Representations of German Culture and Society on Social Media in the Post-truth Era

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Abstract
Known as the era of biased truth and lies in information, the post-truth era seems to bring new problems in the world of foreign language learning, especially German language. The large amount of content on social media that is considered a cultural document, and a depiction of German society is basically not a true representation, if we refer to the phenomenon of the existence of immigrants from outside Germany who also produce German-language content on social media. Meanwhile, German language teachers and students today cannot be separated from activities in cyberspace, such as reading articles, consuming content in German-language, learning the language through social media, or even contents about the culture itself. Based on this notion, this study attempts to critically examine German-language content on social media related to the daily lives of people in Germany to see the influence of immigrant's cultural viewpoints on the content. Research findings indicate that the multicultural aspects present within society in Germany significantly influence the representation of German culture and society on social media platforms. However, on the other hand, such representations may distort the understanding of German culture and society among novice German language learners who consume this content uncritically.

Keywords: *German culture & society, German language learning, post-truth era, Social Media Content*.

Introduction

The post-truth era has exerted a negative influence on the domain of foreign language learning, including German (Azhari, 2019:26). One of the adverse effects manifests through social media content, which is often regarded as cultural documentation and a product of German society, though it may not accurately represent authentic German culture (Azhari, 2019:27). Social media content in the post-truth era may fail to authentically represent the target culture, potentially confusing learners who rely on such platforms for cultural insights. The development of global citizenship fundamentally relies on the presence of global awareness (Ratnaningsih, 2024). In today's increasingly globalized world, learning a foreign language is not only a means of communication, but also a way to develop oneself—to increase self-confidence, adaptability, and critical thinking. It broadens cultural horizons by providing a direct understanding of diverse traditions, values, and perspectives, while honing

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analytical skills through the comparison of language structures and the interpretation of meaning in various social contexts. (Ramadhani A.R, Marhalisaet al. (2025)

The post-truth era is characterized by an environment in which truth and falsehood in the realm of information become difficult to discern. The post-truth phenomenon gained widespread recognition due to the socio-political climate in 2016, when global discourse revolved around the issue of "Brexit" in Europe and coincided with the U.S. presidential election (McIntyre, 2018:2). McIntyre (2018:5) posits that this phenomenon ushered in a new phase in socio-political discourse—namely, a "fact-free" stage, in which individuals can generate information without the burden of presenting valid evidence, potentially leading to misinformation or outright falsehoods.

This era has become widely acknowledged as a phenomenon in which objectivity and rationality are overshadowed by emotions and the desire to reinforce pre-existing beliefs, even when factual evidence suggests otherwise (Llorente, 2017:9). The primary catalyst for this shift is the proliferation of misinformation, which is readily accessible in the digital sphere, particularly via social media platforms that are widely used by modern societies (Lewandowsky et al., 2017).

The sheer volume of information disseminated across online networks makes verification increasingly difficult. Consequently, the phenomenon of hoaxes has emerged, infiltrating societies and undermining logical reasoning and ideological beliefs. Taniguchi (2017) contends that this issue arises due to a lack of literacy culture among individuals regarding a given topic or issue. People often hastily share information encountered on social media without fully comprehending the broader and more comprehensive context of the issue.

In the field of education, Horsthemke (Horsthemke, 2017:273) identifies post-Truth as a source of new challenges, including the diminished ability of both teachers and students to distinguish between truth and falsehood, honesty and deception, as well as fact and fiction. Such tendencies may arise from individuals' increasing engagement with digital content—such as reading articles in foreign languages, learning languages through social media, or referencing cultural materials without reliable sources or objective validation. In alignment with this viewpoint, Jones (Chun & Morgan, 2019; Jones, 2017) argues that the primary reason behind modern society's tendencies in foreign language learning is that information absorbed through reading and listening becomes embedded in consciousness, persists there, and ultimately influences language production in speech and writing.

In response to this phenomenon, Peters (2017) emphasizes the necessity for foreign language educators to adopt a proactive stance in addressing these challenges. In support of this idea, Azhari (Azhari, 2019:28) proposes that teachers—who possess greater expertise in linguistic and cultural aspects of a foreign language—must take an active role in limiting, directing, and providing appropriate sources that effectively support language acquisition without conflicting with the integrity of foreign language learning.

Based on these perspectives, this study aims to identify and analyze social media content related to cultural representations and daily life in German society. The study further seeks to categorize content according to its type and uncover the nature of the representations that emerge therein.

Method

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This study employs a descriptive-analytical method, which involves understanding the research object by systematically explaining, classifying, and segmenting the data, followed by a narrative presentation and subsequent analysis (Ratna, 2010). The research object is examined through a structured process: data is collected, then sorted, classified, and finally analyzed. In this study, the collected data is analyzed to identify the representations of German culture and society circulating on social media, while considering the influence of migrant cultures. Hall (2003) asserts that representation is the process of meaning production among individuals and across cultures through images, symbols, and language.

In order to facilitate data analysis, this study categorizes the data based on Rhenald Kasali's (2025) Self-Branding theory. Kasali distinguishes three types of branded content: dramatized content, non-dramatized content, and a combination of both. This theoretical framework is employed to assess the extent to which a given content aligns with empirical data or has undergone fabrication.

Results

Representation is a fundamental component in the production of meaning, which is subsequently shared and interpreted within a particular cultural group (Hall, 2003:17). These members exchange concepts, images, and ideas, enabling them to think and perceive the world in similar ways. The exchange of concepts, images, and ideas is referred to as cultural codes, while the shared ways of thinking and feeling among members of a culture are known as the system of representation (Hall, 2003).

This study restricts its dataset to 30 social media channels that are deemed to represent content featuring cultural and societal representations of Germany. Data selection is based on the aspect of content that can serve as an analytical reference, representing the findings discussed in this research. The dataset can be accessed via the following link: https://tinyurl.com/dataAzhariIconels2025.

The dataset is categorized into three groups: (1) news and informational channels; (2) German language learning channels; and (3) entertainment channels based on personal perspectives. Categorization was primarily guided by each channel's self-description. In cases where no description was available, classification was determined by analyzing the predominant themes of the content they shared.

To analyze content types based on branding, this study refers to Rhenald Kasali perspective. Kasali (2025) identifies three types of content branding that influence audience engagement: dramatized content, non-dramatized content, and a combination of both. Dramatized content involves packaging information with an emphasis on dramatic elements to evoke audience emotions. According to Kasali (2025), drama is an engaging spectacle that triggers social media challenges—eliciting active and reactive responses such as commenting, saving, sharing, tagging, and liking. Drama is inherently evocative, depicting struggles and stirring emotions among viewers. However, this type of content often involves exaggerated facts, staged portrayals, scripted narratives, conflict-driven storytelling, and carefully manipulated situations (Kasali, 2025). Its positive impact includes fostering emotional connections with audiences, increasing viral potential, enhancing engagement, and strengthening follower loyalty. Conversely, its negative implications involve perceptions of

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inauthenticity, dishonesty, skepticism, potential backlash, and trust crises among viewers (Kasali, 2025).

The second category is non-dramatized content, which emphasizes credibility, expertise, integrity, and consistency in factual presentation without emotional or dramatic narratives (Kasali, 2025). This content type is suited for channels aiming to establish professional or academic branding. Its advantages include being regarded as a primary reference, offering credibility and stability, remaining unaffected by public sentiment, and supporting long-term trust-building. However, its negative side include appearing rigid, overly serious, monotonous, yielding lower engagement, and lacking viral potential (Kasali, 2025). While audiences tend to trust content with such branding, they often unconsciously gravitate toward dramatized content (Kasali, 2025).

The third category is combination between dramatized and non-dramatized content—referred to as the integration of authentic storytelling and professional value (Kasali, 2025). This content style emphasizes factual information and professional delivery while incorporating emotional appeal without resorting to full-fledged drama. Instead, it integrates subtle dramatic elements in its presentation to captivate viewers. The challenge with this method is maintaining authenticity while avoiding emotional exploitation (Kasali, 2025).

Maintaining content credibility within the third category requires ensuring that dramatization remains at a level that does not compromise informational integrity. Kasali (2025) categorizes content dramatization into five levels: *1) Authentic and Spontaneous* – Dramatic elements emerge organically from field conditions without structured planning. Information authenticity remains the primary characteristic, while emotions are conveyed naturally; *2) Curated Authenticity* – Dramatic aspects of content are deliberately curated rather than spontaneous, yet they prioritize honesty and remain unscripted. Before publication, content is selectively chosen based on its dramatic, cinematic, and emotional appeal potential; *3) Amplified Persona* – This level introduces scripted content. Here, narratives are dramatized to elicit emotional responses intentionally. Although real experiences form the core of the narrative, they are modified or exaggerated to create emotional resonance and public attraction; *4) Constructed Character* – At this level, the presented image deviates from reality and is crafted purely for attention-seeking purposes. This approach incorporates staged performance, social masking, fabricated speech patterns, attire, and behaviors, making it an artificial portrayal; *5) Fabricated Persona* – At this level, nothing is real—stories, backgrounds, and emotions are entirely falsified. The sole objective is virality and monetization benefits. This level contributes to public deception and the spread of misinformation (hoax) (Kasali, 2025).

News and Informational Channels

The channels included in this category represent four types: those managed by the German government, German news agencies targeting international audiences, domestic German news channels, and those run by local communities. The purpose of selecting these four types is to observe and compare the narratives presented regarding cultural and societal representations of Germany. This diversity in management is expected to yield more complex portrayals and serve as a foundation for examining how representations vary across these channels.

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The channel operated by the German Federal Foreign Office (Auswärtiges Amt) is @deutschland_de. It provides news and information on German society, notable facts and figures, politics, sustainability, and tips for studying and working in Germany. Two additional channels represent news outlets: @dwnews (and its various branches) cater to international audiences, while @galileo targets domestic viewers. Both offer content on various topics such as politics, culture, science, history, sustainability, digital life, and everyday society in Germany. The key difference lies in the language: while Deutsche Welle (DW News, DW Euromaxx, DW Food, DW Travel) provides content in English, @galileo is exclusively in German. Finally, the community-run channel @berlinxperience features activities, art, sports, culture, and cuisine in Berlin, all presented in English.

These channels share a common characteristic: the majority of their content blends dramatized and non-dramatized elements. While they also include straightforward news, such as *Zelenskyy in Berlin: How far will Merz go in backing Ukraine?*, this type is not analyzed here since it does not concern culture and society.

Content focusing on German culture and society in these channels ranges across dramatization levels 1 to 3. At level 1, content consists of short segments such as street interviews (e.g., *Ready to explore Berlin like a local?*) or brief features on specific places or activities (e.g., *The most beautiful open-air Cinema in Berlin* by berlinxperience). Dramatization in this type emerges organically from field conditions. In street interviews, dramatization may result from editors selectively choosing which responses to broadcast, yet the substance remains unaffected, as responses are not scripted.

Although these are short-form videos, it is important to note that they consistently highlight Berlin's multicultural society. For example, one video features a resident enjoying French cuisine in Berlin, while another depicts diverse individuals, such as women wearing hijabs and people with darker skin tones. These depictions align with demographic data showing that 24.3% of Berlin's population comprises foreigners or immigrants (https://www.statistik-berlin-brandenburg.de/029-2023). Additional content across other channels reaffirms this portrayal. Channels like @easygerman and @yourtruebrit use street interview formats, often featuring immigrants living in Berlin. Similarly, the video *Berlin: 9 reasons why the German capital city isn't very German at all* explains how the city offers job opportunities for global citizens and reports widespread use of English—even to the extent that native Germans struggle to speak German in certain areas where only English is used.

Meanwhile, most content on German culture and society falls into level 2 dramatization. These are typically journalistic documentaries that involve some narrative scripting, cinematography techniques, and curated settings, though the information provided remains accurate and faithful to the sources. Examples include *Northern Germany: Meet the Germans Road Trip* (DW Euromaxx) and *This is how Germans have breakfast* (Galileo). Other formats include informational skits such as *Germans and their love affair with windows* (@deutschland_de), where factual content is conveyed through dramatized roleplay with slightly exaggerated speech, gestures, and expressions.

The emphasis here lies on content quality and factual integrity. While the storytelling and visual delivery are curated, the underlying information remains credible. Dramatic elements serve only as stylistic devices, without compromising the factual nature of the content.

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There also exists a category of level 3 dramatization. One example is *The Average German Relationship: Dating, Falling in Love & Valentine's Day* (DW Euromaxx), which could be classified as semi-documentary. Though visually presented as a mini-drama—with scripted scenes, lead and supporting roles, plot, setting, and managed expressions—the information provided is based on real data, including survey statistics from www.statista.de, referenced in the video description. This format is particularly engaging, as it delivers factual content through an enjoyable storyline.

Such content does not pose any concern regarding credibility. On the contrary, it enhances comprehension by transforming otherwise dull statistical data into digestible, entertaining formats—making it especially accessible and enjoyable for non-native German language learners with limited proficiency.

German Language Learning Channels

The channels included in this category represent three types: those managed by German news agencies (@dw_deutschlernen), those produced by Germans (@easygerman), and those created by immigrants (@yukaingermany). Although numerous channels fall within this category, most focus exclusively on language learning. This study, however, limits its scope to channels that depict German culture and society rather than standard educational content. As such, three representative channels have been selected for deeper analysis regarding the theme of cultural and societal representation in Germany.

The content produced by @dw_deutschlernen follows the same format as other Deutsche Welle channels, employing a journalistic documentary style that incorporates scripted narration, cinematographic techniques, and curated settings. Despite these stylistic choices, responses from interviewees remain authentic, as seen in *Streetfood aus Österreich – die Würstelstände*. This video presents statistical data on the popularity of sausage stands, their historical origins, preparation methods, and consumer opinions. Given its factual basis, the depiction in this content reflects real-world conditions.

Unlike @dw_deutschlernen, @easygerman produces street interview-style videos, such as *What do Germans eat?* which falls under level 1 dramatization. The content remains relatively natural, with minimal dramatization. While some dramatization may occur in the editing stage—when editors select which interview responses to feature—this does not alter the core message conveyed.

The video provides insight into the diverse range of foods consumed by Berlin residents, including dishes not traditionally associated with German cuisine, such as pizza, pasta, spaghetti, and falafel. These responses accurately reflect contemporary Berlin's dietary habits. This information is valid when contextualized within supporting data: (1) 24.3% of Berlin's population consists of foreigners or immigrants, (2) the respondents interviewed may not be native Germans, (3) Berlin offers culinary options from around the world (as noted at the 2:30 mark), and (4) Berlin's social environment embraces global cultures. Conversely, misinterpretation arises when viewers draw broad conclusions without considering the video's context.

The final category consists of language-learning channels created by non-German immigrants. @yukaingermany is managed by a Japanese woman married to a German man, and her content explores cultural differences between Germany and Japan. This theme is evident in *Two countries, two very different Christmas dinners*, which was reuploaded by

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@deutschland_de, a channel belonging to the German Federal Foreign Office. In this video, Yuka's husband showcases raclette, claiming it to be a traditional German Christmas dish. Raclette is a type of Swiss cheese and the name of the grill it's prepared on (Kelly, 2021).

This portrayal contrasts with *The Average German Christmas: Food, Gifts & Arguments*, produced by @dweuromaxx, which utilizes statistically verified data. In its video, @dweuromaxx presents *Kartoffelsalat mit Wurst* (potato salad with sausage) as a typical Christmas Eve meal among Germans—an assertion that aligns with *What Germans eat on Christmas Eve*, produced by Vietnamese YouTuber @uyenninh, who is also married to a German.

Both dishes are indeed part of German Christmas traditions, with variations influenced by geographical differences. A brief online search reveals the reasoning behind this divergence: Raclette is a dish of Swiss origin, also popular in the Alpine regions of France, Italy, Germany, and Austria. According to the *Holiday Special of the Statista Global Consumer Survey* (Steinhoff, 2025), *potato salad with sausages (36%) ranks first among people surveyed in Germany, followed by duck (27%), raclette (23%), goose (20%), fish (16%), and fondue (14%).* In other words, both *potato salad with sausages* and *raclette* are legitimate components of German Christmas dining traditions. The key distinction is that Yuka and her husband depict customs prevalent in Germany's Alpine regions, whereas the content produced by @dweuromaxx and @uyenninh represents other German communities.

Personal-Perspective-Based Entertainment Channels

The channels included in this category represent two types: (1) those produced by Germans and (2) those created by immigrants. Social media channels depicting German culture and society that are managed by immigrants far outnumber those produced by Germans (see Appendix: https://tinyurl.com/dataAzharilconels2025). German creators primarily generate entertainment content focused on stereotypes of Germans, while immigrant creators tend to produce content portraying stereotypes of German society from their perspective, comparisons between German culture and their home country, and personal experiences in Germany—often presented humorously, sometimes with a satirical tone.

Channel @jannick.apitz serves as an example of a German-owned channel producing content on German culture and society. Most of its content is in English, implying that its target audience is international—similar to Deutsche Welle's productions. For instance, in *A German is flirting with you at the end of the first date*, Jannick creates a short sketch depicting a typical dating scenario with a German man. This video falls under level 3 dramatization, as it is highly scripted and structured, yet the stereotypes presented may only apply to a fraction of the German population.

The short-form content highlights multiple stereotypes about Germans, including: (1) being strictly organized, (2) rigid adherence to pre-established schedules, (3) meticulously recording schedules in apps, (4) preference for walking when traveling, (5) strict waste separation and recycling habits, (6) splitting bills when dining out, and (7) favoring walking dates. While Jannick's content is comedic entertainment, its exaggerated portrayals should be considered by audiences when interpreting cultural representations of German society.

Similar content created by non-Germans can be found on channels such as @ZacXCVIII, @liamcarps, @RadicalLiving, @sertouch_in_germany, and @inspired_dishant. The key

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distinction is that these five channels adopt an immigrant's perspective and/or role-play as Germans. For example, in *Working in Germany be like*, Zac produces a sketch about workplace interactions with a German boss, emphasizing stereotypes such as: (1) strict organization, (2) rigid adherence to working hours (Zac's overtime request), (3) strict compliance with pre-agreed vacation and sick leave policies, and (4) the cultural practice of *Feierabend* (the end-of-work celebration). As with Jannick's content, Zac's portrayals are intended for entertainment and involve some degree of exaggeration.

Are these stereotypes factual? According to @dweuromaxx, which bases its content on scientific statistics, these stereotypes are neither entirely wrong nor entirely accurate. When examining the stereotype of *Germans' planning and efficiency*, the video *German Stereotypes: The Dirndl, Humor And German Efficiency* explains that Germans enjoy planning their activities systematically, though not necessarily with true "efficiency." Jonas Geißler, a time consultant, stated in the video: "Time means obligation for Germans, and is something that Germans can organize, save, and get under control." However, the reporter noted that Germans do not inherently possess speed and effectiveness in their work. This perspective aligns with Burack (2021), suggesting that while Germans like organizing and recording activities in their calendars, this does not necessarily reflect the quality or effectiveness of their work.

Regarding the *split bill* and *dating stereotypes*, relevant data can be found in *The Average German Relationship: Dating, Falling in Love & Valentine's Day* (@dweuromaxx). This content explains that Germans commonly split the bill when dating, though additional data reveals nuances: 76% of German men take the initiative to pay on their first date, and nearly 50% of their partners accept it. Furthermore, two-thirds of Germans engage in *walking dates*. Thus, Jannick's portrayal aligns with data presented by @dweuromaxx.

Similarly, German work culture is examined in *Germans & Their Efficiency At Work* and *A day in the office with the Average German* (@dweuromaxx), which include statistical backing. These videos indicate that Germans take vacation, sick leave, and *Feierabend* very seriously—always adhering to official rules. However, the overtime stereotype requires more context. According to @dweuromaxx, the average German office worker performs 0.8 hours of overtime per day, and every employee has a 50-50 chance of working overtime (Arbeitszeitmonitor 2018). In other words, while Germans are perceived as highly time-conscious, 50% of them still engage in overtime work.

Beyond content presenting German stereotypes from an outsider's perspective, satirical entertainment featuring foreign viewpoints also exists. Examples include *Der Hunger treibt's rein* (@liamcarps), *Another Oktoberfest has completed successfully* (@sertouch_in_germany), and *The Doctor's appointment you waited for 6 months in Germany* (@inspired_dishant). These videos frame aspects of German society in a negative light.

In *Der Hunger treibt's rein*, @liamcarps presents Germans as rigid, expressionless, and unable to praise food. This framing technique is reinforced through the perspective of the character in red, who acts as an outsider. Through exaggerated facial expressions and statements, alongside the characterization of the German character in gray, Liam directs viewers toward a depiction of Germans as unapproachable.

Similarly, @sertouch_in_germany's content negatively frames Oktoberfest. The video comprises montages of problematic behaviors during the festival, including: a woman in a

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dirndl fighting, a man urinating indoors, another jumping onto a table and shattering glassware, a naked individual surfing across the festival floor, and a man vomiting publicly. Collectively, these clips frame Oktoberfest in a negative manner.

Lastly, @inspired_dishant conveys criticism through personal experience. The short video depicts Dishant listening to a doctor's advice to drink water and rest, accompanied by a caption stating: *"The doctor's appointment you waited for 6 months in Germany."* The framing implies that: (1) booking a doctor's appointment in Germany requires a six-month wait, and (2) the prescription given is nothing more than common-sense advice—a conclusion highlighted through Dishant's disillusioned facial expression.

Discussion

Referring to Kasali (2025), the dramatic element in social media content plays a vital role in attracting audience interest. Drama influences viewers emotionally, eliciting active and reactive responses such as commenting, saving, sharing, tagging, and liking. On the other hand, the credibility of the data presented is equally important to ensure that the content does not become a vehicle for disseminating falsehoods.

Many channels present content that reflects factual realities, often supported by official government statistics. However, such content tends to be longer in duration (over 3 minutes), and as a result, it is consumed less frequently, as indicated by comparatively lower viewer numbers than shorter videos under one minute in length. According to Asif & Kazi (2024), the most-watched social media content falls within a duration of 15–30 seconds. Viewer concentration significantly declines after the 40-second mark. This aligns with the findings of Chen et al. (2019), who studied video duration and popularity metrics, and confirmed that 95% of highly popular videos are no longer than 15 seconds, with 65% lasting between 14 and 16 seconds.

Most videos under one minute in the observed data set belong to the entertainment category, though some are informational. This aligns with Shutsko's (2020) findings, which indicate that the top-ranked social media content in Germany—based on likes, comments, and shares—is comedy and jokes. In this context, it is worth noting that Germany has long embraced video-sharing platforms and hosts the highest number of TikTok users among European countries. Shutsko (2020) also notes that in Germany, the act of sharing knowledge and information often takes the form of funny, musical, or dance videos.

Analyses show that entertainment content often employs strong dramatization techniques—many of which fall under "Level 3 dramatization." At this level, although real-life experiences still serve as the narrative foundation (Kasali, 2025), other aspects are heavily modified or exaggerated. The challenge in today's post-truth era arises when audiences cannot distinguish between factual representation and dramatic fiction. For instance, in content from @jannick.apitz, even though credible sources confirm the portrayals to be stereotypical depictions of Germans, dramatization can skew these stereotypes negatively. The representation of German people becomes very stiff when depicted using the technique of "exaggeration" dramatization. This issue intensifies when such representations come from non-German creators like @ZacXCVIII and @liamcarps, who often portray Germans as overly rule-bound, easily angered by schedule disruptions, humorless, and confrontational—sometimes to the point of alienating those around them.

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Even if these depictions are statistically supported, they should not be generalized to all Germans. Exaggerated content often portrays everything in a hyperbolic fashion. This raises the question of how far viewers are able—and willing—to discern reality from dramatized exaggerations and verify information with more credible sources. Llorente (2017) notes that high levels of engagement with foreign content in the post-truth era make audiences vulnerable to adopting those external perceptions as truth. McIntyre (2018), similarly, highlights the decline in audience motivation to cross-check content accuracy.

Based on the analysis results, there are two strategies for verifying content credibility: by consulting written media and/or other video materials grounded in verifiable data (e.g., statistical or academic). Germans appear highly committed to scientific rigor when providing information, as shown in government-affiliated and community-based channel content. However, these sources often demand an advanced level of language proficiency—either in German or sophisticated English (e.g., B1 level and above), making them difficult for many Indonesian audiences, especially students, to fully comprehend.

In contrast, some content—though informative and free of drama—provides a one-sided view, such as portrayals of Berlin residents as predominantly multicultural. Channels like @berlinxperience, @easygerman, and @yourtruebrit suggest that Berlin has been heavily influenced by foreign cultures, so much so that it might no longer represent a "typical" German city. This is elaborated in the video *Berlin: 9 reasons why the German capital city isn't very German at all* by @dweuromaxx.

That content emphasizes how Berlin's original "German-ness" has diminished: from the prevalence of international cuisines over traditional German food, to changes in interpersonal behaviors, and even the preference for using English in daily interactions. Understanding such nuances requires not only decent English skills but also an intellectual curiosity to explore the subject deeper and the patience to engage with long-form content. Although statistical data may be independently accessible online, many reputable sources are locked behind paywalls—an obstacle especially significant in contexts where such data are not considered a priority, such as in Indonesia. As such, accessible and data-driven channels like @dweuromaxx become instrumental for Indonesian audiences seeking credible perspectives.

Fortunately, outlets such as Deutsche Welle also apply a balanced dramatization technique (Level 3) to structure their videos—incorporating actors, scenes, and data while refraining from excessive characterization. This makes their content both informative and appealing to younger viewers. Yarosh et al. (2016) likewise emphasize that themes related to fun and self-expression are central to youth-created content on platforms like Vine and YouTube.

High-quality content from news agencies like Deutsche Welle helps counterbalance exaggerated contents from immigrants. Based on statistics from Statistisches Bundesamt (Federal Statistical Office of Germany), over 17% of the population consists of immigrants, and an additional 9% are descendants of immigrants from the past 75 years. Native Germans make up only 72% of the population. This suggests that around 1 in 4 content creators could come from immigrant backgrounds, possibly blending their cultural viewpoints with portrayals of German society.

While such multicultural contributions can enrich discourse, they might unintentionally distort cultural understandings for German language learners who rely on social media for

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insights. These learners may uncritically accept exaggerated or skewed depictions as representative of German norms. Though there is potential value in discussing cultural assimilation, this topic requires a separate research lens. Undeniably, Germany is now home to individuals from a vast array of ethnic and cultural backgrounds.

Conclusion

The representation of German culture and society in social media content appears to be quite diverse. This content is predominantly entertainment-oriented, often characterized by fun, comedic, and sometimes satirical, while some others remain focused on providing credible information without excessive dramatization. Nonetheless, creators of entertainment content strive to present information that accurately reflects real-world conditions amid numerous modified and exaggerated portrayals, whereas informative content creators attempt to be more engaging by incorporating elements of drama to make their content less monotonous.

On the other hand, it is crucial for audiences to discern between reality and perception or exaggerated representations. In today's post-truth era, excessive consumption of social media content can lead individuals to absorb information without proper fact-checking, making them more susceptible to misinformation, inaccuracies, or even hoaxes. Within the context of German language learning, educators should take proactive initiatives in providing credible information regarding German culture and society. This can be achieved by educating themselves and identifying reliable content to share with their students. Given their advanced language proficiency, teachers are better equipped to comprehend complex content than their students.

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