

VC MODEL \$BILLION DOLLAR IDEA

PZI/SHY: PRACTICALLY
ZERO
INVESTMENT /
SUPER
HIGH
YIELD
RETURN

Short Cycling the
Product Development
& Acquisition Stages



Maximize ROI

Media Technology
Frontiers

b1ix.com



Microsoft

Google



Andreessen
Horowitz a16z

*BIG IDEA: b1ix IP/IT Business Model

PROPOSITION--*Qualify Big Idea methodology extending “media technology” models/schematics (IP) into proof-of-concept/MVP (IT), for like.TV, buzzbleep.com, and other “media technology” assets, articulated per Reserved or Premium client status.*

A few years ago billion dollar acquisitions were becoming status quo, but founder stories revealed startup endeavors often derived from personal penchant, rather than an intent motivated by validated inspiration. Moreso, lean methodology made it okay to be soft-centered, because you could iterate and pivot. Nevertheless, big tech made acquirhires and market share acquisitions, padding erosion or market disruption -- ostensibly in a defensive way, yet fueled by grace of founder wit.

Perhaps a mature brand case study (with bottom line imperatives), Mayer’s Yahoo brand repositioning lacked top level board support, and arguably flyover audience strategy. If Yahoo was indeed an either/or media/technology company, the approach that Mayer invoked, to build products that people love (daily digital habits plus MAVENS) lacked, in hindsight, an initial coordination of strategy with vision. Notwithstanding, a more profound ideation was absent for the development of unique branded assets -- e.g., superlinks, non-linear discovery, and the visual list, describe an intersection of “media technology” with “lateral markets.”

Also a top heavy player, Hollywood, having weighed in a split vote over the Screening Room, quickly dubbed OTT cinema a “third party” solution. But cinema is a leveraged asset owned by big media, whose conglomeration hedges the urgency of convergence, framing the studios as a second party to their own best interests.

Side-by-side, Yahoo or Hollywood, both legacy entities, each suggest a convergence opportunity that leads to pairing technology with media -- at first not in an obvious way, but in the same way that b1ix took shape by understanding a16z, a superficial juxtaposition with deeper provisions. (Are a16z and b1ix symbiotic like ebay and paypal? Or organizational, like alphabet and google? Or, is B1ix potentially more pervasive, an incipient VC paradigm able to stage market development with new control points?)

Maverick startups and app incubators can’t craft custom solutions or address the pains of mature brands. This kind of problem/solution engine deserves a business model that solves the innovator’s dilemma by allowing “disruptive innovation” to come from within, by understanding the business opportunity, including acquisitions and development. But perhaps most importantly, b1ix presents a front-loaded creative process that frames new technology within mass digital culture, using vision and product architecture as currency.

B1ix as an IP design company asks: Can Coloramba/Cineramba convert Hollywood’s tentpole bias by installing new kinds of digital cinema streams (revenue and content both)? Can buzzbleep install a data interface, as an indispensable part of wearables? Is Xmail a vital platform to connect alphabetic and visual cultures, education with entertainment, and new media products with personal development services (e.g., DUNKO, dual-user networked knowledge environment, and SLUBB, super link-up building block)?

The horizon for big tech/big media depends on media technology innovation, leveraged by design thinking -- a factor proposed by the “big idea” methodology.

***The big idea -- in counterpoint to the lean startup -- asserts that ideation itself requires its own execution.**

rebuilding Yahoo for its core flyover audience demanded a recursive product strategy, not divergence from its origins, according to board activists -- but a web directory (and search portal) redefined does not preclude progressive design, with new technologies -- with Yahoo solving new user problems (i.e., rephrasing search into discovery, etc.)

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the Screening Room could be seen as a facet of Cineramba/Coloramba which offers a broader apprehension of the potential of digital cinema, enabling new pre- and post- theatrical revenue streams, cinematic level digital marketing, expanded development and monetization (for lower budget properties, etc.)

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part of this design includes a financial model, which may be specific to market valuation tactics that are divergent from traditional DCF models (or other named variations of fundamentals analysis), which might here be described as Future Valuation Perspective (FVP): a framework analysis of variables contained by the IP, the market, and the acquirer (as protracted across an interval of installation, assigned for realizing intangible assets)

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