

<b>Fișa suspiciunii de plagiat / Sheet of plagiarism's suspicion</b>	<b>Indexat la: 00311.05</b>
--	---------------------------------

<b>Opera suspicionată (OS)</b>	<b>Opera autentică (OA)</b>
<b>Suspicious work</b>	<b>Authentic work</b>

OS	LILE, Ramona; LILE, Adrian. <i>Managing the Innovation</i> , In: <i>Theoretical Developments in Contemporary Economics</i> . Timișoara: Mirton. 2008, p. 66-76. ISBN 978-973-52-0489-1.
OA	BESSANT, John. <i>High-Involvement Innovation, Building and Sustaining Competitive Advantage through Continuous Change</i> . Chichester, England: Willey. 2003. ISBN 0-470-84707-7.

<b>Incidența minimă a suspiciunii / Minimum incidence of suspicion</b>	
p.66:04-p.66:09	p.01:05-p.01:09
p.66:11-p.69:22	p.04:10-p.06:11
p.69:23 -p.76:06	p.06:15-p.09:46
p.76:07- p.76:12	p.10:03- p.10:07
Fișa întocmită pentru includerea suspiciunii în Indexul Operelor Plagiate în România de la Sheet drawn up for including the suspicion in the Index of Plagiarized Works in Romania at <a href="http://www.plagiate.ro">www.plagiate.ro</a>	

**Notă:** p.72:00 semnifică textul de la pag.72 de la începutul până la finele paginii.

# Argumentarea calificării

Nr. crt.	Descrierea situației care este încadrată drept plagiat	Se confirmă
1.	Preluarea identică a unor pasaje (piese de creație de tip text) dintr-o operă autentică publicată, fără precizarea întinderii și menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	✓
2.	Preluarea a unor pasaje (piese de creație de tip text) dintr-o operă autentică publicată, care sunt rezumate ale unor opere anterioare operei autentice, fără precizarea întinderii și menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
3.	Preluarea identică a unor figuri (piese de creație de tip grafic) dintr-o operă autentică publicată, fără menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
4.	Preluarea identică a unor poze (piese de creație de tip grafic) dintr-o operă autentică publicată, fără menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
5.	Preluarea identică a unor tabele (piese de creație de tip structură de informație) dintr-o operă autentică publicată, fără menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
6.	Republicarea unei opere anterioare publicate, prin includerea unui nou autor sau de noi autori fără contribuție explicită în lista de autori	
7.	Republicarea unei opere anterioare publicate, prin excluderea unui autor sau a unor autori din lista inițială de autori.	
8.	Preluarea identică de pasaje (piese de creație) dintr-o operă autentică publicată, fără precizarea întinderii și menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	✓
9.	Preluarea identică de figuri sau reprezentări grafice (piese de creație de tip grafic) dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
10.	Preluarea identică de tabele (piese de creație de tip structură de informație) dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
11.	Preluarea identică a unor fragmente de demonstrație sau de deducere a unor relații matematice care nu se justifică în regăsirea unei relații matematice finale necesare aplicării efective dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
12.	Preluarea identică a textului (piese de creație de tip text) unei lucrări publicate anterior sau simultan, cu același titlu sau cu titlu similar, de un același autor / un același grup de autori în publicații sau edituri diferite.	
13.	Preluarea identică de pasaje (piese de creație de tip text) ale unui cuvânt înainte sau ale unei prefețe care se referă la două opere, diferite, publicate în două momente diferite de timp.	

## Notă:

a) Prin „proveniență” se înțelege informația din care se pot identifica cel puțin numele autorului / autorilor, titlul operei, anul apariției.

b) Plagiatul este definit prin textul legii<sup>1</sup>.

„...plagiatul – expunerea într-o operă scrisă sau o comunicare orală, inclusiv în format electronic, a unor texte, idei, demonstrații, date, ipoteze, teorii, rezultate ori metode științifice extrase din opere scrise, inclusiv în format electronic, ale altor autori, fără a menționa acest lucru și fără a face trimitere la operele originale...”.

Tehnic, plagiatul are la bază conceptul de **piesă de creație** care<sup>2</sup>:

„...este un element de comunicare prezentat în formă scrisă, ca text, imagine sau combinat, care posedă un subiect, o organizare sau o construcție logică și de argumentare care presupune niște premise, un raționament și o concluzie. Piesa de creație presupune în mod necesar o formă de exprimare specifică unei persoane. Piesa de creație se poate asocia cu întreaga operă autentică sau cu o parte a acesteia...”

cu care se poate face identificarea operei plagiata sau suspicioane de plagiat<sup>3</sup>:

„...O operă de creație se găsește în poziția de operă plagiată sau operă suspicioasă de plagiat în raport cu o altă operă considerată autentică dacă:

- Cele două opere tratează același subiect sau subiecte înrudite.
- Opera autentică a fost făcută publică anterior operei suspicioase.
- Cele două opere conțin piese de creație identificabile comune care posedă, fiecare în parte, un subiect și o formă de prezentare bine definită.
- Pentru piesele de creație comune, adică prezente în opera autentică și în opera suspicioasă, nu există o menționare explicită a provenienței. Menționarea provenienței se face printr-o citare care permite identificarea piesei de creație preluate din opera autentică.
- Simpla menționare a titlului unei opere autentice într-un capitol de bibliografie sau similar acestuia fără delimitarea întinderii preluării nu este de natură să evite punerea în discuție a suspiciunii de plagiat.
- Piesele de creație preluate din opera autentică se utilizează la construcții realizate prin juxtaponere fără ca acestea să fie tratate de autorul operei suspicioase prin poziția sa explicită.
- În opera suspicioasă se identifică un fir sau mai multe fire logice de argumentare și tratate care leagă aceleași premise cu aceleași concluzii ca în opera autentică...”

<sup>1</sup> Legea nr. 206/2004 privind buna conduită în cercetarea științifică, dezvoltarea tehnologică și inovare, publicată în Monitorul Oficial al României, Partea I, nr. 505 din 4 iunie 2004

<sup>2</sup> ISOC, D. Ghid de acțiune împotriva plagiatului: bună-conduită, prevenire, combatere. Cluj-Napoca: Ecou Transilvan, 2012.

<sup>3</sup> ISOC, D. Prevenitor de plagiat. Cluj-Napoca: Ecou Transilvan, 2014.



# Theoretical Developments in Contemporary Economics

 MILTON  
PUBLISHING  
HOUSE

Cover Design:

Supervisor: Mihaela Ioana Iacob

Assistents Editor: Lavinia Cuc, Bogdan Cosmin Gomoï

**Editor: Matei Șimandan**

Theoretical Developments  
in Contemporary Economics

**Descrierea CIP a Bibliotecii Naționale a României**

**Theoretical Developments in Contemporary  
Economics** / Aurel Vlaicu University of Arad. -  
Timișoara: Mirton, 2008

Bibliogr.

ISBN 978-973-52-0489-1



## MANAGING THE INNOVATION

Ramona Lile\*, Adrian Lile

\* University "Aurel Vlaicu" of Arad

**Abstract:** *Change is a pre-requisite for survival amongst individual human beings and even more so in the organizations which they create and in which they work. Put simply, if organizations do not change what it offers the world and the ways, in which it creates and delivers those offerings, it may not survive.*

### The innovation programs

The risk is that, even if firms recognize and accept the need for continuous innovation, they may find difficulties in framing an appropriate innovation agenda. With limited resources they may find themselves putting scarce eggs into too few or the wrong baskets. Innovation can take many forms—from simple, incremental development of what is already there to radical development of totally new options. It can range from changes in what is offered—product or service—through to the ways in which that offering is created and delivered (process innovation). It can reflect the positioning of a particular offering; for example putting a well-established product into a new market represents a powerful source of innovation. And it can involve rethinking the underlying mental models associated with a particular product or service (Francis 2001). (This distinction has similarities with the 'value chain' approach, which sees upgrading via product and process change, change in position within the value chain and moving to a different value chain (Kaplinsky and Morris 2001).)

Product/service innovation—change in what is offered 'Do better' innovation. This is incremental product

development. For example, the Bic ballpoint was originally developed in 1957 but remains a strong product with daily sales of 16 million units. Although superficially the same shape, closer inspection reveals a host of incremental changes that have taken place in materials, inks, ball technology, safety features, etc.

*'Do different' innovation.* Radical shift to new product, concept for the firm, perhaps for the industry as well. An emerging example of this could be the replacement of the incandescent light bulb, originally developed in the late 19th century by Edison and Swan (amongst others). This may be replaced by the solid state white light emitting diode technology patented by Nichia Chemical. This technology is 85% more energy efficient, has 16 times the life of a conventional bulb, is brighter, more flexible in application and is likely to be subject to the scale economies associated with electronic component production

Process innovation—change in the ways in which it is created and delivered

*'Do better' innovation.* These are incremental improvements in key performance parameters, for example, cost reduction, quality enhancement, time reduction, etc. A good example of incremental process innovation can be found in the 'lean production' field, where intra-and inter-firm efforts to drive out waste have led to sometimes spectacular performance improvements—but achieved within the same envelope established by the original processes (Womack and Jones 1997)

*'Do different' innovation.* These are radical shifts to new process routes for the firm and, perhaps, for the industry as well. Examples are the Bessemer process for steelmaking replacing conventional charcoal smelting, the Pilkington float-glass process replacing grinding and polishing, the Solvay continuous process for alkali production replacing the batch mode Leblanc process, etc.



Position innovation—change in the context in which it is applied

*'Do better' innovation.* This includes the launching of a product or deployment of a process in familiar context and redefining the perception of a product for customers. For example, in mobile telephones a shift has taken place from a business tool to a leisure and recreation aid, with considerable associated incremental product and process development (ring tones, cartoon displays, text messaging) emerging as a result of such positional innovation

*'Do different' innovation.* This requires creating completely new markets rather than extending and deepening existing segments or incremental brand identity changes (Moore 1999). For example, satellite navigation was originally developed for military use, but is now used by sailors, motorists, surveyors and even postmen. Christensen's study of the rapid evolution of the hard-disk drive industry highlights the ways in which unimagined markets can quickly become the key segment (Christensen 1997)

Paradigm innovation—change in the underlying mental models surrounding it

*'Do better' innovation.* These are evolutionary changes in the way that business activities are undertaken that provide the opportunity for incremental innovation in paradigm or business model. An example might be rethinking the Rolls-Royce motor car business as that of supplying luxury experience, competing with expensive watches, holidays, clothes, etc., rather than as a transportation mechanism

*'Do different' innovation.* These are new business or industry models, for example, 'mass production' vs. 'craft production' (Freeman and Perez 1989). An example of a recent transformational innovation in paradigm was the



development of Internet solutions to many business areas such as banking, insurance, travel, etc. (Evans and Wurster 2000)

The challenge is for firms to be aware of the extensive space within which innovation possibilities exist and to try and develop a strategic portfolio that covers this territory effectively, balancing risks and resources.

### **Learning, Knowledge Management and Innovation**

Innovation has nothing to do with how many R&D dollars you have... it's not about money. It's about the people you have, how you're led, and how much you get it.' (Steve Jobs, interview with *Fortune Magazine*, cited in Kirkpatrick (1998))

What an organization knows at any moment in time is deployed in the products or services that it offers and the processes whereby it produces that offering. In this frame shows, knowledge provides the fuel for innovations—the changes that help it catch up and sometimes move ahead. This is the heart of the 'core competence' argument, which suggests that organizations need to work at building and managing their knowledge resources (Kay 1993; Prahalad and Hamel 1994; Coombs and Metcalfe 2002).

This puts a premium on the processes that it has in place for learning and knowledge management. Not for nothing do people speak of 'the knowledge economy' or of 'competing on knowledge' (Teece 1998). In a world where access to information is fast and widespread, those organizations that can create and use their own knowledge are likely to be able to build and sustain competitive advantage. So organizations need to become good at learning—and occasionally forgetting (letting go of knowledge that they no longer need).

If learning and knowledge management are so important, then we should look at who is involved in this



core renewal process. And here we reach an interesting conclusion. Organizations themselves don't learn—it is the people within them that do that (Hedberg 1981). This does not mean that managing learning at the level of the organization is unimportant; organizations provide the stage on which individual learning can take place and some stages are more supportive than others. In the end learning is essentially a human process involving individuals and groups in different configurations.

Whether people are skilled and competent at learning or not is a variable, as are the conditions under which they operate within the firm. Those organizations that invest in developing the specific knowledge and skills of their employees and the general capability to learn, those that provide opportunities and space for interaction and shared learning, those that emphasize effective communication and sharing of information, those that recognize and reward learning behavior—these are likely to be the organizations that succeed in developing into the kind of learning organization that is much talked about but hard to achieve.

So in this sense people really *are* the organization's most valuable assets—not because this phrase makes good publicity in the annual report or mission statement, but because people actually do represent the powerhouse for learning. Without actively committed and focused learning, any organization is likely to stagnate and will struggle to create the steady stream of change it needs to survive. Investments in assets like buildings, equipment or IT systems may help the business, but without a core learning capability the long-term future must be in doubt.

### **The Innovation Paradox**

The paradox that this raises is simple to express but hard to understand. Organizations need creativity and active



learning in order to survive in a hostile environment. In today's turbulent times with challenges coming from all directions—uncertainty in competing in a global market, unpredictability in political and social stability, technological frontiers being pushed back at a dizzying pace—the one certainty is that we need all the creativity and learning capacity that we can get.

Yet the majority of our organizations still throttle back their capabilities in this direction by only looking to a relatively small group of specialists to provide this. Individuals and groups are 'licensed' by virtue of their specialist training or position in the organization—as 'R&D', 'engineering', 'market research', 'systems design', etc. Although more extreme forms of hierarchical management have begun to fall away, there is still a sense in which many organizations assume that innovation comes from these special zones in the organization.

What we are seeing is the working through of an old—but not immutable—model of how to organize. Looking back, we can see that managing agricultural production was the dominant challenge for all countries until comparatively recently. And, whilst the forms of management were often less than enlightened (including a sizeable element of slavery), there was a clear relationship between what people did and what they produced. The vast majority of work was as direct labor rather than involved in indirect activity, and the challenges faced were relatively simple tasks. Where specialized skills were needed—craftsmen working as wheelwrights, as blacksmiths, as masons, as carpenters, etc.—there was the Guild system to regulate and professionalize. Here strong emphasis was placed on a learning process, from apprenticeship, through journeyman to master craftsman, and this process established clear standards of performance and what might be termed 'professional' values. Again there was a close link