**Questions by the Special Rapporteur in the field of cultural rights**

1. What have been the impacts on cultural rights and on cultural life\* of:
2. the pandemic?
3. measures taken to respond to the pandemic?

a) In Bosnia and Herzegovina ALL cultural institutions and activities officially stopped on March 17. 2020. and restarted on May 15. 2020. (<http://www.fucz.gov.ba/na-danasnjoj-nastavljenoj-19-vanrednoj-sjednici-fscz-ukinuo-zabranu-kretanja-za-osobe-mladje-od-18-i-starije-od-65-godina/>). Budget lines for financing CSO cultural activities on local level (municipalities and cantonal) were suspended. On April 14. budget for Ministry of culture and sport Federation of BiH reduced for 40% (https://www.slobodnaevropa.org/a/30573162.html). All planned cultural activities - festivals, art colonies, projects are suspended in Republic of Srpska. Ministry of education and culture plans distribution of 395.000 EUR in 2020 for projects in all sectors of culture and national minorities.( <http://seesrpska.com/en/kultura-ne-smije-biti-zaboravljena-nakon-panedmije/> ). It is unknown how this budget is going to be spend for planned purposes (by May 31 no funding available).

b) Cultural activities shifted from "live" to internet presentations. Exhibitions, small concerts and theatres were using youtube for presenting the art. Rarely, on-line (again youtube) were organised by artists. Theatre in Tuzla organised for actors on-line rehearsal of a play to be played in June.

1. What efforts have been made to guarantee the exercise of cultural rights, in accordance with the requirements of public health? How has the message that cultural life must be enjoyed in ways that respect public health and medical expertise been communicated?

In the early phase of pandemic all institutions and gatherings were forbidden. After re-opening the institutions and permitted gathering, all actors and visitors needed to have masks, gloves and keep social distance of 2 m. Citizens and artist obey orders. Even ballet show was performed on the way that actors have masks on faces. This case is the evidence of art degradation due to pandemic since face expressions are invisible. No cases of virus infection among cultural workers (no official info in media on such cases).

1. What roles have culture and cultural rights played in responding to the pandemic:
2. At the individual and collective levels, including in building resilience and solidarity, and memorializing victims?
3. At the scientific level, to provide adequate information to inform public policy and ensure public awareness?
4. In any other relevant manner?

Cultural rights were promoted primary for the benefit of artists, and secondly for public. Artists needed to maintain their efforts and practises. General population i.e. public has no focus on culture and significantly reduce interest for culture and art.

1. What steps have been taken to mitigate the impacts of the pandemic, and of measures to counter the pandemic, on the cultural sector and on the human rights of those working in it (including artists, athletes, cultural heritage professionals, cultural workers, librarians, museum workers and scientists)?
2. How have the cultural sector and those working in it adapted to the pandemic? How have these adaptations been received by the public and how have they been supported, including financially? Are there sectors of the population that may risk exclusion from such adaptations?

Internet substitutions for culture and art were more formal without wide audience because events were not advertised on adequate manner and only info were available on web sites or social networks (which follow limited number of site visitors). On the other hand, public and private TV NEVER (or extremely rarely) announced cultural event to be seen on internet. TV presented earlier recordings of theatre shows and on that way maintain cultural program scheme. All actions were performed without financing.

1. What kind of measures will be necessary to rebuild the cultural sector going forward? How will inclusion be addressed?

After finishing restrictions on May 15, institutions immediately started activities. Public institutions did not have break in financing the staff and other costs, but private sector and CSOs remained without finances, so they need urgent sources of financing - for example through local municipal budgets (to activate budget lines for culture if money is still available or it is shifted for another purposes more important than culture), through calls for proposals by international community and embassies, and to reduce office costs (rent, utilities, bank fee).

1. Has your Government already envisaged / announced specific measures to support the culture sector during and after the pandemic? How will relevant constituencies participate in their development and implementation?

Local and upper governments did not announce any measures to support the culture sector in post pandemic period.

1. Have scientific and medical experts been able to express themselves freely about the pandemic, its impacts and needed responses? What measures have been taken to address the denial of scientific information about the pandemic, and to ensure access to reliable scientific information to guide policymakingand personal choices.

Statements about pandemic given in media by scientists and medical experts were contradictory and confusing. General population still do not know to whom trust. When two opposite statements are given by two experts it is hardly possible to understand what is the truth. So, such approach changes behaviour of population and sometimes population acts irrationally not knowing how to plan future behaviour in restriction periods.