



**CANADIAN  
CROATIAN**

*Folklore*

**FESTIVAL**

**2017**

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**Best wishes to all participants of the 40th annual Western  
Canadian-Croatian Folklore Festival.**

**- Kliman Family**

# *“O Canada”*

O Canada! Our home and native land!  
True patriot love in all thy sons command.  
With glowing hearts, we see thee rise,  
The True North strong and free!  
From far and wide, O Canada,  
We stand on guard for thee.  
God keep our land glorious and free!  
O Canada, we stand on guard for thee.  
O Canada, we stand on guard for thee.



# “Lijepa Naša Domovina”

Lijepa naša domovino,  
O junačka zemljo mila,  
Stare slave djedovino,  
Da bi vazda sretna bila!

Mila, kano si nam slavna,  
Mila si nam ti jedina.  
Mila, kuda si nam ravna,  
Mila, kuda si planina!

Teci Dravo, Savo teci,  
Nit' ti Dunav silu gubi,  
Sinje more svijetu reci,  
Da svoj narod Hrvat ljubi.

Dok mu njive sunce grije,  
Dok mu hrašće bura vije,  
Dok mu mrtve grobak krije,  
Dok mu živo srce bije!



A

# *Victoria Festival Organizing Committee*



**Back row, left to right:** Ivica Bratanović, Sue Matković,  
Hrvoje Kegalj, Štefica Kalabrić, Ivica Kalabrić

**Front row, left to right:** Dianne Buljat, Mary Čolak

**Missing from photo:** Rosana Zlomislić and Marina Buljat



PRIME MINISTER • PREMIER MINISTRE

May 19–21, 2017

Dear Friends:

I am pleased to extend my warmest greetings to everyone taking part in the 40th annual Western Canadian Croatian Folklore Festival, hosted by the Croatian Folklore Group “Zagreb.”



This annual event is a wonderful opportunity to celebrate your rich traditions and kinship, and to reflect upon the many contributions Croatian Canadians have made to this country’s growth and development. I am certain that this weekend’s activities will be a proud reflection of your culture and that everyone in attendance will enjoy the colourful display of traditional music, dances and costumes this festival brings.

I would like to congratulate the event organizers, performers and volunteers on a job well done. Your enthusiasm and hard work are vital to the success of this outstanding cultural showcase.

On behalf of the Government of Canada, I offer my best wishes for an enjoyable and memorable festival.

Sincerely,

The Rt. Hon. Justin P.J. Trudeau, P.C., M.P.  
Prime Minister of Canada



### *A Message from the Lieutenant Governor*



Greetings from Government House the ceremonial home of all British Columbians. On behalf of our fellow citizens and as a representative of Her Majesty The Queen of Canada, I extend my best wishes to all gathered for the 40<sup>th</sup> Western Canadian Croatian Folklore Festival.

This weekend is a delightful celebration of Croatian heritage, bringing forth honoured traditions, and great memories as well as showcasing the considerable talent of those whose family roots hail from across the Atlantic. My congratulations go out to the Croatian Folklore Group “Zagreb” for organizing such an excellent Festival that gives people a chance to gather and to recognize their shared history and their many contributions to British Columbia.

Best wishes to all for a most enjoyable and memorable Festival.

Sincerely,

A handwritten signature in blue ink that reads "Judith Guichon".

The Honourable Judith Guichon, OBC  
Lieutenant Governor of British Columbia





REPUBLIKA HRVATSKA  
PREDSJEDNICA

Zagreb, 16. siječnja 2017.

Hrvatska katolička župa – Croatian Catholic Parish  
St. Leopold Mandić – Victoria  
Fra Mogomir Kikić, župnik

Poštovani fra Mogomire,  
Drage Hrvatice i Hrvati u Kanadi,

S velikim sam zadovoljstvom primila obavijest o održavanju 40. Festivala hrvatskih folklornih skupina zapadne Kanade koji će biti održan 20. i 21. svibnja 2017. u organizaciji Hrvatske katoličke župe Victoria.

Ovako duga tradicija dokaz je povezanosti hrvatske zajednice u Kanadi, njezina sustavna rada na okupljanju generacija Hrvata koji čuvaju tradiciju svoga starog zavičaja, u što sam se ponovno uvjerila i prošle jeseni prilikom svoga boravka u Kanadi.

Dojmove s tih druženja nosim kao dragi podsjetnik na ljude koji su čvrsta i postojana poveznica Domovine i iseljene Hrvatske, unatoč udaljenosti i godinama života van Hrvatske.

Organizatorima čestitam na 40 godina kontinuiranog rada sa željom da ova manifestacija doživi još puno slavljeničkih godina uspješnog rada uz srdačne pozdrave svim sudionicima festivala.

S poštovanjem,



Korinda Grabar-Kitarović





*Veleposlanik Republike Hrvatske u Kanadi  
Ambassador of the Republic of Croatia to Canada  
Ambassadeur de la République de Croatie au Canada*

Poštovani i dragi sudionici 40-tog Festivala folklornih skupina zapadne Kanade,

Festival folklornih skupina zapadne Kanade osnovan je prije 40 godina sa željom da se neiscrпно bogatstvo kulturne baštine, ljepote folklorne tradicije i prekrasni kolorit živopisnih narodnih nošnji Hrvatske prezentira kako u zapadnoj tako i u cijeloj Kanadi i izvan Kanade.

U ime Veleposlanstva Republike Hrvatske u Ottawi i u svoje osobno ime upućujem iskrene čestitke na ovako važnoj obljetnici svim sadašnjim i bivšim članovima folklornih skupina, njihovim voditeljima i svima koji su zaslužni za ovu obljetnicu.

Raduje činjenica da ima onih koji su spremni žrtvovati svoje slobodno vrijeme kako bi sačuvali svoju kulturu i običaje. Njegovanje hrvatske kulture kroz pjesmu i ples čije je izvorište hrvatska folklorna tradicija, jedan je od načina da Hrvati i njihovi potomci sačuvaju izvorne vrijednosti daleko od domovine. Zahvaljujem stoga djeci, njihovim roditeljima i voditeljima na toj spremnosti.

Želimo da bogatstvo i raznovrsnost pjesama, plesova i nošnji članova folklornih skupina i njihovi scenski nastupi budu promocija hrvatskih običaja, te da i nadalje zračite kao simbol nacionalnog identiteta.

Iskrene čestitke organizatoru, domaćinu i svim sudionicima ovog festivala.

S poštovanjem i srdačan pozdrav

*Matković*  
**Marica Matković**  
veleposlanica

Minister  
of Canadian Heritage



Ministre  
du Patrimoine canadien

Ottawa, Canada K1A 0M5



>Welcome to the 40<sup>th</sup> annual Western Canadian Croatian Folklore Festival!

This year marks the 150<sup>th</sup> anniversary of Confederation, and we want to take advantage of it to celebrate the diversity that is one of our greatest strengths. Canada's commitment to diversity and inclusion is an integral part of what makes this country a great place to live.

For four decades, this festival has given Croatian Canadians the opportunity to celebrate their arts, culture and traditions, and to share this heritage with people of all origins. This year, it will be enriching the cultural life of the Victoria region as it gives Canadians a greater understanding of their fellow citizens.

As Minister of Canadian Heritage and Minister responsible for Multiculturalism, I would like to thank all the organizers, artists and volunteers who helped make this event possible. I applaud your hard work, creativity and commitment to your community.

The Honourable Mélanie Joly

Canada



CANADA 150

May 2017

## MESSAGE FROM THE MAYOR

### 40th Western Canadian Croatian Folklore Festival – May 19-21, 2017

I appreciate the opportunity to bring greetings to you on behalf of The District of Saanich, and am pleased to extend a warm welcome to everyone attending this year's Festival. I would also like to recognize the local Canadian Croatian Federation for hosting this cultural event for the fifth time.

The Canadian Croatian Federation is to be commemorated for holding this celebration in both Western and Eastern Canada to facilitate participation from its large community across our nation. The festival is just one way that the Federation promotes, shares and preserves Croatian folklore and enriches our multi-cultural Canadian society.

Thank you to the many who organized this wonderful cultural and educational event. This festival affords all of us an accessible opportunity to learn about and celebrate the rich heritage of Croatia's folklore, arts and culture.

Best wishes for another memorable event!

Sincerely,



Richard Atwell

Mayor



## **Mayor Steve Price, Town of Sidney, BC**

### **Message to the 40<sup>th</sup> Annual Western Canadian Croatian Folklore Festival**

On behalf of the Town of Sidney, it gives me great pleasure to welcome the 40<sup>th</sup> Annual Western Canadian Croatian Folklore Festival to Sidney and the greater Victoria area on Vancouver Island! I would like to thank the Croatian Folklore "Zagreb" Society for hosting the festival; we are looking forward to having your delegates share the colourful, vibrant culture of our Canadian Croatian people in our community at the Mary Winspear Centre on Saturday and Sunday, May 20<sup>th</sup> and 21<sup>st</sup>.

It is exciting for Sidney and our neighbouring city of Victoria to welcome delegates from all over Western Canada and the United States to our communities. I would encourage all of you to take some time to tour Sidney and the Saanich Peninsula while you are here. Our beautiful seaside community offers many unique cultural experiences and outdoor recreation opportunities.

The Town of Sidney has a population of approximately 11,700 residents. Our welcoming, pedestrian and bike friendly town offers miles of waterfront walkways, nearby wild islands and beaches to explore, well-manicured parks, trendy coffee shops and book stores, a wide variety of restaurants, and a vibrant boutique shopping district. We are fortunate to have a sub-Mediterranean climate of warm sunny summers and moderate rainy winters, making Sidney a year-round destination for fishing, boating, kayaking, bird watching, whale watching, hiking, diving or just relaxing.

Sidney is the transportation hub to Vancouver Island with an easy ten minute drive to Victoria International Airport and the BC Ferries Terminal while the Sidney International Ferry Terminal to Anacortes Washington is within the town. Sidney is also the gateway to the Gulf Islands National Park, Sidney Spit Island and the San Juan Islands.

My congratulations go out to Stephanie Kalabrić, President of the Croatian Folklore "Zagreb" Society and to her team for all their hard work in organizing this marvelous cultural event and bringing it to Victoria and Sidney. I wish everyone a happy, fun-filled long weekend and look forward to meeting all of you.

Mayor Steven Price





### Greetings from Mayor Lisa Helps



On behalf of the City of Victoria, it is my great pleasure to welcome you to the 40<sup>th</sup> annual Western Canadian-Croatian Folklore Festival.

This long-running festival reflects the creativity and innovation that characterizes Victoria as an arts and culture capital. We are happy to have this ethnically enriching festival back in our beautiful city.

2017 will mark the first time Victoria has hosted this event since 1999, making it a terrific opportunity for local residents to experience the festival's milestone 40<sup>th</sup> year.

For those visiting Victoria, I hope you will take some time to explore our walkable city and the sights and tastes of Victoria. These include the picturesque Inner Harbour, Fisherman's Wharf, waterfront paths, and some of the best food, beer and coffee experiences in the country. Wander through our streets and check out some of our terrific neighbourhoods, including Canada's oldest Chinatown and our charming Old Town district.

Thank you for supporting the Canadian-Croatian Folklore Festival. Enjoy the event!

Sincerely,

A handwritten signature in dark ink that reads "L. Helps".

Lisa Helps  
Victoria Mayor





**Catholic Diocese of Victoria**  
*Office of the Bishop*

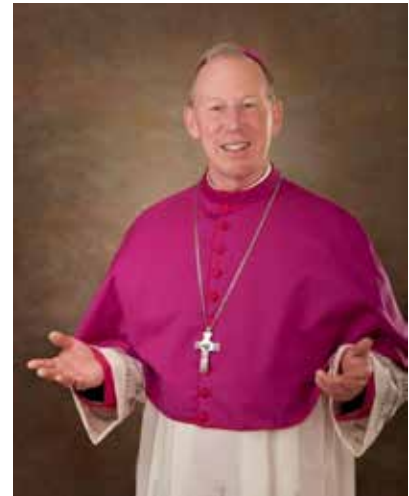
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**Message from Bishop Gary Gordon  
to participants of the  
40<sup>th</sup> Western Canadian Croatian Folklore Festival  
May 19-21, 2017**

***Greetings from  
Bishop Gary Gordon***

May the peace and blessings of Jesus Christ be upon you, as you celebrate the 40<sup>th</sup> Western Canadian Croatian Folklore Festival from May 19 to 21, 2017.

The power of folklore, folktales, story-telling, music, dance, and the arts is what defines the culture and practices of a community and a country. Its unifying power draws people of diverse backgrounds together in a common expression that can last generations – establishing a clear identity that is uniquely theirs. From birth, each generation is introduced to its values and message, shared first by the parents, the extended family, and reinforced by the community at large. This was how the Church slowly took root, grew, and spread in the past, and which continues today; through stories, testimonies, music, and the arts. This tradition continues in each community that celebrates its unity with festivals such as this: the Western Canadian Croatian Folklore Festival, bringing together that which is Croatian and Canadian, and honouring both.



As you come together on the 40<sup>th</sup> year of celebrating Croatian Folklore, may the Blessings of Christ also bring with it opportunities for the different generations in your community to share and inspire each other, so that the traditions and culture which you value may continue for generations to come.

In Communion,

Most Reverend Gary Gordon,  
Bishop of Victoria



Zagreb, 10. siječnja 2017.

Poštovani organizatori i sudionici folklornoga festivala u Victoriji,

Radije me što u prigodi 40. Zapadno kanadsko-hrvatskog folklornog festivala mogu ovim putem uputiti pozdravne riječi te izraziti radost zbog susreta, što će se u glavnom gradu Britanske Kolumbije održati u svibnju ove godine.

Dok se prenosio Kovčeg Božji, "David i sav dom Izraelov igrahu pred Gospodinom iz sve snage pjevajući iza zvuke citara, harfa, bubnjeva, udaraljki i cimbala" (2 Sam 6,5), a kada se to Šaulovoj kćeri Mikali nije свидjelo, David joj odgovara: "Pred Gospodinom ću igrati!" (2 Sam 6,21).

I mi, okupljeni na 40. Zapadno kanadsko-hrvatskom folklornom festivalu, ovih dana igramo i plešemo pred Gospodinom, izražavajući radost i veselje zbog susreta Hrvata u dijaspori, koji žele očuvati svoj hrvatski i katolički identitet. Hrvatski i katolički korijeni daju nam potrebnu snagu i čvrstinu u izazovima našega vremena. Baš kao David želimo i mi radosnom igrom i plesom posvjedočiti svima svoju vjeru u Boga, a njegovanjem naše kulture i tradicije pokazati pripadnost hrvatskome narodu.

U biblijskoj Knjizi Propovjednikovoj piše kako postoji "vrijeme plača i vrijeme smijeha, vrijeme tugovanja i vrijeme plesanja" (Prop 3,4). Želim da naš Festival, na kojemu ću, ako Bog da, moći i osobno sudjelovati, bude vrijeme radosti, veselja, igre i plesa u čast Gospodinu te na spomen i ponos našem hrvatskom narodu, kao i novoj domovini koju ste pronašli u Kanadi.

Sve vas od srca pozdravljam,



*Tomislav Markić*  
vlč. dr. Tomislav Markić, ravnatelj



**ARCHDIOCESE WINNIPEG**  
ŽUPA SV. NIKOLE TAVELIĆA

**2688 Main Street,  
Winnipeg, MB R2V 4T2,**

23. ožujka 2017.

Poštovani i dragi sudionici jubilarnog 40. Hrvatsko kanadskog folklornog festivala!

Ove, 2017. godine spominjemo se 40-te obljetnice Zapadno kanadsko-hrvatskog folklornog festivala. Svaka obljetnica ili pak okrugli jubilej, a tako i ovih 40 godina Zapadnog festivala, prilika je da se prije svega zahvalimo dragome Bogu te se sa zahvalnošću sjetimo svih onih ljudi koji su nam kroz svih ovih godina ostavili vrijednu baštinu, bilo kao ponosni pokretači, organizatori i aktivni sudionici u prenošenju pjesme, plesa te ljubavi prema našoj hrvatskoj kulturi. Također Bogu upućujemo hvalu za sve one koji su svojim nesebičnim djelovanjem kroz 40 godina bili dio folklornih društava u zapadnoj Kanadi i bez kojih sve ovo ne bi bilo ostvarivo. Svatko od Vas obilježio je Festival na jedan specifičan i poseban način te tako ugradio dio sebe u ovih 40 godina.

Osjećati zahvalnost, a ne iskazati ju isto je što i umotati poklon, a ne predati ga – riječi su Williama Arthura Warda! Stoga neka ovaj jubilarni festival bude u ozračju zahvalnosti, odgovornosti, a napose ponosa na sve ono što je učinjeno, što činimo i što ćemo činiti u budućnosti. Neka Festival govori, svjedoči i pamti, ali i potiče, podsjeća, usmjerava na budućnost. Povezujmo, usavršujmo i produbljujmo naš hrvatski identitet.

A nama pak preostaje da ustrajemo u svojem radu te s ljubavlju živimo sadašnjost i mislimo na budućnost u kojoj će naši naraštaji isto tako s ponosom moći pripovijedati, djelovati i poučavati mlađe.

Iskrene čestitke organizatoru i svim sudionicima festivala u Victoriji.

Neka Vas sve dobri Bog blagoslovi i čuva!

Marko Štefanec, župnik





**SV. LEOPOLD MANDIĆ**  
**HRVATSKA KATOLIČKA ŽUPA – VICTORIA**

4081 Gordon Head Road, Victoria, B.C. V8N 3X7  
Tel. 778-433-5154  
e-mail: [f.mak@telus.net](mailto:f.mak@telus.net)

Victoria, 03. ožujak 2017

Dragi sudionici 40 festivala Hrvatskih folklornih skupina zapadne Kanade!

Ovaj, po redu četrdeseti Festival, održava se u gradu Victoria, BC koji je političko kulturni provincijski centar i ujedno sjedište RKŽ Victoria. Hrvatska Katolička Župa – Victoria, nalazi se u najljepšem predjelu Kanade. I naša domovina iz koje potječemo smještena je u prelijepom dijelu svijeta. Obiluje čistim rijekama, sjenovitim šumama, morem . . . To su vrlo važni čimbenici za život. Koliko su važna prirodna bogatstva za jedan narod isto su tako važni i njegovi običaji. Preko svojih običaja mali narod može opstati među mnoštvom drugih velikih naroda. To pokazuje i naša povijest.

Danas je potrebno naglasiti koliko su najveće svečanosti naših predaka bile ukorijenjene u Bogu i stoga vezane uz vjerska događanja. To jest uz crkvene svečanosti – fešte. Još i danas koristimo naziv kirvaj i fešta. A sve ono što je veličalo feštu, što je bilo vezano uz feštu, odjeća, pjesma, igra, kolo, svečane povorke . . . dobilo je naziv festival. Danas se riječ festival upotrebljava za razne prigode: filmski festival, glazbeni festival, itd. Najbolji na festivalu primaju nagrade.

Za sve folklorne nastupe, koje ćemo vidjeti na ovom 40 Festivalu, trebalo je puno truda. A za to se neće dobiti nagrada kao na drugim festivalima. Nagradu će osobno dobiti svatko tko se posvijesti izvorno značenje riječi festival i shvati kolika je njegovu vrijednost i značenje za nas kao vjernike i kao narod.

Dobro nam došli! I neka vas sve vodi, štiti i blagoslovi Gospodin.

*Fra Mogomir Kikić*

Fra Mogomir Kikić  
župnik HKŽ Victoria





## Croatian-Canadian Folklore Federation – West

Dobrodošli!

Čast i zadovoljstvo mi je pozdraviti sve sudionike i goste 40-og Hrvatskog Folklornog Festivala zapadne Kanade.

S ovim festivalom pokazat ćemo ljepotu i raznolikost naše hrvatske baštine, a našim prijateljima i susjedima ono što su naši preci ostavili nama na ponos.

Želio bih zahvaliti ne samo izvođačima na ovogodišnjem festivalu, nego i svim onima koji su posvetili svoje vrijeme treniranju plesova, šivanju narodnih nošnji, i prikupljanju sredstava! Vaš trud je veliki doprinos našoj hrvatskoj kulturi i baštini.

Na kraju, jedna velika i iskrena hvala folklornoj grupi “Zagreb” i prekrasnom gradu Victoria na gostoprimstvu i održavanju ovog festivala.

U ime Hrvatsko Kanadske Folklorne Federacije Zapad, svim želim uspješan i nezaboravan festival!

Sa zahvalnošću,

Anthony Brnjas, Predsjednik  
Hrvatsko-Kanadske Folklorne Federacije – Zapad





**Croatian Folklore Group "Zagreb"**

4081 Gordon Head Road  
Victoria, BC, Canada V8N 3X7

☎ 250.217.9382

✉ victoriafest2017@gmail.com

May 19, 2017

Dear Friends:

On behalf of the Croatian Folklore Group Zagreb and the entire Croatian community in Victoria and on Vancouver Island, I am pleased to welcome all participants and guests to our beautiful garden city of Victoria for the 40<sup>th</sup> annual Western Canadian-Croatian Folklore Festival – a milestone worthy of celebration!

This festival brings together young and old alike and provides a platform for developing many new *forever friendships* and lifelong memories. Our young growing folklore group Zagreb is proud to be part of this event to share our beautiful folklore traditions in music, dance, song, and costume with both our Croatian community and Canadian friends from near and far.

To all performers in this year's celebrations, I congratulate you on your hard work in perfecting your craft and I look forward to celebrating with you. Best of luck for a successful performance!

In closing, I want to acknowledge our amazing volunteers who rallied to make this weekend possible. As well, thank you to our supporters – be it through monetary donations, purchases of advertising in our souvenir book, attendance at fundraising events, and other contributions. This festival is possible only because of you – our community! Thank you!

U ime naše hrvatske kolo grupe Zagreb i hrvatske zajednice u Viktoriji i Vancouver Otoku, želim dobrodošlicu svim sudionicima i gostima. Ugodan boravak i zabavu!

Best regards,

Štefica Kalabrić  
President



# IVICA KALABRIC ASSOCIATES

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***Best wishes to all of the participants,  
organizers and guests of the 40th annual  
Canadian Croatian Folklore Festival!***

***Živila Hrvatska!***



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CONGRATULATIONS TO ALL PARTICIPANTS ON THE  
40TH CANADIAN CROATIAN FOLKLORE FESTIVAL!



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Iskrene čestitke hrvatskoj mladeži i voditeljima grupa koji svojim trudom i neumornim radom šire hrvatsku tradiciju i kulturu. Organizatorima od srca velika hvala i puno uspjeha prigodom 40 Hrvatskog Folklornog Festivala!

**STEVE RADOŠ (Owner) | Tel: (250) 658-0427 | Email: [sradosconstruction@shaw.ca](mailto:sradosconstruction@shaw.ca)**

# Croatia has 13 cultural elements inscribed in the UNESCO List of Intangible Cultural Heritage



Historical Complex of Split,  
Palace of Diocletian

- Lacemaking
- Two-part singing and playing in the Istrian scale (Istria and Croatian Primorje)
- The Festival of St. Blaise, patron saint of Dubrovnik (3 February)
- The annual spring procession of the Kraljice or Ljelje from Gorjani
- The annual Carnival procession of the Kastav bellmen
- The Za Križen procession on the Island of Hvar (Holy Week)
- Traditional manufacturing of children's wooden toys in the region of Croatian Zagorje
- The Sinjska Alka, a knights' tournament in Sinj
- The gingerbread craft in northern Croatia
- Bećarac singing and playing from Slavonia, Baranja and Srijem
- The Nijemo Kolo (Silent Reel) of the Dalmatian hinterland
- Klapa singing
- Ojkanje singing

# *Victoria* – Zagreb

It is an honour for Kolo Group “Zagreb” to host the 40th Annual Canadian-Croatian Folklore Festival. Our growing group of 40 dancers and musicians (of all ages) have come together with much excitement and a mutual love for our traditional songs and dances. This year, our group includes a few families spanning three generations! Kolo Group “Zagreb” was formed in 1969, and in 1987, we hosted our first Western Canadian Folklore Festival followed by two more festivals in 1991 and 1999. Since then, we have continued to keep the Croatian culture alive in Victoria and on Vancouver Island, where our dance group strives to promote our Croatian culture by performing at local arts and folklore festivals. Kolo Group “Zagreb” would like to thank all those who made it possible for us to host this year’s event.





**Back Row, L – R:** Tamburaški Sastav "Ajmo Dečki:" Milan Erlić, Ivica Kalabrić, Hrvoje Kegalj, Andy Matković, Dave Matković

**Third Row, L – R:** Ljubo Buljat, Nevenka Kalabrić, Stjepan Radoš, Jo-Ann Radoš, Maria (Borka) Kardum, Tanja Sertić, Lily Erlić, Mishelle Petruša-Braz, Kata Kegalj, Manda Vranješ Ghag, Štefica Kalabrić, Carmela Luvisotto-Baird, Marija Marinović Wood, Sue Matković, Slavko Rudman, Milka Wallace

**Second Row, L – R:** Naja Matković, Elejna Matković, Luka Matković, Katarina Kalabrić, Monika Hedji, Garbijel Kegalj, Lucija Kegalj, Ana Hedji, Iva Kalabrić

**Front Row, L – R:** Nikola Petruša-Braz, Nika Sertić, Sophia Luvisotto-Baird, Naesha Pranić, Vesna Radoš, Sophia Marković, Marina Kalabrić, Gabrijela Radoš, Bela Sertić, Thomas Wood

**Choreographer:** Sue Matković

**Instructors:** Sue Matković, Štefica Kalabrić, Marina Buljat, Hrvoje Kegalj

**Missing fom Photo:** Ljuba Marinović

# Vancouver

## – Hrvatski Vitezovi (beginner)

**Back Row, L – R:** Mile Lulić, Marko Mlinar,  
Luka Pocrnić, Toma Sablić-Bastable,  
Matthew Tom, Ivan Pešut, Matias Sorić

**Third Row, L – R:** Ciara Crawford,  
Tea Bajić, Marina Perić, Vesna Lulić,  
Ana Glavačić, Julia Rukavina, Matea Paulich

**Second Row, L – R:** Kristina Perić,  
Kaja Mustapić, Ivana Čikeš, Sofia Šteko,  
Mirela Šamija, Danica Čikeš, Valentina Patriota

**Front Row, L – R:** Katarina Buljan,  
Nikolina Craig, Marijana Čikeš,  
Evalina Čurković, Petra Božić, Anica Pocrnić,  
Antonella Tomas, Olivia Tolja

**Missing from photo:** Maja Brkich,  
Matia Tomljenović

**Choreographer and Instructors:**  
Ana Uzelac, Kathy Morice, Katarina Kazulin

The Hrvatski Vitezovi Beginner group is comprised of the youngest members of the Hrvatski Vitezovi family. Taking their first steps in opanke, these 5, 6, and 7-year-olds are learning the basics of Croatian folklore, and are excited to be among some of the cutest dancers on stage this festival weekend!



# Calgary

## – Vila Velebita I (senior)

Vila Velebita's Senior group of the Croatian Heritage Society from Calgary, AB, congratulates Victoria on hosting the 40th Annual Croatian Canadian Folklore Festival. As one of the longest standing cultural groups in Western Canada, we are honoured to showcase songs and dances from our beautiful homeland of Croatia. This year, we proudly present songs and dances from Prigorje.

The members of Vila Velebita Senior Group extend their best wishes to all performers and attendees of this year's Festival. We look forward to continuing our traditions at future festivals and seeing future generations grow in their appreciation for Croatian arts and culture.

Najstarija skupština Vila Velebita iz Croatian Heritage Society, Calgary, AB, čestita gradu Viktoriji, kao domaćinu 40 Hrvatskog Folklornog Festivala. Ponosni smo, kao jedan od najstarijih kulturnih sastava u zapadnom djelu Kanade, imati priliku predstaviti dio naše kulturne baštine iz naše drage domovine Hrvatske. Ove godine ponosno predstavljamo pjesme i plesove iz Prigorja.

Članovi sastava Vila Velebita grupe žele sve najbolje svim izvođačima i sudionicima ovog festivala. Radujemo se budućim festivalima na kojima ćemo nastavljati s našim običajima. Iskreno se nadamo da će i nove generacije njegovati i održavati našu divnu hrvatsku baštinu.



**Back Row, L – R:** Franco Crnković,  
Vlatka Falak, Marin Mustapić, Ivana Falak,  
Mario Tomić

**Middle Row, L – R:** Victoria Perković,  
Adria Moore, Katarina Markić, Kristina Kerš

**Front Row, L – R:** Luka Šumera,  
Niko Šumera

**Instructors:** Tatianna Škara,  
Mario Damjanović

# *Vancouver* – Tamburaški Orkestar Kardinal Stepinac (TOKS)

Sa puno ljubavi, požrtvovnosti, i dubokoga štovanja za bogatu kulturu Hrvata, jeseni 1983-e godine, počeo je rad Tamburaškog Orkestra Kardinala Stepinca (TOKS).

Učenje tamburice, pjevanje narodnih pjesama uz tamburicu te plesanje kola toga prekrasnog plesnog izražaja iz raznih krajeva hrvatske, povezuje našu Hrvatsku mladež sa njihovim bogatim, plemenitim korijenima daleko u rodnoj grudi njihovih predaka. Danas, sa ponosom TOKS i dalje sljedi te putove bogate kulturne baštine Hrvata, putove koje su njihovi čestiti pradjedovi njegovali i ostavili budućim naraštajima.

TOKS-ov plan u tamburaškoj školi rada uključuje učenje teorije glazbe i tehniku sviranja tamburice, plan koji vodi do sviranja tamburice u orkestru. Škola i prelaz u orkestar zahtjeva nekoliko godina rada, tako da se članovi i njihove obitelji imaju priliku upoznati, raditi i zbližiti kroz razne aktivnosti tijekom školske godine.

TOKS se zahvaljuje domaćinu Kolo Grupi "Zagreb" na uloženom trudu u pripremi ovogodišnjeg festivala te žele im mnogo uspjeha u budućem radu!



**Front Row, L – R:** Petar Didak,  
Zvonimir Aničić, Maria Didak, Mario Aničić,  
Eva Cindrić, Marija Brešan, Matea Stojak

**Second Row, L – R:** Nikola Kažulin,  
Martina Cindrić, Katarina Aničić, Anita Didak,  
Philip Gundić, Adrianna Milković

**Third Row, L – R:** Ivana Prpić, Andjela Didak,  
Matteo Bratanić, Ante Švorinić, Ivan Aničić,  
Logan Podnar, Christina Grgić

**Back Row, L – R:** Ante Prpić, Nikola Tomašić,  
Dominik Švorinić, Domagoj Tomašić

**Missing from photo:** Rachel Brooks,  
Marina Pavlović, Nikola Pleše

**Music Director:** Zvonimir Aničić

**Choreographers:** Željko Jergan, Greta Kos

**Dance Instructor:** Ivana Prpić

# Calgary

## – Kardinal Stepinac

**Back Row, L – R:** Sandra Krivačić,  
Ana Filipović, Anica Smolčić, Katica Perković,  
Taylor Vodopija, Marija Rimac,  
Katarina Medenčić, Mary Valentich,  
Patricia Kesler and Leanne Vodopija

**Front Row, L – R:** Mirela Šumera,  
Pere Serdarević, Mara Barković,  
Davor Krivačić, Grozdana Crowe,  
Ljubica Krivačić, Natalie Hasanović,  
Cristina Bradvica

**Missing from photo:** Dennis Panić,  
Daniela Thoma, Ana Vulić, Ivan Vulić

Kulturno Umjetničko Društvo (KUD) Croatian Heritage Society “Kardinal Stepinac” iz Calgarija želi pozdraviti sve sudionike i goste ovogodišnjeg festivala u Victoriji a posebno nam je čast da smo i ove godine dio 40-og jubilarnog folklornog festivala zapadne Kanade.

KUD “Kardinal Stepinac” djeluje već više od 30 godina na očuvanju hrvatske kulturne baštine a članovi su još uvijek nezasićeni ljepote i vrijednosti naši kulturni običaja te sa ljubavlju i ponosom gaje i čuvaju ljepotu folkloru na svoj poseban način, dočaravaju ljepotu naši običaja.

Želimo svim sudionicima puno uspjeha na ovogodišnjem festivalu na očuvanju hrvatske kulturne baštine i lijepo druženje, te posebno hvala domaćinu ovogodišnjeg festivala, folklornom društvu “Zagreb” iz Victorije.





# Vancouver

## – Hrvatski Vitezovi (junior)

**Back Row, L – R:** Marko Pešut,  
Ivan Pocrnić, Luka Perić, Niko Hečimović,  
Roko Glavačić, Ante Čikeš

**Middle Row, L – R:** Bianka Gelo,  
Klaudija Mustapić, Ivana Perić, Zorica Lulić,  
Ana Goluža, Kate-Lynn Tom, Tia Gelo,  
Angela Bifulco

**Front Row, L – R:** Tomislav Došen,  
Jelena Tomas, Kristina Buljan, Ema Mlinar,  
Nikolina Švorinić, Ella Paulić, Petra Goluža,  
Bianka Šamija, Marko Mustapić

**Missing from photo:** Niko Brkich, Niki Erlić

**Choreographers and Instructors:**  
Christine Kardum, Antonia Prpić

The Hrvatski Vitezovi Junior group is made up of dancers aged 8 to 11 years old. After a few years in the beginner group, these children are excitedly putting their practiced steps to faster music and more difficult choreographies. The Hrvatski Vitezovi Junior group wishes the host group good luck on their festival weekend, and can't wait to perform on the 'big stage!'



# Winnipeg

## – Hrvatska Zora (alumni)

**Back Row, L – R:** Stjepan Jankač,  
Kate Kraljević, Drago Lambeta,  
Marica Cindrić, Zlatko Garić,  
Nedjeljka Hegel, Ivan Poturica,  
Ivanka Garić, Mike Flanjak

**Front Row, L – R:** Susan Capanec,  
Jenifer Bellino, Zdenka Brnjas,  
Pero Cindrić, Kristina Poturica,  
Branka Jelčić

**Missing from photo:** Erin Buus,  
Jeannie Lulić, Igor Lulić, Jack Marinić,  
Katie Tisaj, Maroje Lambeta

**Choreographer/Instructor:**  
Marica Cindrić

Winnipeg Alumni exists within the Winnipeg Croatian Folklore Ensemble “Hrvatska Zora” (Croatian Dawn). Winnipeg’s Croatian folklore community has been active since 1972 under the auspices of the parish of Sv Nikola Tavelić. This year is Alumni’s 16th year of existence and participation in the CCFFW annual festival. Winnipeg Alumni is made up of former dancers, parents of children who also dance in the other groups, past teachers of Croatian dancing, and those who enjoy and wish to preserve this slice of Croatian culture.

Winnipeg Alumni wishes the organizers, hosts and participants of this year’s Croatian Folklore Festival a gratifying weekend as we all celebrate being Croatian. Congratulations to Victoria for hosting the 40th anniversary of the Canadian Croatian Folklore Federation West festival.



# *Sacramento* – Skalinada Ensemble

Skalinada is a dynamic youth kolo group founded in Sacramento, California in 2015. In just two short years, Skalinada grew from a small dance group to over 20 dancers and singers having performed for audiences up and down the state of California and beyond.

Through traditional song, dance and authentic costumes, Skalinada carries out its mission of celebrating Croatian culture with fellow Croatians as well as introducing Croatian culture to others. Skalinada has performed at events from large, well-known Croatian festivals to heritage/international events at local elementary schools.

Skalinada's performances have been enjoyed at venues such as the Croatian Cultural Extravaganza in Los Angeles, the Children's Ethnic Dance Festival in San Francisco, CroatiaFest in Seattle, and the Croatian American Cultural Center's Extravaganza at home in Sacramento. Last summer, Skalinada was featured on a live local television broadcast as they sang and danced kolo on the west steps of California's State Capitol Building. It was a huge honor and a lot of fun for this youth group to showcase Croatian kolo in such a public forum. Passersby joined in a huge kolo ring and smiles were on every face.

Skalinada Ensemble is proud to be performing at the 40th Annual Western Canadian-Croatian Folklore Festival.

Like us on Facebook!  
[www.facebook.com/SkalinadaEnsemble](http://www.facebook.com/SkalinadaEnsemble)



**Back Row, L – R:** Lucas Lovrić, Ani Sivatjian, Paul Petričević, Julia Lučić, Phillip Lovrić, Marina Kordich, Dominik Lovrić, Angelina Fizulich, Mateo Obad, Mihaela Vučica

**Front Row, L – R:** Matej Vučica, Nicole O’Bryan, Sophie Gutierrez, Nikolina Bodrožić, Ante Vučica, Alina Obad, Gabriel Obad, Rachel Allen

**Missing from photo:** Kristijan Ležaić, Andrew Ležaić, Mateo Novinc

**Choreographer:** Željko Jergan

**Instructors:** Stanko Lovrić, Amy Bodrožić

**Assistant Instructor:** Ivo Obad

# Edmonton – Domagoj

In 1973, the Domagoj Croatian Folk Dance Ensemble first gathered and, in the past few years, has grown to over 80 performers. Domagoj functions under the auspices of the Croatian Catholic Church, The Nativity of Mary, and has continually exemplified a strong commitment to the preservation of Croatian culture in the city of Edmonton, as well as across Western Canada and the United States, and more recently, in our homeland of Croatia.

Domagoj Edmonton were hosts of the very first Western Canadian Folklore Festival held in 1978 and continue to proudly participate in the annual Western Canadian-Croatian Folklore festivals.

We wish to congratulate our host, Zagreb (Victoria), for organizing the 2017 festival and wish them much success!





**Senior Group Members:**

Katrina Arar, Nikolina Beljan, Diana Čiček, Niki Moon-Keca, Samantha Kulušić, Daria Pečuh, Zdenka Stipin, Helena Sučić, Julijana Vuković, Ana Vukušić, Nikolas Arar, Mario Bačić, Milan Bačić, Joseph Baričević, Danijel Beljan, Thomas Skorija, Mate Verunica, Miko Vuković

**Instructors:** Samantha Kulušić, Zdenka Stipin

**Choreographer:** Željko Jergan

**Photograph courtesy of:** Korado Perčić

# Calgary

## – Klapa Lasta

Klapa Lasta was formed in 2012. They continue to enjoy each other's friendship, singing together, and sometimes even enjoying a little wine. They are united by their love for traditional a capella klapa singing from the region of Dalmatia in Croatia.

It's an honour to be here in Victoria celebrating 40 years of Croatian Culture and tradition in our adopted Canadian homeland. Congratulations and thank you to our host city for making this incredible gathering possible. Klapa Lasta would like to congratulate all participants on their work of keeping our Croatian roots strong for future generations through their amazing performances. Let's raise a glass to the next 40 years! Congratulations and God bless.

Ženska Klapa Lasta osnovana je 2012 godine. Uživaju u prijateljstvu, pjevanju, a ponekad i u vinu. Veže ih ljubav prema Domovini i tradicionalnom klapskom pjevanju iz Dalmacije.

Čast je biti ovdje u Viktoriji i slaviti 40 godina hrvatske kulture i tradicije u našoj usvojenoj kanadskoj domovini. Čestitke i velika hvala našim domaćinama što su omogućili ovo predivno okupljanje. Klapa Lasta čestita svim sudionicima na njihovom radu na očuvanju naših Hrvatski korijena za buduće generacije, putem svojih prekrasnih predstava. Podižemo čašu za narednih 40 godina! Čestitke i neka Vas Bog blagoslovi.



**Members, L – R:** Mira Keča, Mladenka Batinić, Ivana Falak,  
Mara Barković, Ana Filipović, Ana Vulić

**Missing from photo:** Isabel Jenne, Lydia Markić, Sandra Missetich

**Director:** Mladenka Sofia Batinić

# Vancouver

## – Hrvatski Vitezovi (intermediate)

**Back Row, L – R:** Ava Pocrnić,  
Tatijana Čurković, Isabella Perić,  
Antea Pocrnić, Leona Čikeš, Josip Došen,  
Lita Lising, Antea Živanović,  
Katiana Hečimović, Emma Valibeigi

**Middle Row, L – R:** Tea Goluža,  
Bianka Kliman, Ana Marić, Marina Bartolić,  
Daniela Čurković, Klara Goluža,  
Matea Cifrek

**Front Row, L – R:** Mateja Lulić,  
Tiana Paulich, Eva Erlić, Caroline Lovei,  
Gabriela Čikeš, Marina Barjašić

**Missing from photo:** Katarina Opačak

**Choreographers:** Željko Jergan

**Instructors:** Rosana Zlomislić, Luja Kovać

The Hrvatski Vitezovi Intermediate group is made up of young adults between the ages of 12 to 16. The Intermediate group is the final step before entering the Hrvatski Vitezovi Senior group. The intermediate group dancers are incorporating intricate footwork with advanced vocal and choreographed arrangements. This year, the Intermediate group is privileged to present a choreography that was tailored specifically for them!



# Calgary

## – Hrvatske Zlatne Žice II (intermediate)

### **Back Row, L – R:**

Danijela Marčinković,  
Kata Bićanić, Branka Ćavar,  
Teresa Barković, Gabriela Barković,

**Middle Row, L – R:** Layla Hasanović,  
Marina Misetich, Andreja Misetich,  
Eva Bićanić

**Front Row, L – R:** Nikola Filipović,  
Mario Mihaljević, Oliver Falak

**Missing:** Katarina Martinović

**Music Director:** Davor G. Krivačić

**Assistant Teacher:** Isabel Hlede

Hrvatske Zlatne Žice (Croatian Golden Strings) Junior Group, is excited to perform at the 40th Croatian Folklore Festival. Our Junior Group is a close group of individuals with tremendous talent for music and dance. Following in the footsteps of the Senior Group, the Junior Group has proven their determination to learn traditional Croatian music, always improving as the years pass.

The future of Croatian Folklore in Calgary, the Calgary Junior Group looks forward to inspiring their listeners as well as promoting their culture. The group is always eager to perform for those who enjoy the melodic sound of the Croatian tamburica.

Croatian Golden Strings would like to thank the organizers for the immense work involved in putting on this year's folklore festival and we wish all performers the best of luck on their performances.



# Calgary

## – Hrvatske Zlatne Zice I (senior)

**L – R:** Davor G. Krivačić,  
Davor Krivačić (Stari), Nikola Filipović,  
Richard Filipović, Steve Vrbanić,  
Carlo Crnković, Anton Hlede

**Sitting:** Isabel Jenne

**Music Director:** Davor G. Krivacic

Croatian Golden Strings - Senior Group is a fixture in Calgary music for over 30 years. We have performed across Canada, USA, and Europe at a variety of events and festivals. Our unique sound and zest for our cultural identity is evident in our performances. An ever-changing group of individuals, we would like to acknowledge and thank our past members that have played with us through the years. We are excited to accompany our younger musicians, as they grow in talent and in their love for Croatian traditions and heritage. We always welcome new faces that wish to join us in our endeavor to promote Croatian music and culture.





# Calgary

## – Vila Velebita II (intermediate)

The Croatian Heritage Society's Vila Velebita Intermediate Group is honoured to be part of the Western Canadian Croatian Folklore Festival. Through their dedication to folklore and their commitment to representing Calgary's Croatian youth, they bring the fruits of their hard work. This year, the group is proud to perform dances and songs from the classic region of Zagorje.

Vila Velebita Intermediate members would like to thank Victoria Zagreb for welcoming them to the festival stage, Hrvatske Zlatne Žice for their music arrangement, and the Croatian Heritage Society for supporting their blossoming potential. The performers would also like to thank their parents for their continued support in fostering Croatian culture.

Srednja grupa Croatian Heritage Society Vila Velebita je ponosna na priliku sudjelovati na 40 Hrvatskom Folklornom Festivalu. Kroz njihov ogroman doprinos razvoju folkloru koji se mogao postići samo sa marljivim radom, oni ponosno predstavljaju hrvatsku mladež iz Calgarya. Ove godine, grupa će ponosno izvoditi pjesme i plesove iz Zagorja.

Srednja grupa Vila Velebita se zahvaljuje organizatorima na priliku sudjelovati na pozivu da sudjelovaju na festivalu, Hrvatskim Zlatnim Žicama na glazbu, i Croatian Heritage Society na njihovoj podršci. Na kraju, zahvaljujemo se našim roditeljima koji su nas odgojili da budemo ponosni na našu hrvatsku kulturu.



**Back Row, L – R:** Danijela Marčinković,  
Branka Ćavar, Gabriela Barković,  
Marina Missetich, Eva Bićanić

**Middle Row, L – R:** Kata Bićanić,  
Teresa Barković, Layla Hasanović,  
Andreja Missetich

**Front Row, L – R:** Nikola Filipović, Oliver Falak

**Instructors:** Tatianna Škara, Anna Rendulić

**Missing from photo:** Katarina Martinović

# *Vancouver*

## – Hrvatski Vitezovi (senior)

**Back Row, L – R:** Tomislav Čišija,  
Valentina Dugandžić, Danijela Kažulin,  
Krešimir Bebić, Ana Vukasović,  
Marijana Dugandžić, Frank Babić

**Front Row, L – R:** Marina Zlomislić,  
Jadranka Dugandžić, Katarina Lulić

**Missing from photo:** Marisa Uzelac,  
Tomislava Mustapić

**Choreographer:** Kristina Badnjak,  
Branko Cetinjanin

**Instructor:** Michael Prpić

The Hrvatski Vitezovi Senior group is comprised of the oldest members of the Hrvatski Vitezovi family. Some of the senior group members are lifelong kolo dancers. The annual festival weekend is something that they look forward to every year. This year is no different as the senior group can't wait to participate in the 40th anniversary of this great event! Congratulations to the host group!



# Winnipeg

## – Hrvatska Zora (senior)

**Back Row, L – R:** Luka Zorica,  
Matthew Picklyk, Ante Čubela,  
Marko Zorica, Jenifer Bellino,  
Andrija Šimunić, Amanda Brnjas,  
Anton Lulić, Adam Lulić, Theo Garić,  
Luka Kraljević

**Front Row, L – R:** Gloria Lambeta,  
Tea Marić, Petra Lucyk, Adriana Paulić,  
Josipa Kraljević

**Missing from photo:**

Ivana Zorica, Andrew Lulić, Laura Garić

**Choreographer:** Davorin Jelčić

**Instructor:** Petra Lucyk

Established in 1972 under the auspices of the Roman Catholic Parish Sv. Nikola Tavelić in Winnipeg, Hrvatska Zora continues its commitment to the preservation of Croatian culture. We continue to entertain and educate both Croatians and non-Croatians with our beautiful costumes, music and choreographies. Introducing the various generations to Croatian songs and dances brings us a little closer to Croatia, keeping our culture alive and strong in the hearts of generations to come.

Best wishes to our host, Victoria Kolo Group Zagreb, and all participants for a memorable weekend.





# *Croatia* A Brief History

Croatia, a central and southeastern European country situated on the beautiful shores of the Adriatic, has been the homeland of the Croatian people for over 1,300 years. For centuries, Croatia has been caught between powerful empires or invaded by aggressive neighbours. Despite being the only Slavic country that never lost its full independence until 1918, she was, one could say, during some periods of history, only a dream in the minds and hearts of her people. But after the last war that ended in 1995, Croatia's independence was reclaimed as a democratic country in the heart of Europe.

The existence and rich heritage of Croatia has often been an enigma to many, not only because the country has been, for the most part, under foreign control, but also because the information about Croatia and the Croatians has often been tailored to fit the needs of the conquerors or the ruling elements, without regard for Croatia or her people.

What follows is a brief overview of the country including its geography, political history, economy, religion, language, literature, theatre, music, fine arts, architecture, cinematography, and folklore. We hope that this brief synopsis whets your appetite to visit and experience Croatia firsthand for yourself.



## THE CROATIAN COAT OF ARMS AND FLAG

Croatia's official flag and coat of arms were established in the Republic of Croatia Constitution in Zagreb on December 21, 1990. The flag was designed by Miroslav Šutej. It consists of two main components: A checkered shield with alternating white (silver) squares and a crown made up of five historical Croatian emblems.

From left to right, the coat of arms represents: Croatia, the Republic of Dubrovnik, Dalmatia, Istria and Slavonia.

The coat of arms originates in 1491 – discovered as the oldest coat of arms in stone in a relief of the Holy Trinity in one chapel of the Cathedral of Senj. This relief was transferred from the Franciscan monastery of St. Peter which, together with the church, belonged to the Frankopan foundation (Croatian noble family).

The oldest example of the Croatian coat of arms with the first square being white is on the picture of Bosnian King Stjepan Tomaš (1444-1461). Also, Nikola Iločki, a Croatian nobleman, had made up several coins holding the Croatian checkered coat of arms with its 25 squares, with the first square being white.

Today, the use of the Croatian coat of arms is equally popular with a red square as the first or a white one. It seems that the only criterion in determining which square will be first is the background on which it lies. Both emblems have the same value, both are historical and both are equally Croatian.

In 1848, the Croatian flag was made up of three horizontal stripes: red, white, and blue. The colours represent the unity of all Croatian lands: Former Red Croatia, White Croatia, and the Kingdom of Slavonia (blue). Dalmatia as a separate state territory was not represented in the flag because this name was imposed by the occupying forces of Byzantine and Venice to the detriment of the Croatian state territories of Red and White Croatia. The Croatian provinces were so called at the time of Croatian kings Tomislav, Stjepan Držislav, and Petar Krešimir IV.

Because the Croatian flag is similar to flags of other countries, the Croatian coat of arms remains the only symbol of distinction. The coat of arms is Croatia's national symbol and the symbol of Croatian statehood throughout centuries.

## GEOGRAPHY

Croatia borders with Slovenia in the northwest, Hungary in the north, Serbia in the east, Bosnia-Herzegovina in the south, and Montenegro in the southeast. The western border of Croatia divides the Adriatic Sea into two parts: One belongs to Croatia and the other to Italy. The Drina River is a natural and historical border between Bosnia and Herzegovina and Serbia. From the time of the Roman Empire, the river Drina served as the demarcation line between the Eastern Byzantine Empire and the Western Roman Empire.

Croatia is a southeastern European country and her main orientation is to the Adriatic Sea, which makes her a Mediterranean country. However, a large area of Croatia is comprised of the Pannonian plains and, therefore, Croatia can also be considered a Pannonian or central European land. The country is divided into three main areas: Adriatic, Dinaric, and Pannonian.



The Adriatic is distinguished by its cleanliness and beautiful beaches where pleasant temperatures allow the swimming season to last up to five months. It is known as the “land of a thousand islands.”

The Dinaric Mountain region rises steeply from the Adriatic coast and gradually slopes toward the northern plains following a northwest to southeast contour. Although the mountains lie between the Adriatic and Pannonian regions, they do not separate northern and southern Croatia, but bring the two parts into a single geographic unit.



Image source:

[http://www.lonelyplanet.com/maps/europe/croatia/map\\_of\\_croatia.jpg](http://www.lonelyplanet.com/maps/europe/croatia/map_of_croatia.jpg)

The Pannonian plains are found in northern Croatia. The plains at one time formed the great Pannonian Sea (the Balaton Lake in Hungary is its remnant). The Pannonian plains are a very fertile area, frequently called the “Croatian granary.”

Zagreb is the capital of Croatia. Other major cities are Split (the main city in Dalmatia), Rijeka (the most important port in the country), Osijek (the largest city in Slavonia), Pula (a major port and prime city in Istria), Zadar, Šibenik, and Dubrovnik

(large medieval cities and cultural centers in southern Croatia). Karlovac, Gospić, Varaždin, Vinkovci, Sisak, and Bjelovar are also major economic, administrative, and cultural centers in the country.

Croatia’s population of 4.2 million (census of 2016) lives in its approximately 56,000 square kilometers of territory.

## ORIGINS AND POLITICAL HISTORY

Croatia’s history is as varied as its coastline. While European Croatian history begins in the 7th Century, the first mention of the Croatian name—Harauvat-iš—is found on the famous inscriptions of Darius the Great in 500 BC. As well, the old Persian Holy Books known as Avesta also mention the Croats under the name “Harahvaita.”

Some historians believe that Croats inhabited today’s Southern Afghanistan, Eastern Iran and Beluchistan. By 200 BC, according to inscriptions discovered on the shores of the Azov Sea and the old Ukrainian Chronicles, the “Hrobatoï” (Croats) were inhabiting the Azov Sea area. From there they moved northward in the direction of the Carpathian Mountains to which they gave their national (Haravathian) name.

In this area of Southern Poland and Northern Ukraine, they established a large state called White Croatia with Cracow as its capital. (According to Persian tradition the white color signified the west.) By this time, the Croats had become a totally Slavic nation in language, culture and worship.

In AD 395, the Roman Empire was divided into eastern and western domains. The river Drina in the Balkan became a demarcation line not only between the two parts of the empire, but, in time, between two cultures, two Christian Churches and two civilizations – Western and Byzantine. Although this division took place before the Croats even settled in the region, it significantly impacted the Croatian history and culture.

In their new homeland, Croats found themselves on the fringes of what became known as the Western world. Today, numerous Croatian towns, churches, and monuments are lying on old Roman foundations, and many of them still guard great Roman landmarks. Further, the river Drina became a permanent border between the Croats and their eastern neighbours, the Serbs.

In 626, the White Croats were invited by Byzantine Emperor Heraclius to free the empire of invading Avars. A treaty between Heraclius and the Croats gave the Croats all lands previously occupied by the Avars. When they settled in this area (today's Croatia which extends to the Danube and Drava Rivers in the north and to the Adriatic Sea to the south), they were already a militarily and socially organized people with their own religion.

By the 7th Century, Croats had converted to Christianity and in 679, Croats signed a treaty with Pope Agathon, promising peace and non-aggression toward its neighbours. This promise was kept – the Croatian national army has never conducted military activities outside of its boundaries.

Like many present-day West European states, Croatia arose from the ruins of the Western Roman Empire. The Croats organized their political power in the form of principalities as early as the 9th Century. In 925, these principalities were united by King Tomislav into a Croatian state. The independent Croatian state in the early Middle Ages left a strong imprint of national identity and state-constitutional continuity upon the consciousness of the Croatian people.

### *Expansion of the Ottoman Empire and Peasant Uprisings*

The worst consequence of the Turkish devastation of the Croatian border areas was the migration of the Croatian population to the south, west and north. Data shows that the Croatian diaspora from the 15th to the 16th centuries was leaving on a massive scale. This devastated Croatian regions

on both sides of the Austrian-Turkish border, which were populated by Balkan Vlachs and other people of Orthodox religion, who served the Austrian and Turkish sovereigns, respectively. The Turks also had a policy of taking Christian children as "blood levy" and training them into zealous soldiers, known as Janissaries.

By the end of the Turkish wars, Croatia was facing biological and territorial extinction. The first massive Croatian emigration took place during those troubled times. Some 100,000 Croats left their homeland and moved to Burgenland in Austria, to Molise in Italy and to Hungary and Romania.

Adding to the toll of the wars was the greed of the foreign nobility that had begun to rule Croatian estates, the native nobility having been destroyed in the wars against the Turks. Life became intolerable for the Croats and resulted in numerous uprisings of the peasants, the most significant led by Matija Gubec in 1573.

During this time, the Croatian leadership passed to the Croatian nobleman (Ban) Nikola Zrinski and his brother-in-law, Fran Krsto Frankopan. Realizing that Croatia was being threatened with extinction by the constant attacks of Turks and with little support from the west, Zrinski and Frankopan attempted to make a coalition with the Turks to prevent further loss of lives.

The power of the Zrinski and Frankopan families, and their intention of making peace with the Turks did not please King Leopold of Austria. He invited them to Vienna to discuss the situation, but when they arrived, they were imprisoned and beheaded in 1671. King Leopold ordered that all their wealth be seized and brought to Vienna and that every male member of the two families be executed. This is how the oldest and most outstanding Croatian noble families were completely extinguished.

## *Croatia Between 1918 and 1941*

By becoming a part of the new state of Yugoslavia in 1918, Croatia broke the continuity of its statehood, which it owned for more than one thousand years. This set the stage for national struggles for autonomy, through the reconstruction of this new centralist state into a federation.

The Serbian politicians' answer to the demands for the reconstruction of Yugoslavia, which were becoming increasingly strong in various parts of the newly formed state, was the introduction of a dictatorship in 1929.

The centralist rule on the whole territory of the new state was marked after 1929 by an even greater Serbian dominance. In all Yugoslav governments, the prime ministers and holders of important portfolios (army, foreign affairs, internal affairs, finances) were almost always Serbs.

All non-Serbian nations started a political struggle against such Serbian hegemony. The struggle soon provoked countermeasures aimed against the nationalist movement of the non-Serbian nations.

The culmination of the Serbian policies played out on June 20, 1928 when two Croatian politicians including the leader of the Croatian people, Stjepan Radić, were assassinated in the Parliament in Belgrade.

Despite this assassination, the non-Serbian peoples took no decisive action to dismember the new state because they were exposed to the imperialist aspirations of powerful neighbouring states. They favoured reform of the state organization. In this respect, the agreement in 1939 which established the autonomous region (Banovina) of Croatia was a positive step.

The occupation and dismemberment of Yugoslavia in 1941 by the Germans put an end to the struggle of the non-Serbian nations for federalism and national equality, barely 23 years after Yugoslavia's inception. Because of the unresolved national question, the non-Serbian peoples experienced

Yugoslavia's collapse in 1941 as a break-up of an odious institution which both the communists and the nationalists called the "dungeon of the peoples." The establishment of Yugoslavia in 1918 proved to have been a mistake.

On April 10, 1941, Croatia declared itself an independent state, but it was not recognized as such. Even after the war and end of hostilities, the Croatian nation was once again threatened. Over half a million Croatian soldiers and civilians were murdered by the Yugoslav Communists during President Tito's regime. This policy was practiced by the Yugoslav secret police even in the 1980s, labelling all patriotic Croatians as fascists and terrorists, regardless that the majority were born and educated under the communist regime.

## *Declaration of Independence in 1990*

In the late 1980s, with the world focused on the Soviet Union and Mikhael Gorbachev's Perestroika Movement, democracy looked promising in Eastern Europe. Significant events included the physical dismantling of the Berlin Wall and unification of East and West Germany. Multi-party systems replaced dictatorships and communist rule in Hungary, Poland, Czechoslovakia and Romania. The Balkan Peninsula was also swept up in democracy.

In 1987, Serbia became involved in aggressive activities under relatively favorable internal and external circumstances, and continued the same course despite numerous setbacks. The Serbian aggression was met with the decision on the part of Slovenia and Croatia to form their own sovereign states (following free, multi-party elections in 1990 in which the communists lost power). In these two republics, the procedure of implementing sovereignty was accelerated after national referendums had been conducted in which a majority of voters once again decided in favour of the independence of their republics.

For the first time in over 50 years on April 22, 1990, Croatians went to the polls to vote in a free election. They elected to power a democratic government led by Dr. Franjo Tuđman of the Croatian Democratic Union (Hrvatska Demokratska Zajednica).

With the overwhelming support for democracy in both Croatia and Slovenia (another republic of Yugoslavia), Yugoslavia's control over its union of nations was badly shaken. This shake-up revived feelings and ideas toward a national identity and independence throughout Croatia. Free elections were also held in the other republics of Yugoslavia including Slovenia, Bosnia-Herzegovina, and Macedonia – all voting for democracy. Montenegro and Serbia re-elected the communists to power.

## *Croatian War of Independence – 1991-1995*

The Croatian War of Independence was fought from 1991 to 1995 between Croat forces loyal to the government of Croatia—which had declared independence from the Socialist Federal Republic of Yugoslavia (SFRY)—and the Serb-controlled Yugoslav People's Army (JNA) and local Serb forces, with the JNA ending its combat operations in Croatia by 1992.

In Croatia, the war is primarily referred to as the "Homeland War" (Domovinski rat) and, also, as the "Greater-Serbian Aggression" (Velikosrpska agresija). In Serbian sources, "War in Croatia" (Rat u Hrvatskoj) and "War in Krajina" (Rat u Krajini) are used.

As free elections demonstrated, Croats overwhelmingly wanted Croatia to leave Yugoslavia and become a sovereign country, while many ethnic Serbs living in Croatia, supported by Serbia, opposed the secession and wanted Serb-claimed lands to be in a common state with Serbia. Most Serbs effectively sought a new Serb state within a Yugoslav federation, including areas of Croatia and Bosnia and Herzegovina with ethnic Serb majorities or significant minorities, and attempted to conquer as much of Croatia as possible.

The JNA initially tried to keep Croatia within Yugoslavia by occupying all of Croatia. After this failed, Serb forces established the self-proclaimed Republic of Serbian Krajina (RSK) within Croatia. After the ceasefire of January 1992 and international recognition of the Republic of Croatia as a sovereign state, the front lines were entrenched, the United Nations Protection Force (UNPROFOR) was deployed and combat became largely intermittent in the following three

years. During that time, the RSK encompassed more than a quarter of Croatia.

In 1995, Croatia launched two major offensives known as Operation Flash and Operation Storm, which would effectively end the war in its favor. The remaining United Nations Transitional Authority for Eastern Slavonia, Baranja and Western Sirmium (UNTAES) zone was peacefully reintegrated into Croatia by 1998.

The war ended with Croatian victory, as it achieved the goals it had declared at the beginning of the war: Independence and preservation of its borders. However, 21–25 percent of Croatia's economy was ruined, with an estimated US\$37 billion in damaged infrastructure, lost output, and refugee-related costs. About 20,000 people were killed in the war and refugees were displaced.

## ECONOMY

Croatia has been blessed with a diversity of climates and soils, with mountain ranges and rich Pannonian plains, with numerous rivers and the beautiful Adriatic Sea. These natural blessings provide Croatia the opportunity to develop a variety of economic activities including agriculture as well as local and international trade, shipping, animal husbandry, fishing, mining, manufacturing and other economic endeavours.

Tourism is also a strong source of income for Croatia, especially along its Dalmatian coast. The industry is considered an export business, because it significantly reduces the country's external trade imbalance.

Since the conclusion of the Croatian War of Independence, the tourist industry has grown rapidly, recording a fourfold rise in tourist numbers, with more than 10 million tourists each year. The most numerous are tourists from Germany, Slovenia, Austria and the Czech Republic as well as Croatia itself.

Croatia has unpolluted marine areas reflected through numerous nature reserves and 116 Blue Flag beaches. Croatia is ranked as the 10<sup>th</sup> most popular tourist destination in the world. About 15 percent of its visitors (over one million per

year) are involved with naturism, an industry for which Croatia is world-famous. It was also the first European country to develop commercial naturist resorts.

## RELIGION

Before coming to the present homeland, Croats were polytheists – believers in many gods. It was only when they reached the Roman provinces of Pannonia and Dalmatia that they encountered a very rich Roman civilization and Christian religion.

The baptism of Prince (Knez) Višeslav (785-802) is still preserved and safeguarded at the Museum of Ancient Croatian History in Split. It symbolizes the beginning of Croatian history in the present homeland, which was closely bound to the Roman Church. However, it was not until Knez Branimir (879-892) came to power that the religious alliance of the Croats decisively shifted in favour of the Roman Church. In return, Pope John VIII gave his support to Croatian independence. This was the first international recognition of Croatian independence, as well as the papal protection of the state and church which was caught between two empires and two Christian traditions.

It is important to note that just as the Croatian regions became politically separated, the Church in Croatia was also dismembered during the many centuries of foreign domination. However, in 1969, the Catholic Church was organized into four metropolises (Zagreb, Split, Sarajevo and Rijeka), one independent archdiocese (Zadar) and one independent diocese with an ethnically mixed population (Subotica). Historical developments made Zagreb the capital of Croatia as well as the seat of the head of the Church in Croatia. There are also a few thousand Uniate Catholics whose diocese is in Križevci.

The cathedral in Zagreb is the symbol of contemporary church unity among Croatian Catholics at home and in exile. Another recent unifying symbol among the Catholic faithful has been the late Cardinal Alojzije Stepinac, who died in 1960 as a prisoner of the Belgrade Communist regime. He represents

the unbeaten spirit of the Croatian people and of the Croatian Church, and their resolution to withstand any misfortune. In 1998, Stepinac was named a martyr and beatified by Pope John Paul II.

In the 9<sup>th</sup> Century, only three monasteries existed in Croatia, in the 10<sup>th</sup> Century about ten, and in the 11<sup>th</sup> Century, there were already fifty religious houses. These were Benedictine monasteries for men and women. The Jesuits and other religious societies also established themselves in later centuries. The Franciscans were the only group that stayed with the faithful who were under Turkish occupation and sustained their faith through the period from the 15<sup>th</sup> to the 19<sup>th</sup> centuries.

The monasteries were not only houses of prayer, but centers of many cultural activities. They had schools, libraries, hospitals, pharmacies and other amenities. The Franciscan monastery in Dubrovnik established a pharmacy in 1317 which is the oldest one in Europe. The growth of religious orders among the Croats, as well as their activities, express the strong faith of the Croatian people.

While the country is predominantly Catholic (over 86 percent), other religions include Islam, Judaism, Orthodox Christianity, and Protestantism. Croatia has no official religion and freedom of religion is a right defined by the Constitution of Croatia, which also defines all religious communities as equal in front of the law and separate from the state.

## LANGUAGE

The Croatian language belongs to the Slavic family of languages and, more specifically, to the Southern Slavic languages. Croatia has been known by its national Croatian name for over one thousand years of its history. Other names like Illyrian, Slavic, Bosnian, and Dalmatian have been used as synonyms for “Croatian.”

The origin of the oldest Croatian alphabet, Glagolitsa, are still uncertain. It flourished among the Croats particularly along the Adriatic coast. However, from the 15<sup>th</sup> Century, its use was

reduced mainly to the needs of the church. Along with the Latin language, Croatian, written in the Glagolitic script, was also used in liturgy and reluctantly tolerated by the Vatican. Some parts of Croatia used the vernacular in the church liturgy from the Middle Ages to Vatican II (1960s).

The oldest document in which the Croatian language is mentioned by its names dates from 1177 when Pope Alexander III visited Zadar.

The Croatian language consists of three dialects: Kaykavian, Chakavian, and Shtokavian. The roles of these dialects in the different periods varied, but all three dialects have fulfilled the function of a literary language.

## LITERATURE

Many scholars consider the Humačka ploča (a stone inscription from the 10<sup>th</sup> Century found and kept at Humac, near Ljubuški, Hercegovina) the oldest known inscription in the Croatian language (Cyrillic/Bosnian script). However, Croatian literature or, rather, literacy, certainly predates this inscription.

The oldest known Croatian inscription in the Glagolitic script is the Bašćanska ploča. It originated in 1100 at Baška on the Island of Krk. Its text states that King Zvonimir (1075-1089) had given a plot of land to the local monastery and the church of St. Lucy, and that the inscription was written by Abbot Držiha (Držislav).

After the 11<sup>th</sup> Century, there was a relatively rich period in epigraphy, especially in Southern Croatia where the Glagolitic script prevailed. From the 13<sup>th</sup> and 14<sup>th</sup> centuries, several authentic works in the Croatian language are seen such as the Istrian Partition (record of a survey of the lands of Istria in 1275), the Vindol Legal Code (1288) and the Poljica Statute (date unknown). Also, several songs were written in the Glagolitic script – one can see seven poems dating from the 14<sup>th</sup> Century in the National Library of Paris.

In the 15<sup>th</sup> Century, legends of saints' lives were being written; however, most of them were in the Latin alphabet. A few years

after the invention of the printing press, a significant amount of printing activity developed in Croatia. This gave new impetus to literary activity and the first known book printed in Croatia is the well-preserved Glagolitic missal from 1483. The first book printed in the modern Croatian language was published in 1495.

Also in the 15<sup>th</sup> Century, several Croatian humanists and poets became well-known outside their homeland. However, one of the greatest and most distinguished works of old Croatian literature is Marko Marulić's (1450-1524) *Judith*. In this book, one can clearly recognize the influence of the classical works as well as unknown native poets and writers of saintly legends.

In the first half of the 19<sup>th</sup> Century, writers re-awakened the Croatian national feeling and instilled a sense of national responsibility through their literature. At the end of the century, outstanding poets and writers appeared, and in the beginning of the 20<sup>th</sup> Century, there were many popular women writers including Marija Jurić-Zagorka as well as a Nobel prize candidate, Ivana Brlić-Mažuranić.

## THEATRE

Croatia's theatre tradition spans over 900 years. Based on church reports from Zagreb at the end of the 12<sup>th</sup> Century, Croatia already played dramas in the city. Plays were typically based on biblical stories and enacted realistically describing everyday life.

In the 14<sup>th</sup> Century, religious plays combined with Renaissance drama and the 18<sup>th</sup> Century saw the blossoming of the Kaykavian School of Drama in Northern Croatia. At its beginning, the theater life was confined to Catholic seminaries and the aristocratic boarding schools. There was also a limited number of original plays, with the majority of them being translations of works of Austrian and French dramatists.

The 19<sup>th</sup> Century introduced "tragic heroes" into plays. The time between 1860-1880 in Croatian theatrical history has been called "the era of August Šenoa," because he translated plays from French and other non-Germanic languages. At the same time, with the internationalization of Croatia's theater life

in Zagreb, Šenoa emphasized the need for a national dramatic expression of domestic themes.

By the 19<sup>th</sup> Century, many theaters in Croatia had professional companies. Such an important change had a noticeable effect on the theater life among Croatians. It gave a great boost especially to the National Theater in Zagreb, but the provincial theaters benefitted as well. Many major Croatian cities have a rich theater tradition which continues to flourish today.

## MUSIC

The first known musical writing in Croatia dates from the 10<sup>th</sup> Century. A codex found in Šibenik from that century contains neumatic notations.

Many works that contain pieces of music have been preserved from the 12<sup>th</sup> Century. The better known are the Book of Laudes, from the Book of Gospels at St. Simeon Church in Zadar, and the Book of Antiphones (Korčula), with the notes on the red line.

The oldest collection of church hymns in Croatian dates from the early 17<sup>th</sup> Century, but the first such hymnbook with melodies was published in Vienna in 1635. A similar book of Croatian church hymns, *Pavlińska pjesmarica*, containing more than fifty melodies, dates from 1664. The *Cithara Octochorda*, however, is the best-known Croatian musical collection that contains very old melodies. It was published at the beginning of the 18<sup>th</sup> Century.

The 19<sup>th</sup> Century ushered in a very fruitful period in the history of Croatian music. While German musical works were an important part of Croatia's musical scene, native talents were producing music following national tradition. The melody for the Croatian national anthem, *Ljepa naša domovino* (Our Beautiful Homeland) was written by Josip Runjanin in 1846 to Antun Mihanović's verses which Mihanović wrote in 1835.

The Croatian Musical Institute was founded in Zagreb in 1827. Musicians in this institution have always kept up with the times

in style or ideas of the world of music and encouraged the development of national music.

Several Croatians have become noted conductors, pianists, violin virtuosos and other instrumentalists. World-renowned opera singers include Ilma Pukšec-Murska, Ema Vizjak, Josip Kasman, Marija Prikrič, Milka Trnina, Krunoslav Cigoj, Tomislav Neralić, Božena Ruk-Fočić and others. All of them have appeared successfully on the best opera stages in the world.

## FINE ARTS

The earliest Croatian art and architecture are sacral. Churches, large and small, were the pride of people of all walks of life and the works of art in those churches were an expression of their faith in God and of their love for their native land. However, ancient cultures and civilizations have left rich vestiges in Croatia that were not only preserved by Croatians, but have influenced the Croatian cultural and artistic developments.

### *Painting*

The oldest known Croatian paintings still in existence date from the 11<sup>th</sup> Century (some fragments of frescoes dating from earlier periods do exist, however). The best known such painting is found in the church of St. Michael at Ston near Dubrovnik. The princely benefactor depicted in the painting has the crown of the Croatian kings on his head.

From the 11<sup>th</sup> to the 16<sup>th</sup> centuries, Croatian churches were enriched by fresco paintings. These paintings include different styles – Romanesque, Gothic, Renaissance – and express different artistic influences, primarily Italian and Byzantine. The artists that worked on these paintings came from different countries; however, many of them were native Croatians.

The best frescoes in Croatia come from the second half of the 15<sup>th</sup> and beginning of the 16<sup>th</sup> Century. Very often one can find inscriptions in Glagolitic (old Croatian) script on these



pictures. The best-known wall painting from that period is Vincent's (from Kastav) *Danse Macabre* at the church of St. Mary in Škriljine near Beram, Istria (1474).

Other paintings also decorate churches and monasteries in Southern Croatia. Numerous native painters were so active in 1480, they formed a fraternity in Dubrovnik. Many artists of the time worked on illuminations of missals and other church books.

With the founding of the Croatian Society of Arts in 1882 and the Academy of Fine Arts in 1907, Zagreb became a flourishing artistic center. At this time, an effort was made to blend Western European artistic achievements with the Croatian painting traditions. The master of the "Zagreb School" was Vlaho Bukovac (1855-1922). Bukovac painted portraits and decorative compositions and succeeded in grouping around himself artists who were later influenced by the Vienna Succession. He is well-known for the paintings entitled *Gundulić's Dream* and *The Croatian National Revival* (on the curtain of the Croatian National Theater in Zagreb).

Some of the best Croatian artists from the beginning of the 20<sup>th</sup> Century are Josip Račić (1885-1908), an impressionist, Miroslav Kraljević (1885-1913), and Vilko Gecan, an expressionist. The 1930s saw the "Group of Three" that included Vladimir Becić, Jerolim Miše, and Ljubo Babić.

The early 1930s also saw a new artistic circle develop - the Earth Group (Grupa Zemlja) that were Croatian artists, architects and intellectuals active in Zagreb from 1929 to 1935. From this group, Croatian naïve art developed. The best known among the Croatian naïve artists are Ivan Generalić and Ivan Lacković-Croata. This simple and colourful Croatian art form has found admirers throughout the world, as well as many imitators.



Naïve art image source: <https://s-media-cache-ak0.pinimg.com/736x/7c/59/35/7c593517768ad0da80941b908f8ebd2b.jpg>



Josip Račić (1885-1908)

## Sculpture



The earliest sculptural art in Croatia was richly expressed in ornamental reliefs. A three-line lace (troplet) prevalent in early Croatian art became a national symbol. The better-known early relief monuments with human figures from the 10<sup>th</sup> and 11<sup>th</sup> centuries are found in Zadar and Split.

In the 11<sup>th</sup> Century, numerous steles (known as Stećci) are found in Bosnia and Hercegovina and some parts of Dalmatia. The anonymous folk artists left not only an art treasure on those large stones, but a vivid expression of contemporary life.

In the early centuries of Croatian national history, the arts of sculpture and architecture are not only related, but they complement each other. In most builds of the time, one can also find well-known names in Croatian sculpture.

The most prominent Croatian sculptor of the 20<sup>th</sup> Century is Ivan Meštrović (1883-1962). He began to work with a group called "Medulić," named after the Renaissance painter, Andrija Medulić. Meštrović exploited religious and historical motifs and used all the techniques to produce all sizes of sculptures. After the Second World War, he lived and worked in Syracuse, New York and South Bend, Indiana where he died. His best-known works in America are the statues of the American Indians at the entrance of Grant Park in Chicago, St. Jerome at the Croatian Franciscan House in Washington, D.C. and the Pietà at the Sacred Heart Church at University of Notre

Dame. Many of his early works are kept in his gallery in Split, Atelier Meštrović in Zagreb, and many European churches and museums.

In Croatia, sculptors following Meštrović's tendencies and trends have continued to enrich their nation with beautiful art works. This includes Antun Augustinčić, Vanja Radauš, Frano Kršinić, Kosta Angeli Radovani, Ivan Kožarić, Dušan Džamonja, and others who are among the best known Croatian sculptors of the 20<sup>th</sup> Century.

Among the Croatian sculptors in diaspora, the best known are Josip Turkalj (USA), who worked with Meštrović during his Notre Dame years, Augustin Filipović, Ante Sardelić (Canada), and the late Paul Kufirin (USA).

## ARCHITECTURE



St. Donat's Church in Zadar, Croatia, image source:

<http://www.clicktocroatia.com/whycroatia/wp-content/uploads/2016/08/St-Donatus-Church-Zadar-1024x768.jpg>

Croatians were introduced to architectural design when they arrived on the Adriatic shores and came in touch with the highly developed Roman building accomplishments. Several buildings in Croatia date from Roman times. The Euphrasius Basilica in Poreč and the Emperor Diocletian's Palace in Split are among the best known.

Several uniquely built small Croatian churches along the coastal regions date from the 9<sup>th</sup> Century. They are of different ground plan (three aisle basilicas, circular, six leaves, cross) and all of them are vaulted. For example, the Holy Cross Church near Nin was built by unknown native builders. The church has the ground plan of an identically sided cross. It was the church of the Croatian rulers and the head bishop. Some consider it the smallest cathedral in Christendom.

There are a few monumental buildings in Croatia which come from the pre-Romanesque period (700-1000). The churches of St. Donat in Zadar, St. Michael in Ston, and the Holy Trinity at Poljud near Split are among the most important architectural monuments of that time.

Almost every larger town in Southern Croatia has a cathedral. The cathedrals were symbols of the town's political and ecclesiastic autonomy. Many of the cathedrals were built during the Romanesque period such as St. Stošija and St. Krševan in Zadar, and St. Tripun in Koto. The builder Miha from Dubrovnik was especially known in this period. The Franciscan monastery in Dubrovnik is one of his famous works.

In Northern Croatia, the best-known building from the Romanesque era was the Zagreb cathedral. It was consecrated in 1227. After it was destroyed by the Tatars, it was renovated in the 13<sup>th</sup> and 14<sup>th</sup> centuries. In 1880, the cathedral was seriously damaged again and it was restored in the Neo-Gothic style. The transitional period from Romanesque to Gothic style is evident in cathedrals such as St. Duimus (Dujó) in Split.

Viktor Kovačić is the most important architect of the 19<sup>th</sup> Century and is known as the father of modern architecture in Croatia. He achieved harmony and synthesis of both functional and artistic components in architecture. Examples of his work are the Church of St. Blaise and the Stock Exchange Building in Zagreb.

Today, the fast-growing urban centers and unmitigated functionalism are becoming the dominating architectural factors in Croatia, while the artistic components are losing ground.

## CINEMATOGRAPHY

On October 8, 1896, the first film was shown in Croatia. After this, a permanent cinema was established in Zagreb in 1906 and a year later, cinemas were established in Split, Rijeka, Sušak and Zadar. However, it was not until the 1970s that the film industry's productivity started improving. Films mocking social vices and bringing in fierce criticism of Yugoslav socialism were popular. The most prominent filmmakers were Krsto Papić, Antun Vrdoljak, and Fadil Hadžić. Papić's film, *Living with my Uncle* captured national and international film awards.

In the early 1970s, when the creative impulses in Croatia had been dampened by the regimes, some producers brought to their films popular singers, sportsmen and other celebrities to attract more viewers. If one assesses the Croatian feature film industry not only through what was achieved, but by what was neglected, one can see that Croatian historical topics remain unexploited.

One of Croatia's better known cinema stars is Goran Višnjić who made his debut in America on the film series *ER*. Today Višnjić lives in the United States with his wife and children and continues to work in Hollywood as well as on films in Croatia.

## FOLKLORE

The wealth and variety of folklore in Croatia is attributed to its history of politically separated regions. That is, because the regions were separated, they experienced different cultural and religious influences. Ivan Ivančan, a prominent expert on Croatian folklore, states that there are four major regions in Croatian folk music and dancing: Alpine, Pannonian, Dinaric, and Adriatic.

While there is no agreement on what exactly is included under the term "folklore," there is no doubt that folk dancing and musical instruments are included.

The most popular folk dancing in Croatia is the “kolo” or circle dance. These dances are usually accompanied by instrumental music, sometimes with singing, or a combination of the two. Dancers wear colorful and beautiful folk costumes.

The Alpine region covers the northwestern portion of Croatia. Better-known dances from this part of the country include Balun (Istria), Stari čardaš (Međimurje), Turopoljski drmeš (Banija), and Grizlica (Podravina).

Most of the dances from this region are done in pairs and all of them move in a “westward direction” (clockwise). Dances are accompanied by string instruments, but along the Slovenian border, accordions and trumpets are also used. Usually, there is no singing during the dance in this part of Croatia.

The Pannonian folklore region includes most of Northern Croatia – parts of Međimurje and Podravina, Slavonija, Bačka, Srijem, parts of Northern Bosnia and the regions around the rivers Una and Kupa. The region is known for its wealth of lively dances, fast music, and multicolored and richly embroidered costumes. Dancers are lined up in two rows or they dance in pairs, but most times the two forms are combined. In some parts of eastern Croatia, the ‘westward’ and ‘eastward’ directions are often interchanged.

The regions of Kordun, Banija, Pokuplje, Lika, the Dalmatian islands, and Bosnia and Hercegovina belong to the Dinaric folk dance region. A very hard village life and a centuries old struggle with nature and foreign invaders left a lasting mark on the folklore of this area. Most of these parts of Croatia were under Turkish occupation and a fusion of ‘east and west’ is visible in their folklore.

The Dinaric dances are very lively. In most cases, one pair of dancers separates itself from the group and challenges the rest either by word or by performing difficult dance moves. The male steps are characterized either by strong tapping or by high and wide leaps in the air. Most of these dances have a dance leader who directs the moves.

The dances of the Dinaric region could be divided based on religious affiliation. Moslem Croatian dances, for example, represent an interesting phenomenon in the Slavic and European folklore because they are a harmonious combination of the native and Eastern folklore. Among the best-known dances from the Dinaric regions are Ličko kolo, Glamočko kolo, Vrličko kolo, Sinjsko kolo, Kupreško kolo and Trusa (or Truska).

The Adriatic folk dancing region stretches from the Bay of Kvarner to the Bay of Kotor. It includes the seacoast and the islands. The folk dancing in this area can be divided into two sub regions: Northern and Southern Dalmatia. In the northern parts, most times dancers stand in two lines: the men on one side and the women on the other. In the southern region, most of the dances are done in pairs. In both areas, the role of the dance leader is very important – in the north, the leader is the “first man of the dance,” leading the dance and directing the entire group. In the south, the leader gives orders to the dancers verbally, indicating the duration of each of the dance parts. Sometimes he is the first one to change the step and others follow, or he shouts the changes.

Dances from the Adriatic region include Šotiš (the word itself comes from Scottish), Tanac (Krk, Cres, Lošinj), Kolo (Novi Vinodolski), Kolo na tkanicu ((Uglanj), Pržumera (Šolta), Traškun (Hvar), Lindo and Brsaljera (Dubrovnik region).

## Music

Music is also a very important part of Croatian folk dance. A rich variety of instruments are used in Croatian folk music. Although drums and wind instruments are used, string instruments most often accompany Croatian dances. The tamburica (a long-necked lute resembling a mandolin) is the Croatian national instrument, which likely originated in Croatia’s ancient homeland – today’s Iran and Afghanistan. There is an entire family of tamburicas, and each has a special role in an orchestra.

The tamburicas that usually make up an orchestra include the Prim or Bisernica (three of them voiced in three parts), Brač (also three of them), Čelo Berda (bass) and Bugarija. Other

instruments often used in Croatian folk music are the violin, šargija (Bosnian), samica (Lika), and lijerica (southernmost part of Croatia). Gusle, a one-string fiddle, accompanies the player in his singing of epic songs.

The best-known Croatian wind instruments are sopile (Istria), jedinka (a wood instrument resembling a flute) and dvojnica (a single and double whistle flute), diplo, gajde, and dude (played as a bagpipe). The accordion is often played in Bosnia and in some parts of Dalmatia, as well as the harmonica in certain parts of Bosnia and Hercegovina.

## Costumes

Just as they have a diversity of dances, Croatians also have a variety of national costumes. Although there are some common characteristics in Croatian national costumes, each region and even every district has its own original embroidery designs and colour combination.

Croatian national costumes, especially in the northern regions, are known for their exquisite embroidery and cheerful colours. Multi-coloured threads are used to create a beautiful piece of folk art. Lively music, a variety of dance steps, and colourful costumes blend harmoniously to offer an attractive picture of Croatian folklore.

The female's national dress (kolo outfit) generally consists of a plain white dress or blouse (košulja) or underskirt (skutići), which is usually the basic form of the costume. It is then added with other clothing and decorations, which may include another overdress or skirt (kotula), a decorative jacket (djaketa, paletun or koret), apron (ogrnjač or pregjača), scarf (ubrsac), kerchief or shawl which are usually decorated with a floral or animal motif. The embroidery is very intricate and is usually red, white, blue, gold, or black.

Her jewellery, ranging from necklaces, earrings, bracelets, and rings could consist of gold, silver, beads, pearls, or even coral from the Adriatic. Hair is interwoven into one or two braids and decorated with red ribbons for girls or women that are unmarried, while married women wear woven or silk kerchiefs on their heads.

Costumes of brides consist of a crown or wreath often made of flowers (vijenc) and large amounts of jewelry. The woman's head could be adorned by a kerchief, cap, or a headdress, the most famous being the headdresses worn by the women from the Island of Pag. The amount of paraphernalia a woman is adorned with, either very much or rarely any at all, depends on the region. Completing the costume are stockings (bječve) or knee-high socks, and boots or a special kind of sandal called opanci.

The male's national dress usually consists of loose, wide slacks (gače široke) and a shirt, and both are usually either black or white, or both. The man may wear a decorative or plain vest (fermen or jačerma) over his shirt and/or a waistcoat. The man almost always wears a cap, varying in shape and design depending on the region. The most famous cap is perhaps the Lika cap, which has been worn in the Lika region for centuries. Footwear, like the women's, consists mainly of boots and sandals. Because of the weather, certain places may have woolen vests, cloaks, coats, or fur for the colder regions, and silk and light linens for the warmer climates.

Croatians outside their homeland zealously guard their national music, dances, and costumes. Wherever Croatians live they organize folk dance groups and tamburica orchestras. One of the largest Croatian folk festivals attracting over a thousand dancers and tamburica players takes place in Canada every year (this year's milestone western Canadian-Croatian folklore festival is right here in our beautiful city of Victoria, B.C.!).

What all Croatians outside their homeland share, from those in nearby Austria to those in faraway Australia, is a love for the beautiful music and dances of their ancestors. This love for the Croatian national heritage is also a powerful link with the land of our forefathers.

## NOBEL LAUREATES

Croatians who received Nobel prizes include Leopold Ružička (1939) for chemistry, Vladimir Prelog (1975) for chemistry and Ivo Andrić (1961) for literature.

## CROATIANS IN CANADA

Statistics Canada (2011) reports that there are approximately 115,000 Canadians of Croatian ethnic origin in Canada. The ten largest concentrations of Croatians are found in Toronto, Vancouver, Hamilton, Kitchener-Cambridge-Waterloo, Calgary, Montreal, Windsor, Edmonton, Ottawa, and London. However, the town with the largest percentage of people of Croatian ethnic origin is Kenaston, Saskatchewan – 17.5 percent of its 285 inhabitants are of Croatian ethnic origin.

Croatians in Canada can be traced to 1543 where two members of Jacques Cartier's expedition were identified by name and place of origin as Croatians: Marin Masalardić and Ivan Malogrudić. In 1605-1606, Samuel de Champlain noted that during one of his expeditions in search of precious metals, he was accompanied by Jacques (Jakov), an experienced miner from Croatia.

Many Croatian names are also found among the soldiers and sailors in the 17th and 18th centuries of New France (Canada was a French colony within New France, discovered and named during Jacques Cartier's second voyage in 1535. After the Treaty of Paris of 1763, when France ceded Canada to Great Britain, the colony was renamed the Province of Quebec).

In the 19th Century, Croats participated in the Gold Rush in the Lower Fraser River. Among the passengers of the Steamer Pacific, which arrived in Victoria on December 3, 1859, was Šime Miletić (Sam Militich) who opened the Aldephi Saloon and Billiard Parlour in Victoria.

With the continuing influx of immigrants, on October 21, 1903, the Croatian Fraternal Union established a branch in Ladysmith, British Columbia. The purpose of the CFU was to preserve Croatian culture by supporting Croatian roots and traditional tamburitza groups. One year later, the Croatian newspaper "Danica" appeared, capturing a large readership by 1905. By the 1930s, the socio-economic life began to prosper with the building of new cultural centers across Canada.

By the 1950s, there was an increase in the number of highly qualified people among the newcomers. As well, a greater number of Roman Catholic priests took part in the life of the community and many political and cultural organizations emerged including sports clubs, music societies and folklore groups. In the 1970s, religious and church life among Croats in Canada flourished at an unprecedented pace. In less than ten years, thirteen new churches and parish centers were built or purchased.

In 1974, the Organization of Croatian Schools in Canada was formed. Croatian language manuals were published, greatly encouraging the opening of new schools for the teaching of the Croatian language and culture throughout Canada. The first seminar for Croatian school teachers, held in 1978, was attended by 193 teachers and administrators.

## CROATIANS IN BRITISH COLUMBIA AND VANCOUVER ISLAND

Of the 29 Croatian settlements established before the First World War, 14 were in British Columbia. Other Croatians settled in Saskatchewan, Alberta and northern and southern Ontario.

Settlement on Vancouver Island clustered around Victoria in 1859 as company farms were established to serve the fort with fresh food. Early settlement also centered on the Duncan area of the Cowichan River Valley and the Courtenay-Comox region, both attractive and fertile valleys, suitable for farming. The predominantly coastal way of life of the indigenous Indian people on the Island did not conflict with the incoming pioneer farmers, lumber developers and mine operators.

Almost from the beginning of the Gold Rush in the mid-1800s, Croats began to come to British Columbia. Settlements in Victoria were largely transient for gold explorers and by 1871, only four Croats were listed as residents of Victoria, all involved in import-export or wholesale trade: W. Baranovich, fur trader, M. Maringowitch (Marinković), J. Margotich of the schooner Favorite, and John Stanovitch, a miner.

Croatian settlement on the Pacific Coast was re-established in the 1880s with the appearance of Croatian fishermen and others at the Fraser River delta, where they discovered favourable fishing conditions. The first to appear in 1883 were two Croatian fishermen, M. Karompona and G. Tolich, who fished between Victoria and Seattle. Tolich established himself as a fish merchant in Victoria. By 1886, a substantial Croatian settlement began at Port Guichon or Ladner, as it was later called.

Of the pioneer Croatians who eventually settled on Vancouver Island, many worked in the coal mines at Nanaimo, Ladysmith, and Cumberland or in the sawmills at Chemainus, while a few others worked in the kraft-pulp mill at Harmac near Nanaimo and on the railroads at Courtenay, Port Alberni, North Wellington, and Victoria.

### *Croatian Community in Victoria, B.C.*

The determination of Croatian Canadians to preserve their cultural identity is reflected in the high retention of their language and industriousness in maintaining ethnic institutions and organizations in Croatian communities across Canada.

The Roman Catholic Church is one of the key institutions which contributed significantly to the preservation of Croatian identity. Through its performance of religious functions and the propagation of traditions, values, and ideals of the Croatian culture, it became a focal point for Croatians. Franciscan priests were prominent in establishing parishes and missions in the major Croatian settlements across Canada.

Since the early 1960s, the Croatian communities on Vancouver Island existed as Catholic missions where priests from Vancouver were relied on to minister to the faithful.

The first missionary priest was Fr. Ambroz Budimir who served intermittently from 1961-1970. In conjunction with Fr. Ambroz, another Franciscan priest, Fr. Zvonko Radošević, also from the Split diocese in Croatia and based in Vancouver, ministered on Vancouver Island starting in 1964. He was joined in 1968 by Fr. Bone Prcela. Other priests that ministered on Vancouver

Island during this time included Fr. Mirolsav Ančić, Fr. Pavao Norac-Kevo, Fr. Dalibor Grčić, as well as priests from Canadian churches.

As the Croatian community grew, especially in Victoria and Nanaimo, in 1974, Fr. Zvonko Radošević was named as the priest for Vancouver Island. Even though he lived in Vancouver, he attended Victoria every Sunday where he served mass at the church of St. Jean Baptiste. He regularly traveled the length of Vancouver Island to Port Hardy and beyond, whenever he was able. In his travels, Fr. Zvonko recorded all names of Croatians he met on the Island.

During the 1970s and 1980s, Croatian clubs and organizations also proliferated in Victoria. This included the "Croatia" soccer club, political organizations of "Hrvatska Seljačka Stranka" and "Hrvatski Oslobođilački Pokret" (HOP), as well as a cultural organization, "Ivan Meštrović."

As the community grew, its aspirations also grew. Twice the community collected over \$100,000 to purchase land for a future church, but because Victoria did not have a permanently-assigned priest, both times the money was returned to its donors.

While Fr. Zvonko supported Victoria's Croatians' endeavours to acquire their own church, his advancing age did not enable him to lead such a major project. Before he retired in 1983, he informed the community that Cardinal Kuharić and Mons. Stanković were visiting Vancouver. If Victoria wanted their own Croatian priest, a meeting with them was advised.

In September 1984, parishioners Ivan Marčinković, Nikola Čolak, Mile Bašić and Ivan Šulentić went to Vancouver to meet with the prelates. At the meeting, they requested that Fr. Ante Jurić, who was located in Vancouver, be assigned to permanently serve the Victoria community. As news of the positive meeting with the cardinal spread, the momentum built for Croatians in Victoria to finally get their own priest.

Coincidentally, at that time, Nikola Rudman found the current parish site which was listed for sale. Almost immediately, Ivan Marčinković placed a deposit on the property. Then for the

third time, the community collected the necessary funds to purchase the land and building, paying the entire purchase in full on March 3, 1985.

Through the hard work of members of Victoria's Croatians, the building was renovated into a functioning church. In the meantime, Fr. Ante Jurić was appointed pastor of Victoria and Vancouver Island. On September 15, 1985, the parish of St. Leopold Bogdan Mandić - Victoria was formally opened and celebrated as the spiritual and communal meeting place for the Croatian people.

When Fr. Ante left Victoria in 1989, other priests that served Victoria and the Island included Fr. Mate Markota (1989-1992) and Fr. Jerko Čaleta (1992-2003) who passed away in 2003. Upon his passing, the Island did not have a priest for two years until Fr. Pavao Dominković, a Franciscan priest from a Bosnian province, was appointed. Fr. Dominković served the Island for one year. Following him, also from the Bosnian provinces, Fr. Juro Marčinković (2006-2014) served and currently, Fr. Mogomir Kikić is Victoria's and the Island's pastor.

It is important to note that during Fr. Juro's leadership, the church was renovated to include a new hall (for events) and a new two-bedroom accommodation was built for the priest.

The Croatian community in Victoria was also very active during the Homeland War of Independence (Domovinski Rat). Between 1991-1995, the community collected over \$200,000, which funds were sent to the Croatian Credit Union in Toronto for the Croatian National Fund. In addition, several containers filled with hospital beds, medical supplies, and other goods were sent to Croatia during the war. Other actions included about 300 Croatians from Vancouver Island attending two marches on the Parliament Building, demanding freedom for Croatia. Vigils were also held at the Croatian church. Likewise, the community collected about \$20,000, which money was used to renovate the Croatian Embassy in Ottawa.

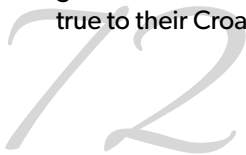
What will the next decade look like for Croatian Catholics in Victoria and on Vancouver Island? Our hope is that all generations continue to profess their Catholic faith and remain true to their Croatian heritage.

## THE CANADIAN-CROATIAN FOLKLORE FESTIVAL

In the early 1970s, federal government initiatives in multiculturalism resulted in a general increase in cultural activities among all ethnic groups in Canada. This was the impetus for establishing the Croatian Folklore Federation of Canada. Under the leadership of Ante Beljo, the first Croatian-Canadian Folklore Festival was held in May of 1975 in Sudbury (even though the group started meeting in 1973 to discuss the possibility of festivals). Since then, the Croatian-Canadian Folklore Festival has become an annual event hosted by a different Croatian community in Canada.

The goal of the festival is to promote, share, and preserve our rich Croatian folklore culture and with it, to enrich our Canadian multicultural society. Festival performers put on their best costumes, some of them designed and fabricated a hundred years ago. They have worked all year to perfect their performances of songs and dances – the best from the rich heritage of Croatia, homeland of their parents and grandparents.

Given Canada's vast geographical distance, in 1999, the Croatian-Canadian Folklore Federation – West was created. The original organization remained as the Croatian Folklore Federation of Canada until 2011 when it became Croatian Folklore Federation of Canada – East. As such, what started out as one festival in Canada became two festivals – one in eastern Canada (this year, in Oakville, Ontario) and the other in western Canada (this year, in Victoria, B.C.).





## WESTERN CANADA FESTIVALS – A CHRONOLOGY

<b>Year</b>	<b>Festival Anniversary</b>	<b>City (**combined east/west festival)</b>
1978	1	Edmonton
1979	2	Calgary
1980	3	Winnipeg
1981	4	Lethbridge
1982	5	Vancouver
1983	6	Sudbury**
1984	7	Edmonton
1985	8	Lethbridge
1986	9	Victoria
1987	10	Winnipeg**
1988	11	Calgary
1989	12	Vancouver
1990	13	Edmonton
1991	14	Victoria
1992	15	Lethbridge
1993	16	Winnipeg
1994	17	Calgary
1995	18	Hamilton**
1996	19	Vancouver
1997	20	Calgary**

<b>Year</b>	<b>Festival Anniversary</b>	<b>City (**combined east/west festival)</b>
1998	21	Edmonton
1999	22	Victoria
2000	23	Calgary**
2001	24	Winnipeg
2002	25	Vancouver
2003	26	Penticton
2004	27	Edmonton
2005	28	Vancouver
2006	29	Calgary
2007	30	Winnipeg
2008	31	Vancouver
2009	32	Calgary
2010	33	Edmonton
2011	34	Vancouver
2012	35	Winnipeg
2013	36	Calgary
2014	37	Vancouver
2015	38	Edmonton
2016	39	Calgary
2017	40	Victoria

Note: Information in this section was copied or adapted from

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Wikipedia (various topics on Croatia)

# O, CANADA!

*Ariana Cuvin, a 19-year-old student at the University of Waterloo designed Canada's 150 birthday logo*



**It's your birthday, Canada. Make a wish. Make it count. Happy Birthday!**

As we celebrate the 40<sup>th</sup> western Canadian-Croatian folklore festival, we are proud to call ourselves Canadians and celebrate Canada's birthday. This year marks 150 years since Confederation, although Canada is not a confederation; it is a federation. The term 'confederation' caught on in the 19<sup>th</sup> Century and stuck – we have named squares and bridges after it and we even refer to the "Fathers of Confederation." Confederation has come to represent the country and the events that led to its creation.

The British North America Act of 1867 unified the colonies as the "Dominion of Canada" and included the Province of Canada, Nova Scotia and New Brunswick. However, the union was not a new concept (i.e., Upper and Lower Canada – English and French-speaking, respectively – were united by the Act of Union in 1840 to form the Province of Canada).

On July 1, 1867, the new Dominion of Canada was comprised of four provinces – Ontario, Quebec, Nova Scotia and New Brunswick. The rest of the provinces and territories joined and were formed over time, Nunavut being the most recent, which officially separated from Northwest Territories in 1999.

In 1982, Canada "patriated" the constitution, a political process that led to Canadian sovereignty, allowing Canadians to amend our Constitution without requiring Britain's approval. The Constitution Act of 1982 was a landmark event

and enacted our Canadian Charter of Rights and Freedoms. It was also in 1982 that "Dominion Day" (i.e., July 1) was renamed in Parliament to "Canada Day."

As we celebrate Canada's sesquicentennial year, could 2017 mark a watershed? In the age of truth and reconciliation, climate change, and our American neighbour's political shakeup, what do we want to be when we grow up? What will our country's tricentennial – 2167 – look back at and remember?

Story adapted from: [www.cbc.ca/2017/canada-is-celebrating-150-years-of-what-exactly-1.3883315](http://www.cbc.ca/2017/canada-is-celebrating-150-years-of-what-exactly-1.3883315)

For 150 facts and trivia on Canada, visit <http://www.cbc.ca/2017/150-facts-150-seconds-1.3878984>

For instance, did you know that Canada's longest place name is Pekwachnamaykoskwaskwaypinwanik Lake, Manitoba? Or did you hear about Stoner, BC? And did you know that we have the world's deepest underground clean lab; not to mention the most polar bears, maple syrup, and doughnut shops per capita? Go ahead! Check out the link for 150 fast facts about Canada!



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families  
(Victoria, B.C.)



Best wishes to the festival organizers for a successful 40th annual Western Canadian-Croatian Folklore Festival. Welcome to Victoria, guests and performers!

Dobrodošli gosti! Želimo Vam ugodan boravak u lijepoj Victoriji.

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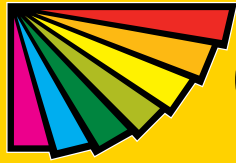
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Folklornog Festivala, čestitke svim sudionicima –  
osobito našoj kolo grupi "Zagreb." – Nikola Čolak

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puno sreće, uspjeha  
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*—Zvonko Mavretić (vodoinstalater u miru / retired  
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Svim sudionicima 40-og Hrvatskog folklornog festivala zapadne Kanade želimo srdačnu i toplu dobrodošlicu u Viktoriju. Posebno pozdravljamo svu hrvatsku mladež, i neka i dalje ustraju i rade na očuvanju naše kulturne baštine.

**Lijep pozdrav od  
Obitelj Marka i Marije Kardum**



**“Canada Naša Nova Domovina”**

Nije lako zidar Majko biti,  
A kamoli o Hrvatskoj misliti.  
Uspjeh nam je što sve mi imamo:  
Crkvu—u—Hrvata nije nam baš lako.  
Uza mene cijenjeni Hrvati,  
Hrvatice i pomladak mladi.

Čestitam Vam na četrdesetom folklornom festivalu, organizatoru a i svakom članu.  
Ovaj će nas festival približiti,  
što je naše zauvik će biti.

Hvaljen Isus i Marija!

Hvala omladino!

Hvala voditeljji!

Hvala dobrovoljni vjernici!

Dobro došli gosti na  
40<sup>ti</sup> Hrvatski Folklorni Festival!

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To the participants of the 40th annual  
Canadian Croatian Folklore Federation  
West festival - welcome to our beautiful city  
and wishing you a memorable weekend.

Ljubo, Dianne,  
Marina & Ante Buljat

## Through Canadian-Croatian folklore festivals, we want:

- To develop our culture and share it with other Canadians;
- To be identified and known as any other citizen of this great and free country of ours, without any interference and misleading information;
- All Canadians to know more about our culture, about our land, and about our nation of Croatia;
- To have your patronage at our festivities, as you share in our joys and artistic pleasures.

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Evolve Engineering would like to extend best wishes to all of the participants, organisers and guests of the 40th annual Canadian Croatian Folklore Festival!

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Svima skupa čestitam i želim uspješan i veseo  
40ti Hrvatski folklorni festival.

Svoj mladosti—neka vas ovaj susret obogati,  
opleneni i učini ponosnim na hrvatsku kulturu.

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Congratulations and best wishes for a  
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—Milka Wallace, Proprietor  
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