A 90-DAY PLAN · PREPARED FOR ULI BEHRINGER

# Building the US hub, one relationship at a time.

The hub is a small Nashville team that recruits, trains and supports the rep firms, dealers and integrators who sell Music Tribe's enterprise brands in the US, with AI doing the routine work.

Zach Reeder · Nashville · November 2026

You asked: what should give you confidence that I can build and lead the whole operation?

**I can build this. I've run my own production business since 2011, opened new markets through cold outreach, grown direct sales of a product for AV crews, delivered and supported installed systems, and trained teams to run without me. I haven't run a national partner network yet. This plan is how I'd build one, including what I'd want to learn from you first.**

### $1K to $22K a month

Online sales of RipWrench, a new tool for AV crews, three months after launch. I ran the store and the campaigns.

### A full church AV system

For Mosaic Church: the first permanent install in 2013, then a 2020 video, streaming and audio upgrade sourced through an integrator partner, and support for years after.

### 7 campuses, 10,000+ people a week

As a production director at a multi-site church, I supported every campus and built the training for 100+ volunteers.

WHAT I HEARD

## Put Music Tribe's gear in more hands, at fairer prices.

**ENTERPRISE**

Build and run US distribution for the enterprise brands: recruit and manage rep firms, and build relationships with

**SUPPORTED**

Strong technical support before and after the sale: on the phone first, on a plane when needed.

**SMALL**

A small team, always small, as the US hub for sales, support and training.

**DIRECTION**

Over time, more direct relationships and small partners at lower markups.

**LATER**

A hands-on hub once the model is proven. Customers can order there; no stock passes through it.

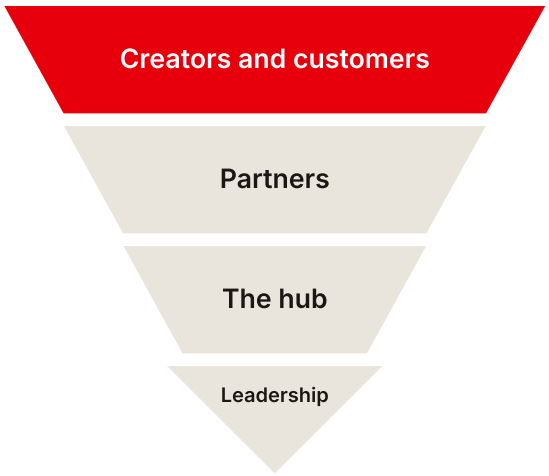
dealers and
integrators.

I've read "enterprise brands" as Music Tribe's professional division: Midas, Klark Teknik, Lab.gruppen, Lake, Tannoy and Turbosound, for install and touring. Where I assume, I say so, and the 90 days list what I'd want to learn from you first.

THE MODEL

## The pyramid, flipped.

You told me you see every customer the way you saw yourself as a kid building with Lego. The flipped pyramid puts that person at the wide top, including those who have not and cannot, with partners serving them and the hub underneath, holding the partners up.




### Creators and customers

Venues, churches, tours and productions, schools and corporate spaces, and the engineers and tech teams who run them.

**They need:** the right system at a fair price, training that sticks, and real help when something goes wrong.

**They're served** through integrators, rental companies and dealers, backed by the hub's support line, guides and training.

**Two markets:** install (houses of worship, live venues, hospitality and casinos, performing arts, education, and corporate and campus spaces) and live and touring (rental companies, tours and production houses).

### Partners

Rep firms, integrators, pro dealers and rental companies: the local people customers already trust.

**They need:** lines that sell, margins that compete, demo gear and fast answers.

**The hub gives:** clear terms, demo kits, design help, certification, and support behind every sale.

### The hub

A small team, AI agents and certified engineers on call. Its job is to make every partner better at serving customers.

**What it does:** recruits and enables partners, answers support, and keeps orders and information moving.

**Where it goes:** an experience center in Nashville, once the model is proven.

### Leadership

Empower Tribe, Music Tribe and the Foundation: the products, the factory, engineering, the agents and the mission.

**What the hub gives back:** a clear signal from the field. What customers need, where products struggle, and where to go next.

The hub doesn't replace today's channels. Sweetwater, Amazon, RAD Distribution and AVL Media Group keep running. Month one maps who holds which rights, and the hub works through them.

### What each partner needs, and what the hub gives

#### Rep firms

**Need:** lines that sell, demo gear, training and a manufacturer who answers the phone.
**Hub gives:** clear territories and terms, a demo kit, certification, and a live view of their pipeline and orders.

#### Integrators and contractors

**Need:** margins that compete with other brands, design help on bids, and fast answers when a system goes in.
**Hub gives:** partner pricing, design and spec support, demo loans, and certification for their techs.

#### Pro dealers

**Need:** access to the enterprise range without minimums they can't meet, and help selling it.
**Hub gives:** clear buying paths, demo gear, and training for their sales and tech staff.

#### Rental and touring

**Need:** someone who picks up the phone when a show is at stake.
**Hub gives:** a support line for Midas consoles, loaners, and on-site help when it's needed.

### How gear reaches US customers today, and where the hub fits

**LARGE ONLINE RETAILERS**

Sweetwater and Amazon buy factory-direct. They move volume, mostly on the music-retail side, and they stay.

**RAD DISTRIBUTION**

By its own description, the exclusive North American distributor for Midas and a partner for the other brands, reaching independent dealers.

**AVL MEDIA GROUP**

Appointed enterprise distributor for the US and Canada in 2020, working through regional rep firms and integrators. Current scope to confirm.

**THE HUB**

Recruits, trains and supports rep firms, integrators and dealers. Orders flow through whichever channel holds the rights.

No new rep is signed where an existing channel already holds the rights. Nothing is cut off overnight.

HOW IT WORKS

## One sale, end to end.

A 900-seat church outside Chattanooga contacts the hub about replacing an aging console and a PA that never covered the back of the room. We connect it with a certified integrator nearby and support both. After a site visit, our applications engineer helps the integrator design a Midas HD96 system with Turbosound mains and Tannoy QFlex columns for the reverberant side seating. The order ships through the agreed channel, the integrator installs, and we join remotely for commissioning while the church's technical director takes the certification course. Two months later, a stage box fails on a Saturday night. A certified engineer nearby brings a loaner before Sunday service, and the repair goes to the service network. On the integrator's next bid, Music Tribe is the easy recommendation.

### Who answers when something goes wrong

I can’t support the whole country personally, and I shouldn’t. AI and partners are the first lines of support. I step in when they can’t solve it.

**1 · AI SUPPORT**

Any hour. Answers from verified manuals and spec sheets, and opens a ticket with the full conversation.

**2 · THE PARTNER**

The integrator or dealer who sold it, backed by certified engineers nearby with loaner gear.

**3 · THE HUB**

Our applications engineer, and me personally, by phone and on site when a service or show is at stake.

**4 · THE FACTORY**

Music Tribe engineering and the US repair network, for faults and repairs.

Every escalation comes back as a fix: a new answer in the knowledge base or a change to the training, so the first two lines handle it next time.

### Rep firms: recruit and manage

- Map who holds the rights for each product family, and which reps and protected accounts already exist, before signing anyone new
- Recruit in the Southeast first, wherever no rep already covers our lines
- Choose firms without competing console or speaker lines, with real integrator and touring relationships
- A demo kit, product certification and quarterly reviews for every firm
- An AI dashboard showing each rep firm’s pipeline and orders

### Dealers and integrators: three tiers, and pricing

- **Volume channels** keep moving the smaller Midas, Tannoy and Turbosound products: Sweetwater and RAD’s dealer network
- **National integrators** who build for multi-venue brands are the door to national accounts
- **Regional integrators, contractors and pro dealers** get partner pricing, demo gear and design help

**Pricing.** Fairer prices come from a shorter path between the factory and the partner, not from squeezing the partner. Dealers and integrators buy at partner cost and keep a margin that competes with other brands, and the customer sees a consistent price through any channel. The model is set with Music Tribe in month one. Every partner decision passes the Behringer Test: does the creator benefit more?

### Support: before and after the sale

- **Before:** system design help, demo loans, spec sheets for consultants, and fast quotes
- **After:** onboarding, phone and remote support, escalation to Music Tribe’s US warranty and repair network, advance replacements and a loaner pool
- On site for critical shows when the phone isn’t enough

- Certified engineers and integrator techs as local first responders, on call
- **Starting in week one:** one of the HD96's two customer reviews on Sweetwater is 1.5 stars, from a church engineer whose problems continued after a replacement console. I'd ask Sweetwater where that case stands and, if the church still needs help, for an introduction. With Music Tribe support, we agree the next step, and I see it through

### Demo days and certification

#### Demo days

- Midas, Turbosound and Tannoy systems running side by side, for dealers, integrators, freelance engineers and church tech teams
- The first in Nashville within 90 days, at Rock Nashville or a similar space, then quarterly
- Regional days in large rooms like Rock Lititz and Sweetwater's campus, and at partner production companies for their own clients
- Over time, rep firms run their own regional demos, with one of us there when it counts

#### Certification

- Online coursework first, then hands-on sessions at demo days
- Tracks for rep firms, integrator techs and freelance engineers
- Certified engineers get partner benefits and join the local support call list, paid per call
- Every certified tech is one more person who recommends the gear

### The partner portal and support center

I've watched an integrator stop installing a major brand because its support was poor, and steer clients to a lower-priced brand because its support was strong. Support is the product partners buy along with the gear.

#### Partner portal

- Accurate, current partner pricing and the full product catalog
- Availability and lead times, approved product pricing, and draft project quotes
- Order status, returns and repair tracking
- Spec sheets, drawings and marketing assets
- Training and certification, and an account dashboard

#### Support center

- An AI assistant that answers only from verified manuals, spec sheets and known issues, cites its source, and hands off to a person when unsure
- Tickets that carry the full conversation, so no one repeats themselves
- A video library of product demos and setup walkthroughs
- System design and integration guides for networking, Dante and control
- Live phone support, and on-site help for critical shows

In the first 90 days: the knowledge base, support line, price list and quoting. The full portal grows over year one.

THE FIRST 90 DAYS

# Learn, recruit, then prove it in one region.

Assuming a January start. Sales continue everywhere through the existing channels. The Southeast, from Nashville, is where the hub's program is proven first: a music city, a dense worship market and a touring hub within driving distance.

## DAYS 1–30

### Learn and map

**Week 1**
Factory onboarding starts. The engineer role opens. I ask Sweetwater where the case behind the HD96's 1.5-star review stands and, if the church still needs help, for an introduction. With Music Tribe support, we agree the next step, and I see it through.

**Week 2**
I map the channel with Music Tribe: who sells and supports each product line in the US today, and where no one does. AI flags the gaps by product family; I test them in calls with reps, dealers and integrators. First calls begin.

**Week 3**
First calls continue. The US market mapped by category, and the national accounts within it. The support knowledge base takes shape.

**Week 4**
NAMM (exhibits January 28–30). I bring you the channel map and my recommendation: which product lines and which partners we start with in the Southeast, and why.

## DAYS 31–60

### Recruit and enable

**Week 5**
The Southeast rep firm confirmed and in training.

**Week 6**
The partner program launches, with pricing and terms set with Music Tribe.

**Week 7**
Demo kits ship. The support line and online certification open.

**Week 8**
The engineer on board. First national-account conversations.

## DAYS 61–90

### Prove and plan

**Week 9**
First orders through the new partners.

**Week 10**
The first Nashville demo day. The first engineers certified.

**Week 11**
A national-account pilot proposed: one location of a multi-venue brand running our system, as the model for the rest. Baseline measures taken.

**Week 13**
The playbook written, and year-one targets for partners, certified engineers and revenue, built on real numbers, for us to agree.

## The day-90 test

- The channel map agreed with you by day 30: who sells and supports each product line today, and where the gaps are
- One rep trained, and two partners actively quoting a named project or stock order
- A first paid order delivered
- A support escalation tested end to end
- The applications and demo engineer on board
- The first demo day held, and the first engineers certified
- A national-account pilot proposed
- The AI support agent live on verified sources, with a baseline for two measures: how much routine work AI handles, and how fast partners get a useful answer

YEAR ONE

### National coverage

The goal: a confirmed or newly signed rep firm running the Southeast playbook in every region of the US, certified engineers on call in every major market, quarterly demo days, and a first national account moving from pilot to standard. We set the targets together, from the Southeast's real numbers.

THE LONG TERM

### An experience center

Demo days, made permanent: a space in Nashville where professionals and creators try full systems, train, certify and meet. Customers can order there, and the gear ships through the agreed channel; no stock passes through it. The measure of success is a hub that runs on its partners and systems, not on me.

## WHAT I'D WANT TO LEARN FROM YOU FIRST

This plan is built from outside the company. These are the conversations that would turn it from a proposal into a plan:

- **Channel:** which rights RAD, AVL and Sweetwater hold, by product family, and which accounts are protected
- **Pricing:** who sets partner pricing and margins, and how much room the hub has
- **Service:** how US warranty, repairs and advance replacements work today, and who owns them
- **Scope:** the enterprise brands first, as you described, or every brand in the job brief, Behringer, TC Helicon and Aston included
- **Systems:** which Empower Tribe agents and data the hub can use from day one
- **Resources:** the budget for demo kits, travel, AI tools and the first hire

Until then, I work from these assumptions: existing channels keep selling, the six enterprise brands, the US first and Canada later, a January start, and orders through the agreed US channel, with landed cost checked on anything shipped factory-direct.

### The same 90 days, by workstream

| WORKSTREAM | DAYS 1–30 | DAYS 31–60 | DAYS 61–90 |
|---|---|---|---|
| **Learning the line** | Factory onboarding on the full enterprise line, with the support teams behind it | Demo kits assembled, and product training for the rep firm | Teaching it: the first hands-on certification |
| **Channel and partners** | Map who sells and supports each product line today: AI flags the gaps, and I check them in calls. Bring you a recommendation on which products and partners we start with in the Southeast. First calls made | The Southeast rep firm confirmed and trained. The partner program launched | First orders delivered. The playbook written for the next region |
| **Support and AI** | Access to Empower Tribe's agents and data. A knowledge base built from verified manuals and spec sheets. The HD96 customer contacted if they still need help, with a next step agreed | The support line live: AI first, then us, then factory engineering. A first partner dashboard | An escalation tested end to end. A baseline taken for the two AI measures, and the agents tuned on what we learned |
| **Team** | The engineer role opened, starting with my own network. A Music Tribe operations contact and factory applications support in place | The engineer on board by week 8 | The first certified partner engineers on the call list. Next roles set by milestone |
| **Demos and national accounts** | NAMM. The US market mapped by category, with the national accounts in it | Demo kits to reps. First conversations with the integrators behind Ole Red, Tin Roof and Hard Rock | The first Nashville demo day. A one-venue pilot proposed |

WHO I'D APPROACH FIRST

## First calls.

These names are where I'd start, not the whole market. In the first three weeks, the Scout agent maps the US by market (worship, education, live venues, touring and rental, hospitality and casinos, performing arts, corporate) and by who serves each one: integrators, rep firms, dealers and production companies. That map decides where we go. These names are where it meets my network.

My first call isn't a partner. It's a customer: the church behind the HD96's 1.5-star review on Sweetwater, if it still needs help. Then the partners who serve customers like them:

| WHO | WHY FIRST | WHAT I'M AFTER |
|---|---|---|
| NATIONAL INTEGRATORS | | |

| WHO | WHY FIRST | WHAT I'M AFTER |
|---|---|---|
| **Clair Global Integration, Nashville** | Builds for Ole Red and Hard Rock, and supplied House of Blues' HD96. I have contacts there | A seat at the table when multi-venue systems are specified, and a first pilot venue |
| **Diversified** | Designs and installs for large venues, campuses and corporate clients nationwide. I've worked with their teams on past projects | Music Tribe enterprise gear on their approved lists and in their designs |
| REGIONAL INTEGRATOR | | |
| **Sunshine AVL, Orange City, Florida** | Already sells Midas. I've bought from them | A first partner on the new terms once the channel map allows, testing the full path from quote to delivery to support |
| REP FIRM | | |
| **Sales Force & Associates, or the Southeast rep the channel map confirms** | Covers the Southeast and sells through demo road shows | Find out whether they already carry our lines. If so, agree coverage and terms, and put a demo kit on their trailer |
| VOLUME RETAILER | | |
| **Sweetwater sales leadership** | The largest volume channel, with its own sales engineers. A long relationship | The same support for enterprise customers whichever channel they buy through, a regional demo day on their campus, and, if the church behind the HD96 review still needs help, an introduction |
| RENTAL AND TOURING | | |
| **Rock Nashville and SIR** | Nashville's rehearsal and rental hub for touring acts | A host for the first demo day, and Music Tribe gear in their rental inventory |

## National accounts: one decision, dozens of rooms

Multi-venue brands choose systems once and install them everywhere. The way in is usually the integrator who builds for them, so I'd approach both together.

| BRAND | WHO BUILDS FOR THEM TODAY | THE OPENING |
|---|---|---|
| **Ole Red** | Clair built the Nashville, Tishomingo and Gatlinburg locations | A Nashville decision, close to home, and a door to the same group's Ryman, Opry House and Category 10 |

| BRAND | WHO BUILDS FOR THEM TODAY | THE OPENING |
|---|---|---|
| **Broadway honky-tonks** | Behringer and Midas consoles already won the smaller rooms. High Wire Productions builds many artist-branded rooms with DAS speakers; the biggest rooms run DiGiCo and L-Acoustics | The HD96 in the bigger rooms, WING where a large desk doesn't fit. Engineers already know the workflow. Won room by room through relationships, demos and support, and Broadway sets the standard for live rooms across America |
| **Tin Roof** | The integrator SPL has designed and installed AV at several of its roughly 19 locations | Approach SPL and Tin Roof's entertainment leadership together, with an introduction through a former Tin Roof colleague |
| **House of Blues** | House of Blues Las Vegas runs a Midas HD96 bought through Clair Global Integration, and calls itself a longtime Midas house | Turn one Midas room into a chain-wide standard |
| **Hard Rock** | Clair Global Integration builds its flagship venues; Hard Rock has its own AV program lead | New venues, including a proposed 2,000-seat theater in Las Vegas, are being specified now |
| **Casino theaters** | The Westgate Las Vegas theater runs two HD96s | A working reference for multi-property operators |

At each brand, I'd talk to the head of entertainment or production, the AV program lead, the development team that specifies new venues, and the design consultants who write the specs.

## Nashville, the touring hub and my regional network

**NASHVILLE AND TENNESSEE**

Beyond Broadway: Opry Entertainment Group's venues (the Ryman, the Grand Ole Opry House and Category 10, under the same ownership as Ole Red), TPAC, the Schermerhorn, Pinnacle, Marathon Music Works, Exit/In, East Side Bowl, the Mulehouse, local amphitheaters and the new stadium. Then the theaters of Gatlinburg and Pigeon Forge.

**RENTAL AND TOURING**

Rock Nashville, home to Soundcheck and Clair Global, and SIR. Some of the biggest touring providers in the country, a short drive apart.

**REGIONAL NETWORK**

Production companies that support fairs and festivals in Florida, Georgia, South Carolina, Ohio, Pennsylvania (including Pittsburgh), Maryland and Delaware, among them Stage & Sports Audio (SSA) and United Sound and Electronics in Florida. The fairs book the show; these companies buy and run the gear. Future demo-day hosts, and partners as the program extends.

### Other doors I can already open

- **Worship:** the multi-site church where I was production director, now eight campuses with an online broadcast and a recording studio, and a natural HD96 conversation as its consoles age. Also a church network already running WING and Midas stage boxes, and the churches I've designed and installed for
- **Touring:** front-of-house, monitor and production people with Old Dominion, Lonestar, Eddie Montgomery and other touring acts
- **Universities and schools:** music programs and performance halls in Pittsburgh and Nashville, starting with Carnegie Mellon, where I studied, taught and worked. Also SAE and Blackbird Studio, natural homes for certification
- **Fairs and festivals:** AV and production providers across the country, through the International Association of Fairs and Expositions
- **Performing arts:** symphony organizations through Carnegie Mellon colleagues, starting in Pittsburgh

TEAM AND RESOURCES

## A small team by design.

One hire brings the deep technical side. Certified partners become the local support layer, AI agents take the routine work, and Music Tribe's existing teams cover the rest.

ME · DAY ONE

**Hub lead**

Partner development and national accounts, the platform and AI agents, and directing the program.

OPENS WEEK 1 · ON BOARD BY WEEK 8

**Applications and demo engineer**

Demos and system design, first with me and then solo. Owns deep technical escalation and hands-on certification.

FROM THE FIRST CERTIFICATION CLASS

**Certified partner engineers**

Freelance engineers and integrator techs on a local call list, paid per call. Local support without adding staff.

**From Music Tribe:** a named operations contact owns orders, credit and commissions until a partner operations coordinator is hired. Factory applications engineers cover technical support until the engineer starts.

### Roles in detail, and the next hires by milestone

- **Me:** prospecting, outreach, meetings and demos; Nashville and national-account relationships; building the platform and the AI agents
- **Applications and demo engineer:** runs demos and system design, owns technical escalation with repairs routed through Music Tribe's US repair network, and builds and teaches the hands-on certification. We travel together, split up, or one of us holds Nashville, as the week needs

- **Certified partner engineers:** use the gear, certify on it and join the call list. They cover a city when we're on the road
- **Next, by milestone:** a partner operations coordinator, part-time at first, when the network needs more human attention than I can give. The agents keep taking on more of the routine work as it grows. A second applications engineer or a regional channel manager as the program extends beyond the Southeast
- **Not hired:** returns are handled by an AI intake agent and the repair network. Contracts, legal and finance stay with Music Tribe's existing teams

### Resources: demo kits, travel, space and systems

#### Demo kits

An HD96 with stage boxes, Turbosound Berlin on Lab.gruppen and Lake, a Tannoy QFlex column and an install speaker board. An M32 or WING for smaller partners. One for the hub, then one per rep firm. Demo and loaner gear only: no sales inventory passes through the hub.

#### Travel

The Southeast by car, NAMM in January, Las Vegas for reference venues, and regional demo days. Heavier in year one, lighter as reps and certified partners take over.

#### Space

A home office or coworking space day to day. Large rooms booked for demo days, starting at Rock Nashville.

#### Systems and AI tools

Built on Empower Tribe's existing agents, not a separate stack. AI tools have running costs: subscriptions, model usage (tokens and API calls) and agent development. Building on what's already in place keeps this lower. I'd size it with you once I know what that is.

AI

# How I use AI today, and where I'd apply it here.

TODAY

- **Prospecting:** an AI research and drafting workflow I run 3–4 times a week at ELS (Extreme Lighting & Sound), my current employer. It found the lead for a ~$10K sale that I quoted, negotiated and closed, and a multi-phase theater proposal now under review
- **Sales:** AI for ad copy, creative testing and sales analysis on the RipWrench online store
- **Quoting:** a tool that prices a show from its location and format. It produced about 50 quotes and cut our turnaround
- **The Compass Report:** a business assessment platform I built. AI researches and drafts; I approve scope, pricing and findings. I used it to plan my wife's latest single release: it showed that her website sold her to talent buyers and gave fans no next step. The rebuilt site led with the song, a pre-save, a fan email list and a merch store, with booking one click away. A $223 ad test then brought about 3,900 visits to the new page, more than the old site drew in the nine months before. See a sample report
- **Proposals:** AI checks bids against requirements and manufacturer documents before an engineer signs off
- **This plan:** I used AI to research the channel, the accounts and the market, and to pressure-test my thinking. The calls are mine

**How I build.** AI drafts, sorts and watches. People decide, build relationships and solve the hard problems. I retire automation when it stops earning its place: my first lead scout found leads for weeks, then I replaced it with a better method I directed myself.

## In the hub: I govern, the agents execute.

AI runs as much of the routine operation as it can, so our time goes to customers and partners. Each agent covers work your job brief assigns to AI, and plugs into Empower Tribe's existing agents.

| AGENT | WHAT IT COVERS | BUILT FROM |
|---|---|---|
| **Scout** | Market opportunities and competitive intelligence: finds and scores potential partners and projects, and drafts first contact | My AI outreach workflow |
| **Insight** | Partner performance analytics: a weekly dashboard, and a plain summary for you | The reports in my Compass platform |
| **Ops** | Demand forecasting and inventory recommendations for the channel and factory; routes orders and returns | New |
| **Onboard** | Training content delivery: partner onboarding, courses and certification | Compass's intake and follow-up |

| AGENT | WHAT IT COVERS | BUILT FROM |
|---|---|---|
| **Support** | Routine communications: answers from verified sources, sorts tickets, and hands anything hard to a person | New, built as I learn the full line |
| **Quote** | Partner pricing: approved product pricing on demand, and draft project quotes for a person to review | My show-quoting tool |

### AI informs the strategy, too.

**WHERE TO GO FIRST**

Scores regions and accounts by venue openings, bid activity, installed systems and partner coverage.

**WHO TO PARTNER WITH**

Reads rep firms' and integrators' line cards and project histories for fit and conflicts.

**WHAT CUSTOMERS ARE TELLING US**

Finds patterns across support tickets, reviews and returns. The HD96 review is the example: flagged on day one, handled by a person.

**WHAT TO CHANGE**

A weekly read of quotes won and lost, by partner, product and region.

**AI brings me the evidence and the options. The judgment, the know-how and the gut call stay human.** Measured the way your brief does: more routine work handled by AI each quarter, and more of our time spent with people.

WHY I CAN BUILD IT

## What I've built and led, and the results.

### 15 years, about 50 clients

**My own production business, 2011 to today**

Live events, AV systems, video and artist projects

Some clients were one event. Some became relationships of three or four years or more: a string of small projects, or one large project that ran for months. Every one needed a different kind of care. What never changed: I owned the work, from the first call to the last follow-up, and put my heart into it.

## A full church AV system

**Designed, sourced through a partner, and supported after the sale**

Mosaic Church

In 2013 I led the church's first permanent install: speakers, stage, projection and the tech booth. In 2020 I led a multi-phase upgrade of about $35K: a new video switcher and streaming system, sourced through Diversified as dealer partner, and a digital stage box that expanded the console for the live stream. After I moved to Kentucky in 2021, I kept supporting the church remotely, and on site when I could. It's the hub model at small scale.

## 7 campuses, 10,000+ people a week

**A hub-and-spoke support network**

Production director at a multi-site church

Across seven campuses and an online campus, I was one of three production directors, and the one the coordinators worked under on cross-campus projects. I led installs and volunteer development, working within a production and worship budget of about $500K a year. At my home campus I trained the volunteers in person, until they ran an entire Sunday without me and some went on to support another campus. That experience shaped the training programs and resources I built for 100+ volunteers across the campuses.

## $1K to $22K a month

**Online sales of a new product, three months after launch**

RipWrench, a tool for AV and production crews

The product launched in May at about $1K a month. I took over the online store and media a month in and ran the campaigns. In August we released the heavy-duty HD model, built from customer feedback, and sold $22K in the month. From the May launch through September: $55,666 in direct sales and 700+ orders from 69,261 product views, with every step from view to checkout tracked.

## 18 shows booked in one quarter

**New markets for a touring artist**

My wife's country music career, which I co-managed

Six were with brand-new venues and clients, found through cold outreach. I took booking beyond fairs to bars, chambers of commerce and parks departments, cut costs so smaller dates paid, and built the quoting tool behind the bookings.

**A musician first.** I hold a Master of Music in classical guitar from Carnegie Mellon. I've mixed live sound since 2008, when I built my first PA from a music store's old 15s, and led my first full church design and install in 2013. Since then I've worked with Midas, Behringer and Klark Teknik gear and large-format desks, across worship, touring and installed systems. That's 15+ years as the customer this hub serves.

THE MODEL

## A small team, AI-native systems, and every customer one call away.

You asked where I want to be in five years. I said: still learning, still challenged, still growing as a leader. Writing this plan gave me the rest of the answer. The work I value most is the work that kept running without me, like the volunteers who ran a Sunday on their own and then went on to help another campus. In five years, I want that to be true of the US hub.

Thank you for your time and consideration, Uli. I've enjoyed our conversation and hearing your vision. I'm ready to build this with you.

Zach Reeder · zach@zachreeder.com