Test file

Read this out loud (fduf).

References

(Australian Institute of Health and Welfare, 2020) - this is the format I am trying to remove

(Moylan et al., 2012; Treur et al., 2015)

instructions that direct the computer to perform a specific task. The algorithm, simply put, is just another term for those carefully planned instructions that follow a sequential order (Knuth, 1998). However, when social scientists speak about algorithms, they tend to be less concerned with the mechanical term, and more with the ways in which 'software conditions our very existence' (Kitchin & Dodge, 2011, p. ix). While media and communication scholars have started to take notice of algorithms – writing about their power (Beer, 2013), relevance (Gillespie, 2014) and accountability (Diakopoulos, 2015) – little is yet known about the ways in which users know and perceive that algorithms are part of their 'media life' (Deuze, 2012). The focus of this article is thus on users' understanding and experiences of algorithms in everyday life. In what situations do people become aware of algorithms? How do they experience and make sense of these algorithms, given their hidden and invisible nature? To what extent does an awareness of algorithms affect people's use of these platforms, if at all? To help answer these questions, this article examines people's personal algorithm stories – stories about situations and disparate scenes that draw algorithms and people together. The aim is to help provide an understanding of the cultural imaginaries and ordinary affects of algorithms by developing the notion of the algorithmic imaginary.

journalistic report above, stands out among its peers, garnering 1,800 million RMB in advertising revenue in 2011 (Di Cui 2012). Produced by Jiangsu satellite TV, the show copies the format of the British show Take Me Out, but transforms the foreign content into one imbued with the sense and sensibility of what appears to be China's marriage market. Such a dating show does not merely portray courtship and love but, as Lin (2010) points out,

participants, hosts, commentators, and guests make provocative remarks and even initiate controversial arguments about social issues. Whereas media scholars are quick to note the limitations of a “reality” TV genre in its mediated representations (Justin DeRose, Elfriede Fu¨ rsich, and Ekaterina V. Haskins 2003; Richard Kilborn 1994; Sujata Moorti and Karen Ross 2004; Camilla A. Sears and Rebecca Godderis 2011), we posit that the dating shows circulated in China conjure up a microcosm of a social reality, which has real impacts on single women who are pressed to find their Mr Right so to speak.

However, at the same time, the fashion industry (especially fast fashion brands) also generates huge waste and pressures on the environment [9]. More than $500 billion is lost worldwide every year due to clothing underutilisation and the lack of recycling [10]. It is projected that by 2030 global apparel consumption will rise from 62 billion tons today to 102 million tons [11]. Moreover, wastes generated by fashion products, such as textiles, chemicals, and dyes, impose environmental damages and climate change pressures. In the current unidirectional globalised supply chain, fashion products’ carbon footprint is one of the largest, creating even more greenhouse gases than aviation and shipping industries combined because almost all fashion products are outsourced and transported internationally. It is estimated that, if the full lifecycle of clothing is considered, the fashion industry is responsible for 3.3 billion tonnes or 10 per cent of global CO2 emissions and 20 per cent of global waste streams [12].

Vaping by young people in Australia is an emerging public health issue, with national estimates showing that in 2019, about 1 in 4 (26.1%) Australians aged 18–24 had tried a vape at least once, up from 19.2% in 2016 (Australian Institute of Health and Welfare, 2020). In New South Wales (NSW), Australia’s most populous state, the most recent estimates (2021) show that among those over 16, rates of ever-vaping are highest among 16–24 year olds, with 32.7% having ever used a vape (NSW Ministry of Health, 2022). In response to this rapid increase, the Generation Vape study tracks attitudes, beliefs, knowledge