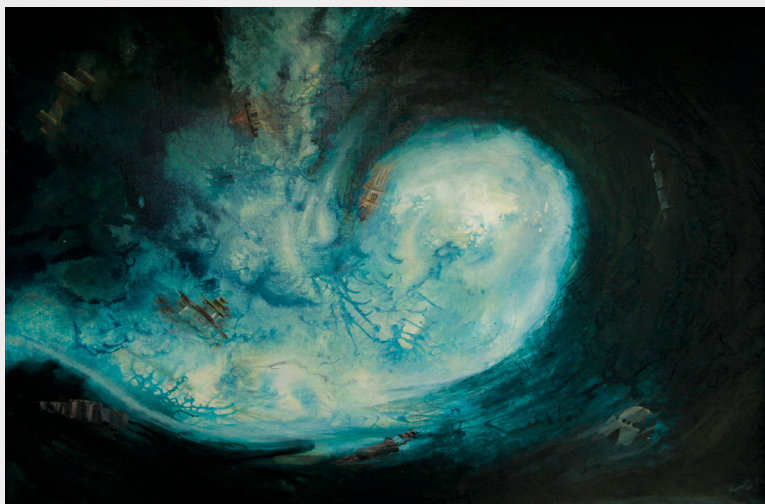




India China Institute, The New School &
LASANAA an Alternative Art Space cordially
invites you to an
Intergenerational Conversation on
Art & Climate Change

‘Nature in Flux’

KG Ranjit (paintings)
&
Ashmina Ranjit (performance)



Opening: 5.30 pm - 7.30 pm
Saturday, 8 November 2014,

Veneu: The City Museum Kathmandu,
Durbar Marg (Yak & Yeti Road)

Exhibition will remain till 15th Nov. 2014 (10 am -7 pm)

Contact info: events@theCityMuseum.org

Twitter/Instagram: [@theCityMuseum](https://www.instagram.com/theCityMuseum)

INDIA CHINA INSTITUTE
THE NEW SCHOOL

विश्वान्वय
an alternative art space

THE
CITY
MUSEUM
KATHMANDU

In Partnership with the City Museum Kathmandu

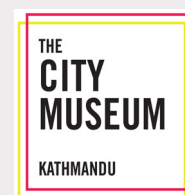
Climate Change Himalaya: Engaging the Arts & Humanities

Climate change is the defining issue of our times. While the impacts of climate change are unevenly experienced around the world, communities in the Himalaya are some of the most vulnerable to change. Understanding and communicating these emerging changes is an increasingly important task for public engagement and education. Responding to this need, artists, poets, writers, photographers and filmmakers who live and work in the Himalaya are taking a more active role in documenting and presenting these changing climate landscapes to the public. To support these efforts, the India China Institute at The New School in New York and LASANAA, an alternative art space in Nepal, are working to develop a new collaboration focused on engaging the arts and humanities around climate change and the Himalaya.

There is no question that addressing climate change requires the best available science, but as we have learned, science alone is not enough to create action on climate change. To change people's hearts and minds, and advance innovative and adaptive solutions to our current climate crisis, appeals to people's deeply held values, ethics and spiritual beliefs are necessary—and it is here that creative thinkers (e.g. artists, writers, poets) have historically played a critical role in social change by making space for a diversity of voices and views.

Synergies between the arts and sciences, politics and the humanities, are strengthening movements calling for new ways of relating to people and the planet. This includes highlighting our ability to propose alternative practices, raise public awareness, and take political action in these times of crisis despite widespread apathy and political inaction. These emerging global movements of diverse peoples have taken the lead on climate change action and remind us that all life on the planet is interconnected, and that our actions, or inactions, impact everyone.

The discussion on 8 November 2014 will be followed by a week-long inaugural exhibition featuring the works of esteemed artists KG Ranjit and Ashmina Ranjit. This combined exhibition, which will end on 15 November, is an intergenerational interpretation of the climate change crisis. This event is designed to foster further dialogue between the arts and humanities and social sciences, and is part of a broader effort by the India China Institute to broaden debates on climate change in the Himalaya.



‘Nature in Flux’

KG Ranjit (paintings) & Ashmina Ranjit (performance)

Opening: 5:30 pm - 7:30 pm

8 November - 15 November

Environmental Aesthetics of K.G Ranjit

Krishna Gopal Ranjit is a well known senior artist with numerous exhibitions to his credit. His realistic landscapes, with their subtle portrayals of light and shade, are collected all around the world. In the current exhibition, his art takes a new direction. Dealing with the theme of environmental crisis, he has previously painted mountains without snow, trees without leaves, birds without feathers, and melting glaciers and drowning cityscapes.

Most of the paintings are characterized by a burst of light at the center. Dim somber colors dominate the margins; an artistic motif that was also present in his earlier realistic landscapes. What is different about the current set of paintings, however, is a radical shift away from the realist form. The lines blur, losing their rigidity, and the colors flow freely, creating forms that range from semi-abstract to abstract. Images of Buddha and other gods peep from under the semi-abstract shapes of the paintings. Such depictions symbolize hope slowly turning obsolete in a world teeming with the threat of earthquakes, floods, landslides and other environmental disasters.

At the same time, environmental crisis is not merely a natural problem for Ranjit; it is a political problem. This theme is well represented in the painting where the city structures of Nepal, Afghanistan, Bhutan, China and other nations of the Asian continent are shown drowning under water. It suggests not only a natural tsunami, but also a political one that can sweep away monuments of history in a matter of minutes. The paintings in the current show pulsate with energy and movement; they seem to suggest that chaotic energies—both natural and political—are shimmering under the surfaces of everyday life. The paintings are not only aesthetic representations of the environmental disasters, but serve also as timely warnings to the human race about the deteriorating condition of global environment.

‘Beyond Recognition’

For me love, compassion, social justice, equality, freedom are our rights as human beings. Living in harmony in our societies, our countries, and the world at large - are the most important aspects of life.

Our home planet – the Earth - is the only place in this universe that is able to cultivate the existence of the living being for thousands of years. Human beings were so bright and clever that they fostered various indigenous cultures, where nature, art and ecology integrated effortlessly in to ways of life. But realities have changed beyond recognition and only memories of these harmonious relationships remain. Natural culture and indigenous knowledge have been corroded by lopsided urbanism and synthetic modernity. Earth and existence are threatened by a hydrocarbon apocalypse. We seem to have forgotten the fundamental harmonies between humanity and nature that uphold our integrity and dignity.

The more radically we separate ourselves from nature to justify our modernity, the more we lose the ability to relate to our sustainable heritages. Because we have drifted away from nature and destroyed the eco-balance, we are insensitive to ecological limits and interdependencies. To address the ecological crisis at every level we must develop a new culture and an ecologically rational society.

In this work, my concern is neither focused on the trap of synthetic modernity nor the nostalgia of historical harmonies. It is about that liminal space where one is free yet not free - trapped yet unrestricted - the suspension between hope and despair, bliss and misery. In that space the culture evolving from the present socio-political/natural scenario is both reflected and recreated. In this manner, ‘Beyond Recognition’ raises questions about our values as human beings; character, honesty, trustworthiness, duty, and even our sense of beauty, and relationship to natural simplicity. (Ashmina Ranjit)



‘Nature in Flux’

Exhibition by
KG Ranjit & Ashmina Ranjit

Opening: 5:30 pm - 7:30 pm
Other Days: 10 am - 7 pm
8 November - 15 November

Title: Nature Rage
Artist: Krishna Gopal Ranjit
Acrylic Painting



For 24 hours in Kathmandu, an artist becomes art

Text: Niranjana Kunwar / Photos: Kashish Das Shrestha
Sunday, November 9, 2014

It was Sunday, the ninth day of November, a little past 3 pm, the kind of afternoon that reminded me of a drop of honey – shiny and sweet. As I made my way from Jamal to Durbar Marg, everything sparkled – helmets, windowpanes, even the street. Now and again I felt the breeze flowing over my hair and my cheeks, its coolness a perfect complement to the warmth of Kathmandu's autumn sun.

As I climbed the stairs of the City Museum of Kathmandu, grateful for the beautiful day, I couldn't help thinking – Ashmina Ranjit is probably unaware of this weather. She is unable to feel the sun and wind on her skin. She has been inside the museum's gallery for the past twenty-one hours, sticking a pin into the dress she is wearing with every breath she takes.

Ms. Ranjit's work, titled "Beyond Recognition", is part of a one-week programme, an initiative of The New School's India China Institute, the City Museum of Kathmandu, and Lasanaa, an alternative art space. Just before her 24-hour art event began, a discussion to engage the arts and humanities with climate change had taken place at the museum, followed by the inauguration of paintings by Ms. Ranjit's father, Mr. K G Ranjit, that explore environmental crisis. The father-daughter team's artwork is jointly titled "Nature in Flux". I learned that Ms. Ranjit's art is a metaphor for Kathmandu's air pollution. Each breath a pinprick on our body.

After opening remarks, Ms. Ranjit's performance started at 6 pm. Sitting with a serene expression in front of the guests, a tika of intertwining snakes slithering from the center of her forehead onto her nose, Ms. Ranjit did not address her audience. She took a silver pin with her right hand and pierced the front of her white gown. Then, drawing another breath, she took another pin and repeated the action. Her left hand had a clicker. Next to her, a laptop on a wooden stand kept time. The digits on the screen showed 23:58, and counted down the hours, minutes and seconds.

Those present gradually dispersed and mingled, sipping wine and nibbling on cupcakes. Ms. Ranjit continued. I took one last look at her and stepped out to have dinner with friends.













Around 11:30 pm that night, we returned to the gallery, now much quieter. A few people – a couple of cameramen, Ms. Ranjit's husband and friends – were sitting around. They would be accompanying the artist throughout the twenty-four hours.

I went closer to her. There had been a shift. What was it? I glanced at the timer and then at Ms. Ranjit. It was as if I could sense every second weighing on her. While we had hailed a cab to Lazimpat, ordered, waited, and devoured burgers, listened to jazz, sipped drinks and returned, Ms. Ranjit had been sitting there, repeating that one simple series – reaching out for a silver pin, sticking it to her gown, taking a breath and clicking a counter. There were seventeen and a half hours to go.

The materials spoke a different language as well. The fabric on her body, her limbs and the pins were busy with preparation. The pins dotted her sleeveless beige coat, made a gentle flurry on her lap, scattered around the chair and flowed out on the red floor. About forty-three thousand had been ordered and sterilized for the project.

Along with the concrete sense of time passing while I witnessed the creation of an artwork, I also felt a strange energy, intangible, invisible, but so present that I could almost reach out and grab it with my fingers. That energy, that quality I felt, was a direct reaction to Ms. Ranjit's determination and endurance. These three factors – passing time, pulsing flesh and the prickly message – drew me in, momentarily froze me in that space. And I realized – the artist had become art.

I returned to the museum around 11 the following morning. Ms. Ranjit smiled at a guest, an act that rendered her mechanical persona more human. Even though almost twelve hours had passed since my last visit, I did not notice any other change. There were more pins on her gown for sure, but the effect wasn't all that remarkable. Her feet were propped on a bunch of clothes and a small blanket was rolled and tucked in between her back and the chair.

Later that day, during the twenty-first hour, Ms. Ranjit's face seemed coloured by a visible layer of exhaustion; her skin appeared a shade darker. "She sticks pins and clicks the counter even when she goes to the bathroom," someone said. Ms. Ranjit was on a liquid diet – water, juice, tea. A friend pushed some titaura into her mouth. "I felt a bit dazed earlier," Ms. Ranjit said, "I could not even hold this counter, perhaps due to sleeplessness." A student approached Ms. Ranjit and mumbled something. Ms. Ranjit responded, a few words, but her voice was still sharp and clear. Somebody else went up to her and kissed her cheeks. She smiled once more.

Visitors assembled during the final hour. We all watched the minutes tick by. Five minutes felt too long. When the timer finally buzzed, we all applauded. Ms. Ranjit declined to say anything formal, but invited guests for a group photo before taking off her art-attire, which will be displayed at the museum for the rest of the week.

"In this work, my concern is neither focused on the trap of synthetic modernity nor the nostalgia of historical harmonies. It is about that liminal space where one is free yet not free, trapped yet unrestricted, the suspension between hope and despair, bliss and misery. In that space, the culture evolving from the present socio-political/natural scenario is both reflected and recreated," says Ms. Ranjit's artist statement.

This is the first time in Nepal's history that an artist has successfully completed a 24-hour performance act. As with any piece of art, it is worth asking – Why does this matter? What does this mean for art and for the humanities? How does this help our environment? How is it significant to you and to our larger society? With this blog, I am inviting all of you to reflect on these questions.















Article Source:

<http://www.lalitmag.com/2014/11/for-24-hours-in-kathmandu-an-artist-becomes-art/>

► Portraying Adverse Affects Of Climate Change One Pin At A Time

KATHMANDU, Nov 11: Artist Ashmina Ranjit, who has always been introducing new art forms, recently presented a new method of storytelling with art in her work, entitled 'Nature in Flux'.

Clad in a dress made of lokta paper and silk, she spent 24 hours pricking herself with pins. The exhibition began last Saturday at The City Museum Kathmandu in Durbar Marg and came to a conclusion on Sunday.

This exhibit was her way of portraying how the pollution in the environment is affecting human beings. Thus, by pricking pins, she has tried to showcase how every breath taken by humans is being affected by pollution. During the exhibition, she also urged everyone to be aware of the adverse effects of the changes in weather.



In the 24 hours, she pricked herself with around 43,500 pins.

"We take breaths to live but because we're polluting our environment, our bodies are suffering. If we don't take proper action to save the environment quickly, then our existence will come to an end," she said.

The lokta paper and silk are symbolic of nature while the pins indicate destruction, she explained.

The exhibition was on the theme of 'Climate Change' and also showcased 17 paintings by her father Krishna Gopal Ranjit. He had prepared these paintings on the same theme a few years ago.

The paintings are predominantly of black and grey shades in color. He has tried to show how the Dharahara and the mosque near the Ghanta Ghar as well as the surrounding areas have been affected by climate change.

"My father and I have showcased our understandings of climate change on a single platform. People may find differences in the presentations and perspectives of two different generations on the same topic," she said.

Before beginning the exhibition, she also discussed the topic with representatives from different fields. Amongst those in the discussion were Kesang Tseten, Saguna Shah, Archana Thapa, Ashok Gurung, and Prasun Rai.

This news item is printed from myrepublica.com - a sister publication of Republica national daily.

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Source: http://www.myrepublica.com/portal/index.php?action=news_details&news_id=86403

On Saturday»

When every breath counts

Ashmina Ranjit takes up the global issue of climate change and in the process, challenges human perception of capabilities

Nhooja Tuladhar



Ashmina Ranjit performs against the backdrop of her father's paintings hung on the walls of City Museum Kathmandu on November 8. Photo by : Nimesh Jang RAI

NOV 14 -

Seated on a chair, Ashmina Ranjit wore a white gown and a cream-coloured sleeveless coat made out of lokta. There were two tables placed before and beside her. One with a computer with a count-down timer on its display and another that had a bowl filled with stainless-steel pins. Pins were scattered on the floor, and were pinned to her silk dress and her coat.

Ranjit, all the while, took pins from the table and one by one pierced them through her coat and gown. When I reached the City Museum gallery, Durbar Marg, on November 9, afternoon, the timer on the computer had four hours on it still. Ranjit had been working on her 'dress of pins' for 20 hours already.

The exhibition—jointly organised by The City Museum Kathmandu, Lasanaa and India China Institute at The New School—"Nature in Flux" was inaugurated last Saturday through an interactive talk programme titled "Climate Change Himalaya: Engaging the Arts and Humanities". The talk discussed how

climate change is not just an issue that scientists and politicians should be involved in alone, but how creative minds can contribute, in their own ways, to raise awareness and find a solution using their respective mediums. The programme saw the participation of writers, artists, filmmakers and photographers alike. The talk then made way for "Nature in Flux".

"The Himalaya is a transnational space based on which we can think about big questions about climate change, sustainable development and human relations. And such defining issues no longer should be limited to scientists. This exhibition is a part of that dialogue," said faculty member and director of India China Institute Ashok Gurung. "Climate change is intergenerational and so is this exhibition. It shows us how two artists can help us, through their works, to think about the issue."

The exhibition features a collection of mostly landscape paintings executed by KG Ranjit; they centre on the issue of environmental change. His daughter, Ashmina Ranjit, did a 24-hour performance starting from 6 pm Saturday to 6 pm Sunday, in the gallery premises itself.

"It was awe-inspiring to witness the performance. It was a very powerful way to make a point to a larger audience," said Gurung. "It was really about sending a powerful signal as to how we are torturing ourselves. It showed the audience how little actions can make a difference and vice versa."

It was not just a stunt, but the artist has clearly indicated a need for action."

And finding out about Ashmina Ranjit's process behind the performance made me understand what Gurung was referring to.

With every breath Ranjit had taken during the 24 hours, she had pierced her dress with one pin—all the while counting with a hand tally: 43,569 breaths, 43,569 pins.

During my talk with Gurung, I had asked him how he thought such a work of art would affect the Nepali audience. He stated that art can have multiple interpretations and he also told me how people who visited the show had been very eager to find out what was going on. Some were even shocked, he said.

"People may be new to something like this, but I am sure they were surprised by how much they understood," says Gurung.

As Gurung had mentioned, Ranjit's work is made up of multiple layers. At first glance, it seems like an act about the self-infliction of pain, and viewers can relate to the artist as a symbol of themselves—as individuals or themselves as humans collectively—or of being nature itself. This take is blunt but the most relatable, nevertheless.

From another point of view, this could be viewed as a warning. As the artist is counting her own breath in conjunction with the pinning, it could hint at how we are counting our own days—or breaths—in direct correlation

Today's Paper



The Kathmandu Post in Print

FROM THE PAST 7 DAYS

ENTER / SELECT DATE

Go
e.g. 2001-04-01 (yyyy-mm-dd)

By Abin



The meeting is over, sir! Now you may unplug your ears!!

to our actions.

So what do we, as humans, need to do to actually make the world a better place for us and for others beings to live in? When I look for an answer—and another way of interpretation—within Ranjit's work, the word 'realisation' comes to mind. Consciousness should trigger change.

Knowing oneself and the world is integral and what better way to start but by counting your own breath?

In the gallery, Ranjit looked tired; you could tell through the way her body moved. But there wasn't a speck of pain in her face. In fact, there was hardly any emotion visible.

"It was the longest meditation I've ever done," she says. "I wasn't very well before it, and I thought I wouldn't be able to stand up after it, but surprisingly, I felt refreshed."

So to understand the process an artist goes through in order to create is in itself something of high value.

Here, the artist is the mirror, showing us 'us' as well as what we are capable of.

"Nature in Flux" is on till tomorrow

Posted on: 2014-11-15 08:55

Source: <http://www.ekantipur.com/the-kathmandu-post/2014/11/14/onsaturday/when-every-breath-counts/269659.html>

ekantipur.com



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Music at the Museum: British artist Lloyd Williams performs at CMK on Thursday



Music at the Museum: British Artist Lloyd Williams

On Thursday, 13 Nov., CMK is proud to present Lloyd Williams as part of the Himalayan Blues Festival 2014.

Lloyd Williams is a British artist known for his unique Banjo and Guitar techniques that intertwines a darker folk American edge with a classic British folk sound.

His album has been produced by John Wood, who worked on all of Nick Drake's 3 albums, as well with artists such as Pink Floyd and Nico.

DATE: Thursday, 13 Nov. 2014

TKT: Rs.300 (available at the venue at the time of the event)

TIME: 6PM

VENUE: City Museum Kathmandu (outdoors)

Food and beverage will be available at the venue.

Current Exhibition: Nature in Flux



On Saturday, 8 Nov., in a first for Nepali contemporary and performance arts, artist **Ashmina Ranjit** started a bold 24-hour long performance art in our Gallery at 6PM. The performance ended on Sunday, 9 Nov., at 6PM. By the end, she had pricked her silk and lokta paper outfit with approximately 43,569 pins.

The exhibition will continue till this Sunday (16 Nov.), and includes paintings by renowned artist **KG Ranjit**.

The exhibition is part of a larger initiative by the **India China Institute (The New School, New York)** in partnership with **Lasanaa**, and co-hosted by the **City Museum Kathmandu**, to foster further dialogue between arts and humanities and social sciences, to broaden the debates and discourses on climate change in the Himalaya.

Media Coverage:

In the literary journal **La.Lit**, writer **Niranjan Kunwar** writes:

"For 24 Hours, An Artist Becomes Art"

"Along with the concrete sense of time passing while I witnessed the creation of an artwork, I also felt a strange energy, intangible, invisible, but so present that I could almost reach out and grab it with my fingers. That energy, that quality I felt, was a direct reaction to Ms. Ranjit's determination and endurance. These three factors – passing time, pulsing flesh and the prickly message – drew me in, momentarily froze me in that space. And I realized – the artist had become art."

[You can read the full review \(with photo slideshow of the performance\) here.](#)

National daily **Republica** wrote about the event too:

"Portraying adverse effects of climate change, one pin at a time"

[You can read the full write-up here.](#)

International Conference

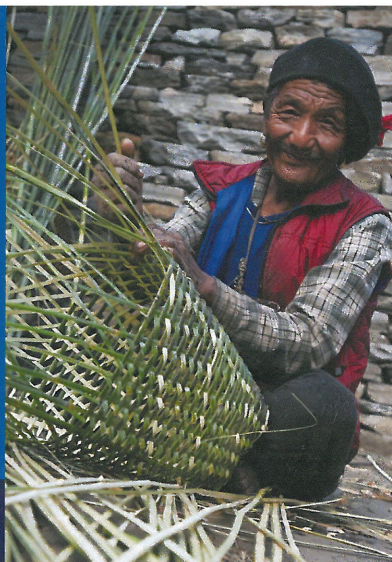
Mountain People Adapting to Change

**Solutions Beyond Boundaries Bridging
Science, Policy, and Practice**

9 –12 November, Kathmandu, Nepal

Daily Conference Brief

11 November 2014



ICIMOD

FOR MOUNTAINS AND PEOPLE



Ministry of Science, Technology, and
Environment, Nepal

Adaptation strategies must be comprehensive

The core message of the plenary session on 'Enhancing Compatibility: Connecting National Adaptation Plans with Global Strategies' was that adaptation plans must aim to integrate strategies that take global knowledge to local level.

Addressing key questions around global programmes that supported adaptation efforts, session Chair Zafar Hasan Reza, Member of Pakistan Agriculture Research Council, said National Adaptation Plans (NAPs) should have linkages with global strategies and sub-national plans, and should be integrated with the realities of local communities.

Dr Dhruvad Choudhury, ICIMOD Regional Programme Manager, took note of the opportunities the UN system has offered through its various programmes to address climate change adaptation. However, the efforts must trickle down to communities, and one of the challenges in doing so is to ensure these efforts are helping communities to build their capacities to adapt.

Delivering the keynote address, Dr Atiq Rahaman of Bangladesh Centre for Advanced Studies said good communication must bridge scientific knowledge and people's inherent knowledge. Calling for a good coordination between different tiers of government, he highlighted good science, effective policy, adequate finance, good governance, and robust implementation as the most important aspects of climate change adaptation.

Rojina Manandhar of United Nations Framework Convention on Climate Change (UNFCCC) talked about



the need to
engage institutions
and transfer
ownership to
regional centers
and networks.
UNDP Nepal's

**"No country can have
stand-alone strategies
and plans" Zafar Hasan
Reza, Pakistan**

Vijay Singh said community level processes should be integrated with the national level, and this must be reflected in the budgetary provisions.

Dr Batu Krishna Uprety, an Expert Member of the Climate Change Council, asked the participants to reflect on two important questions: How are the sectors affected by climate change informed about climate change and adaptation? How can climate change adaptation be integrated into development planning?

Dr Arabinda Mishra of TERI University said the focus should be on speed of implementation, scale of adaptation projects, and scope of comprehensive adaptation action.



Communication and coordination: twin blocks for partnership

Poor communication and coordination poses some of the bigger challenges in fostering regional cooperation and partnerships for climate change adaptation in the Hindu Kush Himalayan (HKH) region. This was the broad consensus reached at the dialogue café 'From Mountain to Mountain: Lessons for the HKH from Other Regions'.

In a lively discussion, participants pointed out the increasing disconnect between global, national, and local level. They said this disconnect must be addressed in order to share good climate change adaptation practices from around the world.

Keynote Speaker Yuri Badenkov of the Russian Academy of Science emphasized the need for better coordination to foster transboundary cooperation and partnerships for climate



change adaptation. He pointed out the important role institutions like the International Centre for Integrated Mountain Development (ICIMOD) can play in building bridges across institutions and countries.

Participants agreed that responsibilities for the implementation of adaptation plans need to be shared among various stakeholders at different levels. However, for this to happen, the capacities of those involved have to be built.

Talking about partnership between government and non-government actors, Manfred Seebauer of GIZ-Nepal gave an example from India where the government partnered with an NGO in sustainable land management and climate change protection methods.

The participants pointed out that climate change adaptation also needs specific communication mechanisms, such as using mythological figures to convey important messages. They also said policy development is about finding allies.

"Taking the mountain agenda to international forums remains a challenge" Basanta Shrestha, ICIMOD

Winners of the poster competition

Nazmun Naher Mita,
Bangladesh

Ou Xiaou, China

Anneqa Azeem, Pakistan

Sujata Bhattacharya, India

Dilli Bhattarai, Nepal



Improve access to insurance for the poor

Recognizing insurance as a useful tool for post-disaster recovery and improving access to formal insurance mechanisms for the rural poor could reduce disaster risks considerably.

The panel on 'Insurance and Risk Mitigation Strategies: Ensuring Recovery after Climate-induced Loss' agreed that in spite of current and future adaptation and mitigation efforts, climate change will cause several long-term irreversible losses through slow and rapid onset of change. Hence, risk reduction and recovery measures must be explored.

Panellists provided examples of some insurance programmes from India, Indonesia, and Japan. However, they cautioned about several other constraining factors involved with insurance such as delayed payments, insufficient coverage, affordability of insurance schemes, lack of data for pricing the risk, and lack of public-private partnerships that is required to promote insurance services.

Dr SVRK Prabhakar, whose works have focused on climate change adaptation and disaster risk reduction, said people often forget insurance is a post disaster recovery tool because of the overwhelming focus on the relief activities.

A matter of mutual trust

The interactive panel on 'Transboundary River Basins: Management and Benefit Sharing as an Adaptation Mechanism' called for out-of-the-box solutions to promote the sharing of benefits of transboundary river basin cooperation.

The panel noted that adapting water management to climate change concerns require prudent sharing of the benefits that arise from water use between the major production sectors of agriculture, energy, and industry in transboundary river basins of the Hindu Kush Himalayas (HKH).

In his keynote speech, Professor Asit K Biswas, a water expert, said it was very important to design water management programs as a catalyst for economic development and wellbeing of local people to inspire actions grounded on the commitment of decision-makers.

The panelists noted that building transboundary cooperation requires mutual trust, which can be a basis for identifying common values, or threats, in a basin. They said regional transboundary strategies must be anchored on national development plans.



“Insurance focuses on risk transfer rather than risk reduction”

Anamika Barua, SaciWater

The panel highlighted the need to broaden the definition of insurance, looking beyond formal insurance to non-traditional mechanisms for risk mitigation. Further, insurance does not prevent the loss of lives or assets.

Dr Giovanna Gioli of University of Hamburg pointed out that remittances constitute a self-insuring financial mechanism which is often ignored as an option by policymakers.

Participants also noted that insurance companies are not the only private sector actors that can contribute to risk mitigation, and that broader private sector engagement should be encouraged.

FOLLOW the event: #adaptHKH

Conference website: icimod.org/adapthkh

Livestream: icimod.org/livestream

Social Media: [f /icimod](https://www.facebook.com/icimod) [@icimod](https://twitter.com/icimod) [YouTube /icimod](https://www.youtube.com/channel/UCqW0k1a1a1a1a1a1a1a1a1a)

“Attending to energy security in the river basins and developing consensus-based frameworks for disaster risk reduction offers ample avenues for water cooperation in river basins,” said Ramesh Anand Vaidya of ICIMOD, giving the examples of a recent power trade agreement between India and Nepal and the landslide-induced dam break in Sun Koshi River.

The cooperation between India and Bhutan in hydropower development was pointed out as an excellent example of transboundary cooperation. The interactive discussions highlighted the importance of trust building and finding common interest among stakeholders and political commitment for shared resources. Continuous dialogue between stakeholders, policymakers, and communities was also underscored.

Is the message getting through?

The dialogue café on 'Connecting the Dots: Translating Science to Policy through Effective Communication' revealed that it is vital to understand local values and structures of power and politics in communicating science to policymakers.

The keynote speaker, Ashok Gurung, asked if communication is the real problem, since the key messages of climate science are available and not very hard to understand. "The real question is about power and politics," he said. "Climate change also involves questions of ethics and values that go beyond science. This is where the arts and humanities can play a role."

"As a researcher, once you put your findings out there, you lose control over how it's used. But you can control how you reach your results"

Trude Rauken, Norway

A simple, easy-to-understand, and evidence-based scientific message is more attractive for both media and the general public. Professionals need to understand both traditional and scientific statements. For scientists

to influence the policy making process, they must understand the policy formulation process.

The panelists also emphasized the role of civil society in bridging the gap between scientists and policymakers.

"Two and two become five when synergies between scientists, communities, and policymakers effectively bridge the gap between science and policy," said Dr Batu Krishna Upreti, an Expert Member of the Climate Change Council.

"Everything about climate science goes against how politics and the media function"

Kunda Dixit, Nepal



Key points from 'Connecting the Dots' dialogue:

- We need to think about who controls the production of knowledge;
- The history of power relationships (colonialism, imperialism) must be taken into account;
- There should be a balance between quantitative and qualitative research, and;
- Scientists need to have a better understanding of policy processes.

Tweets of the day

TV Padma @tvpadma Everything about climate science and its communications goes against how local politicians and media function, says @kundadixit #adaptHKH

bhrikuti rai @bbhrikuti "need 2 reframe the debate frm saving the planet to saving money,energy efficiency" @kundadixit on communicating climate science #adaptHKH

om astha rai @omastharai Beauty of #adaptHKH conference. Has skeptics like Anand Sharma,too. Says #KedarnathFlood isn't due to #climatechange

For further information contact

Nand Kishor Agrawal nandkishor.agrawal@icimod.org

Daily Brief Team: Anja Rasmussen, Gopilal Acharya, Björn Alfthan, Punam Pradhan, Jitendra Raj Bajracharya

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International Centre for Integrated Mountain Development
GPO Box 3226, Kathmandu, Nepal

Tel +977-1-5003222 **Email** info@icimod.org **Web** www.icimod.org



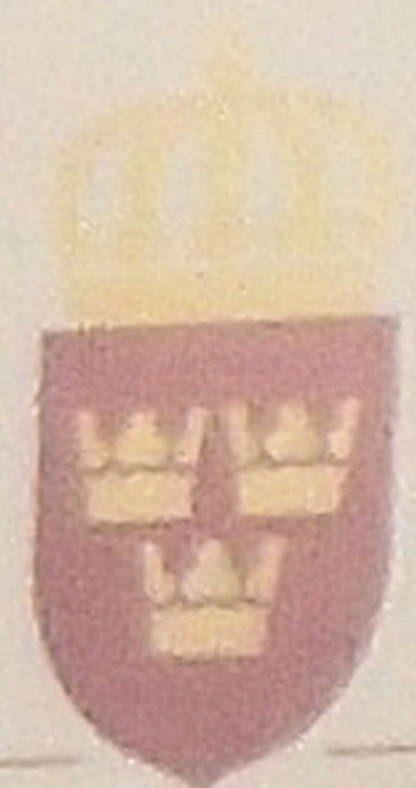
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