

Proceedings from the Document Academy

Volume 10
Issue 1 *Proceedings from the 2023 FanLIS
Symposium*

Article 4

2023

The Citational Practices of Science Fiction Fan Podcasts

Amber Sewell

University of Nevada, Las Vegas, amber.sewell@unlv.edu

Follow this and additional works at: <https://ideaexchange.uakron.edu/docam>



Part of the [Library and Information Science Commons](#)

Please take a moment to share how this work helps you [through this survey](#). Your feedback will be important as we plan further development of our repository.

Recommended Citation

Sewell, Amber (2023) "The Citational Practices of Science Fiction Fan Podcasts," *Proceedings from the Document Academy*. Vol. 10 : Iss. 1 , Article 4.

DOI: <https://doi.org/10.35492/docam/10/1/4>

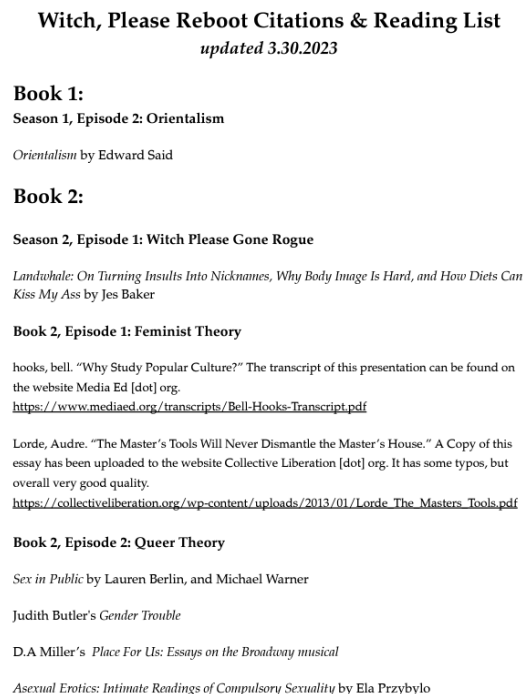
Available at: <https://ideaexchange.uakron.edu/docam/vol10/iss1/4>

This Conference Proceeding is brought to you for free and open access by University of Akron Press Managed at IdeaExchange@Uakron, the institutional repository of The University of Akron in Akron, Ohio, USA. It has been accepted for inclusion in Proceedings from the Document Academy by an authorized administrator of IdeaExchange@Uakron. For more information, please contact mjon@uakron.edu, uapress@uakron.edu.

Introduction

Podcasts are a popular form of media with a developing area of scholarship. According to a 2023 report by the Pew Research Center, roughly half of U.S. adults listened to a podcast in the last year, and one-in-five podcast listeners listen to podcasts nearly every day. 46% of listeners tune in to shows that cover entertainment, pop culture, and the arts (Shearer, et al.); many of these shows are created by and for fans of a wide variety of content. As a listener of many podcasts, I find myself drawn to those created, produced, and/or hosted by people who take a scholarly lens to different topics. *Witch, Please*, a fortnightly podcast that applies differently critical theories to the Harry Potter universe (now published as *Material Girls*, which applies the same critical lens to pop culture), or *This Podcast Will Kill You*, a podcast about epidemics and other weird medical mysteries, are just two examples of podcasts created for the general public that employ specific disciplinary lenses to their content in an approachable way. Another similarity of these podcasts, as well as other, more mainstream podcasts I listen to such as *My Favorite Murder*, is that they all explicitly list the sources they've cited in each episode (see Figure 1).

Figure 1. Screenshot of *Witch, Please Citations and Reading List*



As an academic who believes in podcasts as a method of public scholarship, and as a fan who enjoys listening to people engage with fan texts via a scholarly lens, I was interested in what these citations can tell us about the nature of fan podcasting. As *Witch, Please* and its new iteration, *Material Girls*, so effectively demonstrates, using a central text as a common point of understanding for a group of fans makes it easier to introduce and explore new ideas with a general audience. If all listeners are experts in the Harry Potter universe, for instance, that is a common touch point that we can use as a launching pad to dive into topics like animal studies (McGregor & Kosman, 2020a, 2021a), giggle-ology (McGregor & Kosman, 2023), and queer theory (McGregor & Kosman, 2020b).

For this study, I wanted to look at science fiction fan podcasts to see what central texts—in this case, the transmedia franchise, or canon, content—inspired their audiences to have these types of discussions that move the fandom beyond the central text as a platform for critical engagement with our own reality. How is Doctor Who serving as a reference point for discussions on colonialism and race? How is Star Wars prompting discussions about different political systems? How does Star Trek inspire theoretical discussions about dealing with climate change and sustainability? With such a rich variety of central texts, and the very nature of science fiction as helping us envision the future, or even different universes entirely, I was eager to see what critical discussions were happening within science fiction fandoms.

Background

This study was directly inspired by my own experience listening to *Witch, Please*, hosted by Canadian scholars Hannah McGregor and Marcelle Kosman. The way the hosts and their guests, particularly in the reboot, used their common understanding of the Harry Potter series as a lens to then engage with different critical theories was an extremely satisfying experience for myself as both a fan and a scholar. Their conversations about hauntology (McGregor & Kosman, 2022) or critical archival studies (McGregor & Kosman, 2021b) both deepened my understanding of the central text and gave me a new understanding of theories that I could then apply to other contexts. This is a broader experience for podcast listeners, who often “apply things they hear in podcasts to other parts of their lives” (Shearer, et al., 2023). When doing an informal literature review on this interest, I found Shetty’s 2022 doctoral thesis, *Marginally fannish: Fan podcasts as sites of public pedagogy and intersectional education*. She explained that for her thesis, she was “most interested in exploring how fan podcasts use the framework of their favourite fictional worlds to talk and learn about different identities”; this was a more specific analysis of the phenomenon I was interested in, and further fueled my belief that this is a worthwhile subject of research. This study was an

opportunity to analyze the ways in which some members of fandoms use a central text as a way to critically engage with the story, plot, and characters, but also as a way to use that central text as a stand-in for our own reality in the process of applying different theories and concepts.

Studying the content of podcasts is a difficult endeavor. Much of the literature around podcasting covers podcasts as an educational tool (Mehri, 2015; Drew, 2017; Tarchichi & Szymusiak, 2021), how listeners engage with podcasts (Whipple & Cueva Chacón, 2023; Chan-Olmsted & Wang, 2022; Tobin & Guadagno, 2022), and the impact of podcasts on popular culture or society (Sherrill, 2020; Florini, 2015; Donison, 2023; Pavelko & Myrick, 2020). Perhaps as transcripts become more common practice, the literature will expand, but it is difficult to locate studies done on the actual content of a show. Fan podcasts, as Shetty explains, “are an increasingly popular but under-researched form of fan texts” (2022). Though some literature exists around fan podcasts, I was unable to find a formal definition of the term. Diffrient uses the term interchangeably with “fan-produced shows” or “audio Podcasts created by fans” (2010). In Busse’s post about media podcasts, they are described as either “official extensions of the TV programs or fannish responses by teens chatting about their beloved show”, further describing “fannish” podcasts as including “reviews, commentary, and even creative responses such as audio plays and recorded fan fiction; they range from near professional productions mimicking official podcasts to very personal one-on-one reactions” (2007). Though Shetty’s doctoral thesis on fan podcasts as sites of public pedagogy does include a glossary of fan terms, including fanfiction and fan texts, it does not offer an explicit definition of fan podcasts themselves. Her description of fan podcasts as using “the fictional framework of popular media texts to create alternative spaces of education and politicisation” (2022) came close to what I was interested in exploring, but was not defined enough to aid in sample selection for my study.

Purpose and Methodology

With no explicit definition of fan podcasts, I developed my own. My working definition of a science fiction fan podcast was a podcast made by fans (not officially branded or part of the canon) about science fiction content (books, movies, TV shows, video games, etc.) that is commentary on the original content, or central text, itself. This study excluded audio fiction; while a popular type of fan podcast, audio dramas or audio fiction was not appropriate for the scope of this project. Even with this definition, I struggled during the sample selection process. It often required me to rely on my personal knowledge of science fiction franchises to be able to determine if the podcast content was related to an actual transmedia franchise, such as Star Wars or Doctor Who, or if the title of the show was a

reference to the franchise, but the actual show content was more general in focus (*Nerds of the Old Republic* is an example of a show that references Star Wars in the title, but the content is general science fiction). I also discovered that another popular genre of fan podcasts is a watch podcast, or shows where the hosts record a podcast episode wherein they would discuss each episode of a television show or movie immediately after watching it together. I initially did not include several of these, as many hosts or co-hosts were framed as first-time viewers; this, to me, felt like it did not meet my criteria, as a first-time viewer could not be considered a fan of the content. It did not take me long, however, to reverse this decision; many of these watch podcasts had a host who was a fan introducing someone who had never seen the media to the franchise. This distinction was not always clear from the show description, so I elected to include these podcasts in my sample.

The first stage of methodology was to determine which podcasts to analyze (for the purposes of this study, the words podcast and show are used interchangeably). I initially searched “science fiction fan podcasts” and “science fiction podcasts” in Google, then chose those that met my definition of fan podcasts and fell within the scope of this study. I also searched Spotify, Apple Podcasts, Google Podcasts, and Amazon Music using the term “science fiction”, intending to look at the top 25-30 results and choose shows that met the definition of fan podcasts. It quickly became apparent that the difficulties in researching podcasts due to lack of standardized organization or categorization, as described first by Sherrill (2020) and then by Funk and Speakman (2022), made these search strategies tedious. I ultimately ended up searching Google for “top science fiction franchises”, then consulting listicles until reaching saturation. The results were: Star Trek, Star Wars, Doctor Who, Alien, Planet of the Apes, The Terminator, Back to the Future, Mad Max, The Matrix, Predator, and Battlestar Galactica. This focus on specific franchise content also felt like a way to get to those discussions about a central text as a stand-in for our own world; because hosts would assume a base level of familiarity with the central text from listeners, they would more easily be able to introduce new material in the form of outside resources like theories, concepts, or other, non-franchise materials.

Based on my search results using other strategies, I decided to search four popular podcatchers, an application that listeners use to subscribe and listen to podcasts, using the franchise name. The podcatchers I chose were Spotify, Apple Podcasts, Google Podcasts, and Amazon Music. I looked at the first twenty results, and recorded information about any fan podcasts within the scope of my study included in the results. I used show cover art, episode descriptions, personal knowledge of the franchises, and sometimes episode descriptions to determine the nature of the podcasts. This resulted in 199 podcasts for my sample.

For each show, I recorded the following information: podcast name, podcast website, URL where I first located the show, method of discovery (which

podcatcher it appeared in), scope/fandom, years in production, whether the show had transcripts, and whether the show was ongoing or not, using Sherrill's definition of mortality (2020). If information such as the number of episodes was easily available, I also recorded that information. To locate transcripts, I checked the show notes of three random episodes for links; if there were no links to transcripts provided, I searched the podcast's website, if available, for the word "transcript".

Once I had collected all of the podcasts using this method, it quickly became apparent that my original intent to analyze transcripts for citations would not be possible. I pivoted to analyzing the show notes of individual podcast episodes. Show notes, or "a written post on your website that relates to the content you cover in your podcast episodes" (Corbett, n.d.), are shown in episode description areas of podcatchers, and commonly include a description of the episode content, including links to content mentioned or featured in the episode. As the only other form of written content about podcast episodes, show notes are often a place to provide links or citations; if not, they often contain links to the podcast website where such information could be found.

To determine which episodes' show notes to analyze, I looked at three shows per franchise, and three episodes per show. Shows were chosen by using a random number generator; the range was entered based on show count per franchise, and the numbers generated were then used to select shows on the spreadsheet. Episodes were chosen by using a random date generator; range was determined by the show's years in publication. Three dates were randomly generated, and I chose the episodes with the closest upload date (by number of days) to that randomly generated. Not all shows had three episodes; in that case, what episodes were available were automatically chosen for analysis. [The episode sample is available online](#) (Sewell, 2023).

Episodes chosen, I recorded the franchise name, podcast name, episode title (with a link), episode length, episode date, show note source (whether it came from Apple Podcasts, Spotify, or a different source), and copy and pasted the show notes to a document I could then use for analysis. In this round of data gathering, I also recorded the category of the podcast on Apple Podcasts, as well as whether or not the show described itself as a fan podcast in the written show description.

Developing a definition for citations was perhaps easier for analyzing show notes than it would have been for transcriptions. Based on my previous listening experience, and on the motivation behind the study, I was primarily interested in any reference to outside materials when discussing the central text; *Material Girls* often cites the scholars whose work they are referencing, as does *This Podcast Will Kill You*, and I expected other fan podcasts to similarly discuss material not related to the central text. I had planned to use an emergent coding process, and this carried over into the pivot to analyzing show notes rather than transcripts. For analyzing

the show notes, I recorded as a citation any instance where attribution was provided; this was primarily via providing a link, but also included naming individuals (ex., naming who did the cover art). Reading over the show notes for each episode, I recorded any citation for: 1) franchise content, 2) content internal to the podcast (theme music, cover art, etc.), 3) incomplete (hyperlinked text; link provided on podcast website, but not other platforms; presumably copied over without the link), 4) source of information within the fandom, but not the primary content; assumedly fan created, 5) guest experts, and 6) content assumedly referred to in the episode, but not obviously related to the fandom.

Findings and Discussion

In total, I recorded 199 science fiction fan podcasts. Only one show offered transcripts for all of their episodes; two shows offered partial transcripts, in that not all of their episodes were transcribed. This demonstrates that transcripts, while best practices for accessibility and discoverability, are not common among science fiction fan podcasts.

Table 1. *Data gathered about science fiction fan podcasts*

Franchise	Shows	Shows Ongoing	Shows with Transcripts
Star Trek	38	28	1 with partial transcripts
Star Wars	51	48	1 full; 1 with partial
Doctor Who	53	35	0
Alien	2	2	0
Planet of the Apes	7	3	0
Terminator	10	1	0
Back to the Future	8	2	0
Mad Max	8	1	0
The Matrix	3	2	0
Predator	4	2	0
Battlestar Galactica	15	2	0

Table 2. *Citation Results by Type*

#	Citation Type	Citations
1	Franchise content	2
2	Internal to podcast	9
3	Incomplete	8
4	Source of information within fandom (assumedly fan created), but not central text	7
5	Guest expert	3
6	Content assumedly referred to in episode, not obviously related to fandom	2

Of the 94 episodes whose show notes I analyzed, 32 contained citations of some sort. As properties, Star Wars and Planet of the Apes podcasts made the most citations, with nine found in podcasts for each franchise. Four franchises (Back to the Future, Mad Max, The Matrix, and Predator) gave no attribution in any show notes. These results, paired with the number of ongoing shows per franchise as shown in Table 1, indicate that publication date does not have a significant bearing on whether show notes contain citations. Doctor Who, for instance, has the second-most number of on-going shows, but only two citations were found across three shows. This may also be the result of the limited number of podcasts included in this study. A study that looks at more than three shows per franchise may find different results.

Table 2 gives the number of citations by citation type. Only two citations were given for franchise content (ex.: information about a television episode discussed in the episode); I did not expect to find many of these citations, as podcast hosts and guests likely assume a common understanding of the shared text, whether a book, video game, or TV series. Guest experts were a source I had not initially considered, but as authority figures on a topic—for instance, one Star Wars podcast had actors from a recent television show as guests—I determined they were sources of information worth citing. Citations to content internal to the podcast were among the most common, which was not surprising; giving credit to artists who designed cover art, musicians whose music is used in an episode, or editors and producers seems a common enough practice, though perhaps more so in the episode content itself than in show notes. An area of further research of this topic could explore how expertise in fandom intersects with what information is given explicit attribution; while scholars who create podcasts may value attribution, fan

communities have a complicated relationship to expertise and how it is expressed (Hills, 2015).

Second-most common were citations to sources of information within a fandom, assumedly created by fans, that are not the primary or franchise content. These were often fan-created databases like TARDIS Data Core (Geekville Radio, 2021) or Terminatorfiles.net (McKinley, 2017). This demonstrates that while most, if not all, fan podcasts assume listeners are familiar with the central text, some do not make assumptions about how deeply listeners engage with the related fan sources and provide information about how to access these related resources.

Most interesting were the results for Type 3 and 6. When looking at Type 3 citations, or incomplete citations, I realized it looked as if text was initially hyperlinked, but the links were not copied over to the different listening platforms where I was accessing the show notes. These were judged as incomplete because not enough information was given in the written text to understand to whom attribution is being given. To test this assumption, I navigated to episode webpages to see if the text was hyperlinked there. There were eight incomplete citations in the sample. For five of these, citation text was hyperlinked on the episode webpage that was not hyperlinked in the listening platform where the show notes were found. In one instance, there was no episode webpage to reference. In the last two instances, there was no link in the show notes on the episode webpage; these were references to another podcast the hosts had created. It is difficult to say why these hyperlinks were not copied over. When using a host like Anchor.fm, show notes are uploaded on Anchor's site, and when it populates listening platforms, they are copied exactly, hyperlinks and all. It may be that creators or producers of these shows with missing links manually copied and pasted their show notes into each listening platform. This is a consideration for those creating and disseminating podcasts; as many listeners access podcasts from a listening platform rather than directly from the show's website (eMarketer, 2020), these links may be inaccessible to the majority of show listeners.

Type 6 were citations made to content outside the fandom; based on their inclusion in the show notes, I assumed a reference was made to these sources within the episode content. It was here that I found results similar to what I initially hoped to analyze. In episode 52 of the show *A More Civilized Age: A Star Wars Podcast* (2022), the show notes contained references to "The Coming Insurrection by the Invisible Committee" and "We are Everywhere: The Irresistible Rise of Global Anticapitalism". By following the links provided on the episode website, I found that the first is a book supposedly written by nine individuals arrested for terrorism in France in 2008, and the second is an anthology of anti-capitalist stories. While I did not have the full context of the conversation to see how these sources were included in the discussion of episode 12 of the TV show *Andor*, having watched the series myself, I was able to guess the context in which these sources were

introduced. This incorporation of material from outside the fandom, either to help make sense of the central text or to use the central text as a lens with which to interact with these additional sources, is the function of fan podcasts to which I was initially drawn, and what inspired this study.

I also collected the number of citations made by each franchise. I had hoped to see if there was a correlation between the types of citations made and the perception of the fandom for each franchise. Science fiction is generally perceived as a white, cis male dominated space; while some franchises, like Star Trek, Star Wars, and Doctor Who, have fans who support the franchises' forays into inclusionary practices, there is also a vocal portion of its fan base who are critical of the ways in which these franchises have diversified their cast and content (Eeken & Hermes, 2021; Harris, 2017; Shoard, 2018). The results I gathered did not reveal any such trend. Several factors may have impacted this: for some of the franchises, there were so few shows that those selected for analysis were produced by the same group, who had a standard template for their show notes that did not reflect the broader diversity of show notes reflected in the entire sample; this was the case for *Planet of the Apes*. The sample analyzed for show notes was also too small to capture the diversity of the fan bases for each franchise at three podcast shows per franchise.

Table 3. *Citation Results by Franchise*

Franchise	Citations
Star Trek	1
Star Wars	9
Doctor Who	2
Alien	1
Planet of the Apes	9
The Terminator	6
Back to the Future	0
Mad Max	0
The Matrix	0
Predator	0
Battlestar Galactica	3

Regardless of all other factors, no show analyzed in the second stage of this project described themselves as a fan podcast, further illustrating the difficulty in categorization of podcasts.

While I captured a lot of data about science fiction fan podcasts that may be of interest to other scholars, much of what I gathered did not have much bearing on the purpose of my study. Because I was limited to analyzing show notes, rather than the content of the podcast episodes themselves, I believe I am missing many of the citations or references to non-canon or non-fandom content that science fiction fans are introducing to their conversations about these central texts, and thus missing the ways this material outside the central text is aiding with meaning-making and knowledge production.

Conclusion

Currently, there is no effective way to study the content of podcasts. Transcripts, which would enable the study of podcast content without having to listen to the episodes, have not become a common practice. Show notes are also not standardized; some shows utilize the ability to add links and robust episode descriptions, while others may use the same text for each episode's show notes.

In regard to studying fan podcasts, further barriers exist. There is no standard way of categorizing podcasts, even for popular genres like true crime and political podcasts (Sherrill, 2020; Funk & Speakman, 2022). For less defined genres like fan podcasts, it is even more difficult to identify podcast shows that could even be loosely grouped into the same category. As this study demonstrates, trying to find a niche subset of podcasts—such as those that use central texts as a lens for discussing other theories and concepts—inside a genre like fan podcasts is virtually impossible given the current categorization of podcasts across listening platforms.

While I believe that fan podcasts are a content type rich with impactful discourse and illustrations of how central texts help fans engage with other parts of their lives in critical ways, the type of larger-scale study I hoped to undertake is an unrealistic goal at present. Other researchers interested in similar work may be better rewarded by focusing on those shows already known to them for analysis, similar to Shetty's approach (2022); networks of podcasters can be effective ways of finding similar shows in a way that algorithm-based suggestions are not. In this way, researching fan podcasts may function similarly to being embedded within a fandom; the language is not necessarily meant for those who do not understand the in-jokes and references, just as the best or most relevant fan podcasts may not be easily accessible by simply searching for the central text's name in a podcatcher.

References

- Busse, K. (2007). Podcasts and the fan experience of disseminated media commentary. *ephemeral traces*.
<https://kbusse.wordpress.com/2007/05/01/my-presentation-for-flow-2006/>.
- Chan-Olmsted, S., & Wang, R. (2022). Understanding podcast users: Consumption motives and behaviors. *New Media & Society*, 24(3), 684–704.
<https://doi.org/10.1177/1461444820963776>.
- Citations & Reading List. (n.d.). Oh Witch Please.
<https://www.ohwitchplease.ca/citationsreading-list>
- Corbett, R. (n.d.) What are show notes and why do you need them? *Rachel Corbett*.
<https://rachelcorbett.com.au/blog/podcast-show-notes/>
- Diffrient, D.S. (2010). The gift of Gilmore Girls’ gab: Fan podcasts and the task of ‘talking back’ to TV. In: Diffrient, D.S. and Lavery, D. eds. *Screwball Television: Critical Perspectives on Gilmore Girls*. Syracuse: Syracuse University Press, pp.79-107.
- Donison, J. (2023). “We are full and complex people”: Heterogeneous commonality, creativity, and collaboration in podcasting. *The Journal of Radio & Audio Media*, 30(1).
- Drew, C. (2017). Edutaining audio: an exploration of education podcast design possibilities. *Educational Media International*, 54(1), 48–62.
<https://doi.org/10.1080/09523987.2017.1324360>.
- Eeken, S., & Hermes, J. (2021). *Doctor Who*, ma’am: YouTube reactions to the 2017 reveal of the new doctor. *Television & New Media*, 22(5), 447-590.
<https://doi.org/10.1177/1527476419893040>
- eMarketer. (2020). Most commonly used apps for listening to podcasts among podcast listeners in the United States in 2019 and 2020 [Graph]. In *Statista*.
<https://www.statista.com/statistics/943537/podcast-listening-apps-us/>.
- Florini, S. (2015). The podcast “Chitlin’ Circuit”: Black podcasters, alternative media, and audio enclaves. *The Journal of Radio & Audio Media*, 22(2).
- Funk, M., & Speakman, B. (2022). Centrist language, camouflaged ideology: Assembled text-based content on mainstream and ideological news podcasts. *Journalism Studies*, 23(11), 1415-1433. <https://doi-org.ezproxy.library.unlv.edu/10.1080/1461670X.2022.2094820>.
- Geekville Radio. (2021, October 27). Horror at Fang Rock part one [Audio podcast episode] [Episode 91]. *Examining the Doctor: Doctor Who Episode Commentary*. <https://www.geekvillerradio.com/examining-the-doctor-91-horror-of-fang-rock-part-one/>.
- Harris, H. (2017). BBC politely checks everyone complaining about Jodie Whittaker’s *Doctor Who* casting. *Vulture*.

- <https://www.vulture.com/2017/07/the-bbc-responds-to-viewers-complaining-about-new-doctor-who.html>.
- Hills, M. (2015). The expertise of digital fandom as a ‘community of practice’: Exploring the narrative universe of Doctor Who. *Convergence: The International Journal of Research into New Media Technologies*, 21(3). <https://doi.org/10.1177/1354856515579844>.
- McGregor, H., & Kosman, M. (2020, September 28). Book 1, ep. 3 | Animals [Audio podcast episode]. *Witch, Please*. <https://www.ohwitchplease.ca/episodes/t2g3gsz37f9bwms>.
- McGregor, H., & Kosman, M. (2020, December 7). Book 2, ep. 2 | Queer theory [Audio podcast episode]. *Witch, Please*. <https://www.ohwitchplease.ca/episodes/blog-post-title-four-rjma3-zmndk-nk2wn-8tsrj-4kl73-tm4e4-j5y6e-tm8x8-6bhf4-tx3hd-daltb-bhzrr-elhsx-jzs87-jx2kz-sxrga-en4gl-lh8er-dz3ba-pcted-n97z5-y2rst-gcklj-c76ph-6bgfm-4gngm-55xdt-y7sd9-s4wx7-9jt9n>.
- McGregor, H., & Kosman, M. (2021, April 13). Book 3, ep. 3 | Animal studies revisited [Audio podcast episode]. *Witch, Please*. <https://www.ohwitchplease.ca/episodes/blog-post-title-four-rjma3-zmndk-nk2wn-8tsrj-4kl73-tm4e4-j5y6e-tm8x8-6bhf4-tx3hd-daltb-bhzrr-elhsx-jzs87-jx2kz-sxrga-en4gl-lh8er-dz3ba-pcted-n97z5-y2rst-gcklj>.
- McGregor, H., & Kosman, M. (2021, October 25). Book 5, ep. 1 | Critical archival studies [Audio podcast episode]. *Witch, Please*. <https://www.ohwitchplease.ca/episodes/blog-post-title-four-rjma3-zmndk-nk2wn-8tsrj-4kl73-tm4e4-j5y6e-tm8x8-6bhf4>.
- McGregor, H., & Kosman, M. (2022, April 4). Book 6, ep. 2 | Hauntology [Audio podcast episode]. *Witch, Please*. <https://www.ohwitchplease.ca/episodes/book-6-ep-1-slytherin-pedagogy-bksaa>.
- McGregor, H., & Kosman, M. (2023, May 1). Appendix: Giggle-ology with Dix McDevitt [Audio podcast episode]. *Witch, Please*. <https://www.ohwitchplease.ca/episodes/appendixgiggleologywithdixmcddevitt-wx5ke>.
- McKinley, E. (2017). *2 Minute Terminator*. <https://podcasts.apple.com/us/podcast/2-minute-terminator/id990214823>.
- Merhi, M. (2015). Factors influencing higher education students to adopt podcasts: An empirical study. *Computers and Education*, 83, 32–43. <https://doi.org/10.1016/j.compedu.2014.12.014>.
- Pavelko, R. L., & Myrick, J. G. (2020). Murderinos and media effects: How the *My Favorite Murder* podcast and its social media community may promote well-being in audiences with mental illness. *The Journal of Radio & Audio Media*, 27(1).

- Sewell, A. (2023). Science Fiction Fan Podcast Data_Episode Sample. figshare. Dataset. <https://doi.org/10.6084/m9.figshare.23848920.v1>.
- Shearer, E., Liedke, J., Matsa, K. E., Lipka, M., & Jurkowitz, M. (2023). Podcasts as a source of news and information. Pew Research Center. <https://www.pewresearch.org/journalism/2023/04/18/podcasts-as-a-source-of-news-and-information/>.
- Sherrill, L. A. (2020). The “*Serial* effect” and the true crime podcast ecosystem. *Journalism Practice*, 16(7), 1473-1494. <https://doi.org/10.1080/17512786.2020.1852884>.
- Shetty, P. (2022). *Marginally fannish: Fan podcasts as sites of public pedagogy and intersectional education*. [Doctoral thesis, The University of Leeds].
- Shoard, C. (2018). Pro-’straight white male hero’ group behind Star Wars actor’s abuse; Facebook group Down With Disney’s Treatment of Franchises and its Fanboys claims credit for online abuse levelled at Daisy Ridley and Kelly Marie Tran, who quit social media as a result. *The Guardian*. <https://www.theguardian.com/film/2018/jun/11/anti-disney-group-harassment-star-wars-female-actors-daisy-ridley-kelly-marie-tran>
- Tarchichi, T.R., & Szymusiak, J. (2021). Continuing medical education in the time of social distancing: The case for expanding podcast usage for continuing education. *The Journal of Continuing Education in the Health Professions*, 41(1), 70–74. <https://doi.org/10.1097/CEH.0000000000000324>.
- Tobin, S., & Guadagno, R. E. (2022). Why people listen: Motivations and outcomes of podcast listening. *PloS One*, 17(4), e0265806–e0265806. <https://doi.org/10.1371/journal.pone.0265806>.
- Whipple, A., I., & Cueva Chacón, L. M. (2023). Examining podcast listeners’ perceptions of the journalistic functions of podcasts. *Electronic News: Broadcast and Mobile Journalism*, 17(1), 40–66. <https://doi.org/10.1177/19312431221137650>.
- Zacny, R. (2022, November 23). 52: “Rix Road” (Andor 12) [Audio podcast episode]. *A More Civilized Age: A Star Wars Podcast*. <https://amorecivilizedage.net/52-rix-road-andor-12>