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Ke mang ya ba ranthanyang? (Who is ripping them apart?): an analysis of township community art centre stakeholders in democratic South Africa

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ABSTRACT

One of the conditions for community art centres to thrive in a democratic South African township is a need for stakeholders to come together. Instead, there is a rise in conflict around the usage of township community art centres. Roodt (2006) and Tapscott (2000) locate some of this conflict as residing between government roles and policies: thus, leaving community art centres in dire situations and failing to fulfil their purpose (Roodt 2006: Tapscott 2000). This study analyzes the conflict of stakeholder interests in using community art centres in South African townships through Daveyton Rhoo Hlatshwayo Community Art Centre as a case study. Using qualitative research methods, the study reveals that there are multiple stakeholders with varied interests. As a result of these various interests, community art centres face ineffective programming, tension and unhealthy competition between stakeholders eventually leading community art centres not to function to their best use. Recommendations made here include community arts as multifunctional activities, collaborations, partnerships, intergovernmental cooperation and participation through a bottom-up approach which suggest how best township community art centres can be used in meeting diverse interests of stakeholders in democratic South Africa.