

How easy is it to gain a sense of what constitutes Welsh culture using the St Fagans National Museum of History 360° virtual tours?



Rhed-y-car Terrace, St Fagans. Personal collection, 2025.

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Abstract

Analysis of a Welsh museum's virtual tour considering the extent to which it delivers a sense of Welsh culture.

Key words

St Fagans Wales culture virtual 360° subculture representation

Location

St Fagans National Museum of History (St Fagans) is located in the grounds of St Fagans' castle, Cardiff, Wales (Museum Wales, 2025).



Google Maps, 2025



Museum Wales, 2025



Google Maps, 2025

Background

St Fagans is operated by Museum Wales. Originally conceived as the Welsh Folk Museum, it's original aim was to represent the vernacular culture of Wales, portraying how ordinary people lived and worked in the previous 500 years. (Mason, 2007, p.141,150-151). The open-air museum has a rescue mission mentality, awaiting building offers prior to removing and rebuilding (Mason, 2007, p.161-162). In curating, St Fagans determines the representative period which impacts the interior of the building, and on occasion the exterior. It is now St Fagans National Museum of History, the name in Welsh remains unchanged from 1948 as Sain Ffagan Amgueddfa Werin Cymru, the reference to folk and Wales remaining. The museum has three galleries and workshops demonstrating traditional crafts.



Site Map Museum Wales, 2025

St Fagans is funded, via Museum Wales, by the Welsh Government. In the 2021 remit letter from the Welsh Government the President is tasked to provide increase digitisation and celebrate diversity ensuring the cultures of Black Asian and minority ethnic communities are properly represented (Museum Wales, 2025).

Research theme

Identify specific traits of Welsh culture and consider the extent to which St Fagans virtual presence has indicators of those traits in the form of objects, images, narrative, etc, in its historic building information and 360° building and gallery tours.

Methodology

Definition of Welsh culture

A literature review was undertaken to develop a definition of Welsh culture (Appendix 1). The definition was used to identify cultural trait indicators (objects which may have a cultural connotation) for evidence-based scoring of Welsh culture representation. Appendix 2 lists the cultural indicators with examples of the object evidence.

Virtual visit to St Fagans 16 and 17 December 2025

St Fagans website (Museum Wales, 2025) was reviewed to locate information and data related to historic buildings and galleries (Appendix 3). Cultural indicators were recorded as either present or not present, the incidence was not recorded.

Historic buildings

- (i) The historic building webpages (Museum Wales, 2025) were used to create an excel spreadsheet (Appendix 4) to record:
 - a. buildings and building complexes,
 - b. building specific data including representative year
 - c. reconstruction or recreation.
 - d. usage type at the representative year,
 - e. residential buildings categorised by social class based on information on the webpage,

Adjustments:

- f. Rhyd-y-car Terrace has a single webpage but comprises six individual dwellings representing six different periods – these have been treated as individual buildings for the purpose of analysis,
- g. Reconstructions were subsequently excluded from analysis to prevent date-based distortion.

Images and narrative from the individual building webpages were analysed to identify cultural indicators (Appendix 5).

Nineteen of the buildings have a 360°/VR tour (Museum Wales, 2025), adjusting for Rhyd-y-car Terrace where five dwellings are presented this totals 23 tours – these were viewed as a 360° tour and cultural indicators recorded (Appendix 5).

Galleries

All three galleries have a 360°/VR tour, these were viewed in 360° tour format and analysed to identify cultural indicators. A separate spreadsheet was collated for this purpose (Appendix 6).

Specific exclusions

Whilst there is a searchable collections database, items from the collection analysed to the extent that they form part of the existing 360° tour.

Social media activity was not reviewed as part of the virtual visit.

Methodology qualification

Representative cultural symbols chosen by an outsider may carry multiple meanings (Hooper-Greenhill, 2000, p.111), the researcher identifies as not of Welsh heritage or residence, not Welsh speaking, white, female, heterosexual and working class. Cultural indicators outside of this experience may not be identified or correctly interpreted.

Reference to subcultures, for example LGBTQ+, does not infer a perceived hierarchy of Welsh-LGBTQ+ cultures outside of a report on Welsh culture.

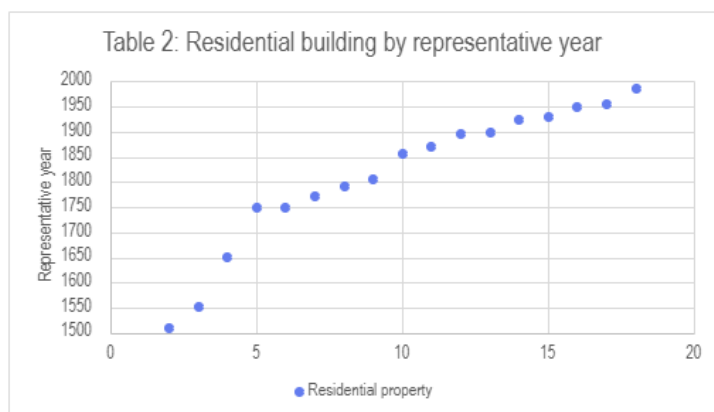
St Fagans did not respond to a request for the filming date of the 360° tours.

Data description

38% of historic buildings are residential, 62% nonresidential (Table 1) All periods between 1500 and 2000 are represented (Table 2). 47% of the residential properties represent the working class (Table 3).

Historic building type	Number	Percentage
Nonresidential	28	62
Residential	17	38
Total	45	100

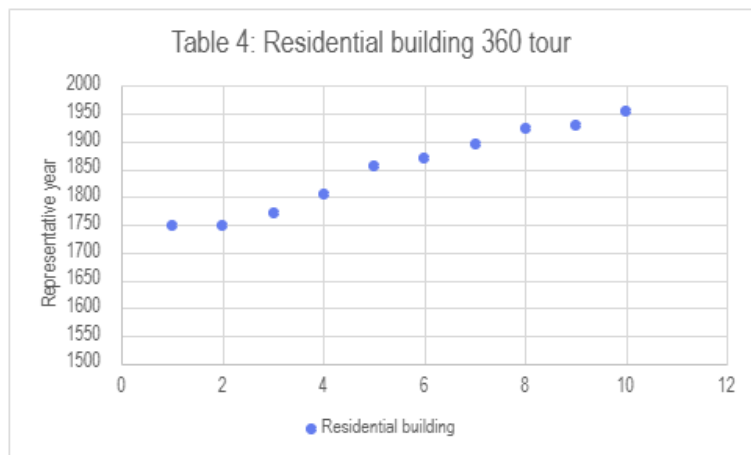
Table 1: Number of properties by primary type



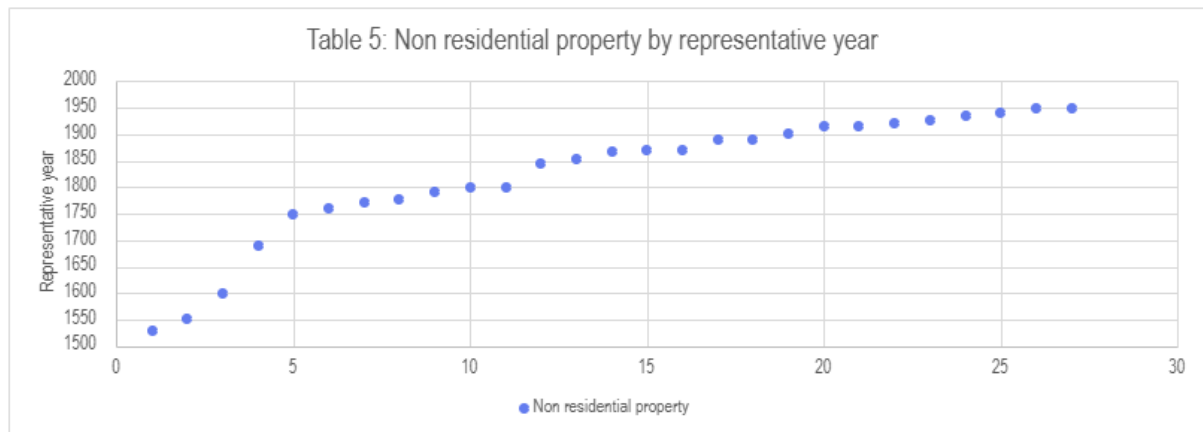
Class	Total	Percentage	Number available in 360 tour	Percentage of Total
Working	8	47	5	63
Middle	4	24	3	56
Upper	5	29	2	
	17	100	10	59

Table 3: Residential building occupant class

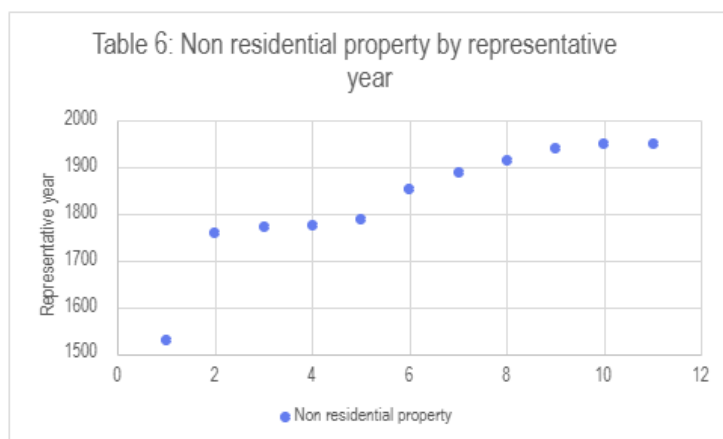
Access to 10 residential buildings (59%) is available as a 360° tour (Table 4) representing equally working and middle/upper class buildings, the 5 working class are from Rhyd-y-car Terrace (Table 3).



62% of historic buildings are nonresidential (Table 1) representing all periods between 1500 and 2000 (Table 5).



Access to 11 nonresidential buildings (41%) is available as a 360°tour (Table 6) representing civic, religious, industrial, shopping and leisure activities (Table 7) across all periods.



Nonresidential building usage categorization	Total	Number available in 360 tour	Percentage of total
Civic building	5	2	40
Education	1	1	100
Farm building	4		0
Industrial	8	3	38
Leisure	3	1	33
Religious	2	2	100
Shop	4	2	50
	27	11	41

Table 7: Nonresidential building usage categorization

The percentage of Welsh cultural indicators is generally higher in residential buildings than nonresidential, subcultures are poorly represented (Table 8).

Cultural indicator	Residential building	Residential as percentage of subgroup	Nonresidential building	Nonresidential as percentage of sub group	Total buildings	Percentage of total
Religious symbolism	5	50	4	30	9	42
Educational symbolism	7	70	4	36	11	52
Welsh language indicators	2	20	2	18	4	19
Music, dance, Eisteddfodau	2	20	2	18	4	19
Welsh symbolism						
Home working indicators	3	30		0	3	14
Leisure activity indicators	5	50	1	9	6	28
Politics, protest indicators	1	10	2	18	3	14
Gender specific activity indicators	6	60	5	45	11	52
Women openly represented	3	30	4	36	7	33
Black background						
Minority ethnic						
LGBTQ+						
Rural idyll images	4	40			4	19
Age	2	20	2	18	4	19
Great Britain symbolism	2	20	5	45	7	33

Table 8: Cultural indicators in objects within historic buildings

Cultural indicators are reflected in the gallery space but with poor representation subcultures (Table 9).

Cultural indicator	Oriel Byw a Bod : Life is...	Percentage of displays with cultural indicator	Oriel Cymru: Wales is...	Percentage of displays with cultural indicator	Oriel Gweithdy	Percentage of displays with cultural indicator
Religious symbolism	2	22	5	29	3	16
Educational symbolism	2	22	2	11	1	5
Welsh language indicators	1	11	8	47		
Music, dance. Eisteddfodau	2	22	1	5		
Welsh symbolism			1	5		
Home working indicators	3	33			1	5
Leisure activity indicators	6	66	1	5	1	5
Politics, protest indicators	1	11	7	41		
Gender specific activity indicators	9	100	9	52	11	61
Women openly represented	8	88	7	41	3	16
Black background	2	22				
Minority ethnic background	1	11	1	5	1	5
LGBTQ+						
Rural idyll images	3	33	4	23		
Age	8	88	2	11	2	11
Great Britain symbolism			3	17		

Table 9: Cultural indicators in individual displays in exhibition spaces

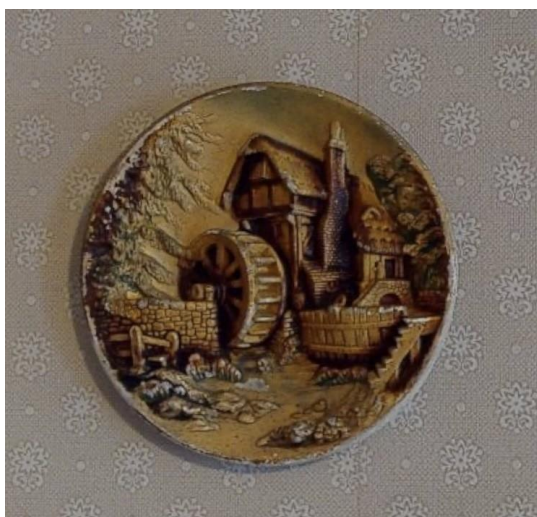
As a general consideration of the representation of subcultures images in photographs were examined to the extent that they could be categorised (Table 10). Some subcultures could not readily be visually categorised for example LGBTQ+. Two photographs are of large groups – in removing these outliers men are 47% of all images and black and minority ethnic 1% (Table 10).

	Male	Female	Child	Black or minority ethnic background
Residential historic building	10	7	6	
Nonresidential historic building	118		4	
Oriel Byw a Bod : Life is...	130	65	117	5
Oriel Cymru: Wales is...	97	53	16	43
Oriel Gweithdy	25	15	5	1
Total number of people in image	380	140	148	49
Percentage of total	53	19	21	7
Percentage adjusted removing outliers	47	25	27	1

Table 10: number of people represented photographically in displays

Analysis

The 360° tours data is representative of the last 500 years. All residential buildings are post industrial revolution represented with a class bias, middle-class housing is overrepresented and is all rural, working class is all urban. Rentzhog (2005) discusses how preindustrial culture remains at the core of St Fagans despite the working class being the predominant proportion of the population, and how cultural disintegration and change resulting from industrialisation is ignored, censoring out misery, sensitive issues, and suffering. Curators present through a rigid gender and race bias, from the perspective of white Welsh men (Day, 2002, p.138-139), where Welsh nationalistic rural culture portrayed as authentic (Mason, 2007, p.156-161) and is fixed before a point in time. In the urban dwellings this aspirational Welsh rural idyll is portrayed using images, a theme which runs throughout all buildings and galleries.



1955, Rhyd-y-car Terrace wall art. Personal collection, 2025.

There is a single example of Welsh symbolism – a gallery exhibition on Welsh costume. Representation of the Welsh language as a cultural marker is limited across the buildings and galleries, this may reflect careful curation of the wider impact of English government's interference and threat to the language survival, for example the 1536 Act of Union imposing the use of English in Welsh courts and the 1847 report into the state of Welsh Education which was critical of the Welsh people and language (Aaron, 2003, p. 1-16). Welsh continues to be a critical marker of cultural identity, even for the Welsh who do not speak it (Day, 2002, p.221) so its relative absence is noteworthy.



1895, Rhyd-y-car Terrace. Personal collection, 2025.

Welsh nonconformism became a dominant force in religion reflecting both desire for religion to belong to practitioners and a historical and political resistance to the anglicised establishment (Aaron, 2003, p.5-6). A distinctive, respectable, chapel culture developed – that of choral singing, eisteddfodau, and literary meetings. Sunday School teaching of Bible reading and civil behaviour (Owen, 2001, p.99-108) reflected a cultural appetite for self-improvement. Elements of Chapel culture are moderately well reflected across the buildings and galleries.



Eisteddfod memorabilia and religious pictures, Rhyd-y-car Terrace. Personal collection, 2025.

Chapel culture taught Welsh people to think in terms of the oppressed (Harris, 1990, p. 52) and protest, reflected in the cultural indicators, represented by an exhibition on the flooding of Capel Celyn to build a reservoir for Liverpool.



Protest, Wales is...?gallery. Personal collection 2025.

The three instances of representation of minority ethnic religious culture are all from a Durga Puja Hindu festival. There is no representation of Hinduism outside of festival activity or of other faiths. Religious subcultures are poorly represented.



Durga Puja effigy, Wales is ...? gallery. Personal collection, 2025.

Education as a key component of Welsh culture, is well represented. The Welsh Not, used to deter the speaking of Welsh in school, links control of the Welsh language to education reinforcing that no cultural trait exists in isolation. Evidence of a culture of education via self-improvement is found, for example in the worker self-funded reading room and library at the Oakdale Institute.



Welsh not, Maestir School, Personal collection 2025.



Library, Oakdale Institute. Personal collection 2025.

There is evidence of Great British symbolism presented within the buildings and galleries. Williams (2005) discusses hybrid cultural identities arising from a complex relationship with Britain – willingly involved in and benefiting from the Empire yet neither a true colony or equal partner.



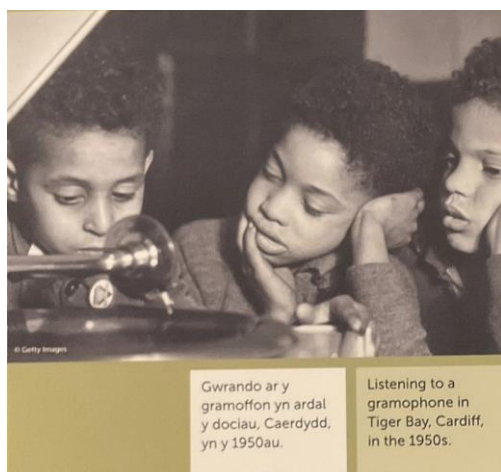
WWI memorial, 1925, Rhyd-y-car Terrace. Personal collection 2025.

With limited exceptions the virtual environment represents female subculture as home based, St Fagans is a gendered space where women's production and history are underrepresented and culturally invisible (Day, 2002, 138, Marstine, 2006, p.17). The periods represented in Rhyd-y-car Terrace reflect changes in taste and consumption but not the cultural change in social relationships at home and the sexual division of labour (Walsh, 1992, p.113).



Work, Life is...? Gallery. Personal collection, 2025.

As subcultures, the majority of the black and ethnic population in Wales have been resident for generations (Dunkerley and Thompson, 1999, p.8). Despite the remit letter issued in 2021 (Museum Wales, 2025) with only five indicators, and no representation in the buildings, there is an absence of meaningful cultural material or representation. The perceived cultural oppression of the Welsh by the English effectively silences the question of race as a discussion topic (Day, 2002, p.249). Migration is treated as a Welsh cultural diversity to be added to an existing national history (Mason, 2007, p.225) but Dr Gaynor Legall of the Heritage and Cultural Exchange observes 'black history is a part of Wales with us in it' (Wales: Who Do We Think We Are, 2012).



Personal collection, 2025.

There are no cultural indicators of the LGBTQ+ community, consistent with the assertion that gay/lesbians are rarely acknowledged in the museum space (Marstine, 2006, p.18).

Curators are empowered to represent a sympathetic weaving in subculture stories to the existing narrative (Merriman, 2000, p.132-133). Subculture stories are not adequately represented at St Fagans – stories are partial, images are missing and designed interiors do not represent the influence

and contribution of subcultures (Simpson, 1996, p.15-16). Constraints such as historical political direction and collection practices may be partially responsible. Crew and Sims (1991) consider the impact of a lack of availability of relevant material as ordinary people do not routinely save cultural objects. Curators faced with an absence or lack of objects must choose between not exhibiting or postponing exhibition until material becomes available. Black and ethnic minority subculture images are reused in the contemporary exhibition galleries which may be indicative of a lack of suitable material.

The visitor has little opportunity but to accept authenticity of the buildings and objects, either in an original setting or where representation is historically correct but without verifiable cultural connection to the group it represents (Crew and Sims, 1991, p.166-171) on a virtual, 2D, tour.

Conclusion

Selecting, constructing and authorising versions and representations of national culture (Mason, 2007, p. 266) is controlled by St Fagans, yet surprisingly, given the remit from Welsh Government, without some cultural capital, it is difficult to gain virtually an impression of what constitutes Welsh culture. Welsh culture indicators exist but are underrepresented and curatorial framing reinforces the traditional narrative of Welsh culture, as patriarchal, romantic, pastoral, rural based where nationalism has been smoothed (Pearson and Shanks, 2001, p.115-116). Uniquely Welsh cultural traits (language and symbolism) are poorly represented as are all subcultures, to the extent that LGBTQ+ culture is not represented at all.

A museum of two halves, the historic building collection rationale may inhibit how Welsh culture is represented however the contemporary collecting practice for the galleries extends scope for Welsh cultural and subcultural representation. On a visit on 25 November 2025 exhibitions about the Aberfan disaster, Black Lives Matter and Welsh Chinese experience were evidence of this, delivered partially with objects donated by the public. The exhibitions clearly postdate the filming of the virtual tours, and social media may provide an even more balanced, comprehensive representation of Welsh culture. The virtual tours do not present the building exteriors or settings, in person these only serve to support the narrative of Welsh culture as being rurally defined at an undefined point in the past.

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Appendix 1: definition of Welsh culture

Definition of Welsh Culture

There is no agreed definition of either Welsh or culture.

Welsh

For the purpose of this analysis Wales is the geographical territory of the country, with no nationalist region or area sub referencing to Y Fro Cymraeg, Welsh Wales (the industrial valleys) or British Wales (Loveluck, 2003, p.46-50) or birthright marker.

Welsh culture

Bennett (2005) discusses how ideas of culture, such as folk, regional, national prevail but are challenged by internal differences such as gay and black. Culture is more than a simple definable set of shared ideas, rather it is necessary to understand it's component elements and abstract ideas, such as beliefs, in an inexhaustible range of contexts. Culture is hybrid and fluid, and individuals naturally differentiate themselves into a range of groups with multiple consciousnesses of culture, for example British, Welsh, black, female, gay, teenage, each with their own distinctive cultures, characteristics and behaviour patterns.

A modern view of core Welsh cultural features, language, symbols, seasonal festivals, traditions, eisteddfodau, food/drink and song/music drink (Rees, 2002, p. 11-35) is rooted in earlier traditions of rural Welshness, nonconformist, radical, with a Welsh speaking, rural gwerin (folk). That rural Wales existed alongside an urban, industrial Wales, controlled by a British Imperial economy where intangible threads of rural kinship and community survived (Williams, 1985,145-152,180) A distinctive working class culture emerged from collective unity, mirroring aspects of rural culture, nonconformism, religion, education, self-improvement (Edwards, 1990, p.13-14)

This broad attempt at a definition was used to identify cultural indicators for evidence-based scoring of Welsh culture. Appendix 2 lists the cultural indicators with examples of the object evidence.

It should be noted with the exception of Welsh symbolism, that the cultural indicators are not uniquely Welsh and reflect more generally British culture of the period. Welsh culture operates through and in tension with a British framework (Mainwaring, 1990, p.157).

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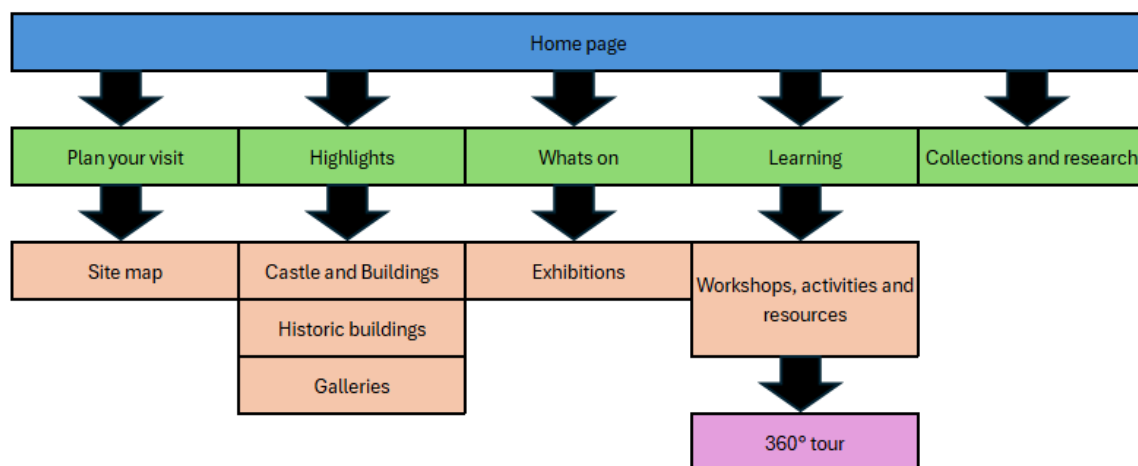
Appendix 2: Cultural indicator list with examples

Cultural indicator	Component elements	Abstract ideas	Examples of cultural indicator
Religious symbolism	X	X	Art, bibles, wall plaques
Educational symbolism	X	X	Books, writing materials
Welsh language indicators (1)	X		Books, notices, signs
Music, dance, Eisteddfodau	X	X	Instruments, musical scores, gramophones
Welsh symbolism	X		Flags, national dress, leek, daffodil
Home working	X	X	Sewing machines, basket making materials
Leisure activities	X	X	Sporting equipment, cards, TV
Protest	X	X	Posters, banners
Gender specific	X		Traditional occupation evidence, clothing
Women openly represented	X		Traditional female occupation evidence, clothing
Black	X		Photographs, distinct cultural evidence, evidence of reference in any other the above categories
Minority ethnic	X	X	Photographs, distinct cultural evidence, evidence of reference in any other the above categories
LGBTQ+	X	X	Photographs, distinct cultural evidence, evidence of reference in any other the above categories
Rural idyl images		X	Art, photographs
Age	X		Photographs, distinct cultural evidence, evidence of reference in any other the above categories
Great Britain symbolism		X	Union Jack, St George's Cross, reference to WWI or WWII

Notes:

(1) Not including St Fagans explanatory material

Appendix 3: Map of website information and data related to historic buildings, exhibitions and galleries



Appendix 4: St Fagans Historic Buildings virtual spreadsheet extract

	A	B	C	D	E	F	G
1	Building reference	Representative year	Class	Type 1	Type 2	360 tou	Historic building pages
2	33 Bryn Eryr – Iron Age Roundhouses			Excluded	Experimental	Yes	Yes
3	34 Llys Llywelyn			Excluded	Experimental	Yes	Yes
4	49 Pen-rhiw Chapel	1777		Non residential	Religious	Yes	Yes
5	35 St Teilo's Church	1530		Non residential	Religious	Yes	Yes
6	43 Georgetown Oven	1800		Non residential	Civic building		Yes
7	8 Pigsty	1800		Non residential	Farm building		Yes
8	47 Maentwrog Hayshed	1870		Non residential	Farm building		Yes
9	38 Hendre-wen Barn	1600		Non residential	Farm building		Yes
10	16 Tollhouse	1771		Non residential	Civic building	Yes	Yes
11	27 Eweny Kiln	1750		Non residential	Industrial		Yes
12	28 Sawmill	1868		Non residential	Industrial		Yes
13	29 Rhaeadr Tannery	1870		Non residential	Industrial		Yes
14	30 Gorse Mill	1845		Non residential	Industrial		Yes
15	24 Oakdale Workmens' Institute	1916		Non residential	Leisure	Yes	Yes
16	26 Vulcan Hotel	1915		Non residential	Leisure		Yes
17	20 Cockpit	1690		Non residential	Leisure		Yes
18	23 Newbridge War Memorial	1936		Non residential	Civic building		Yes
19	9 Melin Bompren Corn Mill	1853		Non residential	Industrial	Yes	Yes
20	40 Maestir School	1890		Non residential	Education	Yes	Yes
21	17 Derwen Bakehouse	1900		Non residential	Shop		Yes
22	18 Tailor's Shop	1950		Non residential	Shop	Yes	Yes
23	19 Blaen Waun Post Office	1940		Non residential	Civic building	Yes	Yes
24	21 Gwalia Stores	1920		Non residential	Shop		Yes
25	39 Clogmaker's Workshop	Not stated		Non residential	Shop	Yes	Yes
26	22 Urinal	1890		Non residential	Civic building		Yes
27	51 Esgair Moel Woollen Mill	1760		Non residential	Industrial	Yes	Yes
28	41 Saddler's Workshop	1926		Non residential	Industrial		Yes
29	42 Llawr-y-glyn Smithy	1790		Non residential	Industrial	Yes	Yes
30	37 Site of the Battle of St Fagans			Non residential	Battle site		
31	50 Stryd Lydan Barn	1550		Non residential	Farm building		Yes
32	6 Kennixton Farmhouse and 7 Kennixton Farm	1750	U	Residential	Farmhouse	Yes	Yes
33	11 Llwyn-y-rhos Farmhouse	1930	M	Residential	Farmhouse	Yes	Yes
34	13 Nantwallter Cottage	1790	W	Residential	Farmhouse		Yes
35	14 Llainfadyr Cottage and 15 Cae Adda Byre	1870	M	Residential	Farmhouse	Yes	Yes
36	36 Y Garreg Fawr Farmhouse	1650	U	Residential	Farmhouse		Yes
37	46 Cilewent Farmhouse	1750	M	Residential	Farmhouse	Yes	Yes
38	48 Abernodyn Farmhouse	1770	U	Residential	Farmhouse	Yes	Yes
39	31 Tudor Merchant's House	1550	U	Residential	House		Yes
40	45 Prefab	1950	W	Residential	House		Yes
41	59 St Fagans Castle and 56 Italian Garden	1897	U	Residential	House		Yes
42	12 Hendre'r-ywydd Uchaf Farmhouse	1508	M	Residential	House		Yes
43	44 Rhyd-y-car Terrace	1805	W	Residential	House	Yes	Yes
44	44 Rhyd-y-car Terrace	1855	W	Residential	House	Yes	Yes
45	44 Rhyd-y-car Terrace	1895	W	Residential	House	Yes	Yes
46	44 Rhyd-y-car Terrace	1925	W	Residential	House	Yes	Yes
47	44 Rhyd-y-car Terrace	1955	W	Residential	House	Yes	Yes
48	45 Rhyd-y-car Terrace	1985	W	Residential	House		Yes

Appendix 5: Cultural trait indicators in historic buildings spreadsheet extract

	A	D	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W
1	Historic building	Type 1	Religion	Educatio	Welsh lan	Music	Other	Home wc	Leisure a	Protest	Gender s	Women c	Black	Minority i	LGBTQ+	Rural idyl	Age	Great Bri	Photographs	
2	49 Pen-rhiw Chapel	Nonresidential	Yes	No	Yes	No	social hi	No	No	No	No	No	No	No	No	No	No	no	None	
3	35 St Teilo's Church	Nonresidential	Yes	Yes	No	No	Latin	No	No	No	Yes	Yes	No	No	No	No	No	English fl	None	
4	16 Tollhouse	Nonresidential	Yes	Yes	No	No	No	No	No	Rebecca	No	No	No	No	No	No	No	No	None	
5	24 Oakdale	Nonresidential	No	Yes	Yes	Yes	/Library/r	No	cards/ba	War post	Yes	No	No	No	No	No	Yes	yes	Male 117, Children 4	
6	9 Melin Bompren	Nonresidential	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	None	
7	40 Maestir School	Nonresidential	Yes	Yes	No	Yes	Picture o	No	No	No	No	Female h	No	No	No	No	Yes	Yes	None	
8	18 Tailor's Shop	Nonresidential	No	No	No	No	No	No	No	Yes	Yes	No	No	No	No	No	No	yes	Male 1	
9	19 Blaen Waun Post	Nonresidential	No	No	No	No	No	No	No	No	Magazine	No	No	No	No	No	No	Yes	None	
10	39 Clogmaker's	Nonresidential	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	no	None	
11	51 Esgair Moel	Nonresidential	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	no	None	
12	42 Llawr-y-glyn	Nonresidential	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	no	None	
13	6 Kennixton Farmhouse and 7	Residential	No	Yes	No	No	No	Basket m	Reading	No	No	No	No	No	No	Yes	no	no	None	
14	11 Llwyn-yr-eos	Residential	Yes	yes	No	Yes	Welsh wt	No	No	No	Yes	Yes	No	No	No	Yes	Yes	Yes	7 Male, 5 F Rent day p woi	
15	14 Llaimfady Cottage	Residential	Yes	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	no	None	
16	46 Cilewent	Residential	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	no	None	
17	48 Abernodwydd	Residential	No	No	No	No	No	Wool win	No	No	No	No	No	No	No	No	No	no	None	
18	44 Rhyd-y-car Terrace	Residential	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	None	
19	44 Rhyd-y-car Terrace	Residential	Yes	Yes	No	No	No	No	Reading	No	No	No	No	No	No	No	No	No	None	
20	44 Rhyd-y-car Terrace	Residential	Yes	Yes	Yes	No	Eisteddf	No	Reading	No	No	No	No	No	No	No	No	No	None	
21	44 Rhyd-y-car Terrace	Residential	Yes	Yes	No	No	WW1 me	Sewing	C No	No	No	Shoes/h	No	No	No	Yes	No	Yes	2 war	Implication is
22	44 Rhyd-y-car Terrace	Residential	No	Yes	No	Yes	Postcard	No	Sewing, 1	No	No	Sewing	No	No	No	Yes	Yes	No	6 Child, 2 Female, 1 male	

Appendix 6: Cultural trait indicators in galleries spreadsheet extract

	A	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V
1	Gallery	Exhibit	Religion	Educatio	Welsh lan	Music	Other	Home wo	Leisure ac	Protest	Gender st	Women o	Black	Mirity eth	LGBTQ+	Rural idyl	Age	Great Brit	Male phot	Female pl	Child pho
2	Oriel Byw	a Bod :																			
3	Life is...	Eating and drinking	Yes				Yes				Yes	Yes		Yes		Yes	Yes		3	5	3
4		Work					Yes				Yes	Yes				Yes	Yes		27	16	11
5		Wardrobe of life		Yes			all physical clothing	Yes			Yes	Yes				Yes	Yes		26	21	34
6		Fun at the seaside							Yes		Yes	Yes					Yes		24	14	16
7		Home entertainment				Yes	Harp/clog dance		Yes	Yes	Yes				Yes				6		
8		Toys		Yes					Yes		Yes	Yes	Yes				Yes				18
9		Bed									Yes	Yes					Yes				
10		Death and burial	Yes								Yes	Yes					Yes		25	4	33
11		IRB Cymru '99			Yes				Yes		Yes								18		
12		Opening screen						Yes	Yes		Yes	Yes	Yes				Yes		1	5	2
13		My favourite place in Wales is...																	130	65	117
14		Before I die I'd like to...																			
15		(1) displays are in Welsh and English																			
16	Oriel Cymn	Protesting				Yes				Yes											
17		Sacred places	Yes													Yes					
18		Musical			Yes	Yes			Yes		Yes								16		
19		Built on faith	Yes				What does faith mean to you question bo		Yes		Yes	Yes		Yes					4	38	
20		Welsh costume			Yes		St Davids	Yes			Yes	Yes			Yes	Yes				5	5
21		Coal			Yes		Thatcher/community question	Yes	Yes	Yes	Yes	Yes							32		1
22		Scarred by war	Yes				Nurse vs soldier				Yes	Yes					Yes		20	3	
23		Independent			Yes		Should wales be completely in	Yes		Yes	Yes						yes				
24		Well connected																	6		
25		Not always welcoming					Skeleton														
26		still speaking Welsh	Yes	Yes	Yes		Does it matter if the Welsh lan	Yes	Yes												
27		farmers					Neolithic								Yes						
28		partly Roman					Wales is contribution board		Yes										6		
29		2% neanderthal															Yes				
30		Llwllyn and Glyndwr					Republic or monarchy what do	Yes											1	1	
31		drowned out	Yes	Yes	Yes		If this hapened aganin how woi	Yes			Yes				Yes		Yes		12	6	10
32		protesting			Yes		1908 banner/womens voices h	Yes	Yes	Yes									97	53	16
33	Oriel Gweir	Making effigies	Yes											Yes							
34		Potters wheel									Yes	Yes					Yes		4	1	1
35		Making tiles									Yes								2		
36		making with stone									Yes								1		
37		stone carving									Yes								3		
38		working bronze																			
39		Making with plants	Yes								Yes								2		
40		rake making									Yes								4		
41		stick furniture									Yes								1		
42		carpentry									Yes								8		