

The Second International Conference on

# Creativity and Innovation in Software Engineering (CISE'09)

Ravda (Nessebar), Bulgaria, 10 - 12 June 2009

In Association with



**STRL**

Software Technology Research Laboratory University of



Plovdiv



IFIP

ISY-Intellect, Sofia  
IIT-BAS, Sofia

## CALL FOR PAPERS

### **MOTIVATION AND SCOPE**

Conceptual advances have always been the driving force behind progress. This in turn relies on *creativity* and the ability to continue the production of new insights and novel ideas. For example, in *science* we can see many accounts of breakthroughs that dramatically affected our lives.

Understanding and analysing *creativity* and the *creative processes* is hard and has been for a long time a major concern of many scholars across the spectrum, from the arts and literature to the sciences and engineering. *Identification, cultural* and *evaluation* are just a few of the challenges that characterise *creativity* and its processes.

The identification of *creativity* has been most commonly through its *products* (a design, software, a mathematical proof or an algorithm). Anecdotal descriptions have been also used to identify *creative processes*. Many discoveries (especially in engineering and the sciences) were linked to a sudden realisation or unexplained *divine intervention* associated with what is known as the AHA! response. Outside of the *creative product* itself and the AHA! response, the kinds of concrete evidence that point to the process of *creativity* are indeed very few.

Both *novelty* and *value* have often been attributed to *creativity*. These attributes are very hard to evaluate. Two products/artifacts, for example, can be compared only if they have been intended for the same, or similar,

purposes and had been created within appropriate context (including cultural context). The value of the creative product is indeed measured by the society that *receives* it.

Over the past century or so, there have been many models for creativity. Some dismiss the notion that creativity can be described as a sequence of steps in a model. Whilst models may appear to be useful and helpful in guiding our efforts, they should not be used too rigidly for that is perceived, by some, to constrain creativity. On the other hand, even if we deviate substantially from a model in a given situation, this does not render the model useless.

Given the importance of creativity and its processes, this conference aims to develop our understanding of them and their application in software engineering, hence enhancing our ability to further develop the discipline and to improve its education. In doing so, the Conference will play a special attention to the important role of computer technology in assisting software engineers and enhancing their creative processes.

Because creativity, at its core, is both *subjective* and *domain-oriented* render the engineering of supporting and supportive technologies rather challenging. Therefore, one of the major objectives of the Conference is to address the various inter- and multi-disciplinary issues in the engineering of creative technologies.

The conference will bring together researchers and educators in software engineering field to exchange experience and expertise and generate ideas for future developments.

## **TOPICS**

We expect that papers are original and may include research reports, demonstrations of technical developments, practical case studies, reviews, posters or panel proposals. Being an inter- and multi-disciplinary topic, we encourage papers from various domains covering topics including but not limited to

- Creativity formal models;
- Creativity and innovative Challenges in Software Engineering Education;
- Agent- and Service-Oriented Architectures for eLearning in Software Engineering Education;
- M-Learning in Software Engineering Education;
- The impact of mobile and ubiquitous computing on Software Engineering Education.
- Models of Creativity and its Processes
- Computational Thinking

- Human Computer Interfaces and Interactions
- Creative Design
- Creativity in Education and Learning
- Digital media
- Entertainment technologies
- The Engineering of creativity tools

## VENUE

The CISE'09 will take place at the *Sol Nessebar Resort by Ravda (Black Sea, Nessebar)*

## IMPORTANT DATES

April 15 2009	Paper submission due
May 15, 2009	Decision notification (electronic)
June 01, 2009	All final manuscript and author pre-registration due

## SUBMISSION

Papers must be submitted electronically to [cise09@dmu.ac.uk](mailto:cise09@dmu.ac.uk). The format of submitted papers should follow the guidelines for the IEEE conference proceedings. All papers will be carefully reviewed by at least two reviewers. Papers can be submitted as regular papers (six pages), and the acceptance will depend on reviewer feedback. Accepted papers will be published in the Conference proceedings. At least one of the authors of each accepted paper must register as a full participant of the conference to have the paper published in the proceedings. Each accepted paper must be presented in person by an author.

**Accepted papers are expected to appear in special issues of ITALICS (Innovation in Teaching And Learning in Information and Computer Sciences, the electronic journal of the Higher Education Academy Subject Centre for Information and Computer Sciences (ICS)).**

## CONFERENCE ORGANIZERS

**Chair:** Hussein Zedan, Software Technology Research Laboratory (STRL), De Montfort University, Leicester, UK (Email: [hzedan@dmu.ac.uk](mailto:hzedan@dmu.ac.uk))

**Co-Chair:** Stanimir Stoyanov, University of Plovdiv (Email: [stani@uni-plovdiv.bg](mailto:stani@uni-plovdiv.bg))

## PROGRAMME COMMITTEE

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