UNIVERSITY OF ARTS IN BELGRADE
Center for Interdisciplinary studies

UNESCO Chair in Cultural Policy and Management

Master thesis:

Project on the Museum of Fashion Establishment - Following the Clothing as a Cultural Phenomenon in the Balkans since the 18th Century

Projekat osnivanja Muzeja mode, koji prati modu odevanja kao kulturološki fenomen na području Balkana od 18. veka

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Belgrade, September 2008

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Iris, painted by Milena Pavlović Barilli, 1928

ABSTRACT

The main idea of the Museum of Fashion is expressing the diversity in feminine clothing since the 18th century till today, but also the fashion of man and children, and accessories. The crucial question in the Museum approach would not be how people dressed through the certain period of time, but why they dressed in that way!

By establishment of this institution, the project would point out the complexity of the Fashion. It is not just a form of creation, extraordinary in its nature and dimensions but social, cultural, esthetical (artist) and communicative phenomenon related to the cultural and civilization situation through history. During the different stages of the development of humankind, fashion is a sign of richness and poverty, power and subordination, different professions. Its clearly marked class nature is portrayed in one of the most spread models of the fashion system, according to which the new models in clothes are distributed from the centre to the periphery, from the highly developed to the poorer societies. Being a combination of values, it allows people to identify themselves and communicate through the signs of clothes, to imply specific connotations in clothes and accessories: to change themselves, by showing freethinking, creativity and imagination. The fashion, presented in the Museum, means clothes, accessories (shoes, hats, bags, jewelry, gloves, glasses, etc.), make-up and hair-style. Fashion would be a base for following the status, life-style, development, liberating, education, profession, work, etc. of women, men and children in a broaden sense, from 18th century till today in the region of the Balkans.

After the Austro-Turkish wars by the end of 17th century and in the beginning of 18th century, geo-political atmosphere in the Balkans was diversified, influenced by changing of the shape of borders of Habsburg Monarchy and Ottoman Empire. That influence and changes reflected the most on upper classes and, especially, a place of woman in society.

During 18th century and, especially, in the following century, regions south of the rivers Sava and Danube were adopting European trends. The process lasted until the first decades of 20th century and finally ended by withdrawing of the Ottoman Empire from Balkans.

By the end of 18th century FASHION found its place in the Balkans, as a social category, that developed further and became one of the elements that determine position of the woman in society, as well as status, culture, life-style and etc. of the population in the Balkans.

Museum of Fashion will be designed as modern, live cultural institution that would follow the trends and influences on the development of the population, especially

development of woman role in our society. The Fashion would be presented, on one side through general historic overview of certain period and, on the other hand through selected examples of distinguished individuals. This way of presentation is present trend of every contemporary museum and, showing the possibilities through examples to its consumers, makes learning easier and more interesting.

Museum nature will be reflected in retrospection and new role of exhibits being not lifeless items but having their own stories, educative role, entertaining character and even economic dimension.

Museum is also designed as a gathering place, a place where different fashion manifestations, muselogical and social events as well as seminars will be organized. In that way the public would have an opportunity to take a look at the history in the Balkans, from a different perspective.

Museum with such concept is a unique institution, unique in the region. The project considers the advantages of the virtual concept due to the fact that the original exhibits are very hard to provide. Next to the virtual collections – photo projections, slides, movies, video projects, DVD, internet and other material, Museum would at the same time work as a Fashion Institute. The Institute would study fashion phenomenon in the Balkans and gradually collect material, exhibits, literature, magazines, videos, movies, etc. The Institute would gather experts in history research, culture and customs of the Balkans, then applied and fine art experts, costume and fashion designers, students - future experts and all of those dealing with sociological and cultural research of the fashion.

One of the important elements that justify the forming of the Museum is a number of potential users of the museum - most frequent visitors, interested to learn more about style-life, customs and habits of people during past three centuries, about influences from the East and the West, different professions, people's status in society and, especially, about relation between public and private life.

INTRODUCTION

The subject of the master thesis research is preliminary study of role and significance of the establishing institution for studying the fashion as a cultural and social phenomenon, with the main goal to explain to public and professionals the way of life and status of the population since the 18th century till today in the Balkans through changes and development in clothing style. From a costume designer point of view with full insight of professional literature and production, it comes to conclusion that a new institution, conceived in contemporary manner, like Museum of Fashion, would significantly contribute to creating of a more complex view of fashion through historical, sociological, cultural, esthetic, communicational and other aspects. *Fashion* itself is not a goal, but sociological factor and then factor of design, art, production, market, communication and media. When it comes to fashion phenomenon in the region of the Balkans, the existing material could be better articulated and more analyzed in the direction of clarifying the role and importance of fashion in sociological and cultural aspects of the region.

Therefore, the overall objective of this study is analysis of the foundation, role and significance of establishing the Museum of Fashion based on modern concept and presentation.

The analysis will begin with a historical survey of the fashion through the analyses of the geographical and political situation and the life-style, development, liberation, education, status, profession, etc. of the population since the 18th century till today in the Balkan region. The identity of the Balkans is dominated by its geographical position. Historically, the area was known as a crossroads of various cultures. It was a juncture between the Latin and Greek bodies of the Roman Empire, the destination of a massive influx of pagan Slavs, an area where Orthodox and Catholic Christianity met, as well as the meeting point between Islam and Christianity. In all cultural and social systems there is a link between the way of social life and a way of clothing. Every social event, opportunity and activity consider the use of specific type of cloths, and the interpretation codes for all types ensue from overall living structure. The more the events are formal and ritualized, in both religious and secular way, the more the regulations on type of clothing and way of clothing are specific and rigid. In formalized interactions, communication between the participants takes place in strictly determined way, through their social, economic, professional and cultural position and roles, so the cloth in such occasions, through acknowledged and recognizable symbols, has a

function of distinguishing the social characteristics of the wearers.[1] For a complete understanding of all forms of clothing, as well as their correct interpretation from communicational and functional aspects, it is necessary to got to know social and cultural context in which the clothing was taking place. That's why its important to get to know the main characteristics of social life in the region of the Balkans since the 18th century till today, as well as to establish correlation between certain social events and officially prescribed or, based on a general cultural knowledge, tacitly determined way of clothing.

The research and presentation of the current situation and identification of the institutions that treat fashion as a social and cultural phenomenon in the Balkan countries (faculties, institutes, museum collections, centers, etc.) will explain the positioning of Museum of Fashion in the region of the Balkans as a unique institution and prove the importance of such institution in the region. Such institution will be designed to promote understanding and raise awareness on the complexity of the fashion and its wide impact in the society.

Presentation of a modern concept of the Museum of Fashion as a multipurpose and multimedia cultural institution with elaboration of its different functions – presentation, education, research (Institute, Documentation, Archives, Library), communication, etc. are demands of the 21st century museum. At the root of this are the demands made by museums in the modern society, not just the one-dimensional insistence on cost-cutting which characterized the 1980s and much of the 1990s, but the need for an improved service by museums, and for as many people as possible. Not just efficiency, but effectiveness as defined by social need, not by the museum itself. In face of this, museums have new horizons, there are new expectations of them. Current trends and their roles in composition of the Museum and evaluation of the applicability for new museum will underwrite the improvements of a modern concept of museum.

The Museum of Fashion, as an interpretation center and new-style museum, will disseminate knowledge of fashion heritage of the Balkans. Unlike traditional museums, new-style museums, in the case where original objects are not available, tend not to collect, conserve and study objects. This Museum will be specialized institution for communicating the significance and meaning of the fashion heritage, through the main presentation strategy trends, interactivity and use of ambient exhibitions and multimedia programs. The Museum will work to educate and raise awareness of its consumers. Tasks such as collecting, conservation and research are services that will be done by the specialized research center -

[1] U. Eko, Kultura informacija komunikacija, Beograd, 1973.

Fashion Institute in the Museum of Fashion. Through its establishment, Museum will aid and stimulate the discovery process and the visitor's intellectual and emotional connection to heritage.

With its important cultural mission, the Museum of Fashion would play a significant role in society as a whole, not only in the field of applied arts.

HISTORICAL ROOTS OF THE FASHION DEVELOPMENT IN THE BALKANS SINCE THE 18TH CENTURY

- ***Political and geographical situation in the Balkans since the 18th century***

During the Middle Ages, the Balkans became the stage for a series of wars between the Byzantine, Bulgarian, Hungarian and Serbian Empires.

By the end of 16th century, the Ottoman Empire became the controlling force in the region, although it was centered around Anatolia. In the past 550 years, because of the frequent Ottoman wars in Europe fought in and around the Balkans, and the comparative Ottoman isolation from the mainstream of economic advance (reflecting the shift of Europe's commercial and political centre of gravity towards the Atlantic), the Balkans has been the least developed part of Europe.

Important episode in the Balkans history took place in 1716–18, when the Serbian ethnic territories ranging from Dalmatia and Bosnia and Herzegovina to Belgrade and the Danube basin became the battleground for a new *Austrian-Ottoman war*. The Serbs sided with Austria. After a peace treaty was signed in Požarevac, the Ottomans lost all its possessions in the Danube basin, as well as northern Serbia, northern Bosnia, and parts of Dalmatia and the Peloponnesus.

The last Austrian-Ottoman war (1788–91) was when the Austrians urged the Christians in Bosnia to rebel. No wars were fought afterwards until the 20th century, which marked the fall of both mighty empires.

It is also clear that another great neighboring power will soon be taking an active interest in the Balkans. Russia's push towards the Black Sea involved the two principalities lying north of the Danube, just outside the Balkans. These are Wallachia and Moldavia, known together as the Danubian principalities. The principalities, in part or in whole, are occupied by Russian armies on several occasions during the frequent wars between Russia and Turkey in the 18th century. Each time Turkish rule is subsequently restored. But soon, throughout the Balkans, there are signs of a new nationalist demand for independence. It is first seen in Serbia in 1804.[2]

[2] From that moment Serbia was in the center of attention of historical situation in the region of the Balkans and will be described and followed more than situation in other Balkan countries in this part of the study.

Serbia was a province of the Habsburg Monarchy from 1718 to 1739. It was formed from the territory south of the rivers Sava and Danube that Habsburg Monarchy conquered from the Ottoman Empire in 1718, but was returned under the Ottoman administration in 1739. Vojvodina remained under the Habsburg rule up to 1918.

The uprising of Serbs against the Ottoman Empire in 1788 changed the borders in the Balkans again when enabled the Habsburgs to conquer Serbia from the Ottomans, attaching the territory of the Pashaluk of Belgrade to other Serb-populated areas of their Empire. The crownland of (third) Habsburg Serbia existed for 3 years.

Picture 1. Map of the Balkans, 1788

By 1791, however, the Austrians were forced into withdrawal across the Danube and Sava rivers, joined by thousands of Serbian families who feared the Ottoman revenge for supporting the Habsburgs. The uprising involved Karađorđe Petrović, who served in the Austrian army at the time. Retaliation of the Ottomans in the outset of the uprising influenced the Serb determination to emancipate from the Ottomans 15 years later, during the Serbian revolution. The withdrawal of the Austrians from Serbia was in 1791. The Ottoman Empire annexed the Pashaluk of Belgrade, retaliated against the perpetrators of the uprising and their families, thus forcing thousands into exile in Austria.

Serbian revolution or Revolutionary Serbia refers to the national and social uprisings of the Serbian people between 1804 and 1817, during which Serbia managed to fully emancipate from the Ottoman Empire and exist as a sovereign European nation-state. These events marked the foundation of modern Serbia. During almost 10 years of the *First Serbian*

Uprising (1804-1813), Serbia perceived itself as an independent state for the first time after 300 years of the Ottoman and short-lasting Austrian occupations. The *Second Serbian Uprising* (1815-1817) was a second phase of the national revolution of the Serbs against the Ottoman Empire, which erupted shortly after the brutal annexation of the country to the Ottoman Empire. The revolutionary council proclaimed an uprising in 1815, with Miloš Obrenović chosen as the leader. In mid 1815 the first negotiations began between Obrenović and Marashli Ali Pasha, the Ottoman governor. The result was acknowledgment of a Serbian Principality by the Ottoman Empire. Although a suzerain of the Porte (yearly tax tribute), it was, in most means, an independent state. By 1817, Obrenović succeeded in forcing Marashli Ali Pasha to negotiate an unwritten agreement, thus ending the Second Serbian uprising. The same year, Karađorđe, the leader of the First Uprising (and Obrenović's rival for the throne) returned to Serbia and was assassinated by Obrenović's orders; Obrenović consequently received the title of Prince of Serbia.

The Convention of Ackerman (1828), the Treaty of Adrianople (1829) and finally, the Hatt-i Sharif (1830), formally recognized the suzerainty of *Principality of Serbia* with Miloš Obrenović as its hereditary Prince.

In 1821, the Greeks were the first to resist the Sultan's authority. After a long struggle, that originated in Moldavia, as a diversion, and followed by the main revolution in Peloponnese, all along with the Northern part of the Gulf of Corinth, became the first parts of the Ottoman Empire to be completely liberated from the Ottoman domination in 1829. Serbia, Bulgaria, Romania and Montenegro followed the Greek example in the 1870s.

As Serbia gained its autonomy from the Ottoman Empire in two revolutions in 1804 and 1815, though Turkish troops continued to garrison the capital, Belgrade until 1867. Those revolutions revived the Serbian pride and gave them hope that their Empire might come into reality again. As in 1829 Greece was given complete independence, Serbia was given its autonomy, which made its semi-independent from Turkey.

By the 1890s nationalist demands have removed Turkish control from more than half the Ottoman Empire in the Balkans. Greece and Serbia were already independent, Bulgaria and Eastern Romania were autonomous and Bosnia and Herzegovina were administered by Austria-Hungary. That situation left the Turks with just a long strip of the European territory stretching west from Istanbul to the Adriatic see. It consisted, basically, of two areas: Macedonia and Albania. In that territory there were strong nationalist pressures.

During the *Revolutions of 1848*, the Serbs in the Austrian Empire proclaimed Serbian autonomous province known as Serbian Vojvodina. Against the will of the Serbs, the

Province of Vojvodina was abolished in 1860, but the Serbs from the region gained another opportunity to achieve their political demands in 1918.

Picture 2. Balkans in 1885

Renewed war alongside Russia against the Turks in 1877 brought full independence for Serbia and large territorial gains toward the south-east, including Niš, henceforth Serbia's second largest city (Treaty of Berlin, 1878). *Serbian Kingdom* was proclaimed in 1882, under King Milan Obrenović IV. Serbia was one of the rare countries at the time that had its own domestic ruling dynasty on the throne. However, millions of Serbs still lived outside Serbia, in Austro-Hungarian Empire (Bosnia, Croatia, Vojvodina, Sandzak) and the Ottoman Empire (South Serbia, Kosovo, Macedonia).

The new country was, like most of the Balkan lands, overwhelmingly agrarian with little in the way of industry or modern infrastructure. Internal politics revolved largely around the dynastic rivalry between the Obrenović and Karađorđević families. The Obrenović dynasty headed the emerging state in 1817-1842 and 1858-1903, the Karađorđević dynasty in 1842–1858 and after 1903. After the 1880s the dynastic issue became entwined to some extent with wider diplomatic divisions in Europe, Milan Obrenović aligning his foreign policy with that of neighboring Austria-Hungary in return for Habsburg support for his elevation to king. The Karađorđević dynasty inclined more toward Russia, gaining the throne in June 1903 after a bloody palace coup by army officers hostile to Habsburg rule over neighboring South Slavs.

Serbian opposition to Austria-Hungary's October 1908 annexation of Bosnia and Herzegovina brought about a serious European crisis: the German and Austro-Hungarian

pressure forced Russia to prevail on Serbia (1909) to accept the annexation, but Russia undertook to defend Serbia against any future threat to her independence.

Following Bulgaria's independence (1908) from the Ottoman overlordship and a successful movement by the Greek army officers (1909) to steer their government onto a more nationalistic course, Serbia joined with the other two countries and Montenegro in invading (1912) the Ottoman-held Macedonia and reducing Turkey-in-Europe to a small region around Constantinople (Istanbul).

The Kingdom of Serbia was a state that existed in the Balkans from 1882 to 1918. It was recognized as the Principality of Serbia by the Congress of Berlin in 1878. It fought several wars, including the *Serbo-Bulgarian war* of 1885, and the *Balkan Wars* of 1912–13 (the First Balkan War in 1912–13, and the Second Balkan War in 1913).

At the same time when Austria-Hungary annexed Bosnia and Herzegovina, the Archduke Franz Ferdinand of Austria declared the independence of his Bulgarian principality and of Eastern Romania, proclaiming himself as the ruler of a united Bulgarian kingdom.

The Balkan nations began to regain their independence in the 19th century (Greece, Serbia, Bulgaria, Montenegro), and in 1912-1913 a Balkan League reduced Turkey's territory to its present extent in the Balkan Wars.

Picture 3. Map of the Balkans, 1914

The First World War (1914-1918) was sparked in 1914 by the assassination in Sarajevo of the Archduke Franz Ferdinand of Austria. The conflict would drag on until a ceasefire was declared in 1918 leading to the controversial, one-sided Treaty of Versailles, which would be

signed in 1919. The war's end triggered the abdication of aging monarchies and the collapse of the last modern empires of Germany and the Ottomans and Austria-Hungary, the latter splintered into Austria, Hungary, southern Poland (who acquired most of their land in a war with Soviet Russia), Czechoslovakia and Yugoslavia, as well as the unification of Romania with Transylvania and Moldavia. However, each of these states (with the possible exception of Yugoslavia) had large German and Hungarian minorities, there creating some unexpected problems that would be brought to light in the next two decades.

The Kingdom of Serbia won the first Allied victory of *World War I* in 1914 but, de facto, ceased to exist in 1915, due to a combined invasion by Austria-Hungarian, German, and Bulgarian troops, culminating in its almost total defeat during the Battle of Kosovo. After the war's end, it united with the Kingdom of Montenegro and the short lived State of Slovenes, Croats and Serbs to form the *Kingdom of Serbs, Croats and Slovenes*, later known as the *Kingdom of Yugoslavia*. Despite its relatively short existence, the Kingdom was ruled, again, by two dynasties: the House of Obrenović and the House of Karađorđević. King Milan Obrenović ruled from 1882 to 1889, when he abdicated the throne. He was succeeded by his son, Aleksandar Obrenović, who ruled from 1889 to 1903, when he was deposed in a bloody military coup. The slaughter of the royal couple (the King and Queen Draga) opened the way for the descendants of Karađorđe. Petar Karađorđević, the Kingdom's sovereign from 1903 to 1918, the day that the Kingdom of Serbs, Croats and Slovenes was proclaimed and the Kingdom of Serbia ceased to exist.

Picture 4. Map of the Balkans, 1925

After *the Second World War* (1939-1945), the Soviet Union and communism played a very important role in the Balkans. During the Cold War, most of the countries in the Balkans were ruled by Soviet-supported communist governments.

However, despite being under communist governments, *Republic of Yugoslavia* (1948) and Albania (1961) fell out with the Soviet Union. Yugoslavia, led by marshal Josip Broz Tito (1953–1980), first propped up then rejected the idea of merging with Bulgaria, and instead sought closer relations with the West, later even joining many third world countries in the Non-Aligned Movement. Albania on the other hand gravitated toward Communist China, later adopting an isolationist position. The only non-communist countries were Greece and Turkey.

The late 1980s and the early 1990s brought the collapse of communism in Eastern Europe. As westernization spread through the Balkans, many reforms were carried out and led to implementation of market economy and to privatization, among other capitalist reforms. In Albania, Bulgaria and Romania the changes in political and economic system were accompanied by a period of political and economic instability and tragic events. The same was the case in most of Yugoslav republics, except for Slovenia.

In the 1990s, the region was gravely affected by armed conflict in the former Yugoslav republics. The ten-days war in Slovenia in 1991 was short and with few casualties. *Slovenia* and *Croatia* became independent states in 1991. However, the war in Croatia in the second half of 1991 brought many casualties and much damage. As the war eventually subsided in Croatia, the war in *Bosnia and Herzegovina* started in early 1992 and ended in 1995. The economy suffered an enormous damage in all of BiH and in the affected parts of Croatia. The *Federal Republic of Yugoslavia* also suffered an economic hardship under internationally-imposed economic sanctions. The wars caused large migrations of population. With the exception of its former republics of Slovenia and *Macedonia*, the settlement and the national composition of population in all parts of Yugoslavia changed drastically, due to the war and political pressure and threats as well.

Picture 5. Map of the Balkans, 2008

Since 2000, most Balkan countries have become friendly towards the European Union and the USA. Greece has been a member of the EU since 1981, Bulgaria and Romania joined the EU in 2007. Croatia received candidate status in 2004, Macedonia in 2005, while the other Balkan countries are waiting for the moment.

In 2006, *Montenegro* separated from the *State Union of Serbia and Montenegro*, also making *Serbia* as a separate state.

- ***Social and cultural happenings that influence the global and local trends in fashion***

Searching for analytical categories upon which we can determine the leaving of medieval and acceptance of modern era understandings of way of life, Aries[3] marked three phenomenons as most important: more frequent intervening of the state to private lives, appearance of new kinds of religion and literacy development. If these categories apply to the history of private lives of civic ethnicities in the region of Balkans, then we can conclude that the crucial era is the 18th century. Contemporary concept is not accepted by whole ethnicity but only the part that lived within the borders of the European civilization circle. In the beginning, during the early modern era, a small part of Serbian population led such way of life, but after the changing of borders of south-east Europe as a result of Austro-Turkish wars in the end of 17th century and the beginning of 18th century, more than half of Serbian population was included to this circle. During the 18th century, and especially in the following century, with establishing of Serbian national state, the process of spreading such concept to the regions south of rivers Sava and Danube started. The process lasted until the first decades of 20th century, and was formally finished with the retreating of the Ottoman Empire and territorial growth of young Serbian state.

So-called *Modernism* first appeared among the Serbs who lived within the borders of the Habsburg Monarchy, after the Austro-Turkish wars. Geographical and political situation in the Balkans was changing to a large extent, mostly thanks to the renewed Serbian state positioned between the Habsburg Monarchy and the Ottoman Empire.

The Habsburg monarchy in 18th century was still predicated upon old feudal bases, but the content of this structure was constantly changing. Belief in sustain of classification was not questionable, but many wanted a new position in it. A man in Baroque realized a world as a theatre and tried to play its role in the best way. That role was determined on advance by the social borders and conventions, but not in complete. Personal freedom and will were determinants of the new civic elite that comes into the historical scene in 18th century.[4] The roots of such understanding of the personality, that consciencesly overcome natural state and shaped its own individuality and dignity, lay upon the base of modern society. In broader European borders these changes started during the period of Renaissance. Such understandings appeared in Serbia in the second half of 17th century. In the middle of the

[3] F. Arijes, *Za jednu istoriju privatnog života*, F.Arijes, Z. Dibi, Beograd 2002.

[4] About shaping of civic public sphere and culture of its representation: T.C.W. Blanning, *The Culture of Power and the Power of Culture. Old Regime Europe 1660-1789*, Oxford University Press 2002; J.A. Maraval, *Culture of the Baroque. Analysis of a Historical Structure*, Manchester University Press 1983.

century the Baroque emphasizing of physique is suppressed for the use of inner, personal and private. Self emphasizing could be seen through the new light of late enlightening ideals. Portrait, as a new painting genre, accepted in the 18th century, is one of the evidences of a new understanding of individuality. Shaping of the contemporary individuality, naturally, was meant for man. They speak and write of women with more praise, but until the end of 18th and the beginning of 19th century, woman remains the object of speculations. Writings about women importance and their value by Orfelin in Slavic-Serbian magazine[5] are illustrated example.

Civic class became a mid part of the Serbian ethnical body and led the way in adopting of new rules and led the whole ethnicity forward. The publicity of acting was a new thing for the representatives of the Serbian ethnicity in the Habsburg monarchy, since the liberty of active presence in the public almost didn't exist during past centuries in the Ottoman Empire. Understandings about the Ottoman passive citizenship were mostly dismissed in favor of Habsburg active citizenship. In order to harden the presence in public, that became more complex, individuals, motivated by common interests, unite and form *public collective identity* with significantly larger power of influence. Such acting was one of the bases for establishing contemporary civic society that included the representatives of the Serbian population in the Habsburg monarchy. Free royal cities, like Pancevo, Timisoara, Budim, Pesta, Ostrogon, Stoni Beograd, Szeged, Sombor, Novi Sad, Osijek and Karlovac, had the best status. They were subordinates only to central court based on soverign privilege. Civic colonies within Military border were divided into free military communities and headquarter places.[6]

For example, Pancevo, Zemun, Petrovaradin, Karlovci, Mitrovica, Vinkovci, Brod and Nova Gradiska had the status of the free communities. Serbian trading and vocational caste, thanks to a previous experience learned in the Ottoman Empire, easily "oriented" in the Habsburg monarchy. Industry was, with the exception of textile industry, least developed through the whole 18th century, so the unions had the great power, much greater than in any part of that time Europe.

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[5] Z. Orfelin, *Slaveno-serbskij magazin*. For critic of pointing out individualism as one of the key categories of shaping the modern conscience from the position of feminine studies: M.J. Boxer, J.H. Quataert, *Restoring Women to History, Conecting Spheres. Women in the Western World, 1500 to the Present*, Oxford University Press 1987.

[6] S. Gavrilović, *Graničarski vojni komuniteti I štabska mesta u Sremskoj Vojnoj granici (XVIII-XIX)*, Zbornik Matice srpske za istoriju 2002.

Picture 5. Map of Serbia in 1849

The reformed school system had a very important role in shaping of individual conscience and its relationship toward privacy and private life. Since the last decade of 18th century it operated much better and more organized, and ideals set at that time were not changed in a long time.

The culture of bidermayer inherited the developed *conscience about family and family home*, already brought up in education. Family became emotionally organized body, aware of its peculiarity and capability to enjoy in it. Separating of the family business from private atmosphere had negative effects as well, especially for woman. Kept within the walls of an isolated home, she was forced to search for personal gratification within the home, but for the new forms of companionship as well. Official visits, rear in previous period, became an important part of her life. A bigger attention was given to the family home more than ever. Its interior became more comfortable, individual space was getting bigger comparing to collective, family space became filled with more and more intimacy, and commodity became prerogative in its designing. This, new attitude toward privacy could clearly be seen through bidermayer styled furniture. Functionality, commodity and beauty were equally important demands in its shaping, and none of them could have been neglected. Such attitude toward

shaping of space gave respect to every member of the family – husband, wife, children. Decorating of the home became a part of its identity and presentation. It was a wife's duty, and she had various vocational and industrial products in disposal. Personal freedom was realized within the borders of declared norms, and privacy within free time. Individual earned the right to have hobbies, as well as expenses that went with the hobby. Illustrated example is family library that became more structurally complex and with the books that suited the taste of just one family member. More books were dedicated to female public, so they became one of the important instruments in shaping of private family culture.

City ambience was, also, reformed; the streets were cobbled, so the strolling in the streets became important part of public presentation of the family. Instruments of privacy in public sphere became numerous. Dance balls and theatre shows were performed, amateur at first, later at professional level.

Fashion was accepted by wider circle of civic population. Next to clothing, fashion involved other segments of life. It was connected with culture and art, and in the end of 1830's a *Magazine for art and fashion (Magazin za hudožestvo i modu)* was initialized. The tempo of fashion changes was faster, so many could not follow it, and superficial mimicry was put under criticism by literature. Among the most popular examples is "Pokondirena tikva", by Jovan Sterija Popović.

Developing of *national identity conscience* was one of the most important news and equally determined both public and private life.

In the period of time between the French revolution and the beginning of World War I, deep and radical changes took place in whole Europe and Serbia also. Those changes could be characterized as a series of bigger and smaller revolutions. The world in which individuals aged was not the same world in which they were born. The base of all changes, marked with different terms like "modernization", "progress", "evolution", "rationalization", was made out of ideas, principles and actions defined during the French revolution. Significance and reputation that France enjoyed during the 17th and 18th century guaranteed that the French model of transition would have a lot of supporters and followers. France was not, naturally, the only (direct) inspiration, the only (direct) source of ideas or the only (direct) model that others, including Serbia, wanted to follow. Enslaved population of central and south-east Europe, the ethnical communities that developed their national identity and self-consciousness within multinational empires, the Habsburg Monarchy and Ottoman Empire, tended toward autonomy, sovereignity, and renewing of previous status and power. For them, German concept of nationalism suited much better.

Europeisation or retrieving of the Balkan areas that were under the Ottoman Empire for a long time was one of the primary programme objectives since the end of Ottoman Empire became clear. Next to establishing a modern country and nation, transformation of all aspects of life from Oriental conservative to European contemporary was considered also as a very important part of the process.

The ruling body in Serbia was divided into fractions that were in a constant struggle for positions and power. They were attached to great European powers asking them for support in foreign affairs and internal conflicts. They were polarized around two ruling dynasties, Karađorđević and Obrenović, and pro-Austrian or pro-Russian policy back up, that resulted with often dynastic overturns, constitution modifying, but international plotters, intrigues and warfare as well.

Regency of *Prince Miloš Obrenović* (1815-1839 first reign and 1858-1860 second reign) was the sequent of the Byzantine-Ottoman model of absolutistic, despotic regency that was deeply enrooted in the Balkans thanks to extended being of the East Roman Empire, as well as the Ottoman Empire that combined its own theocratic and military autocracy with similar Byzantine institutions. Miloš's style of ruling didn't suit many civil servants and educated people that were familiar with western way of administrating the country and society, so the base of the opposition was constantly spreading.[7] Prince Miloš couldn't accept such situation and therefore he abdicated in 1839. Other than archive sources, a key part in reconstructing of private life and court played itinerary written by Joakim Vujić, who visited Serbia in 1826[8], and Otto Dubislav Pirh from 1829.[9] Public role of the Prince Miloš' palaces, affected their interior, space organization, furniture, decoration and object for everyday use. By becoming Prince and moving to Kragujevac in 1817, he adopted the way of life and shaping of the living space, that were during the time more and more in harmony with the demands of "high class" policy and governing propaganda. That meant that since his movement to Kragujevac, all the courts had to be the most representative houses in Serbia. In Prince Miloš' way of life, three basic elements, that all together made the skeleton around which he built his ruling identity, could be distinguished. Those were customs and tradition of Serbian ethnicity in Ottoman Empire, culture of Ottoman elite and European cultural model.

[7] V. Stojančević, *Miloš Obrenović i njegovo delo*, Beograd 1966.
[8] J. Vujić, *Putešestvije po Srbiji*, Beograd, 1901-1902.
[9] O.D. Pirh, *Putovanje po Srbiji u godini 1829*, Beograd, 1983.

His status was marked with clothing that was worn by the elite in the Ottoman Empire (Levant's clothes[10]). After autonomy the situation changed and new elements were brought to Prince's wardrobe – old traditional Serbian clothes and costumes. A clear idea of nationalizing the ruling costume arose. Princess Ljubica and her daughters followed his example and presented themselves in similar manner. In the beginning they wore ceremonial oriental costumes, and later they replaced it with specially designed costumes, made out of the elements of European and oriental clothing.

Prince Miloš Obrenović[11] *(1824)*

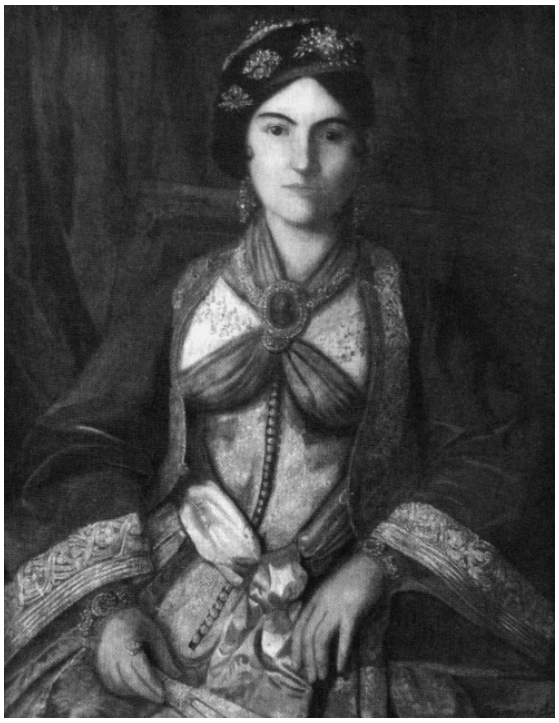
Prince Miloš Obrenović[12] *(1852)*

During the *Prince Aleksandar Karađorđević* reign (1842-1858), two very important moments in European history happened, revolutionary events in 1848 and the Crimean War, which affected the atmosphere in Serbia. The representative function of the court, during the Prince Miloš' reign, was significantly modified during the Aleksandar Karađorđević' reign. Instead of just one person in command, a whole new privileged class was made, that was separated from the people and presented as high class. After constituting Belgrade as the capital, a precondition for creating a new concept of public and private sphere and their demarcation

[10] M. Prošić-Dvornić, *Odevanje u Beogradu u XIX I pocetkom XX veka*, Beograd, 2006.
[11] Painted by Pavel Đurković, National Museum, Belgrade
[12] Painted by Anastas Jovanović

was fulfilled. Princess Persida used the opportunity given by the role of the house and the position of the woman in civic society and, by opening the door for alternative publicity of the capital, built her personal and family identity. Different living practices in the court like education, space decoration, clothing and nutrition were the means that crystallized spiritual and material culture and pointed out personal dignity.

Prince Aleksandar Karađorđević[13]



Princess Persida Karađorđević[14]

In line with that, Prince Aleksandar was always wearing uniform, following the generally accepted convention on behavior of the ruler in 19th century. Instead of European fashion Princess chose Serbian civic costumes, accepted as a court costume since the time of Princess Ljubica. Within such fixed, not fashion costume, which had a key role in defining of her national identity; the Princess paid a great attention to her clothing. Modern appearance of the woman, small number of them at least, interrupted the traditions of that time, in which they were related only to family, and set new criteria based on her education and intellectual potentials. Katarina Ivanović, Serbian painter, was educated on Arts Academy in Pesta. In 1876 she entered the Serbian Eruditely Association (*Srpsko učeno društvo*) and became the first Serbian woman with a academic title. Wilhelmina Mina Karadžić, Vuk Stefanović

[13] Painted by Uroš Knežević, 1846
[14] Painted by K. Ivanović, 1846-1847

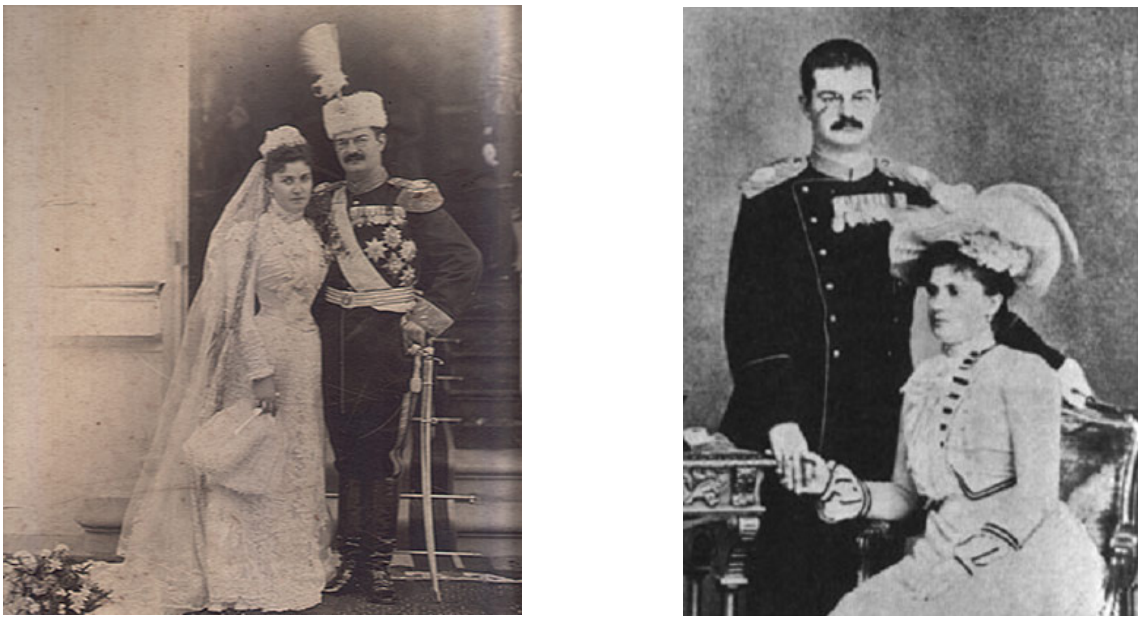
Karadžić' daughter, was Serbian poet and painter in 19th century, born in Vienna. Mina Karadžić, Katarina Ivanović and Milica Stojadinović Srpkinja, famous writer, were some of women that influenced modern appearance of the woman in Serbia in the 19th century.

Mina Karadžić (1828-1894)

Milica Stojadinović Srpkinja (1830-1878)[15]

Ten years after the revolutionary 1848 a new generation of intellectuals, initiators of the Serbian civic revival (1848-1878), already unsatisfied with non-democratic reign and passive non-national foreign affairs forced the Prince Aleksandar Karađorđević to abdicate. They restored Obrenović dynasty. On Berlin congress in 1878, Serbia got territorial extension for four more districts, Nis, Pirot, Vranje and Toplica. In 1903, with new dynasty switch, for the first time in its history, Serbia became a middle class, constitutional and parliamentary monarchy with widely opened perspectives of developing in every direction. "Serbian court looks like it created a happy atmosphere between oriental look and Austrian strictness: i.e. a type of house somewhere in between Delhi and Cetinje"[16]. Herbert Vivian's impression about court in the first tears of the 20th century, shortly before the murder of King Aleksandar I Obrenović and Queen Draga, is just one of the numerous descriptions of rulers' house in Belgrade made by visitors and guests.

[15] Portrait by Anastas Jovanović , 1850-51
[16] H. Vivian, *"The King of Servia and his Court"*, The Pall Mall Magazine, April 1903.



King Aleksandar Obrenović and Queen Draga[17]

During 19th century, in the time of violent events and changes in political, social, cultural and economic sphere, private life of the Serbian population was developing in several state systems. Serbian people formed its own state organization at that time and built modern national identity. Cultural models were formed based on current ideological, religious, educational, state, sociological and economical developments and traditional practice, while geo-climate symbols and state borders influenced the development of the culture.[18] Studying of the Serbian culture in 19th century showed the existence of the cultural pluralism, parallel existence of several cultural models. *Cultural pluralism* appeared in Balkans in previous centuries, as well as a consequence of political status and religious identity. With culture that deriving from two civilization circles – European civic and Balkan-Ottoman culture, a new, unique cultural image was created in Serbia as well as the attempt of constituting the "unique" national identity. During 19th century a great part of Serbian population lived within Ottoman Empire – in the regions of South Serbia, Kosovo and Metohija, Sandzak and Bosnia and Herzegovina. During the 1830's a series of great changes occurred in the Ottoman Empire. An Age of Tanzimat began (since 1839), state reforms, that brought new legal system and an attempt to make the position of Christians and Muslims equal. Serbian population, at the same time, didn't feel the positive aftermath of the Tanzimat reforms.

[17] Around 1900s

[18] About different elements of constituting the culture: E. Said, *Kultura I imperijalizam*, Beograd 2003.; D. Čejni, *Životni stilovi*, Beograd 2003; H. Baba, *Smeštanje kulture*, Beograd 2004; T. Da Costa Kaufmann, *Towards on Geography of Art*, Chocago-London, 2004

During the first decades of the 19th century, 1815-1848, illuminating ideals were enriched with the culture of bidermayer, whose center was in the circle of family cult and private life.[19] The founders of the civic ideals in Serbia arose in last decades of the 18th century. One of the leaders in this area who was celebrated as a national hero throughout 19th century, was Dositej Obradović.[20] His ideals referred to building of human's personality that needed to cherish enlightened private and public life.

Illuminating, civic, philosophical and artistic contents often had distinguished didactic role that should influence shaping of the noble characters. Such understandings were present in both Serbian illuminating and civic culture. That's how, among other things, the significance of the art in creating virtues, education of the children and woman was pointed out. The influence of the Serbian elite from the Habsburg Monarchy to citizens in Serbia was great and was developing through trading contacts, family connections and arrival of great number of educated citizens (teachers, officers, engineers, etc.). Building of the civic society was intensive, especially in certain political circumstances. Civic ideas in Serbia were spreading during the first reign of Prince Miloš, when the works of Dositej Obradović were published in Belgrade. Among the first persons that accepted civic culture in Principality of Serbia, was Anka, Jevrem Obrenović' daughter. Like all "enlightened persons", during 1836, she kept a diary.[21] The most used way of communicating among Serbs was through writing letters. Two circumstances had the biggest influence to that: growing literacy in population and frequent traveling. Traveling as an act of self-education and enjoying the culture, can be noticed among Serbs in 18th century. The earliest travelers of this kind were Dositej Obradović and Sava Tekelija. Creating of family photo albums was an important base in constituting of civic representativeness, identity and feeling of self-content. A desire for getting to know the famous cultural centers (museums, theaters and exhibitions) and environments that had significant units of promoted cultural heritage was one of the characteristics of "new" life. Contemporary sources can testify about developing of Serbian civic culture and "life enjoying", i.e. demand for building the theater in Belgrade in 1863: "Our citizenship is not what it was 20 years ago, not even 10 years ago. Our citizenship of both genders reads more

[19] About numerous aspects of bidermayer culture: Burgersinn und Aufbegehren, *Biedermeir und Vormarz in Wien 1815-1848*, Ausst. Kat., Wien 1988.

[20] About idolizing Dositej by Serbs in 19th century: M. Timotijević, *Heroj pera kao putnik: tipološka geneza javnih nacionalnih spomenika I Baldecova skulptura Dositeja Obradovića*, Nasledje III (Beograd 2003); N. Makuljević, *Umetnost I nacionalna ideja u XIX veku: sistem evropske I srpske vizuelne kulture u službi nacije*, Beograd 2006.

[21] About A. Obrenović diary: N. Misković, *Izmedju "seljackog" porekla I statusa princeze: Iz dnevnika mlade Anke Obrenović*, Godišnjak za društvenu istoriju, 1996 (1997)

and more,… and mixing with foreign enlightened people makes beautiful and glorious things grow and develop… more and more people develop urbanity, taste for finesse and sense for different skills… more and more fashionable clothes, cautious behavior in social meetings, growing sympathy toward more harmonic music, paintings, photography, building and decoration of houses, more frequent visits to the theater, distinguishing good from bad actors."[22]

Changes in social and economical structures, political system, ideology, destabilizing of the patriarchal and establishing of new capitalistic order, as well as breakthrough of progressive but conservative ideas on society organization and, especially, position and the role of woman in society posed *a female question* in Serbia, that was actual since last quarter of 19th century until the beginning of World War I. was the question debated in female society and gatherings with different political orientations (Female Society, Female Labor Society, syndicates, Female Secretariat of Serbian Social-democratic party), but also in other different forums of the broader social community. More and more women were dealing with the questions of emancipating of its gender, following the developments in that area in European countries and USA and tried to find the most adequate solutions for the situation in their environment (Zorka Jovanović, Darinka Bulja, Vladislava Politova, Delfa Ivanić, Stojanka Jovanović and others).

First local magazine for Yugoslavian woman appeared surprisingly early considering the general cultural level in the environment. Matija Ban started and edited that magazine *Ženski vaspitatelj* in 1847, which had moral and educating character, intended mainly to "soul" education. On readers demand the magazine had to add columns on "housekeeping", medicine, hygiene, education of children, and Ban even answered the questions of readers.

The magazine had the same concept as the magazines for woman in West. Zenski vaspitatelj stopped with its work the following year, 1848, when Hungarian rebellion emerged. Next appearance of the magazine for woman in Serbia happened after more then thirty years. First issue of the new magazine, *Domaćica*, started in 1879 and until 1910 when magazine *Jednakost*, issued by social democratic woman, appeared, was the only magazine of that kind issued in the territory of Principality/Kingdom of Serbia. The founder and the publisher of Domaćica was *Female Society*, established in Belgrade in 1875, with the aim to unite women, and to help the poor ones in trouble. Society was very active and successful. Enabling the poor women to work was one of the most important goals of the Society. A girl could hardly

[22] *"Srbiji treba stalan narodni teatar"* I, Vidov dan 18, Beograd 1863.

get married if there was no marriage-portion, so the parents of the girls in that caste tried, in accordance with their possibilities, to prepare their daughters for certain vocation. The girls from middle civic class more often decided to be teachers, pedagogues of the preschool children or governesses in wealthy houses. However, hyper production of those vocations quickly made them look for some other sources of income. They got employed in state government, postal and telegraphic departments, and with the opening of new schools and courses a number of possible vocations grew.[23] Girls from the poorest families mostly went to handicrafts, learning some already traditional craft in tailor, hat, embroidery and other workshops. Changes in society, in organization of work and life, made possible to a certain number of women, bigger than before, to live comfortable life, without existential worries. They were "supported beings", reflections of their father and husband successes, whose most important job was to look pretty, smart, educated and representative in every way. Although economically dependent and socially limited in a sense of participation in public life, they weren't submissive to their husbands in a harsh sense of that word. They had possibilities for independent social activities (strolls, visits, voluntary work), but not for complete independence and all their movements were in accordance with the social rules on nice behaving that restricted the access to public sphere of life. One of first rights that female children got in their road to emancipation was greater possibility for education. Programs of domestic boarding-schools, semi-boarding-schools or day schools had similar concept like in foreign female institutions in Vienna, Pest, Timisoara and other cities where the girls from wealthy and reputable houses went, before such schools were established in Belgrade, in the 9th decade of the 19th century and later. Although the complete Female Gymnasium was established in 1905, a number of girls started with university education abroad since 1880's. Since 1889, they were allowed to enroll Belgrade Great School, so they had opportunity to acquire professional career with the highest level of education. In 1912, by changing of the laws on high schools, in status and programmes, female high schools were on the same level as male high schools.

In time, participation of women in different roles and manifestations in public life became more and more significant and attracted more attention. In the end of 19th century in Serbia there were five female doctors, a significant number of female teachers and professors, several authoresses, painters, musicians, architects, editors of female magazines.

[23] V. Tešić, *Škole i nastava, Istorija srpskog naroda VI-2*, Beograd, 1983.

Nadežda Petrović (painter), Savka Subotić (feminist) and Delfa Ivanić (teacher)

A great role on their road to emancipation had the fact that they started to exercise sport (strolls, bicyclism, tennis, skating). Stanislava Visekova was the first female gymnast and fencing instructor in Serbia. One of the most radical emancipators within the civic movement was Katarina Milovuk, the director of the Female Academy, the president of Female Society, founder of Labor School. In the period between the wars in 20th century, female artist entrance to an artistic scene is noticeable. Some of the most active were Milena Pavlović-Barilli, Beta Vukanović, Isidora Sekulić, Maga Magazinović, Zora Petrović and other.

Beta Vukanović

Milena Pavlović Barilli

Isidora Sekulić

Although not great today, the number of women in art life at that time was significant. Public and successful engagement of women made even the biggest opponent, supporter of

patriarchal way of life, Branislav Nusić, to recognize socially engaged women in 1936: "Prominent women today go over the border of platitude with their name. Today Mrs. Leposava Petković holds speech in Brussels, Mrs. Milena Atanacković holds speech in Washington, Mrs. Dafna Ivanić in Paris, Mrs. Ksenija Atanasijević gives lecture in Athens, Mrs. Jelena Dimitrijević travels around the world and interviews some maharaja, Mrs. Natasa Bosković is a guest ballerina in Barcelona, Mrs. Jelena Zrnić gets convicted for magazine article, and many others as well…"[24]

Within social democratic party, in 1910, the movement for emancipation of women was created, for their political, social and economical equality with men, as well as the right to vote.[25] In 1914, for the first time, a modest celebration of March the 8th was organized, international day of women, in Socialist national house in Belgrade. Fight for right to vote, right to education, new sexual liberties, as well as fashion changes, were a slap in the face for conservatives, that couldn't accept the fact that women were leaving the traditional role of housewives and mothers and getting a more significant role in society.

In the beginning of 20th century the balance between great powers, reached in Berlin congress in 1878, was disturbed again. Riots in Turkey that, despite numerous reforms couldn't reach internal stability, once again open up the Eastern question. The Austro-Hungarian monarchy, which was also going through internal crisis, in its attempt to occupy old Serbia (Kosovo) and Macedonia, in a spirit of German and Austrian campaign of breaking on to East, was antagonizing other great powers and for that reason they started to help the liberating movements in Balkans. Annexation of Bosnia and Herzegovina in 1908, that caused huge demonstrations in Belgrade, was an introduction to the Balkan wars (1912-1913). In the First Balkan War the Ottoman Empire was finally broken in Europe, and the dispute between Serbia and Bulgaria over liberated territories led to the Second Balkan War, which brought in Bucharest (Bucharest's peace) north and mid Macedonia to Serbia. Successful Balkan wars didn't mean the end of liberating and unifying desires from the Austro-Hungarian-German point of view. The Eastern question was not settled in satisfying way. That's why a new seeking of the solution for the crisis led to a big war, World War I. Dual Monarchy saw its end in it.

The time between 1914 and the beginning of 1990, when the history of 20th century happened, represents the frame in which a lot of changes in social and private life of the

[24] Politika, 11. jun 1936. godine

[25] U. Vujošević, *Učešće žena u radničkom pokretu Beograda 1903-1914.*, Beograd 1960.; J. Kecman, *Žene Beograda u borbi za pravo glasa*, Beograd 1970.

people took place, through the dynamics, searching for solutions in political and ideological borders.

The 1920s in Europe is sometimes referred to as the "*Golden Twenties*". 1920s, 1950s and 1990s are three decades regarded as periods of economic prosperity, which lasted throughout almost the entire decades following a tremendous event that occurred in the previous decade (World War I and Spanish flu in the 1910s, World War II in the 1940s, and the end of the Cold War in the late 1980s). However, not all countries enjoyed this prosperity. The Weimar Republic, like many other European countries, had to face a severe economic downturn in the opening years of the decade, because of the enormous debt caused by the war as well as the one-sided Treaty of Versailles. Additionally, the decade was characterized by the rise of radical political movements, especially in regions that were once part of empires. The 1920s also experienced the rise of the far-right in Europe and elsewhere, starting with Fascism in Italy as a perceived antidote to Communism. The knotty economic problems also favored the rise of dictatorships and monarchies in Eastern Europe and the Balkans, such as Petar and Aleksandar Karađorđević of Yugoslavia. The 1930s were described as an abrupt shift to more radical and conservative lifestyles, as countries were struggling to find a solution to the Great Depression. After King Aleksandar Karađorđević's assassination in 1934, Prince Pavle took the regency and ruled the country until 1941, when he decided to sign Tripartite Pact with the World War II Axis Powers in Vienna, and had to run away in exile. Prince Pavle,[26] educated at the University of Oxford, had special European contacts and ideas for leading the country in European way. Ultimately, it would be the beginning of World War II in 1939 that would end the depression, although the worst years were the early 30s and by the later part of the decade was already on the road to recovery. The 1940s was a period between the radical 1930s and the conservative 1950s, which also caused the period to be divided in two halves. The first half of the decade was dominated by World War II, the widest and most destructive armed conflict in human history. So consequential was this event and its brutal aftermath that it laid the foundation for other major world events and trends for decades to follow. The second half of the 1940s marked the beginning of the *Cold War*. During the Cold War most of the countries in the Balkans were ruled by the Soviet-supported communist governments. The nationalism was not dead after World War II. Yugoslavia was not an isolated case of ethnic tension. In the 1950s education grew explosively because of a very strong demand for

[26] From his early adolescence, Prince Pavle had a passion for Arts and wanted to establish a Museum of Contemporary Art in Belgrade. He collected paintings and other artistic objects. In 1933. King Aleksandar Karađorđević named him as a director of all the museums in Yugoslavia.

high school and college education. Many modern cultural phenomenons, such as the generation gap, started in the '50s as well, with the *Beat Generation* and their works contrasting drastically with the conservative society of the decade. The 1950's also revolutionized entertainment with the mainstream introduction of television, rapid growth of the recording industry and new genres of music, and movies targeted at teenage audiences. Comparing world and European cultural and social development with the Balkan countries, it can be concluded that it influenced the Balkans behind time. Due to the conservative norms of the era and sometimes violent suppression of social movements, seeds of rebellion grew and were manifested through *Rock and Roll*, movies emphasizing rebelliousness, expansion of the *Civil Rights Movement*, the so-called Beat Generation of poets and artists. All of these played significant roles in the *Social Revolution of the Sixties* (1960s). The 1960s was also labeled the Swinging Sixties because of the libertine attitudes that emerged during this decade. The 1960s have become synonymous with all the new, exciting, radical, and subversive events and trends of the period, which continued to develop in the 1970s, 1980s, 1990s and beyond explosion in the London scene of the 1960s. This does not alone however explain the mass nature of the phenomenon. The seventies were considered by Tom Wolfe as the "Me Decade." A notable exception was the tremendous growth in environmentalism. The 1970s gave rise to home personal computers. Cinema saw the emergence of great directors like Steven Spielberg and George Lucas. Music shifted away from the tired standards of the early seventies to *New Wave* music. By the end of the decade, the feminist movement had helped change women's working conditions. The hippie culture, which started in the 1960s, peaked in the early 1970s and carried on through the end of the decade. The economies of many third world countries continued to make steady progress in the early 1970s, because of the *Green Revolution*. They might have thrived and become stable in the way that Europe recovered after the war through the Marshall Plan. The 1980s saw social, economic and general upheaval as wealth, production and western culture migrated to new industrializing economies. These changes continued to be felt in the 1990s and into the 21st century. During the 1990s the widespread adoption of personal computers, the Internet and the increased economic productivity led to the equity market booms around the world. During this decade, racial prejudice lost moral acceptance, and the gender roles for women began to increase dramatically in many industrialized countries.

A wave of political, social and cultural changes came to the Balkans, little late, followed with the effects of rapid scientific and technological development, introducing new communications and media – European and worldwide, influencing the changes in privacy

understanding, its shape, borders, space, even sense. The power of the newspapers, provoked and inspired, among other things, by the big changes in the area of political life, inevitably affecting everyday life, but individual privacy as well. There are also changes brought with the use of radio (late 1920s), television (late 1950s) and internet (1990s), as a means for ”bringing the world to the home”: new opportunities for consuming of new cultural activities, amusement, politics and propaganda. The late 1980s and the early 1990s brought the collapse of communism in Eastern Europe. As westernization spread through the Balkans, many reforms were carried out and led to implementation of market economy and to privatization, among other economic and social reforms. In Albania, Bulgaria and Romania the changes in political and economic system were accompanied by a period of political and economic instability and tragic events. The same was the case in most of Yugoslav republics, except for Slovenia. In the 1990s, the region was gravely affected by armed conflict in the former Yugoslav republics.

The 2000s has been dominated by several wide-ranging topics, including international trade and a growing concern over energy supplies, the explosion in telecommunications, concerns with international terrorism and war, an escalation of the social issues of the 1990s, and the debate over global warming. Social issues of concern during the 2000s have been gender equality, human rights, etc. Economic developments in the 2000s have focused on the explosion of Asia's economic and political potential, and its impact on the world market.

The period from mid 1990s till now has been marked as a transitional period in almost all the Balkan countries, except for Greece. Greece has been a member of the EU since 1981, with its development that following the European trends. Bulgaria and Romania joined the EU in 2007 and there are still in transitional period. Croatia received candidate status in 2004, Macedonia in 2005, while the other Balkan countries are waiting for the moment. In 2006, Montenegro separated from the State Union of Serbia and Montenegro, also making Serbia as a separate state.

Lately in the Balkan countries, computers continue to advance rapidly, the spread of broadband Internet approaches ubiquity, and email has become for many a necessity rather than a luxury. Mobile phones, digital cameras, digital data storage, and digital music became widespread during the 2000s. The development of social networking websites also give people the opportunity to easily keep in touch with others from anywhere around the globe. Use of electronic commerce has become widely popular, with travel reservations, stock trading, and retail shopping not only taking place online, but also taking place without an intermediary agent; online commerce has become the era of self-service.

- ***Historical developments and fashion history of the population since the 18th century till today in the Balkans***

Baroque understanding of the world gave a great importance to the form. Social status of an individual was shown through the form, so attention was brought on respecting the conventions and differences in *clothing* of certain classes. The clothing in the 18th century expresses collective rather than personal taste. Individual and private in clothing was brought down to the ambition of an individual to reach or maintain the desired social status.

Status significance of the clothing was pointed out by memoire literature.[27] Full attention to clothing was pointed out also through guild's rules, ordering its members to have clean and decent dress during the visits to church, meetings and guild's holidays, as well as other public events. Churches and schools had the same approach, because cleanness and tidiness of the clothes didn't show just self respect but respect to the institution that an individual belongs. Lot of sources show that the clothes were worn for a long time, especially formal clothes. Buying of the new clothes was not an option until the old one was worn out and ripped.

Quick cloth changing was present only after the *fashion* was accepted. Distinguish between old and new clothes was developed in the mentality of all classes of that time. Formal civic clothes, like it is shown by the archive sources and portraits, were expensive and luxurious. Older men and women wore traditional Levant clothes shaped in Ottoman empire. Young people quickly accepted the clothing of the environment they lived in. Serbian tailors, in the end of 17th and the beginning of 18th century, started to sew German and Hungarian clothes. However, clothing of the Serbian population in the Habsburg Monarchy was various and full of Levant's alloy all the way till the end of 18th century, similar as the rest of elements of their identity. Fur coats were appreciated, and were worn by both men and women. Provincial nobility dressed in Hungarian fashion, like it is shown in the portrait of Georgije Stanković, member of an old noble family from Komoran, or in the much later portrait of Sava Tekelija, exposed in Matica Srpska gallery. They had hats with the feather, silver belts around the waist, and boots on their feet, which was considered as a noble status symbol.[28] Border military nobility wore uniforms, and wealthy representatives of the civic class wore clothes sewed in Vienna-style fashion. Everyday civic clothes, especially the one worn in family circles, were much more modest. It was sewed in a simple manner and out of cheap materials. Religious and state reforms tended toward more humble way of clothing.

[27] S. Tekelija, *Opisanije života*, Beograd 1966.
[28] M. Timotijević, *Rađanje moderne privatnosti*, Beograd, 2006.

Baroque understanding of beautiful, on the other hand, inspired representativeness and blatancy in clothing. The way decorations were used in presenting of personal status was shown in the portraits ordered for the interiors of family homes. Number of preserved portraits of women is not great and belongs mostly to upper social status of the Serbian nobility and wealthy citizens (Alka Rasković Tekelija, Marta Nenadović Tekelija, Poleksija Stojanović Cokic, Eufrosina Jović Tekelija, Sara Feldvari Avakumović, Alka Tekelija Putnik, and Ana Marija Kojic Jurković).

Alka Rašković Tekelija[29]

Poleksija Stojanović Čokić[30]

Alka Tekelija Putnik[31]

Based on those portraits, it is possible to extract several general rules in presenting of the women in 18th century. Three stages can be noticed in their lives – youth, maturity and seniority, that consequently reflected their way of clothing and decorating. Young women had expensive and luxurious dresses, but without blatancy in ornamentation. It suits only to mature full fledged women. Older women dress less intrusive, use darker colors and wore less jewelry. Enlightening critique of baroque led to changes in understanding of body, its beauty, even its decorating. Beauty became ontological value. The body itself was beautiful or not, incoherent with number of ornaments on it. The look became more and more question of personal taste, not a question of social status.[32] At the same time it looked crosses from the public to private domain. Last decades of 18th century brought radical changes, and the reason for that was appearance of FASHION, that was accepted in civic circles of Serbian ethnicity in the Habsburg Monarchy. During the second half of the century, with growing of the

[29] Unknown painter, around 1720s, Gallery of Matica Srpska, Novi Sad
[30] Painted by Pavel Đurković, the end of 18th century, Gallery of Matica Srpska, Novi Sad
[31] Painted by Teodor Ilić Cesljar, between 1783 and 1790, Gallery of Matica Srpska, Novi Sad
[32] This changes first appeared in France and then, later on, accepted throughout hole Europe.

German cultural influences, especially after the import of luxurious goods was banned in the beginning of 70s, *Vienna* became the fashion center of the whole country. Early class differences in clothing were getting suppressed, and fashion, under the influence of French concept, became new social category.[33] The word fashion was used more and more in everyday talk, and in next few decades Jakov Ignjatović and Jovan Sterija Popović wrote about its significance.[34] A lot of information were kept on tendency to practice fashion, not only for women but for men also. Examples are the portraits of young Stajević and his wife that were painted by Pavel Đurković in 1803.

Mladi Stajević

Mlada Stajevićka[35]

They were both dressed in accordance to latest fashion – Empire style, launched in Paris several years earlier.[36] A question of taste, earlier related to aristocracy, was getting democratized and fitted into borders of general civic education. Understanding of the taste as a personal stand and education, specific for the culture of aristocracy, was suppressed in the name of ambition to define general system of universal values, which had moral signification. Such understanding of taste reflected the new attitude toward fashion. It was considered that a woman who is not capable to dress herself well was not capable to run household. In that

[33] J.M. Jones, Repacking Rousseau: *Femininity and Fashion in Old Regime France*, French Historical Studies 18, 1994.
[34] A. Stolić, N. Makuljević, *Privatni život kod Srba u Devetnaestom veku*, Beograd, 2006.
[35] Both paintings painted by Pavel Đurković, 1805
[36] Z. Živadinović-Davidović, *Moda ampira u Vojvodini*, Zbornik Matice srpske za likovne umetnosti 1, 1965.

sense fashion had multiple meaning. Fashion asserted femininity as one of feminine principles. That principle, however, was directed more toward men that women. It points out femininity as a desirable quality of the woman in the eyes of a man.

In the end of 18th century, with the creation of the national consciousness, clothing became symbol of national identity and achieved political signification. Hungarian nobility at that time brought national clothes, consciously confronting the fashion that was coming from the capital. Certain Serbian nobility, like Sava Tekelija, kept wearing Hungarian nobility clothes, while others chose contemporary fashion from Vienna, as a statement of their dynastic patriotism.

Global influence on cultural life and forms of private life came from cities like Paris that became most influential and artistic center in the second half of 19th century.

One of characteristic examples of cherishing the distinctive cultural model in Serbia was way of clothing.[37] Within the analysis of identity policy, clothing as a representative indicator of religion, gender, social status, nation, had a very important spot. It expressed a specific cultural situation. Although masculine and feminine civic clothes of Serbia, in mid 19th century, descent from Balkan-Ottoman tradition, they were experienced as authentic folk costumes. Dismissing the rules in clothing that was imposed by Ottoman Empire, contributed a lot. Fez on the head became a distinction while women obligatory wore silk woman's. They were combined with the elements of European clothes throughout 19th century.[38] Significance of the clothes influenced by making of the Prince Mihailo's portrait in Balkanic civic costume and wearing it as a part of propaganda, presenting him as a people's ruler.[39] Different clothes were treated as foreign. Like in clothing, same style could be noticed in living space. In civic houses in Serbia, objects characteristic for both Ottoman and civic European society could be found.

Changes in the position of the woman, in the beginning of 20th century, demanded the new looks. Feminine emancipation became visible in clothing too. In the end of 19th and the beginning of 20th century showing her ankles was unacceptable, therefore she wore long dresses, whose trains often groveled. In the period between war, important innovations came in that field. Changes in clothing and behavior after the World War I were most obvious and shocking. Since 13th century, until the World War I, feminine skirts and dresses were lengthen to the ground. This tradition changed during the war. Skirts started to be shorter

[37] M. Prošić-Dvornić, *Pokušaji reformi odevanja u Srbiji tokom XIX veka I početkom XX veka*, Beograd 1988.
[38] D. Stojanović, *Gradska nošnja u Srbiji tokom XIX I početkom XX veka*, Muzej primenje umetnosti, Beograd 1980.
[39] Prince Mihailo came back to Serbia in that costume in 1859.

since 1914. Short skirt and silk stockings were quite a shock for the world at that time. New fashion dictated a new look of the body, so women started to pay more attention to body shape and diets.

Picture 21. Ladies fashion, 1914-1918

Together with short skirt, short hair style was also a great shock, which pushed long hair, as one of feminine attributes, to be part of the past. Shortening of skirts and hair women achieved more freedom of movement, which allowed them to walk easier and to point out their body in more attractive way, as well as practicing sports. Fashion changes were followed by make up and extra accessories. In the end of 19th and beginning of 20th century, woman with make up signaled that she was "sexually available", which was treated as immoral. This question was radically opened during and after war, when women of all classes, started to wear make up.[40]

[40] B.S. Anderson, J.P. Zinsser, *A History of their own. Women in Europe from Prehistory to the Present, vol. II*, Oxford University Press, 1999.

Changes in external look were, inevitably, followed by internal changes, mainly in apprehensions of cultural needs, amusement, profession, work, free time and challenges of everyday's life. Contemporary Belgrade women, at that time, lived and enjoyed the rhythms of the dances that conquered the world – charlston, foxtrot, jazz, and they didn't even hesitate to smoke and consume alcohol in public places. Cigarette cases and cigarette holders, previously used by men only, became a necessity in women's bags.

In the beginning of 20th century Serbian civic society had the same clothing practice as other nations of the West, no longer than thirty years or so.[41] With adopting of contemporary European way of clothing, different fashion rules were accepted appropriate to gender, age, marital status, social status and profession. Following of the fashion changes, that was democratized with mass production and consumption of clothing objects, our society became a part of general fashion system, while the elite, and then upper and middle classes, adopted the life style distinctive for European cultural model. During the World War I the most important characteristic of feminine clothing is feasibility. Informal pre-war clothing was influential because of its simple pattern and without unnecessary details. Cultural and trading connections were growing stronger since the arrival of the Karađorđević dynasty to power, and especially after the World War I. New fashion was completely shaped until 1923, changing the looks and ideal of women's beauty radically. A new role model was young, or younger looking woman, self-conscious and active, thin, with boyish figure, short hair style, wearing make up, and in the evening occasions, comparing to previous epoch, unimaginable revealed décolleté, shoulders, back, arms and legs. In the beginning of 1930s a new fashion line was determined, that appreciated the nature of female body. Discrete femininity, tenderness, tidily stylished semi-log or long hair, suntans[42] and discrete make up, certain strictness in clothing and seriousness in behavior were the part of fashion atmosphere. The period also saw the first widespread use of synthetic fibers, especially viscose for linings and lingerie, and nylon stockings, and the zipper became widely used. The years before the World War II didn't bring significant fashion innovations, only the skirt became shorter and was worn with orthopedic heels, as well as purses with long handles. Press, as most widespread mass media in the first half of 20th century, had enormous part in popularization of the fashion. A great number of domestic daily papers and weekly magazines brought fashion news, especially after World War I, when the fashion and its founders became one of the

[41] European fashion enters Serbia in 1840s. In 1870s it becomes main clothing style among civic population; M. Prošić-Dvornić, *Ženski građanski kostim u Srbiji XIX veka*, Zbornik Muzeja primenjene umetnosti 24/25, 1980/1981.

[42] Suntans become fashionable in the early 1930s, along with travel to the resorts along the Mediterranean.

favorite subjects. Feminine magazines, like *Žena i svet* (Belgrade, 1925-1941), made possible to its readers to be well informed about fashion. Powerful mean in transferring the fashion codes was a film industry. It created a new, mass accepted phenomenon of the film stars as a fashion role model. In Belgrade, in 1927 and 1928, a magazine *Film i moda* was published. Fashion trendsetters in the period included Hollywood movie stars as Fred Astaire, Carole Lombard, Greta Garbo, Joan Crawford, etc. Shop windows were more accessible, offering fashion information to every passer-by. Members of upper classes had privileged way of meeting fashion innovations, through private fashion showed that were arranged by most successful fashion salons, since 1920s.[43] As a capital, *Belgrade* played the most important role in the process of europeisation the way of clothing in the Balkans. In the process of transferring the European fashion code, the greatest role was played by merchants that contributed to expanding of interest and sympathy for fashion in developed western countries as well. First fashion designers came from the circles of fashion goods merchants.[44] At the time, the look and range of reputable shops were not compared to Vienna any more; *Paris* became a role model, so much that many luxurious shops had French names. In the 1930s first general stores were opened.[45] Belgrade merchants communicated with consumers through newspaper ads, posters and product catalogues. In the middle of 19th century, first haute couture label was established in France, in which the tailor craft was brought to a level of creative profession, from whose representatives originality and constant innovations were expected. Through that, the job of fashion *designer* became a very important factor of fashion system.[46] Rise of the professions related to fashion in Serbia (tailors, shoemakers, bag makers, fur makers) didn't go simultaneously with the acceptance of the European way of clothing. It can be followed no sooner than 1920s, and reached its peak just before World War II. In the second half of 1930s women from upper Belgrade circles started to deal with fashion. Conservative Belgrade was stunned, accustomed to higher class using fashion objects but not involved in the process of creating and trading fashion clothing objects. Section of feminine tailors, established in 1935, brought spring and autumn fashion shows. First *fashion show* was organized in May of 1936. Fashion show was organized in 1938 within the First National Handicraft Exhibition, with participators from all over the Kingdom

[43] B. Popović, *Moda u Beogradu 1918-1941*., Beograd, 2000.
[44] C. Breward, *Fashion*, Oxford History of Art, Oxford University Press, 2003.
[45] P.J. Marković, *Beograd I Evropa 1918-1941. Evropski uticaji na proces modernizacije Beograda*, Beograd, 1992.
[46] C. Breward, *Fashion*, Oxford History of Art, Oxford University Press, 2003.

of Yugoslavia, as well as fashion exhibition in Sajmiste.[47] Members of highest social circles used the best from what Belgrade offered. Seeking of specifics of fashion taste of Belgrade female citizens was a new and very popular subject for the press in the capital, in the period between two wars. Fashion taste of feminine co-citizens, almost never of male co-citizens, was often commented based on observing of passer-byes on the city streets. Belgrade was for Serbia what Paris was for the rest of the world. Virtues and flaws of the fashion atmosphere in the capital, divided the Serbian society.[48]

Picture 22. Street fashion in Belgrade, 1939.[49]

Katarina Mladenović, a great hope of Belgrade fashion, how she was tagged in the press in those years, as well as Mirko Bruk, designer with international experience, wrote comments on fashion in Belgrade streets for different papers. In the 1930s Mir-Jam, popular writer of sentimental novels and fashion commentator for *Nedeljne ilustracije*, was the harshest critic. She considered that economical crisis was not the main reason of bad clothing, but "undetermined taste", in other words lack of skills in picking models, fabrics and details that match the figure, as well as bravery to point out individuality. She considered Belgrade

[47] B. Popović, *Moda u Beogradu 1918-1941*, Beograd, 2000.
[48] Photos kept in Museum of Applied Arts in Belgrade and in many private collections, testify about situation
[49] Photo - models of Jovan Jovanović tailor's salon, 1936, Museum of Applied Arts in Belgrade

women became biggest fashion role models to each other, they gladly copy each other[50], she even realized the resistance toward women who point out their personal taste, diversity by combining clothing objects. Commenting on everyday's clothing of men was rarely the subject of newspapers articles. In the end of 1920s, Belgrade leading tailors in men clothing carried out their opinion that custom suits were bought mostly by engineers and bankers, that the tailors, trading assistants and students were most elegant and most eccentrically dressed, and that professors paid the smallest amount of attention to their clothing.[51]

In the first half of 20th century by adopting of the European way of life, Serbian civic class didn't dismiss the values of the tradition. Next to wearing of the Serbian civic costume determined by protocol, there was plenty opportunities for presenting the ethnical descent through clothing or, after the creation of Kingdom of Serbs, Croats and Slovenians (since 1929 Kingdom of Yugoslavia) by choosing the ideals of Yugoslavia as an orientation. This was a period of intensive social life, attending different dance balls, masquerades and other forms of amusement. Costume balls were especially popular in between the two world wars.

A man stepped into 20h century in the clothes with clearly defined shapes, colors and purposes.

Children were, very often, dressed so they looked like the copy of their parent of the same gender. Length of the skirt and trousers for boys, were growing in time and so, symbolically, indicated in that way stepping from children world to the world of grownups.

During the first half of 20th century a stay in public ambience meant certain rules of "decency" in clothing and behavior. Without the hat, no one, not even children, could leave the house. Gloves were, also, obligatory in the street, but were worn in gala occasions, with formal clothes. Men had to carry a cane or an umbrella, and women a sunshade. [52]

During the World War II difficult war situation in the region of the Balkans slowed down europeisation of the society that was constantly growing until that time. The way of life became adjusted to the state of war. Cultural and social contacts with Europe were kept only by small number of elite. Fashion during the War was reflected in its simplicity and practicality. Femininity of fashion of previous periods in time was completely neglected. Feminine fashion became similar to masculine fashion, noticeable through greater presence trousers, shoes without heels, short hair style, etc. Consequences of war fashion would be present all the way to the mid 1950s. Basic symbols of post-war fashion in the Balkans were

[50] *"Individualnost u odevanju",* Žena i svet, Beograd, February 1935.
[51] *"Kako treba da se obuče gospodin?"*, Nedeljne ilstracije, br. 18, 1929.
[52] M. Milošević, *Dečaštvo u Molerovoj ulici, Beograd u sećanjima 1900-1918*, Beograd 1977.

still simplicity, practicality, without expensive, excessive details due to poverty caused by war in one side, and new socialist regime on the other side that came to power in all communist countries in the region of the Balkans.

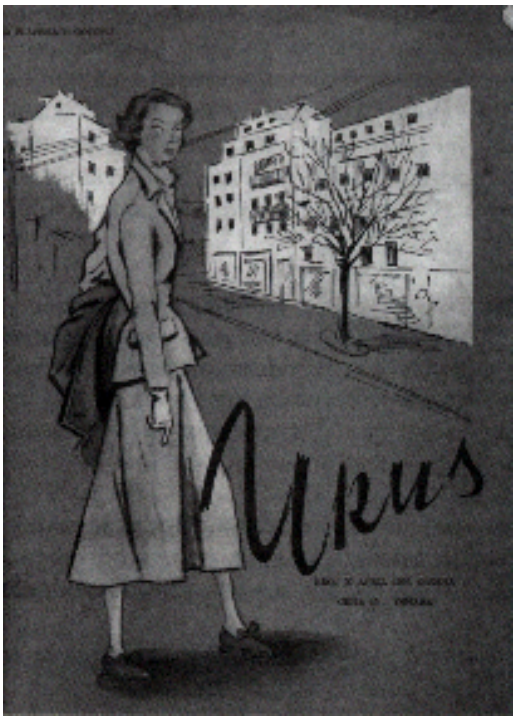
After 1948, with great changes in political, economic and social system-appearance of socialism- a certain movements in concept of Yugoslavian fashion happened. The end of World War II brought deep changes in Yugoslavian political, economic and social system. Disestablishment of monarchy and multiparty system changed the nature of the state regime. Soviet revolutionary practice was completely supported in other aspect of social life as well. With the nationalization of the means of production and dismissing of effective private property, proprietary system was changed and the pre-war elite were degraded. Market's activity was drastically limited, and economy of planning and administrational governing was ruled as the corner stone of the newly adopted industrial system. Cultivating of "socialist personality" with new needs, habits and values to live in cohesion with the needs of society as a whole and to help achieving of a new system.[53] Different changes inevitably reflected to fashion system. October revolution[54] meant brake up with previous clothing codes: western fashion was interpreted as a product of bourgeois, class society and egotistical tendencies toward social differentiation. In harmony with Bolshevik ideology, first issue of feminine magazine *Ukus*, which appeared in 1946 published by Antifascist Women Front of Yugoslavia, dismissed western fashion and lucidity of its changes. Declining of fashion excessiveness and rapid stylish changes meant proclamation of new form of clothing. New, socialistic clothes supposed to be classless, comfortable, practical and beautiful, whereby Ukus defines beautiful as "non-intrusive", "humble" and "solid". [55] Foundations for new taste were publicly announced other feminine magazines as well: simplicity, mildness, chastity and appropriateness of clothing as esthetic criteria of socialistic "good taste" were declared as the symbol of true elegance. While citizens suffered consequences of ideological imperatives for harmonization of individual and social needs, the party high officials were privileged in different ways. Patriotic elite didn't show reservation, non-intrusiveness and humbleness. They become customers of fashion salons, that survived nationalization and so new differences in clothing in society were made.

Flying in the face of continuity, logic, and erudite sociological predictions, fashion in the 1950s, far from being revolutionary and progressive, bore strong nostalgic echoes of the past.

[53] J. Stitziel, *Fashioning Socialism. Clothing, Politics and Consumer Culture in East Germany*, Berg, Oxford, New York, 2005.
[54] October Revolution in 1917 led to fall down of Russian Empire and creating of USSR
[55] *Ukus*, br. 1, August-September 1946, Muzej primenjene umetnosti, Beograd

A whole society which, in the 1920s and 1930s, had greatly believed in progress, was now much more circumspect. When the French fashion houses reopened after World War II, Dior, in 1947, introduced the "*New Look*" silhouette. In, until hemlines began to rise and a more futuristic egg-type silhouette began to appear in 1958. However, western fashion was dismissed in the Balkans as a product of bourgeoisie, class society and an ambition of the society to differentiate. Although in new, propagated ideology, next to nutrition and habitation, marked as a basic need, clothing was strictly rationalized in the years after war. The basis of a new taste was simplicity, practicality, mildness and appropriateness of the clothing as criteria of socialist good taste. Confusion created by newly formed political situation was especially visible on the pages of the magazine *Ukus*. Slowly and bashfully in this magazine's issues, in 1948, Dior's New Look, launched in Paris a year before, loomed up. In Yugoslavian version, legendary Dior's collection was integrated with flat sport shoes.

Picture 23. "New Look" in Paris



Picture 24. "New Look" in Belgrade[56]

In the West, in 1950s, blue jeans went through a metamorphosis – from practical and working clothes it became a symbol of rebelled youth. Blue jeans, marked with values and attitude of American middle class spread unusually quickly, as a symbol of teenage revolt to conformism. In Yugoslavia, it appeared in black market and in commission sale, in the

[56] "New Look" on the cover page of the magazine *Ukus*, 1950, Museum of Applied Arts, Belgrade

beginning of 1960s, and in the region of Balkans quickly became a symbol of “adventurers and hot shots”. Its presence and recognition brought different objections in domestic market, the one that had traditional nature to the remarks with ideological content. Resistance toward clothing object that brought free spontaneity and relaxes into communication was very strong within the family and educational institutions (primary and high schools).

Yugoslavia, since the mid 1950s, intensified the development of textile industry, especially serial production. In accordance with the decisions on repressing of rationality measures and increase of standard, brought in 1955, in the beginning of the following year, import of commercial goods was tripled, among which fashion object were in a very important spot. 1960s brought deep changes in Yugoslavian fashion system. Metamorphosis of fashion industry, that meant changing in esthetics of its production, was caused by many factors, from which the most important were industrial reform, shopping tourism and openness of the country toward West, rise of the socialistic middle class, aspirations for consumption culture inspired by personal income growth, but with accepting of western spending habits as well, and in the end direct boycott of non modern and non esthetic products by socialistic consumers. Liberalization of the market meant new collective path toward more competitive enterprises of industrial subjects. This organizational change led to the soar of serial industry, which, bearing in mind the desires of customers, started to produce more imaginative and more attractive goods. Since visa regime with Western European countries was liberalized, a number of Yugoslavs that travelled abroad was growing. Trieste was most common destination in the case of Balkans, Italy overtook the leading role in fashion from France, and held that place almost until the end of 20th century. Except shopping tourism, constantly growing feminine press, with fashion columns taken from foreign magazines as Grazia, Elle, Burda, Amica, Vogue (Vogue was at that time, the magazine only for special, intellectual elite) offered information on trends in western European fashion system waking up personal desire for imitating foreign role models. Liberalization of political system reflected on the habits of Yugoslavs in clothing, but also the way of life, use of automobiles, sports, business women, etc. Rise of socialistic middle class since second half of 1960s inspired opening of a new direction in process of social regulation of tastes. The 1970s decade began with a continuation of the *hippie look* from the late 1960s – after the 1968 students’ movements all over the world. Jeans remained frayed, and the Tie dye was still popular. The space-age look from sixties was on the wane, though tunics and Indian fabrics continued to be popular. Jeans with "bell-bottoms" became the height of *denim fashion*. By the mid-Seventies, as the economy improved, silhouettes narrowed, and hemlines dropped again from mini skirt to

midi and maxi, with all three lengths enjoying almost equal popularity. Platform shoes became the style for both men and women. Men's ties broadened and became more colorful, as did dress shirt collars and suit jacket lapels. Men began to wear stylish three-piece suits with the wide-collar shirts carried over from the 1960s. Short skirts had been popular for a long time already, since Mary Quant introduced them in 1966. Fashion influences were peasant clothing, disco style, 1920s, 1940s, etc. *Punk* as a style originated from London from the designer Vivienne Westwood and her partner Malcolm McLaren. Postmodernist and iconoclastic in essence, this movement was a direct reaction to the economic situation during the economic depression of the period. Punk had at its heart a manifesto of creation through disorder. When they released Anarchy in the UK in 1976, The Sex Pistols became the role model of many young rebels in the world and in the Balkans, too. Music inspired by punk movement in the world, had a great reflect in the Balkans in the late 1970s and influenced the appearance of several punk bands, as Pankrti, Pekinska patka, KUD Idijoti, etc. These bands, through their popularity, dictated fashion trends in music, way of clothing and way of life as well. The end of 1960s and 1970s were marked with the rise of Yugoslavian fashion design. The role of interpreter was given to fashion designers, so they came out of anonymity. Aleksandar Joksimović, Dobrila Vasiljević Smiljanić and Mirjana Marić become key subjects in modernization and esthetical processes in fashion industry, as well as the connection between contemporary trends and national, folklore and historical elements. Development of fashion industry, more often travels to Trieste and following European fashion trends, led toward more drastic differentiation in clothing between Yugoslavs and other nations in the Balkans. Years after Josip Broz Tito died were marked with desecration of political and party authorities, with the rise of particularism and industrial crisis. After the golden industrial growth in 1979, a period on economic depression came, that reflected further development of culture and appearance of subcultures as numerous reactions in given situation. By the 1980s, punk fashion had shown up in cities across the world. In accordance with changes in masculinity in West, domestic fashion press and manuals in 1970s, addressed more and more to “stronger gender” confirming in that way the return of men to world of fashion. That’s how a fashion bon ton written by Aleksandar Joksimović and Neda Todorović, *Moda i mi. Tajne lepog odevanja*, published in 1976, were meant for new man ready to accept unstructured styles, leisure clothes, jeans, as well the experiments with wider specter of colors. New man supposed to be well groomed, to use perfumes, creams and tonics and other cosmetic preparations. However, unlike in the West, Yugoslavian man shouldn’t experiment with adventuring symbols of “twisted masculinity” (like David Bowie and Mick Jagger in

West, for example). Although the new codes in clothing were adopted, gender that was culturally constructed could not be revoked. “Golden rule of male cosmetics insists on mildness and humbleness, …, make up looks grotesque on man, …, man should avoid ornaments and extra accessories, …, necklaces and bracelets don’t look masculine”[57] and similar advices expressed doubt about new radical concept of masculinity in the western countries. Like the fashion of all modern decades, 1980s fashion in popular culture incorporated distinct trends from different eras. This helped form a cultivating movement of style. The Punk look of the late 1970s was influential, rather as the late 1960s "hippies are cool" look had been in the 1970s. The most conservative, more masculine fashion look that was most indicative of the 1980s was the wide use of shoulder pads. In the United States, *Madonna* was titled the "Material Girl" and many teenage girls looked to her for fashion statements. The popular movie *Flashdance* (1983) made ripped sweatshirts well-known in the general public. The television shows, *Dallas* and *Dynasty*, also had a similar impact on Balkan fashion. The New Romantics was a *New Wave* and fashion movement that occurred primarily in British nightclubs. New romanticism emerged in the UK music scene in the early 80s as a direct backlash against the austerity of the punk movement. The *Valley Girl* trend was popular at the time, based on a popular song by Frank Zappa and Moon Unit Zappa. The *Miami Vice look* saw men wearing casual t-shirts underneath expensive suit jackets - often in bright or pastel colors. One popular look for men in the late 1980s was Hawaiian shirts. The *Thriller look* was inspired by Michael Jackson's record breaking album Thriller. By the late eighties, acid-washed jeans and denim jackets had become popular with both sexes. This became associated with the *Heavy metal trend* (called "hair metal" in later decades for the large frizzy coiffures worn by both male and female enthusiasts). *Tattooing and piercing* began to enter the mainstream. Although gay men have often been thought as trendsetters in the fashion world, elements of *Gay fashion* exploded into the mainstream in the 1980s on the Balkans, too.

The 1990s in popular culture is typically referred to as the decade of "anti-fashion". In reality, *Anti-fashion* was only one of many trends in the fashion in the 1990s. The fashion of the 1990s was characterized by minimalist styles, and many overlapping, often contradictory trends. The most significant event was the rise of grunge fashion (grunge fashion popularized Doc Martens boots) in 1992. Retro clothing inspired by the 1960s and 1970s was popular for much of the 1990s. *The Punk and alternative styles*, spiky hair, black t-shirts, black work

[57] A. Joksimović, N. Todorović, *Moda i mi. Tajne lepog odevanja*, Beograd 1976.

pants, wraparound sunglasses, and skater shoes become popular in 1997. The 1980s *Goth trend* came back due to the popularity of bands such as Nine Inch Nails and Marilyn Manson. Black clothing and make-up (both females and males), long or back-combed black hair, studded bracelets, and black boots all made comebacks. The Punk and Goth styles survived into the 2000s in modified forms. Navel piercing became a hit in 1991 among teenage girls and young women. This led to the introduction of belly shirts that left the belly uncovered to expose the belly button. Other types of body piercing became popular later in the decade, and lasted into the 2000s. In 1998, khaki pants were popular among teenaged boys, due to the popularity of golfer Tiger Woods. For the first time, *cargo pants* became mainstream. *Camo pants* enjoyed a brief resurgence.

The 1990s in the Balkans was a period of wars and transition. Sanctions and weak economical power influenced another break down of fashion industry. Street fashion was modest and "retro" comparing to the European fashion. Only privileged people who traveled could have access to modern fashion trends and objects. Fashion of this period could be very interesting in studying the fashion in the region of Balkans, because its unique taste, mix of socialistic, national and modern trends.

In Serbia, in the beginning of 21st century fashion seems equally attractive and seducing as much as trivial. Newspapers booths are full of domestic and foreign fashion magazines, which promote luxurious and less luxurious brands depending on readers they addressed to (Bazar, Ana, licensed editions of magazines Elle, Cosmopolitan, Joy, Lisa, Grazia, etc.). Streets of big cities and shopping malls are filled with stores of foreign clothing companies. Next to already well known brands like Benetton, Replay, Levi's or Rifle that have been present in Serbian market for more than a decade, the beginning of 21st century was marked with the arrival of new ones: Mexx, Mango, Zara, Springfield, Pinko, Miss Sixty, Tommy Hilfiger, Tom Tailor, Max Mara, Max & Co, Marela, Naf Naf, Sisley, Kookai, Miss Selfridge, Dorothy Perkins, Topshop, Mark&Spenser, Liu Jo, etc. In previous decade marked with economic collapse and wars, despite circumstances, new domestic fashion labels were born, like Jagger, Legend, Azzaro, Trikotaza Ivković, AMC, Mona, Nicola's, Todor, etc. Domestic fashion week manifestations are decently visited with full media coverage. With development of cable network global Fashion TV can be found in almost every home. With mild increase in personal income and vast repertoire of fashion pieces, consumption, that was minimal during 1990s, was brought back to life. On the other hand, in modern Serbia fashion is experienced as a trivial thing considering the low economic standard of citizens, which doesn't allow dealing with fashion in practical sense to a great part of population. For the

members of social classes with low personal incomes, following of fashion trends and expertise in “fashion” is trivial and irrelevant. For them, fashion is something that has little to do with life. Ambivalent status of fashion in modern conditions, caused mostly by fall of economy and transitional processes, will be analyzed in times to come.

ROLE OF THE MUSEUM OF FASHION IN SOCIETY

The 1970s are the time of great changes in museums, worldwide. In many developed countries in Europe, starting in 1980s, it was a period of government's attacking and debating on the public spending. All publicly funded bodies looked to cut spending and seek "value for money". This led to the rooting out of inefficient and ineffective public services. Museums were already poorly funded, so this was a serious threat to many countries' museum sector. Museums did not appear to have a good value under this kind of scrutiny, with a reputation for attracting narrow audience. It suffered from a familiar sense of automatic entitlement to public funding, regardless of performance. The service had a low public profile, too few visitors, a low political profile and little political support (in spite of local government being the major source of funding, in most of cases), a low media profile and a low business profile. Cuts came in, and there was low morale among a staff exhausted by successive restructurings which were devised to fend off attacks on funding. So, museums had poor performance, low ambitions, a siege mentality and a sense of isolation. What was missing from the museum service was a sense of purpose and a vision of what museum should be or could be.

Changes made for museums by modern society are, firstly, not just the one-dimensional insistence on cost-cutting which characterized the 1980s and much of the 1990s, but the need to see an improved service by museums, and for as many people as possible. Not just efficiency, but effectiveness. And effectiveness as defined by social need, not by the museum itself. In face of this, museums have new horizons and there are new expectations of them. Modern museums still collect, but they collect less and more carefully than before. They document what they collect, store and conserve more successfully and, again document the conservation. Educational function of the museum now, is pursued actively. Hard work is necessary to present collections in varied ways, so as to maintain the level of surprise and excitement witch is so important if we are to create a truly learning experience, for people of all ages, abilities and motivations. It is important to employ expert educational staff, who will work with visitors to bring collections and stories to life.[58] Now, museums with a modern concept put a high priority on fundraising and on commercial activities. These changes, or improvements, are indicators of a more fundamental development, which is that the modern museum has come to regard the visitor, or user, as the prime focus of activity, rather than the collections. The museums can change and enrich people's lives. When we are talking about

[58] ICOM Definition of a Museum, www.icom.org

museum of the 21st century, there are few challenges left next to the one already mentioned: challenge of collecting, especially contemporary collecting, the challenge of rapid technological development, a worldwide shortage of public funding, the growth of competition for leisure time and new forms of informing, teaching, education and entertainment.

- ***Didactic relevance of the Museum***

Museum of Fashion as an institution, that deals with studying of the development and presentation of the fashion in the region of Balkans since the 18th century till today, by its establishing and with its research would have an educational influence on visitors, and on society as well. With contemporary and well designed concept, Museum becomes educational institution.

Museums, in general, are visited for a multitude of reasons: for leisure and enjoyment, to spend quality time with family/children/friends, to experience something unusual, to take part in a culturally enriching activity, to learn new things, and many more reasons, most of which can be summarized under self-fulfillment. Consequently, the impacts of museum visits, long or short term, reflect the visitors' agendas and span a broad range of experiences, from a life-altering experience to feeling slightly amused for a limited period of time.[59] Decision to visit the Museum is the first step of the potential visitor, and that decision is a personal choice. As an optional choice, visitor shows interest for a certain theme, in this case for fashion, and expects to receive different information. A visitor that chooses to make this step, is rewarded with lots of surprises at all levels.

The Museum is an institution that thoroughly studies and presents all information on origins, development, influences and spreading of the fashion in the Balkans. Its mission would be carried out professionally, thanks to the experts and professionals gathered at the Museum. Also, a visitor gets an opportunity to clear the dilemma, if that was the reason for visiting, as well as leading the visitor to bringing new conclusions based on newly acquired cognitions. Research of the Museum's collections, that are relevant proves on origins and development of fashion in the society, as well as various information from history (e.g. librating of the woman in society seen through the eyes of fashion, development of the textile industry, development of the communication between the seller and the buyer – fashion-wise, development of different crafts all the way to industrial production, etc.), that are presented through modern media (video projections, films, fashion magazines, etc.) , opens up a variety of questions that consumer can ask. Visitor's physical presence makes easier the receiving of new information, and the Museum will use that presence so it can constantly improve its community contribution.

[59] D. Anderson, M. Storksdieck, M. Spock, *The long-term impacts of museum experiences*, 2007

Based on the research of the existing institutions, in the countries of Balkan, that deal with the areas in which the Museum of fashion can be useful (professional schools, faculties, institutes, galleries, museums, organizations and agencies), it can be concluded that it would have a lot of potential users (*Table 1, Importance of Establishing the Institution for Studying the Fashion in the Region of Balkans, page 67*). Visiting the Museum represents combination of learning, enjoying and entertainment, and as such it stays in the visitor's memory as something that he or she personally experienced and felt with all senses. Interactive communication, virtual collections, designed projects where the visitors improve their creativity through their activity, research and exploring of the content, and expanding of knowledge in that way, various brief courses, the Museum's research center and library, offer a great number of information useful to the experts in the area of fashion, sociology, ethnology/anthropology, history, and other fields, to students and all the visitors. Presentation of the Museum and its content (collections, institute, archives, documentation, library) on Internet, gives the possibility to interested people to access the information online. The continuous advance in mobile technology provides a new learning interface in education. It enhances the development of mobile learning in educational settings. By review of literatures, most of mobile learning occurs not in traditional education settings but in riverside resorts, in cars, museums, even at home. Contrary to the general perception, studies of mobile learning are mostly conducted in research fields such as schools. Few studies in literature reviewed the relationship between mobile learning and informal learning environment. Thus, through the analysis of case studies which applied mobile technologies in museums, it proposed the purposes as the following: investigating the definition of mobile learning and redefine museum-friendly mobile learning, and developing a visitor-centered interactive mobile learning model for museums.[60] The Museum's ambience, with its content, influences the visitor's activity, collecting of new data and researching in the field of fashion and expanding the horizons on the fashion complexity.

[60] D. Anderson, *A Common Wealth: museums and learning in the United Kingdom* (second edition), 1999

- ***Educational and scientific role of the Museum***

With great changes in the region of Balkans in 18th century and gradually liberating from Turkish reign, society and the way of life were also changing. By adopting the European way of life, by accepting Western styles, a term Fashion appeared for the first time in the Balkans in the end of 18th century. From that moment development of fashion, followed by constant geographical and political changes and different political alternations, became unique by its characteristics. Western fashion entered the European scene long time ago and in that moment was on very developed level. It, now, reflects in gradual expressing individuality comparing to clothing regulations that were strictly regulated for certain classes. The complete individuality in clothing appeared in 1920s. Until that moment, fashion in Balkans was presented through national costumes- mix of local and oriental, taken from the Ottoman Empire and then, slowly adopted new elements inspired by West, Levant's costume. This fusion of oriental and western with gradual changes, for long time presented unique civic costume of the nations that lived in Balkans. Clear difference in clothing of different classes could be noticed here, as well as in European fashion. Through the fashion of the Balkan countries it can be noticed how certain parts of Balkans were liberated from the Ottoman Empire, developed and built its own national identity. It is possible to define influences of certain cultures, ruling powers, which had political, trading or just "neighboring" relationship with newly formed countries. Studying of the fashion development, based on historic facts and events, as well as on development of society and culture (*see, Historical roots of the fashion development in the region of Balkans since the 18th century till today, page 33*) is of great importance today for building of national image and taste of young creative people, creators in different areas of art, as well as further research in history, sociology, ethnology and other humane sciences. Museum of Fashion deals with important segment in society development – fashion that, if observed in the way presented here, has a role of educator in society. Through fashion research, it can be learned more about fashion as a sign of richness and poverty, power and subordination, different professions. Its clearly marked class nature is portrayed in one of the most spread models of the fashion system, according to which the new models in clothes are distributed from the centre to the periphery, from the highly developed to the poorer societies. Being a combination of values, it allows people to identify themselves and communicate through the signs of clothes, to imply specific connotations in clothes and accessories: to change themselves, by showing freethinking, creativity and

imagination. Museum as a contemporary institution with modern concept, with maximum support of new informational and communicational technologies (ICT's) of 21st century, has become one of the symbols of modern society.

Museum, as the specialized institution, has a variety of departments and services that together, have an important educational and scientific role in society. Educational service of the Museum reflects through its outreach.[61] The mission of this institution is to study, present and educates its users in a field of fashion as sociological and cultural phenomenon, as well as to show way of life and status of the population since the 18th century till today in the Balkans through changes and development in clothing style. To complete its mission the Museum has to work on gathering and processing certain historic wholes and facts, so it can complete a picture about appearance, development and influences of the fashion, shown parallel by countries, in the region of Balkans.

Certain specialized sectors of the Museum, such as the Fashion Institute, headed by experts, deals with scientific work that is of great significance for public and for professionals. Institute, as a unique institution in the region of the Balkans, gives scientific contribution on local, national, regional and even European level. The work of the Institute has to be followed by publishing different publications with actual current project themes, so the scientific and research work of the Institute can be available to the public.

Museum's Library, is one of the sectors that exists as a virtual form too on World Wide Web, represents an important part of this institution for education of interested visitors as well as those who want to research but don't have opportunities to visit the Museum.

Well organized web site of the Museum with virtual presentations of the collections, activities, library, justifies the Museum of Fashion as modern, new- style museum and opens up possibilities for wider public to "visit" it, to get familiar with fashion in these regions, and to expand knowledge and interests as well.

Exhibitions development has to be constant so the quality is always on the level expected by society. Following of world trends in research work and museum development, consultations with similar institutions, following and gathering of new literature, as well as regular evaluation of the work, are the actions which Museum has to take so the progress can be constant and as such would have significant educational and scientific role in society.

To justify its role, long term plan of development of visitor services is necessary. Communication with visitors through well designed questionnaires can be a rich source for

[61] E. Hooper-Greenhill, *The Educational Role of the Museum*, 2nd edition, London: Routledge, 1999.

the development of the Museum in whole. Summing up of their comments, complains and suggestions prefigure the real state – points out weaknesses, but also positive impressions of visitors that need to be cherished in future work. With these actions, Museum would help audience development (the process of reaching new audiences and retaining repeat visitors is called “audience development”), as an important factor of institution sustainability.

The Museum of Fashion, by its establishing, tries to fulfill the goal to be open for every interested visitor who will get intellectual, physical and social access to the main research field.

Different events that would be organized in the Museum are related to wider area of the Museum’s research, like commercial programmes, fashion shows, different seminars or workshops, are the part of strategic marketing. Develop marketing gives contribution to spreading information about work of the Museum, its popularization and attracting the wider public. With such strategy the Museum would become an institution that meets the public with roots and historical background of fashion, but also with trends today, and in that way influences the conscience of the people about fashion, and their cultural education in wider sense.

Qualified experts, teachers, professors and scientists, as well as qualified personnel, curators, volunteers, guides and actors have educational role in the Museum. It is essential for the Museum staff to build good partnerships with the local community. Numerous visitors to the museum could be a result of the people of neighboring restaurants and shops accepted coexistence, and together aimed at the realization of co-prosperity, with the new museum. The museum will reenergize the city by mobilizing visitors. The Museum is placing emphasis on cultivating the esthetic sensibility of people of all ages, gathering people, and enlivening the city. In addition to these, this museum has another important mission: ”growing up with children.” Let's go to the museum, and see the real facts there. This is the start. Museum’s ability to persuade the local community that it is worth the money it takes to support the facility, and its enduring efforts to win the people's understanding, are the two essentials for the success of our museum.

With membership in regional and international networks (ICOM, Fashion associations, etc.), the work and contribution of the Museum acquires wider international significance.

- ***Modern concept of the Museum***

The Museum of Fashion would be a contemporary museum, whose concept meets the demands of the 21st century museum.[62] That means, following the world trend in leading the museum and using all the advantages of new informational and communicational technologies (ICT's). The museum of 21st century changes from a "collection-driven museum" to an "audience-driven museum" and tries to relate to particular visitor groups and to focus on the visitors instead of the collections they visit.[63] The new, virtual concept of the museum demonstrates how limitations imposed by the traditional method of organizing and presenting information can be overcome in the context of museum visits. The virtual concept provides multiple levels, perspectives, and dimensions of information about a particular topic. It provides not only multimedia (print, visual images through photographs, illustrations or video, and audio), but, more important, it provides information that have not been filtered out through traditional methods. In the museum and information science literature a variety of terms are used synonymously for museum-related digitized information resources, e.g. electronic museum, digital museum, on-line museum, hypermedia museum, meta-museum, Web museum, and Cyberspace museum. All these terms share the concept of digitized museum information that is brought together in an online-accessible collection. A well-known definition for the "virtual museum"[64] described the "virtual museum" as a collection of digitally recorded images, sound files, text documents, and other data of historical, scientific, or cultural interest that are accessed through electronic media. A virtual museum does not house actual objects and therefore lacks the permanence and unique qualities of a museum in the institutional definition of the term. This aspect may be important for the museologists and specialists but not so much for the common museum visitors. The Museum of Fashion with its contents and overall goal will have a modern concept, new-style museum that will follow contemporary trends with the advantages of ICTs, but also to make up the presence of most of the exhibits and materials from history. However, the Museum keeps traditional elements because it is designed as an institution of great scientific significance, which will gather experts in different fields of humane sciences that have interest in fashion

[62] D. Fleming, *Managing change in Museums*, The Museum and change II, Prague, 2005.
[63] Hooper-Greenhill, Eilean. *Museum education: past, present and future.* Towards the Museum of the Future. New European Perspectives, London/New York: Routledge, 1994.
[64] presented by Geoffrey Lewis, in *the Article Section of Britannica Online*, the Internet version of the Encyclopedia Britannica, 1996.

as cultural and sociological phenomenon in the region of the Balkans. Actual cultural trends[65] influence development of a modern museum. Aesthetic, fashionable and contemporary total design, following the expenditure and advantages of new technologies, modernized boards of trustees that will be multicultural and with full gender equality consideration, diverse income strands as conferences, "marriages" with similar institutions and product launches are few, important trends that this institution would consider in its establishment.

New-style Museum of Fashion continues functions of traditional museums correlated to the objects/exhibits. It still collects them, but carefully. The point is to collect precisely selected originals that will be of wider importance. Museum nature will be reflected in retrospection and new role of exhibits being not lifeless items but having their own stories, educative role, entertaining character and even economic dimension. Specialized departments will work on their documentation, all in e-format, conservation and, display and interpretation. The Fashion Institute, as a part of the Museum based on scientific researches, i.e. would deal with real, actual exhibits. Centers of education and learning are, also, parts of traditional museum's concept but now, it works in contemporary manner (*see, Educational and scientific role of the Museum, page 53*).

Use of Internet, in present time is conventional for everyone. The Internet opens the virtual concept of the Museum to an interactive dialog with virtual, worldwide visitors and invites them to make a virtual experience that is related to a real museum experience. Museum of Fashion on-line becomes available to everybody, and gives to visitors the opportunity to focus on their special interests by pursuing them in an interactive dialog with the museum. If we observe the Museum of Fashion, as an institution that next to being of local and regional significance, is interesting and significant on international level, then its set up on the Internet is very justified. In educational sense, virtual access is very important because it eases the access to resources and distance learning. The advantages of the virtual concept, due to the fact that the original exhibits are very hard to provide, are necessary in this case. New technology allows different interactivities, that with different tasks and goals attract public and present its content in commercial way. Quality of the virtual presentation can be realized in different ways, for example, in displaying digital representations of Serbian fashion history next to comparative fashion history of other Balkan countries, different cultures that have influenced development of fashion in Balkans, or fashion of the same period that are exhibited in museums at various geographic locations, etc. that are otherwise not normally

[65] www. intercom.museum/resources.html

accessible together. Museum visitors, especially young adults, are expected to respond enthusiastically to interactive exhibits, or to come with an expectation to be an integral part of the museum experience. Interactive CD-ROM stations offer flexibility and new solutions to the problem of representing complex ideas and processes. They can activate an otherwise static exhibition with sound and moving images, provide a variety of view points, engage visitors in multi-layered activities, and encourage and support interaction among people in an exhibition. Such way of presentation is adopted in the world, based on numerous studies,[66] as a very efficient for the visitor. While museums are not able to compete with commercial leisure activities, there is the potential to enable users to engage in live experiences and put the accent on their on-line learning with physical experiences. Museum, on the other hand, accomplishes its main task to transfer knowledge, and to get, among other things, popularity and audience development through positive reactions.

Since the forming of the Collections with original exhibits is almost impossible - because clothing objects are consumer goods, nobody cared about preserving it for future, few objects are available, most of preserved objects is already in museums, etc. - copies and virtual display have to be done in high quality. Due to new technologies, virtual concept is feasible and easier to make things accessible. If we take a look on economical part, thanks to developed technology, virtual concept can be described as cheaper, easier and better quality.

Economic justifiability of the Museum of Fashion is not the subject of this study, but it is important to mention that it is an essential characteristic of so-called new-style museum. New museum imperative is to be sustainable. Those are institutions that work independently, and don't depend on local and state government, like it's the case with most of the museum with traditional concept. Financial department and fundraising strategies should be engaged in all activities of the Museum. Its commercial programme, public services, publishing, audience development and different kinds of strategies are designed to ensure the budget for research and scientific activities and non-profit departments of the institution.

Modern museum care a lot about what visitors wants and expects. Visitors are very important part of this community. Museums without visitors would be like lifeless, empty halls with no purpose. This should remind us that the key role for museums is always to serve its visitors. To do this effectively and efficiently, we have to understand the motivation and needs of different audience segments and create an atmosphere that offers a range of experiences. It is all about pulling down barriers and allowing visitor involvement and engagement, and at the

[66] Lewis, Geoffrey. *The Response of Museums to the Web,* home.dc.lsoft.com/archives/museum-l.html

same time conserving and securing the collection for future generations. Audience development could be the perfect platform of departments such as marketing, education, curatorial and visitor services to offer varied experiences, and an environment for learning as well as enjoyment. Museums with space for recreation, social interaction, contemplation and emotions are high on the agenda these days. The talk will explore the term audience development theoretically, its importance for management strategy, and highlight examples of work with different audience segments. It will also show that audience development is not the responsibility of only a few, but of all staff working in museums. If museum is able to engage the visitor in a communication process so that the visitor is able to relate to his or her experiences, museum has to become more open and more accessible – better meeting visitor needs and achieving greater visitor satisfaction. An audience-focused museum has a dynamic relationship between the programme activities and the audience. One of the main reasons for the Museum attractiveness to visitors, is the change of the museum's attitude from the traditional, paternalistic one of ″showing works of art to people ″to″ reaching out to people with art.″ A unique characteristic of this Museum is the variety of exhibits that people can actually lay hands on and "play with". These are interactive, enjoyable, and easily understandable exhibits, situated in light-filled spaces. As curators think about the ontological status and pedagogical value of the electronic object, they would consider what lessons can be learnt from the past, given the perennial nature of debates on the base of new museum technologies.[67] Museum becomes the fluid ″space″ where all the elements interact - the architecture, exhibits, artworks, display and interpretation, facility, staff, visitors, and environment.

The role of this type of museum today is twofold: to have an economic impact on the city where it is located by gathering people in the broad sense, and to become a symbol of spiritual repose for them.

[67] According to one study, the presence of a computer interactive in an exhibit enhanced the experience for visitors by encouraging them to spend more time in the gallery and to work cooperatively around the computer. D.D. Hilke, "*The Impact of Interactive Computer Software on Visitor's Experiences: A Case Study*," ILVS Review, vol. 1, no. 1 (1988): 34-49.

- ***Museum of Fashion and the media***

Throughout the research of modern trends in museums establishing and its work, and presentation of the Museum of Fashion concept, new information and communication technologies are the vital part of the institution. New technologies, as a part of an integral mechanism of the Museum, help in spreading knowledge on fashion, as a cultural and social phenomenon in the region of the Balkans from 18th century till today. Media, as contemporary way of communication, with rapid development of ICT's during past few years is generally present in people's lives. Radio, television (broadcasting), film, documentaries, internet (webcasting, www, podcast, web blogs), publishing, books, magazines and newspapers as different media can be used for various purposes.[68] Advocacy, both for business and social concerns, which can include advertising, marketing, propaganda, public relations and communication, then enrichment and education, entertainment and public service announcements are some reasons for using media in business. Informal learning environments such as museums, are well-positioned to draw people of all ages into their collections by designing interactive experiences which take advantage of the opportunities of social media while introducing specialist knowledge. Dealing with the communicative function of the Museum, there are interesting parallels between museums and the mass media. Museums clearly have much in common with other institutions and media.[69] Museums are in the communication business and offer a display of objects and artifacts which have been designed to educate, inform and entertain.[70] Museums are in many respects like other contemporary media. They entertain and inform; they tell stories and construct arguments; they aim to please and to educate; they define, consciously or unconsciously; effectively or ineffectively, an agenda; they translate the otherwise unfamiliar and inaccessible into the familiar and accessible.[71] There are obvious differences between museums and broadcast media such as newspapers, radio or television because museums occupy physical spaces, contain objects and encourage interactivity where they allow the visitor to wander through their exhibits. This range of interaction is not available to broadcast media that can only mediate between spaces but do not offer control. Although, there are

[68] A. Brigs, P. Berk, *Društvena istorija medija*, Clio, 2006.
[69] MacDonald, Sharon. *Theorizing Museums: An Introduction.* Oxford, 1996.
[70] Silverstone, Roger. *Museums and the Media: A Theoretical and Methodological Exploration.* International Journal of Museum Management and Curatorship, Vol. 7, No. 3, 1988.
[71] Silverstone, Roger. *The Medium is the Museum.* Towards the Museum of the Future. New European Perspectives. London/New York: Routledge, 1994.

differences in the degree of interaction between museums and broadcast media, there are striking parallels in behavior between museum audience and mass media audience. The possibilities of outreach that telecommunication services offer for the museum to link with its visitors are various. The Internet seems to be the ideal knowledge base and communication system to achieve this goal. The World Wide Web offers the possibility to link text, images, sound and video to an interactive hypermedia setting which promises interesting opportunities for museums to present objects and information, and offer remote access to their collections. What is clear, though, from the few studies that have been conducted,[72] is that visitors enjoy using interactive exhibits and that electronic media and digital technologies have been secured a home in the twenty-first century museum.[73] This digital dimension will lead to a new form of museum that enriches the objects with information. Digital technologies have found a home in the modern museum in the forms of interactive touch-screen kiosks, CD-ROMs, computer games, large-screen installations and video walls with multiple images, digital orientation centers, 3D animation, virtual reality, and increasingly sophisticated museum web sites. Such technologies have changed the physical character of the museum, frequently creating striking juxtapositions between nineteenth-century monumental architecture and the electronic glow of the twenty-first-century computer screen. Via the World Wide Web, the museum now transcends the fixities of time and place, allowing virtual visitors to wander through its perpetually deserted galleries and interact with objects in ways previously unimagined.

The Museum of Fashion, as it is described, has such concept that all the modern media are necessary for successful work and communication with publicity. Only close cooperation and good functioning of the media and the Museum ensure good results, its influence on people and its role in society. Presentation of the Museum and its content, defined by its concept has for a goal to inform, educate, inspire, stimulate creativity and quality creativeness in the field of fashion. To fulfill its goal, the Museum of Fashion has to use some media as a part of its collections, others to show the content, and some again for easier and better communication with worldwide publicity and, of course, modern media are used by the Museum so as the word of existence and work could be spread. Media is also used for financial gain.

If we symbolically start with the first media ever to appear in history, *newspapers*, different magazines later, that deals with social life and specialized fashion magazines, we can say that

[72] Treinen, Heiner. *What Does The Visitor Want Form A Museum? Mass-media Aspects Of Museology.* London, 1993.

[73] Dierking and Falk, "Audience and Accessibility," Washington D.C., 1998

this media would be of much use to the Museum of Fashion for the presentation of fashion development and development of different styles, and influences on its development as well. Through historical background of this study, we can see that magazines and printed media of that time in general had a great influence on the way of life, amusement and privacy of the civic society. With gradual accepting of modern living, European trends, fashion trends that arrived thorough magazines from Paris, Vienna, and later on Italy were also accepted. Tailors were among the first distributors of European fashion trends. They brought to their salons freshest information from actual fashion centers, and put them in public through different posters.[74] Collection of posters and display of their development through history, since the first appearance till today, would have significant multiple role in presentation of fashion development, design development and press techniques. Developing of communication and influences through newspapers, in the end of 19th century were shown through different, numerous adds for different independent workshops, tailor salons, and later on factories where clothing pieces were produced. In the 20th century, with the appearance of various magazines,[75] strong influence of this media to development of society can be noticed, as well as imposing trends in a way of living and taste to nation. The Museum collection of the magazines that deal with social life and fashion, as well as specialized fashion magazines gives the freshest information on social overturns, trend and fashion expansion, in every segment of life. Also, the Museum Library would have collections of specialized domestic and foreign fashion magazines, books, encyclopedia etc. of modern era from the countries in the region and in the world, available to the visitors for general informing and review of modern fashion in the Balkans, but also for the needs of delivering, seeking inspiration of need for reconstructing of certain period in time (theatre, film, documentaries).

Photography, as a special type of media, that earned its great and public place in our region in the middle of 19th century, in a shape of family photo album, is a precious source for observing and studding the way of life and clothing of an individual, their class status in society, education, profession, etc.[76] Photos, precious for the Museum collections today are not available, or hardly available. Great number of these photos has its place in various museums or institutions, and certain number is in private collections. Solution is in cooperation between the Museum of Fashion and other institutions that deal with similar themes, and this kind of cooperation is explained by the concept of the Museum. Virtual

[74] M. Prošić-Dvornić, "*Tržisna ponuda – Ekonomski nivo mode*", Odevanje u Beogradu, Beograd, 2006.
[75] M. Prošić-Dvornić, "*Jezik mode – modni žurnali*", Odevanje u Beogradu, Beograd, 2006.
[76] M. Todić, "*Konstrukcija identiteta u porodičnom foto-albumu*", Privatni život kod Srba u devetnaestom veku, Clio, 2006

collections allow access to material that is otherwise not available. Digital display and presentation of the photos, with history and ownership background, is the way to form rich collection of photos of the Museum of Fashion.

Film Collection, formed out of motion pictures (selected projects that had/have influence on wider masses and their style, clothing, behavior and living), documentaries (done on subjects like various movements, styles, great fashion labels or persons who influenced culture, art, society) and recordings of different events (dance balls, celebrations, state holidays, protests, fashion and cultural manifestations, etc.) through which fashion of the certain era can be seen. Presentation of the film material is feasible through digital technology. Film collection is shown through large-screen installations or halls for video projections (movie theatres, entertainment and education at the same time), and video walls with multiple images, where visitors have possibility of choice what to watch, depending on interest, followed by technical possibilities to follow more pictures at the same time, i.e. comparing the appearance and acceptance of certain cultural movement in different countries of Balkans.

Relation between Museum of Fashion and *radio* and *television* is purely business. The Museum uses this media to perform activities like advertising, marketing, publicity, public relations and communication. Public service announcements are also some reasons for using media in business.

A lot was written in this study about presence of the Internet in the Museum, so it can be concluded that this media is a very significant part of the Museum's concept and its functioning, but it is also mean through which the Museum communicates on different levels with its public. Several reasons, that were mentioned above, why museum needs the Internet are: maintaining a presence on the Internet provides the potential for worldwide publicity; the Internet offers fast and convenient communication with both colleagues and the public; it offers an alternative, cheap, and complementary form of information provision and is likely to act as a draw for prospective visitors who would like to see the real thing; the Internet offers remote access to studious research of collections in online databases. Virtual exhibitions can mirror and keep up actual exhibitions in the galleries. This is what many of virtual visitors expect to find at the Museum Web site.

Web site of the Museum of Fashion is equally big and serious attempt in the project of establishing the Museum as the establishing of the Museum itself. Since this is a preliminary study that deals with analyses of the foundation, role and significance of establishing the Museum of Fashion based on modern concept and presentation, web site is shown as an important part of the Museum, whose role and significance are multiple. Next to the virtual

presentation of the Museum on the web site (virtual collections, library, work of the Fashion Institute, etc.), its social, cultural and educational roles and significance for visitors and the Museum, and the space that will deal with informing visitors about Museum, its work and innovations, will be formed a special link that will deal with actual fashion happenings. This link has commercial character and has the aim to attract huge number of, above all, young people who wish to be informed on fashion directions, trends, happenings, promotions and actions of various fashion labels. Information given through Fashion TV, various foreign and domestic magazines, etc. are all in one place on this web site, in digest. Today, with the expansion of fashion industry and its influence on mankind, there is a threat for a man to become a fashion slave in all segments of life. Media, as a very influential body, can play an important role in inspiring or preventing such happenings.

Strong influence of media in imposing fashion taste, leads toward losing the originals, which are replaced by copies repeated numerous times. This is a process in which a modern man disappears as essence, and his identity turns to simple, market created, manifestation. Creating label out of a man in the postmodern world of production and consumption is not impossible without media intermediation. Modern commercials, billboards, videos and other media formats shape a man, so he looses authenticity and becomes a product of media itself.[77] This phenomenon is not rare in out streets. It can be noticed, especially, among young people, uniformed way of life, and the way of clothing. However, since this link is within the Museum of Fashion, it directs to the latest fashion trends, etc. but parallel with that gives short explanations related to inspiration that influenced creation, and directly leads to material of the Museum, where visitors can get informed more on the source of inspiration. In that way, next to expanding the knowledge in the field of fashion in wider context, users of this web site could get inspired to build personal taste and style. Students that study various aspects of fashion (fashion design, fashion business, fashion marketing, fashion production, fashion market and other directions that are very popular in the world today and slowly in Serbia) could also get involved in the project. Their engagement could be a part of their school practice, if they are students or employment if they graduated. Through their work they would develop various skills and acquire work experience in the area they study. And what is very important the Museum of Fashion could strongly influence culture of dressing today!

[77] Divna Vuksanović, *Filozofija medija: Ontologija, estetika, kritika*, Institut za pozorište, film, radio i televiziju Fakulteta dramskih umetnosti - Čigoja, Beograd, 2007

Other side of the web site of the Museum is economical gain. Corporate sponsors and donors are interested in new media for their own reasons. With their logos emblazoned on interactive booths and published gallery guides, corporations will be increasingly active in sponsoring shows, specific gallery spaces, or donating equipment. Fashion houses, boutiques, fashion labels as well as malls have interest to be found in the fashion web site of the Museum. Fashion trends go with recommendations how to get certain fashion pieces or accessories, which lead directly to clients, “owners” of space for commercials on the web site. This space can be used for promotion of domestic fashion designers, young designers and artistic educational institutions as well.

IMPORTANCE OF ESTABLISHING THE INSTITUTION FOR STUDYING THE FASHION IN THE REGION OF THE BALKANS

- ***Museum of Fashion as a unique institution in the region of the Balkans***

Research of places and institutions in the region of Balkans that deal with a fashion, confirms the theory that this museum would be a unique institution in the region, researching the fashion as a social, cultural, esthetic and communicative phenomenon related to the cultural and civilization situation through history.

The research has included all countries commonly included in the Balkan region and it has been carried out in different institutions and places that could spread fashion abroad. We have studied available capacities for fashion research in terms of fashion history, existing related museums, exhibitions, media, places of learning, professional associations, etc. in the region (*see Table 1*). The research has confirmed that there is no institution like Museum of Fashion in the region. There is a fragmented presentation of the clothing history mostly within the ethnographic museums in terms of national costume with exception of the Museum of Arts and Crafts in Zagreb. Museum of History of the Greek Costume and Museum of Applied Arts in Belgrade, which have some collections of fashion. In Zagreb museum we could find a collection of profane clothes and accessories made over the past 200 years, while museum in Athens, which is a part of the Lyceum Club of Greek Women, collects Greek regional costumes and copies of ancient, classic and Byzantine costumes. It is also evident that there is no specialized fashion research institute or center and that part of envisaged activities of the Museum of Fashion will fill the gap. Educational role of the Museum would complement existing formal education by adding concrete and practical training in certain types and periods of fashion. Generally speaking, brief research, presented in Table 1, has shown that clothing is treated either as a part of national tradition or as a commercial category. The most important advantage of the Museum of Fashion would be integrated multidisciplinary approach to the phenomenon of fashion from the historic, cultural, social, scientific and educational point of view.

Cooperation with other institutions and museums that deal with world's fashion, like Museum of African Art in Belgrade, could be interesting for Museum of Fashion.

Table 1. Presence of fashion in the region of Balkans

Fashion	Museums and galleries	Exhibitions Events	Media	Archives and libraries	Places of learning	Organizations
Albania	National Historical Museum – Tirana National ethnographic museum, Kruje	Tirana Fashion Week	Fashion TV – Albania Spekter Magazine	National Library, Tirana University Library, Tirana	Academy of Fine Arts, Tirana Artistic Lyceum, Tirana	Albanian Fashion Designers Association (AFDA)
Bosnia and Herzegovina	National Museum of Bosnia and Herzegovina-Ethnology Department /Zemaljski muzej/	Sarajevo Fashion Week	Fashion TV – BH International. fashion magazines in Serbian and Croatian languages	National and University Library of BH, Sarajevo National and University Library of the Republic of Srpska	Drama Academy, Sarajevo Faculty of Technical Engineering (textile engineering), Bihac	The Applied Arts Artists and Designers Association of Bosnia and Herzegovina
Bulgaria	National Ethnographic Museum, Sofia National museum of textile industry, Sliven Regional ethnographic museums	Fashion Week Bulgaria, Balkan Apparel and Textile Exhibition, Sofia	Fashion TV-Bulgaria Fashion portals: http://www.fashion.bg/	Central State Archive of Bulgaria, Sofia Central Library of the Bulgarian Academy of Science, Sofia Cyril and Methodius National Library, Sofia	National Academy of Art, Sofia Institute of Contemporary Art – Sofia	Union of Bulgarian Artists, Department of Design Bulgarian Fashion Association of fashion and textile designers

Fashion	Museums and galleries	Exhibitions Events	Media	Archives and libraries	Places of learning	Organizations
Bulgaria			http://almanac.fashion.bg/almanac2003/predgovor_en.html http://www.bgmoda.com/index.htm Fashion magazines Meri, Bulka, Svatba, Juvella, etc.			
Croatia	Museum for Arts and Crafts, Zagreb Ethnographic Museum, Zagreb	Fashion Week Zagreb International Fashion Fair "Fashion days" and IFF "Fashion and Leisure", Zagreb	Fashion TV Fashion portals: http://www.moda.hr/default.aspx http://www.fashion.hr/ http://www.cromoda.com/ International. fashion magazines in Croatian	National and University Library Library of the Academy of Arts and Sciences Croatian National Archives	Faculty of textile technology, Zagreb Private Faculties of Arts	The Applied Arts Artists and Designers Association of Croatia Association of Fashion Designers

Fashion	Museums and galleries	Exhibitions Events	Media	Archives and libraries	Places of learning	Organizations
Greece	Museum of History of the Greek Costume, Athens	Athens Fashion Week Moda Salonica, Thessaloniki (Balkan fashion)	Fashion TV Greece Vogue, Diva, Cosmopolitan, Fe-mail (on-line magazine)	National Library of Greece General State Archives, Athens National Archive of Greek Traditional Costume, Athens	AKTO Art and Design, Athens, Thessaloniki National University of Athens Veloudakis Fashion School, Athens	Hellenic Fashion Designers Association
Montenegro	Ethnographic museum, Cetinje	Montenegro fashion week	Fashion TV Fashion magazines as in Serbia and Croatia	Central National Library, Cetinje State Archives of Montenegro, Cetinje	Faculty of Visual Arts, Podgorica (optional subject-fashion design)	N/A
Macedonia	Ethnic Museum, Skopje Museum of Macedonia, Skopje	Skopje Fashion Week	Fashion TV website on Macedonian folk embroidery http://macedonia.auburn.edu/folk-embroidery/index.php	National and University Library in Skopje Macedonian Archive, Skopje Library of the Macedonian Academy of Sciences and Arts	Faculty of Drama, Skopje Faculty of Art and Design, Skopje Faculty of design and multimedia, Skopje	Macedonian Artists' Association Macedonian association of professional fine artists

Fashion	**Museums and galleries**	**Exhibitions Events**	**Media**	**Archives and libraries**	**Places of learning**	**Organizations**
Romania	Ethnographic Museum, Brasov Regional ethnographic museums	Bucharest Fashion Week Modeexpo, Bucharest	Fashion TV ELLE Lucire magazine	National Library of Romania Bucharest University Central Library	The Faculty of Fine Arts Decorative Arts and Design, Iasi Faculty of Textile and Leather, Oradea University of Art and Design, Cluj	N/A
Serbia	Museum of Applied Arts, Belgrade Museum of Ethnography, Belgrade	Belgrade Fashion Week Fashion Selection Manifestation, Belgrade International Belgrade Fashion Fair	Fashion TV website Fashion in Serbia http://www.fashioninserbia.com/english/portal_services/portal_services.html ELLE, BURDA, "L' Officiel", etc. in Serbian language FAAR	National Library, Belgrade University library, Belgrade State Archive, Belgrade	Faculty of Applied arts and Design, Belgrade Academy of Fine arts, Belgrade UNION University, Faculty for Design, Belgrade Institute for Fashion, Mod'Art International, Paris-Belgrade	The Applied Arts Artists and Designers Association of Serbia The Applied Arts Artists and Designers Association of Vojvodina

Fashion	Museums and galleries	Exhibitions Events	Media	Archives and libraries	Places of learning	Organizations
Serbia					Faculty of Art "Academy of Arts, BK", Belgrade Professional school for design, technology and management, Belgrade Faculty of Humane Science, Novi Pazar, Etc.	
* Table composed by the author on the basis of data available in English on the Internet						

CONCLUSION

Historical background of events and fashion development in the region of Balkans gives exhaustless material for the Museum of Fashion to gather facts and study fashion as a social, cultural, esthetical (artist) and communicative phenomenon related to the cultural and civilization situation through history, all in one place.

Through research of this preliminary study of role and significance of the establishing institution for studying the fashion, with the main goal to explain to the public and professionals the way of life and status of the population since the 18th century till today in the Balkans, through changes and development in clothing style, it can be concluded that the *subject of research* - *Fashion* and *modern concept* of the Museum are the key factors in proving the importance of its foundation and its uniqueness in the Region. The Museum is, at the same time, educational institution, research institute and place for gathering a wide public interested in fashion.

The role of a new-style museum today is twofold: to have an economic impact on the city where it is located by gathering people in the broad sense, and great social impact to community.

Museum of Fashion with its role in society would help in developing the pride in local traditions and customs in clothing through history.

The Museum, organized as a modern institution with its concept and content explained in the study above could be a point of great interest for many tourists who come to Belgrade. With its establishment, the Museum will play an important role in tourism. It is essential for the Museum's staff to build good partnership relations with the local community. A great number of visitors to the museum could be a consequence of fact that the people from neighborhood accepted coexistence, and together aimed at the realization of co-prosperity, with new museum. The Museum could reenergize the city by mobilizing visitors. There are hundreds of lectures in different communities explaining how museum could really change the city with involving modern museum concepts.

However, there is a hard belief that the community's support is vital for development of a museum. On the other hand, its concept helps people to feel a sense of belonging and involvement in Museum's work and projects.

Cultural importance of the Museum on local, national, regional and European level reflects on promotion of contacts and cooperation across different cultures and their influences on

fashion in the region of Balkans. Membership in associations and activities within cultural networks, contribute spreading about the Museum's work and research.

In the study above is explained how many techniques and activities of the Museum of Fashion would place emphasis on cultivating the esthetic sensibility of people of all ages, gathering people and enlivening the city. In addition to these, the Museum has another important mission, "growing up with children."

With the detailed analysis of didactic relevance, educational and scientific role of the Museum in this study, we can come to conclusion how important is the Museum's concept. The new, virtual concept of the museum demonstrates how limitations imposed by the traditional method of organizing and presenting information can be overcome in the context of the Museum visits. The virtual concept provides multiple levels, perspectives, and dimensions of information about particular topic. It provides not only multimedia (prints, visual images through photographs, illustrations or video, and audio), but, more important, it provides information that have not been filtered out through traditional methods. Museum nature is, now, in reflection of the retrospection and new role of exhibits being not lifeless items but having their own stories, educative role, entertaining character and even economic dimension. But, the Museum keeps traditional elements because it is designed as an institution of great scientific significance, which will gather experts in different fields of humane sciences that have interest in fashion as cultural and sociological phenomenon in the region of the Balkans. With its research work, the Institute comes to conclusion why certain styles appeared, what influenced its appearance, as well as the influence of fashion to other segments of society development. It is very hard to form the Museum today with sufficient original exhibits, because till today, practically everything that "survived" has been already discovered and kept in some of the institutions – museums, galleries or private ownership. That's why the Institute has one more important task - to produce high quality copies of the originals in special conditions. The Fashion Institute has direct scientific role because it deals, next to already mentioned, with reconstruction of clothing objects, shown parallel in the Balkan countries in the certain period. Many questions can be answered based on those actions. If we observe the Museum of Fashion, as an institution that next to being of local and regional significance, is interesting and significant on international level, then its set up on the Internet is very justified. In educational sense, virtual access is very important because it eases the access to resources and distance learning.

The advantages of the virtual concept, due to the fact that the original exhibits are very hard to provide, are necessary in this case.

Through different studies, available on Internet about Museum's contribution in society, it has been found that local museums help people to take up or develop careers. Looking at where museums fit when people are looking for specific local information, the results show that respondents mainly access the Internet, with the local library and museum, at the first place.

A lot was written in this study about presence of the Internet in the Museum, so it can be concluded that this media is a very significant part of the Museum's concept and its functioning, but it is also a mean through which Museum communicates on different levels with its publicity. Web site of the Museum of Fashion is shown as an important part of the Museum, whose role and significance are multiple.

Research of places and institutions in the region of the Balkans that deal with fashion, confirms the theory that the Museum of Fashion would be a unique institution in the region, researching the fashion as a social, cultural, esthetic and communicative phenomenon related to the cultural and civilization situation through history.

With its great educational, scientific and cultural role and significance, Museum of Fashion would contribute to the Regional society and could strongly influence culture of dressing today!

According to definition of museum as a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment, the Museum of Fashion, although it does not collect objects, does researches based on existing data. The Museum carefully keeps the researches, studies and systematizes them and deals with museological duties in a broaden sense.

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