow consumers to be immersed within
the ~~the~~ culture of fear movies, interacting
with the ^{unattainable} mythology of the 'ideal'
& the heroes & villains which uphold
such ~~a~~ mystique ~~is~~ the inherent
attraction of the culture.

The access on a local & national
level, such as through videos &

local film & movie cinemas (such as Video City, Valhalla) have meant that financially & socially, the consumers of the culture of teen movies have been able to ^{empower themselves} access their heroes, ~~thus~~ largely due to globalisation, ideology & the development of technology, thus, of access.

The ideology of postmodernism, as well as its inherent values, attitudes & cultural practices manufactured ~~relevant~~ an emblematic product, teen movies, ~~popular culture~~ which, through the of agents of socialisation, ideology, ~~globalisation~~ access, & evolved from a local, national to global phenomenon, socialising its consumers into the values, ~~with~~ actions, & practices & beliefs that its controllers & operators intend

for it, ~~and~~ response to social change. It is these essentially inherent elements which ^{has} ensured the 'success' of ^{the} popular culture of teen movies from its original conception, to the global phenomenon which it now is.

Undoubtedly, the intrinsic elements of the culture such as its widespread success ~~and~~ the development of technology will ensure further continuity, a further access to ~~exerting~~ influence over ^{the} ~~its~~ ~~micro~~ a macro world of its consumers into the future.