EDITORIAL

The first issue of 2016 *Creativity Studies* journal is devoted to the analysis of various problems of contemporary creative society. Perhaps the most important creative discource theorists Richard Florida (*The Rise of the Creative Class,* 2002), John Howkins (*Creative Economy: How People Make Money from Ideas,* 2002) and Charles Landry (*The Creative City: A Toolkit for Urban Innovators,* 1994) suggested the conceptions of creative society, creative economy and creative city which had a fatal impact on the still formulating creative society and its concept. This concept is vivid, changeable and dinamic as the creativity itself: nowadays it is constantly enriched with new dimensions and new concepts, the new criteria are introduced to measure the creativity, to clasify the ways of its expression, to make a prognosis of its role for the perspectives and possible results of the development of the sociums. In other words, the concept of the creative society is not yet strictly defined or there are so many of these concepts and they are so ambiguous that it is a very good witness of the incommensurability of the interaction between the creative subject and the community. That is why the contemporary concept of the creative society rather begs to be identified not as a definition but as a sketch or a warp. The new and the previous authors of the *Creativity Studies* journal entry into this multidimensional creative society discourse touching their concern topics that are classified into three parts (groups) here.

The first part is devoted to the problems of the creative city and of the creative society: what a city could be estimated as a creative and what a society could be treated as a creative? Does the creative city be understood as a space for generating the creative resources to cover the whole creative vitality of society and maintain the prosperity? Using the case of city Łódź (Poland), Blanka Brzozowska considers these issues in her article "'Creative City' as a Brand – the Case of Łódź" along with Ramojus Reimeris in his article "Theoretical Features of the Creative Society" summarizing the theoretical features of the creative society.

In the second part three cases of the expression of creativity are developed – in art, science, and media. Agnieška Juzefovič in her article "Creative Transformations in Visual Arts of Early French Modernism: Treatment of Nude Body" examines the creative transformations of visual arts, using the case of the nude body in French paintings. Nerijus Stasiulis in his article "On the Conception of the Creative in Natural Science and Philosophical Reflections Thereof" analyses the nuances of the role of creativity in natural science. Saulius Keturakis is his article "Topography of a Dream, Or Some Features of Nonlinear Narrative" reflects how a linear narrative developed by written media nowadays is transformed into hypertextual spatial shapes essentially modifying the meaning of the traditional narrative.

The third part is devoted to the research of the film industry as the part of the creative industries. Tomas Mitkus and Vaida Nedzinskaitė-Mitkė in their article "The Impact of Globalization to Creative Industries: The Analysis of Film Industries of Central and Eastern Europe" explores the impact of globalization on the Central and Eastern European film industries. Eivina Staniulytė in her article "The Causes of the Commercial Cinema Popularity in the Context Creative Industries" explains the causes of the popularity of commercial cinema among its consumers. Liudmila Starostova and Liudmila Piskunova in their article "Film-Study as a Source of Formation of Cross-Cultural Skills in Multicultural Context" discuss the aspects of the usage of films as the products of the film industries in contemporary teaching processes and investigate the effects of this method.

The editor of this issue would like to thank the authors for their investigations and hopes to see fruitful collaboration in the future.

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