Whether it’s Peppa Pig on children’s TV or a Disney movie, whatever one’s feelings about the industrial model of entertainment production, they are carefully produced and monitored so that kids are essentially safe watching them, and can be trusted as such. This no longer applies when brand and content are disassociated by the platform, and so known and trusted content provides a seamless gateway to unverified and potentially harmful content.

Likewise, [the case of the “Keep Calm and Rape A Lot” tshirts](https://boingboing.net/2013/03/02/how-an-algorithm-came-up-with.html) (along with the “Keep Calm and Knife Her” and “Keep Calm and Hit Her” ones) is depressing and distressing but comprehensible. Nobody set out to create these shirts: they just paired an unchecked list of verbs and pronouns with an online image generator. It’s quite possible that none of these shirts ever physically existed, were ever purchased or worn, and thus that no harm was done. Once again though, the people creating this content failed to notice, and neither did the distributor. [They literally had no idea what they were doing.](http://money.cnn.com/2013/03/05/smallbusiness/keep-calm-and-carry-on/index.html)

The offness creeps in with the appearance of a non-Aladdin character —Agnes, the little girl from Despicable Me. Agnes is the arbiter of the scene: when the heads don’t match up, she cries, when they do, she cheers.

**Toy Freaks is a YouTube verified channel, whatever that means. (I think we know by now it means** [**nothing useful**](https://www.dailydot.com/unclick/twitter-nazi-problem/)**.)**

YouTube Kids, an official app which claims to be kid-safe but is quite obviously not, is the problem identified, because it wrongly engenders trust in users.

The second is the levels of exploitation, not of children because they are children but of children because they are powerless.

the original video cited here has now been removed as part of YouTube’s recent purge, although many similar videos remain on the platform. The video used animations from the Grand Theft Auto game series overlaid with cartoon characters assaulting, killing, and burying one another.

According to my friend, online kids’ content is one of the few alternative ways of making money from 3D animation because the aesthetic standards are lower and independent production can profit through scale. It uses existing and easily available content (such as character models and motion-capture libraries) and it can be repeated and revised endlessly and mostly meaninglessly because the algorithms don’t discriminate — and neither do the kids.

This, I think, is my point: The system is complicit in the abuse.

The asides I’ve kept in parentheses throughout, if expanded upon, would allow one with minimal effort to rewrite everything I’ve said, with very little effort, to be not about child abuse, but about white nationalism, about violent religious ideologies, about fake news, about climate denialism, about 9/11 conspiracies.