

MASTER IN MANAGEMENT OF TOURISM DESTINATIONS

Academic Year 2025/2026

Yariel Velázquez Campo

Narrative Divergence in Bremen's Historic Centre: Institutional and Visitor Accounts

FINAL MASTER PROJECT

Academic tutor: Dr. Salvador Anton Clavé



UNIVERSITAT ROVIRA I VIRGILI

Vila-seca

Date of presentation: September 15 2026

Table of Contents

Abstract..... 1

CHAPTER 1: INTRODUCTION 2

1.1 Research Context and Problem Statement..... 2

1.2 Research Questions and Objectives..... 3

1.3 Theoretical Approach..... 3

1.4 Case Selection and Scope..... 4

1.5 Thesis Structure..... 5

CHAPTER 2: LITERATURE REVIEW 6

2.1 Authenticity in Tourism..... 6

2.2 Gaze, Expectation, and Interpretive Divergence..... 7

2.3 Digital Mediation and Destination Image..... 8

2.4 The Narrative Policy Framework..... 9

CHAPTER 3: METHODOLOGY 11

3.1 Research Design 11

3.2 Researcher Position and Reflexivity 12

3.3 Institutional Corpus 12

3.4 Visitor Corpus 13

3.5 Coding Framework..... 14

3.6 Divergence Analysis 16

3.7 Tools and Workflow 17

3.8 Ethical Safeguards and Data Protection 18

3.9 Quality Criteria	18
CHAPTER 4: RESULTS	20
4.1 Böttcherstraße	22
4.2 Schnoor Quarter	24
4.3 Market Square	27
4.4 Bremen Town Musicians.....	32
4.5 St. Peter's Cathedral	35
4.6 Divergence across the nodes.....	37
CHAPTER 5: DISCUSSION AND CONCLUSIONS	40
5.1 Discussion of findings	40
5.2 Theoretical implications	42
5.3 Governance recommendations for WFB Bremen Tourismus.....	43
5.4 Limitations.....	45
5.5 Future research.....	47
5.6 Conclusions	47
References	50
Appendix 1. Corpus Inventory	53
Appendix 2. Codebook	55
Appendix 3. Divergence Typology.....	57
Appendix 4. Coding distributions by node	60
Appendix 5. Institutional corpus: full coded texts (I1 to I8)	64

Abstract

This thesis compares institutional tourism communication and visitor reviews in Bremen's historic centre. It examines how WFB Bremen Tourismus presents five heritage nodes and how visitors describe them on TripAdvisor, asking where the narratives diverge and what the differences mean for destination management. Institutional texts and visitor reviews are coded with the Narrative Policy Framework and Wang's typology of authenticity. The first identifies setting, characters, plot, and moral. The second distinguishes objective, constructive, and existential authenticity, and a practical register that does not invoke authenticity, an analytical extension used in this study. Together they support a node by node comparison of official communication and visitor interpretation, coded from eight institutional pages and 351 TripAdvisor reviews published between 2020 and 2025, yielding 225 institutional and 1,215 visitor meaning units. Most visitor units reproduce the institutional account, while smaller shares add practical detail or challenge specific claims, and the challenge takes a different authenticity register at each node. The thesis gives WFB Bremen Tourismus a framework for identifying divergence between institutional narratives and visitor experience, and for matching interpretation and expectation management to the register in which it appears.

Keywords: narrative analysis, narrative policy framework, Wang's authenticity, heritage tourism, TripAdvisor, Bremen.

CHAPTER 1: INTRODUCTION

1.1 Research Context and Problem Statement

Destination management organisations (DMOs) construct official narratives, selecting which sites to promote and projecting an intended identity to visitors. For much of the twentieth century this institutional voice shaped visitor expectations with minimal competition, since the images and stories a destination circulated reached travellers before any independent account did (Urry & Larsen, 2011). Digital platforms changed that condition. Visitors now publish their own accounts, and platform architecture carries them to future travellers outside institutional control (van Dijck et al., 2018). In Bremen, this shift is visible in how official narratives coexist with TripAdvisor reviews of the same heritage nodes.

Heritage is treated here as a process of designation, following Smith (2006): a place becomes heritage when an institution presents it as significant and a public receives it under that description, whatever the age of its fabric. Designation is made in words, so what a destination organisation writes about a site becomes part of what the site is taken to be. Institutional narratives inform and attract; visitor reviews evaluate and report experience. Visitor reviews now form a considerable part of the information environment prospective visitors consult before arrival (Litvin et al., 2008), so a systematic gap between the two accounts matters for the organisation that manages the destination.

Research on projected and perceived destination image has measured that gap at the scale of the whole destination, comparing official communication with user generated content and reporting the distance between them (Marine-Roig & Anton Clavé, 2016; Marine-Roig & Ferrer-Rosell, 2018). Such measurement establishes that a gap exists. It does not show how individual heritage sites within a historic centre are narrated differently, or why those narratives differ. This thesis works at that detailed scale, asking on what grounds the DMO claims each node's significance and whether visitors recognise those claims. Bremen's historic centre illustrates that limitation. The Town Hall and Roland statue carry UNESCO inscription. Böttcherstraße was built between 1922 and 1931 and is promoted inside the same medieval centre. The Bremen Town Musicians carry a folk tale and no

material continuity with the centre around them. Aggregate measures cannot separate these differences. Examined separately, each node shows what the DMO communicates about it, what visitors report, and where the two accounts depart.

Setting the two corpora side by side calls for categories that hold equally for a promotional page and for a review. The Narrative Policy Framework and Wang's (1999) authenticity typology meet that condition, locating where the two accounts converge and where they part.

1.2 Research Questions and Objectives

Main Research Question: How do institutional and visitor narratives about Bremen's historic centre differ across nodes, and what governance recommendations follow for WFB Bremen Tourismus?

SQ1. How does WFB Bremen Tourismus construct the narrative of each node?

SQ2. How do TripAdvisor visitors (2020-2025) construct the narrative of the same nodes?

SQ3. What narrative divergences emerge across nodes, and what do they imply for the governance of WFB Bremen Tourismus?

General Objective: To examine narrative divergences between institutional communication and TripAdvisor visitor reviews across the five nodes of Bremen's historic centre and to formulate governance recommendations for WFB Bremen Tourismus.

SO1. To characterise the institutional narrative of each node using the Narrative Policy Framework and Wang's (1999) authenticity typology.

SO2. To characterise visitor narratives of each node using the same instruments.

SO3. To identify narrative divergences across nodes and derive governance recommendations for WFB Bremen Tourismus.

1.3 Theoretical Approach

Every heritage account here is read on two levels. One is organisation: what setting it establishes, which actors it involves, what sequence it develops, what evaluation it expresses. The Narrative Policy Framework codes that level (Jones & McBeth,

2010; Shanahan et al., 2018). The other is the kind of authenticity claimed, whether a place is presented as significant for its documented history, its symbolic meaning, or the visitor's own experience, and Wang's (1999) typology codes it. The levels stay independent. A place can be well narrated and still advance a contested claim to authenticity; the reverse happens too. Two accounts can diverge because they describe a place differently or because they invoke different forms of authenticity. Neither instrument catches both: the NPF reaches narrative structure but not the register behind it, Wang's typology the register but not the form carrying it. Run together, they locate the divergence and name its register.

Both sit in one coding instrument, applied to institutional and visitor accounts of individual heritage sites. Each node is analysed on its own instead of a single destination image, which allows the two accounts to be compared site by site.

1.4 Case Selection and Scope

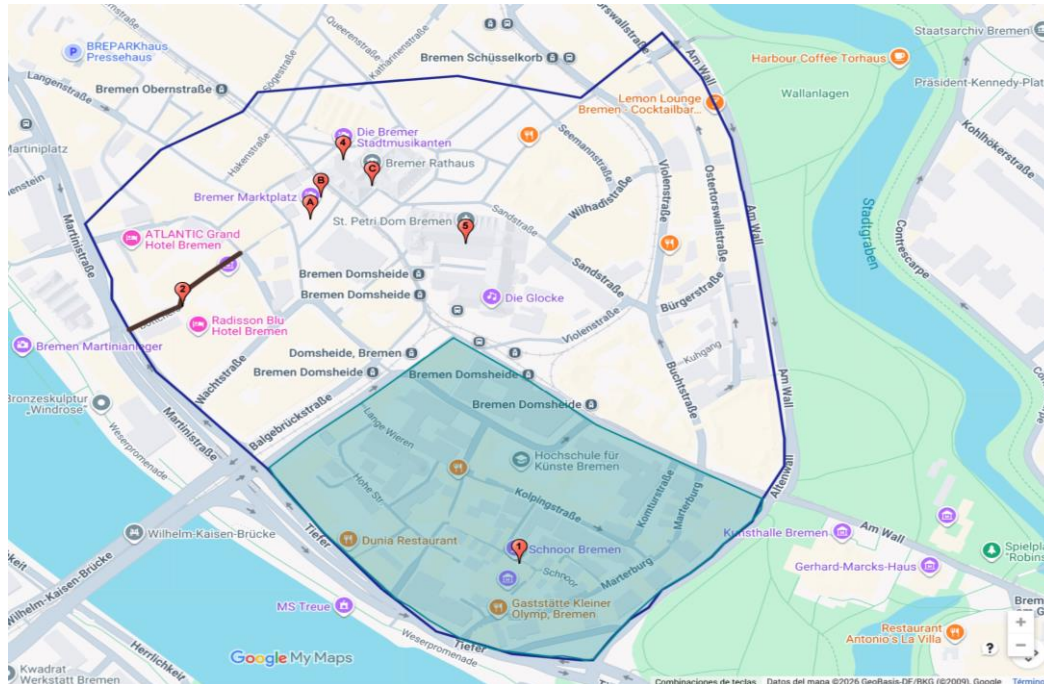
A node is a heritage site, or a group of adjacent sites the DMO presents jointly, treated here as one unit of analysis. A listing is a single TripAdvisor entry. A node may correspond to several. Each visitor statement is set against the institutional account of its node and classified by the relation it holds to it. Reproducing the institutional claim marks convergence, the baseline. Divergence covers what extends that claim, conflicts with it, or bypasses it. Both outcomes are findings.

Five nodes were selected from Bremen's historic centre: the Schnoor quarter, Böttcherstraße, the Market Square, the Bremen Town Musicians, and St. Peter's Cathedral. They differ in material history, symbolic register, and institutional framing, and each carries enough material on both sides to compare. Between them they cover the main forms of significance in the centre: UNESCO inscribed civic heritage, folkloric tradition, commercial and architectural history, religious heritage. One of them, the Market Square, is a single analytical unit covering three TripAdvisor listings, the square, the Town Hall, and the Roland, which brings the corpus to seven listings. WFB addresses the Town Hall and the Roland jointly, as the UNESCO inscribed unit.

The Town Musicians stand apart. A bronze sculpture referencing a folk tale shares no material or temporal continuity with the medieval and Renaissance fabric of the Market Square, and WFB gives it its own page.

For the institutional side, the corpus comprises the official English language WFB Bremen Tourismus pages for the five nodes. On the visitor side, it comprises TripAdvisor reviews of the seven listings that make up those nodes.

Figure 1 Study Area with the 5 nodes. Bremen, Germany.



1 Schnoor, 2 Böttcherstraße, 3a Market Square, 3b Roland Statue, 3c Town Hall, 4 Bremen Town Musicians, 5 St. Peter's Cathedral

Figure 2



View from the Market Square and Towns Hall 3a and 3b

Figure 3



Roland Statue 3c

1.5 Thesis Structure

Chapter 2 reviews the scholarship on authenticity, visitor expectation, digital visitor communication, and narrative analysis. Chapter 3 covers design, corpus, and coding. Chapter 4 applies both instruments across the five nodes. Chapter 5 interprets the findings, derives governance recommendations for WFB Bremen Tourismus, and sets out limitations and further research.

CHAPTER 2: LITERATURE REVIEW

2.1 Authenticity in Tourism

MacCannell (1973) set the terms for how tourism scholarship has treated authenticity ever since. Building on Goffman's (1959) distinction between front and back regions, he argued that tourism arranges places to simulate access to a backstage reality. Visitors receive a managed front, and when the staging becomes visible the sense of authenticity breaks down. The argument still holds, though its scope has narrowed. Heritage visitors today know that destinations are curated, and they keep looking for contact with something that feels real. Cities like Bremen operate inside that expectation, arranging restored façades and reconstructed squares so that visitors feel they have accessed a real centre while most signs of management remain off stage.

The structure this thesis uses comes from Wang (1999), who split authenticity into three forms that can pull apart inside a single place. Take the Schnoor: its lanes carry objective authenticity when their fabric genuinely belongs to the period claimed for it, a matter of original material, documented dates, and physical continuity. Constructive authenticity stands against that, constituted through cultural recognition even when the fabric is recent. Böttcherstraße reads as a historic gem because visitors and institutions agree to see it that way, even though its fabric is recent. The third form belongs to neither the stone nor the marketing. Existential authenticity concerns the visitor's personally experienced engagement with the site, the moment of felt genuineness that the account foregrounds, not the object. A node may have documented historical continuity and be framed as charming by the DMO, yet not generate a sense of genuine engagement for the visitor; the three verdicts need not agree.

This three part split makes the typology fit a heritage centre like Bremen, where the three registers rarely line up. The categories here put on surface how visitors and institutions talk about each node. The DMO's claims about age, meaning, and felt experience do not always survive contact with the visitor, and this study examines the distance between those claims and the reviews.

Recent empirical work confirms that visitors apply these forms as separate registers more than one undifferentiated sense of the real. Rickly (2022) reviewed forty two

years of authenticity research. Her main finding for this thesis: the mismatch between existential and object authenticity is a recurring problem in the field, not a rare case. She traces that mismatch to a specific situation, a place built or arranged to look old, which a visitor experiences as charming until the construction becomes visible, and then it reads as fake. Böttcherstraße fits that situation exactly. The street is built in the 1920s and recognised as charming, so it holds constructive authenticity. It is not old, so it fails objective authenticity. Rickly's review confirms this split is not a coincidence of one street in Bremen. It is documented across the field, which is the reason this thesis codes authenticity by unit instead of assigning one authenticity verdict to a whole site.

On the institutional side stands Smith's (2006) Authorised Heritage Discourse, which treats heritage as a process; in which institutions decide what counts, favouring monumental, materially legible, and aesthetically valued places while leaving everyday or commercially awkward histories with less narrative weight. On that account, monumental ensembles such as the Town Hall and Roland receive more elaborate institutional treatment than everyday or commercially dense streetscapes, a hierarchy visible in the institutional corpus analysed here and prepared for in the uneven node coverage described in section 3.3. Smith's framework guides interpretation without serving as a coding instrument, since that work belongs to Wang's typology and the Narrative Policy Framework. Careful construction of authenticity, however, does not settle how visitors will read a place.

2.2 Gaze, Expectation, and Interpretive Divergence

A curated image does not guarantee a shared reading. Even where a destination projects a consistent picture, visitors do not reliably reproduce it in their own accounts. The reason lies in how tourism is experienced. Urry and Larsen (2011) argue that tourists arrive with expectations formed before the visit, shaped by images, prior representations, and the stories told about a place. Tourism communication directs attention, teaching visitors to notice some things and pass over others.

WFB Bremen Tourismus presents the centre as an integrated image: medieval atmosphere, expressionist craft, civic monumentality, fairytale charm, each heritage element given its own register. Visitors reach the same places and do not always

confirm that reading. The divergence is interpretive, and it unfolds inside the institutional frame.

Divergence becomes likely when the institutional framing meets visitor accounts of specific aspects of the visit. A place presented as atmospheric may be experienced as crowded. Another may be framed through civic authority, while visitors focus instead on the view. Each visit negotiates between what was anticipated and what was encountered. The reviews examined here record that negotiation.

2.3 Digital Mediation and Destination Image

Online reviews extend word-of-mouth into the digital environment, carrying one visitor's judgement to future travellers they will never meet (Litvin et al., 2008). Much of what a destination promises can only be judged after arrival. Reviews record judgements formed after the visit and pass them forward. They shape expectation before a trip and reflect experience after it. This dual position makes them a theoretically grounded object of study, beyond a convenient source of data.

Projected and perceived image have a long lineage as a pair. Gunn (1972) separated the organic image, formed outside tourism communication, from the induced image produced by destination promoters, and Gartner (1993) extended that model with autonomous agents. Marine-Roig and Anton Clavé (2016) compared official tourism websites against user generated content and located the gaps between them, and Marine-Roig and Ferrer-Rosell (2018) applied Gartner's classification to measure the distance between the projected and the perceived side, showing that it carries consequences for management. Bremen is read here through that comparative logic. It departs from it in method, replacing compositional measurement with narrative and authenticity coding, and in unit of analysis, working node by node, not treating the destination as a single image.

There is also a structural dimension. Platforms shape what is visible through ranking, interface design, moderation, and recommendation (van Dijck et al., 2018). The reviews a researcher can read are a curated subset of visitor experience shaped by the platform. Restricting the analysis to one platform lets the same narrative and authenticity coding apply across all five nodes without the writing conventions of the source shifting between them. Section 3.4 sets out the practical grounds for that choice. The reviews are treated as publicly visible narrative traces

through which visitors interpret, evaluate, and redistribute the meaning of heritage places. Comparing the two accounts requires a third analytical step beyond the two instruments: a relational layer that records how each visitor statement stands to the institutional framing of that node.

2.4 The Narrative Policy Framework

Tourism research has analysed narrative through several routes: thematic content analysis, critical discourse analysis, netnography. These have produced strong work on destination images, travel motivation, and online tourism communities. Few of them compare narrative structure across corpora of different institutional origin with one instrument. In designing this study, the NPF was selected over these alternatives because its fixed elements allow institutional and visitor texts to be read with one narrative grammar, which is a precondition for node level comparison. Qualitative applications of the framework are established (Gray & Jones, 2016), so the instrument travels beyond hypothesis testing.

The Narrative Policy Framework supplies that instrument. Developed by Jones and McBeth (2010) for policy debate and codified methodologically by Shanahan et al. (2018), it reads any narrative structured text through four elements: setting, characters, plot, and moral. Those elements do not depend on who wrote the text. The same codebook can code a DMO page and a TripAdvisor review through one predefined operationalisation, which makes node level comparison coherent. The move from policy to tourism requires explicit adaptation of the framework. The character element, which in policy debate often resolves into a hero and a villain, is read here as the assignment of an active role. The institution, the visitor, the crowd, and a symbolic figure such as the Bremen Town Musicians can each hold a role in the narrative of a node, and the analysis records which entity is given agency in the account. Its four elements provide the common grid that makes comparison between a promotional page and a visitor review systematic.

Applications have concentrated in environmental, health, and energy policy. The systematic review by Schlauffer et al. (2022) maps where the framework has travelled: mostly environmental policy, in American and European contexts. Tourism does not appear, and the few studies pairing it with another theory don't reach for an authenticity typology. The updated review by Kuenzler et al. (2025)

confirms the gap and asks explicitly for combinations with interpretivist approaches and for closer work on narrative characters. Stauffer and Kuenzler (2021) document the framework's establishment in European policy research and its combination with other analytical instruments. The closest precedent in Spanish language scholarship is Velasco González and Ruano (2021), who applied the NPF to opposing narratives in the Spanish press over tourismphobia and overtourism between 2008 and 2019. Their work confirms that the framework travels to tourism, but it operates at the level of media debate and policy stakeholders. Answering that call means moving the instrument beyond environmental policy and pairing it with an interpretivist authenticity typology. It moves the framework to a different object: the divergence between a DMO's institutional communication and individual visitor reviews about specific heritage sites. The combination with Wang's authenticity typology, which the next paragraphs set out, does not appear in the reviewed literature.

Both instruments run together because each captures a different dimension of one statement. One reading asks about narrative form: whether a visitor describes a place, judges its value, narrates a sequence, or names an actor. Wang identifies the authenticity register at stake: whether the judgement invokes material fact, symbolic recognition, or lived experience. A contradiction can enter through the description of a space or through the judgement of a visit, and those routes are not equivalent. Describing a place in a way that contradicts its documented history engages objective authenticity. Judging a visit as disappointing engages the existential register only where the account reports felt engagement, not evaluation alone. Coding both layers on the same unit allows these routes to be told apart. Between them they identify the mechanism that produces a divergence: the NPF names the narrative act, Wang the register it invokes. Neither instrument alone reveals it, the analysis that follows in Chapter 4 depends on reading the two together.

Wang's (1999) typology supplies that second coding layer. Once a segment is coded for its NPF element, it receives an authenticity code: objective, constructive, existential, or non invocation. The other frameworks reviewed here, staged authenticity, the tourist gaze, Authorised Heritage Discourse, and electronic word-of-mouth, inform the interpretation but are not used as coding instruments.

CHAPTER 3: METHODOLOGY

3.1 Research Design

This is a qualitative comparative case study (Yin, 2018; Stake, 1995). In Yin's (2028) typology, it's a single case design with embedded units of analysis: Bremen's historic centre is the case, and the five nodes are the units through which the comparison is conducted. Within that structure, the comparison runs between two communicative layers: the institutional narrative produced by WFB Bremen Tourismus and the visitor narratives published on TripAdvisor. No comparison between cities is attempted.

Method and epistemology are interpretivist and constructivist (Lincoln & Guba, 1985): meaning is produced socially, through discourse. Neither the institutional texts nor the visitor reviews are read as transparent reports about Bremen. They are narrative constructions that propose particular versions of the centre and of its nodes. The task of the analysis is to compare those constructions and describe how they differ. Analysis sits at the meso level: on one side the communication of a single organisation, on the other accounts written by individuals and read here as aggregate commentary per node, with no claim about individual cognition. The four narrative elements are retained, and the coalition instruments the framework developed for contested policy subsystems are set aside, since the object of study is destination communication instead of a policy dispute.

Using deductive categories in an interpretivist study requires some clarification. The categories are defined before the material is examined, but this does not mean that the analysis treats them as objective features of the texts. The NPF makes this distinction possible by combining a constructivist view of policy narratives with a defined set of elements for examining how those narratives are constructed (Shanahan et al. 2018). Jones and Radaelli (2015) discuss the use of structured categories within interpretive policy analysis. In this study, the NPF and Wang categories were established before coding to give the analysis a clear structure, while their application remained open to the meanings expressed in the texts. The categories were used to identify and compare patterns in the material, not to determine whether one account was objectively true.

Bremen is treated as an instrumental case in Stake's (1995) sense. The historic city centre provides the context for analysing the relationship between institutional narratives and visitor perceptions. The case brings these two perspectives together within the same destination, while the comparison is made at node level. For each node, the institutional narrative is compared with the visitor reviews analysed for that node.

3.2 Researcher Position and Reflexivity

The researcher resides in Bremen. This produces both an analytical advantage and a methodological risk. The advantage lies in close knowledge of the nodes, their seasonal rhythms, and their day to day functioning, which makes it easier to recognise references in reviews and institutional texts that a researcher living elsewhere might miss. The risk lies in confirmation bias. Repeated personal exposure to the Schnoor as a managed atmosphere, for example, may incline the researcher to read reviews critical of crowding as more representative than they actually are.

Categories were fixed in advance, documented in the codebook (Appendix 2), and applied to every meaning unit without variation. Ambiguous units are flagged in ATLAS.ti and coded only after written reasoning. Separating complementary, contradictory, and indifferent divergence keeps critical visitor accounts from collapsing into one contradictory category merely because they are negative.

3.3 Institutional Corpus

Eight coded visitor facing texts and two contextual reference texts make up the institutional corpus. All coded texts are official English language pages published by WFB Bremen Tourismus on bremen.eu or wfb-bremen.de, retrieved in May 2026 across collection sessions grouped by node, with each text recording its retrieval date in Appendix 5. Only the English language pages enter the corpus, since these hold the outward facing institutional voice of WFB Bremen Tourismus directed at the international visitor. They are compared with a bilingual review corpus at the level of coded narrative functions, and the uncoded German pages are a limitation addressed in section 5.4. Comparison runs at the level of narrative structure and authenticity register, not language.

Coverage per node is uneven and reflects the structure of WFB communication itself. The Schnoor is represented by two coded texts, the main tourism page and a linked article on the same district within the WFB web presence. Both are institutional communication that WFB publishes and links from the node's page, and the second extends the narrative of the site instead of standing apart from it, which is why both enter the institutional corpus. Each remaining node is represented by one coded text, except the Market Square, which carries three coded texts because the node groups three distinct sites, each with its own WFB page: the civic square (I4), the Roland statue (I5), and the Town Hall (I6). These three pages are combined as one node for analysis, since the square, the Roland, and the Town Hall form a single civic and spatial ensemble, and are not three descriptions of the same place. The Bremen Town Musicians are treated as a node in their own right, with a dedicated WFB page, consistent with the node structure of the visitor corpus. Appendix 1 (Table 1) holds the full inventory with URLs and capture dates.

Two contextual reference texts sit outside the coded set: the UNESCO World Heritage inscription documentation for the Town Hall and Roland statue (UNESCO World Heritage Centre, 2004) and the UNESCO Recommendation on the Historic Urban Landscape (UNESCO, 2011). They are kept to verify factual claims in the DMO narrative and are not submitted to NPF or Wang coding. Each coded text was stored as a PDF screenshot together with its URL, the date and time of capture, and its unique identifier, and imported into ATLAS.ti as a primary document.

3.4 Visitor Corpus

Every review found through the documented manual collection procedure enters the visitor corpus if it meets the inclusion criteria for the five nodes, published between January 2020 and December 2025, written originally in English or German. Drawing from a single platform was deliberate. Restricting the analysis to TripAdvisor keeps platform specific writing conventions constant, reduces noise from heterogeneous user generated environments, and aligns the corpus with the tourism oriented purpose of the platform. Four of the five nodes map onto a single TripAdvisor listing each.

Reviews are included when they meet four conditions. The review is published within the temporal window of January 2020 to December 2025. Its original

language is English or German. This was verified by inspecting the review text. It contains at least one substantive sentence expressing an evaluative or descriptive claim about the node, so that reviews consisting only of a star rating, an interjection, or a single noun phrase carrying no evaluation are excluded. And the review is publicly visible on the platform at the time of capture.

German language reviews are coded in their original language. Review text is neither translated nor paraphrased before coding, since translation would introduce an interpretive layer between the visitor's wording and the assigned code. The same English code names are applied to English and German segments alike, because the codes are analytical categories that apply across both languages. TripAdvisor sometimes substitutes an automatic translation for the original text in the interface; the original language of each review was therefore verified by direct inspection, and any review displayed only in machine translation without access to the original was excluded under the second inclusion criterion. Every review meeting these conditions is included. That gives 351 across the five nodes. The aim is systematic coverage of the eligible material at each node, not a statistically representative sample.

Reviews were collected manually through careful reading of the TripAdvisor listings. No automated scraping, API access, or third party retrieval was used. Each review was transferred into an Excel workbook with the following metadata: node identifier, node listing name, review date (month and year), original language, and review text. Direct identifiers such as reviewer usernames were not stored. The workbook is held by the researcher and is not distributed outside the supervisory chain.

3.5 Coding Framework

Two analytical layers make up the framework, applied to both corpora. The first layer applies the Narrative Policy Framework (Shanahan et al., 2018). Each meaning unit is coded for the NPF element it expresses. The four elements are setting (spatial, temporal, or institutional context), characters (actors and the roles they occupy), plot, and moral. Plot marks a narratively structured sequence or story progression, whether historical or folkloric. Moral marks a recommendation, evaluation, or lesson the unit conveys.

The second layer applies Wang's (1999) authenticity typology, operationalised in this study as an interpretive register for analysing how authenticity related claims are expressed in institutional and visitor narratives, not as a psychological measure of tourist authenticity. For the purposes of this study, Objective authenticity is operationalised as units that ground their claim in material integrity, original fabric, or documented historical continuity. Constructive authenticity covers units in which authenticity is constituted through cultural recognition, symbolic meaning, or shared social framing. Existential authenticity is used for units in which the visitor's personal experience of genuine engagement is foregrounded. Non invocation is an operational extension added for this study, reserved for units in which authenticity is absent as a category of judgement and the node is evaluated in practical or functional terms. Wang (1999) does not name this fourth category; it is added here to capture visitor writing that bypasses authenticity registers entirely, and its inclusion is a methodological decision, not an attribution to Wang. One code records narrative form, the Wang code its authenticity register. Together they show that a visitor narrative diverges, and in which register.

Each unit of analysis is a meaning unit, defined as a sentence or short set of sentences expressing one coherent claim. When a unit carries more than one NPF element, the dominant element is coded and the memo records the reasoning that fixed it. Dominance is determined by identifying the primary communicative function of the unit. This rule also governs the authenticity layer. A unit that reports both a material fact and a felt response takes the Wang register that carries its main evaluative weight, and the memo records why that weight was assigned. A single review may contain several meaning units that stand in different relations to the institutional narrative, so that one review can confirm the DMO framing in one unit, complement it in another, and contradict it in a third.

Two main stages structure the procedure, preceded by a calibration pilot. A pilot phase coded 31 reviews drawn proportionally from the five nodes, in a mix of English and German and across the temporal range, to test the codebook and the decision rules in practice before the full corpus was coded. Four rules were fixed in the codebook. Titles count as units only when they carry content of their own. Relational coding runs per unit. Indifferent divergence covers practical matters the pages do not frame. A claim that a node is older than its documented origin counts

as contradictory only where it engages the institutional framing of that origin. After the pilot, the refined codebook (Appendix 2) was applied to the full corpus in ATLAS.ti, with ambiguous units flagged through memos and resolved in batches after written reasoning.

The four relational categories are mutually exclusive and were assigned through a fixed sequence of questions applied to each visitor meaning unit. The first question is whether the unit engages an explicit institutional claim about the node, that is, a framing the WFB pages actually make. If it does not, and the unit reports a practical matter the pages do not frame, such as opening hours, queues, access, or services, the unit is coded Indifferent divergence. If the unit does engage an institutional claim, the second question is whether it affirms that claim, reproducing the institutional framing without alteration, in which case it is coded Confirmation. If it neither simply affirms nor challenges the claim, the third question is whether it extends, qualifies, or develops the framing while remaining compatible with it, in which case it is coded Complementary divergence. If instead the unit challenges the claim on a substantive point, the unit is coded Contradictory divergence. Such a challenge presents a historic node as predominantly commercial, treats a documented origin as older than it is, or reports the encounter as falling short of a promise the pages make. Question one alone separates Complementary from Indifferent, and the test is textual. A practical unit is Complementary only where it qualifies an explicit claim in the institutional text, such as tranquil, easy access, or panoramic view. Where the connection would require inference, or where the page gives only a general recommendation to visit, the unit is Indifferent. The same crowd remark is therefore Complementary where the page promises calm atmosphere and Indifferent where the page makes no atmospheric claim, since the relation is defined against the specific institutional framing of each node, not against a fixed topic list.

A single researcher performed all coding, and no intercoder reliability statistic is reported. Section 5.4 takes up that limitation. Consistency comes instead from one codebook, applied without variation, with ambiguity resolved in writing.

3.6 Divergence Analysis

The third stage sets institutional and visitor narratives side by side at each node, using the four categories fixed in section 3.5. Only three count as divergence;

Confirmation is the baseline. Divergence is recorded per meaning unit, never per review. What separates Complementary from Contradictory is whether the account challenges the framing on a point the DMO treats as substantive. Adding detail about a space the page never mentions extends the framing. Foregrounding commercial density in a node the DMO calls atmospheric challenges it.

Projected and perceived image gap research informs this typology (Marine-Roig & Ferrer-Rosell, 2018), reframed narratively: instead of measuring image distance with indices, it classifies where each visitor statement stands in relation to the institutional account of the same node. Where Marine-Roig and Ferrer-Rosell contrast induced, autonomous, and organic sources (Gartner, 1993), the projected side here is restricted to WFB communication and the perceived side to platform reviews. Node profiles in Chapter 4 aggregate these assignments and add no further coding.

3.7 Tools and Workflow

Excel holds the visitor corpus as the primary record of metadata and source text. ATLAS.ti is the coding workspace, with both corpora loaded as primary documents and coded with the NPF and Wang code groups. Memos are stored inside the ATLAS.ti project and exported as part of the analytical record. NPF and Wang were coded first. Relational coding was then conducted. Each node profile summarises the relational codes assigned to its meaning units. No new coding was introduced when these profiles were created. Code frequency tables per node are exported as Excel tables feeding the comparative tables in Chapter 4; exemplary coded segments are exported to support the qualitative narrative descriptions in that chapter. The project archive is retained for the duration required by the institution and then deleted.

AI was used in the preparation of this thesis for language editing and proofreading. As a Spanish speaking researcher writing in English, It was used Claude Sonnet to correct grammar, improve academic English, and refine the wording of text written by the researcher. The analysis, methodological reasoning, justification of the research decisions, presented in this thesis are the investigator own. AI was not used to generate or collect empirical material, code the corpus, or make

methodological decisions. All AI assisted revisions were reviewed by the researcher, who retained responsibility for the final content and wording.

3.8 Ethical Safeguards and Data Protection

Visitor reviews are publicly available content. Public accessibility does not by itself settle the ethical question, since reviewers may retain reasonable expectations of privacy over content they posted for a specific audience (Sugiura et al., 2017). Each review may concern identifiable individuals under the terms of Regulation (EU) 2016/679 (GDPR). The processing was designed under data minimisation, with a possible lawful basis in the legitimate interest ground of Article 6(1)(f) GDPR (research), balanced against the rights and reasonable expectations of the data subjects. This basis is subject to the institution's ethics and data protection policy and, where required, to confirmation by the data controller or data protection officer. Direct identifiers such as usernames are not stored. Review dates are generalised to month and year. No full review is reproduced verbatim in any publicly distributed thesis output, and no original text is redistributed outside the supervisory chain. The project archive is deleted at the end of the retention period.

The use of platform content also raises a tension between research ethics and the platform's terms of service, which restrict the redistribution of user content (Chua, 2022). Manual collection without automated scraping, the storage of text solely for coding within the supervisory chain, and the avoidance of verbatim reproduction in published output are the measures through which this study manages that tension. Data minimisation is observed throughout: only the metadata fields specified in section 3.4 are collected, and the corpus is treated as content for analysis. WFB Bremen Tourismus is named explicitly throughout because the analysis treats the DMO as the institutional voice whose communication is examined. The thesis is written in academic register and makes no reputational claims beyond an interpretive research design.

3.9 Quality Criteria

Standard qualitative quality criteria apply (Lincoln & Guba, 1985). Credibility comes from the documented codebook, memo writing for ambiguous cases, and two analytical instruments instead of one. Dependability comes from the corpus structure and the retained coding record. Confirmability is supported by the

separation between description (sections 3.3 to 3.6), interpretation (Chapter 4), and recommendation (Chapter 5). Transferability is positioned at the level of compact European heritage centres with a stable institutional voice and substantial platform mediated visitor commentary. The constraints shape what this design can claim, and section 5.4 takes each in turn.

CHAPTER 4: RESULTS

This chapter analyze how WFB Bremen Tourismus constructs the narrative of each node (SQ1) and how TripAdvisor visitors construct the narrative of the same nodes (SQ2). Relational sections at each node then set the two accounts side by side, building the comparative evidence Chapter 5 uses for SQ3. One grid covers all five nodes: the WFB framing first, read through the NPF and Wang codes, then that scheme on the reviews, attending to what dominates and to what stays weak or absent, and finally the relational coding.

The material analysed is the coded corpus: quotation units, their NPF and Wang codes, the relational codes, and the memos written during coding. Appendix 4 holds the full frequency tables exported from ATLAS.ti, and the tables placed in this chapter reproduce them as anchors for the analysis, not as quantitative claims in their own right. Counts refer to coded quotation units, never to visitors or whole reviews. Coding produced 1,215 visitor units and 225 institutional units. Each unit took one NPF code, one Wang code, and one relational code. The counts indicate analytical concentration, not opinion.

Absences are read within the coding frame as a property of how the reviews are written, not a claim about what visitors think. Drawn from a single platform, the corpus supports patterns that hold for this body of reviews, not for visitor experience in general.

Relational codes run one way, from visitor to baseline. That baseline is the version retrieved in May 2026, not necessarily the page a given visitor saw, so the comparison is analytical. Contradiction means an analytical mismatch, not misrepresentation by WFB. Frequency checks analytical emphasis. It does not replace analysis.

Visitors produce a different profile. In NPF, Setting is the most frequent element at every node, and few units narrate a sequence (Plot) or assign a role (Characters). Moral is the second element throughout, consistent with the evaluative and advisory orientation of review writing, and it reaches its highest share at the Town Musicians and the Schnoor. Plot and Character appear less often, but are informative when they do. They rise where history or reconstruction is narrated, and where a monument, guide, or symbolic figure takes an active role. In Wang's framework,

Constructive authenticity is the strongest register across the corpus. Objective grows where the place gives checkable fact. Existential appears where the visit is felt. Non invocation, the operational extension defined in Chapter 3 (not a Wang's category), marks units useful to the analysis that make no authenticity claim. Each node becomes clearer through how it departs from these tendencies.

Table 4.1. Institutional narrative corpus

		INST Böttcherstr... 1 26	INST Market Sq... 3 91	INST Schno... 2 66	INST St. Pe... 1 21	INST Town Mu... 1 21	Totals
NPF Character	74	5	16	5	1	5	32
NPF Moral	433	11	14	23	2	7	57
NPF Plot	78	2	19	8	8	4	41
NPF Setting	855	8	42	30	10	5	95
Wang Constructive authenticity	723	11	38	29	6	13	97
Wang Existential authenticity	189	3	3	12	1	2	21
Wang Non invocation	236	3	3	11	1	2	20
Wang Objective authenticity	292	9	47	14	13	4	87
Totals		52	182	132	42	42	450

Note. Figures are the counts of coded meaning units. Each unit receives one NPF code and one Wang code. Data from the WFB Bremen Tourismus pages on bremen.eu and wfb-bremen.de, coded in ATLAS.ti.

Table 4.2. Visitor narrative corpus (NPF and Wang).

		Node:Böttcherstr... 56 187	Node:Market Sq... 79 261	Node:Schnoor Qua... 126 442	Node:St. Petri Cath... 36 147	Node:Town Music... 54 178	Totals
NPF Character	74		25	5	3	9	42
NPF Moral	433	50	65	156	37	68	376
NPF Plot	78	5	10	12	8	2	37
NPF Setting	855	132	161	269	99	99	760
Relation Complementary diverg...	171	17	51	49	23	31	171
Relation Confirmation	852	135	182	335	95	105	852
Relation Contradictory divergence	77	26	2	12	9	28	77
Relation Indifferent divergence	115	9	26	46	20	14	115
Wang Constructive authenticity	723	101	99	268	61	97	626
Wang Existential authenticity	189	16	39	60	26	27	168
Wang Non invocation	236	23	43	78	32	40	216
Wang Objective authenticity	292	47	80	36	28	14	205
Totals		561	783	1326	441	534	3645

Note. Figures are counts of coded meaning units. Data from the TripAdvisor reviews of Bremen's nodes, 2020 to 2025, coded in ATLAS.ti.

4.1 Böttcherstraße

Institutional narrative

Böttcherstraße (I3) follows a double logic on its institutional page, and the coding shows both sides. It states the modern origin plainly, dating the street to between 1922 and 1931 under the coffee merchant Ludwig Roselius. It then builds a strong atmosphere around that fact, presenting the street as a gem, a secret main street, and a place with a cinematic quality. Within the NPF categories, the institutional narrative binds Moral to Setting. It fixes the physical scene and simultaneously frames how the reader is invited to value it, which makes Moral the most frequent element.

Character enters twice, and from opposite directions. The named makers, the merchant and the artists, anchor the street to a documented commission. A fictional identity is then assigned: the page titles the street Bremen's enchanted Diagon Alley and tells the reader they will feel transported to a Harry Potter film set. Recognition is borrowed from a fiction produced elsewhere, and it does work no local reference could do for an international visitor. Plot is minimal. Böttcherstraße is presented as a scene, not moved through time.

In Wang, Constructive and Objective sit closer here than at any other node, a nearly even split visible in Appendix 4. The date and its named author are coded Objective, since authorship and date are verifiable. The comparison of the street to a Harry Potter setting is coded Constructive, a claim built on cultural recognition. Fact and atmosphere sit together, with atmosphere leading.



Figure 4. Böttcherstraße

Visitor narrative

Visitors follow the atmosphere more closely than the chronology. Setting clearly dominates, with reviews centred on facades, brick, narrow space, and visual impression. Moral follows, usually as a recommendation to visit or enjoy the street. Visitors do not reconstruct the Roselius and Hoetger history.

Plot barely registers; they look at the street as a finished scene. Character is also absent among visitors, though the institution used it, because the makers disappear behind the place they made.

The authenticity coding runs Constructive, the street received as beautiful and storybook. BOT053 returns the promise intact and reads the street through the same cinematic frame. Confirmation here travels through a fiction the institution supplied, and so does the misdating. Objective appears often enough to matter, but it splits between readings consistent with the documented record and readings inconsistent with the WFB account. BOT005 reads the street as a remnant of the old Hanseatic city, a claim the record does not support.

Unit BOT028 dates the street to the 1930s and names the local brickwork, coded Objective and Confirmation. BOT016, by contrast, praises the brick buildings as old, coded Objective and Contradictory, since the claim conflicts with the documented origin the page states. This pair illustrates coding at meaning unit level most clearly in the corpus. A single review can affirm the constructed beauty in one unit and misdate the street in another, so the relation belongs to the unit. Existential stays limited, since visitors report what the street looks like more than their personally experienced engagement with it. Non invocation stays modest on both sides of this node, which fits a street contested over age, not over use.

Relation and reading

Most visitor units confirm the framing. The proportion of contradictory units is among the highest in the corpus, 26 of the node's 187 visitor units.

Within them the Objective register accounts for the clear majority, by far the highest concentration of Objective contradiction of any node (Appendix 4, Table 9). Visitors contest what kind of past the street seems to hold, not whether it is attractive. Some

visitors describe it as genuinely old; others react against that impression and read it as too staged, close to a theme park. This double framing makes the street susceptible to objective misdating surrounded by otherwise confirming reviews.

Both responses can be read as different to one atmospheric narrative. Complementary divergence adds practical conditions, the crowding and the narrow space. The date is present in the institutional account and is not consistently reproduced in visitor units, a coexistence the corpus records without tracing influence. The weak presence of Plot and Character fits an account in which the modern date is not emphasized. Why individual visitors misdate the street stays out of reach; but where this misdating is concentrated does not.

4.2 Schnoor Quarter



Figure 5. Schnoor Quarter

Institutional narrative

Two pages cover the Schnoor (I1 and I2), and both present the quarter as the oldest district in the city. I2 sits on the WFB corporate domain but is linked from the tourism page, addresses visitors directly, and interprets the quarter, which is why it enters the visitor facing corpus. It describes a maze of narrow lanes and small houses from the fifteenth and sixteenth centuries, and it validates that image through age, craft,

and outside recognition. Plot and Character are residual: the pages evoke continuity without narrating a sequence, and no single figure anchors the quarter.

The validation works through the register itself. The DMO cites foreign press as an outside authority reinforcing the quarter's symbolic value. That citation does analytical work: recognition is imported to underwrite a claim the institution cannot ground in fabric alone. It also turns the district's past inability to modernise into a present virtue (No cars area). A failure to modernise becomes the ground of present authenticity, and what once limited the quarter now certifies it. Institutionally, Setting comes first and Moral second.

The Moral units recommend wandering and lingering. On the authenticity register, Constructive leads, ahead of a supporting Objective layer, but Existential is also present, since the pages tell the reader what the visit should feel like. One comment records this directly: a Moral unit that projects an experience instead of describing a place, coded Existential because the authenticity claimed is felt, not documented. The named craftspeople enter as Characters and shift the page from observation to participation. The reader is no longer told what to look at but invited to take part, which is where the existential register enters the institutional account. The Schnoor pages are also where Non invocation weighs most in the institutional corpus, since they fold practical visiting information into the account. The practical register is not wholly missing from this baseline, unlike at the Market Square or the cathedral.

Visitor narrative

The reviews largely reproduce this picture. Setting dominates strongly through lanes, small houses and cobblestone. Moral is again second, through advice on when to go and how long to stay. Plot and Character stay almost absent. Where Character does appear, a human mediator carries it. Two units credit guided walks led by themed guides (SCH064, SCH085), and neither figure appears on the institutional pages.

Unit SCH003 receives entry to the quarter as atmosphere more than as an historical argument. The etymology travels into the reviews, where one unit reproduces the image of houses on a string (SCH021). Constructive dominates the reviews as well. Visitors rarely argue age through explicit fact; age is absorbed into atmosphere, and objective claims stay scarce for a genuinely old district. The

documented age of the fabric corresponds to the atmospheric framing, which is not the case at every node. Here atmosphere and record align.

Relation and reading

This node shows the broadest confirmation in the corpus, 335 of its 442 visitor units. A quarter this heavily visited and this commercialised might have been expected to produce the sharpest divergence. It produces the least.

Where divergence appears, it is usually Complementary or Indifferent, and strong Contradiction is scarce. Visitors add practical observations about crowding and about when to walk the lanes, and these stay Complementary, a condition of use added to an accepted promise. The direction of complaint is not uniform. Most arises from crowding at peak hours, but SCH040 records the opposite, arriving on a quiet evening and finding the atmosphere gone. They differ in kind as much as in direction. The crowding remark adds a condition. The empty quarter reports the promised atmosphere itself missing. That failure of the promise makes it contradictory. A smaller set reads the quarter as too commercial, objecting to the density of tourist shops (SCH028) or describing it as staged for visitors (SCH065).

The Indifferent units report restricted facilities with no institutional claim in view (SCH002). Crowding and timing observations (SCH033, SCH078) invoke no authenticity either, in Wang terms, but engage the page closely enough to register as Complementary more than Indifferent: the two labels sit on different axes, and a unit can carry no authenticity claim while still extending the institutional account. That staging critique is the constructive share of the node's contradiction, an attack on the recognised charm in the register the DMO uses to build it. The Schnoor illustrates a case in which constructive framing fits a material record that supports the historical impression. Both narratives align at a high level, and contradiction stays limited. The main strain is not whether the quarter is historic but the crowding and commercial density. These do not contest the heritage narrative, yet they shape the experience on which it finally depends.

4.3 Market Square



Figure 6. Marquet Square, (Winter Market) Town Hall in the Back and Roland Sculpture

The Market Square is treated as an ensemble node. Institutional material and reviews alike bind the square, the Town Hall, and the Roland into one civic and spatial frame. More coded units fall to this analytical node than to any other, partly because the node aggregates three institutional pages, building a single public image of Bremen instead of three separate sights. Because the node holds three components with distinct coding behaviour, each is analysed in full, with its own institutional, visitor, and relational reading, before the node is drawn together.

The square

Institutional narrative

Setting opens the square page (I4), placing the reader before an open, central, monumental space. The recommendation rides on that scene: the Moral units present the square as worth the visit because of what the Setting has just shown. Plot appears in a few units connecting past trade to present use, and Character stays marginal, since the page assigns almost no actor to The Square itself. Wang splits the page finely: Constructive slightly outweighs Objective. The leading claim, that the square is among the oldest and most beautiful in the city, is Constructive, resting on shared aesthetic recognition. The area the page publishes is coded

Objective as verifiable measure. Existential and Non invocation are both absent, since the page describes the square as a civic scene and not as felt experience or practical use. Recognised civic scene weighs more here than dated fabric.

Visitor narrative

The descriptive weight of Setting crowds out almost everything else. The reviews describe the open, central, monumental space at length, and that saturation leaves Plot near zero and Character absent. Visitors record an impression, no sequence develops, and no figure animates the space. Moral survives beside the description, in the advice on when to come and what to expect. Constructive leads the authenticity coding, the square received as beautiful and recognised. Objective is present, the visitor reproducing the age and standing of the ensemble. This component shows a raised Existential register, higher than at the Town Hall or the Roland.

It arises from the Setting units that describe the square. Where those units report the space as lived and felt, not as monument, the ground of authenticity shifts from scene to experience. Non invocation covers the practical remarks on access and photography. The reviews record a lived dimension absent from the page: movement, cafes, festivals, photography, and seasonal use. Unit MKT013 recalls a December visit for the Christmas market and reports delight, and MKT014 calls the square an island of beauty. One review reproduces the institutional binding of the node exactly. It lists the Town Hall, the Roland, the cathedral, and the Town Musicians as one ensemble reached from a single space (MKT026).

Relation and reading

Most units confirm, much of the rest complements, and contradiction falls to a single unit. On the shared registers the two accounts align: the visitor reproduces the Setting, the Objective age, and the Constructive recognition the page supplies.

Divergence gathers where the page is silent. The Existential surplus in the visitor coding, against near zero Existential on the page, is the measurable form of that gap. The practical Non invocation units route into Indifferent divergence on the same ground, since the page states no conditions of visit. The contradiction is symbolic, not factual. One visitor attributes the square animation to the festivals while noting that those same festivals obstruct every photograph of the Town Hall

(MKT005). The DMO promotes the events as the life of the square and the building as a photographic motif, so one promoted resource blocks visual access to the other. The tension originates in the institutional framing itself, not in the visitor account. The events the DMO presents as the life of the square disturb the heritage image it also frames. Where the page narrates a monumental space, the reviews describe one lived in and changing with the season.

The Town Hall

Institutional narrative

No page in the corpus is as consistently fact anchored as the treatment of the Town Hall and Roland ensemble (I6). Setting carries most of the page, with Character entering to animate the building as the pride of the city, a civic identity anchored in verifiable UNESCO status. Moral units carry institutional endorsement, the confident recommendation to visit, coded Objective where they invoke the UNESCO fact. Plot stays minimal, since the page states what the building is and stops there. Objective dominates the Wang layer, resting on the UNESCO inscription, the architecture, and the civic record. Constructive is present through the framing of the building as civic pride. Existential and Non invocation are near absent, since the page neither reports how the visit feels nor addresses its practical conditions. Documented and recognised, the Town Hall appears on its page as a World Heritage site, its architecture and civic history repeated as verifiable public fact.

Visitor narrative

Setting leads, the reviews describing facade and standing. Character appears here, where it is rare elsewhere in the corpus, for a specific reason. The reviews split between the exterior and the guided interior tour. That tour brings in the guide as an active figure. Moral delivers the verdicts on whether the interior is worth the tour, and Plot stays low, with the building described and its history left aside. Constructive and Objective run close in the authenticity coding, the exterior drawing architecture and prestige coded Objective, the recognition of the building as landmark coded Constructive. Existential is marked. The guide enters the account as Character. Alongside that figure the visitor reports how the tour felt, so Character and Existential run together in these units, without one producing the other. Practical notes on tour times and access fall under Non invocation. RAT007 adds that the

building survived the war with little damage because its outer walls were boarded up, a fact the page omits.

RAT003 describes a committed guide who conveys enthusiasm, RAT016 mentions one with 25 years of experience, a third reports a more directive manner. The Town Hall is the only place where a human mediator, instead of a monument, activates Character. The guide is coded Character because visitors attribute agency and traits to the figure, knowledgeable, enthusiastic, at times strict. That attribution defines Character in the NPF, not a narrative arc.

Relation and reading

Within the Market Square ensemble, the Town Hall shows the strongest complementary pattern among the three components, above a confirming majority. On the shared registers the visitor reproduces the Objective architecture and the Constructive prestige the page asserts.

The extension runs in two directions the page does not reach. The guided tour adds the Existential layer through the guide, absent from a page that sticks to fact. And a critical reading of the city enters here, inside a single review. RAT004 calls the Town Hall a radiant jewel against a city that has lost its shine, a Complementary unit resting its grandeur on the decay around it. It introduces a term the institutional corpus never uses, the city beyond the square. A later unit of that review turns the praise over, reading the building as a facade behind which the city slowly decays. That unit is Contradictory, one of only two in the whole node, and it is symbolic, civic pride received as facade. The same review complements in one unit and contradicts in the next. The practical Non invocation remarks route into Indifferent divergence. No conditions of visit are stated.

The Roland

Institutional narrative

On the Roland page (I5) Character and Plot rise together in equal measure, the highest Character count of the three Market Square pages, though Setting still leads within the page itself. Character casts the statue as a guardian figure of the city's freedoms, and Plot narrates the folkloric sequence of that role, problem and resolution. Moral is light, since the page lets the symbol carry its own endorsement. In Wang, Objective is the strongest register, the statue fixed to a verifiable 1404

date. Constructive runs alongside it, the guardian role resting on symbolic framing, not material fact. Existential and Non invocation are absent, since the page neither reports feeling nor addresses the practical visit. Two castings of the Roland run in parallel: a dated monument and a living civic symbol.

Visitor narrative

The Roland is the clearest case in this corpus of close correspondence between an institutional Character frame and visitor uptake. Character is unusually prominent in the Roland material. No other node comes close. Everywhere else Character is marginal; here the visitor writes of the Roland as an actor, not a backdrop. Moral and Plot stay low, since visitors invoke the symbol without judging or narrating it. Objective and Constructive fall at almost identical proportions, the visitor reproducing both the dated monument and its civic meaning. Existential nearly disappears and Non invocation is slight. Unit ROL005 reads the figure as an emblem of civic law, ROL006 repeats UNESCO and 1404 close to the institutional wording, and one unit extends the character back to Charlemagne and the battle of Roncevaux (ROL007). ROL009 adds the Rolandlied, a literary reference the page never makes. The near absence of Existential shows the Roland is understood rather than felt, taken up as symbol and fact, not as personal experience.

Relation and reading

No contradictory units were identified among the 59 visitor units coded for the Roland.

Convergence might have been expected to peak at the Town Musicians, which holds the widest recognition and the most reproduced story of the five. It peaks here instead. Recognition alone does not produce uptake; the Roland adds a verifiable date and an explicitly assigned role. Confirmation clearly leads, one of the clearest cases of convergence in the study. On every shared register the visitor reproduces the page: the Objective date, the Constructive guardian role, the Character the page animated. The Complementary units add historical detail without resistance, the visitor supplying extra historical linkage absent from the page. The slight Non invocation units are practical asides that route into Indifferent divergence. Institutional and visitor codings correspond closely in the Roland material. The DMO

animates the statue as guardian of the city's freedom, and visitor units reproduce that guardian role. When the institution casts a monument as a character with a clear symbolic role, visitor units take up that character. Character, marginal across the corpus, concentrates here and nowhere else.

Node summary

The three components together explain why contradiction stays lowest across the aggregated Market Square node, only two contradictory units across the whole node. Contradiction is almost absent across all three, and what appears is symbolic, not factual. The Roland shows the tightest institutional uptake, its Character framing reproduced whole. The Town Hall adds the guide's experiential layer and the critical civic contrast. The square adds the lived and seasonal dimension the page underplays. Across the three, the node diverges by addition. Its heritage claims are visible, checkable, and easy to reproduce, which helps to keep contradiction near zero. Visitors most consistently supply the one dimension the institutional material underplays, the square in use. The lived square is present across visitor units and absent from the page.

4.4 Bremen Town Musicians



Figure 7. Bremen Town Musicians Sculpture

The Town Musicians are analysed separately from the civic ensemble. Folklore, childhood memory, touch, scale, and photographic ritual organise this node, where civic history plays almost no part.

Institutional narrative

Folklore organises the institutional text (I7); material age barely enters it. The Sculpture is small and modern, made by Gerhard Marcks in 1953, but the page gives priority to the Grimm tale and its symbolic meaning. Plot registers high because the Grimm tale is reproduced whole instead of recomposed into an account of the DMO's own. A story it did not compose passes through the institutional voice.

Setting is secondary and Character is inherited from the fairytale, not created by the place. It stays secondary because the object gives description less to work with; a figure of two metres beside the Town Hall leaves the tale to sustain the page. In Wang, the framing is overwhelmingly Constructive, with only minimal Objective anchoring in the modern construction. Moral and Plot together account for over half the units, an institutional profile distinct from the other nodes, since the page leads with the story and treats scene and actor as support. It also reframes the animals' journey as a metaphor for migration. It reads the tale of figures who leave home for a better life as a comment on movement and belonging.

Visitor narrative

Setting still leads, but Moral is unusually strong here, a heavy evaluative presence relative to the other nodes. Visitors judge this node more actively than any other. They decide whether to recommend it, and whether it matches expectation. The institution retells the tale at length. Visitors barely narrate it at all; they only invoke it. Unit STM001 names the Grimm characters as something already known. Character stays limited, the animals received as a fixed emblem, not a cast. Constructive dominates here too, but Objective is not absent. It enters through comments on the size and visibility of the statue, not through historical age. STM010 finds it smaller and more hidden than expected, STM019 calls it rather unspectacular. Existential and Non invocation complete the picture through disappointment, delight, and the practical business of finding and photographing the Town Musicians. Non invocation is prominent here, among the highest in the

corpus. A small object that must be located, queued for, and photographed generates practical writing the institutional page never anticipates.

Relation and reading

Visitors do not divide over whether the story matters; they accept that it does. The division lies between the symbolic promise and the physical object met on site. Many comments find the statue smaller, less visible, or less impressive than expected. Much of the contradiction registers as Existential, where the account expresses the visitor's personally experienced engagement with a site that fell short of its symbolic prominence. A smaller portion is Constructive and goes further, questioning the standing of the symbol itself, the landmark received as overhyped. Objective contradiction is marginal, which fits a node with no material heritage claim to dispute. Scale marks the point where symbolic expectation and material encounter part. The migration interpretation included in the institutional page does not travel into the reviews in this corpus. Visitors confirm the childhood memory and the luck ritual, not the political reading.

That absence may also follow from the evaluative and practical orientation of TripAdvisor writing. The ritual partly offsets the scale deficit and gives the small bronze an interaction to perform. The practical units cluster as Complementary: they invoke no authenticity, in Wang terms, yet still extend an account the page does not contradict. STM043 pass on the coin slot in the drain cover that makes the musicians sound, STM042 and STM044 add practice rituals visitors teach each other and the page does not explain. STM023 advises going first thing in the morning to avoid the queues. STM020 notes that the crowd around the statue complicates a clean photograph. None of this the folklore page anticipates. Reviews describe scale and visibility in terms that could be examined as a possible source of preexisting expectations in a longitudinal design, an exchange compatible with electronic word-of-mouth. Confirmation attaches to the symbol and contradiction to the object, and because the two sit on different registers, the node holds strong agreement and sharp contradiction together.

4. 5 St. Peter's Cathedral



Figure 8. St. Peter's Cathedral

Institutional narrative

Documented age, architecture, reconstruction, and visible historic fabric organise the cathedral's institutional material (18). In proportional terms it is the most strongly objective node in the corpus (Appendix 4). Setting combines with a compressed Plot. That Plot is built from chronological sequence and architectural change, the passage from Romanesque to 2 Gothic. Character has almost no presence and Moral stays restrained. The account is factual and brief. That brevity matters analytically. Dates, styles and building detail are given. What the visit feels like is not.

Practical visiting information is nearly absent as well, so Non invocation stays low. Memos mark the rare departures from fact. The recommendation to climb the tower for the view is coded Existential, value placed in personal experience. The Lead Cellar mummies are coded Constructive, their value resting on collective fascination, not documentation. Compared with the World Heritage ensemble and Böttcherstraße, the treatment is thinner. At the cathedral and the Town Musicians the institution says little about what the visit feels like, grounding the cathedral on documented history and the Town Musicians on the reproduced folk tale. Neither

page prepares the visitor for the encounter on site. Authorised Heritage Discourse predicts exactly this: attention concentrates on what carries official recognition.

Visitor narrative

Visitors respond to that structure and add to it. Setting remains dominant, and Plot, though small, is more present here than at the Town Musicians or Böttcherstraße. The cathedral gives visitors a documented sequence to narrate: foundations, reconstructions, styles, and historical layers.

This distinguishes the cathedral from the Town Musicians, where the institution retells the story in full but visitors only invoke it. At the cathedral the visitor does some of the historical narrating the institution provides only in outline. Moral judges interior and tower alike. Character carries little weight here, consistent with a node received as a building, not an actor. Objective remains visible in the authenticity coding, since visitors reproduce historical fact, but it no longer dominates as it does in the institutional material. The shift is marked. A page anchored heavily in Objective authenticity meets a visitor corpus where that register holds only a minor share. Visitors shift toward Constructive, Existential, and Non invocation, reading the cathedral as a space entered, climbed, viewed, and judged. Unit DOM029 praises the outside and then finds the inside ordinary.

Relation and reading

Contradiction is low in volume but sharply concentrated. Almost all of it is Existential, a marked experiential concentration (Appendix 4). The contradiction falls in two places, the interior and the tower. Some visitors feel the interior does not match the exterior. One visitor grants the interior is impressive but faults the missing explanation (DOM024). DOM018 finds the interior plain and too dark to show its detail. DOM035 draws a distinction the page never makes between the original frescoes and the renovated glass. Others report a restricted view from the tower: DOM010 reports the view is limited by the bars, DOM011 says the climb is only partly worth it.

These are the concrete points where experiential judgement parts from the institutional framing. Indifferent divergence gathers the practical conditions the page omits. DOM030 advises reading up or downloading a guide since the on site material is German only, and other units note temporary closures of the tower and

crypt. The cathedral's problem sits opposite the Town Musicians'. That page promised more than the small bronze could hold; this one says too little about the interior as a space to be in. Expectations brought from other sources lie outside this corpus. Where the page says little about the encounter, visitor reviews supply the judgement the institutional material leaves out.

4.6 Divergence across the nodes

Narrative divergence in Bremen takes no single form. Each node holds its own relation between institutional framing and what visitors write. That relation is read against the authenticity register on which the place is framed and received. Confirmation remains the dominant relation across the chapter, which means the institutional narrative stays recognisable in the visitor material. Divergence is selective.

Table 4.3 sets each analytical code against the four relations to the institutional baseline. The figures come from the ATLAS.ti co-occurrence count of the 1,215 visitor meaning units: for every NPF element and every authenticity register, the table records how its units divide among Confirmation, Complementary, Contradictory, and Indifferent. The table asks one question, within a given element or register, which relation to the baseline is most common. It does not estimate how often a relation occurs among visitors, test independence between codes, or claim that one code causes another.

Table 4.3. Distribution of relational codes within NPF elements and Wang's authenticity registers (visitor meaning units).

		◊ Relation Complementary... ⑩ 171	◊ Relation Confirmation ⑩ 852	◊ Relation Contradictory... ⑩ 77	◊ Relation Indifferent... ⑩ 115
◊ NPF Character	⑩ 74	12	26		4
◊ NPF Moral	⑩ 433	33	296	27	20
◊ NPF Plot	⑩ 78	13	19	3	2
◊ NPF Setting	⑩ 855	112	510	47	89
◊ Wang Constructive authenticity	⑩ 723	51	553	16	8
◊ Wang Existential authenticity	⑩ 189	35	94	24	14
◊ Wang Non invocation	⑩ 236	64	43	16	94
◊ Wang Objective authenticity	⑩ 292	21	163	21	

Note. Absolute frequencies of co-occurrences between NPF and Wang codes and the four relational categories. 1,215 visitor meaning units from TripAdvisor reviews of Bremen's nodes, 2020 - 2025. Analysis based on ATLAS.ti export.

The authenticity rows make the central contrast visible. Constructive authenticity shows the highest proportion of confirming units, since 553 of its 626 units are confirming and only 16 are contradictory. Objective and Existential units are less settled. Within their own rows, contradiction accounts for about one in ten Objective units and about one in seven Existential units, against fewer than one in thirty Constructive units. Objective claims never enter Indifferent divergence, because a claim about date, fabric, or heritage status engages an institutional claim. Non invocation runs the other way, since practical units most often bypass the institutional narrative, with Indifferent as their largest relation. This is the descriptive basis for treating practical information as a separate governance problem, not as failed heritage communication.

NPF rows require more restraint, since Setting supplies most units in the corpus. It contains the largest absolute number of contradictions, yet Moral carries a slightly higher contradictory proportion within its smaller row. Since the NPF categories hold uneven numbers of units, the difference is slight. Plot and Character are sparse, so the zero Character contradiction and the high complementary proportion for Plot are patterns to inspect, not estimates. Objective contradiction concentrates at Böttcherstraße, Existential contradiction at the Town Musicians and cathedral, and Non invocation with Indifferent divergence at the Schnoor and cathedral. The cross tabulation lays out the architecture of these relations. Its interpretation comes from the node readings and the coded excerpts.

Register labels describe each node as a whole. At the Market Square the label covers the aggregate node, where Town Hall and Roland weight Objective. Three sites sit inside it, each with its own page and listing, grouped as one node for analysis, so comparisons involving it describe an analytical ensemble and not a single attraction. The square page on its own runs Constructive slightly ahead of Objective. Relation labels describe each pattern interpretively rather than measuring it, and the supporting distributions are in Appendix 4.

Across the institutional corpus, the NPF coding varies from node to node. Setting is the most frequent element in most nodes. Moral leads only at Böttcherstraße and the Town Musicians. Plot becomes visible where the page narrates chronology or inherited story, at the cathedral and the Town Musicians. Character stays weak unless the text animates a figure: the Roland, the named makers of Böttcherstraße,

or the fictional identity the same page borrows for that street. Moral runs through the corpus and works differently by node, sometimes as invitation, sometimes as civic valuation, sometimes as contemporary reinterpretation.

Wang shows a matching pattern. Objective is strongest at the Market Square and the cathedral. Constructive is strongest at Böttcherstraße, the Schnoor, and the Town Musicians. Existential and Non invocation are the two least developed institutional registers, within one unit of each other across the corpus. Existential rises only in the Schnoor pages. Non invocation follows that fault line. It stays minimal on the fact anchored pages. The Schnoor pages give it more room. Where the practical register is absent from the baseline, visitor units about queues, access, and closures are coded as Indifferent divergence under the relational scheme used here.

In the visitor corpus the patterns mirror these choices. Character rises only where a figure is given something to do. At the Roland the institution animates it. At the Town Hall the guide is animated by visitors from the tour, a figure the page does not present. Plot rises where visitors are given a history to recount, at the cathedral. Objective is more frequent where the node holds checkable material: the Market Square, and parts of the cathedral. Where it stays weak, at the Schnoor and the Town Musicians, visitors receive age or myth as atmosphere, not argument. These weak categories are read as evidence in their own right, though they remain absences within the frame. A code that does not appear marks what the scheme names as present. It does not necessarily map onto what visitors are or are not doing outside the frame.

The chapter identifies several distinct forms of narrative divergence. Each node shows the institutional and visitor accounts aligning or coming apart differently. Misdated fabric at one, a mismatch between symbolic prominence and material scale at another, an unnarrated square at a third. The uneven institutional attention across nodes, heavier where a site carries formal recognition, is itself one of those forms.

CHAPTER 5: DISCUSSION AND CONCLUSIONS

5.1 Discussion of findings

Divergence between the institutional narrative and the visitor corpus does not reduce to more or less agreement. Divergence organises itself around the authenticity registers each node activates. Institutional pages combine verifiable anchors, dates, architectural styles and recognised status, with a strong layer of constructed meaning built from cultural metaphors, atmospheric framing and stories of charm. Visitor writing draws primarily on that constructed layer and reproduces it, while objective discrepancies concentrate in specific places. Convergence is strongest where the institutional claim is visible at the site and received through the same register in the reviews. That register changes from node to node, and it distinguishes the management problems each place presents better than visitor sentiment alone.

The five nodes do not share one pattern of departure. The Schnoor shows the closest correspondence: genuinely old fabric supports the atmosphere the DMO constructs, so disagreement over age is rare, and divergence concentrates instead on how a small heritage quarter is used under tourist pressure. The centre divides along registers of authenticity. Official fiction against visitor truth is not the line. WFB is one source of expectation among images, guides, and word-of-mouth.

MacCannell (1973) described staged authenticity as a front arranged to simulate access to something real. Böttcherstraße provides an empirical case that can be discussed alongside MacCannell's concern with the relationship between tourism presentation and perceived authenticity. Visitors contest the kind of past attributed to the street, and the contradiction appears in the objective register, inside narratives that otherwise affirm the charm the page constructs. The date appears in the institutional text while the atmosphere is encountered on site. Whether one displaces the other in a visitor's account is beyond what a cross sectional corpus can determine.

At the Town Musicians, folklore, childhood memory, and ritual carry the argument instead of documented fact, and the institutional narrative positions the bronze as a symbol of the city. Urry and Larsen (2011) emphasise the role of pre visit framing in the tourist experience, and the bronze shows that pattern from the symbolic side.

Visitor writing accepts the symbolic importance and parts company over the object. The cathedral reaches the same register by the opposite route. Its page concentrates on documented age, architectural sequence and visible historic fabric, and divergence does not contest dates or styles. It concerns the interior, the conditions of climbing the tower, and the felt value of the visit. That gap opens precisely where the institutional text gives least guidance, so the second route is the less visible of the two because it consists of an omission.

Contradiction is lowest at the Market Square, within an aggregated node that groups three sites and is therefore not directly comparable with the single site nodes. Heritage recognition and architectural value are reproduced solidly in the reviews. Marine-Roig and Ferrer-Rosell (2018) measured that distance for whole destinations. Here the claims are unusually visible and publicly checkable. Where the institutional claim invokes what a visitor can stand before, the UNESCO status, the Roland of 1404, the architecture, visitor units follow it. Everyday use, seasonal markets and the square as lived civic space are described almost exclusively in visitor writing. Here divergence does not oppose the institutional account. It completes it in a dimension the page barely sketches.

The cathedral and the square complete the picture with quieter but persistent gaps, and in both cases what is missing is not technical heritage information but a bridge between that value and the way the visit unfolds. Smith's (2006) concept of Authorised Heritage Discourse is relevant here. Within the institutional corpus, attention concentrates more visibly on formally recognised and historically documented dimensions than on the experiential conditions of visiting. Whether the framing produced the divergence lies outside what this corpus establishes, but the two nodes with the thinnest experiential preparation are also the two where experiential contradiction concentrates.

Findings come from the NPF layer too. Setting leads almost everywhere, so visitors describe places more often than they narrate or judge them. Character stays marginal except where a figure is assigned an active role, and the assignment can come from either side. The cathedral and the Town Musicians show why both instruments are needed. Plot is present in both, but it works differently, since the cathedral organises a chronological historical sequence while the Town Musicians draw on an inherited folkloric story. Their authenticity profiles differ sharply, the

cathedral anchored in documented fact and the Town Musicians in constructive framing. Counting narrative elements alone would have merged what the authenticity layer separates. Reading authenticity alone would have missed that both nodes narrate.

5.2 Theoretical implications

The NPF literature reviewed for this study did not include an application combining the framework with Wang's authenticity typology in a tourism setting. Combining them does more than add two coding layers. It shows how each meaning unit simultaneously carries a narrative function and an authenticity claim, and that is clearest where inherited story and tourist experience intersect. At the Town Musicians the institutional material retells the Grimm tale and adds a contemporary moral, projecting an authenticity grounded in cultural recognition and in ritual. Visitor units rarely reconstruct the tale. They invoke it as known and shift attention towards the scene, towards whether the visit is worth the effort, and towards access and photography.

The narrative function moves from plot to setting and moral; the authenticity emphasis shifts from symbol to encounter. At the cathedral the contrast runs the other way, with a compressed historical plot and a strongly objective register meeting visitor units weighted towards interior space, judgements of value, and satisfaction or disappointment. Kuenzler et al. (2025) call for two moves: combining the NPF with interpretivist approaches and analysing specific narrative components, characters among them. Wang's typology is the interpretivist partner here. The Character findings answer the second call, since the element behaves as a diagnostic of narrative assignment rather than as a descriptive category. Stauffer and Kuenzler (2021) place this kind of pairing inside a recognised methodological movement.

Non invocation is an additional analytical category operationalised in this study, not a fourth type in Wang's typology. It marks the units that evaluate a node with no authenticity claim in view, and its distribution shows where that happens. Where it rises, at the Schnoor, the Town Musicians, and the cathedral, visitors answer questions the institutional pages never pose: access, timing, queues, facilities. The category therefore records that absence instead of discarding it. It also keeps

Wang's scope condition in view. Wang (1999) restricts authenticity to particular kinds of experience, and the corpus shows that boundary running inside single visits, unit by unit.

The particular combination of objective, constructive, and existential claims a node stabilises provides a unit of analysis that travels beyond this case. It also carries a practical consequence. A discrepancy in the objective register concerns a checkable fact and can be addressed by what the institution says. One in the existential register concerns what the encounter delivered and can only be addressed before the visit. A high share of Non invocation marks conditions the account never enters at all. Section 5.3 works that constraint through node by node.

5.3 Governance recommendations for WFB Bremen Tourismus

The recommendations below derive from observed corpus patterns and would need empirical testing before adoption. One rule turns the node profiles into policy: each intervention must match the register in which the node diverges. A single programme of better communication would treat as uniform what the analysis showed heterogeneous.

Objective contradiction points towards narrative reordering, and at Böttcherstraße the indicated work is communicative. Revise the page so the origin story leads, and give Roselius and the commissioned artists the status of named characters. It currently opens on a borrowed fiction and states the commission afterwards. Reversing that order lets a documented commission in brick expressionism lead, which is itself a story. Add dating to the street, since the misdating forms on site while the correct date sits on a page the visitor may never have read. Review a periodic purposive sample of new reviews for objective misdating, using the same codebook. A reduction would be a signal for further assessment, not proof of cause.

Non invocation points towards information rather than correction. The Schnoor needs no heritage narrative revision. Visitor accounts largely reproduce the institutional framing. Publish guidance on visiting times and basic services. The reviews already circulate that material without institutional help. Restricted toilets (SCH002), lanes that overcrowd (SCH033), the advantage of early or late visits (SCH078), and the Bremen audio guide one unit recommends to newcomers (SCH068). The minority reading of the quarter as staged for tourists (SCH028,

SCH065) can be met the same way, by identifying working craft businesses by name.

Where divergence is complementary, the task is to absorb what visitors already supply. The Market Square calls for different work at each of its sites. An events calendar and seasonal photographs would convert the lived, seasonal surplus the reviews document (MKT013, MKT005, MKT026) into confirmed content without weakening the factual base. At the Town Hall, presenting the guided tour and its guides brings forward the one human character the visitor corpus animates (RAT003, RAT016). The reading in RAT004, which receives the building as a facade against a declining city, exceeds the DMO and belongs to urban management. The Roland calls for no change within this corpus: its page assigns a civic role and the reviews reproduce it without a contradictory unit, which makes it a candidate model for the other nodes rather than a demonstrated one.

Existential contradiction appears to call for expectation set before arrival. At the Town Musicians, state the two metre scale on the page in plain terms, together with the authorship, a bronze by Gerhard Marcks from 1953. A named artwork with a date gives a different measure than a deflated monument (STM010, STM019). Anchor the luck ritual explicitly with a short plaque, since the reviews already teach it to each other (STM042, STM051) and the interaction offsets the size. The migration reading the institutional memo documents as the page's second layer appears in no visitor unit, and the platform's bias against interpretive reflection makes that silence weak evidence, so anchoring it on site and reading the response is the sounder order. Queue guidance (STM023) completes the practical layer.

The cathedral needs preparation ahead of promotion at the two points where visitor evaluations diverge, the interior after the facade and the tower. Present the interior on its own terms, the Romanesque restraint and the Lead Cellar, so the visitor arrives with an expectation the space can meet, and provide an English interpretive layer inside (DOM024, DOM030). State the barred viewing platform before the visitor commits to the climb (DOM010, DOM011). The bars belong to the protected fabric, and altering fabric, unlike placing interpretive material, sits with the building's management and not with WFB.

Beyond the node level measures, that mapping turns the diagnosis of this thesis into a decision rule, and the coding apparatus itself can serve the longer run. Coding a periodic sample of new reviews by register would show where divergence gathers before it consolidates, converting the method into a monitoring instrument. A high share of Non invocation at a node points to questions the page is not answering. Attention should also shift toward the nodes whose pages say least about the visit itself, the cathedral and the Town Musicians, since these are where existential divergence accumulates. The Roland principle, finally, the observation that visitors take up a narrative role the institution explicitly assigns to a monument, is offered as a testable hypothesis and nothing stronger. Assigning an explicit narrative role appears to favour convergence in this corpus. Section 5.5 states how the claim could be put to proof.

5.4 Limitations

One analyst carried out all coding, and no intercoder statistic is reported. That analyst is also the resident researcher of section 3.2, so both risks fall on one person and should be read together. Individual assignments carry interpretive discretion, and none is decisive on its own. Two parts of the procedure limit that: ambiguous units were resolved by written memo before any code was fixed, and the central claims depend on concentrations. Where those claims rest, Böttcherstraße and the Town Musicians, the contradictory subsets hold 26 and 28 units.

At the Market Square and the cathedral the contradictory subsets are small, two and nine units, and the readings for those nodes are correspondingly cautious. Instrumental case logic governs the design (Stake, 1995), and its findings are offered for transferability in the sense of Lincoln and Guba (1985), not for statistical generalisation. The reader judges fit by weighing the conditions described here against those of another centre. Relational coding fell to the same analyst on units that already carried their NPF and Wang codes, so the second assignment was not made independently of the first. The sequence was chosen because the relational category is defined against the institutional framing of each node, which requires the unit to be interpreted first, and that risk is recorded here.

Further limits follow from how the corpus was built. Retrieval of the institutional pages took place in May 2026, while the reviews span 2020 to 2025, so a page

revised during those years may not be the one a given visitor read, and the institutional baseline is the version captured, not the version encountered. The review window also covers closures, capacity limits and altered opening arrangements, so some practical complaints may describe temporary conditions, not a stable gap in communication. The Market Square aggregates three sites while every other node holds one. Each other node carries one page, so the Market frequencies draw on a broader base, and comparisons involving that node depend on this aggregation.

Language enters asymmetrically. Coding took the English version of the institutional corpus. The bilingual reviews were coded in their original language. Working at the level of structure and register limits the exposure to lexical difference. It concerns the English narrative WFB directs at the international visitor and does not represent every language version of its communication. WFB also publishes German versions of most of these pages, and those versions were not coded. Any language specific difference between them, in emphasis or in added content, therefore falls outside what this design can report. Coding was performed on the original review text in both languages.

TripAdvisor rewards evaluative, practical writing addressed to future visitors. The weak visitor presence of Existential and Plot may be partly a product of that selection, and the point is flagged where Chapter 4 generalises. Using the same platform makes the node contrasts analytically comparable within the corpus, while platform specific selection bias remains in place. The single source design bought a fixed platform, and with it a fixed limit on what can be seen: the visitor who reviews elsewhere, or not at all, stays outside the corpus.

Collection was manual, and the corpus is cross sectional. Manual collection kept the study within the platform's terms, and it ties completeness to what the interface displayed at the time of capture. Patterns suggestive of electronic word-of-mouth dynamics appear at two nodes. Consistency is all this design can claim. No temporal chains of reviews were built. Transferability, finally, is analytic. The instrument, the node by node reading of authenticity claims, and the register to intervention mapping travel together. The conditions under which they apply are stated in section

3.9. The proportions of Bremen do not travel with them.

Coding the two instruments together was not mechanical. Several units pulled in different directions, describing a place in one register and judging it in another. These were resolved by the dominant evaluative weight rule and recorded in memos, which is where the difference between narrative form and authenticity ground became clearest in practice. Residence in Bremen was analytically useful but required reflexive attention. Close knowledge of the nodes made it possible to recognise references a visitor from elsewhere would miss: the Schnur etymology behind the Schnoor, the luck ritual at the Town Musicians. That familiarity also risked reading the researcher's own sense of each place into the reviews. The fixed codebook and the memo trail were used to limit it. A repeat of the study would add a second coder on a stratified sample and code the German pages, the two steps that would most strengthen the design.

5.5 Future research

Temporal chains of reviews would test whether misdating at Böttcherstraße and scale expectation at the Town Musicians propagate from review to review. A second coder and a reliability statistic would test the stability of the register assignments. A multi platform corpus would separate what belongs to Bremen from what belongs to TripAdvisor. Coding the German institutional pages against the same reviews would close the language asymmetry this design accepted.

The most consequential extension is an intervention. The Roland principle invites a field test. Assign an explicit narrative role to a node that lacks one, with the Town Musicians as the natural candidate, and examine whether later visitor accounts show a different distribution of relational codes. A positive result would convert a management hypothesis derived from one corpus into an evidenced instrument for destination governance. A negative one would mark the limit of narrative assignment as a tool. Either outcome would give a DMO evidence this thesis can only propose.

5.6 Conclusions

In Bremen, official communication and visitor accounts stand in structured acceptance with selective, register specific departure. Confirmation dominates every node, and the institutional frame stays recognisable across the coded

reviews. That alignment is recorded without any claim that the pages produced it. Divergence concentrates where a concrete promise meets what visitors report, and it takes a different register at each node. Each friction sits between the register through which a site is promised and the register through which visitors describe it. Each side behaves differently. On the institutional side, a narrator that adjusts both form and ground to the material at hand. It assigns agency where a site has a recognised figure and unfolds sequence where it carries an inherited story. It argues from documented fact where the substance is checkable, and from shared recognition where it is symbolic. The reviews describe far more than they narrate or judge, anchoring value chiefly in shared recognition, and a share of them evaluates the visit with no authenticity claim at all. Visitor narration stays broadly aligned with the institutional frame.

The divergences yield a governance principle: the register of a departure points to the kind of intervention it calls for. Applied to Bremen it points to five distinct tasks where a single communication programme would blur them. It also proposes a repeatable diagnostic for WFB Bremen Tourismus, provided that implementation specifies a sampling interval, coder training or second coding, a memo protocol, and review of consistency over time.

Three methodological commitments proved their worth here. Neither instrument revealed what the other showed: narrative form did not expose the ground of a claim, nor the register the form, so each corrected the other's blind spot. Coding by unit made visible that confirmation and contradiction coexist within single reviews, and the relational layer turned two parallel descriptions into one comparison. And the added category caught units making no authenticity claim, which otherwise would have been forced into categories they do not hold. All of this answers the call for interpretivist and component sensitive applications in the recent NPF literature (Kuenzler et al., 2025).

This thesis set out to study how the institutional narrative and visitor reviews differ. It was designed with the expectation that there would be a clear distance between what WFB Bremen Tourismus says and what visitors write about the same places. Once the coding was finished, the material pointed in another direction. Most visitor

units did not oppose the institutional account. They repeated it. Confirmation was the main outcome across the five nodes.

That result changed the way the study had to be read. A design built on measuring differences does not go very far when the two sides mostly agree. A narrower question remained useful: where the two accounts separate, and in which authenticity register. This change was not planned in advance. It came from the corpus itself, once the node profiles were complete. A design resting on a single measure of distance would have had little to report from this corpus. Both coding layers held because they describe the agreement as closely as they describe the departure.

The three specific objectives are met: the study characterises how WFB constructs the narrative of each node, characterises the corresponding visitor narratives with the same instruments, and identifies the divergences from which node specific governance responses follow. These conclusions hold within stated bounds: one destination, one platform, one coder, one point in time. Beyond them the procedure travels as instrument and as hypothesis, coding what an institution promises against what its visitors return, register by register, and its consistency beyond Bremen remains to be examined. For a destination office the message is short: divergence becomes manageable once the narrative is aligned with the register in which it occurs.

References

- Chua, S. M. (2022). Navigating conflict between research ethics and online platform terms and conditions: A reflective account. *Research Ethics*, 18(1), 39-50. <https://doi.org/10.1177/17470161211045526>
- Gartner, W. C. (1993). Image formation process. *Journal of Travel & Tourism Marketing*, 2(2-3), 191-215.
- Goffman, E. (1959). *The presentation of self in everyday life*. Doubleday.
- Gray, G., & Jones, M. D. (2016). A qualitative narrative policy framework? Examining the policy narratives of US campaign finance regulatory reform. *Public Policy and Administration*, 31(3), 193-220
<https://doi.org/10.1177/0952076715623356>
- Gunn, C. A. (1972). *Vacationscape: Designing tourist regions*. Bureau of Business Research, University of Texas.
- Jones, M. D., & McBeth, M. K. (2010). A narrative policy framework: Clear enough to be wrong? *Policy Studies Journal*, 38(2), 329-353.
<https://doi.org/10.1111/j.1541-0072.2010.00364.x>
- Jones, M. D., & Radaelli, C. M. (2015). The narrative policy framework: Child or monster? *Critical Policy Studies*, 9(3), 339-355.
<https://doi.org/10.1080/19460171.2015.1053959>
- Kuenzler, J., Stauffer, B., Schlauffer, C., Song, G., Smith-Walter, A., & Jones, M. D. (2025). A systematic review of the Narrative Policy Framework: A future research agenda. *Policy & Politics*, 53(1), 129-151.
<https://doi.org/10.1332/03055736Y2024D000000046>
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage.
- Litvin, S. W., Goldsmith, R. E., & Pan, B. (2008). Electronic word-of-mouth in hospitality and tourism management. *Tourism Management*, 29(3), 458-468. <https://doi.org/10.1016/j.tourman.2007.05.011>

- MacCannell, D. (1973). Staged authenticity: Arrangements of social space in tourist settings. *American Journal of Sociology*, 79(3), 589-603.
<https://doi.org/10.1086/225585>
- Marine-Roig, E., & Anton Clavé, S. (2016). Destination image gaps between official tourism websites and user generated content. In A. Inversini & R. Schegg (Eds.), *Information and communication technologies in tourism 2016* (pp. 253-265). Springer. https://doi.org/10.1007/978-3-319-28231-2_19
- Marine-Roig, E., & Ferrer-Rosell, B. (2018). Measuring the gap between projected and perceived destination images of Catalonia using compositional analysis. *Tourism Management*, 68, 236-249.
<https://doi.org/10.1016/j.tourman.2018.03.020>
- Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data (General Data Protection Regulation). *Official Journal of the European Union*, L 119, 1-88. <https://eur-lex.europa.eu/eli/reg/2016/679/oj>
- Rickly, J. M. (2022). A review of authenticity research in tourism: Launching the Annals of Tourism Research curated collection on authenticity. *Annals of Tourism Research*, 92, 103349.
<https://doi.org/10.1016/j.annals.2021.103349>
- Schlauffer, C., Kuenzler, J., Jones, M. D., & Shanahan, E. A. (2022). The narrative policy framework: A traveler's guide to policy stories. *Politische Vierteljahresschrift*, 63(2), 249-273. <https://doi.org/10.1007/s11615-022-00379-6>
- Shanahan, E. A., Jones, M. D., & McBeth, M. K. (2018). How to conduct a narrative policy framework study. *The Social Science Journal*, 55(3), 332-345. <https://doi.org/10.1016/j.soscij.2017.12.002>

- Smith, L. (2006). *Uses of heritage*. Routledge.
<https://doi.org/10.4324/9780203602263>
- Stake, R. E. (1995). *The art of case study research*. Sage.
- Stauffer, B., & Kuenzler, J. (2021). Introduction. *Stories of the old world: The Narrative Policy Framework in the European context*. *European Policy Analysis*, 7(S2), 268-275. <https://doi.org/10.1002/epa2.1128>
- Sugiura, L., Wiles, R., & Pope, C. (2017). Ethical challenges in online research: Public/private perceptions. *Research Ethics*, 13(3-4), 184-199.
<https://doi.org/10.1177/1747016116650720>
- UNESCO. (2011). *Recommendation on the historic urban landscape*. UNESCO World Heritage Centre. <https://whc.unesco.org/document/160163>
- UNESCO World Heritage Centre. (2004). *Town Hall and Roland on the Marketplace of Bremen* (World Heritage List No. 1087).
<https://whc.unesco.org/en/list/1087>
- Urry, J., & Larsen, J. (2011). *The tourist gaze 3.0* (3rd ed.). Sage.
- van Dijck, J., Poell, T., & de Waal, M. (2018). *The platform society: Public values in a connective world*. Oxford University Press.
<https://doi.org/10.1093/oso/9780190889760.001.0001>
- Velasco González, M., & Ruano, J. M. (2021). The crossfire rhetoric: Success in danger vs. unsustainable growth. *Analysis of tourism stakeholders' narratives in the Spanish press (2008-2019)*. *Sustainability*, 13(16), 9127.
<https://doi.org/10.3390/su13169127>
- Wang, N. (1999). Rethinking authenticity in tourism experience. *Annals of Tourism Research*, 26(2), 349-370. [https://doi.org/10.1016/S0160-7383\(98\)00103-0](https://doi.org/10.1016/S0160-7383(98)00103-0)
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). Sage.

APPENDICES

Appendix 1. Corpus Inventory

Table 1. Institutional corpus: coded texts (I1 to I8) and contextual reference texts (R1 to R2).

ID	Node	URL (WFB Bremen Tourismus)	Lang	Code d
I1	Schnoor	bremen.eu/tourism/sights/schnoor-quarter	EN	Yes
I2	Schnoor	wfb-bremen.de/en/page/bremen-invest/schnoor-in-bremen	EN	Yes
I3	Böttcherstra ße	bremen.eu/tourism/sights/boettcherstrasse	EN	Yes
I4	Market Square	bremen.eu/tourism/sights/market-square	EN	Yes
I5	Market Square	bremen.eu/tourism/sights/roland-statue	EN	Yes
I6	Market Square	bremen.eu/tourism/sights/world-heritage-town-hall-and-roland	EN	Yes
I7	Town Musicians	bremen.eu/tourism/sights/bremen-town-musicians	EN	Yes
I8	St. Peter's Cathedral	bremen.eu/tourism/sights/st-peters-cathedral	EN	Yes
R 1	Contextual ref.	whc.unesco.org/en/list/1087 (UNESCO, 2004)	EN	No
R 2	Contextual ref.	whc.unesco.org/document/160163 (UNESCO, 2011)	EN	No

Note. I1 to I8 are submitted to NPF and Wang coding. R1 and R2 are contextual reference texts used for fact checking and triangulation only and are not coded.

Table 2. Visitor corpus: review distribution by node, language, and period.

Node	EN	DE	Total
Schnoor	35	91	126
Böttcherstraße	13	43	56
Market Square	30	49	79
Town Musicians	19	35	54
St. Peter's Cathedral	15	21	36
Total	112	239	351

Note. Figures are counts of reviews, not of coded meaning units. EN = originally written in English. DE = originally written in German. Figures reflect reviews meeting all four inclusion criteria defined in section 3.4.

Appendix 2. Codebook

Table 3. NPF coding categories (Shanahan et al., 2018): definitions and decision rules.

NPF code	Definition	Apply when	Do not apply
Setting	Spatial, temporal, atmospheric, or situational frame.	Describes where the experience happens, what the place is like, or what conditions shape the encounter.	Pure recommendation or judgement with no place or situation.
Characters	Actor, object, group, symbol, or condition assigned a role.	The site, monument, visitor, crowd, guide, shop, ritual, or symbolic figure does something or affects the experience.	Neutral background with no actor or role.
Plot	Sequence connecting expectation, encounter, discovery, disappointment, or outcome.	Shows a process, a change, a comparison between expectation and experience, a sequence, an obstacle, or a result.	Static description with no sequence.
Moral	Recommendation, warning, judgement, advice, or lesson for future visitors.	Says whether to visit, avoid, go early, take a tour, lower expectations, or treats the site as essential or unnecessary.	Description alone, unless it carries explicit judgement.

Note. Each meaning unit receives one NPF code. Coding decisions on units ambiguous are documented in ATLAS.ti memos. Adapted from Shanahan et al. (2018).

Table 4. Wang authenticity coding categories (Wang, 1999): definitions and decision rules.

Wang code	Definition	Apply when	Do not apply
Objective	Grounded in material age, documented history, fabric, conservation, architecture, dates, or official heritage status.	Refers to original or restored material, age, construction dates, architectural style, UNESCO status, or preserved fabric.	Only atmosphere, emotion, or general beauty without material grounding.
Constructive	Grounded in social recognition, symbolism, folklore, identity, atmosphere, or the aesthetic value of a place collectively recognised as beautiful or remarkable.	Presents the site as a symbol, landmark, fairytale place, civic image, or as beautiful, charming, picturesque in a shared aesthetic sense.	Only factual age or fabric (Objective), or a purely private feeling (Existential).
Existential	Grounded in personal immersion, felt genuineness, nostalgia, quietness, memory, wonder, or embodied experience.	Describes feeling transported, moved, peaceful, nostalgic, personally engaged, or immersed through walking, viewing, touching, remembering.	General praise without personal experiential depth.
Non invocation	No authenticity claim, though the segment is analytically useful.	Focuses on access, price, opening time, queues, staff, facilities, visibility, photos, or food without invoking authenticity.	Empty, irrelevant, or too short text.

Note. Each meaning unit receives one Wang code. Categories Objective, Constructive, and Existential adapted from Wang (1999); Non invocation is an operational extension added for this study, which Wang (1999) does not define. It captures units where authenticity is not a category of judgement.

Appendix 3. Divergence Typology

Table 5. Divergence typology: categories, definitions, and example patterns.

Relation code	Definition	Apply when	Note
Confirmation	Aligns with WFB framing without substantial qualification.	Reproduces the official image: historic value, landmark status, architectural importance, fairytale identity.	Baseline. Not counted as divergence.
Complementary	Accepts the framing but adds a condition, limitation, or practical qualification absent from WFB.	The unit engages an institutional claim and adds a practical or experiential detail without contradicting it. The addition is tied to a framing the pages make.	Extends a claim the pages make.
Contradictory	Challenges or weakens the institutional promise.	Frames the site as overhyped, disappointing, artificial, a tourist trap, too small, or less historic than expected.	Directly challenges a substantive point.
Indifferent	Bypasses the heritage framing and evaluates through another logic.	The unit reports a practical matter the pages do not frame, such as service, opening hours, or prices, and engages no institutional claim.	Engages no claim the pages make.

Note. The relational code is assigned at the level of the meaning unit. Each visitor meaning unit is compared with the WFB institutional framing of the same node and assigned one relational category. The typology is informed by projected and perceived image gap research (Marine-Roig &

Ferrer-Rosell, 2018), reframed narratively to classify the relational stance of each visitor meaning. Confirmation is recorded as baseline and excluded from the divergence count.

Decision sequence for the relational categories

The four relational categories are mutually exclusive. Each visitor meaning unit is assigned by applying four questions in order, and the first that resolves the unit fixes its code.

Question one, does the unit engage an explicit institutional claim about the node. If it does not and the unit reports a practical matter the pages do not frame, the unit is Indifferent divergence.

Question two, if the unit does engage an institutional claim, does it affirm that claim without alteration. If so, the unit is Confirmation.

Question three, if it neither simply affirms nor challenges the claim, does it extend, qualify, or develop the framing while remaining compatible with it. If so, the unit is Complementary divergence.

Question four, does the unit challenge the claim on a substantive point. If so, the unit is Contradictory divergence.

Question one alone distinguishes Complementary from Indifferent. A practical addition tied to an institutional claim is Complementary; a practical remark with no institutional claim in view is Indifferent.

Boundary examples. A unit noting that the Schnoor is crowded is Complementary where the page frames the quarter as atmospheric and calm, since it qualifies a claim the page makes; the same crowd remark at a node where the page makes no atmospheric claim is Indifferent. A unit reporting limited opening hours is Indifferent, since the pages do not frame opening hours; a unit reporting that the promised panoramic view is barred by grilles is Contradictory, since the page frames the view as an attraction and the unit denies it. A unit adding that early morning is the best time to visit is Complementary, since it develops the institutional framing of the node as worth seeing without challenging it.

Appendix 4. Coding distributions by node

Table 6. Visitor narrative elements (NPF), percent of node units.

Node	Setting	Moral	Plot	Characters
Schnoor	61	35	3	1
Böttcherstraße	70	27	3	0
Market Square	62	25	4	9
Town Musicians	56	38	1	5
St. Peter's Cathedral	67	25	6	2

Note. Row percentages of the node's coded visitor units. Data from the TripAdvisor reviews of Bremen's nodes, 2020 to 2025, coded in ATLAS.ti.

Table 7. Visitor authenticity registers (Wang), percent of node units.

Node	Objective	Constructive	Existential	Non invocation
Schnoor	8	61	13	18
Böttcherstraße	25	54	9	12
Market Square	31	38	15	16
Town Musicians	8	55	15	22
St. Peter's Cathedral	19	41	18	22

Note. Row percentages of the node's coded visitor units. Data from the TripAdvisor reviews of Bremen's nodes, 2020 to 2025, coded in ATLAS.ti

Table 8. Relation of visitor units to the institutional narrative, percent of node units.

Node	Confirmation	Complementary	Contradictory	Indifferent
Schnoor	76	11	3	10
Böttcherstraße	72	9	14	5
Market Square	70	19	1	10
Town Musicians	59	17	16	8
St. Peter's Cathedral	65	16	6	13

Note. Row percentages of the node's coded visitor units. The relational code compares each visitor meaning unit against the WFB institutional framing of the same node; data from the TripAdvisor reviews of Bremen's nodes, 2020 to 2025, coded in ATLAS.ti.

Table 9. Authenticity register of contradictory units, percent of each node's contradictory units.

Contradictory unit counts per node: Schnoor 12, Böttcherstraße 26, Market Square 2, Town Musicians 28, St. Peter's Cathedral 9. Row percentages are rounded to the nearest whole number, so a row may not total exactly 100. Where the contradictory subset is small, as at the Market Square with two units and the cathedral with nine, the percentages describe individual cases and are not read as proportions; those rows are discussed qualitatively in Chapter 4.

Node	Objective	Constructive	Existential	Non invocation
Schnoor	8	25	8	58
Böttcherstraße	73	15	8	4
Market Square	0	50	0	50
Town Musicians	4	29	50	18
St. Peter's Cathedral	0	0	78	22

Table 10. Institutional authenticity registers (Wang), percent of node units.

Node	Objective	Constructive	Existential	Non invocation
Schnoor	21	44	18	17
Böttcherstraße	35	42	11	12
Market Square	52	42	3	3
Town Musicians	19	62	9	10
St. Peter's Cathedral	62	28	5	5

Note. Row percentages of the node's coded institutional units. Data from the WFB Bremen Tourismus pages on bremen.eu and wfb-bremen.de, coded in ATLAS.ti

Appendix 5. Institutional corpus: full coded texts (I1 to I8)

The eight institutional texts below are the WFB Bremen Tourismus pages coded in ATLAS.ti, reproduced in the English language versions used for coding. Each is labelled with its node, site, source URL, and title. The Market Square node groups three pages (I4 to I6), one for each of its three sites. I7 is the Bremen Town Musicians node and I8 the cathedral. The pages were retrieved in May 2026, across collection sessions grouped by node, and each text records its retrieval date.

I1. Schnoor Quarter (Schnoor)

Source: <https://www.bremen.eu/tourism/sights/schnoor-quarter>

Retrieved: 5 May 2026

Title: Schnoor - Bremen's Oldest District

Bremen's oldest district, the Schnoor quarter, is a maze of lanes lined with little 15th and 16th century houses. The Schnoor or Schnoor quarter is one of Bremen's absolute highlights. Only a few hundred metres from Bremen's market square, the unique and oldest district of the city delights both the locals themselves and numerous visitors from all over the world time and time again. Like Pearls on a String The old town district owes its name 'Schnoor' to the old German word for 'string' and there is no better way to describe this lovingly restored neighbourhood. Not only were ropes and cords once crafted here. But the small, colourful houses and shops are also strung together like pearls on a string, along alleyways so narrow that you can touch both sides with outstretched arms. No wonder, then, that the US newspaper New York Post ranks the unique streets of the Schnoor among the "coolest" in the world. A Must-Visit! Today, the Schnoor is a thriving part of the city of Bremen. The quarter is a sight in itself, but if you're looking for a cosy café or arts and crafts, this is also the place to be. In addition, the Schnoor is also home to a museum - the Bremer Geschichtenhaus - a quaint little "wedding house" to stay in for newlyweds or lovers, and a small theatre, the Packhaustheater. The Schnoor is also home to the story of Bremen's original Heini Holtenbeen, the Birgitten Monastery, the only monastery in the city, and the Katzengang, probably one of the narrowest streets in the world. Shopping and Enjoyment Seven Days a Week A variety of small businesses invite you to rummage and shop in the unique atmosphere of the 111 pretty little houses in the Schnoor. While normally you can't go shopping on Sundays in Germany, here it is possible from April to and including December. Many art shops, galleries and souvenir shops are also open on the seventh day of the week. In addition to jewellery, souvenirs and many other specialities, you will also find a whole range of Bremen specialities in the Schnoor. Some restaurants will spoil you

with local dishes like labskaus, knipp or brown cabbage, and bakeries, confectioners and cafés will sweeten your day with sugary treats like Bremer Kluten, Schnoorkuller, Kaffeebrot, Klaben or Babbeler. A very special highlight is the colourful candy workshop of the Bremer Bonbon Manufaktur in the Materburg. Here you can watch confectioners lovingly making fudge, marshmallows and of course candies, or even take part in a workshop yourself. The History of the Schnoor The Schnoor was first mentioned in the 13th century. It was mainly river fishermen, craftsmen and tradesmen who lived in this quarter. The oldest buildings that have survived to the present day were built in the 14th century. At that time, a Franciscan monastery was also built on the edge of today's Schnoorviertel, of which only the church remains today. It bears the name St. Johann and is one of the main sights in the Schnoor. At the beginning of the 20th century, the Schnoor developed into a poor quarter due to its lack of space, as cars, for example, could not pass through its alleys. What was perceived as a nightmare at the time is what gives the quarter its special ambience today. The car-free quarter is a wonderful place to stroll and immerse oneself for a moment in times long past. The medieval half-timbering of the more than 100 listed houses, the ancient cobblestones and the unique atmosphere of the winding alleyways make visitors forget the stress of everyday life in no time at all. Where to find the Schnoorviertel Somewhat hidden, but still right in the centre of Bremen, you'll find the special gem that is Schnoor. From the heart of the city with its market square, world heritage town hall and Roland statue, St. Petri's Cathedral and the Bremen Town Musicians, the tranquil quarter is only a few metres away and within walking distance. Just stroll in the direction of Domsheide. From there, you can access the Schnoorviertel from the street "Lange Wieren" or take the path via "Dechanatstraße" and "Am Landherrnamt". A little further in the direction of Ostertor, Komturststraße or Materburg will take you to your destination. Towards the Weser, you will find the other end of the "Marterburg", which will also take you directly to the Schnoor.

12. Schnoor in Bremen (Schnoor)

Source: <https://www.wfb-bremen.de/en/page/bremen-invest/schnoor-in-bremen>

Retrieved: 5 May 2026

Title: Stepping back in time: a stroll through Bremen's oldest district

Small shops, cafés and art galleries line Bremen's Schnoor district. The Schnoorviertel – a picturesque district in the heart of Bremen's city centre. Locals and tourists alike stroll through the winding alleyways. To the left and right, lovingly restored little houses are strung together like pearls on a string – in Low German it is called "Schnoor" – housing quaint craft

shops, cosy patisseries and cafés or unique art galleries. Strolling through the Schnoor takes you on a journey into the past. In 2018, the neighbourhood also caught the attention of the US newspaper "New York Post", which praised the old town district as one of the "coolest streets" in the world as part of an online picture series – the only recommendation for Europe. But what makes the Schnoor so special that it is always a centre of attraction for Bremen visitors and locals? Multifaceted neighbourhood: shopping and gastronomy. If you have the opportunity to stroll through the idyllic streets while restaurants and shops are closed, you will experience a picturesque idyll away from the hustle and bustle of the city in the early morning, evening or at night. During the day, the Schnoor is naturally very busy and lively. After all, there are plenty of high-quality products and typical Bremen specialities to discover behind the historic walls. The charming, cute shops are a great place to browse and you will quickly find what you are looking for in souvenirs. The diverse shopping world includes books and brushes, candles and children's clothing, soaps and knitwear, musical instruments and sheet music. But toys and model toys and storm-proof umbrellas from the traditional umbrella maker are also available and Christmas dreams come true all year round in the Schnoor. Incidentally, the shops are also open on Sundays from 11 a.m. and 4 p.m. from 1 April to 31 December. Coffee in style with a view of the charming half-timbered houses. No visit is complete without sampling the local food and drink. Bremen is known for kluten (peppermint fondant), klaben (stollen-style cake) and babbeler (candy sticks), as well as tea, coffee and confectionery, home-made ice-cream and waffles. Besides the traditional bakeries, cafés, tea shops and patisseries, there are also many inviting restaurants in the Schnoor quarter. They offer everything from traditional Bremen cuisine, where Labskaus, curly kale and knipp (oatmeal with meat) are served, to fish delights and international specialities such as Spanish tapas, Moroccan and Mediterranean specialities or sushi. An Irish atmosphere can be enjoyed in Little Mary's Irish Pub. Art and culture in the Schnoor. Small art galleries also line the pretty string of pearls – another translation of "Schnoor" – and take you into the creative world of modern art. Antique pieces of furniture, decorative items, plants and many other unusual treasures can be found in "Schnoor One" – where photographer and artist Phil Porter has created a unique shop with an experiential character. Fans of "Plattdeutsch" (Low German) should definitely pay a visit to the library of the Institute for Low German. The cultural programme in the Schnoor is rounded off by theatre. The Bremen Story House is in the perfect location. The concept, which is unique in Germany, stands for vividly told city history: historical celebrities take visitors into their world up close in the exhibition. They can laugh and marvel, and every now and then it even gets a little spooky. Meanwhile, the Packhaustheater in the Schnoor offers a humorous and modern programme. There are also cultural attractions on the roadside and in the small squares, where fountains and sculptures commemorate real and fictional

Bremen residents. The Packhaustheater in the Schnoor district. Medieval quarter with winding lanes, timber-frame houses and cobbled streets. The more than 100 small residential and craftsmen's houses, some of which date back to the Middle Ages, were largely spared from the Second World War, have been lovingly restored over the years and are now listed buildings. The neighbourhood, named after its small but beautiful "main street", can be reached from all sides: It is just a stone's throw from the World Heritage Town Hall and Roland, the cathedral and market square, a few steps from the Weser and just a few minutes from the district court and the "Kunsthalle" art gallery. Thanks to the medieval half-timbered houses and narrow cobbled streets, strollers feel like they have been transported back in time. The ensemble of buildings in the Schnoor is part of the diverse and extensive stock of monuments that is typical of Bremen. Behind the old, carefully restored façades on the winding streets, all kinds of sights await. Many surprises await behind the facades - for example, what is probably the smallest hotel in the world. One of the doors, for example, leads to what is probably the smallest hotel in the world, the Hochtiedshus – the wedding house. The tradition of wedding houses dates back to the Middle Ages. Young couples would stay here for a few nights when they travelled from the countryside to the city to get married in Bremen's cathedral – the Dom. Back then, anyone who wanted to get married in Bremen had to prove that they could afford their own flat here. Nowadays, newlyweds can spend their honeymoon in the Hochtiedshus. Couples without the intention of getting married can also enjoy the romantic atmosphere of the smallest hotel in the world. A special kind of overnight accommodation can be found away from the hustle and bustle in the city's only monastery, the Birgittenkloster, which opened its doors in 2002. The monastery was designed by Bremen architect Ulrich Tilgner, who created bright rooms, warm colours and beautiful views of the old town. Whether classic, culinary or by night - there is a wide range of guided tours through the Schnoor. In the Schnoor, you can stroll and wander through incomparably picturesque alleyways and experience restored half-timbered houses like in only a few other places in Germany and the world. There is always something new to discover here. And if you want to find out more about the history of the Schnoor or enjoy a night-time stroll through the district, you can take part in one of the numerous and varied guided tours – these can be booked via Bremen Information or the Bremen Tourism website

13. Böttcherstraße (Böttcherstraße)

Source: <https://www.bremen.eu/tourism/sights/boettcherstrasse>

Retrieved: 8 May 2026

Title: Böttcherstraße

Bremen's secret main street: Böttcherstraße combines impressive architecture, pleasure, commerce, art and culture to create one of the city's most beautiful sights. If you want to discover Bremen, you shouldn't miss the beautiful Böttcherstraße in the heart of the city. Built in the early 20th century by Ludwig Roselius, this gem is a true work of art. The street not only impresses with its unique symbiosis of traditional and expressionist brick architecture. It also has interesting museums and numerous opportunities for you to feast and browse. And a very special highlight awaits you with the Haus des Glockenspiels. Unique Architecture Built between 1922 and 1931 by Ludwig Roselius, the coffee merchant and inventor of the decaffeinated coffee HAG, Böttcherstraße was then, as it is today, Bremen's secret main street and a synonym for lifestyle. At 108 meters between the market square and the Weser, it offers a successful mix of enjoyment, trade, art and culture. Artistically designed by Bernhard Hoetger, the buildings on Böttcherstrasse are a rare example of expressionist architecture. Unique buildings make the street one of Bremen's main attractions. For example, the "Haus des Glockenspiels", where 30 Meissen porcelain bells ring out from January to March at 12 noon, 3 p.m. and 6 p.m. and from April to December between 12 noon and 6 p.m. on the hour. At the same time, 10 carved wooden panels depicting famous ocean conquerors rotate on the front of the house. Bremen's enchanted Diagon Alley In Böttcherstraße, you'll feel like you've been transported to a Harry Potter movie set. Immerse yourself in Bremen's Diagon Alley and marvel at the unique brick architecture. You won't find any stores selling wizarding supplies here, but you will find special little stores - from arts and crafts to home-made sweets. Museums & Crafts Museums & arts and crafts Museum lovers will find what they are looking for in two buildings on the street: in the Böttcherstraße museums. In the museum in the Roselius House you can see an important collection of Low German domestic culture and works of art from the Middle Ages to the Baroque period. The Paula Modersohn-Becker Museum is the world's first museum dedicated to a female painter and shows works by the eponymous artist as well as special exhibitions on classical modernism. The Handwerkerhof in the Paula Modersohn-Becker Museum is reserved for contemporary applied art. Since 1926, you have been able to watch craftspeople at work here and even today, goldsmiths and glassblowers are still at work before the eyes of passers-by. Browse, Store, Feast Many small specialist stores offer everything from souvenirs, gifts, special household items, tea and wine to glass art and design. It is particularly worth stopping by the Bremer Bonbon Manufaktur. Here you can see how the colorful treats are made, nibble on one or two Bonschen (Bremish for sweets) and, of course, buy them. Many stores are also open on Sundays. Seven Lazy Fountains The Seven Lazy Fountains stand directly in front of the window of the Bremer Bonbon Manufaktur. Bernhard Hoetger dedicated his work of art to the well-known story of the seven "lazy" sons of a farmer. They were unable to find work in

Bremen and moved out into the world: rich in knowledge and experience, they returned years later and applied modern methods to their father's farm. By the way: the four Town Musicians also adorn the fountain.

14. Market Square (Market Square)

Source: <https://www.bremen.eu/tourism/sights/market-square>

Retrieved: 8 May 2026

Title: Bremen's Historic Market Square

Bremen's market square is not only one of the oldest public squares in the city, but also one of the most beautiful. Surrounded by many buildings worth seeing, you shouldn't miss this gem in the heart of the city! Bremen's market square is considered one of the most beautiful in Europe. Where once there was lively trade, events such as the Christmas market or the "Kleiner Freimarkt" (small open-air market) invite you to socialise on a total area of 3,484 square metres, while the many adjacent buildings are not only popular photo motifs, but also want to be discovered by you. A particularly interesting eye-catcher is the town hall, which together with Bremen's Roland statue is a UNESCO World Heritage Site. But St. Peter's Cathedral, the Bürgerschaft (State Parliament) and Schütting also have an exciting story to tell. The Hanseatic Cross You may notice the distinctive paving on Bremen's market square. Here you can see a Hanseatic cross that was originally emblazoned on the flags of the Hanseatic Legion. The Hanseatic Legion was made up of citizens from Bremen, Hamburg and Lübeck and fought together in the wars of liberation from 1813 to 1815. The cross, which is paved in red and measures 4.8 metres in diameter, is a reminder of this legion. Hole of Bremen (Bremer Loch) You hear animal voices on the market square? Barking, crows, cock-a-doodle-do or IA cries can be heard alternately from the so-called Bremer Loch - Hole of Bremen. The reason: a manhole cover next to the Bürgerschaft has been converted into a donation box. If you insert a coin, you will receive the sound of one of the four town musicians as a reward. The coins are donated to the Wilhelm-Kaisen-Bürgerhilfe for its social projects. Bronze model of Bremen's old town On the east side of the Bremen Parliament you will find a bronze model of Bremen's old town. It offers a nice overview of the city centre. A special feature: visually impaired and blind people can use this replica to feel the architecture around the market square and receive additional information in Braille. The Ratskeller 600 years of tradition, around 650 wines from the 13 German wine-growing regions, Bremen specialities from Knipp to Labskaus and the oldest cask wine in the country - all this awaits you in Bremen's Ratskeller. Dive into the exciting vaults beneath Bremen's town hall. Discover Numerous other sights from

the market square As you have already learned, many of Bremen's interesting highlights are located directly on the market square itself. In addition, many other sights are only a stone's throw away from here. The famous Town Musicians can be found on the west side of the town hall, the entrance to Böttcherstraße is right next to the Schütting, while the winding Schnoor is also just a few minutes' walk away. Here are some inspirations for your discovery tour from the market square

15. Roland Statue (Market Square)

Source: <https://www.bremen.eu/tourism/sights/roland-statue>

Retrieved: 9 May 2026

Title: Roland Statue Bremen

Bremen's "Statue of Liberty" - a symbol of trading rights and freedom since 1404. In 1404, the stone Roland was erected in front of Bremen's town hall. From the very beginning, it was a symbolic figure for the city's "freedoms" and rights. Since 2004, Bremen's landmark has shared a place on UNESCO's World Heritage List with the well worth seeing Town Hall.

The most Important Information at a Glance: Knight statue on the market square Built in 1404 Height: 10 metres UNESCO World Heritage Site Bremen's Landmark One of Bremen's best-known landmarks is the 10-metre-high Roland statue in front of the historic town hall on the market square. Bremen's Roland has stood guard over the city's freedom and rights since 1404. It is not only popular with Bremen residents and tourists, UNESCO experts have declared it the most representative and beautiful Roland monument in Germany. The Roland statue and the town hall have been on the UNESCO World Heritage List since July 2004.

Profile Erected in 1404 (its wooden predecessor was burnt by the archbishop's servants in 1366) Size: 5.5 metres (from base to canopy 10.21 metres) A chivalrous gentleman of his time Semi-long wavy hair Clothing and equipment: Leather doublet, chain mail, belt, sword and shield He owes his imperial coat of arms to forged imperial charters of the burghers The distance between his pointed knees is one Bremen cubit (former unit of measurement). He looks towards the cathedral, the archbishop's seat at the time He owes his imperial coat of arms to forged imperial charters of the burghers The circumscription of the coat of arms reads: "Vryheit do ik yu openbar de karl und mennich vorst vorwar desser stede ghegheven hat, des dankt gode is min radt." Translation and explanation: "Freedom I proclaim to you, which Karl and many another prince, forsooth, has given to this city. For this, give thanks to God, this is my advice" The speech is about Charlemagne, who, together with other princes, enabled Bremen to enjoy numerous rights and various privileges. At his feet lies a "cripple" from the legend Emma von Lesum The

Legend of Emma von Lesum - A short Version The widowed Countess Emma von Lesum was considered pious and charitable. Her kindness of heart was known among the burghers, a quality that caused her brother-in-law Duke Benno of Saxony to worry about his inheritance. On one occasion, the countess granted two burghers more grazing land for their cattle, "as much as a man could walk around in an hour". Her cunning brother-in-law chose a beggar for this measuring march, who could not move without outside help. Countess Emma, however, calmly put her hand on his head, prayed and told him to try. He did not succeed in walking, but he crawled. The townspeople retreated in disappointment, having little hope that the beggar could "crawl" a particularly large grazing area. However, the "cripple" crawled steadily on and in the evening they were surprised at the large area. Today we still know this area as Bürgerweide. The people of Bremen did not forget the "cripple" and honoured him at the feet of Roland.

16. Town Hall and Roland (Market Square)

Source: <https://www.bremen.eu/tourism/sights/world-heritage-town-hall-and-roland>

Retrieved: 9 May 2026

Title: UNESCO World Heritage: Town Hall and Roland Statue Bremen

Bremen's pride and joy is its ensemble of the Town Hall and Roland, which has been recognised as a UNESCO World Heritage. Definitely worth a visit! Bremen's Town Hall and Roland, apart from the Town Musicians, are two of Bremen's most famous sights that should not be missing on any bucket list for the Hanseatic city. The duo is beautifully presented on the north-east side of the market square and attracts numerous visitors every day. No wonder, after all, the ensemble is absolutely unique. That's why it has been on UNESCO's World Heritage List as a cultural monument since 2004, and rightly so. A notable detail: Bremen's town hall is the only town hall in the world to receive this honour. Unique Examples of Democracy and Self-Determination The Town Hall and Roland are part of the UNESCO World Heritage Site because they represent the development of civic autonomy and sovereignty in a European urban society in an outstanding way. The Town Hall has been the seat of municipal self-government and state government since it was built in 1405, while Roland, dating from 1404, has always symbolised the rights and privileges of the Hanseatic city. At the same time, as part of Bremen's market square, they are incorporated into an impressive ensemble of monuments to the church, parliamentarianism, business and culture. A Look inside the Town Hall As the seat of the state government, Bremen's Town Hall is not only an important place for political decisions. It is also open to all its guests - whether for Senate events, guided tours, exhibitions and markets in the

Lower Town Hall Chamber or a visit to the unique Ratskeller (a wine cellar). You can even get married in this spectacular building. Government Seat and More The original Gothic town hall dates back to 1405. In the 17th century the facade was renewed The architect Gabriel von Seidel and the sculptor Julius Seidler created the new town hall The Renaissance façade has adorned the market square for more than 400 years. Numerous figures, symbols and ornaments tell stories carved in stone In 2016, the copper roof, which had become leaky in the meantime, was renewed and now shines red-brown instead of green for a few years Senate Hall Once a week, the mayor and mayoress meet with the senators and their state councillors in the Senate Hall. The Mayor of Bremerhaven is also a regular participant in this meeting. The room's carpet consists of a total of 19 million knots and depicts the Bremen Key; a faithful replica of the original carpet cost 110,000 euros The Roland Statue In front of the town hall, Bremen's Roland proudly awaits you, the city's landmark and representative of its freedom since its construction. With its impressive overall height of 10.21 metres, Bremen's Roland is not only the largest free-standing statue of the German Middle Ages, it is also, according to UNESCO, the most beautiful Roland monument in the country in all its splendour. You're bound to notice its pointed knees. Or have you already discovered the "cripple" at his feet? If you want to know what this is all about and what else is worth knowing about the stone giant, then you should definitely read on in our article about Bremen's Roland. Golden Chamber The Golden chamber got its name from the gilded leather wallpaper that was applied between 1618 and 1620. In 1905, the *Güldenammer*, which had been unused and neglected in the 19th century, was redesigned by Heinrich Vogeler in Art Nouveau style. The *Güldenammer* is one of the very few remaining rooms in pure Art Nouveau style. Exciting Vault: the Bremen Ratskeller The "delicious basement of the town hall" - Bremen's Ratskeller has this nickname for a reason. The vaults below the *Liebfrauenkirchhof* and the *Domshof* are not only home to one of Bremen's most traditional restaurants, but also to the world's largest selection of exclusively German wines. As part of Bremen's town hall, the Ratskeller is also a UNESCO World Heritage Site and impresses with its over 600-year-old history. Find out more about the Bremen Ratskeller here. Upper Town Hall Chamber The upper town hall chamber used to be the celebration and meeting hall of the council and the court. Works of art, rarities and four model ships hanging magnificently from the ceiling adorn the 40-metre-long and 13-metre-high room. Since 1545, the annual "Schaffermahl" has been held here, where initially only male merchants, shipowners and captains met to exchange experiences. Since 2015, however, after much criticism, women have now also been allowed to attend. Ballroom The ballroom is a later extension built around 1909 to 1913. Nowadays, special ceremonies take place in the *Festsaal*, for example the traditional New Year's reception of the Senate. After the Second World War, the state parliament met here until the members of parliament could

move into the House of Parliament. The Festsaal is the largest room in the town hall. Lobby The lobby on the first floor leads to the cabinet meeting room and the mayor's offices. The lamp construction made of a whale pine is particularly impressive. The Mayors Office The mayor's office in the historic town hall is located on this corridor. Tapestry Room Originally Gabriel von Seidl, creator of the New Town Hall from 1909 to 1913, had planned this room as the Mayor's Room. Instead, it became the Gobelinzimmer, a small reception and consultation room where marriages are also possible. The Fireplace Room Not only the high fireplace made of French marble, which gives the dignified room its name, but also the warm black-brown parquet flooring, the dark red damask wallpaper, the white stucco ceiling and the heavy crystal chandeliers create a cosy atmosphere here. Smaller receptions and celebrations take place here. What does World Heritage mean? UNESCO set itself a goal in 1972: to protect places, buildings and natural sites of exceptional significance and to preserve them for humanity. Bremen committed itself to precisely this when it signed the convention in 2004 and submitted a convincing conservation plan. For the coveted seal, one of the ten UNESCO criteria on the uniqueness and authenticity of a cultural monument must be met: City Hall and Roland have achieved it. The UNESCO World Heritage List currently comprises 1,052 World Heritage sites in 165 countries. In Germany, 41 sites are protected under the international agreement for the cultural and natural heritage of mankind. As a rule, UNESCO cannot provide financial support and can remove a World Heritage Site from the list in the event of a violation of the Convention. For detailed information, please visit the UNESCO website.

17. Bremen Town Musicians (Town Musicians)

Source: <https://www.bremen.eu/tourism/sights/bremen-town-musicians>

Retrieved: 13 May 2026

Title: Bremen Town Musicians

The most well-known landmark of the Hanseatic city are the Bremen Town Musicians. The Bremen Town Musicians are without doubt the pride and joy of the Hanseatic city. A bronze statue created by Gerhard Marcks in 1953 stands in the heart of Bremen as a tribute to the popular fairytale by the Brothers Grimm. According to the story, a donkey, a dog, a cat and a rooster set off on a journey to Bremen in search of a better life. Where can I find the Bremen Town Musicians? Small, but perfectly formed – this saying could have been created with the bronze statue of the Bremen Town Musicians in mind. At two metres tall, the statue of the animals by Gerhard Marcks might not be life-size, but that hasn't diminished its popularity with locals and visitors alike. The city's pride and joy can be found on the left,

western side of the town hall. If you follow Schoppensteel street from the Church of Our Lady towards Domshof, you simply cannot miss the statue. Bremen Town Musicians Play Experience a modern version of the classic fairy tale on stage. A little bit of luck Once you have found the Bremen Town Musicians, you will notice the donkey's shiny front legs. Touching them is meant to bring good luck, so while you're there, you should take the opportunity to make a wish or hope for a bit of luck. But make sure that you don't just rub one leg with only one hand, as you'll give yourself away as a newcomer to Bremen. There is a saying in Bremen that it's just one donkey shaking the hand of another! The Tale of the Bremen Town Musicians A fairy tale by the Brothers Grimm (1857 version) The world-famous fairy tale by the Brothers Grimm has been translated many times and enjoys international popularity. If you don't want to read the Story, you can also listen to it on this Website. Once upon a time there was a man who had a donkey that had been carrying sacks to the mill for many years without fail. But now the donkey's strength was running out and he was no longer fit for work. So the master thought of giving him away. But the donkey realized that his master had something bad in mind, ran away and wanted to make his way to Bremen. There, he thought, he could become a town musician... When he had been walking for a while, he found a dog lying by the road, howling miserably. "Why are you howling like that, Packan?" asked the donkey. "Oh," he said, "because I'm old, I'm getting weaker every day and I can't go hunting any more, so my master wanted to shoot me dead. So I ran away. But how am I supposed to earn my living now?" "I'm going to Bremen to become a town musician" "Come with me and let me take you to the music as well! I'll play the lute and you beat the timpani," said the donkey. The dog agreed and they walked on together. It wasn't long before they saw a cat sitting by the path with a really sad face. "What's got in your way, old beard-cleaner?" asked the donkey. "Who can be happy when you're in trouble," replied the cat. "Because I'm old now, my teeth are getting blunt and I'd rather sit behind the stove and spin than hunt around for mice, my owner wanted to drown me. I managed to sneak away, but where should I go now?" "Come to Bremen with us!" "You know much about night music, you can become a town musician." The cat thought that was a good idea and went along. As the three of them walked along, they passed a farmyard. The house rooster was sitting on the gate and screaming at the top of his lungs. "You're screaming so loud, what are you up to?" asked the donkey. "The housewife has ordered the cook to cut off my head tonight." "Tomorrow, on Sunday, they have guests, so they want to eat me in the soup. Now I'll scream at the top of my lungs while I still can." "Well," said the donkey, "you'd better go away with us, we'll go to Bremen, you'll find something better than death anywhere. You have a good voice, and if we make music together, it will sound wonderful." The rooster liked the suggestion and they all went away together. However, they were unable to reach the City of Bremen in one Day In the evening,

they came to a forest where they wanted to spend the night. The donkey and the dog laid down under a large tree, the cat climbed onto a branch and the rooster flew up to the top of the tree where it was safest for him. Before he fell asleep, he looked around once more in all four directions. Then he noticed a glimmer of light. He told his companions that there must be a house nearby because he could see a light. The donkey replied: "So let's set off and go there, because the shelter here isn't that good." The dog said that food would be also good. So they set off to where the light was. Soon they saw it shimmering brighter, and it grew bigger and bigger until they came to a brightly lit robbers' house. The donkey, being the biggest, approached the window and looked in. "What do you see, gray?" asked the rooster. "A table laid with food and drinks, and robbers sitting all around enjoying themselves!" "That would be something for us," the rooster said. The animals then thought about how they could start chasing the robbers out. At last they found a solution. The donkey stood on the window with his front feet, the dog jumped on the donkey's back, the cat climbed on the dog, and finally the rooster flew up and sat on the cat's head. When this was done, at a signal they began to make their music: the donkey brayed, the dog barked, the cat meowed, and the cock crowed. Then they rushed through the window into the parlor, so that the panes rattled. The robbers jumped at the horrible screams. They thought a ghost was coming in and fled out into the forest in great fear. Now they sat the four fellows down at the table and each ate to his heart's content of the food he liked best. When they had finished, they put out the light and each of them looked for a place to sleep according to his taste. The donkey lay down on the dung, the dog behind the door, the cat on the stove by the warm ashes, and the rooster flew up onto the roof. And because they were tired from their long journey, they soon fell asleep. After midnight, the robbers saw that there were no more lights on. Everything seemed calm when the captain said: "We shouldn't have let ourselves be taken in." He sent a robber back to see if there was anyone else in the house. The robber found everything quiet. He went into the kitchen and wanted to light a light. He saw the cat's fiery eyes and thought they were glowing coals. He held a match to it so that it would catch fire. But the cat couldn't take a back, jumped on his face and scratched him with all its might. He was terrified and wanted to run out of the back door. But the dog, who was lying there, jumped up and bit him on the leg. As the robber ran across the yard past the dung heap, the donkey gave him another good blow with his hind foot. But the rooster, who had been woken from his sleep by the noise, called down from the roof: "Cock-a-doodle-doo!" Then the robber ran back to his captain as fast as he could. He shouted: "Oh, there's a witch in the house, she hissed at me and scratched my face with her long fingers. There's a man at the door with a knife, he stabbed me in the leg. There's a black monster in the courtyard, he hit me with a wooden club. And up on the roof, there sits the judge, who shouted: 'Bring me the rascal!' So I made my way away." From then on, the robbers no

longer dared to enter the house. But the four Bremen Town Musicians liked it so much that they didn't want to leave. According to the brothers Jacob and Wilhelm Grimm The Fairy Tale of The Bremen Town Musicians in The Original Version from 1819 The first volume of Jacob and Wilhelm Grimm's "Children's and Household Tales" was published in 1812. The Bremen Town Musicians were included in the second edition of volume one in 1819. Read the fairy tale of the brave four from 1819 here. A cosmopolitan view has a long tradition in Bremen The Town Musicians once made their way to Bremen looking for a secure future. The hope for a good life in the beautiful Weserstadt has not only been shared by the current occupants. It has been the hope of many people who have come to Bremen from all parts of Germany and around the world since time immemorial. In the tradition of a cosmopolitan Hanseatic city, Bremen considers immigration as enrichment and has an active, welcoming culture. Discover the most famous landmark of the Hanseatic city, the Musicians of Bremen, in an entirely new way - because, besides the bronze statue at the Rathaus, there are many other depictions of the world-famous animals.

18. St. Peter's Cathedral (St. Peter's Cathedral)

Source: <https://www.bremen.eu/tourism/sights/st-peters-cathedral>

Retrieved: 13 May 2026

Title: St. Peter's Cathedral Bremen

A Bremen landmark with an eventful history Set between the town hall and the State Parliament, the cathedral completes the ensemble of historical buildings on Bremen's market square. Its two towers, one of which is open to visitors, are visible from afar and dominate the city skyline. Over the centuries, the cathedral has often changed its face. A visit to the cathedral museum or a climb up one of the over 90-metre-high towers is worthwhile! An Impressive Sight Bremen's St. Peter's Cathedral is an impressive building on Bremen's market square. A church has stood on this site for over 1200 years. The first wooden cathedral was built in 789 by the Saxon bishop Willehad and replaced by a stone building around 805. After being destroyed and rebuilt several times, the three-nave basilica was built in the 11th century, which provided the basic structure of today's Bremen Cathedral. Today, St. Peter's Cathedral is an impressive church. The southern of the two over 90-metre-high church towers can be climbed and offers an incredible view over Bremen. Guided tours of the cathedral take place every Wednesday and on the first Sunday of the month. The Cathedral through the Ages Originally built in the Romanesque style, the cathedral was rebuilt around 1500 into a late Gothic church with filigree net vaulting. After the Thirty Years' War, the cathedral was closed for almost 70 years and gradually fell into

disrepair. The first major restoration took place from 1888 to 1901. During the Second World War, the cathedral fell victim to several bomb attacks and had to be extensively restored again from 1972 to 1985. Cathedral Museum and Lead Cellar The cathedral also houses a museum that provides insight into the 1200-year history of the cathedral, documents its construction, displays sacred works of art and showcases the spectacular excavation finds from seven bishop's tombs. Admission is free. And the cathedral has another, slightly eerie highlight to offer - the "Lead Cellar". On display are the mummies of eight people in their open coffins, who were originally buried in the cathedral's east crypt. To this day, the reason for the mummification of the corpses has not been conclusively explained. Particularly curious: scientists found a bullet in the spine of a male mummy.