

To: Commerce Commission New Zealand
Via email <registrar@comcom.govt.nz>
From: Erik Gavriluk
Date: 15 May 2024
Subject: Cross-submission in response to inMusic



RESPONSE TO INMUSIC'S CROSS-SUBMISSION DATED 15 APRIL 2024

"Mr. Gavriluk does not appear to be a DJ, nor does he appear to have any experience in the DJ software or hardware industry."

To avoid any issues of Standing, please refer to me by my performance name: DJ Factcheck.

The very first piece of audio equipment I ever purchased was a REALISTIC DJ Mixer.¹

From 2013 to 2019, I was an investor in and advisor to Keezy Corp. Backed by Kanye West, Justin Bieber, Ariana Grande and loaded on every device in the Apple Store, Keezy secured stem rights from the major labels and innovated specifically because it made apps, not laptop software. Famous artists were excited to collaborate on apps. Labels enjoyed co-marketing opportunities with top streaming services.

Former Serato COO and current inMusic Managing Director Morgan Donoghue previously worked as Global Head of Music for Vodafone. Vodafone launched worldwide using the song *Bohemian Like You* in a \$50 million ad campaign. I performed on this track. Under the name "DJ Aquaman" the band's drummer was influential in the 1990s DJ scene; just weeks ago New Zealand ticketholders who enjoyed the band's concert were treated to an afterparty hosted by their keyboard player "DJ Rescue."

Ms. Rescue once called me to rescue her when stranded in an airport. Also to request advice on commoditized services such as web hosting, social networks, and t-shirt providers. Notably she never requested any assistance MIDI mapping the random DJ hardware and software she cobbled together.

"Much of Mr. Gavriluk's support for the Application rests on the notion that all software eventually becomes commodified, and when that happens, prices drop, which forces innovation. While he does not define commoditization..."

The final line in my 3 April 2024 Submission to the Commission, specifically placed there for clarity and emphasis, frames my argument in the context of *commodification*. inMusic misstates my argument and does so in the context of *commoditization* which confuses the issue. I ask that the Commission take my original Submission in the context of the article I linked² and its internal references.

For clarity in refuting inMusic's arguments I will use their preferred term as defined by Webster's: "Commoditize: commodify, specifically to render (a good or service) widely available and interchangeable with one provided by another company."³

¹ Model 32-1200. You can find it on page 57 of the 1987 Radio Shack catalog.

² https://web.archive.org/web/20160306111732/http://synthesist.net/writing/commodity_software.html

³ <https://www.merriam-webster.com/dictionary/commoditization>

“Commoditization of software was a hot topic around the turn of the century when Mr. Gavrilluk last owned and operated an audio software business, but recent references are hard to come by.”

Ah, the Turn of the Century. Back when I wore an onion on my belt (as was the fashion of the day) and inMusic only owned three DJ-related companies versus its current eight.

I’ve continuously owned and operated an audio software business for 25 years. Deploying software via applications, web services, embedded systems, and analog computers.

A search on Google Scholar using inMusic’s preferred terminology⁴ surfaces “Why high-tech commoditization is accelerating” in MIT Sloan Management Review (2018). From the very first paragraph available in the free preview (the commoditization of knowledge?):

It used to be an article of faith that technology-intensive product manufacturers... could capitalize on their longstanding engineering and design leadership to cement their position worldwide. But that’s no longer the case. Today young upstarts in many product categories... are closing gaps with long established incumbents and becoming market leaders within a decade.⁵

Clicking “since 2020” on that same Google Scholar search shows 8,100 results.⁶ I understand why inMusic would prefer these articles do not exist but misrepresenting this fact and instead citing marketing sites like “investopedia.com” or “smartasset.com” (smart ass... get it?) is disingenuous.

inMusic references one primary source, an earlier article from MIT Sloan Management Review (2007):

Businesses that believe that today's breakthrough is tomorrow's toaster understandably fear rapidly diminishing returns from their innovation investments... Intense price competition, the author argues, may not signal the prolific presence of substitutable commodities but rather an arid absence of innovation. That signal, he says, should give a clear and present incentive for executives and entrepreneurs to innovate...⁷

I’m not sure what inMusic’s argument is. Either commoditization is accelerating (2018) and they better start innovating, or commoditization doesn’t apply (2007) and they better start innovating. From my original Submission: “I’d urge them to focus on innovating.”

inMusic is correct that software commodification/commoditization is less of a hot topic today, but that’s because the predictions became reality. Academic papers shifted to discussing the commoditization of cloud services built atop commoditized software. Then to the commoditization of Artificial Intelligence providers written atop commoditized cloud service providers. Now we have proposed multi-trillion-dollar investments chasing Artificial General Intelligence – the commoditization of everything.

In the meantime, back to the important matter of DJ software. Jenny’s got a wedding in Gisborne, and if the guests aren’t doing The Wobble by sundown the bloodline ends.

⁴ <https://scholar.google.com/scholar?q=commoditization+of+software>

⁵ <https://www.proquest.com/openview/97a852541b87f5fb19630c77aea37ccc/1>

⁶ https://scholar.google.com/scholar?as_ylo=2020&q=commoditization+of+software

⁷ <https://shop.sloanreview.mit.edu/store/the-myth-of-commoditization>

“Even if, for the sake of argument, the Commission were to accept Mr. Gavriluk’s philosophy that software in a given industry inevitably becomes the same product and, therefore, can be purchased cheaply, the evidence plainly shows that has not, in fact, happened nor is it likely to happen in the DJ software market.”

I ask the Commission to consider only the facts provided (not “my philosophy”) and dispute what inMusic claims “the evidence plainly shows” by referencing Submissions showing screenshots of DJ software products that are visually indistinguishable from one another, prices trending downward (including subscriptions), and the existence of both open source and commercial DJ software (from Native Instruments and others) that is available for free.

“While Mr. Gavriluk’s theoretical, generalized view of software markets may have some applicability in other industries, it bears no resemblance to reality for the DJ software market, and any prognostication about the future (which ATC and Serato have similarly relied upon heavily but unpersuasively) is pure speculation that cannot inform the Commission’s decision.”

The evidence I provided is neither theoretical nor generalized. Dismissing it “pure speculation” ignores a timeline of facts provided and numerous examples across markets: from SQL Databases to CAD software to personal testimony of audio software specifically reliant upon and compatible with multiple hardware manufacturers.

inMusic fails to explain why DJ software, a grain of sand on the technology beach, is immune to the cultural and technological forces driving worldwide markets across all product categories.

inMusic demands that the Commission reject “any prognostication about the future” which defies common sense as well as *Commerce Commission v Woolworths*.

Meanwhile inMusic argues that AlphaTheta and Serato’s future behavior must not only be taken into consideration, but that the Commission is duty-bound to presume the absolute worst possible behavior.

A brief personal interjection: it’s 2024 and I love what the EU is doing. I love that the United States FTC finally awakened in support of consumers. The pendulum needs to swing, but not the executioner’s axe.

Thirty years ago, I wrote an email that was put in front of Bill Gates at an antitrust trial.⁸ My email was a celebration of a years-long effort I undertook to lay the framework for future open standards at Microsoft. It led to DirectX and the Xbox, the leader of which I personally hired. Reading it in the most negative context, you can see why it raised eyebrows.

Both Plaintiff and Defendant made endless arguments around the exhibit and everyone got it wrong. Not just the meaning behind my message – a single exclamation point (!) – but also predicting the impact of Bill Gates’ decision on developing markets. It’s a cautionary tale.

In this matter, the Commerce Commission did an amazing job identifying potential issues. I don’t have a horse in this race. But given the amount of stuff being thrown at the wall hoping something will stick in the Responses, I felt obligated to get involved.

⁸ https://techrights.org/wp-content/uploads/2008/12/plex_2151.pdf

“the DJ software market is mature (the top 4 competitors have existed for at least 15 years)”

The markets I reference in my Submission are also mature. Oracle, IBM, and Microsoft in databases; AutoDesk, Siemens, and SolidWorks in CAD software. Like the companies here, not one is immune to the effects of commoditization.

In 2010 I wrote a memo to Microsoft Executive Bob Muglia asking why there were 1,122 different SKUs for Microsoft Visual Studio.⁹ The \$1,199 software was soon available as a free download, then further commoditized by the free and open-source VS Code which runs on Windows, Mac, and Linux.

“DJs rarely switch software, and brand reputation and quality are key differentiators”

The DJ Census asks, “What’s most important to you when choosing what gear to buy?” and brand didn’t make the top three responses.

No evidence has been provided that DJs rarely switch software. DAW software and CAD software are orders of magnitude more complicated, and people switch. Enterprise software is cemented in place with a mix of fear, engineering politics, and financial risk, yet companies switch.

Serato provided evidence that DJs switch based on pricing *models* (not just price) alone. The history of technology and the arts – from carving stones to pushing buttons in music software – documents that if something captures the interest of artists, they will literally move earth for the opportunity to exploit it.

“As the Commission has noted, there are significant barriers to entry and expansion in the DJ software market, including time, cost and convincing customers to switch providers”

I am unaware of any established market where this is not an issue. inMusic’s roll-up strategy figured out “Phase 1: Collect underpants” but seems flummoxed by how to get to “Phase 3: Profit.”¹⁰

inMusic has an incredible portfolio of brands and technologies: virtual musical instruments, music production software, drums and keyboards, loudspeakers and microphones, high-end theatrical production technology, performance lighting, recording and playback of audio and video. They own so many brands they haven’t found time to list them all. Such as “2getheraudio,” a company that proves my point on the commoditization of audio software by asking artists to choose their own price for it.¹¹

inMusic also has cash flow sufficient not only to continue buying companies, but also to open an office down the street from Serato devoted to building DJ software. Led by Serato’s former COO, staffed with numerous former Serato employees, and funded annually since 2018 with tens of millions of dollars. Plus an apartment for DJs to crash after gigs.¹²

Phase 2? Shut down the Bed and Breakfast on Minnie Street and get to work innovating and shipping great software.

⁹ <https://www.erikgavriluk.com/deconstructing-azure/>

¹⁰ [https://en.wikipedia.org/wiki/Gnomes_\(South_Park\)](https://en.wikipedia.org/wiki/Gnomes_(South_Park))

¹¹ <https://www.2getheraudio.com/>

¹² <https://www.uptown.co.nz/music-in-minnie-street>

“Having an available alternative, even if the technology is superior, and getting customers to use it are two different things. Mr. Gavruluk ignores this distinction.”

inMusic provides no evidence that any forces outside their control prevented them from achieving such a result for the past 20 years. inMusic made a business decision to prioritize hardware and brand acquisitions over R&D and marketing spend and accepted the risk of outsourcing vital software dependencies to other companies. They thought they could buy their way into the market only to discover that stacking companies on top of each other doesn't magically grow goodwill or market share.

After inMusic ships the software they've been working on, they can worry about nuances of customer acquisition. First bit of advice: don't refer to your potential customers as “cult-like”¹³ – it's a bad look.

“Mr. Gavruluk similarly argues without evidence that the wide availability of MIDI mapping files (and in the case of Mixxx DJ, source code) refutes arguments that hardware and software “configuration is a difficult or a chilling barrier to competition.” Again, Mr. Gavruluk (like ATC and Serato) ignores reality. As inMusic has shown extensively, MIDI mapping a DJ controller to DJ software is technically complex and, thus, rarely done by end users...”

The very first thing I did at Microsoft was improve the MIDI Mapper. I am intimately familiar with this problem space. My code was installed on over a billion computers, then, once manufacturers finally did the right thing for users, removed from Windows altogether. An optimal result for all involved.

Based on personal experience creating cross-platform setup programs that installed 27 audio software products that mapped USB devices to external control hardware from multiple vendors, I estimate that a setup program that would eliminate this problem in the DJ marketplace would take less than two weeks of engineering effort.

inMusic could take responsibility for its own destiny, perform this work, and generate a ton of goodwill. As part of the effort, they might want to consider embracing the open-source community – Microsoft added roughly a trillion dollars to their market cap after doing so.

“Moreover, by Serato's own admission¹⁴, many hardware features (jogwheels, most notably) cannot be MIDI-mapped. By contrast, keyboard and pad controllers are far easier to map to music production software, and Mr. Gavruluk is therefore likely biased by his experience in music production to believe that DJ controllers are similarly simple to map. He is wrong and has provided no basis to support his opinions.”

That is not “Serato's own admission.” It is a link to an unrelated section of Serato's web site. Jogwheels and other low-latency input devices are mapped by USB devices, not MIDI. A small group of volunteers with a \$2,500 annual budget already solved this in open source.¹⁵

As stated in my Submission, the open MIDI 2.0 specification provides a clear innovation opportunity to solve the problem more broadly and grow the market. Roland is already leading the way with MIDI 2.0.

¹³ inMusic's Cross-Submission 25 April 2024 § 46

¹⁴ <https://support.serato.com/hc/en-us/articles/209377487-MIDI-mapping-with-Serato-DJ-Pro>

¹⁵ <https://github.com/mixxxdj/mixxx/wiki/Hid-Mapping>

“Mr. Gavriluk’s ad hominem attacks on inMusic are misguided and demonstrate his ignorance of economic concepts and inMusic’s business.”

I do not think that word means what inMusic thinks it means.¹⁶

“Citing Warren Buffet [sic], Mr. Gavriluk notes that inMusic’s business model is ‘[s]adly...taking the last puff of smoke off a cigar.’ This does not mean what Mr. Gavriluk thinks it means.”

inMusic first misspells Buffett, then cites an unrelated website selling investment services that misrepresents his words. From the primary source: “I call this the ‘cigar butt’ approach to investing. A cigar butt found on the street that has only one puff left in it may not offer much of a smoke, but the ‘bargain purchase’ will make that puff all profit.”¹⁷

inMusic replies “While inMusic often buys companies that are bankrupt or close to it, none of those are short-term investments.”

The Oracle’s very next sentence: “Unless you are a liquidator, that kind of approach to buying businesses is foolish.”

“inMusic has saved many iconic brands from disappearing and has not offloaded a single one of them. One would think a purported media historian such as Mr. Gavriluk would appreciate that...”

As stated in my original Submission, I’m an archivist, not a historian. Like commodification versus commoditization, nuances matter. The John Leimseider Archive¹⁸ was built in partnership with his family and several organizations in memory of a brilliant engineer who kept musicians and tours running smoothly long before inMusic commenced its roll-up of bankrupt and near-bankrupt companies.

As for “iconic brands,” I loaned Dr. Moog the money to buy his own name back. When he died, The Los Angeles Times asked me for a quote for his obituary.

Recently inMusic purchased Moog Music. inMusic promptly laid off half the workers, then put the now half-empty iconic headquarters up for lease. Dr. Moog’s lifelong goal was employee ownership, so quick work was made of shutting down the Employee Stock Ownership Plan.

It’s ugly and legal and certainly one way to behave in business. But it’s not saving an iconic brand, it’s cultural strip mining. There are, of course, other approaches:

Moog mentions that he's continually approached by software companies to brand a product with his newly re-won name. "We have a look at the software technology that they propose to use, and usually there's enough of a difference between the way that stuff sounds and works and the things that I've made in the past that we decide not to get involved. The one exception has been Bomb Factory."¹⁹

¹⁶ <https://www.youtube.com/watch?v=jdMRxUC77RQ>

¹⁷ <https://www.berkshirehathaway.com/letters/1989.html>

¹⁸ <https://archive.org/details/john-leimseider-archive>

¹⁹ <https://www.soundonsound.com/people/bob-moog>

“Of course, the internet became mainstream in the 1990s, and file-sharing service Napster was launched in 1999. Home users could suddenly produce their own music and share it. FL Studio was launched in 1997...”

I nearly missed these claims upon first reading as it is unconventional to put arguments in footnotes because you cannot use footnotes to support your argument.

Napster got sued into bankruptcy within three years and was never an influence on music production software. Unless downloading a pirated copy of “Serato Pitch n Time Installer 1.02 [k].not.mp3” by musical artist/software pirate “FULLCRACK” counts.

I worked with the FBI during this period. The only artists I knew on Napster were suing them.

Likewise in 1997 FruityLoops (not FL Studio) was a simple drum machine and didn’t become FL Studio until they got sued by a cereal manufacturer six years later.

“Indeed, it is notable that there has not been exits from, or consolidation in, the music production software market...”

Recent M&A activity in the music production software market includes:

- The merger of Native Instruments, iZotope, BrainWorx, and Plugin Alliance less than a year ago²⁰
- The purchase of Slate Digital, Fourier Audio, and AI plug-in vendor Sonible by Audiotonix, plus private equity investment²¹
- The acquisition of PreSonus and its Studio One DAW by Fender in 2021²²
- Sennheiser’s 2019 acquisition of Dear Reality²³ and a 2022 merger with Merging Technologies who make the Pyramix DAW²⁴
- HARMAN bought FLUX SOFTWARE (in a 2023 caps for caps deal)²⁵
- Bandlab’s 2018 acquisition of Cakewalk²⁶ followed by making the formerly \$695 software free
- PACE’s acquisition of JUCE in 2020²⁷

The misrepresentations made by inMusic throughout its Cross-submission are astonishing.

²⁰ <https://www.izotope.com/en/learn/izotope-brand-news.html>

²¹ <https://www.audiotonix.com/landmark-investment-for-audiotonix/>

²² <https://www.prnewswire.com/news-releases/fender-musical-instruments-corporation-signs-definitive-agreement-to-acquire-presonus-audio-electronics-inc-301412539.html>

²³ <https://newsroom.sennheiser.com/dear-reality-becomes-part-of-the-sennheiser-group-249247>

²⁴ <https://www.merging.com/news/press-releases/neumann-and-merging-technologies-join-forces>

²⁵ <https://news.harman.com/releases/harman-professional-solutions-to-acquire-flux-software-engineering>

²⁶ <https://caldecottmusic.com/press/6403-cakewalk-press-release>

²⁷ <https://juce.com/feature/juce-announces-acquisition-by-pace/>

“By comparison, the open source Mixxx DJ software that Mr. Gavriluk touts as supporting ‘dozens’ of DJ hardware brands...”

Assuming the scare quotes are intended to discredit my argument, Mixxx supports over 30 brands out of the box²⁸ with absolutely no end-user configuration required:

Akai, Allen & Heath, American Audio, Behringer, Denon, DJ Tech, EKS, Electrix, Evolution, FaderFox, Gemini, Hercules, ION, Keith McMillen, Kontrol, Korg, M-Audio, Miditech, Mixman, MixVibes, Native Instruments, Nintendo, Novation, Numark, Pioneer, Reloop, Roland, Sony, Soundless Studio, Stanton, Tascam, TrakProDJ, Vestax, Yaeltex

Beyond built-in support for 129 makes and models of DJ hardware, an additional 88 are provided by the community.²⁹

“Mixxx DJ software... has a market share of 0.45% according to Digital DJ Tips 2023 Global Census.”

The issue isn't how many people are using the product. It's that volunteers with an annual budget under \$2,500³⁰ shipped something inMusic claims is impossible despite spending 50 million NZD.

The Mixxx product is downloaded over 1,000,000 times a year³¹ and the 0.45% figure is yet another indicator that the Global Census is unreliable.

STATEMENT TO THE COMMERCE COMMISSION

Beyond my refutation of inMusic's arguments, I ask that the Commission consider the following points relating to the Application under review:

MOBILE APPLICATIONS MUST BE CONSIDERED

Steve Jobs introducing the iPad 2 in 2011:

“I'm blown away with this stuff. Playing your own instruments, or using the smart instruments, anyone can make music now... It's unbelievable. GarageBand for iPad. Great set of features — again, this is no toy. This is something you can really use for real work. This is something that, I cannot tell you, how many hours teenagers are going to spend making music with this and teaching themselves about music with this.”³²

The iPad announced last week debuted Apple's newest and most-performant processor before it was available on laptops. The launch video shows DJ turntables and mixers (and audio/video software on MacOS) being crushed into an iPad on iOS.³³ Apps are a vital source of innovation in music and DJ technology and Apple is driving this. And many of those teenagers from 2011 are today's professionals.

²⁸ <https://manual.mixxx.org/2.4/en/hardware/manuals.html>

²⁹ <https://github.com/mixxxdj/mixxx/wiki/Hardware-Compatibility>

³⁰ <https://opencollective.com/mixxx#category-BUDGET>

³¹ <https://mixxx.org/discover/>

³² <https://youtu.be/M-str1pVX80?t=3607>

³³ <https://www.youtube.com/watch?v=ntjkwIXWtrc>

ANY RELIANCE ON THE “DJ CENSUS” IS UNACCEPTABLE

The DJ survey is biased to the point of disqualification since both inMusic and AlphaTheta supplied gear as prizes. 62% of respondents said they were looking to upgrade their setup within 12 months. Over 70% said they wanted to upgrade to AlphaTheta or inMusic products. The survey was run by a site that sells DJ classes. This is marketing, not market data.

Websites run surveys to generate a pitch deck for advertisers, not gather evidence for use in formal investigations with international impact. Annual surveys naturally bias toward the largest brands since those brands have the most marketing money to spend in return. As the Commission notes, at least it's data. But it's not "make a 100 million dollar decision" data.

I wrote several emails to the people who ran the survey and received no response. I specifically asked for the number of people from New Zealand who responded to the survey, as I suspected the answer to be somewhere between zero and the number of DJ software engineers in Auckland.

Meanwhile all parties are cherry picking from the survey (even I got dragged into the mud) because somehow it manages to serve everyone's interests. Of course it does, it's marketing material.

I suggest the numbers people review *Some Theory of Sampling*, W. Edwards Deming (1950). "In God we trust; all others must bring data." And the hardware and software people could do worse than skim Deming's work on Quality in the context of the systems they're slapping together.

Deming solved quality problems at automobile manufacturers and was awarded the highest civilian honors from both the United States and Japan.³⁴ Meanwhile parties here cannot get USB turntables to auto-configure or DJ playlists shared and they're pleading for government assistance.

OTHER MARKET FORCES MUST BE CONSIDERED

The greatest competition in this market may be the wide availability of DJ controllers available in second-hand markets for *tens of dollars*.

Mixxx is downloaded a million times a year. If people using open-source software for free can buy DJ hardware on eBay for \$50, of course they'll be under-represented in advertising pitch decks.

Meanwhile, even the simplest planned obsolescence strategies require innovation to succeed. Microsoft and Apple provide constant opportunities to do so, with their never-ending software compatibility problems (especially in media technology), endless parade of new devices, and by changing connectors and protocols for no reason. Google contributes by breaking audio and video formats across the web, using YouTube as leverage to force compliance.

But you still have to do *some* work. inMusic's claims of technological hardship are unfounded. And treating Serato as their in-house dev shop but having no formal business relationship is ridiculous.

Meanwhile Mixxx supports 200 makes and models of DJ hardware on a \$200/month budget.

³⁴ <https://deming.org/timeline/>

50,000,000 NZD ON DJ SOFTWARE?!

“In New Zealand alone, inMusic has invested over NZD \$50 million over the last five years to support its software development.”

That’s a lot of money. Managed by a former C-level executive at Serato, staffed by numerous former Serato engineers, in a custom facility devoted to the DJ market. Backed by a diversified multinational conglomerate should they require additional funding.

A staff of over 50 programmers for five years³⁵ is more than enough to write Serato’s DJ software from scratch, twice. While adding the mobile and web support that Serato lacks. Plus getting a fresh and modern code base they can use to integrate the DJ lighting company they bought in Tauranga.

I’m curious to know what those developers have been up to. Because I don’t see anything public from inMusic other than an awful lot of patents.

INFORMATION SHARING

From personal experience managing numerous joint ventures and R&D projects, I fail to see how this is an issue related to competition. inMusic says it needs 3 to 5 years of secrecy to map a feature on a hardware controller to a piece of software, which is preposterous. Regardless, inMusic holds over 100 patents³⁶ and their CEO is listed as inventor on many of them, so they know how to protect their innovations. Leveraging the patent system would allow them to protect their inventions not only during increasingly rapid product R&D cycles, but after public release as well.

CONCLUSION

If necessary, simple industry-standard techniques are available to break dependencies and put DJs further in control of their personal data and purchasing choices. Consumers are increasingly demanding this, and the EU is increasingly requiring it. I see this getting resolved in due course without action required from the Commission.

Nonetheless, a four-page specification for open protocols and information exchange might be a better use of everyone’s time than another forty-page PDF slicing and dicing a DJ marketing survey.

I again urge the Commission to approve this transaction.

With great respect,

Erik Gavriluk
President, Bomb Factory

³⁵ <https://www.stuff.co.nz/business/110962952/million-dollar-investment-points-to-digital-music-potential>

³⁶ <https://patents.google.com/?assignee=Inmusic+Brands>

APPENDIX A – DEVELOPERS, DEVELOPERS, DEVELOPERS

“he is also wrong that there are no current openings in inMusic’s software development department.”

The link provided in inMusic’s submission³⁷ shows no relevant job listings. A more specific search³⁸ confirms no job listings related to the DJ market.³⁹



Careers at inMusic NZ

inMusic NZ Ltd was formed in 2018 and is part of the global inMusic Inc family. inMusic NZ is tasked with developing world leading software and hardware for professional DJs, producers and musicians. Brands including Akai, Denon DJ, Numark and Rane are part of the inMusic family and are leading the charge globally. As a company we are focussed on progression and innovation in our chosen fields and are seeking talented individuals to help drive our next generation of products.



Sorry, no job openings at the moment

We open new jobs from time to time, so please check again soon!

Job listings aside, and even ignoring the documented efforts by UK, EU, and US companies, it sure looks like fierce competition in DJ software is alive and well just in New Zealand alone.

Executive hires, predatory office location, paranoid fear of leaks: it ticks all the boxes.

³⁷ <https://apply.workable.com/inmusic-1/>

³⁸ <https://apply.workable.com/inmusic-nz-ltd>

³⁹ I verified these links on 15 April, 30 April, and 15 May 2024.

APPENDIX B – IT’S HARD TO COMPETE WITH FREE

Like DJ controllers being widely and cheaply available at second-hand sites, Serato similarly faces pressure to innovate and keep prices low from an unconventional source. In their case, due to software piracy. Below, over 100 pages of Serato software, standard and Pro, Mac and Windows, available for free download.⁴⁰

As I learned with Bomb Factory, the only solution to piracy is constant innovation: improving the software, targeting the widest possible base of customers (including hardware partnerships), and keeping prices so low, quality so high, and compatibility so consistent that it’s not worth going to the trouble to steal it.

As an example, let’s suppose inMusic adds a new feature to a hardware controller. Multiple DJ software vendors then add support for that hardware function (or not). Either way, any DJ relying on “Serato v.2.3.4 build 1547 + Crack” is out of luck.

Naturally these users will migrate to new software that supports this feature. And the cycle of innovation continues.

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Audio Video Applications Games Porn Other

Search results: serato

Type	Name	Uploaded	Size	SE	LE	Uled by
Applications > Windows	Serato DJ Pro - v2 3 6 Build 1350 + Crack	2020-12-15 22:31	8.53 MiB	3557	115	down_fallen
Applications > Windows	Serato DJ Pro v2.3.4 Build 1547 + Crack	2020-12-15 22:31	8.53 MiB	3484	111	down_fallen
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-05-09 10:17	80.87 MiB	3414	1331	CodeX1002
Applications > Windows	Serato DJ Pro - v2 3 6 Build 1350 + Crack	2020-12-25 00:19	8.06 MiB	3408	138	MVaness86
Applications > Windows	Serato DJ Pro v2.4.0 Build 1999 + Fix	2021-01-15 10:54	21.6 MiB	3406	3	arbity12
Applications > Windows	Serato DJ Pro v2.4.0 Build 1999 + Fix	2021-03-01 23:25	24.71 MiB	3386	59	GGPSAuth
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-05-19 08:28	79.24 MiB	3341	1276	lilrubz
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-03-17 07:25	82.16 MiB	3327	2218	lugnutwf
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-05-14 18:18	79.5 MiB	3230	1205	Jasonx3
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-01-18 10:45	10.1 MiB	3228	2155	lunacye
Applications > Windows	Serato DJ Pro v2.4.0 Build 1999 + Fix	2021-02-26 23:14	22.26 MiB	3129	55	eenneezz
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-05-25 10:34	85.5 MiB	3125	1214	BenjiSBRK
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-01-26 14:18	8.9 MiB	3111	2066	TheAye
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-04-21 19:03	81.64 MiB	3080	2051	PrimmXD
Applications > Windows	Serato DJ Pro 2.3.5 Build 644 FULL + Crack [TheWindowsForum]-192	2021-04-22 18:14	12.25 MiB	3050	187	matrx10503
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-02-03 09:15	8.9 MiB	2956	1962	girlyvader
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-05-27 11:58	84.04 MiB	2956	1489	jackx429
Applications > Windows	Serato DJ Pro v2.3.4 Build 1547 + Crack	2021-01-16 23:33	9.54 MiB	2905	82	JoshV
Applications > Windows	Serato DJ Pro - v2 3 6 Build 1350 + Crack	2021-01-16 23:33	9.54 MiB	2902	73	JoshV
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-05-15 11:11	86.7 MiB	2898	1125	memorablec
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-04-06 10:19	83.7 MiB	2881	1923	imlucasss
Applications > Windows	Serato DJ Pro v2.4.0 Build 1999 + Fix	2021-02-23 15:37	21.5 MiB	2863	54	aamharech
Applications > Mac	Serato DJ 2.2.1 for Mac	2020-05-12 23:17	93.55 MiB	2860	1894	tenggren85
Applications > Windows	Serato DJ Pro 2.3.5 Build 644 FULL + Crack [TheWindowsForum]	2021-03-17 15:28	13.87 MiB	2857	34	Veljarsv
Applications > Windows	Serato DJ Pro v2.4.0 Build 1999 + Fix	2021-01-22 06:19	21.26 MiB	2784	22	trevb116
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-03-25 19:19	82.16 MiB	2756	1821	duracell993
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-02-18 08:32	10.38 MiB	2752	1838	zomball
Applications > Windows	Serato DJ Pro v2.4.0 Build 1999 + Fix	2021-01-04 16:47	16.24 MiB	2743	286	sssbr777
Applications > Mac	Serato DJ 2.2.1 for Mac	2021-03-11 10:56	82.16 MiB	2713	1811	Bartjaah
Applications > Windows	Serato DJ Pro v2.4.0 Build 1999 + Fix	2021-02-27 15:29	22.26 MiB	2703	48	parakyny

◀ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 ▶ 119

⁴⁰ Search for “Serato” at The Pirate Bay, page 10 of 119 pages of results shown