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Aurélie Hemonnet-Goujot, Céline Abecassis-moedas, Delphine Manceau

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WHEN EXTERNAL DESIGN AND MARKETING COLLABORATE TO DEVELOP NEW PRODUCTS: A TYPOLOGY OF PATTERNS

Aurélie HEMONNET-GOUJOT*
Aix Marseille Université, CERGAM, IAE Aix
13540, Puyricard, Aix-en-Provence, France
Phone number: +33 6 60 22 54 82
aurelie.hemonnet@iae-aix.com

Céline ABECASSIS-MOEDAS
Universidade Católica Portuguesa
Palma de Cima, 1649-023, Lisbon, Portugal
Phone number: +351 965 848 445
ceabec@ucp.pt

Delphine MANCEAU
NEOMA Business School
9 rue d'Athènes 75009 Paris, France
Phone number: +33 6 98 58 22 35
delphine.manceau@neoma-bs.fr

* Corresponding author

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Abstract: With the rise of open innovation, external design is increasingly called upon especially by marketing. However, the research on external design-marketing collaboration in the new product development (NPD) process is still in progress. While literature suggests that resorting to external design is a means to increase product innovativeness, not all products developed in such a way are innovative. Furthermore, the sources of design expertise are diverse and the strategies that firms use to manage them remain unclear. Thus, this paper aims to identify and analyze the various collaboration patterns between external design and marketing in the NPD process and especially how such patterns affect new product innovativeness. Building on seven case studies, this research proposes a typology of three collaboration patterns between external design and marketing in the NPD process. The first category develops a pattern of collaboration with a strong marketing lead that relies on *customer-based* designers. The second depicts collaboration with a strong design lead that relies on *process-based* designers. In the third categorization, a cobranding pattern through collaboration with *star-based* designers is developed. Theoretical and managerial implications are presented along with the challenges in the complexity of finding the right balance between product innovativeness and brand consistency.

Keywords: External Design, Marketing, NPD, Design Management, Creative Freedom, Innovativeness

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INTRODUCTION

For its perfume Idôle, which was launched in 2019, Lancôme called on the industrial designer Chafik Gasmi to design the new bottle, one of the thinnest on the market[1]. With the rise of the open innovation paradigm, companies increasingly resort to external design to stimulate innovativeness (Abecassis- Moedas & Rodrigues Pereira, 2016; Dell'Era & Verganti, 2010; Ravasi & Stigliani, 2012). Design is a key activity for the innovation process (Dell'Era & Verganti, 2011; Ulrich & Eppinger, 2012), especially for low-tech sectors (Evanschitzky, Eisend, Calantone, & Jiang, 2012; Walsh, 1996) such as luxury, fast moving consumer goods (FMCG) and the fragrance and cosmetic industry. At the difference of R&D, external design is of direct concern for marketing as it offers an effective way to strategically differentiate and position products (Dell'Era & Verganti, 2010; Ravasi & Lojacono, 2005; Verganti, 2006, 2009). However, styles of practice, types of designer and sources of design expertise are diverse (Abecassis-Moedas, Ben Mahmoud-Jouini, Dell'Era, Manceau, & Verganti, 2012; Zhang, 2015), and the best means by which to improve collaboration between external designers and managers, especially marketers, in the new product development (NPD) process is unclear (Ravasi & Stigliani, 2012). Furthermore, a lack of synergy between design and marketing in the NPD process can result in low-innovative products (Maciver, 2016).

The issue of inter-firm collaboration in the new product development process (NPD) has been widely discussed in the literature (Montoya-Weiss & Calantone, 1994; Song, Montoya-Weiss, & Schmidt, 1997). Yet, few studies have focused on the antecedents of product innovativeness, insisting either on the influence of the organizational adaptive capability (Akgun, Keskin, & Byrne, 2012) or on the influence of interfunctional teams (Sethi, Smith, & Park, 2001). Furthermore, as the NPD field evolves toward open innovation systems, interorganizational integration becomes crucial and new theoretical perspectives are needed (Evanschitzky et al., 2012). A model of the drivers and pathways of NPD success in the external design-marketing relationship, built on NPD, design management and the relationship marketing literature, has thus been developed (Hemonnet- Goujot, Manceau, & Abecassis- Moedas, 2019). Nevertheless, as the literature suggests that resorting to external design increases product innovativeness (Perks, Cooper, & Jones, 2005; Von Stamm, 2008), the extent to which design outsourcing favor or hamper innovation remains unclear (Noble, 2011).

This paper aims to contribute to filling this research gap by addressing the following question: What are the different collaboration patterns between external design and marketing in the NPD process? In particular, how do these "design management" practices influence new product innovativeness?

This research is based on a multiple case study methodology with a sample of seven cases from the luxury fragrance and cosmetics industry, where external design-marketing collaborations are frequent and design plays a major role in new product differentiation. From a theoretical point of view, this research contributes to the NPD and design management literatures first by building a typology of collaboration patterns between external design and marketing in the NPD process and, second, by exploring the strategic and tactical implications of different external design-marketing collaboration patterns for product innovativeness.

[1] https://chafik.com/product/idole; https://www.lancome-usa.com/fragrance/idole-eau-de-parfum/LAN387.html

The paper begins with a literature review on design management, and especially external design management and the specificities of external design-marketing collaboration, followed by sections on the methodology and findings. The results are then theoretically discussed in light of the literatures on design management and creativity. Finally, managerial implications are presented, and avenues for future research are outlined.

LITERATURE REVIEW

Design Management

For design to provide innovation and performance to firms, it must be properly managed (Bruce & Cooper, 1997; Bruce & Morris, 1994; Cooper & Press, 1995; Kotler & Rath, 1984; Lorenz, 1986; Walsh, 1996). Design management deals with the place of design in the organization (internal, external or mixed practices) and with the design skills required to generate a competitive advantage (Von Stamm, 1998; Walsh, 1996). Chiva and Alegre (2009) identified that it is not as much the investment in design that is important to enhance company performance but the way in which design skills are managed within the organization. Anchoring design management to the strategy research field facilitates our understanding of the process behind the deployment of design as a strategic resource for the company (Borja de Mozota, 2003; Borja de Mozota & Kim, 2009). According to Borja de Mozota (2006), design is not only a "differentiator" but, rather, acts as an "integrator" due to its transversal role in the NPD process. Design also acts as a "transformer" as it helps to identify and create new business opportunities and as a value creator since it is related to stronger financial performance through higher market shares, brand value and returns on investment (Borja de Mozota, 2006; Hertenstein, Platt, & Veryzer, 2005). Given that design is a knowledge-intensive creative process, design management seeks to understand the organizational processes that favor this creative process and to assess its impact on the innovation process (Ravasi & Stigliani, 2012). From this perspective, companies must consider whether design should be internalized or externalized and which structure is the most appropriate to manage the relationship (Von Stamm, 1998). The specificity of design activity results from the fact that such skills are located in designers and design agencies (Walsh, 1996). A design alliance with external designers, that is, a collaborative and interactive business relationship between a company and its design resource to leverage design expertise, is thus valuable for business and innovation process (Jevnaker & Bruce, 1998).

External Design, a Driver for Product Innovativeness

One of the most cited advantages of design alliance in the NPD process is the fact that external designers can bring fresher ideas and higher levels of product innovativeness and creativity than internal designers (Bruce & Cooper, 1997; Bruce & Morris, 1994; Dell'Era & Verganti, 2010; Perks et al., 2005; Von Stamm, 2008). Collaborating with external designers is an opportunity to gain access to continuous flows of ideas and to receive new inspiration (Borja de Mozota, 2003; Dell'Era & Verganti, 2010; Von Stamm, 1998, 2008). Having a rich designer portfolio is particularly relevant for companies as such a portfolio allows them to ensure the novelty and innovativeness of their products (Dell'Era & Verganti, 2010, 2011). Firms therefore use design outsourcing as a strategy to acquire the design skills that are located in both designers and design agencies (Abecassis-Moedas & Benghozi, 2012). Firms also contract external design for reputational purposes, as external designers sign products and bring their reputation to the product and the firm, and for their vision, as external designers provide a different perspective, especially when they come from an industry that is different from that of the firm (Abecassis- Moedas & Rodrigues Pereira, 2016). External designers

allow firms to access distributed and diverse tacit knowledge about product languages, sociocultural trends, patterns of consumption behaviors and latent market needs (Verganti, 2006). Resorting to external design is an innovation driver and represents a critical competitive advantage (Bruce & Jevnaker, 1998) all the more as design newness is one of the dimensions of product innovativeness (Talke, Salomo, Wieringa, & Lutz, 2009).
However, outsourcing design also presents risks such as cost increases and information leakage (Bruce & Cooper, 1997; Von Stamm, 2008). Furthermore, external design is not a uniform construct as it encompasses a wide variety of forms of expertise due to the existence of various practices and knowledge among designers (Lawson & Dorst, 2013; Zhang, 2015). Three sources of design expertise are identified (Abecassis-Moedas et al., 2012). Two are based on a methodological asset: *Customer-based* refers to external designers being characterized by their proximity to customers and their organizational flexibility. *Process-based* refers to external designers relying on organizational capabilities and especially on collective organized creative processes and methods, such as Interbrand or design thinking consultancies. The third source of design expertise is based on personal assets: *star-based* refers to talented and highly creative individuals, internationally renowned, that are involved in various design fields (architecture, furniture, product design) such as Ron Arad. Due to the existence of various forms of expertise, external design entails complexity that must be properly managed to favor product innovativeness.

Modes of Collaboration between External Design and Marketing

Due to their knowledge broker position between different clients and industries (Hargadon & Sutton, 1997), external designers support companies, and especially marketing, in accessing new markets and in combining different perspectives that favor the proposal of new product meanings and concepts (Dell'Era & Verganti, 2007, 2011; Verganti, 2017). As product-form design decisions have implications for the strategic positioning of a firm and its products (Rindova & Petkova, 2007), external designers play a crucial role in helping marketing in the differentiation of products through symbolic and aesthetic dimensions (Borja de Mozota, 2003; Celhay & Trinquecoste, 2015).
Furthermore, design is essential for marketing in shaping brand identity (Melewar, Dennis, & Kent, 2014). It especially contributes to building the narrative structure of a brand and to favoring brand recognition based on a combination of signs and symbols, thus enabling the brand to stand out from its competitors (Karjalainen, 2007; Karjalainen & Snelders, 2010). Design helps a brand, which, by definition, is intangible, to become tangible, with product semantics that facilitate the expression of the brand's values (Karjalainen & Snelders, 2010). Through a visual manifestation of brand meaning and positioning, design strengthens product uniqueness and differentiation (Hemonnet-Goujot & Manceau, 2016).
As collaboration with external designers requires interaction with the customer, who may coproduce the design (Millward & Lewis, 2005), the literature suggests various modes of collaboration between external design and marketing. First, the level of interaction between external designers and marketers can vary: external designers can participate solely in the development stage, or they can be involved throughout the entire NPD process. The more external designers are involved, the more their diverse but complementary skills extend the firm's capabilities and potentially the NPD success (Berends, Reymen, Stultiëns, & Peutz, 2011; Hemonnet- Goujot et al., 2019). Second, specific collaboration patterns are required to consider appropriate solutions in terms of duration of the relationship (short-term versus long-term) and of familiarity (close versus distant relationship) (Bruce & Morris, 1994). Third, several design architecture choices can be considered when collaborating with external design: a design-led architecture that favors creativity; a licensing designer architecture that relies on both internal and external design and favors cobranding and innovation (Abecassis-

Moedas & Benghozi, 2012); a marketing-led approach to solve predefined problems and a designer-led characterized by a deep and intense engagement between marketing and design (Maciver, 2016). Finally, while design is a creative industry that relies on strong identities with great autonomy and freedom (Paris & Ben Mahmoud-Jouini, 2019), design outsourcing requires specific interorganizational collaboration patterns to delineate the expectations of marketers while protecting the creative freedom of designers (Bruce, 1999). Thus, establishing a classic collaboration is difficult (Caves, 2000; Florida, 2002, Maciver, 2016) and patterns of collaboration between external design and marketing to favoring product innovativeness remain unclear.

Creative Freedom

Creativity is defined as "the production of novel and useful ideas" (Amabile, Conti, Coon, Lazenby, & Herron, 1996, p. 1155). In creative industries that are characterized by a strong bias for autonomy and the need for product design consistency, tensions are particularly acute in the dilemma between coordination and creativity (Beverland, 2005; DeFillippi, Grabher, & Jones, 2007; Florida, 2002; Lampel, Lant, & Shamsie, 2000). Creative workers may avoid or resist managerial coordination attempts to control or constrain their artistic expression (Kellogg, Orlikowski, & Yates, 2006).

The previous research on creativity has shown that managerial practices, especially project management, may positively affect the creation of a favorable environment for creativity (Amabile et al., 1996). Leaving room for interpretation, providing sources of inspiration and allowing self-expression for a signature style are conditions that favor creative freedom (Endrissat, Islam, & Noppeney, 2016). Some research thus suggests that designers should be situated away from the marketplace to ensure their freedom to create and to allow them to focus on the big picture, one that is distant from a branding and product portfolio perspective (Bangle, 2001). On the other hand, other research suggests immersing designers in the marketplace (Beverland, 2005). Management practices should nevertheless find an appropriate balance between freedom and constraints to favor the feeling of creative freedom (Amabile & Gryskiewicz, 1989). Companies should favor freedom or autonomy in the performance of daily tasks by providing challenging and interesting work as well as a clear direction and an overall strategic vision (Amabile et al., 1996). Indeed, the psychological research on creativity has shown that people are more creative and are better able to produce unusual ideas if they benefit from explicit instructions. Creativity is thus fostered when teams are given autonomy in their daily tasks while having a sense of ownership and control over their work (Amabile et al., 1996).

Due to the different sources of expertise and levels of creative freedom from which external design benefits, various levels of innovativeness in external design-marketing collaboration are expected. This idea suggests the existence of various management modes between external design and marketing. Once again, this reality raises the question: What are the different collaboration patterns between external design and marketing in the NPD process? In particular, how do these "design management" practices influence new product innovativeness?

METHODOLOGY

The desire to build a typology of collaboration patterns between external design and marketing suggested a method that is more in line with theory building than theory testing (Strauss & Corbin, 2015). To answer our research questions, we thus chose an exploratory,

qualitative research design, which is recommended for investigating phenomena that are subtle and poorly understood (Yin, 2017). More precisely, a multiple case study methodology was adopted for this research since it allows for the comparison of findings across a range of situations. This type of comparison not only strengthens the internal validity of the findings but also reveals contextual differences (Eisenhardt & Graebner, 2007). To increase the robustness and the quality of our case study, we assess the execution and reporting of the empirical study along with the case study evaluation template (CASET) (Goffin, Åhlström, Bianchi, & Richtnér, 2019).

Research Setting and Data Sampling

Cases selection was based on a theoretical sampling approach rather than on a statistical one (Eisenhardt, 1989). Each case addressed a new product launch including a new product design and a new brand name. To easily draw comparisons, all cases were in the same industry: the luxury fragrance and cosmetics industry. We selected this industry because (1) it is characterized by a strong innovation rate (Lambert-Pandraud & Laurent, 2010); (2) package design related to this industry influences product and brand impression (Orth & Malkewitz, 2008). Design contributes to the development of hedonic product qualities that appeal to the senses and trigger emotions (Chitturi, Raghunathan, & Mahajan, 2008; Orth & Malkewitz, 2008; Verganti, 2008); (3) there is a strong tradition of branding in this area where design helps products to stand out from the competition (Kapferer & Bastien, 2009); and (4) this industry is characterized by frequent and intense external design-marketing collaborations (Hemonnet- Goujot et al., 2019).

For each case, external designers and marketers were interviewed separately in order to get a thorough understanding of their collaboration patterns. The external designers were project leaders, and most of them owners of their agency. The marketers were product innovation leaders in companies that did not own any internal product design function. The sample was therefore selected from among the top fragrance and cosmetics brands in France, which is one of the leading markets worldwide, and then based on the availability of external designers and marketers.

In total, seven external design-marketing cases were selected in line with Eisenhardt's recommendation (1989, p. 545). The characteristics of the sample are presented in Table 1. The companies are identified by a code name presented as follows: Case Pink $_{M}$ for marketers and Case Pink $_{D}$ for external designers. The company names are omitted for reasons of confidentiality.

Insert Table 1

Data Collection and Analysis

The data were collected through 14 face-to-face interviews (2 interviews per case, one with the marketer, one with the external designer). Each interview lasted between 45 minutes and two hours. It was recorded, typed and transcribed. The interviews were guided by a semistructured questionnaire to provide a better understanding and to clarify the responses (Spradley, 1979). The interview guidelines were organized around the following topics: project objectives, project description (roles and responsibilities), nature of the exchanges (frequency of interactions, effectiveness of communication, quality and nature of information exchange and sharing). Multiple sources of data are critical to qualitative research because they facilitate triangulation. Each case was thus complemented with secondary data from external sources (websites, trade press articles) and from internal sources (briefs, drawings).

The typology was then built following methodologies used in the previous research (Abecassis-Moedas et al., 2012; Fauchart & Gruber, 2011; Perks et al., 2005). We examined the interviews in light of the literature review to develop the initial determinants and to detect

emerging patterns (Eisenhardt, 1989). In keeping with the literatures on external design management, marketing-design collaboration and creative freedom, a list of descriptive codes was developed before commencing fieldwork, allowing cross-analysis of the cases (Fauchart & Gruber, 2011; Miles, Huberman, & Saldaña, 2014). We categorized the seven cases of collaboration according to the main variables identified in the literature review: (1) design focus, which refers to the various types of external design expertise used in the NPD process; (2) collaboration intensity (short-term or long-term, degree of involvement of external design in the NPD process, communication quality); (3) level of designers' creative freedom and (4) product innovativeness. To validate the level of innovativeness, the final designs of each case were presented to experts specializing in innovation who were required to evaluate how innovative the product was relative to products in the market area (Ali, Krapfel, Jr, & LaBahn, 1995).

The overall analysis of the data focused on revealing and categorizing the actions undertaken by external designers and marketers in the NPD process. Although the interviews were conducted with individuals, the analysis was undertaken at the organizational level (external design and marketing) rather than the individual level. After conducting a within-case analysis based through an in-depth examination of each case under study, a cross-case analysis was conducted (Eisenhardt, 1989). Here, the central idea is to identify recurring themes and to overcome the dynamics of the single cases by constantly comparing theory and data (Eisenhardt, 1989). The aim of the data analysis was to analyze the cases and to identify patterns of commonalities by grouping the case studies by skill, action type and creative freedom. The collaborations were then classified according to their respective practices (Figure 1).

Insert Figure 1

Using these patterns of collaboration associated with product innovativeness led to the development of a typology of three collaboration patterns, which are labeled as (1) collaboration with a strong marketing lead, (2) collaboration with a strong design lead, (3) cobranding collaboration (see Table 2).

Insert Table 2

FINDINGS

Following the data analysis procedure of the seven case studies outlined above, the subsequent section incorporates qualitative data from the case studies to illustrate and explain the dimensions of the characterizations.

Collaboration with a Strong Marketing Lead

These collaborations are characterized by low product innovativeness. The marketers selected designers who already knew the brand and gave them a precise brief that was deeply rooted in the brand history and values. The designers were lightly involved in the NPD process.

Design focus. In this characterization, it was found that the external designers were characterized by their strong proximity to the customers and by their organizational flexibility. These *customer-based* designers adapted their proposals to their clients' needs and requests. The designers were unwilling to challenge the marketers' vision:

> We chose this agency because we really knew it was efficient, responsive and we had a good enough contact with them. (Case Auto $_M$)

> The customer is the king, he is the one who pays us, and we will do what he asks of us (…) So, if a good idea comes from marketing, we do not care. (Case Play $_D$)

Collaboration intensity. In this category, designers and marketers collaborated only in the development stage (Table 2). None of the external designers were involved in the early stages of the NPD process (idea and concept generation) or in the launch stage. The development stage was the most intense of the collaboration and lasted six months on average. Initial proposals were made and then fine-tuned in terms of size, color or logo. The marketers and designers were often in touch by email, telephone and face-to-face meetings to fine-tune their creative intentions.

> The agency showed us ten different versions. Starting from this, we first reworked them once or twice with the agency to optimize them. Then, we chose three interesting versions to investigate. And then, once we had reworked these versions once or twice with the agency, we presented them to the board either in 2D or with mock-ups to sound out their reactions. Based on their feedback, we reoriented the agency, telling them, "they liked this one, they did not like that one". It is intense back-and-forth work to get everybody together on a final design. (Case Play $_M$)

Creative freedom. This collaboration was characterized by proactive marketing. The marketing briefs were factual, and the external designers were given precise directions. Marketing wanted to control the creation process. The original idea given by marketing was inspired by an ancient packaging that was rooted in the brand's history to ensure brand continuity (Cases Auto and Soul) or the creative idea was provided by marketing (Case Play). For example, the Auto Case design was inspired by lipstick packaging from 1936. For the Play case, marketing wanted the product to look like a kaleidoscope. Therefore, this collaboration led to incremental innovations:

> We control the creation process to a certain extent. But at the end of the day, marketing decides and makes final modifications without asking our opinion. You never know why. (Case Auto $_D$)

> It's a very classic bottle; there is no voluntary innovation. The innovation relies on the fact that the dip tube visually disappears; that's what is interesting (…) Beyond that, it is not a great innovation. (Case Soul $_D$)

Collaboration with a Strong Design Lead

These collaborations are characterized by high product innovativeness. The marketers selected designers who were not only experts in design but also in brand strategies that lead to strong brand consistency. They had not worked with the brand previously. The brief was first tight and then became looser to integrate the designers' perspective. The designers were deeply involved in the NPD process.

Design focus. The external designers were *process-based* designers. They had specific methodological assets, creative processes and organizational capabilities that enabled them to better grasp the brand.

> We decided to cooperate with the agency since they already knew how to work on the design and branding of Japanese and Korean brands (…) We described our positioning to the agency. Then, we had discussions with them (…) The design agency made the brief more active. (Case Herbal $_M$)

Collaboration intensity. This collaboration is characterized by the highest level of collaboration intensity (Table 2). For Case Herbal, the external designers invited a member of the marketing team to spend time in France so they could work together daily in the development stage; the external designers also went to China to immerse themselves in Chinese culture. For Case Jewel, the marketers organized a tour of the firm's workshops for external designers to better understand the brand. The external designers and marketers were highly involved in most of the NPD stages, especially in the concept and the testing stages. For example, for Case Herbal, the designers redefined the brand's values through the creation of a brand platform whereas, for Case Jewel, they tried to appropriate the brand's DNA. The external designers assumed leadership of the project and did not hesitate to discuss marketers' vision.

Concerning the testing stage, the involvement of the external designers helped the marketers to improve their collaboration with the engineering teams to ensure that the final design was in line with quality standards and consistent with the approved prototype. Frequent meetings were held between the marketing, external design and engineering teams. The involvement of the external designers in this stage constituted a means of improving quality and, sometimes, lowering costs:

> If we let the packaging engineers do what they want, we may end up with very important design changes because they will go with the easiest way. If there are technical problems or things that are difficult to obtain from the manufacturers, they will not necessarily look for the solution that best preserves the design. We are already paying close attention to this, and if we also integrate the designer, he can suggest solutions to try to change the design as little as possible: the size of the bottle, shape of the bottle, shape of the cap… (Case Jewel $_M$)

Creative freedom. This collaboration was characterized by an evolution of the roles of both the designers and marketers. The marketers were first directive and then open to the designers' proposals. This evolution can be explained by the fact that the marketers wanted to take advantage of external design skills. This flexibility and openness from the marketers, combined with the designers' process-based skills, enabled the designers to be more proactive and to generate new ideas. The external designers thus gained creative freedom and progressively took the lead based on their processes, which brought added value to the initial marketing briefs.

In this collaboration, the external designers also spent more time in the NPD process, from the concept stage to the launch stage. The combination of intense collaboration between design and marketing and of the design lead can explain why this collaboration resulted in more radical and complex product innovations than the collaborations led by marketing.

> On this project, we were very free. (Case Jewel $_D$)

> The bottle is really innovative. When you compare this bottle to the other bottles on the market, yes, there is a real difference (…) It is completely disruptive of the perfume codes. (Case Herbal $_D$)

Cobranding Collaboration

These collaborations are characterized by high product innovativeness. The marketers selected famous star designers who had never worked with the brand and who had never designed a cosmetic product. While it integrated core brand values, the creative brief was very open. The designers were involved in the development and the launch stages of the NPD process and especially media events. Names of the designers were thus made public but products were not authenticated by the designers' signature.

Design focus. In this categorization, the marketers resorted to the activities of *star-based* external designers (Cases Pink and Mad). These designers are involved in product design as well as in architecture or furniture design. They possess strong creative skills and are highly talented and internationally renowned individuals. In addition to providing a fresh vision, they provide a brand name and a general image that the marketers wanted to leverage, especially during the launch stage.

> We had the desire to work with people different from the usual classical designers who design perfume bottles and who inevitably have more trouble renewing themselves. (Case Pink $_{M}$)

Collaboration intensity. This grouping is essentially characterized by a strong collaboration in two stages: development and launch. Cases Pink and Mad called for *star-based* designers mainly to design packaging and not to help them in idea or concept generation. For the industrialization stage, the external designers were not always officially involved. They acted more as consultants for marketing to help the marketers improve their collaboration with engineering teams when major technical difficulties were encountered. In the launch stage, *star-based* design agencies (Cases Pink and Mad) were invited to bring added value to the new brand and to improve media coverage:

> Yes, he attended our press launch. He is a superstar of design who is known worldwide. He held an exhibition in the Beaubourg museum, so, yes, we invited him to our press event. (Case Mad $_{M}$)

Creative freedom. In these cases, the marketers provided these star designers with open briefs because they wanted to capitalize on their strong creativity and sensitivity. The collaboration was characterized by a high level of creative freedom.

> It is never good to impose on a designer the way you want to have an object. I think it restrains creativity more than anything else, and it does not inspire him (…) We thought it was more appropriate to tell him about feelings or impressions to keep him in suspense and be willing to appropriate this project and not just be tasked with the execution of a brief that was too directive. (Case Pink $_{M}$)

This collaboration is based on the fact that external designers offer an "ingredient brand" that is a component of a product with its own brand identity (Desai & Keller, 2002). Their name and style can be recognized by customers and enrich branding. While the final product design was not totally consistent with the brand, this collaboration resulted not only in innovative products but also in an innovation of meanings, creating a new language for the industry:

> He achieved a modern, innovative design. It was like an art object (…) However, we had to recreate a link between the bottle and the brand story we wanted to tell. (Case Mad $_{M}$)

DISCUSSION

The analysis of the seven case studies illustrates that external design-marketing collaboration can vary in terms of the design focus, collaboration intensity and creative freedom and thus have various impacts on product innovativeness (see Table 2). Such variation leads to three distinct collaboration patterns that are discussed through the lens of the design management and creativity literatures. In the case of collaboration with a strong marketing lead, the external designers were *customer oriented*. The collaboration was characterized by low collaboration intensity, low creative freedom and low product innovativeness; however, the brand consistency of the final design was high. In the case of collaboration with a strong design lead, the external designers were *process oriented*. The collaboration was characterized by high collaboration intensity, evolutive creative freedom and high product innovativeness with strong brand consistency. For the last pattern, the external designers were required for a cobranding effect. These *star-oriented* designers were given free rein to create. Collaboration intensity was medium; product innovativeness was high and characterized by innovation of meanings, although the brand consistency of the final design was low. This study also revealed that product innovativeness may vary according to the level of brand consistency (Figure 1).

Finally, we built on these collaboration patterns to highlight the advantages and challenges that external designers and marketers must face and the practices they can adopt to make optimum use of their key resources. This study also helps to identify interesting implications regarding these three collaboration patterns and the challenges that arise from this external design-marketing interface (Table 3). In particular, it shows that finding the right balance between product innovativeness and brand consistency is a complex process.

Insert Table 3

On a theoretical level, this study heeds the call to obtain a better understanding of whether design outsourcing favor or hamper innovation (Noble, 2011). This study proposes an alternative typology of the marketing - external design management practices to the existing ones (Borja de Mozota, 2003; Dell'Era & Verganti, 2010; Von Stamm, 2008). On one hand, some typologies dedicated to external design management practices are focused on the nature of the relationship with the external design. Bruce and Morris (1994) showed that the nature of the relationship between design suppliers and buyers can vary from a long-term, close relationship to an arm's-length and distanced relationship. Maciver (2016) distinguished between marketing-led, design-led and designer-led practices in the NPD. On the other hand, other suggested typologies have shown that outsourcing design generates a higher level of product innovativeness than internal design or mixed design (Abecassis-Moedas & Benghozi, 2012; Perks et al., 2005) and that internal design leads to more incremental innovation (Bruce & Cooper, 1997; Bruce & Morris, 1994; Dell'Era & Verganti, 2007, 2011). Our typology enriches this literature by reconciling these two approaches and identifying how external design-marketing collaboration patterns affect product innovativeness. It especially extends the work of Maciver (2016) by explaining how various marketing-design relationships are linked to product innovativeness. This study shows that different types of external designers and marketing-design collaboration patterns lead to different levels of product innovativeness, by taking into account the trade-off between product innovativeness and brand consistency in new product development.

Furthermore, our research extends the design management literature by offering a more granular understanding of external design management practices, showing that not all products developed in collaboration with external designers are innovative. While the extant research has suggested that resorting to external design was a means by which to increase product innovativeness (Abecassis-Moedas & Benghozi, 2012; Perks et al., 2005), some research has found that it is unclear whether external designers can perform better than internal designers (Czarnitzki & Thorwarth, 2012). Our research shows that, according to certain collaboration patterns such as collaboration with a strong marketing lead, external design is considered to be more a productive activity than a creative activity that requires freedom and independence of action and leads to a low level of product innovativeness. Our results therefore suggest that the level of innovativeness when collaborating with external designers varies according to specific factors such as design focus, collaboration intensity and level of creative freedom.

This research also confirms the literature on creativity, which has shown that the motivation to engage in work plays a vital role in the creative process and can induce product innovation. The creativity of individuals and teams is a starting point for innovation; the former is a necessary but insufficient condition for the latter – successful innovation also depends on other factors (Amabile et al., 1996). In particular, our research shows that in the case of collaboration with a strong marketing lead, the designers were *a priori* creative. However, due to low collaboration intensity and strong control from marketing, the product design was more incremental while staying in line with the brand identity and the marketers' initial brief.

This research also enriches the marketing-external design literature by extending the work of Hemonnet- Goujot et al. (2019). While this work showed the influence of the external-design marketing relationship on NPD success, our study reveals how collaboration patterns between external design and marketing affects product innovativeness. It especially shows that resorting to *process-based* or *star-based* external designers is a means of increasing innovativeness that requires more flexibility and less control from marketing. Moreover, resorting to *star-based* external designers enables brands to benefit from these designers' reputation (Abecassis-Modas & Rodrigues Pereira, 2016) and from an "ingredient brand" that end customers may recognize (Abecassis-Moedas & Benghozi, 2012). In addition to these advantages, this study reveals that cobranding collaboration with *star-based* designers is a means of proposing more radical products to consumers due to the introduction of the innovation of meanings. This study thus refines the design-driven innovation paradigm (Verganti, 2009) by showing not only that it is important to resort to external design to access the design discourse but also that a certain type of external designer, especially *star-based* designers, is more prone to accessing this discourse and being more innovative. This finding can be explained by the fact that *star-based* designers have a stronger "quest for creative freedom" and implement different mechanisms such as value creation since they are novelty seekers and value sharing through the sharing of their "brands" with other parties (Svejenova, Planellas, & Vives, 2010). Furthermore, this study enriches the work on design architecture choice when dealing with marketing (Abecassis-Moedas & Benghozi, 2012). The results show not only that licensing designer architecture favors cobranding but also that choosing a design-led architecture with a *star-based* external designer is a means of benefiting from a cobranding effect.

Finally, this study enriches NPD literature by further investigating antecedents of product innovativeness. It especially suggests that not only interfunctional collaboration or organizational adaptive capabilities are essential (Akgun et al., 2012; Sethi et al., 2001). Inter-organizational collaboration with creative industry, such as design, can also favor innovativeness according to specific collaboration patterns.

CONCLUSION

From a managerial perspective, the paper provides a typology along with managerial scenarios, implications and challenges that marketing can adopt to identify appropriate external designers for developing new products according to the key resources they already have. The proposed typology can also be used by marketers who want to favor new product innovativeness and/or who want to maintain brand consistency to monitor and focus the appropriate collaboration patterns. Moreover, marketers can support different levels of product innovativeness depending on the expertise of the external designers, which could affect the choice of designer.

Our study has several limitations that can be fruitfully addressed in future research. This research was built on a theoretical, rather than a statistical, sample; however, it would benefit from larger-scale replication to generalize the findings. Furthermore, this research focuses only on the luxury fragrance and cosmetics industry where marketing and external design collaboration is frequent and branding plays a major role. While this aspect reduces heterogeneity, which helps to more easily draw comparisons and to increase the internal validity of the findings, replication in other industries is necessary to strengthen the external reliability of this research and to determine whether the typology can be applied to other settings.

Future quantitative research could also help confirm the link between the collaboration patterns and new product innovativeness and, in particular, measure the moderating influence of the design focus. Other topics that may warrant further attention include consumers' perception of these collaboration patterns and the extent to which designers' signatures affect the purchase intent and sales of the product. Further research could thus focus on the impact of these approaches on product commercial success. Finally, further research could investigate which factors distinguish internal design-marketing collaboration from external design-marketing collaboration in the case of collaboration with a strong marketing lead.

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Table 1 List and Characteristics of the Case Studies

Case	New Product Description	Design Focus	High Innovativeness	Low Innovativeness
Auto	Makeup product	Methodological (customer)		x
Soul	Fragrance product	Methodological (customer)		x
Play	Fragrance product	Methodological (customer)		x
Herbal	Skincare product	Methodological (process)	x	
Jewel	Fragrance product	Methodological (process)	x	
Mad	Fragrance product	Personal (star)	x	
Pink	Fragrance product	Personal (star)	x	

Table 2 Typology of Collaboration Patterns for Innovation between External Design and Marketing

Collaboration patterns for innovation	**Marketing Lead**	**Design Lead**	**Cobranding**
Contingent Variable			
- Collaboration Intensity	Light collaboration; mainly through intensive exchanges in the development stages.	Intense collaboration; from concept generation to the launch stage with intensive exchanges and various communication modes.	Medium collaboration; development and launch stages.
- Creative Freedom	Low creative freedom based on directive marketing briefs mainly starting from products rooted in brand history.	Initial low creative freedom with a directive marketing brief that then becomes higher due to a proactive design.	Strong creative freedom based on open briefs from marketing to let designers express their creativity.
- Design Focus	*Methodological (customer).* External designers based on flexibility and proximity to their clients.	*Methodological (process).* External designers with specific creative and organizational processes.	*Personal (star).* External designers characterized by their creative talents and their international reputation.
Approaches to collaboration for innovation	Valuation of high brand consistency rather than product innovativeness.	Balance between strong brand consistency and high product innovativeness.	Valuation of high innovativeness, through an innovation of meanings, rather than brand consistency.
Cases	Auto, Soul, Play	Herbal, Jewel	Mad, Pink

Table 3 Managerial Scenarios, Implications, Advantages and Challenges

Collaboration Patterns for innovation	**Marketing Lead**	**Design Lead**	**Co-Branding**
Scenario	Marketing wants to launch a new product, with a pre-defined idea, and gives priority to being consistent with brand values and heritage.	Marketing is looking for a creative partner to help in new product development but also in brand positioning.	Marketing is looking for external design to design a new product strongly different from that of market competitors and/or to extend brand territory.
Managerial Implications	Marketer should resort to customer-based external designers characterized by their strong flexibility. A precise brief should be given entailing low creative freedom and a light collaboration.	Marketer should resort to process-based external designers characterized by their methodology. A relatively high creative freedom combined with a very intense collaboration should be the most appropriate.	Marketer should resort to star-based external designers characterized by their strong creativity. Based on an open brief, they should provide designers strong creative freedom while integrating them in various stages of the NPD process.
Key Advantages	- Control of the ideas and consistency with the brand values are made easier. - Flexibility and reactivity of external designers.	-Right balance between product innovativeness and brand consistency. -Based on brand platform proposals, branding consultancy services are provided in addition to creative design skills.	-High level of creativity. -Increase in brand equity due to designer's ingredient branding. -Exploration of new brand facets.
Key Challenges	- Creative advantages of resorting to external design are unclear. - Distinction between external design and internal design is blurred. - Immersing the designers in the brand and in the market.	- Flexibility and trust are required. - This collaboration entails a willingness of marketing to overcome confidentiality issues from the first stages of the NPD process.	- Innovation of meanings to be understood by the customers. - Avoiding a disconnection between the new product and the brand DNA. - Marketers should be flexible enough to let designers express their creativity while controlling interpretation of brand core values. - Preserving the creativity of the designers from the market trends.

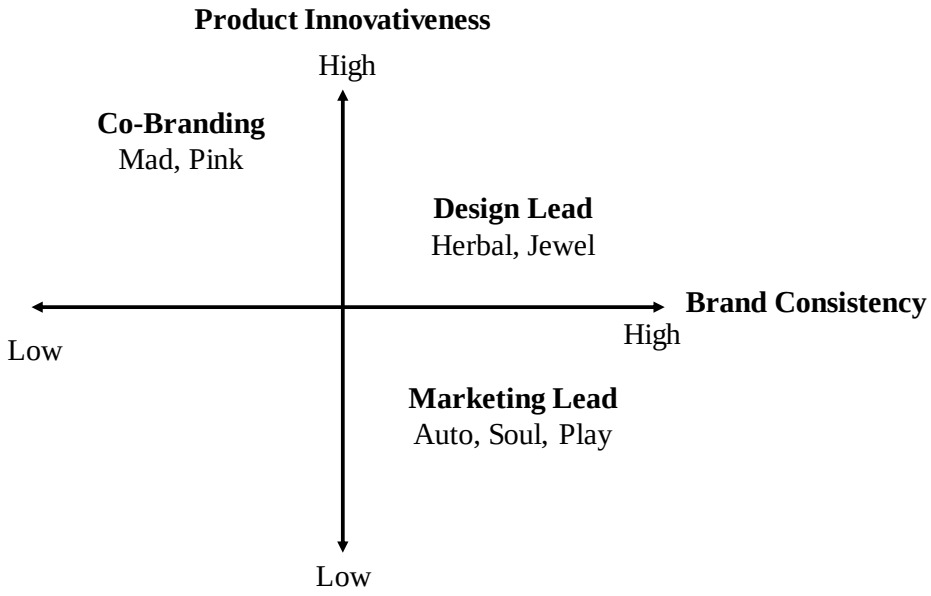


Figure 1. External Design-Marketing Collaboration Patterns in NPD