

Arcadia University

The Manipulation of Female Participants:
Onision and Participatory Culture Theory

Isabelle Manetta

CM460: Senior Seminar 1

Dr. Lisa Holderman

December 16, 2022

Isabelle Manetta

CM460: Senior Seminar 1

Dr. Lisa Holderman

December 16, 2022

The Manipulation of Female Participants: Onision and Participatory Culture Theory

Participatory culture theory is a theory that has been around since the term was coined in 1992 in Henry Jenkins' book *Textual Poachers*. This phrase was initially used as a contrasting point against the concept of spectatorship, something that is typically seen as casual enjoyment of a piece of media or anything. Participatory culture, however, captures the idea of not just fan enjoyment, but also the creative and interactive culture behind a piece of media or object of enjoyment. This lifestyle is one that extends beyond average consumerism, but more so as one that consumes the consumer and spurs a community of creatives (Jenkins 1992). In 1992, before the participatory culture Jenkins initially described migrated to internet outlets, he described the initial basis of his theory off of the idea that these participants lacked equality and diversity in expression and community. The expression of behaviors was seen as very cut and dried, very standard and seemingly universally agreed among fans. This agreement among fans' interpretation and expression created tension with those in the commercial side of the content creation for the fans of said content (Jenkins 1992).

This, of course, evolved with the evolution of the internet. Suddenly, participatory culture is open to everyone everywhere. Everyone can now have access to not only commercial content, but fan-made content. A door for diversity had been opened with this new level of access. 1994 came with the rise of the newfound Internet now more easily accessible to the public and far

more usable, as well. Websites that changed users' consumption of the Internet permanently would be launched in the following years, like eBay, Amazon, and Yahoo. Not only this, but more spaces were now open for users to begin partaking in amateur publishing, thus beginning a rise in user generated content and creative outlets via the Internet (Delwiche and Henderson 2013). In 1999, the holy grails of user generated content came to the Internet: the beginnings of social media. Blogger, for example, had near zero limits for who could use their platform, making it a new place for people to begin posting whatever it is they wanted to say or create for anyone to see. The following years would see the new existences of MySpace, Facebook, Napster, etc. Online communities could now easily band together and form places for open participatory practices for whatever common interest they had. Though websites like MySpace would fade into obscurity and ultimately shut down, they were original breeding grounds for participatory discussions or content creation (Delwiche and Henderson 2013).

The launching of YouTube in 2005 was absolutely pivotal in forming online communities. Participatory culture online thrived with the creation of YouTube, a site in which any user could upload any sort of video they wanted. A platform made for user expression beyond simple words, users took off running, creating their own new forms of creation and expression with this new user generated content format: journalism, art, video edits of existing media (AMVs, for example), etc. (Delwiche and Henderson 2013). YouTube along with the creation of iPods, iPads, other tablets, and touchscreen cell phones made the participatory aspect of fan culture thrive, as the easy access made new bounds in diversity and creation within fandoms much more possible than ever before. Not only was creation possible, but the ability to interact with others' creations was, as well. Critiques and compliments and anything in between could be found in comment sections of creations from participants anywhere and everywhere.

YouTube and its participatory culture thrive especially in the teenage demographic. In his article “YouTube as a Participatory Culture”, Clement Chau looks at what brings young people to the site and what kind of participation they engage in. Not only do many teenagers feel it is a better place for video content than most other places online, but they also have the ability to comment on the videos that they enjoy publicly. YouTube as a platform appeals to young people especially because of how accessible creative freedom is, thus allowing a much easier public setting for young people to create whatever they choose (Chau 2011). With that being said, teenagers on this platform choose to participate through viewing, sharing, and commenting on video content rather than creating it themselves. Because YouTube was created in a way to emphasize sharing created content, that method of participation makes teenagers feel much more involved in what they enjoy and the participatory nature of even sharing or commenting can be collaborative. This method of participation on YouTube makes teenagers also feel much more connected to the people that they watch video content of. Through subscribing to channels, commenting, sharing, and engaging in a creator’s community posts, and even YouTubers being able to address their audience directly through video, teenagers on the platform feel much more engaged with and connected to the people they are supporting and participating with (Chau 2011).

Participants hold power and express it in their own ways, twisting and turning media into their own creative outlets and expressions. Power not only comes through expression, but also in sheer numbers. Because participatory culture thrives online, as said before, anyone is welcome and anyone can come and go. This gives the public sheer numbers over producers. There are plenty of reasons as to why participatory culture thrives online, including the easy access to creative expression. The aspect of community is appealing, of course. The desire for human

connection through shared interests is not a new concept, but one that has been supported and emphasized due to the existence of the internet and the easy communal access. However, individuality plays a huge role in fan expression, as well. Gatekeeping is extremely common among many fanbases. Take *Star Trek* fans, for example. The initial underground existence and expression of *Trek* fans' cultures were held dear to them. They were, of course, wary of how the public and everyday people would view their culture (Jenkins 2006). This evolves into fans essentially putting a "keep out" sign on their very public interests. They do not want their beloved piece of media or center of their joy to be exposed to the public even though, oftentimes, said interest is already incredibly available to the public and very beloved by many already. This gatekeeping among fans absolutely affects the ways in which participatory culture is expressed, making their own interest very highly regarded in their eyes and making said fan content reflecting such.

The gender lines and differences within the existence and practice of participatory culture often define a participant's experiences online, especially with the "keep out" signs fans tend to put on their interests—something that ultimately leads to the gatekeeping of women and girls from participatory spaces. In her piece "Social Media and Feminist Values: Aligned or Maligned," Kate Ott discusses how "users in participatory cultures both bring and create hierarchies in open spaces to the Internet" (Ott 2018). The cultural separation and distance between the genders exists online through its participants. Because the Internet is so open, there is space for people to reinforce the gender separation and stereotypes of the real world. Included in Ott's piece is a quote from Courtney E. Martin and Jessica Valenti's *#Femfuture: Online Revolution* that states "Bloggers and online organizers largely suffer from a psychology of deprivation—a sense that their work will never be rewarded as it deserves to be, that they are in

direct competition for the scraps that come from third-party ad companies or inadequate attempts to bring in revenue” (Martin and Valenti 2012). The online feminist movement is one that tends to not be taken seriously and pits women participating in the culture of the Internet against each other, making the space less welcoming and more hostile. While there is separation, Ott also mentions the togetherness women share in their participation on the Internet, thus criticizing the generalization of the online space for women in saying “The shortcomings of the #Femfuture report should not lead to conclusions that vibrant and diverse communities of feminism do not exist online. Rather, we might ask: how was the backlash to translation and unification interpreted and perpetuated by aspects of digital social media, including structures of participation that led to context collapse?” (Ott 2018). While there is separation, there is also unification in different groups of women all across the internet, making the groups of participants more diverse and, despite being pit against each other, unified.

Being a fan of something is similar to, if not an actual, identity. In dedicating oneself to a person or a piece of media is something that someone becomes, an all-encompassing part of what makes them, them. This, of course, is still something that can be seen through gendered lenses in the world of online participation. In talking about the origins of fans, Brianna Peacey writes about the stereotypical view of a fan: “Even though, historically, stereotypical fans tend to be middle-aged men, these men are considered less masculine than non-fans, and have been ascribed feminine characteristics, making fans gendered subjects” (Peacey 2018). In her piece, Peacey discusses the subsection of fan culture in which fans create new or learn fictitious languages that align with their interests. Even in the public eye, a fan is a man. There are societal expectations to be a man if you are engaging in participatory culture. However, the groups that form through participation are not necessarily always determined by gender, but by some sort of

unifying factor beyond it. As Peacey describes in her thesis, she explores the relationship between fans, feminist theory, and certain fan participation that draws them together, specifically the learning of and communicating in of a fictional language. Peacey sees that in the space she set up to observe fans who spoke the fictional language Trigedasleng—which she often refers to as simply Trig—felt safe in spaces for doing so, as they were diverse, open, and non-judgmental spaces (Peacey 2018). Members of the queer community, Peacey found, were some of the most prominent members in said space, thus bringing in some sort of joining factor between this group of people that spanned across multiple countries.

With that said, there is something to be said about the way women and girls participate in fan culture as opposed to men. Women often separate themselves from men in fan spaces to avoid harassment, especially in predominantly male fan spaces. For example, Tamar Rapoport and Daniel Regev write about the “Hapoel Katamon Jerusalem FC...—the fan-owned, community-based club founded on an anti-capitalist, democratic, non-violent, and non-sexist agenda” (Rapoport and Regev 2020). They then go on to further describe the appeal of this club to women in the Israeli football fandom, saying “The club explicitly invites and welcomes women’s participation and attendance at matches. The welcoming agenda creates a genial atmosphere in the stands that is free of aggressive and (explicit) sexist behavior. Indeed, this environment encourages women, families with children of all ages to attend matches” (Rapoport and Regev 2020). This is one example of many in the ways in which women in fandom spaces feel the need to be separate from men in the same spaces as them due to unequal treatment. The lack of male approval pushes women and girls away from men and into their own spaces. Rapoport and Regev describe performance of gender and fandom as “Women are supposed to adopt and fulfill gendered expectations...while their performance is constantly evaluated and

compared especially with men's but also with other women's performance of gender" (Rapoport and Regev 2020). Women, through the eyes of men both on and off the internet, are always there to compete for their attention and approval. Even in the openness of the internet, women will always be pit against each other, hence the need for their own separate spaces.

In the ostracization of women on the internet, teenage girls seem to consume and participate with content in more unique ways, especially now thanks to the existence of social media. In the *Journal of the International Association for the Study of Popular Music* piece "Fandom, Music, and Personal Relationships through Media: How Teenagers Use Social Networks," Pilar Lacasa, Laura Méndez Zaballos, and Julián de la Fuente Prieto take a look at how teenagers deem creators or artists to be "heroes". The connection between teenage fans and their heroes is established through said heroes' social media presence and posting habits. The relationship that is built is typically one sided, described by the authors as "It is an emerging love without intimacy and can therefore be transformed by a certain knowledge of reality. It is love not so much for a person as for a performance; it is conditional love" (Lacasa, et al. 2016). The love fans have for their heroes or idols or objects of attraction is purely based on the online personas said creators or artists make for themselves. To know or even love their true selves is an impossible task. This isn't just doesn't just come from a fan's point of view, as such a view and version of love is in itself tailored by the hero or the team surrounding the hero: "that the hero is more than a musician, he is a seducer, someone whose music is a vehicle for intimacy" (Lacasa, et al. 2016). This type of love is catered to fans so that they may experience this specific brand of love in order to grow a fanbase of participants. As teenagers experience the love that they have for online personas and their own personal heroes or idols, those same heroes or idols are the ones spurring on that exact form of participation from audiences and fans. This creates larger

and larger teenage fanbases. Their heroes are connecting with them, so of course they're going to love and obsess over the people they make themselves out to be.

When looking at the culmination and treatment of teenage fans, it is important to see the negative sides of spurring on teenage participation and obsession and how it can lead to teenagers being taken advantage of. One of the most prominent cases of this can be seen through once popular content creator Onision. An infamous name across the internet, Onision is a YouTube content creator best known not for his sketches, songs, or books, but for his countless moments of controversy throughout his years of being on the platform. A majority of these scandals centered around his comments on and manipulation of the teenage girls in his audience. The video "From Vanity to Insanity – Onision's Story" by JoonTheKing documents much of Onision's life and internet presence.

Onision, born Gregory James Daniel on November 11, 1985, got his start on the internet through website creation and graphic design as a teenager. At fourteen, his first website The Cries of The Crypt was created and used for the uploading of various pieces of media. From there, Gregory would create other websites in his spare time, including HybridEye.com (a platform to share his own works) and MetalGearSolid2Substance.com (a fan website for the game Metal Gear Solid), sites which he held very strict rules over and often was criticized by users for being "erratic" (JoonTheKing 2020). Following the creation of those and many other websites, Gregory created a website based off of his own personally created religion called Sicesca, and MrOdd.com, a personal project he began following his high school graduation. On MrOdd.com, Gregory began uploading his own created video content. These videos were typically nonsensical or unrelated to each other. In 2005, Gregory joined the Air Force and created his alias Onision. The following year he created his YouTube channel named after his

alias. At first, this channel was one that did not have a consistent upload schedule and Onision would end up deleting all of the video content he made that same year (JoonTheKing 2020).

However, in 2007, Onision was sent to South Korea following him finally successfully volunteering for a position. While here, he would use his YouTube channel as a safe space to have an outlet. As he attempted to get dismissed from the Air Force, he would create comedy sketches and songs and upload them to his channel. He gained a following through these sketches and eventually reached 1,000 subscribers by mid-2008 (JoonTheKing 2020). After gaining many subscribers in a short period of time following that, Onision uploaded “I’m so Death Machine,” a video he used to try and get him discharged from the Air Force. In October of 2008, Onision would finally be discharged on the grounds of being a conscientious objector. Three and a half years later, Onision is free from his Air Force duties. Now with almost 10,000 subscribers, he started to try and make money solely off of YouTube, whose partner program was very new and uncertain at the time. This went as far as him convincing his high school sweetheart and then wife, Skye, to quit her job and work full time with him on his channel. Onision began to upload daily content including sketches and music videos. He would make other channels such as OnisionArchives in December of 2008 (now deleted, but was once for blooper footage), OnisionSpeaks in August of 2009 (a channel for discussion, beginning the creation of his controversial content), and UhOhBro in May of 2012 (a channel for reaction content, also a place where much of his controversy was found). What would truly get Onision famous would be his viral music video “I’m a Banana” and its appearance on TV show Tosh.0 in 2010 (JoonTheKing 2020).

Of course, Onision had been the subject of online criticism in his early content days. Oftentimes, he faced criticism for manipulating his audience into going vegetarian or vegan

through his videos on OnisionSpeaks. This was controversial because of how he shamed people who were not vegetarian and refused to listen to their voices in arguments on the matter. While at first, his vegetarianism was related to his pacifist nature and former self-made religion, he argued that it was far better for people and their health. His arguments were typically made by body shaming those who weren't vegetarian (something he would continue to do in many of his other videos in the future) (JoonTheKing 2020). However, this controversy is not what people think of when they see or hear Onision's name. What comes to mind for many is the long list of targeting, harassing, mistreatment, grooming, and abuse of young girls.

This pattern of behavior begins with Shiloh, a young Canadian pop star and fan of his content at the time. In 2019, Shiloh appeared on a live stream with Chris Hansen to discuss the details of her relationship with Onision. She became a fan of Onision through his videos on his OnisionSpeaks channel. 16 years old at the time, Shiloh was in an abusive relationship and felt very helpless. She reached out to Onision for advice on this over email and from there they began talking. She felt as though Onision, another person with a platform, would be a promising person to find friendship in. He spoke to her with what she saw as wisdom and was able to feel attached to him through his advice. They spoke online for roughly nine months in 2011 for much of the day (Shiloh 2019). His interaction would pull her away from her career, oftentimes he would be pushing to get Shiloh to visit him and his wife at the time. Onision's treatment of young Shiloh made her feel comfortable enough to be "okay with sitting in front of the camera in [her] bra or something like that because he had made it okay" (Shiloh 2019). Shiloh and Onision did not form an online romantic relationship, as Shiloh feels that at the time, she didn't notice it going in that direction. In December of 2011, Onision would surprise her by telling her he was leaving his wife for her and that he was in love with Shiloh, who was now 17. Shiloh, describing

how she felt the situation was like a “fairytale” at the time, was in Pennsylvania as this happened. Onision, in his mid-20s at this time, drove out to meet her in her hotel room there (Shiloh 2019). They then began a relationship, even with Onision describing the trouble they would get into for her age and needing to check Pennsylvania state law before they planned to sleep together. Onision, immediately upon meeting 17 year old Shiloh, kissed her and then, as Shiloh describes it, proceeded to have sex with each other “within 5 minutes” (Shiloh 2019).

By February of 2011, Shiloh had moved in with Onision. 10 years later on a throwaway Twitter account, Shiloh details behind the scenes manipulation of Onision, such as a tweet saying:

You convinced me to get your name tattooed on me to show you I loved you, you told me you would do the same. I came home with “Gregory” tattooed on me as a surprise. You got “Remember Love” in return. I was still 17!!!!!! (File:ShilohTattoo2019.PNG).

In another one, one of the more public moments of controversy between the two, Shiloh talks about her seizures caused by his abuse:

June 2011 after having seizures in my sleep unknowingly from stress you finished your daily “routine” with me and after in the shower told me I was “clinically obese” and you couldn’t pick me up so I had to lose weight.

In a following quote retweet:

You continued to confess that you preferred much skinnier specifically Asian descent or looking girls. I had my first grand mal seizure after you left me in the shower to cry and hyperventilate, this caused 3 years of memory loss. You filmed the results!

(File:ShilohGrandMalSeizure.PNG).

This throwaway Twitter account, @patient47245143, is no longer available as Shiloh deleted it, but the images of the tweets are documented on Onision documentation website Life of Onion.

Onision and Shiloh broke up briefly in July of the same year before getting back together, getting engaged, suffering a miscarriage, and finally breaking up for good in February of 2012. Through his predatory relationship with Shiloh, his behaviors are reflected in his channel and how he treats and targets his audience now that he knows he can successfully manipulate young girls into doing what he wants. This is also reflected in his future relationships with Kai (17 at the start of their relationship), Billie (18 at the time of meeting), and Sarah (14 upon first contact with Kai and 16 when she moves in with Onision and Kai) (Life of Onion 2021). All of these people started as fans of Onision. Through his content creation catering towards and targeting insecure young girls, Onision manipulates them into following his every word, thus grooming an entire demographic of teenage girls to fit his own desires. After his successful manipulation of Shiloh, Onision knew that he had the ability to be seen as, as Lacasa, et al. describe, a hero in the eyes of fans. He knew that Shiloh was once a fan and, through communicating with her directly and taking advantage of her naivety and desire for someone she looked up to to see her as an equal, he managed to get her to be his. He used these manipulation tactics on a public scale, knowing that girls Shiloh's age and younger participated with his content and in his forum, in order to get them to participate how he wanted them to participate.

Onision realized exactly how to target young girls participating in fan culture. Teenage girls, as stated before, are typically ostracized by men in fan communities and are often harassed. Onision knew this. It is evident through his actions that he found he could become some sort of beacon of male validation that young girls could flock to as they are outcasted by men who are

more upfront about their distaste and harassment. He also enables their attachment to him through retweeting fan comments, thanking him for his input on their bodies as well as even just accepting those images and talking about them publicly in the first place. Onion Drama shows in their content that Onision describes himself as someone they can look up to, calling himself “wise” and someone with “many years of life experience” (Onion Drama 2020).

One of the most prominent examples of Onision targeting and spurring on the participation of teenage girls is through what are commonly referred to as his “body rating” videos. The premise of said videos is Onision rates and critiques the bodies of fans that submit pictures of themselves on his forum. The photos must be of the fan in their underwear with his name “Onision” written somewhere on their body. Where this drew a lot of controversy was the fact that there was not an 18+ rule to submit photos. This is something Onision denies following criticism, but before receiving criticism, he seemed to take no issue with this. YouTube channel Onion drama documents his contradictions and statements on the submissions from underaged fans. Onision describes the photos of underaged fans in their underwear as “totally appropriate” and compares them to pictures that might be taken of them in bikinis. In a separate video, Onision describes how he retweeted tweets from fans thanking him for his advice on their bodies and even how they would thank him for his part in them quitting self-harm. He even jokes about the possibility that he is commenting on underaged girls. After looking at an image, he says “Yeah, solid 8 out of 10.” This is followed by his off-screen voice mockingly saying, “But Greg, what if she’s fifteen years old?” To which he responds “Well, last time I checked, we’re allowed to have opinions on people. It’s not a perverted thing, it’s honesty” (Onion Drama 2020). Onision also claims that he is not targeting girls directly, however in his body rating videos he will focus mainly on girls and will say, when shown a male body, that he is not into dudes. Also,

his thumbnails for these videos are entirely photos of women's bodies. He even has videos on the same channel UhOhBro titled "GIRL TRENDS THAT GUYS HATE (Guy Reacts To Girl Trends)", "FAT GIRLS (Are These Girls Fat? Or Curvy?)", and "GIRLS I WOULD DATE (Onision Rates People)".

Not putting an 18+ rule on his forums and directly showing that the videos were about girls and their bodies was intentional. It made young girls feel like it was okay to submit these pictures. Onision created what young girls participating in fan culture could see as a safe haven for them, one where there could finally be male validation. Not just male validation, but male validation from the man they saw as a hero or an idol to them. The power Onision held over these girls was seen by them, as the comments of his body rating videos are full of girls under 18 asking him if their weight is appropriate or healthy for their height or weight. Onision had a hold over these girls that he knew they would fall into due to the typical treatment of young female fans. It was also intentional how he made it a rule that these girls had to mark themselves with his name, which is incredibly similar to how Shiloh was manipulated into getting a tattoo of his name. It was his way of claiming them. He knew how to mark his own participants.

Onision did not limit this behavior of manipulating minors to just his videos. Former fan of the channel and Onision's current partner, Kai, became a fan after seeing a collaboration video between Shane Dawson and Onision. At the time of this, Kai was 16 and had not yet identified as a transgender man. Kai would tweet both about and to Onision about his attraction to him. These tweets, especially those following Onision's breakup with his fiancé at the time, seemed to be obsessive and timed just after Onision would post anything. When Onision finally reacted to these tweets from Kai, they began to message privately. They began dating when Kai was 17, went public with their relationship six days after he turned 18, and got married in November of

2012 behind the backs of Kai's parents. Despite not feeling attracted to him upon meeting, Onision slept with Kai within hours of their first meeting (Life of Onion 2020).

Kai was not Onision's final victim of this sort of online grooming. Sarah became a fan of Onision's content at age 12 because "The videos on his "Onision Speaks" channel really spoke to her. She felt like she wanted to be his friend as she didn't often see grown men speak about the topics he was addressing" (Starcasm 2021). This was the case for many of the young girls that were fans of him. He knew that in the online participatory space, girls were ostracized and disrespected by men. Onision knew that making himself out to be a trustworthy man in a sea of men that were against them, young girls would flock to his content and participate in his fanbase however he wanted them to. As Sarah would describe even in her personal interactions with him, he would target the insecurities of those viewing his content but build them back up in order to keep them as his participants.

Sarah would end up being close to Kai when she was 14 and Kai was 19. After meeting and visiting, Sarah's mother would sign over the power of attorney to Kai, making him Sarah's legal guardian at 16. While Sarah was much closer to Kai, both Onision and Kai played roles in grooming her. Onision, as stated before, often targeted her insecurities and would build her back up after being rude or angry towards her. This is a similar tactic to what he would do in his videos. Once Sarah turned 18, the two would get her to sleep with the both of them. Onision knew that Sarah would be willing to sleep with him not only after knowing her in person and after his manipulative treatment to her personally, but also because she was one of his many adoring fans as a young, impressionable pre-teen. Onision knew very well that participating with or being a fan of someone could be an all-consuming identity, so he knew that Sarah would feel

obligated to be there for him sexually due to her commitment to him as a fan. Not just any fan, but one who was groomed as a minor to be what he viewed as sexually appealing.

Onision's content today is much more sparse. His main outlets for content creation are OnlyFans, where he uploads explicit sexual content for 18+ audiences, and Onision.net, a site for his usual content creation (songs, sketches, etc.). For a short period of time, he uploaded sketches and songs to TikTok, many of which are about cancel culture and his cancellation, which was wrongful in his eyes. Due to mass amounts of public backlash and a huge drop in supporters, Onision has claimed to be permanently stepping away from public video creation platforms like YouTube and TikTok. He claims he is innocent and will no longer be creating video content for either platform anymore. He remains active on his Twitter account and on Onision.net. Now that his old fans and also his victims are older now and have opened about their experiences with him, his fanbase has dwindled drastically.

Onision created a safe space for teenage girls with his YouTube channels and social media platforms, knowing that young girls in fan spaces and participatory spaces online had very few safe spaces and very limited positive interactions with men in the same online spaces. He also knew that the ways fans and participants commit themselves to the things they enjoy is almost as if it is their identity. His knowledge of how young girls are as fans and participants allowed him to create a safe space for them that also made their identities centered around him and what he had to say about who they were and what they did. Through this, Onision is able to hold power over teenage girls, get them to give him what he wants, and even getting them to be with him in real life in some extreme cases of his grooming. His power as a content creator and hero for these girls and his knowledge of how participatory culture treats young girls allowed Onision to culminate an underaged fanbase that he could easily manipulate. Onision used online

participatory culture to his advantage when culminating and grooming a fanbase of underaged girls.

Works Cited

- Chau, Clement. "YouTube as a Participatory Culture." *New Directions for Youth Development*, 128th ed., vol. 2010, 2011, pp. 65–74.
- Delwiche, Aaron Alan, and Jennifer Jacobs Henderson. *The Participatory Cultures Handbook*. Routledge, 2013.
- "File:ShilohGrandMalSeizure.PNG." *Life of Onion*, 28 Sept. 2019.
- "File:ShilohTattoo2019.PNG." *Life of Onion*, 21 Sept. 2019.
- Hansen, Chris, and Shiloh. "Have A Seat With Chris Hansen Ft. Shiloh Discussing Onision." *YouTube*, Chris Hansen, 6 Nov. 2019, https://www.youtube.com/watch?v=o_0ssuQztj8.
- Jenkins, Henry. *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York University Press, 2006.
- Jenkins, Henry. *Textual Poachers*. Routledge, 1992.
- JoonTheKing. *From Vanity To Insanity - Onision's Story (James Jackson?)*. *YouTube*, JoonTheKing, 21 Mar. 2020, <https://www.youtube.com/watch?v=vBnY9-1ubC8>.
- "Kai (Spouse)." *Kai (Spouse) - Life of Onion*, 31 July 2020, https://www.lifeofonion.com/index.php?title=Kai_%28Spouse%29.
- Lacasa, Pilar, et al. "Fandom, Music and Personal Relationships through Media: How Teenagers Use Social Networks." *Journal of the International Association for the Study of Popular Music*, vol. 6, no. 1, 2016, pp. 44–67., [https://doi.org/10.5429/2079-3871\(2016\)v6i1.4en](https://doi.org/10.5429/2079-3871(2016)v6i1.4en).
- Martin, Courtney E., and Vanessa Valenti. "#Femfuture: Online Revolution." *#Femfuture: Online Revolution*, vol. 8, <https://bcw.barnard.edu/wp-content/nfs/reports/NFS8-FemFuture-Online-Revolution-Report-April-15-2013.pdf>.
- Onion Drama. *Onision XYZ Forums Were Not Always 18+ - Justifications & Lies*. *YouTube*, Onion Drama, 5 Feb. 2020, <https://www.youtube.com/watch?v=iadRr5NqZMs&t=9s>.
- Onision. "UhOhBro." *YouTube*, 27 May 2012.
- Ott, Kate. "Social Media and Feminist Values: Aligned or Maligned?" *Frontiers: A Journal of Women's Studies*, 1st ed., vol. 39, University of Nebraska Press, Lincoln, Nebraska, 2018, pp. 93–111.
- Peacey, Brianna. "You're the Only One Who Knows My True Identity: How Fandoms Create New Identities for Constructed Language Learners." *University of British Columbia*, 2018.
- Rapoport, Tamar, and Daniel Regev. "Women Do Fandom Their Way." *Doing Fandom*, Palgrave Macmillan, Cham, 2020, pp. 135–159.
- "Relationships Timeline." *Life of Onion*, 1 Jan. 2021, https://www.lifeofonion.com/index.php?title=Relationships_Timeline.

Starcasm Staff. "ONISION IN REAL LIFE Sarah Shares Her Story of Being Groomed by Greg and Kai." *Starcasm.net*, Starcasm.net, 31 May 2021, <https://starcasm.net/onision-in-real-life-sarah-shares-her-story-of-being-groomed-by-greg-and-kai/>.