Chapter 9
When Ideas Generate Value: How LEGO Profitably Democratized Its Relationship with Fans

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9.1 Introduction

In a basement filled with buildings made of LEGO bricks, a young boy creates his own models. Adventures are being played out by his own imagination but on his father's LEGO setting. When that came into his father's eyes, he immediately starts to chastise his son for ruining the setting by creating hodgepodges of different models and playing themes. The story that a young boy created was actually the plot of The Lego Movie (2014) where an ordinary construction worker Emmet had been prophesied to save the LEGO universe from the tyrannical Lord Business. Later in the basement, the boy's father looked at his son's creations again and got impressed. Having realized that his son based the evil Lord Business on him, the father changes opinion and allows his son to play with his bricks however he sees them fit. The LEGO Movie, a computer-animated adventure comedy film, successfully managed to be a powerful story about the drawbacks of conformity while celebrating individuality and the creative potential of imagination. "Creative individuals are no longer viewed as iconoclasts; they are new mainstream" (Florida 2012) in the emergence of "a new economic democracy in which we all have a lead role" (Tapscott and Anthony 2007). According to Florida, that creative ethos that molds the core of our identities is critical for generating creativity and commercial innovations in a "produsage-based democratic model" (Bruns 2008); the real driving force is the rise of human creativity as the key factor in our economy and society. Both at work and in other spheres of our lives, we value creativity more highly and cultivate it more intensely than we ever before (Florida 2012).

To cope successfully with technological progress, competitive change, and the evolution of consumer behavior, companies continuously develop, adapt, or

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reinvent their business models. “Opening up a business model to external ideas can capture greater value using key assets or resources, not only in the company’s own business but also in relation to other partners such as customers (Djelassi and Decoopman 2013).” It is evident that new business models emerge and gain control over ideas and creative potential outside the company, while developing new ways of earning revenues. “Bringing the two together – ideas and companies – and getting them to cooperate could seriously foster innovation and offer many more people the chance to benefit from their ideas (Weiers 2014).” Given this trajectory, using the LEGO Group and its fans, as an example of one of the most active fan communities in the world (Antorini 2007), will provide an important key for understanding many forms of fans empowerment (Baym and Burnett 2009) and corporate strategies for value co-creation (Zwick et al. 2008) in order to shed light on the broader ontological and epistemological changes that occurred within fan/corporate practices (Lanier and Fowler 2013). Theoretical links between fan culture and a set of corporate practices that seek to capture and exploit participatory culture (Jenkins et al. 2013, p. 48), such a complex discourse in the sense of innovation and user appropriation, are central to this chapter.

9.2 The Infusion of New Interactions

In the year 2000, the LEGO Group had a loss of DKK 831 million (LEGO Annual Report 2000). That year was a very difficult year for the entire toy industry, but despite many strengths and high points, the LEGO Company was impacted because they had lost focus. Even though the year of 2002 may in the circumstances be regarded as a good year (LEGO Annual Report 2002), 2003 was a very disappointing year for LEGO Company, when the negative development reflected an unsuccessful growth strategy with a consequent loss of market shares. At the end of the year, it was decided to change the business strategy and set out a series of specific initiatives in order to ensure a stable platform for the company’s development. The successful implementation of these initiatives was crucial for LEGO Company to ensure profitable growth and, at the same time, uphold its strong, global brand position among families with children. The following year, the LEGO Group took radical new steps in order to tackle its most serious financial crisis to date. The main objective was to restore competitiveness by focusing on customers. The Lego Group, therefore, and many firms and industries had to make fundamental changes to long-held business models in order to adapt (von Hippel 2005). The Lego Group realized the fundamental transformations of user-producer relations, where the infusion of new technologies in such interactions has redefined the roles in innovation and value creation processes (Thomke and von Hippel 2002).

9.3 Bringing Ideas and Companies Together

Over the past decade, research has viewed the customer as a component of the business model, but the business model literature has recently emphasized going further and considering the customer as a "content generator" (Plé et al. 2010). Companies need to both market to and collaborate with their customers. This is more important today, especially given generation Y's tendency to actively share, contribute, search, and work using social media and its expectation that it will participate in value co-creation (Bolton et al. 2013). "Considering the gradual shift towards co-creative media work and a corresponding industry-wide framing of the audience as collaborators or otherwise 'active' publics, the key issues moderating such corporate appropriation of participatory culture are notions of transparency (of all parties involved) and control (over all communications)," as Mark Deuze (2008) argued. From this, it becomes clear that the broad participatory culture is becoming more democratic, because users are enabled to produce culture themselves, and not just to listen or follow the prewritten rules, without an active engagement in such content creation. LEGO business could thus be built through the incorporation of customer interaction as a core value generation strategy.

According to the recent data from the LEGO Group, there are more than 200 LEGO User Groups with over 135.000 registered members; more than 400 events organized, with over six million visitors at these events in 2012; 1,170,000 LEGO movies on YouTube, where top five videos has over 100 million views combined; over 1.400.000 LEGO tagged images on Flickr; hundreds of LEGO related blogs; thousands of LEGO-related websites, etc. For example, a YouTube *Lego Star Wars – For the millionth time, I didn't make this video*, uploaded in 2005 has been viewed by 30,887,650 people since[1] [Accessed: July 27, 2014]; Henrik Ludvigsen, from Roskilde in Denmark, spent GBP 50,000 and 18 months planning creation of the world's largest LEGO railway[2]; Alice Finch built a massive LEGO Hogwarts from 400,000 bricks,[3] a mini-scale rendition of Hogwarts School of Witchcraft & Wizardry from J.K. Rowling's Harry Potter series of books and the corresponding movies; and inspired by fantasy buildings featured in sagas like Star Wars and The Lord of the Rings, LEGO fan Gerry Burrows built an impressive 250,000 LEGO-Brick Mega-Structure called the Garrison of Moriah.[4] Having realized the amazing number of diverse posts, images, and videos of LEGO creations on numerous online platforms, the LEGO Group celebrated those creations with the ReBrick,[5] a social bookmarking platform where adult users can share, organize, and discuss

[1] https://www.youtube.com/watch?v=O61Do03ZCjw

[2] http://www.dailymail.co.uk/news/article-2364154/Lego-fan-builds-worlds-longest-toy-train-circuit-93-000-bricks.html

[3] http://www.brothers-brick.com/2013/02/26/alice-finch-builds-massive-lego-hogwarts-from-400000-bricks/

[4] http://www.wired.com/2011/05/lego-garrison-of-moriah/

[5] LEGO Rebrick [online] Available at: http://rebrick.lego.com/. Accessed 15 July 2014

user-created LEGO content. The content on ReBrick is not what LEGO sets can be bought in a shop, but creations made by teenage and adult builders, who use their creativity to build their own models called MOCs (My Own Creation).

More than 400.000 h is being spent weekly on LEGO activities (LEGO Group 2014). Such an open innovation suggests that valuable ideas and creations come from both outside and inside the company. This approach placed external ideas and external path to market on the same level of importance as that reserved for internal ideas and path to markets in the earlier era (Chesbrough et al. 2006). "Open Innovation is a paradigm that assumed that LEGO should use external ideas as well as internal ideas, and internal and external path to market. New LEGO business model supported by the open innovation processes utilized both external and internal ideas to create value." The LEGO Group, therefore, had placed more emphasis on using leading-edge technologies in ways that support its brand values, such as extending the "intelligent brick" concept of LEGO MINDSTORMS to open up whole new ways of playing and learning, as well as initiatives such as LEGO Studios, putting the power of moviemaking in the hands of children (LEGO Annual Report 2000). Mindstorms consists of computational LEGO bricks that allow you to create your own robots. Mindstorms was developed in close contact with the MIT Epistemology and Learning Group founded by Seymour Papert. It is named after Papert's book Mindstorms: children, computers, and powerful ideas (1993). In 1985, the LEGO Company started working together with Papert "with an eye toward introducing a computer-driven LEGO product" (Wiencek 1987, p. 102 in Lauwaert 2009). Papert is the founding father of the educational theory constructionism ("learning by making"), based on the work by Swiss philosopher and psychologist Jean Piaget (Papert 1991). In 1998, the LEGO Group launched the Mindstorms User Groups (MUGs) which allowed for social interaction, knowledge sharing, and which gave online and face-to-face access to inspiration and input from like-minded others. LEGO Mindstroms consumers did not accept the products as they were, but they constantly modified, improved, and created new products and service solutions that better fitted their needs and wants. "They did not wait for the firm to take action on things which concerned the products, nor did they contact the firm to learn more about the products, or to have answers and problems regarding the use of the products solved. Instead, they did it for themselves via the communities, the guidebooks, the online resources, and the many other things they created (Antorini 2007)." Zwick et al. (2008) argue in this context that the discourse of value co-creation stands for a notion of modern corporate power that is no longer aimed at disciplining consumers and shaping actions according to a given norm but at working with and through the freedom of the consumer. For Prahalad and Ramaswamy and others (c.f. Tapscott and Williams 2006), consumers have specialized competencies and skills that companies are unable to match or even understand. The most popular section of the LEGO Club was "Cool Creations." It was a place where members could show pictures of their own LEGO models and tell other members a little about themselves. LEGO Company's "What will you make?" road tour of North America and the LEGO World Event in the Netherlands, attended by more than 40,000 visitors, demonstrated the extent to which LEGO fans had become involved in the

arrangement of events (LEGO Annual Report 2003). A collaboration of this nature benefits both fans and company. LEGO therefore started building solid foundations in order to fight two special challenges: first, attracting and retaining these consumers and, second, providing a creative and open communication environment (Zwick et al. 2008).

For example, the popularity of Mindstorms 2.0 prompted the LEGO Group to develop a second edition of the robotics construction toy. "One of the goals was to appeal not only to adults but to children as well. Mindstorms 2.0 is a toy with a specific (adult) user embedded in its design, use of technology and requirements on both the financial and computational level. Mindstorms NXT products, launched in 2006, has shown how the cooperation with fans changes over time, becomes more important and results in the adjustment of the LEGO Group to a totally new paradigm (Lauwaert 2009)." Through simplifying the programming language, the LEGO Company wanted to broaden the scope of possible NXT users (Koerner 2006). The new system is PC and Mac compatible, and the programming software has been redesigned and is now far more intuitive and easier to use. The American nonprofit organization FIRST (For Inspiration and Recognition of Science and Technology) aimed to stimulate interest among children and young people for science and technology subjects by organizing projects in which children themselves were the driving force. FIRST LEGO League was a robotics competition for teams of children and young people between the ages of 9 and 16 years, who competed in several disciplines. Teams were required to build and program a LEGO MINDSTORMS robot to perform certain tasks on a robot track, solve a research task, and demonstrate cooperation and innovation. In 2003, the theme was Mission Mars, and robots had to carry out assignments on Mars, for example, collect mineral samples, build houses, collect ice samples, and free a Mars Rover which had become stuck on a sand bank. In 2003, approx. 42,000 children participated in the competition representing 14 countries: USA, Canada, Brazil, South Korea, Germany, Britain, France, Netherlands, Norway, Sweden, Denmark, Austria, Singapore, and China (LEGO Annual Report 2003).

The market thus becomes a platform for participation in a culture of exchange, where companies offer consumers resources to create, and where consumers offer to companies "a contact with the fast-moving world of knowledge in general" (Terranova 2000, p. 37). The market, in the view of the co-creationists, has been transformed into a channel through which "human intelligence" renews its capacity to produce (Terranova, ibid). For example, these dedicated Mindstorms users are considered as "lead users," a term introduced by innovation expert Eric von Hippel (2005, p. 22). Lead users are not only quick in adopting new products by making a purchase of them, but importantly, also in adapting these products so that they might better fit their personal needs. Hippel defines lead users as either persons or companies that are at the edge of market trends and therefore experience needs that others will soon experience as well. More so, lead users innovate products because they anticipate a relatively high benefit from doing so (ibid.).

"While user-generated websites present arguably some of the 'purest' examples of consumer government through co-creation, the same principle operates

successfully in industries and businesses as diverse as John Deere's DeereTrax farm machinery management system, Sumerset Houseboats' dialogical method of bespoke houseboat production, LEGO Group's Mindstorms and LEGO Factory applications, and Build-a-Bear Workshop's consumer-operated production process (Zwick et al. 2008)." In November 2004, the LEGO Group launched a new website: www.LEGOfactory.com. Children and other building enthusiasts visiting the site were invited to design LEGO models and take part in competitions for LEGO prizes. The idea behind the website was to develop the Group's contacts with LEGO fans of all ages. If children were looking for advice or ideas, they could see inspirational material at the site posted by LEGO designers and adult LEGO fans. Visitors could build 3D LEGO models using a special software application, LEGO Digital Designer (LDD), and join the LEGO Factory competition. Every week, new winners were selected. On top of receiving LEGO products, they automatically competed for the certification of "professional LEGO Factory designer," which entitled them to have their model mass produced and sold on the official corporate website. Many of the better-designed products uploaded by consumers are in fact appropriated by LEGO for general production and sale, with design recognition (but no financial recognition) granted to the creator. In this way, LEGO taps into the mass intellectuality of a globally networked community of consumers to speed up innovation and market response rates. The first version of LDD appeared a year ago on www.LEGO.com. The program can be downloaded free of charge. The LEGO Factory is not only a creative tool, it also provides the LEGO Company with a digital database of user creations and thus with invaluable information about their most active fans (ibid, 2008).

9.4 Enthusiastic Labor

Organized cooperation in which users interact within communities is also common. Innovation communities are often stocked with useful tools and infrastructure that increase the speed and effectiveness with which users can develop and test and diffuse their innovations (von Hippel 2005, p. 93). Von Hippel defines innovation communities as "meaning nodes consisting of individuals or firms interconnected by information transfer links which may involve face-to-face, electronic, or other communication. Innovation communities can have users and/or manufacturers as members and contributors. They can flourish when at least some innovate and voluntarily reveal their innovations, and when others find the information revealed to be of interest (p. 96)." A growing number of adult LEGO enthusiasts begun setting up groups to discuss their LEGO hobby. They call themselves AFOLs: Adult Fans of LEGO. Over a period of years, the LEGO Group has actively developed relations with many AFOL groups, who have their own websites, organize public events, and take part in LEGO development projects. In January 2005, the LEGO Group announced its "LEGO Ambassador" program for AFOLs worldwide. The purpose of this program is to expand mutually useful relations between the LEGO Group

and its loyal, talented, and committed consumers (LEGO Annual Report 2005). For example, loyal LEGO fans are serviced through a number of measures, such as LEGO Factory. It was the ambition that product development and process improvements should take place in close dialogue with LEGO fans, which should through different channels have the possibility of presenting ideas to the Group's designers. The many adult LEGO enthusiasts all over the world, comprising an increasingly active group of fans, were also involved. The Ambassador Program is an official program which invites adult LEGO fans to share their enthusiasm for the LEGO idea and LEGO products and encourages interaction in the global LEGO communities. Moreover, the LEGO Certified Professionals program caters for adult fans who, wholly or partly, live by their LEGO hobby and therefore wish to enter into cooperation with the LEGO Group. The idea of putting customers to work is not entirely new. Ritzer (2004) argued about the increasing rationalization processes of companies in a McDonaldizing world that have long relied on the appropriation of consumers' work. McDonald's restaurants turn customers into waiters and cleaning personnel, for example, while the automated teller machine (ATM) "allows everyone to work, for at least a few moments, as an unpaid bank teller" (Ritzer 2004, p. 63), and with the emergence of internet communication technologies, companies find more innovative ways to extract free labor from their consumers (c.f. Terranova 2000). The concept of co-creation signifies the transfer of the McDonaldization logic of customer work from the sphere of production and process efficiency (c.f. Ritzer 2004) to that of new product development and innovation. In other words, "co-creation economy can be seen as driven by the need of capital to set up processes that enable the liberation and capture of large repositories of technical, social, and cultural competence in places previously considered outside the production of monetary value." In short, the co-creation economy is about experimenting with new possibilities for value creation that are based on the expropriation of free cultural, technological, social, and affective labor of the consumer masses (Zwick et al. 2008, p. 166). According to Holbrook (1996), value can be defined as "an interactive relativistic preference experience." This suggests the argument that experience defines what is valuable to a fan. This is an emergence of a new logic for value creation where value is embedded in personalized experiences. LEGO fans are increasingly savvy about the value created through their attention and engagement: "some are seeking ways to extract something in return for their creative co-creation and in recognition of the value they are generating" (Jenkins et al. 2013, p. 57). This emerging production ecology involves new kinds of distributed organizations and ad hoc platforms and epitomizes the drift of value (Hartley 2004) allowing us to understand how fan-oriented corporate innovative initiatives influence fans and vice versa. From this perspective, customers are configured as uniquely skilled workers who, for the production of value-in-use to occur, must be given full rein to articulate their inimitable requirements and share their knowledge (Prahalad and Ramaswamy 2004) as inputs to the manufacturing process. Online communication technology enables fans to participate in collective production, especially in the discourse on participatory culture (Schäfer 2011). Such participation demands acknowledgment of the fans' interests as fully legitimate elements of the design process (Simonsen

and Robertson 2013). Maaike Lauwaert (2009), in this context, conceptualized the sum of all play practices, design, and discourses in terms of geography of play: "Within the LEGO geography, part of such activities are commoditized and used for innovation. This gives fans a more active role in the design of new products. Fans become to a certain extent co-constructors of new products and of the embedded design scripts and user configurations of these products (p. 70)." This represents the fundamental transcendence of the fans' role from being merely informants to being legitimate and acknowledged participants in the design process (Bødker et al. 2004).

9.5 Ideas and Companies in an Innovative Democratized Relationship

When von Hippel argued that innovation was being democratized, he meant that "users of products and services, both firms and individual consumers, were increasingly able to innovate for themselves. User-centered innovation processes offer great advantages over the manufacturer-centric innovation development systems that have been the mainstay of commerce for hundreds of years (von Hippel 2005, p. 1)." Companies, in this context, have expanded their reach to capture the talents of heretofore excluded groups of eccentrics and mentioned nonconformists. For example, after the premiere of The Lego Movie on February 7, 2014, the hero brought The Emmet Awards,[6] a series of monthly contests where participants can express whatever their imagination can create to everyone. Their imagination and building skills will be then tested and some of the creations awarded. In addition, fans co-created more than 100 unique 30 s stop-motion movies; five were used in the final version of the movie.

More ambitious project was launched in the fall of 2008, when the CUUSOO SYSTEM and the LEGO Group teamed up to launch the LEGO CUUSOO crowdsourcing experiment. According to The Official LEGO® CUUSOO Blog, the promising results from the pilot LEGO CUUSOO platform led to the launch of the international LEGO CUUSOO beta site in the fall of 2011.

The partnership with CUUSOO SYSTEM had been such a success that LEGO decided to integrate the CUUSOO concept more closely into the LEGO experience. Now it is called: LEGO Ideas. All projects, supports, comments, profiles, and other data from LEGO CUUSOO were automatically migrated to LEGO Ideas. Now, ideas have value (Weiers 2014, p. 74). As the focus and emphasis on ideas shift, so does its value. Ideas are seen as the true sources of innovation. Richard Florida (2012) argued that creativity had become to be the most highly prized commodity, not being a "commodity." Accordingly, they should be rewarded. Ideas, according to the same author, will receive increasing credit and be rewarded for the innovation

[6] http://www.lego.com/en-us/movie/emmet-awards/

as the competition among implementation options, realization paths, and the range of actors increases.

Today, via crowdsourcing anyone can come up with a design, a slogan, or sell their photos, without being a professional designer, advertising specialist or photographer. Fans are recognized as a powerful source for generating new ideas, joining the exclusive domain of marketers, engineers, and designers. The actions of fans through crowdsourcing media platforms provide an important key for understanding the business models of the crowdsourcing as a driver toward value creation. The transformation of corporation from a manufacturer to a provider of platforms for user-generated content illustrates the extent to what the participation of fans is embedded in a business model where profit is being generated also by fans. This will intensify severely as ubiquitous competition not only within a professional stream but from anywhere will increase. "If we think of a contemporary of Edison – the ingenious Nikola Tesla, that is often considered the more brilliant inventor of the two, we cannot omit the fact that he is also the one who commercially fared even worse. His work includes amongst many others, pioneering work on wireless communication, the induction motor, x-rays, radar, energy weapons, weather control, and especially, long distance and wireless energy transmission. His many brilliant and often visionary inventions, as well as his profound scientific work are said to have helped "usher in the second industrial revolution. Yet, he never became a successful businessman himself. Good ideas require necessary skills and means to turn into successful products (Weiers 2014, p. 9)." The broader landscape, therefore, is shifting. Innovation became more effective and more democratic. It also became faster – and less a leisurely exercise. On the one hand, there are inventors. Now anyone invents. Anyone can come up with an idea, no matter the skills as a businessman, no matter the experience, no matter the employment situation, age, economic standing, or social origin. Ideas are democratic. Anyone can profit from their idea. "If innovation is indeed 1 % inspiration and 99 % perspiration, you too have to sweat it (Weiers 2014, p. 204)." Innovation becomes more effective as the competition increases, and the implementation process becomes more professionalized, better utilizing existing expertise, skills, and resources.

Crowdsourcing is the most recent approach to user-driven innovation. The term appeared for the first time in 2006, in Jeff Howe article "The rise of crowdsourcing," published in the online magazine Wired (Howe 2006). The word itself is a combination of two: crowd and outsourcing, which create the portmanteau – crowdsourcing – together. Jeff Howe defined crowdsourcing as follows: crowdsourcing is the act of taking a job traditionally performed by a designated agent (usually an employee) and outsourcing it to an undefined, generally large group of people in the form of an open call (Howe 2006). Jeff Howe did not invent the concept, but only the name and definition, which covers a very wide range of actions often differing in its essential features. As a form of user-driven innovation and co-creation, crowdsourcing is not simply a marketing promotion tool but a process through which companies can apply individuals' open innovation to their innovation efforts (Hopkins 2011), a form of "outside-in" collaboration in Chesbrough (2006) sense of the term. Despite the growing implementation of crowdsourcing practices in

many companies in different sectors (Lego, Nike, Ideastorm, etc.), it remains little understood. With the overall shift to more open innovation, crowdsourcing is growing in importance. Although it is a powerful resource for companies, it is nonetheless very complex and gives rise to many questions (Hopkins 2011). Moreover, academic research on strategic management and media technologies has only recently begun to examine business models based on crowdsourcing. From the crowdsourcing, LEGO rewrote the rules of value co-creation. In the literature, co-creation is tightly related to crowdsourcing (Brabham 2008), co-innovation (Lee et al. 2012), or user innovation (Bogers et al. 2010). The source of new competitive advantage and the fertile ground for company's profitable growth lie in the strategic capital built by continuously interaction with its fans. Such collaboration involves enabling co-creative interactions so that individuals can have meaningful and compelling engagement experiences.

"Bringing the fans into the company marks a wider shift noticeable in many layers of society and culture, a shift based on the early philosophy of the internet: the many-to-many approach rather than the one-to-many approach (Lauwaert 2009)." Instead of having LEGO designers work in secrecy behind closed doors on new LEGO sets, the LEGO Company will invite the fans and the users to "sit at the table" with the designers and work together on future LEGO sets. "Increasingly, technology is at stake in toys, games and playing. With the immense popularity of computer games, questions concerning the role and function of technology in play have become more pressing. A key aspect of the increasing technologization and digitalization of both toys and play is the vagueness of borders between producers, consumers and players. In these so-called participatory cultures characterized by a many-to-many model, players do not play with a toy designed behind closed doors but become co-designers of their own toys (Lauwaert 2009, p. 8)." Participatory cultures are often hailed as a democratizing force, the ultimate means of consumer or user empowerment. "After all," Maaike Lauwaert argued: "one can now take on a more active role as consumer or user, be it as designer or co-designer of new products or product updates, as reviewer of consumer goods or as an expert helping out other users. These many-to-many or participatory options embody the promise that a more actively engaged relationship with traditionally remote processes is now possible, if not the actual democratization of certain consumerist processes. These changes are, needless to say, not restricted to consumerist processes but spread out into the domains of politics, knowledge creation and knowledge dissemination (p. 9)."

Significant efforts and much research have been put into an even more promising aspect of corporate innovation: accessing ideas outside the corporation. The possibilities to gain access to the vast spectrum of ideas outside the firm are being explored to take advantage of such broad innovation potential. The generation of ideas has become more democratic. A particular focus has been placed on users, which are argued to be "perhaps the most important developers of innovations." According to Weiers (2014), "as the generation of ideas becomes more and more distributed and democratized, they become increasingly likely to originate outside the corporation, with independent inventors, customers, suppliers, lead users, anyone really."

9.6 Conclusion

As companies allow an inflow of ideas from inventors outside of the corporate walls, an increasing division of labor will take place. This opens up an entirely new perspective on innovation. "An Idea Economy emerges where ideas are traded," Weiers argued. Anyone with an idea can approach a firma or gifted entrepreneur to realize the innovation together. Anyone can profit from their ideas even without the skills and resources to be an entrepreneur themselves. This new division of labor will lead to a new kind of innovation: cooperative innovation. This development has profound implication for the innovation process, it will reshape the nature of the firm, and will influence the way we think about innovation (ibid, p. 73).

LEGO set expectations and ensured win-win with its consumers while being reliable and inclusive. The Company ensured transparency and offered a fair compensation for the creators who contribute various platforms with their models. This new consumer-centric way of collaboration insured that the company which stayed inside the box has been registering the rise of profits for the past 5 years. Such a consumer-oriented development process is a fundamental parameter to the continued success so the LEGO Group continued its strong growth in 2013.

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