

VENTURE CAPITAL AND THE CREATIVE FOUNDER

In a Stanford Open Culture course on startup entrepreneurship, Micheal Dearing and Reid Hoffman reflect on the triad of forces at the foundation of the GDP growth curve that happened in 1750. What set the 18th century into the Industrial Revolution was a separation of technical engineering, from wealth or access to capital, coordinated to new managerial practices.

Interestingly, among the top three tech companies with the highest market cap in the world is the driving legacy of a creative founder with a love of typography, and a vision for human computing. But it was the technical founder, in 1750, who now had access to capital, who would fuel innovation across the next two centuries.

Because of Jobs' aesthetic and arguably philosophical approach to innovation, profound breakthroughs in consumer technology can be marked across almost five decades. Of course, there were two Steves, the yin and the yang Steve, one creative, and one technical. But if we look more closely at the role of the creative founder, we might intuit a fourth emergent GDP factor: an alignment of innovation, capital, managerial theory - *and design*.

The successful patterning of product-market fit, driven by a confluence of engineering and user-centric design is more eminent today, but the creative founder is still a rare breed. By focusing on the creative founder, Blix places the currency of social value into the institution of a VC platform that optimizes for founder vision, using a methodology that interrogates intellectual capital, and foregrounds intangible IP into deliverables, including an MVP and go-to market strategy: *IP transformed into IT -- or, more descriptively, MT (media technology)*.

As a scalable solution, Blix methodology anticipates the catalyst needed for design thinking, aka the "Big Idea" where founder vision is aggregated into IP, focused on the most important problems we can solve using technology. But the "Big Idea" isn't an overnight process, it takes intellectual and creative rigor to imagine, discover, and invent potential product ecologies, before the vectors of any minimum viable product are tested. More so, the "Big Idea," precedes next stage Design Thinking, which anticipates the build-measure-learn cycle of the Lean Startup, and later stage Blitzscaling, leveraging proven workflows.

As we cross a new inflection point, where the platform shift toward spatial computing and artificial intelligence is driving consumer and enterprise value, Blix could become a critical partner in the top-line vision of new product ecologies - unconstrained by technical founder limitations, who too often build to capture market share, not value.

That's why Blix ideation tools and stages counter STEM with LAWD (language, art, writing and design), augmenting Silicon Valley startup culture with development and previsualization processes adapted from Hollywood. By comparison, collapsing the entirety of humanities into one vowel, the "A" in STEAM short circuits the inherent transformative capacity of writing and design (glyphs and the alphabet are primary technologies behind recorded knowledge). More so, writing in itself is a form of coding: *the encoding of value and culture*.

Media technology applied to social, entertainment, and education frontiers, is an underdeveloped market space that could benefit from allocated VC funding, beyond 20% time. And given the recent doomsday zeitgeist, if the next wave of human creativity continues to be bottlenecked by half-minded (albeit left-brained) tech stars, we may never leverage the intellectual capital of creative founders whose top line vision needs bottom line and engineering support.

With new VC instruments that convert vision into technology, a new category of founder (non-technical, intrapreneur, or entrepreneur) can emerge, placing technology into the service of mission-driven social outcomes.