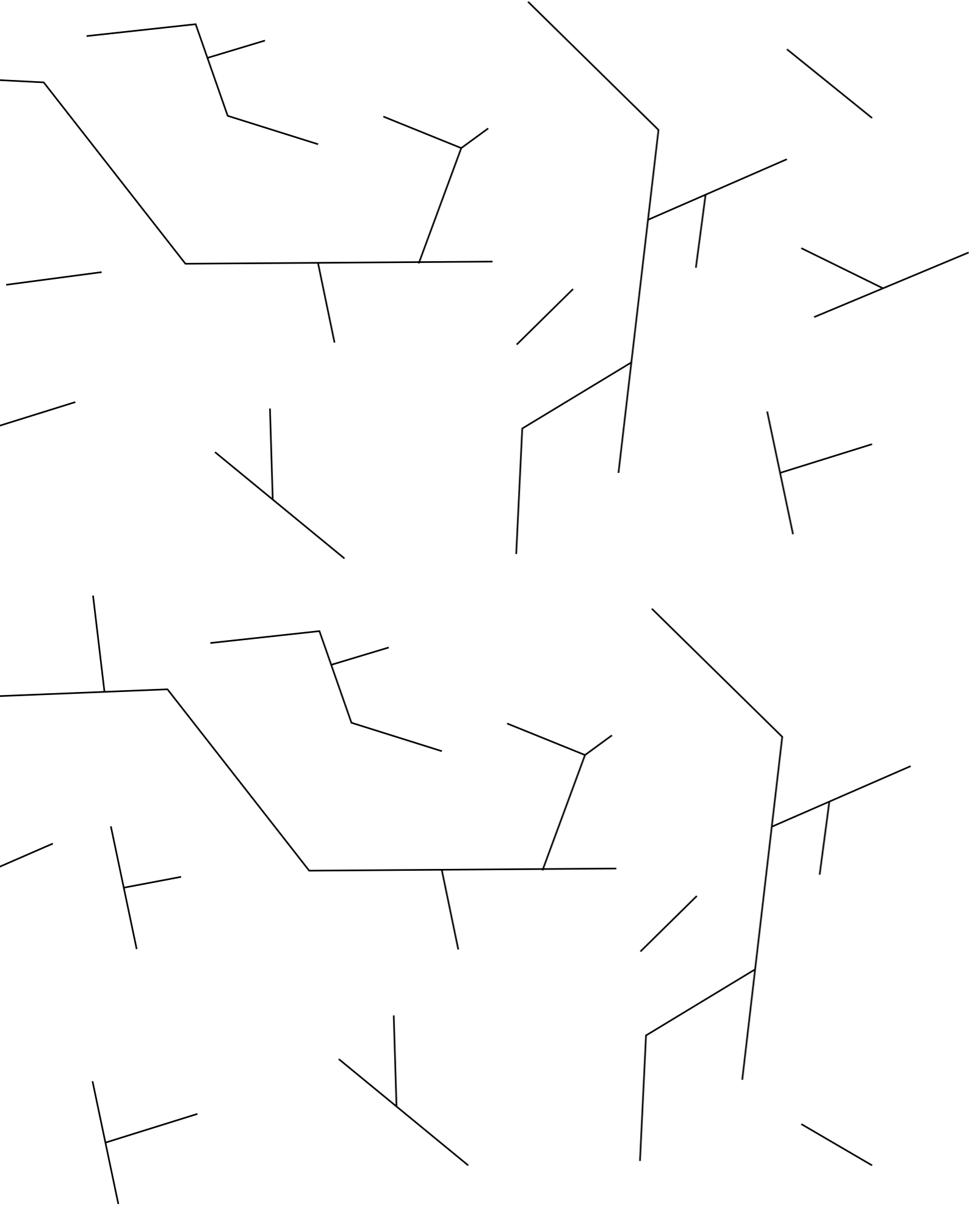


THE CHAIN OF MUSIC (VENUES) PLURALISM

**DIY Handbook For
Independent Clubs**



INTRODUCTION

The Chain of Music (Venues) Pluralism is a collaborative project between two organizations—Autonomous Cultural Center from Croatia and Crna Kuća 13 from Serbia—with the primary goal of developing conditions for the self-sustainability of small music venues by strengthening the human and programmatic capacities of organizations, as well as encouraging international program cooperation and networking among small music venues.

The working philosophies of both organizations are rooted in the DIY ethos, and they have emerged from the ground up as a response to the needs of the cultural and artistic scene, with strong social and collective engagement. Their greatest recognition in the music scene comes from managing music venues—Club Attack within the Medika venue and Club CK13 in Crna Kuća. Although they come from two urban centers—Zagreb, the capital of Croatia, and Novi Sad, the center of Vojvodina—on a local level, there are no models of small music venues like these.

Independent music venues in Southeast Europe and the Western Balkans face numerous challenges in their pursuit of self-sustainability. They are key hubs for the development of the music scene, yet there is no systematic support from local and national authorities, which threatens their long-term stability.

The main challenges addressed by this project include financial self-sustainability, (non)competitiveness in relation to commercial and mainstream venues, insufficient education of young professionals working in creative industries, and limited opportunities for the development of human capacities within small music venues.

The project has strengthened the programmatic and human capacities of the organizations through training for music industry professionals, performances by musicians/bands of various genres, an artist-in-residence program, audio streaming of concerts on community radio, a music compilation, and the creation of a network of small music venues. It has also expanded program collaboration and involved other organizations from Southeast Europe and the Balkans.

AKC operates in a former squat located in the old Medika factory, which has been revitalized and adapted to meet the needs of various artistic, cultural, and social programs, providing a unique space for work. Musicians who participated in the project had a direct connection with the local community, and the creative work within the residency programs had a site-specific character. On the other hand, CK13, in addition to being a traditional music club, includes spaces for other artistic and social programs, creating a synergy between artists and the local community, which utilizes the space for various needs and programs.

The project is based on inclusive policies and gender equality, ensuring the equal representation of women in program creation—each concert promoted the work of female artists, while the artist-in-residence program prioritized young female artists and musicians.

The musical aspect of the project focused on fusions of different unconventional styles that challenge mainstream commercial music genres, enriching the diversity of musical expression and attracting new audiences.

Finally, the project emphasizes the importance of implementing green policies and sustainability by using innovative communication models with its audience and participants.

This handbook was created as a result of educational programs, implemented through this project. A training session on cultural production and the organization of music festivals was held in Novi Sad, followed by a public relations training in Zagreb. These training sessions were intended for young members of our independent music club collectives.

By publishing this handbook, we wanted to share the knowledge gained during the training, as well as the experience of senior collective members, with all of you who are embarking on the adventure of organizing music programs or running independent clubs for the first time.

In this handbook, you will find tips and tricks on how to organize a concert, how to best use social media for promotion and visibility, and how to prepare a media package effectively. As a bonus, we have included a vegan cookbook, since both of our clubs always prepare vegan food for visiting musicians and artists at our various festivals. With this cookbook, we hope to inspire and encourage you to explore the world of cooking—it's not only practical but also sustainable.

Enjoy!

The AKC Attack and CK13 Teams

CONCERTS AS POLITICAL EVENTS

Ozren Lazić

Why do we talk about concerts as political events, and how do we perceive the relationship between music and politics? In answering these questions, we articulate our practices and shed light on our place and role within the music scene.

If concerts are cultural, social, and public events that connect audiences and musicians (music) and bring people together in a shared value system, then a certain politics underlies every concert, making each one a political event. Politics, in the broadest sense, refers to the activities through which people create, maintain, enforce, or change the rules by which they live. When we speak of a concert as a political event, we are referring to its social role, as musical practice cannot be separated from the concrete social activities and rules that individuals and societies establish, impose, and share. We discuss the social role of concerts when we consider events that impact society. Since a musical event (concert) by its very nature addresses the public—regardless of its composition or size—its social role is inherent. Music on stage influences the audience. It persuades and captivates, articulates, controls, and transforms social movements. It has the ability to anticipate or diagnose social upheavals and crises.

Music always emerges within a social context and is never independent of it. It is created, performed, perceived, changed, disappears, or transforms in accordance with the historical and cultural circumstances a society experiences. Musical genres and subcultures have developed in close connection with prevailing social conditions, shaping the values, norms, and behavioral patterns of entire generations. The history of popular music can be viewed as a sequence of certain paradigms. When we talk about the hippie movement today, we also talk about criticism of consumer society, pacifism, and freedom. When we talk about punk, we refer to the fight against the establishment and imposed social norms, as well as rock 'n' roll.

Concerts as public events and music as a powerful medium reflect and transmit social practices and demands that we have adopted and identified with. Thus, we can engage with music as a strategy of resistance and an instrument of spectacle, as a tool of propaganda and a subject of censorship, as a means of social cohesion and identity construction, or as an instrument of surveillance and ideological indoctrination, that is, a demonstration of power.

For us, music should be a unifying element in social critique and resistance, as well as a powerful organizational principle. However, it is also susceptible to commercialization and often serves the mainstream. Because of this dual perspective, it is necessary to critically examine and politicize the music scene in order to determine its social character and role, and to establish where politics and art end and where pure entertainment and the music industry begin. This distinction is not an easy task, and we will attempt to articulate only some aspects of this issue—those we have recognized through our work and experience in organizing concerts.

We understand the politics of the music scene in a broad sense. It is reflected in the organization of concerts, communication between venues and musicians, the ways bands (self-)organize, and how

they present their music. Politics is also present in the choice of venues and occasions for performances, in the relationship between musicians and audiences, in their attitude toward the spaces they gather in, as well as in what musicians say on stage and how the media follow and report on the scene... Therefore, there is a vast space before us for questioning and politicizing the practices that shape the music scene.

The Youth Center CK13, in line with its concept of an open space, organizes concerts regardless of a band's popularity or level of recognition. This means that both well-known and lesser-known bands have an equal opportunity to present their work to the public. The distinction between "well-known" and "lesser-known" primarily refers to how much media attention a band receives and how many people follow their work, meaning how large their audience is.

Because of this, media outlets that cover musical events bear a significant responsibility in deciding which music and which bands to feature, as well as how they report on them. If the media write about a band or a concert in a sensationalist manner, then sensationalism becomes a key factor in how both the audience and musicians perceive and evaluate events on the music scene, as well as their own work. Audiences are more likely to attend concerts that generate enough hype, while musicians may be inclined to present their work in a sensationalist way. This approach to musical events is not uncommon, as it serves the interests of commercial clubs, festivals, and music media and publishing houses that operate based on market logic and use music as a means of generating profit. All of this results in a complex situation on the music scene.

As a result, we often see alternative bands presenting their work by listing the clubs and festivals they have played at, along with the media and record labels that support them. Meanwhile, media reports on concerts are often filled with mundane details about attendance, the order of songs performed, the schedule and duration of the concert, and whether there was an encore...

Instead of articulating their own music and its position, bands often end up promoting festivals, record labels, and media outlets. Rather than producing analytical texts about musical events that could serve as valuable documentation of the state of the scene, we receive nothing more than journalistic reports on events. This raises an important question: what comes first—the music and the band, or the festivals and the media? Do music festivals and media platforms build upon what musicians create, or do musicians conform to the expectations set by festivals and media corporations?

This complex situation is reflected not only in how bands present themselves but also in what they do. More and more bands are turning toward commercial content that promises greater visibility, often making this their main focus. Bands organize themselves within hierarchical structures where leaders play the most significant role, and it is not uncommon for bands to be formed through the recruitment of members by a single leader. They select managers and promoters based on their influence and industry connections rather than choosing venues or causes for their performances.

This results in a contradictory situation where so-called "alternative" bands perform in commercial clubs or at city-sponsored festivals as supporting acts for mainstream stars. Additionally, bands eagerly participate in competitive festivals, sometimes even organizing them themselves, thereby endorsing the idea that competition among bands is legitimate and that their success should be determined by a jury financed by a corporate sponsor. At the same time, little attention is given to questioning how these festivals are funded—by corporations, companies, and municipal or regional governments—while bands and musicians genuinely need support in securing rehearsal and performance spaces, recording studios, and equipment, as well as opportunities for networking and education. Only through such resources can the scene remain sustainable and grow.

Musicians are forced to balance artistic integrity and creative freedom with the expectations of their audience, the media, and the music industry, all while maintaining specific relationships both within and outside their group.

The creative potential of younger generations of musicians is increasingly shaped by neoliberal market ideology, and at the same time, they often lack any form of critical stance, resistance, or defiance—qualities that have traditionally defined the alternative scene. Instead, young "alternatives" willingly conform to market logic, displaying more entrepreneurial ambition than a desire to transform the existing structures of the music scene and rebuild them on different principles.

All of this undermines the true alternative nature of music and reinforces the need for collective action, mutual support, and solidarity. This, in turn, highlights the necessity of politicizing music—a task that must be undertaken by both musicians and their audience.

The politicization that musicians could undertake would have to begin with a fundamental question: Why do we make music? Do we use music to represent ourselves, or is there something more? What we are witnessing today is self-branding and an emphasis on self-sufficiency, with the goal of accumulating as much symbolic capital as possible. But what does this form of self-representation lead to? It leads to alienation. A band transforms itself into a product that needs to be marketed and sold. What makes this particularly problematic is that many bands fail to recognize or acknowledge this process of commercialization, believing they are simply working hard to reach a wider audience.

For politicization to begin, bands must deconstruct their own work by moving away from representation and returning to fundamental questions: Why do we play? Why do we have a band? Why do we do this and not something else?

Answering these questions requires musicians to fully engage, as it challenges the very decision to pursue music instead of another path. Even a response like "We play for ourselves because we enjoy it!" highlights the affirmative role of music—when a group of people in a band validate each other through shared pleasure. And if we continue down this line of questioning (What is music for? What are bands for?), we will inevitably arrive at the political dimension of music—at how our engagement in music influences us and our relationships with others.

In the context of the independent music scene, politicization and critical engagement are realized both organizationally and creatively—through the exchange and networking of bands, through supporting existing and creating new rehearsal and performance spaces under non-commercial conditions, through mutual solidarity, and through organizing listening sessions and discussions that address these issues.

Perhaps the greatest source of inspiration and motivation for activism in music comes from those bands that organize their own concerts and tours, and that manage their rehearsal and performance spaces independently.

CK13 has been organizing music events for eight years, and the most significant experience we have gained during this time comes precisely from encounters and conversations with these bands. This experience has also shaped our work. In these discussions, the core principles of functioning have always stood out: self-initiative, self-organization, and responsibility—both toward what we do and the society we are building. For these bands, the positions are clear: music is a field of struggle against the system, a struggle we all share and experience through mutual encounters at concerts. This struggle can be waged on different fronts and in various formats: on stage, through lyrics, in music videos, and via fanzines and other promotional materials distributed at concerts; through a nomadic life on tour and personal style, in interviews, benefit events, by opposing commercial offers and venues, in open sessions where collectivism replaces authorship, through improvisation, performances, and spatial interventions.... There are no rules dictating what kind of music will emerge. In terms of genre, music is most often shaped by the sensibility of the musicians, that is, by the musical direction they feel closest to. However, one consistent pattern has emerged: the music is created based on equal participation by all members and is a result of collective expression. Thus, there are bands playing hardcore, punk, jazz, or improvised music, all sharing the same values and principles. These bands are also active in organ-

izing concerts for touring bands and musicians, creating an underground network that allows bands to perform worldwide. The venues for these performances include squats, houses, living rooms, bookstores, and community centers.

The sustainability of such endeavors is made possible through voluntary financial contributions from the audience. In this way, they are not buying a concert ticket as consumers of music who pay for a service; rather, they are supporting musicians and the scene to which they themselves belong.

For these practices to take root in our environment, it is necessary to provoke the audience with questions such as: *Why do you come to concerts?*

Why is all of this important? It is important because these music collectives, events, and self-organizing practices are living spaces of alternative culture. And we can all agree that this is what matters to us and what drives us—when music becomes more than just aesthetics and genre, when it becomes a reason for encounters and exchanges between people, a catalyst for building a sense of community.

When these practices become integral elements of our scene, we can hope for a thriving scene, where concerts are more than just entertainment or a way to unwind after a workweek.

Contacting and booking bands, negotiating with venues...

If you are venturing into organizing concerts, the first and foremost question is – why would you do it? The answer to this question will determine how you approach this activity. Whatever the answer may be, the fact remains that organizing concerts carries certain risks, where the commercial aspect is significant, but not the only or decisive factor.

Bands invest their time and resources to create music. The time spent on creating music is invested time, and as such, it becomes incorporated into the musician's overall available time, making it a significant factor in their lives. Likewise, performing music requires certain resources and investments, from purchasing and maintaining instruments, paying for rehearsal space, to transportation costs for the concert. This is particularly important for those who do not earn a living from performing music. On the other hand, organizing a concert costs money, from booking the venue and equipment to hiring people to carry out the event. Regardless of how friendly the arrangement with the band or venue may be, costs exist and are inevitable.

Does this fact determine how we communicate with bands and venues? It should! When it comes to bands, we need to consider their enthusiasm and the time they put into their work and appreciate it. In this sense, it is problematic not to respond to concert booking inquiries. Failing to respond at all shows a lack of respect for someone's work and their desire to organize an event with you or through you. A negative response, no matter how difficult or unpleasant, is better than no response at all. A timely response is your responsibility; this way, you help the band find alternative solutions, and such responsible communication can recommend you for other inquiries and contacts. Honest communication is sometimes much more important than what you can offer. No matter how close you may be to those you're negotiating with for a concert, remember that honesty and transparency are the only guarantees for gaining trust and establishing long-term cooperation with bands. In short, communicate as you would expect others to communicate with you when asking for help. Honesty is important in every agreement, especially in terms of what can be expected as the outcome of the concert.

In light of the above, it would be deeply wrong to promise something you're unsure you can fulfill (whether in terms of fees, food, accommodation, or equipment). Any problem or doubt can be communicated, provided both parties are willing to reach an agreement. Even if you can't promise something, it doesn't mean you won't be able to organize the concert; bands often manage, and part of the event production can be self-organized through solidarity networks. After all, it's often more cost-effective for a band to perform under modest conditions than to have a free day with the associated costs (accommodation, food). It is also not uncommon for bands from wealthier countries to have certain budgetary support and to be more relaxed about costs and more flexible in negotiations. Some bands bring their own promotional material (t-shirts, records, CDs), selling them to cover some of the expenses. However, this does not mean we are not responsible for promoting the event. On the contrary, it is our duty to do everything we can to ensure the success of a concert.

In line with these principles, honesty and transparency are also essential when negotiating the terms of a band's performance through their managers. Honesty and transparency come from a clear analysis of our own possibilities. Of course, managers will try to negotiate the best conditions for the performance, but it is our responsibility to know what our possibilities are and how much risk we are willing to take. The worst-case scenario is that, due to a poor judgment or an inadequate promise, the event fails to meet the agreed-upon terms.

When negotiating the terms under which a band will perform, it is essential to consider all concert organization costs. This allows us to determine what we can promise and how much room we have for negotiation. Some "rules" that can help in assessing a fair agreement include the following:

- If the bands are local, costs are lower
- If the band is on tour, costs are higher (especially for travel and accommodation).
- The more popular the band, the less room there is for negotiation or lowering their performance fee
- It makes a difference whether we initiate contact (where it is expected that we have something to offer) or if the band reaches out to us (which implies greater room for negotiation)

Everything else depends on the context, as there are no definitive rules for successful booking. Many factors play a role, such as our experience, budget, total costs, motivation, support network, whether the concert is on a weekday or a weekend, the expected audience size, ticket pricing, and whether we can find a supporting act. All of this leads to the question of the level of risk we are willing to take.

Absolute comfort in negotiations is rare. Concerts always carry a certain degree of risk and uncertainty. However, if we share the same values as the band we are booking and belong to the same scene, the risk factor can be based on mutual trust, knowing that everyone involved will do their best to make the concert successful. The greater the distance—whether in terms of values, expectations, or professional status—the less room there is for negotiation, making it more about the skill of bargaining. In some cases, there is no room for negotiation at all. Some bands can only be booked through established agencies that first assess whether you are financially capable of organizing a concert for the artists they represent. In such cases, they may not even consider you for collaboration.

That said, we are more often in situations where we work with bands and agencies that align more closely with our capacities. An important aspect of communication is building relationships and laying the groundwork for future collaborations. Sometimes, bands are more impressed by the way they were received and hosted—the effort put into making them feel comfortable and welcome—than by the concert's turnout.

Another crucial aspect of organizing concerts is booking potential venues. A club's primary interest is to attract as many attendees as possible, but this is not necessarily the deciding factor in whether they will offer you their space. As with band communication, building relationships is key. If you are contacting a venue for the first time, it is advisable to present your work, vision, and what you can "offer" in as

much detail as possible. Ideally, you should visit the venue in person to establish direct contact with the management.

Venues rely on a strong event program, which can work to your advantage—you can offer something unique and potentially expand their audience. That’s why it’s essential to assess which club is the right fit for your event. You should consider factors such as the club’s values, the type of events it hosts, the audience it attracts, how it treats its visitors, and how accommodating it is toward bands. Additionally, the club’s size should match your initiative — booking a venue that is too large can be counterproductive.

Technical capacities and general conditions for hosting a concert must also be considered. Understanding what the venue can provide and the associated costs will help you plan accordingly. Most venues already have an established audience and promotional strategies, which is another factor to take into account. If your concerts are well-received and meet expectations, you will likely have an easier time securing dates in the future and receiving greater support from the venue.

Ultimately, organizers, bands, and venues should share a common goal—promoting music, supporting artists, building an audience, and developing the scene. If any of these elements become a goal in itself, it risks deviating from the principle of solidarity. This brings us back to the fundamental question—why organize concerts in the first place? What are our interests and expectations? The commercial aspect is almost always present, but it is up to us to determine the extent to which it influences our decisions.

No matter what, communication remains crucial, especially when working with someone for the first time. Collaborations with bands often evolve into valuable acquaintances and friendships. Establishing connections with international bands is particularly important, as bringing together local and foreign artists helps create networks of solidarity and mutual support.

The concert itself doesn’t have to be the end of the experience. There are opportunities to organize merchandise sales, distribute pamphlets and fanzines, and, most importantly, foster direct exchanges between band members, audiences, and venue staff. The memories of these conversations and interactions often leave a deeper impression than the performance itself. Moreover, such events pave the way for future encounters and the development of extensive support networks.

In a world defined by borders, alienation, and repression, this is an act of resistance — one that is not insignificant. Perhaps that is the best reason to organize concerts: to bring people together.

Organizing a Concert

As a concert organizer, you need to be familiar with all aspects of the event to ensure its success. While you don’t have to be an expert in every segment, it’s essential to have a comprehensive understanding of everything that needs to be covered. From the initial planning stages to the moment the band steps on stage and plays the first notes, there are numerous preparations and logistics to consider.

Technical Rider

First and foremost, you need to understand the band’s technical requirements—what equipment they have, what they are bringing with them, and what you need to provide. This is where the crucial document known as the **technical rider** comes in.

A technical rider is a document detailing the band’s stage setup, channel list, and required backline equipment. It is essential for organizers, venue staff, and sound engineers to review this document in advance to clarify technical requirements, prevent misunderstandings, and anticipate potential challenges. This preparation also helps save valuable time during soundchecks, which is particularly important if the band arrives late — something that often happens, especially when they are on tour.

Additionally, it’s crucial to consider the concert’s start time and the venue’s operating hours, making timely preparation essential. In case of significant delays, having a backup plan is necessary, and that is only possible if you are well-acquainted with the concert’s technical requirements.

Stage Plot and Technical Rider

The **stage plot** is a visual representation of the band’s setup on stage, including the positioning of each member along with their instruments, amplifiers, microphones, and monitors. It should also include technical specifications for the backline equipment, which are essential for sound engineers to determine the necessary gear for proper amplification.

The **channel input list** is a detailed table specifying what needs to be routed through the venue’s sound system and how (e.g., the number and type of microphones, DI boxes, and appropriate stands). The **backline equipment list** outlines what the band will bring and what the organizer must provide.

Understanding and Managing the Technical Rider

Technical riders have become a standard practice, and most bands have one. However, if a band does not provide one, you should ask for these details. If you’re unsure how to interpret a technical rider, consult the venue’s sound engineer (or a technician from your team) to assess what is feasible based on the venue’s space and technical capacities.

While technical riders often outline ideal conditions, experienced bands are usually adaptable and open to finding practical solutions. Effective communication with the venue is crucial. In some cases, it’s best to allow direct communication between the band and the venue’s sound engineer to streamline the process.

Choosing a well-equipped venue can significantly reduce costs. If certain equipment is unavailable, you may check with the support band to see if they can assist. If renting equipment is necessary, maintaining good relationships with rehearsal studios or sound rental companies can be beneficial.

Weekends can be particularly challenging due to increased demand for rental equipment, so it’s important to determine your needs well in advance and secure reservations on time. Some bands bring their own complete sound system, but even in such cases, coordination with the venue is necessary, as existing in-house equipment may need to be adjusted or removed. In the end, the more efficient the communication, the smoother the soundcheck and overall concert execution will be.

Lighting

Lighting is usually determined by the capabilities of the venue hosting the concert. Well-equipped venues often have their own lighting systems and technicians, which significantly enhance the performance's impact and overall atmosphere. However, if the venue has minimal or basic lighting, it's always a good idea to contribute additional lighting on your own.

Sometimes, simple neon lights, LED par lights, or even desk lamps can be enough to create a compelling ambiance. With the increasing availability of affordable lighting equipment, even small investments can provide a solid foundation for enhancing the production quality of a music event.

Good lighting not only improves the experience for the audience but also plays a crucial role in visually documenting the concert—whether through photos or video clips. High-quality visual materials contribute to better promotion and recommendations for future events.

In some cases, lighting is an integral part of a band's performance, and they may have specific requirements regarding light design. This makes it essential to consider lighting during the planning process. If you're organizing a concert where lighting is particularly important, you might want to explore renting additional lighting equipment to ensure the best possible presentation.

Ticket Sales and Security

Ticket sales and security are essential aspects of any concert. In some cases, the same person may handle both ticket sales and crowd control, while in others, these roles are separate. Regardless, both positions require a high level of responsibility, and it's crucial to have trustworthy individuals in these roles.

For ticket sales, it's best to have someone close to the organizing team — someone invested in selling as many tickets as possible and dedicated to the task. The first impression that attendees get of the event is often through their interaction with the person selling tickets. Therefore, this person should be friendly, communicative, and well-informed about key details such as the concert schedule, band lineup, and expected end time.

Additionally, the person at the door should be able to direct media representatives or even law enforcement officers to the appropriate event organizers when necessary. Imagine arriving at a concert where the person at the door is unfriendly, unprepared, and unhelpful — it could dampen your enthusiasm or even make you reconsider attending. Since concerts are meant to bring people together, creating a welcoming atmosphere at the entrance is essential for a positive experience and a good reputation for future events.

If the ticket seller is someone you don't personally know, establishing good communication and trust is key for ensuring a smooth operation.

Security

Security is another unavoidable aspect of concert organization, falling under the broader topic of safety at events. While security is often associated with handling extreme incidents like violence, it also involves deeper social and political considerations.

Concerts bring together large crowds, often in a high - energy setting fueled by music and alcohol. This is why it's crucial to consider the venue's approach to security and audience treatment. When selecting a venue, think about how it treats its patrons and artists, as well as the types of bands and audiences it attracts.

It's equally important to ensure that the venue aligns with your values. You should avoid working with clubs known for openly violent or extremist ideologies, as well as purely commercial venues that disregard the cultural significance of live music. Concerts are never just about music in isolation — they exist within a social and cultural context. Ideally, they should be safe spaces where people can express themselves freely, connect with others, and experience personal or collective empowerment.

Everything at a concert contributes to this atmosphere — from the messages bands convey on stage to how people interact with one another, the stickers on restroom walls, the way men treat women, whether attendees feel safe expressing their identities, and even the behavior of bar staff and security personnel.

This is why security matters. The ideal scenario is one in which the entire community feels responsible for safety, and everyone is aware of their role in preventing violence. If a conflict does arise, how it is handled makes a big difference. Does security escalate the situation with unnecessary force, or do they work to de - escalate tensions? While responses must be situation - dependent, it's crucial that security does not become more violent than the instigators of the conflict.

For all these reasons, the way you approach security planning can greatly influence the overall concert experience.

Ticket Pricing

The ticket price depends on many factors, some of which we've already mentioned: the popularity and demand for the band, your budget and financial expectations, costs (technicians, security, additional expenses), venue capacity, rental costs for technical equipment, audience purchasing power and culture, whether the concert falls on a weekday or weekend, whether tickets are sold directly or through an agency, expected attendance, accommodation and catering costs, promotion expenses, and more.

Before committing to organizing a concert, it's essential to calculate all potential expenses and determine what is financially viable based on these factors. There are always risks involved — even with a detailed budget plan, unexpected costs may arise. That's why it's wise to include a contingency fund beyond the projected expenses.

The ticket price can exceed the estimated costs if you aim to generate a surplus for future events. However, ticket sales alone must cover a significant portion of the costs, making effective PR management and a strong reputation crucial. It's highly recommended, if not essential, to have a local support band to help attract an audience.

Ticket pricing can vary from event to event, and sometimes even for the same event. A tiered pricing

strategy — offering lower prices for early-bird tickets and higher prices on the day of the concert — can encourage early interest and increase sales.

Common Payment Models for Bands

There are several standard ways to structure band payments:

- **Door Deal** – The band receives a percentage of ticket sales at the entrance
- **Break-Even** – The band gets paid only after all event expenses have been covered.
- **Fixed Fee** – The band receives a predetermined fee regardless of ticket sales.

The type of agreement depends primarily on the band’s popularity and your financial capacity. In more informal settings or last-minute bookings (for example, when helping a touring band fill a vacant date), concerts may operate on a donation-based model.

In some cases, ticket sales alone may not be enough to cover all costs, requiring additional investment from the organizers. This could be due to miscalculations, unexpected issues, or a deliberate decision to take a financial risk in order to bring a particular band. However, taking financial risks should only be considered once a solid foundation has been established.

Announcing ticket prices and promoting the concert should be done with transparency, ensuring that your reputation as an organizer remains strong. Ideally, your audience should trust your event curation enough to attend based on that trust alone.

Alternative Funding and Support

Besides ticket sales, there are additional ways to secure funding, such as:

- **Merchandise sales**
- **Sponsorships (e.g., partnerships with beverage brands, hotels, catering services, etc.)**
- **Crowdfunding and community donations**

By diversifying revenue sources, you can reduce financial risks and create a more sustainable concert - organizing model.

Hospitality

A sincere recommendation for concert organizers: do not skimp on hospitality! While the financial aspect of a concert is important, hospitality is just as crucial — sometimes even defining. At the end of the day, bands, no matter how popular, are still people. Sometimes, the simplest gestures are enough to set the foundation for an excellent event and lasting friendships.

For musicians to perform well, they need the right conditions — just like anyone else hired to do a job. This is especially important for underground bands on tour. Touring often means sleeping in uncomfortable conditions, eating fast food, traveling long hours with little rest, and lacking access to showers or laundry — all while being expected (and expecting themselves) to deliver the best possible performance every night.

If you, as an organizer, can provide a decent place to sleep, a warm meal before the show (and even

breakfast!), and drinks of their choice, you can be sure that the band will appreciate it and be eager to put on a great performance. Let’s be real — music comes from the heart, but also from the stomach. Performing is physically demanding, and it makes a huge difference when a band can focus solely on their show without worrying about basic needs.

There’s nothing better than arriving after a long drive, unloading heavy equipment, setting up for sound-check, and then being welcomed backstage with coffee, tea, fruit, and healthy snacks. After a long day (which is exhausting for you, too — but imagine how it is for the band, who will go through the same routine again tomorrow, often with unpredictable conditions), offering them a comfortable place to stay — whether at your home, a friend’s place, or an affordable accommodation — along with a home-cooked meal or a warm dish from a local source, will make a world of difference. And the best part? These gestures can be done with minimal cost.

A band treated with respect will appreciate it, remember it, and keep you in mind for future collaborations. They will also recommend you to other bands looking for reliable and welcoming organizers. Sometimes, hospitality is the only thing you can offer a band — or the only thing they ask for. For a touring band, having a “day off” means extra expenses for food and lodging, so if you are along their route, they might even reach out to you for a show.

This is why hospitality is a great way to leave a positive impression and build long-term relationships.

Hospitality Rider and Time Management

Unlike underground bands, more popular bands often have specific hospitality requirements, outlined in a document called a **hospitality rider**. This list details everything that needs to be provided, including food, drinks, hygiene products, accommodation, transportation, and additional requests. The more popular the band, the longer and more specific the list can be — sometimes even unrealistic. These demands are often less about necessity and more about ensuring that the organizers are capable of meeting high expectations. Hospitality riders are a standard for commercially successful bands and are rarely revised to be more reasonable.

If the rider seems excessive — such as requiring large amounts of food and drinks for just one night — feel free to discuss it with the band’s tour manager. This way, you can negotiate a more realistic arrangement that minimizes unnecessary costs. While the band may not consume everything provided, they can take supplies with them for the road or for upcoming shows where hospitality may be less generous.

Time Management in Hospitality

Hospitality also involves managing time effectively. Some bands are highly conscious of their schedules and expect organizers to be just as considerate. This can include:

- A fixed time for **soundcheck**,
- A **break after soundcheck**,
- A specific time for **dinner**,
- A structured schedule to allow for **mental and physical preparation** before the performance

The more experienced and professional the band, the better they understand their own needs and will communicate them clearly — especially when it comes to time. It’s always helpful to arrange accommodation close to the venue so musicians have time to rest before their show.

Handling (Un)Expected Situations

As we've mentioned before, organizing concerts can be a fulfilling experience, but it is also risky and stressful.

Unexpected situations may not always be your fault, but that doesn't mean you won't have to handle the consequences. Some common issues that can arise include:

- A band's **transport breaking down**,
- A **band member falling ill**,
- Personal emergencies such as a **family tragedy or breakup**,
- **Expired personal documents or vehicle permits**,
- **Delays at the border** (due to long waits or difficult border officials),
- In the worst case, **the band canceling their tour or the concert** entirely

On your end, issues can include:

- **The venue canceling the date**,
- **Ticket refunds** if pre-sales have already occurred,
- **Canceling accommodation or rented equipment**,
- **Unexpected costs** associated with these cancellations.

The Importance of a Backup Plan

To minimize these risks, always have a **support network and a Plan B** to keep the concert on track. If you show the band that you're willing to go the extra mile to solve a problem—especially if pre-sale tickets have been sold — there's a strong chance they'll work with you to find a solution instead of canceling.

A strong **support network** should include:

- **Backup transportation** (someone willing to pick up the band if needed),
- **Spare equipment** in case theirs doesn't arrive,
- **A reliable mechanic**,
- **Contacts at the border or in law enforcement** who might assist with delays,
- **Reserve stage gear**,
- **Support bands** that can play while waiting for the headliner to arrive.

These preparations may seem like extra work, but they can **save the concert** and **reinforce your reputation as a capable organizer**. Strong communication, assertiveness, and a problem-solving mindset are key in these situations.

What to Do if the Concert is Canceled

If cancellation is unavoidable, you must issue a **public statement**—preferably in agreement with the band — to explain the situation. This should be done **as soon as possible** via social media, ensuring transparency and showing responsibility.

Additionally:

- Be **prepared to answer questions from the audience**.
- If feasible, **be present at the venue** on the scheduled night, as some people may not have received the cancellation notice.

A well-handled cancellation shows professionalism and respect for both the audience and the artists. It also strengthens trust in your organization for future events.

PR IS KEY FOR INDEPENDENT MUSIC CLUBS

Edited by Sanja Burlović

Public relations (PR) plays a crucial role in the success of nonprofit organizations, especially those managing independent music venues. A well-thought-out communication strategy ensures **visibility, audience development, media and partner relations, advocacy, and community engagement**.

The Role of PR in Music Clubs

PR involves:

- **Strategic communication** of all organizational activities,
- **Media outreach** to promote events and programs,
- **Community engagement** to strengthen local connections.

A common challenge for independent clubs is the **lack of marketing budget**. To **increase visibility without high costs**, media coverage, social media engagement, and influencer collaborations are essential. Given that independent clubs often **showcase non-mainstream music**, PR strategies help shape a unique identity that distinguishes them from commercial venues.

By emphasizing authenticity and underground culture, clubs attract audiences that appreciate alternative music and unconventional spaces. PR activities help build a **loyal community** while drawing in new visitors.

Building Strategic Relationships

Many small organizations **overlook** the importance of strategic PR in creating long-term success. Good PR fosters relationships with:

- **Journalists and music critics**,
- **Bloggers, vloggers, and influencers**,
- **Other key cultural stakeholders**.

Personalized approaches—**exclusive invites, press releases, and interviews**—encourage these individuals to cover and support club activities.

Advocacy and Social Impact

Unlike private music clubs that focus solely on events, **nonprofit organizations often engage in social change**. Communicating core values and advocacy efforts through PR ensures that the public and decision-makers recognize the club's broader mission.

With young people forming the majority of club audiences, **educational and activist messaging** can inspire them to participate in societal change. Tools like:

- **Social media campaigns, petitions, and video content** help mobilize support,
- **Press releases and media conferences** inform both the public and policymakers,
- **Advocacy efforts** push for better cultural policies and working conditions.

PR as a Community-Building Tool

PR is not just about event promotion—it fosters a **two-way relationship with the audience**. Engaging with the community strengthens long-term support by:

- Encouraging public input in **program design**,
- Promoting **volunteer opportunities** within the club,
- Hosting **fundraising concerts and inclusive programs** for marginalized groups,
- Running **zero-waste initiatives** and sustainability campaigns,
- Organizing **membership programs, giveaways, and interactive activities**.

When audiences see a club as “**their space**,” their loyalty deepens. **Consistent and creative PR** efforts help reinforce this connection.

The Power of Effective PR

Strong PR strategies enable nonprofit music venues to remain **relevant, financially stable, and culturally impactful**. By combining **media outreach, community engagement, and advocacy**, independent clubs can solidify their place in the cultural landscape while ensuring long-term sustainability.

A Few PR Tips

The basic rule of news structure is based on the **inverted pyramid principle**, meaning that the most important information is placed at the beginning, while details and additional information are gradually added throughout the text. This principle is also applied when writing media announcements.

Every news piece, including announcements, should answer the **5W+H** journalistic questions:

- **What?** – What is happening?
- **Where?** – Where is it happening?
- **Who?** – Who is involved?
- **When?** – When is it happening?
- **Why?** – Why is it important?
- **How?** – How is it taking place?

Structure of an Announcement

- **Introduction** – A concise, clear, and engaging summary that immediately answers the key questions and grabs the reader’s attention.
- **Main Body** – Expands on the basic information, providing details about participants, artistic work, music lineup, exhibition concept, or performance content.
- **Additional Information** – Includes links to artists’ works or official websites, a brief description of the project or program under which the event is organized, as well as information about the organizer, partners (with links), and a list of donors or sponsors, if applicable.

A well-structured and clearly written announcement increases the chances of media coverage and ensures better public visibility for the event.

HOW TO CREATE A FUNCTIONAL PRESS KIT?

A **press kit** is a crucial tool for promoting an event, project, organization, or initiative. It allows journalists, bloggers, and influencers easy access to all relevant information needed for media coverage.

Essential Elements of a Press Kit

- **Text Document**
- Should be **clear, concise, and contain** all key information about what is being promoted.
- Emphasize openness to further collaboration, clarifications, and interview requests.
- **Visual Materials**
- Must be **descriptive, free for distribution, in horizontal format, and not too large** (up to 5MB).
- Ideally, these should be **high-quality professional photos** (of artists, musicians, venues, or art works).
- **Additional Information**
- Includes **links to video and audio materials or extra images**.
- These materials should **not be included in the package but sent upon request**.

IMPORTANT:

Ensure that **contact information** (email, phone, website, social media) is clearly visible and consistent across all materials.

Structure of a Media Kit

TITLE

SUBTITLE/INTRODUCTION

What’s happening?

Where is it happening?

When is it happening?

Who is participating?

Why and how does it happen?

Placing The Media Kit In The Media

To successfully place a media kit in the public eye, we need contacts of journalists, news agencies, print and electronic media. It's important to have a prepared list of relevant media (portals, radio, TV, print media, bloggers, influencers) and select the right journalists and editors who cover similar topics. There is a difference between media lists and direct contact with journalists.

Media lists are documents with public contacts of editorial teams, journalists, partners, public institutions, and organizations. On the other hand, it's preferable to develop direct relationships with editorial teams, journalists, institutions, and organizations. The best model is to send personalized emails rather than mass messages. The subject should be clear and appealing. If sending a mass message, it is important to always place the addresses in BCC (blind carbon copy) to keep them hidden from other recipients.

In addition to sending directly to the media, we also publish the media kit on our website, social media platforms, or use a newsletter model to send it to program users, associated members, or newsletter subscribers. We can also ask partners and other collaborators on programs to share the information.

SOCIAL MEDIA

Social media is crucial for promoting independent club programs as it allows direct communication with the audience, quick distribution of information, and enhances recognition. It enables us to promote at relatively low costs, reach a large audience, connect and engage the community, easily track effectiveness and analytics, and quickly distribute information. Through social media, we can run online campaigns to sensitize the public on certain social issues, educate young people, or advocate for specific policies.

Social media is effective in reaching and visibility, as it allows access to a wide audience without high costs. It helps in creating a recognizable club brand and program, while algorithms enable targeted advertising based on user interests. We use social media as a tool for interaction and audience engagement, as they provide two-way communication through comments, likes, and shares. They also allow us to survey the audience through polls or Q&A sessions, directly involving users in program creation, opinion expression, and evaluation.

An important role of social media is also the rapid distribution of information, as they enable real-time updates about events, program changes, and news. This characteristic makes them ideal for crisis communication and urgent notifications.

Perhaps the most frequent function of social media used by most organizations and clubs is the promotion of performers and events. Through teasers, video clips, and live streams, interest in performances is increased, and by paying for ads, visibility for certain programs is raised.

Tools like Facebook Insights and Instagram Analytics allow tracking the performance of posts, and thanks to them, it is possible to adjust the strategy based on audience reactions.

What Is Reach?

Reach on social media refers to the number of unique users who have seen a particular piece of content (post, video, advertisement, etc.). In other words, reach shows how many people have come into contact with your content, regardless of whether they interacted with it (like, comment, share). Reach is, in essence, a unit of relative exposure, indicating the number of people your content is shown to in their feed.

There are three types of reach:

- **Organic Reach:** Refers to the number of users who have seen a post naturally, without paid advertising. This includes followers and their shares, hashtags, searches, collaborations, mentions, and remixes.
- **Paid Reach:** Covers the number of users who have seen a post due to paid promotion, which includes ads, campaigns, boosts, and dark posts.
- **Viral Reach:** Refers to the number of users who have seen a post because their friends liked, commented on, or shared it. Viral reach is generated when people like, comment, or share your post, which then shows it to their friends or followers. When someone shares your post, everyone who follows that person can see your content, thereby increasing reach without additional investment.

What Is Engagement?

Engagement refers to the level of interaction users have with a specific piece of content. This includes all actions users take after seeing a post, such as: liking, commenting, sharing, clicking on links/videos/photos, saving posts, or sending posts to others via inbox.

Engagement is important because it increases visibility, strengthens the relationship with the audience, and fosters loyalty. Social media algorithms (Facebook, Instagram, Twitter, TikTok) favor content with high engagement, showing it to a larger audience, thus boosting visibility. More comments and shares indicate a deeper connection with the audience and help build a community. Content with lots of interactions is seen as relevant and worthy of attention, which improves credibility. Through engagement, you can see what your audience likes and adjust your strategy accordingly, which helps with audience analysis.

Conclusion

To make the most out of social media for promoting our work, it's important to follow several tactics and best practices:

- Always post relevant, authentic, and inspiring content.
- Post regularly with diverse content.
- Continuously interact with the community.
- Use the call-to-action model.
- Establish and maintain collaborations with partners and influencers.
- Monitor analytics and adjust strategies.

Platform Characteristics

- **Instagram & Facebook:** These are the main channels for event promotion and interaction.
- **TikTok:** Suitable for short, creative video clips from concerts, brief inter views with artists or musicians, event recap videos, and viral trends.
- **YouTube:** Prefers longer video content, live performances, music videos, show recordings, and longer documentary materials.
- **X (Twitter) & Threads:** Best for quick posts, announcements, and user communication.
- **Discord / WhatsApp Groups:** Used for direct communication with the most loyal audience.

COMMUNICATION PLAN

A communication plan is a strategic document that defines how an organization or project will communicate with its target audience. Its purpose is to ensure clear, consistent, and effective communication, whether it's directed at internal or external stakeholders. The communication plan needs to align with the organization's goals. It is important because it helps in organizing and maintaining consistency in communication, ensures better understanding of messages among the audience, increases visibility and recognition of the organization/project, and facilitates crisis communication if issues arise.

Key Elements:

- **Communication Goals:** Answer the question: What do we want to achieve? (e.g., increasing visibility, attracting an audience, strengthening the image).
- **Target Audience:** Answers the question: Who are we addressing? (users—what group of users, media, institutions, partners).
- **Key Messages:** Answer the question: What information do we want to convey, and how do we shape it?
- **Communication Channels:** It is important to select channels such as social media, email, PR, websites, printed materials, radio/TV.
- **Tactics and Activities:** Relates to specific steps to achieve the goals (e.g., Instagram posts, press conferences, newsletters).
- **Resources and Responsibilities:** Contains the responsible persons for implementing specific tasks (PR team, designers, project managers).
- **Timeline:** Includes details on when and how often communication will take place.
- **Measuring Success:** Defines how results will be tracked (e.g., post reach, number of visitors, media coverage).

COMMUNICATION PLAN FOR INDEPENDENT MUSIC CLUB (EXAMPLE)

Introduction

The Independent Music Club (CLUB NAME) is a hub for the alternative music scene, promoting local and international artists, DIY culture, and social engagement through various cultural programs. The goal of this communication plan is to increase the club's visibility, attract new audiences, and ensure community engagement through effective communication channels.

Communication Goals

- Increase the club's recognition among targeted audiences
- Increase attendance at concerts and events
- Ensure continuous presence in the media and on social media
- Engage the community and encourage interaction with the audience
- Attract sponsors and partners

Target Audience

Primary Audience:

- Lovers of independent and alternative music (18-45 years)
- Students and young professionals interested in culture
- DIY and underground community

Secondary Audience:

- Journalists, music bloggers, and critics
- Cultural organizations and festivals
- Potential sponsors and donors

Key Messages

- **For the audience:** “Music without compromise – your space for authentic music and a great time!”
- **For the media:** “Supporting independent musicians and the underground scene!”
- **For partners:** “A platform for innovative projects in culture and the music industry!”

Communication Channels

- **Social Media:** Facebook, Instagram, TikTok, YouTube (video content, announcements, livestream)
- **PR & Media:** Press releases, collaboration with music portals and radio shows
- **Newsletter:** Monthly event updates, interviews with artists, special offers
- **Website:** Regular event updates and a blog about the scene
- **Local Community:** Posters, flyers, collaborations with other cultural institutions

Activity Plan

TIME	ACTIVITY	TIME
Weekly	Event announcements	Social media, website, newsletter
Before Concert	Interview with the artist	Blog, YouTube, media
Day of Event	Livestream, story content	Instagram, TikTok
Monthly	Press release for med	Website, PR channels
Seasonal	Organization of special promotional events	All channels

Measuring Success

- **Key Performance Indicators (KPIs):**
- Increase in social media followers (10% quarterly)
- Growth in concert attendance (at least 15% annually)
- Number of media mentions (at least 5 per month)
- Audience engagement (likes, comments, shares)

PUNK VEGANISM AS A CULTURE OF RESISTANCE

Len Tilbürger

It all began with the band Crass

The intersection of punk culture and animal rights has existed since the very beginning of punk. Joe Strummer was a vegetarian from the early 1970s, as were many others involved in the squatters’ movement, and in this milieu, the connection between vegetarianism and the radical left (or, at that stage, anarchism) was already present. The first time animal rights or animal liberation were mentioned in a punk song was in the song “*Time Out*” by Crass from their 1979 album *Stations of the Crass*, with lyrics that directly compare the suffering of humans to the suffering of other animals. Since then, animal liberation became a leading theme in anarcho-punk and other punk subgenres. The influence of Crass and punk in general led to the wider spread of veganism and the animal rights movement, later affecting the relationship between veganism and various other music subcultures, including hip-hop and techno.

The relationship between veganism and punk is most strongly, most meaningfully, and most consistently understood and expressed in relation to anarchism. Part of this connection stemmed from the hippie movement — the early avant-garde artistic projects of the Crass members are a good example of this connection. The members of this band had already been vegetarians before they formed the band, basing their opposition to the exploitation of animals and their solidarity with all living beings not only in a pacifist worldview but also in anarchist principles. However, many early punks had an anti-hippie sentiment, which may have made them hesitant to become vegetarians or vegans, fearing to be labeled as “lentil-eaters,” but many of them were won over by the moral strength of the argument Crass put forward. An interesting case is Captain Sensible from the band The Damned — upon arriving at Dial House in Essex, the commune where Crass lived, to record an EP, and after spending just a week there, Captain Sensible became a vegetarian and wrote and recorded some of the songs that addressed vegetarianism (“*Wot! No Meat?*”, 1985). Crass played a significant role in creating a sort of hippie/punk synthesis, making vegetarianism a primary issue in the punk scene of the 1980s.

Let’s Be Militant

Things quickly moved away from the scene characterized by the peaceful, post-hippie vegetarian stance to a scene that encouraged militant direct action against those profiting from the abuse of animals. The band that personified this shift was *Conflict*. Conflict were significantly “tougher” than Crass and much less concerned with pacifism. In spirit, they were more aligned with the broader anarchist movement of the time (and organizations like Class War, the Anarchist Communist Federation, Direct Action Movement, and Black Flag). Conflict did not shy away from “violence,” which included direct action and property damage – they were willing to throw a brick through the butcher’s window, damage the infrastructure that exploited animals, and cause economic harm to the meat industry. Conflict represented a shift toward something much closer to the actions of the Animal Liberation Front (ALF), whose activism they celebrated in some of their songs (for example, “*This is the ALF*”, 1986).

According to the story, Colin Jerwood from Conflict became aware of the reality of animal exploitation when he was hired as a painter at a slaughterhouse. Shocked by what he saw, Jerwood returned to the slaughterhouse with a video camera to film the horrors taking place, posing as a student who needed the footage for a supposed research project. The footage from the slaughterhouse was projected by Conflict onto the wall behind them during their performances. Some punks' reactions included a lingering anti-hippie attitude, and some even took an anti-vegetarian stance; even though they were presented with the horrific abuse occurring every day in slaughterhouses, these punks still felt some kind of macho impulse to "show off" in opposition to what they had seen. And that's what Conflict was fighting against, trying to spread their message to people who were not yet vegetarians. Today, it's taken for granted that vegetarians and vegans exist and that they are everywhere, not just in the punk world; it's already the "norm," it's what people do. But Conflict were true pioneers in spreading veganism.

Of course, Conflict were not the only ones in this. Other bands in the anarcho-punk subgenre, bands like *Flux of Pink Indians*, *Zounds*, *Subhumans*, *Rudimentary Peni*, *Icons of Filth*, wrote songs about animal liberation. But Conflict, and perhaps Antisept, were more fundamental in this regard. In addition to the bands, early punk fanzines like *Fack*, *Guilty of What?*, *New Crimes*, and *Tender Mercy* also addressed animal rights, continuing their crucial role in communicating the issues of veganism and animal liberation to the punk audience. Many issues of these fanzines featured vegan recipes, and some were even entirely dedicated to veganism. Over the years, some fanzines completely focused on veganism and animal liberation, such as *Artcore*, *Bald Cactus*, *Last Hours* (which started as *Rancid News*), *Headwound*, *Ripping Thrash*, and *Meat Raffle*.

Animal Liberation and Punk

The late 1970s, when punk shoved its abrasive face into the public eye, was also the time when the Animal Liberation Front (ALF) was formed and gained momentum. The genesis of this movement began with the collective *Band of Mercy*, founded in 1972 by activists emerging from the Association of Saboteurs of Hunters. The *Band of Mercy*, named after a youth group from the Royal Society for the Prevention of Cruelty to Animals (RSPCA) in the nineteenth century, operated by incorporating tactics of property destruction and economic sabotage into their animal rights struggle. Their activism began with actions like destroying hunting weapons and sabotaging hunting vehicles by smashing windows and slashing tires. Wanting to express their connection to the anti-colonial struggles that inspired them, this collective renamed itself the Animal Liberation Front (ALF). One of the founders, Ronnie Lee, was also a member of the punk band *Total Attack*, as were many other early ALF activists. These two groups—anarchist punks and animal liberation activists—merged into the same radical milieu. This connection to punk culture led to the animal liberation movement evolving in an anarchist direction. Thus, from the outset, the ALF used the same symbols and imagery that punks used— (encircled "A")—to promote their increasingly widespread actions.

The animal liberation movement would not have reached its peak without this connection to punk: over the years, the activists of this movement carried out more actions and caused more economic damage in the United Kingdom than the rest of the revolutionary left combined. The influence of the movement spread to other collectives. For example, the *Hunt Saboteurs* (Hunt Sabs), founded in the 1960s, became a radical anarchist activist group in the late 1970s, precisely due to the arrival of anarcho-punks (whose political awareness had been shaped by bands like *Crass* and later *Conflict*). What motivated these people to oppose hunting was, to some extent, the same thing that attracted people to punk: DIY activism carried out by organizing people into small groups that do not answer to external authority, which are non-hierarchical, and where decisions are made by consensus. It's about questioning mainstream values and understanding "total liberation"—the understanding that different forms of oppres-

sion and domination are interconnected and caused by the same factors that are supported, reproduced, and reinforced by the capitalist state. The Hunt Sabs gained an anarchist character and adopted many of the anarchist organizational principles and cultural markers precisely because so many punks joined the movement.

Another factor of anarchist engagement within the global punk scene today is the activism of the *Food Not Bombs* collective. In the punk scene in Indonesia, for example, vegetarianism and veganism are much less prevalent, but the *Food Not Bombs* actions are incredibly widespread, and they are vegetarian – thus representing a point of influence for vegetarianism and veganism within punk culture. The same happens all over the world; in Malaysia or Indonesia, in Russia or South America, in Europe or South Africa or the U.S., *Food Not Bombs* activism is always connected to punk, and it is always vegan (or at least vegetarian). The activist practice in the animal liberation movement as practiced in the "West" (and particularly the approach of the *Hunt Sabs*, who frame their activities within the specific English tradition of fox hunting, where hunters are traditionally dressed in red coats), has not spread across the world as much as the practice of *Food Not Bombs*, whose actions are strongly shaped by the link between anarchism and punk with the issue of animal liberation.

Punk has given a huge boost to veganism in terms of raising awareness; so many people became aware of animal rights politics through punk – whether through zines or through songs by bands that sing about animal rights, or through distro tables with flyers and information about veganism – they became conscious of the politics of animal rights. Even more so, punk was crucial in fundraising for *Hunt Sabs* and *ALF* through benefit concerts and record releases aimed at supporting these collectives. Benefit concerts are a place of tangible material connection between punk and the animal rights movement, where the processes of everyday reproduction of punk culture are directed towards activist goals.

Vegan Punk Pioneers

In addition to the direct influence on people who listen to punk music, punk has for decades provided a cultural foundation that has supported radical activism: veganism has become a part of the punk and anarchist collective identity. It's one thing to say, "Yes, I personally commit to being a vegan and fight for animal liberation," but without a culture to support you, it will be very difficult to sustain. We've all witnessed acquaintances who were once vegetarians and no longer are, because they didn't have that network and culture of support – and that's what punk created and continues to create, while other cultures recreate it in their own aesthetic molds. Veganism has become a key part of the sustainability and development of anarchist punk resistance culture worldwide.

A new book — *Smash the System: Punk Anarchism as a Culture of Resistance* (Active Distribution, 2022) — celebrates these phenomena within punk culture, while the entire book emphasizes the importance of veganism and animal liberation for the collective punk identity.

Globally, across different political and ideological contexts, animal liberation has been and remains a part of the punk scene. For example, in post-communist Czech Republic, punk fanzines from the early 1990s, like *Hlučná lobotomie*, expressed their affinity for green anarchist politics by opposing militarism and nuclear energy, as well as supporting *ALF* activism. Punk anarchists influenced the spread of veganism in South Africa after apartheid; in socialist Venezuela, anarcho-punkers became part of grassroots social movements dealing with anti-globalization politics, solidarity with political prisoners, and supporting vegan collectives and animal liberation groups; in China, hardcore bands like *Gouride* from Yunnan promote veganism through their songs, condemning imperialism and consumerism.

In our journal *Nailing Descartes to the Wall* (2015, new edition 2020), we critiqued "lifestyleism" direct-

ed at the punk scene by anarchists who are not punks. This critique points out that punks are actually just living a certain “lifestyle,” with vegetarianism and veganism often only stylistically associated. This criticism overlooks the role of politicization that punk plays regarding animal rights and the role of culture as the foundation that sustains and supports activism. The impact of punk culture has been and remains incredibly far-reaching and enduring — records from the late 1970s and 1980s still carry the power of such influence, precisely because they belong, first and foremost, to a living culture that people want to be a part of. That culture is shamelessly connected to fun. After all, this is the strength of punk: it’s not dry or tiresome, and it’s not a lesson.

If the reason someone becomes vegan or decides to sabotage hunters is simply because “cool kids” are doing it, that’s great! It’s a good starting point, just like with anything else. And there will always be irritable “materialist anarchists” who can’t see beyond themselves and will have a hard time appreciating the importance of that starting point, despite the clear and enormous impact that the intersection of punk, anarchism, veganism, and animal liberation has had on hundreds of thousands of people.

Source: <https://diyconspiracy.net/punk-veganism/>

VEGAN COOKBOOK

WINE AND MEATLESS GOULASH

The recipe was shared with us by Slobic from the band Ponor (Zagreb)

Intro:

The recipe for this goulash was created by the mother of Danijel Sikora Sixo. It was food that was cooked for all the concerts that URK organized before the opening of the Močvara Club. At one point, when Močvara opened, I took over the cooking for the bands, and that’s how this recipe came to be. In the original recipe, there is no onion or garlic, I think it was because, during the 90s, there were a lot of bands with members who were Hare Krishna, and they don’t eat onion or garlic.

Ingredients:

This quantity is for 6 to 8 people, and can be served with bread: 2 kg of potatoes, 200 g of soy chunks (you can also use soy medallions and cut them into smaller pieces after cooking), 2 peppers, tomato paste, sweet red paprika, hot red paprika, salt, pepper, 1 bay leaf, flour

Preparation:

- Cook the soy chunks.
- Sauté the peppers in a little oil until soft. You can also use onion with the pepper or instead of the pepper if you want.
- Add the cooked soy chunks.
- Add 1 teaspoon of sweet red paprika and 2 tablespoons of flour, then mix everything and sauté for a few minutes (until the flour and paprika begin to stick to the bottom).
- Add the potatoes.
- Pour water to cover everything.
- Add salt, pepper, 1 bay leaf, half a teaspoon of hot red paprika (add more if you want it spicier, or leave it out if you don’t want it hot), and 1 tea spoon of sweet red paprika.
- Leave it partially covered to cook on low heat (the longer, the better). Stir occasionally, as the flour will settle at the bottom and might burn.
- When the potatoes are cooked, add the tomato paste (about 1.5 to 2 dL). You can add more or less depending on how sour you want it. It’s best to start with less and taste it.
- Add 2 tablespoons of flour mixed in a little water (to avoid lumps). You can make a proper roux if you want to be fancy, but the OG recipe was done this way. The flour will dull the flavors a bit, so you can add more tomato paste to cut through the dullness.
- Let it all come to a boil.
- Taste and add more spices if needed (salt, pepper, paprika, etc.).
- Try to find the bay leaf so you can remove it, but after some time, you’ll probably give up because you can never find it (at least I can never find it).
- Serve on plates with spoons backstage at a nearby club

Additional Notes:

- The perfect side dish for this is fresh cabbage salad, but my mom always made it, and I’ve never managed to make it as good as she does. The concept is to slice the cabbage thinly using a grater, salt it, mix it, and gently press it to break the cabbage down. Let it sit in the fridge for a

while (about 30-45 minutes). Add salt, pepper, oil, and vinegar. I've never managed to make it as well as my mom does, but that's the recipe.

- You can upgrade it a bit by adding carrots, mushrooms, peas, or whatever else comes to mind. But the recipe above is how I got it from Six's mom, and that's how I've been making it, with the goal being to make as much food as possible for as little money. :)
- You can replace the soy with fresh seitan. I've done that a few times, and it turns out pretty good too.

MEXICAN BEAN STEW

Ingredients:

1 kg red beans, 2 cans of sweet corn, 0.5 kg red onion, 0.5 kg leek, 5 red bell peppers, 4 (2+2) heads of garlic, 0.5 kg carrots, 0.5 g soy flakes, 1 jar of canned tomato chunks, 1L tomato juice, water, oil

Spices:

Salt, pepper, whole black peppercorns, chili powder, ground sweet paprika, a little cumin and cinnamon, bay leaf, fresh parsley

Optional:

Caraway, coriander, nutmeg, oregano, thyme

Preparation:

Clean the beans by removing any bad ones, soak them in cold water overnight, then rinse and cook. Discard the first water. Fill with fresh water, lightly salt, add peppercorns and a bay leaf, and cook until the beans soften.

In oil, sauté finely chopped red onion, half the garlic (4 cloves), and leek, then add the bell peppers cut into strips, carrots sliced into thin rounds, boiled and drained soy flakes, and season. If needed, add more oil or water and simmer for another 15 minutes.

Once the beans are cooked, drain them and combine with the soy mixture. Gently mix, then add the sweet corn, canned tomatoes, tomato juice, and the second half of the crushed garlic (4 cloves), finely chopped parsley, and let it simmer on low heat for another half hour.

Side dish:

Boiled pasta or rice (cook separately in salted water, drain, and toss with oil)

Salad:

Red cabbage salad

LENTILS WITH RICE

Ingredients:

1 kg green lentils, 8 kg rice, 0.5 kg onions, 0.5 kg leek, 3 heads of garlic, 0.5 kg carrots, 1 large head

of celery, 1 bunch of parsley, 500 g coconut flour, 2L tomato juice, 1 jar (720 g) tomato puree, water as needed, oil

Spices:

Salt, pepper, ground sweet paprika, bay leaf. Optional: caraway, cumin, nutmeg, oregano...

Preparation:

Soak the lentils overnight in cold water. In the morning, drain, rinse them, then add warm water in a pot and cook for about 30 minutes. After that, drain the lentils and discard the water.

Clean the vegetables: finely chop the onions, garlic, and leek, and dice the carrots and celery into small pieces. Heat oil in a pot and sauté the onions, leek, half the garlic, and the rest of the vegetables for 30 minutes, stirring occasionally. Add the lentils and cover with water. Add bay leaf, salt, and pepper, bring to a boil over high heat, then reduce the heat to a simmer and cover. Let it cook until the lentils are soft. Towards the end of cooking, add the tomato juice, tomato puree, coconut flour, paprika, the second half of the garlic, and finely chopped parsley.

Once the lentils are cooked, add the boiled and drained rice.

Salad:

Seasonal salad of your choice

SWEET CABBAGE WITH OYSTER MUSHROOMS AND SMOKED TOFU

Ingredients:

2 large heads of cabbage, 2 kg oyster mushrooms, 1 kg leek, 1 kg carrots, 3 heads of garlic, 1 kg potatoes, 2-3L tomato juice, 1 jar of tomato pelates, 2 packs of smoked tofu, parsley, salt, sweet ground paprika, oil, water

Preparation:

Clean the cabbage by removing the outer leaves, cutting it in half, removing the core, and chopping into large cubes. Wash and peel the leek, carrots, and potatoes, then chop the carrots into rings, the potatoes into bite-sized cubes, and the leek into smaller pieces. Peel, wash, and crush the garlic.

In a pot, heat oil and sauté the leek and garlic, stirring occasionally, until softened. Add the carrots and sauté for 15 minutes, adding a little hot water if needed. Then add the cabbage, enough water to cover it, cover the pot, and cook over medium heat. Make sure there's enough water throughout cooking, so the cabbage remains covered.

40 minutes before the end of cooking, add the potatoes, and 20 minutes later, add the prepared oyster mushrooms. Once the cabbage is cooked, season with spices to taste, add the tomato juice and pelates, and stir well. Let it simmer for a few more minutes, then remove from heat and add the tofu (cut into smaller cubes) and sprinkle with parsley.

While the cabbage is cooking, prepare the oyster mushrooms. Clean and chop them into smaller pieces. Sauté them in hot oil until they release their water and brown slightly. Season with salt and pepper, then add them to the cabbage.

PEAS

Ingredients:

1 kg peas, 1 kg carrots, 0.5 kg onions, two bunches of dill, salt, oil, water

Preparation:

Clean, wash, and finely chop the onions. Wash, peel, and chop the carrots into cubes or rings. Sauté the onions in oil, then add the carrots and sauté for another 15 minutes. If needed, add a little water. Add the peas and sauté briefly, then add enough hot water to cover and let it boil. Once it boils, reduce the heat and cook until the vegetables are soft, adding water as needed. Season with salt halfway through cooking, and add the chopped dill towards the end of cooking.

Side Dish:

Potato Gnocchi with Oyster Mushrooms

Ingredients:

1 pack of gnocchi (2 kg), 1.5 kg oyster mushrooms, olive oil, parsley, salt, pepper

Preparation:

Clean and chop the oyster mushrooms into smaller pieces. Sauté them in olive oil until they release their water and brown slightly. Cook the gnocchi according to the instructions on the package, then add them to the mushrooms along with some of the cooking water. Season with salt and pepper, add parsley, and stir. Let everything cook together for a few more minutes on low heat.

These prepared gnocchi can also be added to the peas.

SALAD: MIXED SALAD

Ingredients:

2 heads of green lettuce, 1 small head of cabbage, 2 tomatoes, 2 cucumbers, 1 stalk of leek, 1 pack of arugula, a bunch of dill, olive oil, vinegar, and salt

Preparation:

Clean and wash the vegetables. Finely chop the lettuce, grate the cabbage, slice the tomatoes, cut the leek and cucumbers into rings, and tear the arugula into smaller pieces. Combine everything, season, and mix gently.

BEANS WITH VEGETABLES AND VEGGIE SAUSAGES

Ingredients:

1 kg Građiŝtan beans, 1 kg onions, 1 larger leek, 2 heads of garlic, 1 kg carrots, 1 small head of celery, 0.5 kg white potatoes, water, salt, pepper, 3 bay leaves, sweet ground paprika, 2-3 teaspoons dried rosemary, 2-3 teaspoons thyme, a little cumin, 2 bunches of parsley, 2 packages of soy food sausages

Preparation:

Clean the beans of any bad ones, soak them in cold water the night before, then rinse and cook them. Discard the first water. Rinse the beans again and place them in a pot. Add enough water to cover the beans by about 3 cm, then add chopped onions, garlic, leek, and vegetables in the following order: carrots (cut into rings), celery (diced), potatoes (diced). Season and cook until tender.

Briefly sauté the sausages in a little oil, cut them into larger rings, and add them to the beans.

Side Dish:

Bread or cornmeal mush (proja)

Salad:

Green or red cabbage, or a mixed seasonal salad.

SEASONAL VEGAN COOKBOOK

The best food is the one that travels the shortest distance to our table.

Today, when supermarket and farmers' market shelves offer the same variety of fruits, vegetables, grains, and spices both in summer and winter, and when we can eat whatever we like at any time of the year, it's time to ask ourselves— is this way of eating healthily safe, economically justified, and environmentally sustainable? The question of whether we should eat in accordance with the seasons was never asked until the second half of the 20th century, as most people could only eat the natural produce that was available at the time. Today, our food choices are vast, and almost everything is available to us year-round. Even though we know that seasonal food is the healthiest, we often forget that when we go shopping. The reason for this is modern eating habits and global food distribution, which make products available throughout the entire year. That's why grocery store shelves look nearly the same in December as they do in July.

If we ate seasonally—if we ate the produce that naturally grows during specific times of the year—it would mean we would eat more diversely, because not every food is available all the time if grown in a natural way. It would mean eating them at the time when they are healthiest, tastiest, and most affordable.

Eating according to the seasons, besides being tastier and richer in nutrients, is more budget-friendly and better for the environment. This is because growing food in its natural environment and under natural conditions reduces the need for chemicals that pollute the environment.

Eating seasonally means having:

- Better taste in food.
- Better quality of food.
- More affordable food.
- A positive impact on the environment.

SPRING

MINISTRONE SOUP

Ingredients:

1 leek or 1 bunch of green onions, 3 cloves of garlic, 1 medium kohlrabi, 1 small celery root, 3 carrots, 200g peas, 100g green beans, 100g yellow beans, 1 small head of cauliflower and broccoli, 100g pasta of choice, salt, basil, oil, parsley

Preparation:

- In a bit of oil, sauté finely chopped garlic and leek sliced into rings (set aside the green part of the leek). Add basil and salt.
- Add the following vegetables in this order: carrots, celery, and kohlrabi diced into cubes, peas, and beans. Finally, add cauliflower and broccoli cut into small florets.
- Add a bit of water and cook.
- When the vegetables are soft, add the chopped green part of the leek and pasta. Reduce the heat and cook, covered, for about 10 more minutes.
- Season to taste and garnish with finely chopped parsley.

BAKED MACARONI WITH SPINACH IN CAULIFLOWER SAUCE

Ingredients:

700g macaroni, 400g spinach, 1 bunch of green onions, 5 cloves of garlic, 1 large head of cauliflower, fresh parsley, oil, salt, a bit of lemon juice

Preparation:

- Cook the pasta, rinse it with cold water, and set it aside.
- Slice the green onions into rings and sauté them in oil. Add salt, then add spinach and sauté until well wilted.
- Prepare the cauliflower sauce: Sauté 5 whole garlic cloves in oil, add cauliflower cut into small florets, and pour in enough water to cover. Cook until soft.
- Once the cauliflower is cooked, blend it until you have a smooth sauce, season with salt, add parsley, and a little lemon juice.
- Mix half of the sauce with the spinach.
- Grease a baking dish, place half of the macaroni to cover the bottom, then pour over the spinach sauce. Add the rest of the macaroni and top with the remaining sauce.
- Bake in the oven for about 20 minutes at 150°C.
- Once the pasta is baked, turn off the oven and leave the dish in for another 10 minutes, then remove it and let it cool. If you cut it immediately, it will fall apart.

WILD GARLIC (OR NETTLE) AND POTATO PIE

Ingredients:

1 pack of filo pastry, 1kg white potatoes, 2 bunches of young spring onions, 300g wild garlic or nettles, oil, salt, pepper

Preparation:

- Boil the potatoes in their skins and then mash them into a puree.
- In a little oil, sauté finely chopped spring onions and wild garlic (or nettles). Season with salt and pepper, then mix with the mashed potatoes.
- On a flat surface, layer four sheets of filo pastry lengthwise, sprinkle with a bit of oil, spread the filling on top, and roll up. Repeat this process until all the ingredients are used up.
- Place the pies in a greased baking dish, drizzle with a little oil, and bake in a preheated oven at 200°C until golden brown.
- Once baked, pour a little hot water over the pies and leave them in the turned-off oven for another 5 minutes.

VEGAN TOASTS OR BRUSCHETTAS WITH SPREADS

Preparation:

- Preheat the oven to 180/200°C. Slice the French bread into 1 cm thick slices and bake for about 10 minutes.
- Drizzle with a few drops of olive oil.

HUMMUS (CHICKPEA SPREAD)

Ingredients:

150g raw chickpeas (1 cup), 2 garlic cloves, 2-3 tbsp olive oil, 5 tbsp sesame seeds, lemon juice, 1dl water, salt, spices to taste (parsley, marjoram)

Preparation:

- Soak the chickpeas overnight and rinse them well under cold water. Cook them for about 30 minutes.
- While the chickpeas are cooking, prepare tahini (sesame paste): lightly toast the sesame seeds, then grind them and blend them in a food processor with olive oil and salt.
- Once the chickpeas are cooked, add them to a food processor and blend them well.
- Add the tahini, garlic, spices, lemon juice, and water. Don't add all of the ingredients at once—check the taste and adjust with more salt, lemon juice, or garlic if needed.
- If using an immersion blender, follow the same process. The texture may not be completely smooth, but it's perfectly fine.
- Spread the hummus on the toasts, then garnish with toasted sesame seeds, radishes, and arugula.

SUNFLOWER SEED SPREAD

Ingredients:

1 cup sunflower seeds, a few tablespoons of olive oil, ground and toasted sesame seeds, 2-3 garlic cloves, fresh parsley, marjoram, juice of one lemon, salt, pepper, water

Preparation:

- Soak the sunflower seeds in cold water overnight.
- The next day, rinse them under cold water, drain well, and blend them in a food processor.
- Gradually add the remaining ingredients and blend until you get a smooth and even mixture.
- Season to taste with salt, pepper, and lemon juice.
- Spread the mixture on toast or bruschetta and garnish with young spring onions, lettuce, and chives.

SPRING SALAD

Ingredients:

green lettuce, young spinach, radishes, young spring onions, chives, salt, olive oil, lemon juice, pumpkin seeds, toasted sesame seeds

Preparation:

- Wash the green lettuce thoroughly and chop the leaves into pieces.
- Add spinach, quartered radishes, and spring onions sliced into rings.
- Choose your preferred oil and vinegar, and for this combination, olive oil and lemon juice are recommended.
- Add finely chopped chives, pumpkin seeds, and toasted sesame seeds, and mix everything well.
- If you like, you can add croutons for extra crunch.

STRAWBERRY SMOOTHIE

Ingredients:

150g strawberries, 2-3 ice cubes, 250ml plant-based milk of your choice, a handful of walnuts or hazelnuts, 1 teaspoon cinnamon, a few mint or lemon balm leaves, a handful of oats

Preparation:

- In a blender, add the plant-based milk first, then the strawberries, nuts, and oats.
- Add the mint or lemon balm leaves and cinnamon.
- Blend until the mixture is smooth and there are no fruit chunks remaining.
- Garnish with coarsely chopped nuts and serve.

ZUCCHINI POTAGE

Ingredients:

4 zucchinis, 1 head of garlic, 1 bunch of dill, a little oil, lemon juice, salt

Preparation:

- Wash the zucchinis thoroughly and cut them into small cubes.
- In a pot, heat a little oil and sauté the whole garlic cloves and some of the dill (chop the dill finely along with the stems).
- Add the diced zucchinis and sauté everything together.
- Season with salt, add a bit of water, and let the zucchinis cook until softened.
- Once cooked, purée the mixture using an immersion blender or in a regular blender.
- Add more water to reach your desired consistency, season to taste, and bring it back to a simmer.
- Before serving, garnish the soup with dill. You can also add a few drops of lemon juice if desired.

GAZPACHO - COLD TOMATO SOUP

Ingredients:

1kg tomatoes, 1 large cucumber, 3 red bell peppers, 1 small onion, 2 cloves of garlic, lemon juice, 1/3 cup olive oil, salt, pepper, a bit of chili pepper, chives

Preparation:

- Blanch the tomatoes in boiling water for 1 minute. Immediately rinse them under cold water, peel, remove seeds, and cut into pieces.
- Peel the cucumber and remove the seeds, then cut the rest of the vegetables into smaller pieces.
- In a blender, combine the tomato pieces, bell peppers, 3/4 of the cucumber, onion, garlic, and a bit of chili.
- Blend until smooth.
- Add lemon juice, olive oil, salt, and pepper to taste.
- Pour everything into a larger bowl and cover. Let it chill in the fridge until serving.
- Serve the soup in bowls, garnished with chopped cucumber and chives. Drizzle with a little olive oil and, if needed, add more salt and pepper to taste.

RATATOUILLE - PROVENÇAL VEGETABLE DISH

Ingredients:

1 eggplant, 1 zucchini, 2 heads of onions, 3 bell peppers (red, yellow, and green), 1kg tomatoes, 2 cloves of garlic, fresh thyme and basil, olive oil, salt and pepper

Preparation:

- Cut the eggplant into cubes, salt them, and leave them in a strainer to release the bitterness.
- Slice the zucchini and peppers into cubes of similar size.
- Make an "X" cut on the bottom of the tomatoes, then blanch them in boiling water for 20 seconds. Transfer to cold water, peel, remove seeds, and chop them into larger pieces.

- Slice the onions into wedges and finely chop the garlic.
- Heat olive oil in a large pan. Add the onions and sauté them briefly on low heat. Then add the eggplant and peppers, cover, and cook on medium heat for about 20 minutes, stirring occasionally.
- Add the zucchini and tomatoes. Season with salt, pepper, and garlic. Add fresh thyme and basil.
- If you notice the vegetables sticking to the pan, add a little water. Cook until the liquid evaporates, but be sure that the vegetables fry, not stew.
- Serve the ratatouille with rice, pasta, or potatoes.

GRILLED SUMMER VEGETABLES IN BASIL MARINADE

Ingredients:

3 zucchinis and 2 eggplants (sliced into 1cm thick rounds), 2 red bell peppers and 1 yellow bell pepper (cut into quarters), 200g mushrooms, 1 onion (cut into rings)

For the marinade:

- 100ml olive oil
- 3 cloves garlic
- 3 tbsp lemon juice
- Salt, pepper, and basil

Preparation:

- Salt the eggplant and zucchini and leave them to drain for about 30 min
- In the meantime, prepare the marinade. Mix the olive oil, garlic, lemon juice, salt, pepper, and basil in a small bowl. Taste and adjust seasoning as needed.
- Store the marinade in the fridge until needed.
- Cut the mushrooms in half or quarters, depending on their size, and marinate them along with the other vegetables.
- Once the vegetables have drained, skewer them alternately with mushrooms on wooden skewers
- Grill the skewers over a hot grill, turning until the vegetables are tender.
- Place the grilled vegetables on a plate and drizzle with the reserved marinade.

VEGAN RASPBERRY ICE CREAM

Ingredients:

100g raspberries, 2 tbsp ground walnuts or hazelnuts, 150ml plant-based milk (your choice), a few drops of vanilla extract, 1/4 tsp ground ginger

Preparation:

- Place the prepared fruit and the rest of the ingredients into a blender and blend until smooth, with no visible fruit pieces.
- Pour the mixture into bowls and freeze for 15 minutes.
- After freezing, stir the ice cream well and serve.

CREAMY PUMPKIN AND CARROT SOUP

Ingredients:

1 large piece of pumpkin, 4 carrots, 2 large onions, 1 garlic bulb, salt, pepper, curry powder, sweet paprika, a bit of oil, fresh parsley

Preparation:

- Clean and chop the onions and garlic. Sauté them briefly in oil, then add a little water and let them simmer.
- While the onions are simmering, slice the carrots into rounds and add them to the pot. After about 20 minutes, add the pumpkin, cut into cubes.
- Add enough water to cover the vegetables and cook until they soften.
- Season with salt, pepper, curry, or sweet paprika, and finely chopped fresh parsley.
- Once the vegetables are cooked, remove from heat and blend until smooth using an immersion blender or a regular blender.
- Serve the soup garnished with parsley or sweet paprika.

PUMPKIN PUREE

Ingredients:

1 large piece of pumpkin, 2 potatoes, 1 large onion, a bit of oil and salt

Preparation:

- Peel and chop the pumpkin and potatoes into cubes.
- Boil them in salted water until tender, then drain and mash.
- Chop the onion finely and sauté in oil until soft.
- Add the mashed pumpkin and potatoes to the sautéed onion and season to taste.

MUSHROOM GOULASH

Ingredients:

1 package of mushrooms (450g), 1 package of oyster mushrooms, 100g soy chunks, 3 large onions, 4-5 cloves garlic, 3 carrots, 3 potatoes, 1 can of peeled tomatoes (400g), oil, salt, pepper, bay leaves, fresh parsley and dill, 1 tsp dried basil or oregano, sweet and hot paprika

Preparation:

- Boil the soy chunks for about 10 minutes, drain, and set aside.
- Clean and finely chop the onions and garlic. Slice the carrots into rounds.
- Heat oil in a pan and sauté the onions first, then add the carrots and cook briefly.
- Slice the oyster mushrooms into strips and the mushrooms into larger pieces, leaving the smaller ones whole. Peel and dice the potatoes.
- Add the oyster mushrooms to the pan, cook for about 10 minutes, then add the mushrooms. Season with salt and pepper.
- When the mushrooms release their water, add the soy chunks and potatoes, bay leaves, and remaining seasonings.
- Add the peeled tomatoes and a little water, adjust seasoning, and cook until all the ingredients soften.
- Serve the goulash with homemade bread, rice, or pasta.

CELERY AND APPLE CREAM SALAD

Ingredients:

1 celery root, 2 large sour apples, 150g walnuts, a handful of pumpkin seeds, lemon juice, plant-based cream, soy mayonnaise, salt, pepper

Preparation:

- Peel the celery root and apples, then grate them coarsely.
- Roughly chop or grind the walnuts.
- In a bowl, combine the grated celery, apples, and walnuts.
- In a separate bowl, whisk together the plant-based cream, soy mayonnaise, and lemon juice. Pour this over the chopped ingredients.
- Add salt and pepper to taste, then mix everything until well combined.
- Chill the salad before serving.

SOY MAYONNAISE

Ingredients:

3 tablespoons soy flour, 4 dl water, lemon juice, 2 dl oil, salt, pepper, mustard

Preparation:

- Dissolve the soy flour in 1 dl of water to form a pudding-like mixture.
- Heat 3 dl of water in a pot and, once it boils, add the soy flour mixture, stirring constantly until it thickens.
- Remove from heat and let it cool.
- Once cooled, slowly add the oil, lemon juice, mustard, salt, and pepper while mixing with a hand mixer or in a blender.
- Taste and adjust the seasoning, adding more lemon, mustard, or salt if desired.

PUMPKIN CAKE

Ingredients:

2 cups grated pumpkin, 1 cup brown sugar, 1/2 cup oil, 1 cup freshly squeezed orange juice, 1 tsp baking soda, 2 cups flour, a few drops vanilla extract, 6 tablespoons jam (of choice), 1 cup coarsely ground walnuts, 1 tsp cinnamon, a handful of dried grapes or other chopped dried fruits

Preparation:

- In a bowl, mix all the ingredients well until you have a smooth and uniform batter.
- Pour the batter into a medium-sized baking dish lined with parchment paper.
- Bake at 200°C for about 30 minutes. Use a toothpick to check if the cake is done.
- Once baked, remove from the oven and spread jam on top. Sprinkle with ground walnuts.
- Return the cake to the oven for another 5 minutes to allow the jam and walnuts to combine.

VEGAN SARMA

Ingredients:

1 head of sauerkraut, 150g soy flakes, 150g rice, 2 onions, 1 head of garlic, 3 carrots, 1 small piece of pumpkin, 1 bunch of parsley, 1 cup ground walnuts, 2 tablespoons sesame seeds, 3 tablespoons sunflower seeds, 1/2 L tomato juice, oil and spices (salt, pepper, bay leaves, sweet and hot paprika)

Preparation:

- Boil the soy flakes, then drain them well. Rinse the rice and soak it in hot water while preparing the other ingredients.
- In a pan with oil, sauté the onions, garlic, and parsley.
- Add the grated pumpkin and carrots (or finely chopped), rice, soy flakes, walnuts, sesame seeds, sunflower seeds, and seasonings. Stir everything together and cook on low heat.
- Fill the sauerkraut leaves with the prepared filling, rolling them into small sarmas. Place them in a larger pot.
- Add bay leaves, pour in enough water to cover the sarmas, and cook for about 1 hour.
- Fifteen minutes before the end, add the tomato juice.

SPICY POTATOES

Ingredients:

1kg potatoes, 4 onions, 1 can (400g) tomato pelati, 3 teaspoons mustard seeds, ground hot paprika, 1 teaspoon coriander, 1/2 teaspoon turmeric, oil, salt

Preparation:

- Heat oil in a large pan, add mustard seeds, and sauté them for 2-3 minutes until they start to crackle.
- Add the finely chopped onion and ground paprika, then sauté briefly while stirring constantly.
- Add the tomato pelati and other spices. Cover and simmer for about 5 minutes, stirring occasionally.
- Add the potatoes cut into cubes or thicker sticks, then add enough water to cover the potatoes.
- Once the potatoes are cooked, season with salt and bake briefly in the oven to crisp them up.

VEGAN FRENCH SALAD

Ingredients:

5 medium potatoes, 3 carrots, 1 cup peas, 3-4 pickles, a little lemon juice, 3 tablespoons soy mayonnaise, 1 tablespoon mustard, fresh parsley, salt, pepper

Preparation:

- Cook the potatoes, carrots, and peas.
- Dice the vegetables and pickles, then add lemon juice, mustard, soy mayonnaise, finely chopped parsley, salt, and pepper.
- Mix everything well, so the soy mayonnaise binds the ingredients together.
- Optionally, you can add tofu, diced into small cubes, if your budget allows.

LENTIL FALAFEL

Ingredients:

200g lentils, 2 onions, several cloves of garlic, 2 carrots, 1 bunch parsley, 100g sesame (ground and toasted), 100g ground flaxseeds, 1 tablespoon ground cumin, olive oil, some corn flour or semolina, salt, pepper, whole peppercorns, bay leaves, and other dry spices (basil, marjoram, or oregano)

Preparation:

- Soak the lentils in cold water with bay leaves and a few peppercorns overnight. If possible, change the water at least once.
- The next day, drain and rinse the lentils under cold water and set them aside to drain well.
- Meanwhile, prepare the onions and garlic by cleaning, washing, and finely chopping them. Grate the carrots.
- Grind half of the sesame seeds and toast the other half in a pan until golden.
- In a food processor, blend the lentils with all other ingredients and season to taste.
- Use a hand mixer or a food processor to form a smooth, thick mixture that can easily be shaped into balls.
- Shape the mixture into ping-pong-sized balls with your hands and fry them in hot oil until golden brown.

POTATO CAKE

Ingredients:

1kg white potatoes, 1 margarine, 300g powdered sugar, 250g crushed biscuits, 250g ground walnuts, 3 tablespoons cocoa powder, a few drops of vanilla extract, 50g dried raisins, a little rum, 100g dark chocolate

Preparation:

- Boil the potatoes with the skins on and mash them into a smooth puree.
- Add the margarine and blend well with a mixer, then add the powdered sugar, crushed biscuits, and walnuts, mixing until everything is well combined.
- Divide the mixture into two equal parts. In one part, add the vanilla and raisins, and in the other, add the cocoa and rum.
- Line a cake mold or a regular baking pan with parchment paper, and first layer the light-colored mixture, followed by the dark one.
- Top with melted chocolate glaze and refrigerate for 2-3 hours to allow the cake to set and cool.

IMPRESSUM

THE CHAIN OF MUSIC (VENUES) PLURALISM: DIY Handbook For Independent Clubs 2025.

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The Publisher: Autonomous Cultural Centre

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Funded by the European Union. The views expressed in this project are the sole responsibility of the association Autonomous Cultural Center and cannot be considered an official position of the European Union; therefore, the European Union cannot be held responsible for them.



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