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## Dogfennau Ategol – Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

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Lleoliad: I gael rhagor o wybodaeth cysylltwch a:  
Fideogynhadledd drwy Zoom Rhys Morgan  
Dyddiad: Dydd Iau, 14 Ionawr 2021 Clerc y Pwyllgor  
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### Dogfen ychwanegol: Pwy gaiff eu cofio mewn manau cyhoeddus? Nodyn crynodeb – Grwpiau Ffocws Ar-lein

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Noder bod y dogfennau a ganlyn yn ychwanegol i'r dogfennau a gyhoeddwyd yn y prif becyn Agenda ac Adroddiadau ar gyfer y cyfarfod hwn

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#### 7 Cyflwyniad ynghylch canfyddiadau'r grwpiau ffocws a gynhaliwyd fel rhan o'r ymchwiliad i bwy sy'n cael eu coffáu mewn manau cyhoeddus.

(12:00–12:10)

(Tudalennau 1 – 15)

Catherine McKeag, Rheolwr Ymgysylltu â Dinasyddion, Senedd Cymru

#### Dogfennau atodol:

Canfyddiadau Fforwm Ymgysylltu â Dinasyddion Ar-lein



# Pwy sy'n cael eu coffáu mewn mannau cyhoeddus?

## Crynodeb – Grwpiau Ffocws Ar-lein

Rhagfyr 2020

Ym mis Awst 2020, dechreuodd Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu Senedd Cymru archwilio sut y caiff ffigyrau hanesyddol eu coffáu mewn mannau cyhoeddus arwyddocaol yng Nghymru.

Mae'r crynodeb hwn yn cyflwyno barn cyfranogwyr mewn grwpiau ffocws ar-lein a gynhaliwyd ym mis Rhagfyr.

Mae'r Pwyllgor yn credu ei bod yn bwysig i lais dinasyddion Cymru fod yn flaenllaw yn ei waith craffu. I hwyluso hyn, lluniwyd dull i sicrhau bod y bobl berthnasol yn gallu ymgysylltu â'r broses a dweud eu dweud yn effeithiol ar y pwnc sensitif hwn.

Mae'r canfyddiadau yn y nodyn hwn wedi'u seilio ar ymatebion gan **45 o gyfranogwyr** ledled Cymru yn ystod **10 grŵp ffocws ar-lein**.

Y nod oedd casglu gwybodaeth ansoddol am brofiadau'r cyfranogwyr. Byddai hyn yn ein galluogi i ddeall yn fanylach y materion sy'n effeithio ar ddinasyddion Cymru.



## 1. Casglu data

### Dull:

Roedd y dull ymgysylltu yn cynnwys gweithio'n agos gyda sefydliadau allweddol sy'n cyfathrebu'n gyson â grwpiau lleiafrifol a phobl ifanc. Hefyd, cafodd sefydliadau sy'n trafod safbwyntiau sy'n gysylltiedig â'r mater hwn, o ddwy ochr y drafodaeth, eu gwahodd i gynnig cyfranogwyr addas - er enghraifft, Mae Bywydau Du o Bwys Cymru a Save Our Statues. Mae Atodiad 1 yn cynnwys rhestr lawn o'r sefydliadau a gymerodd ran yn y gwaith hwn.

Ar ôl y gwahoddiad i gymryd rhan, cynhaliwyd arolwg hunanddewisol i ddarpar gyfranogwyr nodi eu diddordeb. Roedd hyn yn galluogi iddynt gael eu grwpio'n addas i sicrhau trafodaeth gynhyrchiol.

Seiliwyd y cwestiynau a ofynnwyd yn ystod pob sesiwn ar gyloch gorchwyl yr ymchwiliad, gan helpu i lywio'r sesiynau ac ennyn ymatebion perthnasol. Mae Atodiad 2 yn cynnwys y cwestiynau penodol a ofynnwyd i'r cyfranogwyr i feithrin y drafodaeth.

Nod y crynodeb hwn yw cyflwyno'r prif themâu a gododd o'r sesiynau a all fod yn berthnasol i waith y Pwyllgor. Mae'r themâu a gyflwynir yn y nodyn hwn wedi cael eu dethol ar y sail eu bod wedi codi sawl gwaith yn ystod y sesiynau. Lle bo hynny'n bosibl ac yn briodol, rydym wedi dethol dyfyniadau di-enw i roi ychydig o gyd-destun.

### Demograffeg pob grŵp:

| Rhif y grŵp | Demograffeg y grŵp   | Nifer y cyfranogwyr |
|-------------|--|---------------------|
| 1           | Cyfranogwyr sy'n gysylltiedig â Race Council Cymru, Fforwm Cenedlaethol Ieuenctid BAME, a'r Panel Cyngori Is-Saharaidd.  | 3                   |
| 2           | Roedd cyfranogwyr yn fyfyrwyr, yn ddarlithwyr ac yn artistiaid, ac roedd gan rai ohonynt gysylltiadau o ran ymgysylltu cymunedol, cymunedau Teithwyr a mudiad Mae Bywydau Du o Bwys. | 5                   |
| 3           | Roedd cyfranogwyr yn gysylltiedig â Diverse Cymru, Prosiect Crymuso Menywod Awtistig, Anabledd Cymru, Autistic UK, Race Equality First a Race Council Cymru.                         | 4                   |

|    |   |           |
|----|---|-----------|
| 4  | Roedd cyfranogwyr naill ai'n gysylltiedig â chymunedau Sipsiwn, Roma neu Deithwyr neu â grwpiau hanes Cymru.  | 6         |
| 5  | Roedd cyfranogwyr yn artistiaid ac yn gysylltiedig â BASW Cymru a chymunedau Teithwyr.  | 3         |
| 6  | Roedd pob cyfranogwyr wedi cyflwyno tystiolaeth ysgrifenedig yn ystod yr ymgynghoriad cychwynol.  | 3         |
| 7  | Roedd y cyfranogwyr yn gysylltiedig ag Archif Menywod Cymru a'r Cwricwlwm Cymreig.  | 2         |
| 8  | Roedd cyfranogwyr yn gysylltiedig â Save our Statues neu wedi'u lleoli yng Nghaerfyrddin, lle cafodd ymgynghoriad ei gynnal yn ddiweddar ynghylch cofeb Picton. | 4         |
| 9  | Roedd cyfranogwyr yn dod o grŵp cymorth ar gyfer pobl draws ac anneuaid a'u teuluoedd.  | 12        |
| 10 | Tri aelod, yn 19, 20, a 26 oed, o'r Gwasanaeth Eiriolaeth Ieuencid Cenedlaethol.  | 3         |
|    | <b>Cyfanswm y cyfranogwyr:</b>  | <b>45</b> |

## 2. Prif themâu

### Yr angen am broses

Roedd mwyafrif helaeth y cyfranogwyr yn credu y dylid cael proses dryloyw ac agored wrth adolygu ffyrdd newydd o goffáu ac wrth ymdrin â chofebion presennol.

Roedd cyfranogwyr yn credu y dylai'r broses hon fod yn gynhwysol, ac y dylid gwahodd grwpiau lleiafrifol i fod yn rhan o bob ymgynghoriad lleol. Hefyd, cytunwyd bod angen i gyfranogwyr allu ymddiried mewn awdurdodau cyhoeddus er mwyn i'r broses hon lwyddo:

*"I think it can be very useful to have a process because especially at the moment the subject is so emotive and whereas some historical figures are quite clear cut, others aren't quite so. It's a very polarized subject, so if there is a process, it means that everybody will have a chance to voice their opinions. If there is a minority in an area but there is a process, then they may still have a voice that could otherwise be drowned out"*

*"I think it needs to be a process that's transparent, but one that's inclusive as well [...] I would like to think that groups like ourselves would be somehow involved in local consultation [...] You don't want a system that's too unwieldy but you need a process which is inclusive and one that people can trust"*

*"Anything that involves making changes to public space should be done with some openness. With openness you need a process so that people understand what is going on and how they can make comments and reflections"*

At hynny, roedd cyfranogwyr yn credu bod yn rhaid cynnwys ystod o bobl yn y broses hon – er enghraifft, pobl ifanc, pobl 'gyffredin', academyddion, archifwyr, grwpiau hanes lleol a lleiafrifoedd ethnig. Awgrymwyd y byddai cynulliad dinasyddion yn helpu i sicrhau sampl cytbwys o safbwyntiau. Pwysleisiodd cyfranogwyr y byddai hyn yn helpu i sicrhau bod pob llais yn cael ei glywed, o ddau begwn y ddadl yn ogystal â lleisiau o'r canol:

*"I wonder about public consultations because I think naturally we have a democratic yen towards things like that and I also know that these topics can be very easily weaponized and sabotaged by particular groups"*

*"I think that the way public consultation is done is really, really important. It needs to be democratized in some way. It needs to be like a random selection or something like that"*

*"So that we don't fall into a white washing practice each structure needs to be judged on its own merits and I think you're not going to get the fullness of its merit unless you have a diverse board or body judging how bad this particular individual or idea is"*

Cafodd y dasg o arwain unrhyw ymgynghoriad a sicrhau trafodaethau tryloyw ei chodi sawl gwaith:

*"I think the problem with just leaving it up to everyone is that you'll never get consensus and you will further alienate people from what actually matters, and I think taking real leadership and having someone making those decisions will make it much easier and make sure that people who are upset by these things can have their voices really heard and ensure change"*

Hefyd, mynegwyd pryderon y gallai'r broses fod yn gymhleth, gan effeithio'n andwyol ar gynnydd:

*"I think that a long bureaucratic process can obscure and overcomplicate this discussion. This is a gut feeling that you might end up with something that pleases nobody at the end of it, because it means listening to everybody and you risk getting some very dumbed down version of something"*

## **Nodweddion sydd o bosibl yn berthnasol i gofebion yn y dyfodol**

Dangoswyd i'r cyfranogwyr restr o nodweddion posibl y gellid eu hystyried neu eu hadolygu wrth benderfynu ar unrhyw gofebion cyhoeddus yn y dyfodol (mae'r rhestr hon ar gael yn Atodiad 2, cwestiwn 2).

Nododd llawer o'r grwpiau y dylai argraff leol unigolyn gael ei hystyried ochr yn ochr ag argraff genedlaethol yr unigolyn hwnnw:

*"I think the idea of national impact is much less important than the local significance"*

*"You get the same sort of people being celebrated throughout different cities. In a way that lots of city centre's look the same. That local specificity I think is*

*something that makes people feel much stronger about their local community. This would mean much more to communities, I think, than yet another statue of XYZ"*

Dywedodd cyfranogwyr y dylai empathi gael ei gynnwys ar restr y nodweddion, i barchu effaith bosibl cerflun arfaethedig ar deimladau pobl mewn cymuned benodol:

*"Re. Margaret Thatcher statues, "Yes, she was the first female Prime Minister in the UK, and a lot of people did like her. But it is upsetting for half the people as well. Perhaps empathy needs to be part of this list actually"*

*"I think the list is formed from obvious traits relating to monuments, structures and place, names, etc. One keyword perhaps missing is "experience" - what sort of an experience do people get from observing the statue has not been described and that's important to me"*

Hefyd, mae'n rhaid ystyried sut y bydd gwerthoedd cymdeithas yn newid dros amser, ac mae barn gyhoeddus yn debygol o newid eto yn y dyfodol:

*"We do have to take into consideration how this person was viewed at the time and today and the impact that they have had on certain minority groups"*

*"Historical perceptions of them change. How we feel about these people changes overtime. Picton was a war hero and nobody cared what he did in Trinidad. When the monument was put up to him and now we're like oh \*\*\*\* he was a slave trader and we don't want that statue. It's shifting so should we be shifting by commemorating ideas or thoughts or feelings or events"*

## **A yw cerfluniau'n hen ffasiwn erbyn hyn?**

Bu nifer o'r grwpiau yn trafod a yw cerfluniau'n llai perthnasol yn y gymdeithas fodern. Gofynnwyd a fyddai dulliau eraill yn fwy addas. Er enghraifft, mynegwyd barn y dylai cerfluniau helpu i hyrwyddo cydraddoldeb ar hyn o bryd, ond gofynnwyd a fyddai cerfluniau o'r fath yr un mor angenrheidiol mewn 100 mlynedd, os yw'r byd yn fwy cyfartal.

Gwnaeth llawer o gyfranogwyr gydnabod pŵer a dylanwad cerfluniau yn ein cymdeithas, a gofynnwyd y cwestiwn pwy a ddylai fod yn gyfrifol am sicrhau nad yw'r pŵer hwn yn cael ei camddefnyddio:

*“Statues have emerged from a society that sought to assert its ownership of a particular place and from the fragile ego of men who want to retain the memory of themselves perhaps through a fear of being forgotten. Now, we live in a different time and we have to ask why we do it at all”*

*“This recent debate has shown us that there is a power in statues. There is a power in public commemoration. There is certainly a use for that”*

*“The statues in my area are all about military might. Britain as a naval powerhouse dominating the world. It's all bravado. Britain rules the waves. That is not relevant now to the experience of Britain and that's not the kind of rhetoric that I feel we should be about. This harking back to the past about things that weren't always true even back then!”*

*“I quite like the 4th plinth in Trafalgar Square, where there is a rotation of commemoration. Perhaps we should be just open to the idea that something isn't going to be there forever. Accepting the flow”*

Gwnaed pwyntiau ynghylch y camau a gymerwyd yn hanesyddol i gael gwared ar gerfluniau a chofebion, yn aml mewn modd systematig, ac roedd rhai cyfranogwyr yn teimlo na ddylem, fel cenedl, fod ofn cael y drafodaeth hon:

*“It's not unusual to remove statues. There's plenty of arguments from Roman times. Document show statues were removed and toppled once an Emperor had fallen. Their heads would be changed for the next Emperor”*

*“We've had a pretty static display around memorials in Britain for quite some time, even in more modern times places like the Soviet Union where statues of various historical leaders are almost on wheels. They were in place when they were in favour and removed when not. So this is a perfectly sensible and normal debate to be happening, but I think we need to try to get the heat out of it to normalize it so this becomes a process people feel comfortable in engaging with”*

*“As someone who studied British history, architectural history, art history, the act of destruction of monuments is nothing new and in a way that destruction of an object is also a commemoration. It fixes it at a point in history and for every generation that witnesses something being destroyed there'll be a*



*generation of academics who'll spent their whole life trying to piece it together to reimagine what was destroyed"*

Fodd bynnag, roedd cyfranogwyr eraill yn gwrthwynebu'n gryf y syniad o gael gwared ar gerfluniau o gwbl, oherwydd eu bod yn teimlo nad dyna'r peth cywir i'w wneud:

*"It's an extreme circumstance to choose to destroy a monument. I would challenge anyone to find someone who doesn't have at least something which is controversial about them in our history"*

*"Even if you find something terribly offensive, it doesn't necessarily give you the right to destroy it. It wasn't that long ago we were complaining about what was happening with ISIS destroying Palmyra in Syria and that was them finding these statues deeply offensive"*

*"People ripping down statues, whether it's to do with Black Lives Matters or not, you can't erase your past. It's the same, as being a trans person, you can't erase your past. There's several of us on here who's got children and if our children still wish to call us dad, then obviously you know we still father children. You can't erase that either, even though you may not like the situation"*

Nodwyd rôl greiddiol artistiaid yn y broses o lunio cofebion newydd. Roedd llawer o'r drafodaeth hon yn ategu'r angen i addysgu pobl er mwyn iddynt fod yn ymwybodol o'r gwrthrychau sydd o'u cwmpas a pam maen nhw'n bodoli:

*"For me, arts is fundamental because when you're doing this, you almost have to have a brief phase where you're educating people, because many people are unaware of our culture, so you can't have people making decisions on what's of value and what's worthy if they have no understanding. There's got to be a period of public education"*

*"Historical significance plays a part in everything but I think the key thing is about making sure we know what way people want to learn about this person or learn about this piece of history"*

*"I feel it's better to leave the labelling of these monuments as they are because the history is all in place already and it's a failing of our education system if people don't know these facts"*

*"I'm an artistic person and I don't think it should be the artist that decides on what the monument should look like. The artist should be chosen carefully to portray that person in the light that they should be shown, but it should certainly be debated by their community"*

### **A yw gosod cofebion mewn cyd-destun newydd yn berthnasol?**

Roedd llawer o gyfranogwyr yn cytuno y byddai'n rhaid adolygu achosion o osod cofebion mewn cyd-destun newydd fesul achos. Roeddent yn cydnabod y byddai hwn yn gam beiddgar ac, o bosibl, yn afrealistig, ond roeddent o'r farn ei fod yn angenrheidiol:

*"Statues are nuance. We can talk about extreme examples where the case is clear, but some which fall into a grey area"*

*"I think in regards to offensive statues, it would be good to gain public input. Let members of the public themselves decide whether or not it would be best to takedown a statue or leave it standing and provide more information about that specific person"*

*"I think it's impossible to have a one size fits all approach. Certainly some statues are more offensive than others"*

*"I know it (consultation and placing statues in a museum) costs money and people are going through a crisis at the moment, but I think that if we don't move forward with the times, there is going to be more anarchy and animosity towards the government in itself. Because people are slowly losing faith in the government and in what is being said."*

Roedd rhai pobl yn teimlo y byddai hyd yn oed cymryd y cam syml o gadw rhai cerfluniau penodol yn gyfystyr â'r gymdeithas yn rhoi sêl bendith arnynt, hyd yn oed os ydynt wedi'u gosod mewn cyd-destun newydd:

*"If a statue is considered inappropriate, then I think a repurposing of it is also inappropriate. This action doesn't really change anything, it just becomes a gesture rather than looking at the wider problem"*

*"I'm not sure I agree with this idea about it being down to the interpretation to tell these stories in a more complex, more rounded way. Because I think even if you have that interpretation, and even if that interpretation was available to*

*everybody and accessible, which it never will be. I think that statue still being there is still saying this on some level this culture, this society, the establishment, somehow approves of this person and what they did in the world"*

Roedd mwyafrif y grwpiau'n teimlo ei bod yn well addysgu a gosod cerfluniau yn eu cyd-destun, gan roi'r cyfle i bobl ailddarganfod cerfluniau a llunio barn drostynt eu hunain, yn hytrach na chael gwared ar gerfluniau a chofebion presennol:

*"Mae angen gwynebu'r hanes, a'i gofio fo, a'i drafod o, a hynny sy'n bwysig, nid gosod o nail ochr, neu ceisio ei anghofio fo, neu ei wyngalchu fo."*

*"I don't think we should be hiding our history, I think we should be confronting it and having an open, honest discussion and providing the information out there for people to read and discuss and debate"*

*"We need to make those stories as publicly accessible as the statue because to me it's the stories that are dangerous, not the statue. The stories need to be constantly re-examined. You can have a statue and it's fulfilling that purpose because it can be telling an entirely negative, outdated story. But it's still there as a as a platform for the story. My concern is if you take a statue away, then the conversation is stopped and you need both"*

*"I certainly don't want to whitewash history but I do think we absolutely need to grapple with our genocidal imperial history. There are reminders of it everywhere. I think taking the statues down is only a tiny piece of it [...] I'm just not convinced that leaving those statues there as they are, allows us to grapple with our genocidal imperial past"*

*"If there is absolutely a requirement to remove that monument, potentially even for its own safety. I think it should be put in a museum, but I think that would be desperately sad and I think in many ways it would be cowardly because I think part of this debate, is to do with slavery, and that we are not comfortable with our own history"*

Mewn cyferbyniad, roedd y bobl oedd am gael gwared ar rai cerfluniau yn teimlo'n gryf nad oedd y cerfluniau'n eu cynrychioli nhw na'r materion cyfredol sy'n werthfawr i bobl heddiw:

*"Mae hanes yn dod a newidiadau a newid safbwyntiau. Gall yr hyn sy'n ofnadwy mewn un cenhedlaeth gael ei ystyried yn arwriaeth gan y genhedlaeth nesaf, e.e. terfysgoedd Beca."*

*“Not being rude but why should we have statues of people? I don't understand why we need some of these statues of people who have no relevance to the history that we're in. Why should we have statues of people that aren't inspiration for anyone?”*

*“I don't feel represented by some of the statues and monuments in my 10 mile radius and I'd rather they came down. Perhaps not in a violent way, but like I said in a way that tells the story. That dismantling can help to tell the story”*

Rhannodd cyfranogwyr nifer o awgrymiadau am ffyrdd o osod cofebion mewn cyd-destunau newydd (lle bo hynny'n briodol), gan gynnwys defnyddio mannau sy'n gallu newid dros amser yn hytrach na cherfluniau a henebion sefydlog – er enghraifft murluniau a llwybrau. Hefyd, gellir defnyddio technoleg ddigidol neu godau QR i gyflwyno gwybodaeth ychwanegol i roi cefndir a chyd-destun yn hytrach na chael gwared ar gerfluniau neu eu newid, sy'n gallu bod yn broses ddrud:

*“I think we need to start moving towards the idea of funding digitalization. We need there to be a digital aspect of these more traditional ways of commemorating that can be so easily switched and changed”*

*“One idea that might work is having QR codes put in place so someone can scan and read up. I know it may alienate an older generation, but I think it's worth having alternative ways of finding and researching about someone in your community”*

*“The issue here is to do with, not so much the statue which is an inert thing, but it's the stories we are trying to tell [...] how do you make sure that those stories are being told truthfully and fairly. An object in a museums is voiceless unless we give it those stories. Perhaps we need to take into account the fact that when we create public statues we have a whole host of resources that allow us to tell a much wider story”*

*“If you have public figures in public spaces, where does one go from there to get more information? We need to increase the accessibility. Do we need to add context within museums. Museums could have an entire exhibition that encapsulates this information”*

Nododd mwyafrif y cyfranogwyr fod addysg yn hanfodol i sicrhau cynnydd:

*“I think to some extent a lot of this recontextualization actually comes back to education. We need to re-educate ourselves on what the whole idea is behind*

*our commemoration. It seems as though we've forgotten, and it's interesting that because the whole reason why we put these statues up was because to try and help us remember so that we would have a living memory"*

*"I think they (the statues relating to slave trading) teach us about who we are as a country, our history and how far we have come as a country. Things have changed and I think it reminds us of the past and kind of gives us a warning that it should never really happen again. The minute you start just deciding to tear that away, you are not giving other children and young people in society a proper education about history"*

*"Where we have a difficult history, are we just going to tear that down? How will that fix the problems? This idea is a fallacy. If we want to address these issues, which may or not have to do with race relations the answer is education"*

*"I thoroughly believe that we need to look at our past, try to understand it. I'm not trying to bury it and I really think that this sort of thing is dangerous because I think it will just breed more ignorance and lack of understanding"*

### **Pwy y mae cyfranogwyr am iddynt gael eu coffáu:**

Ystyriwyd bod rhai ffigyrau penodol yn ddigon blaenllaw i gael eu coffáu'n gyhoeddus, gan gynnwys David Lloyd George, Aneurin Bevan, Betty Campbell (mae cerflun ohoni yn yr arfaeth), y Parchedig Hughes (sylfaenydd y Sefydliad Affricanaidd ym Mae Colwyn), Luisa Calderon (y ferch a ddedfrydwyd i gael ei harteithio gan Thomas Picton, pan oedd yn Llywodraethwr Trinidad), Leo Abse (yr Aelod Seneddol o Gymru a ymgyrchodd o blaid Bil i gyfreithloni cyfunrhywiaeth ym 1967) a Jan Morris (yr awdures draws o Gymru a adroddodd yn ôl am orchest lwyddiannus Edmund Hillary a Sherpa Tenzing i ddringo Everest am y tro cyntaf).

Fodd bynnag, yn gyffredinol, roedd cyfranogwyr yn ffafrio llunio cofebion i gynrychioli grwpiau yn hytrach nag unigolion. Ymddengys fod hyn yn fwy diogel oherwydd y gall unigolion fod â ffaledau cudd. Rhoddwyd yr enghreifftiau a ganlyn o rai grwpiau addas i ganolbwyntio arnynt: cymunedau o dras Somali, Yemeni a Bengali ym Mhorth Teigr; cymunedau Sipsiwn, Roma a Theithwyr; grwpiau o hanes Cymru (fel plant a weithiai mewn pyllau glo); grwpiau o hanes canoloesol Cymru; menywod; gweithwyr gofal iechyd; a chymunedau traws.

*"Menywod...da ni ddim yn lleiafrif, da ni'n fwyafrif, ond mae ein cynrychiolaeth ni yn lleiafrifol iawn."*

*"Usually commemoration is of white, non-disabled, straight men. We are missing certain social classes. We need statues of influential people of different races. Women who are lesbian, gay, bisexual and trans people. Disabled people. Positive diversity in all its facets in Wales"*

*"I think minority groups are definitely going underrepresented, there are so many minority groups that are undermined and underestimated. Care leavers like ourselves for example. I think we are undermined and underestimated. There are so many people from disadvantaged backgrounds that just don't get talked about enough. More often than not, it's people who come from privileged backgrounds who are commemorated"*

*"In my culture, as a nomadic people, we had stopping places throughout Wales where my family have stopped up for generations and to us they are sacred places. Why can't they be part of commemoration and memorialised. It's about being really creative, open and inclusive. This is why we need to engage wide opinion"*

*"Recently Jan Morris died, [...] She was a really good role model. She transitioned when I was much younger than I am now and I remember reading her book on that and thinking 'yes you can do it.' So those sort of things are really important to the LGBT community as a whole"*

*"I would like to see more Welsh history commemorated, particularly Welsh, rather than more broadly British history. Especially more radical history. Thinking of the minor's strike Wales' industrial history as well"*

*"I feel it's important that more people used to seeing trans people out and about the more that they're going to become integrated into society because they will be more the norm [...] I think that they would help the trans community integrate and it could become so ordinary, that nobody notices anymore"*

## Atodiad 1

| <b>Cefnogodd y sefydliadau a ganlyn y broses o gasglu tystiolaeth drwy'r grwpiau ffocws ar-lein</b> |
|---|
| Canolfan Gymunedol Affricanaidd Cymru, Abertawe   |
| Autistic UK   |
| Mae Bywydau Du o Bwys Cymru   |
| Plant yng Nghymru   |
| Cwricwlwm Cymreig   |
| Anabledd Cymru  |
| Alltudion ar Waith  |
| Diverse Cymru   |
| Y Comisiwn Cydraddoldeb a Hawliau Dynol yng Nghymru   |
| Tîm Cymorth Ieuenctid Ethnig Cymru  |
| Llafur - Cymdeithas Hanes Pobl Cymru  |
| Gwasanaeth Eiriolaeth Ieuenctid Cenedlaethol  |
| Ein Treftadaeth Siartwyr  |
| Cymdeithas Glyndŵr  |
| Race Council Cymru  |
| Race Council Cymru, Fforwm Ieuenctid BAME Cenedlaethol  |
| Race Equality First   |
| Save Our Statues  |
| Panel Cynghori Is-Saharaidd   |
| Prosiect Grymuso Menywod Awtistig   |
| Tros Gynnal Cymru   |
| UNIQUE - grŵp gwirfoddol sy'n cefnogi pobl draws yng Ngogledd Cymru                                 |
| Cyngor Ffoaduriaid Cymru  |
| Archif Menywod Cymru  |
| Canolfan Gymunedol Affricanaidd Wrecsam   |
| Cymuned Yemeni Casnewydd  |
| <b>Cyfanswm y sefydliadau: 25</b>   |

## Atodiad 2 – cwestiynau a ofynnwyd yn ystod y sesiynau:

1. Yn eich barn chi, a ddylai fod proses i awdurdodau cyhoeddus ei dilyn er mwyn penderfynu a fyddant yn trosglwyddo neu dynnu cerflun neu heneb i lawr neu ailenwi lle?
2. A ddylid ystyried y nodweddion canlynol wrth gytuno i goffáu ffigwr hanesyddol yn gyhoeddus fel cerflun, enw ffordd neu enw adeilad:
  - Arwyddocâd hanesyddol y person,
  - Dylanwad parhaus y person,
  - Effaith genedlaethol y person,
  - Effaith y person o dan sylw ar briod faes y person,
  - Sut roedd y person hwn yn cael ei ystyried ar y pryd, a sut y caiff ei ystyried heddiw,
  - Arwyddocâd pensaernïol yr heneb,
  - Effaith y weithred goffáu ar grwpiau lleiafrifol a safbwyntiau.
3. A oes unrhyw unigolion neu grwpiau o bobl nad ydynt wedi'u cynrychioli'n ddigonol o ystyried y rhai sy'n cael eu coffáu mewn manau cyhoeddus yng Nghymru?
4. Os bernir bod cerfluniau neu henebion yn amhriodol, i ba raddau y byddai'n addas eu gosod mewn cyd-destun arall?