

— THE CLIP ECONOMY

Antisemitic Clips are Almost **7x** **More Likely** to go Viral on Instagram

**4.7%**OF ALL 1,960 VIDEOS ANALYSED
WERE ANTISEMITIC**32%**OF THOSE ACCOUNTS' 15
MOST-VIEWED VIDEOS WERE
ANTISEMITIC**38.9M**VIEWS EARNED BY THOSE 92
ANTISEMITIC VIDEOS

Executive Summary

Clipping - the practice of extracting short segments from livestreams and reposting them across Instagram, TikTok, and YouTube Shorts - has become one of the fastest-growing content formats on social media. Importantly, the vast majority of it is entirely benign: fans circulating highlights, reactions, and memorable moments from creators they follow. However, the attention economy that sustains this practice operates without discrimination, rewarding whatever generates engagement, and hate sells. Antisemitic content, conspiracy-adjacent material, and deliberately provocative clips consistently outperform mainstream content in engagement metrics, and accounts attuned to this pattern are thus incentivised to post and spread such content - not necessarily out of ideological conviction, but because the numbers reward it.

No Skill, No Risk, No Consequence

Three conditions lower the technical and moral barrier to entry at the same time.

Ease of creation

Unlike antisemitic memes or skits, creating a clip requires no original material, no on-camera presence, minimal editing skill, and little to no equipment: a clipper only needs to select a moment from an existing livestream, cut it, and repost it, sometimes with some overlayed text. Undeniably, this near-zero production barrier means participation in the clip economy is open to almost anyone, regardless of technical ability, platform following, or content-creation experience.

Outsourced deterrence

Typically, creating hateful or controversial content carries personal, social, and professional risk to the person posting it. However, because clipped content is visually and narratively tied to the original creator's face, name, and brand, rather than the clipper's own identity, any public backlash, press coverage, or platform action tends to attach to the source of the material, not the account redistributing it.

Accountability gap

Lastly, due to the inherent nature of clipping, there seems to exist a genuine accountability gap: the antisemitic views highlighted in the clip cannot necessarily be said to belong to the clipper, and thus a psychological buffer forms between the person profiting from the content and the content itself, one wide enough for the user to post hatred and still, in their own mind, possibly still remain merely a bystander to it.

Together, these three conditions, paired with the genuine incentive delivered by the greater engagement captured by antisemitic content, significantly lower both the technical and moral barrier of entry. Producing the content demands no skill, posting it invites no negative exposure, and believing it is no longer even a precondition for spreading it.

Underrepresented Overall, Overrepresented Among Top Performers

The CAM Antisemitism Research Center analyzed 1,960 of the 2,800 videos posted across five Instagram clip accounts redistributing material from major streamers, including Sneako, Myron Gaines and Adin Ross. Antisemitic videos are a small fraction of what these accounts publish, and a third of what actually performs.

ALL VIDEOS ANALYSED
· N = 1,960 VIDEOS



4.7% 92 antisemitic videos

6.8×

MORE LIKELY FOR ANTISEMITIC CONTENT TO BE IN AN ACCOUNT'S FIFTEEN MOST VIEWED VIDEOS

TOP 15 MOST-VIEWED VIDEOS · N = 75



32.0% 24 of 75 videos

38,935,663

COMBINED VIEWS ON THE 92 VIDEOS CLASSIFIED ANTISEMITIC

423,000

AVERAGE VIEWS PER ANTISEMITIC VIDEO

5

INSTAGRAM CLIP ACCOUNTS SAMPLED

METHOD

Sampling window

14 June to 14 July 2026, across five accounts redistributing major streamers including Sneako, Myron Gaines, and Adin Ross.

Classification

Qualifying videos were coded antisemitic or not; positives were recorded in a database.

Inclusion threshold

Only videos above 5,000 views were analyzed, to focus on content that reached a meaningful audience: 1,960 of 2,800 posts.

Comparison set

Each account's fifteen most-viewed videos were isolated and individually classified, giving a 75-video top-performer sample.

Antisemitism, a Reliable Investment

Research such as this reveals that the dominant model for understanding online antisemitism - coordinated campaigns, bad actors, deliberate influence operations - is becoming increasingly insufficient on its own. Undeniably, a growing share of antisemitic content online is not the product of genuine hate but a byproduct of how the attention economy functions, and this distinction carries direct implications for platform accountability. Coordinated influence operations have identifiable sources and can, in theory, be disrupted.

Alternatively, the distribution mechanism documented throughout this report operates differently: antisemitic content is produced and reproduced because it performs well - the accounts themselves often exhibit no ideological signatures, thus rendering conventional detection and disruption methods largely ineffective. Therefore, in an ecosystem where clicks are currency, antisemitism has become a reliable investment.

