

## An example of a week with 5000

We imagine the role to be partly research-based, both to help you understand our goals around environmentally-responsible merch and touring, and to be able to advise our artists what is and isn't possible in these sectors

A catch-up call with colleagues over Zoom or in person (probably in Edinburgh or Glasgow) to share thoughts and ideas, then meetings, emails, calls, texts and video calls with our artists and their team members to better understand the artists' creativity and aspirations, and to help you explore collaborative avenues with - for example - sustainable manufacturers around the world. Some online research into how other artists and companies are developing best practices around sustainable merch and touring, and thinking about how we can develop and improve on these practices, enabling us to share them with others in the music industries for the greater good

Once you've familiarised yourself with the data via a backend system, you might be on a call with the Head of International at one of our artists' labels, to learn which markets they're the strongest in, helping you see if or how we can responsibly grow their business there. Once a market is chosen (let's say Indonesia for example), the research would turn to finding local partners in that market, perhaps a clothing brand like Sejauh Mata Memandang, to see if a collaboration would be both possible and a good fit, and if it is, putting brand and artist in touch, helping both come up with ideas around which garments and materials to work with, how to collaborate on designs, working on the agreement, and understanding how best to promote, sell and distribute the garments. We're keen to increase the income from merchandise without increasing the amount we sell, and you'd have a lot of scope to reimagine what we (and perhaps the merch sector more widely) are doing in this regard

On touring, you'd take the lead on how we adjust our artists' touring plans to better respect the environment, speaking to organisations like Julie's Bicycle and Ecolibrium, and researching what other artists' teams are doing, contacting them to better understand their practices, and learning if they can be incorporated into our own

With touring logistics, you'd be chatting to freighting companies, venues and promoters, sourcing bespoke lighting, getting quotes for tour laminates and passes, finding flights and hotels, examining data to determine if a certain market is worth touring in, examining bus companies to determine which is the best bus to tour a certain market in, and getting involved in stage design. Running alongside this, you'll always consider the health and wellbeing of those who'll be touring, and finding ways in which touring can be easier on the mind and body

Beyond the above, you'd could be looking at 5000 itself and suggesting how we can reduce our own carbon footprint, then perhaps helping us find creative directors, filmmakers and photographers for our artists, helping us load in to a sold out show at the Barbican in London, and overseeing the content we'd like to capture that day

Finally, you'd always have input into how we manage our artists across all aspects of their career. We embrace a collaborative and supportive approach, and while we'd like our colleagues to have responsibility for certain areas of the business, there's certainly scope to grow beyond your role