

Benefits and Barriers to Accelerate Craft Revival for Traditional Agasti Jewellery Craft in Sri Lanka

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Abstract – *The rapid decline of the traditional Agasti jewellery craft creates significant gaps in knowledge, skills, and ultimately affects the endurance of the entire craft community, including the traditional craft code. This decline draws increased attention to the need for regenerating the craft through the preservation of traditional knowledge, skills, and craft codes—a concern shared by both academia and the jewellery industry. However, ensuring the longevity of this craft goes beyond preserving traditional knowledge; it encompasses cultural, social, economic, environmental, ethical, and political dimensions. This study explores the unique heritage of Agasti jewellery within three main domains: artistic, historical, and ethnic values. It emphasises the importance of craft restoration as a means to safeguard the craft’s future. From the data collected, the study identifies the need for an indigenous knowledge database specific to traditional Agasti jewellery. This database includes the craft’s originality, artistic features, design motifs, intricate craftsmanship, cultural symbolism, and, most importantly, the narratives that validate the craft’s worth and potential for revival. Furthermore, this work examines and debates key factors contributing to the craft’s decline to facilitate its restoration. Strong insights are obtained through structured and unstructured interviews, surveys, and comprehensive literature reviews, which help develop a thematic structure aimed at identifying strategies for craft revival. Identifying the barriers and enabling factors behind current practices helps synthesise a thematic understanding that supports the sustainability and longevity of the traditional craft code. An established conceptual framework for revival not only fosters the preservation of knowledge but also promotes the socio-economic growth of the craft, ensuring its relevance and vitality for future generations.*

Keywords: *Agasti jewellery craft, barriers and enablers, craft decline, craft revival, indigenous knowledge preservation*

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I. Introduction

In general, the craft is more than a physical product that is embedded with intangible and tangible heritage as it supports upholding the unique history, tradition, and culture within it. Therefore, in addition to preserving knowledge and skill, craft preserves narratives that passed through generation affiliation which is not commonly visible. Current studies mainly cover tangible features of the craft like; beauty, artistry, intricacy of techniques, etc. and there is a lack of data on uncovering narratives deeply rooted within it. On the other hand, the literature prominently mentioned the craft declining but with no proper statements, counting what are the barriers and driving forces for craft viability. Based on this, the research problem statement is formulated as; Exploring the significance, barriers, and benefits leads to the traditional *Agasti* jewellery craft revival.

In order to discover the solution to the above problem statement, the following research areas were identified;

1. What are the key historic, artistic, and cultural aspects of *Agasti* jewellery craft that make its revival significant?
2. What are the crucial factors contributing to the decline of *Agasti* jewellery craft, and how can they be addressed to facilitate its revival?
3. What potential economic, cultural, and social benefits can be derived from reviving *Agasti* jewellery craft, and how can they be maximised to ensure craft longevity and long-term impact?

In order to answer the above identifies following hypothetical areas were considered;

1. Explore the unique inheritance of *Agasti* jewellery craft under the historic, artistic, and ethnic domains by examining its origin, designs, motifs, symbolism, traditional materials, craft techniques, and narratives respectively, and then assess the applicability and adaptability of them within the contemporary context.
2. Identify and analyse the key factors responsible for the deterioration of *Agasti* jewellery craft, from the segments of artisans, customers, market dynamics, and technological advancements, in order to propose strategies for addressing these challenges and facilitating its revival.
3. Investigate the potential economic, cultural, and social benefits that can be derived from reviving *Agasti* jewellery craft, such as employment generation, preservation of cultural heritage, promotion of local tourism, and enhancement of community pride, and develop strategies to maximise these benefits for long-term craft sustainability.

I. Research Design and Methodology

The following structure was identified to investigate the problematic area recognized within the craft while aiming to attain the ultimate Goal: The significance of craft restoration to ensure the longevity of the Sri Lankan traditional *Agasti* jewellery craft.

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Table 1

Hypothetical structure of the research

Research Phase	Objectives [OB]s	Research Questions [RQ]s	Data Collection Method				Area in which Data was Collected	Data Analysis Procedure
			Type of Data Collected	Data Collection Instrument	Sampling Strategy	Sample Size		
Exploratory Phase	<p>OB1: Explore the historical and cultural significance of <i>Agasti</i> jewellery craft by examining its traditional techniques, motifs, and symbolism, and assess the relevance of this craft in contemporary contexts.</p>	<p>RQ1: What are the key historical and cultural aspects of <i>Agasti</i> jewellery craft that make its revival significant?</p>	Qualitative	Literature review	Non-random cluster & snowball sampling	59 (journals, papers, blogs, articles)	Types, usage, origin, craftsmans hip, raw material and importance of <i>Agasti</i> jewellery in the past.	Systematic review of In depth surveys And literature
		<p>RQ2: What are the key aspects and proof that makes <i>Agasti</i> jewellery relevant to contemporary society?</p>	Qualitative	Literature review	Non-random cluster & snowball sampling	26 (blogs, articles)	Current types and usage of <i>Agasti</i> jewellery and contemporary customer knowledge and preferences on existing <i>Agasti</i> jewellery types.	
			Qualitative and quantitative	Online survey	Non-random quota sampling	86 (local females of age 20-45)		
Method Phase	<p>OB2: Identify the key factors responsible for the deterioration of <i>Agasti</i> jewellery craft, from the segments of artisans, customers, market dynamics, and technological advancements,</p>	<p>RQ1: What are the issues faced by craftsmen, retail sellers and government officials involved in <i>Agasti</i> jewellery craft</p>	Qualitative	Structured interviews	Non-random convenience sampling	2 (local craftsmen)	Current situation and issues faced by craftsmen, retail sellers and government officials involved in <i>Agasti</i> jewellery craft.	Systematic review of In depth interviews And literature
			Qualitative	Unstructured Interviews	non-random convenience sampling	2 (local retail sellers)		
			Qualitative	Unstructured Interviews	non-random expert sampling	1 (local government officers)		
		<p>RQ2: What are the recorded data on identified reasons on craft decline</p>	Qualitative	Literature review	Non-random cluster & snowball sampling	19 (journal & papers)	Reasons and attributes on craft declines recorded in other contexts.	

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Methodology Phase	OB3: To recognize what strategies should be addressed to facilitate the revival and potential economic, cultural, and social benefits that can be derived from reviving Agasti jewellery craft.	RQ1: What are the strategies and benefits that should be addressed to facilitate the revival of Agasti jewellery craft?	Qualitative	Literature review	Non-random cluster & snowball sampling	22 (journal & papers)	Strategies should be addressed to facilitate the revival and potential economic, cultural, and social benefits in revitalising a craft.	Systematic review of literature
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II. Data Collection and Content Analysis

A. Background of Agasti Jewellery

According to *Coomaraswami, Ananda K.*, during the Kandyan kingdom (after the 16th Century A.D.) the society was stratified according to the caste system; thus, artisans were systematised under one's work skills which belonged to them from birth. The mediaeval social group of craftsmen of *Galladdo* or *Navandanno* was responsible for turning out ornaments and rendering service to the royal family and aristocracy. Hence best and higher craftsmen working immediately for the king formed a close institution of the craftsmen called the *Abarana-pattalaya* (Jewellery Workshop). King donated some land areas (*Gam-wara*) and honourable names (*Patabadinum*) for their splendid work (*Coomaraswamy, 1979*). Although this is a terminal craft, there are comparts of the Central province that still practises the craft by the knowledge bestowed by one generation to another; and the Kandyan Arts Association confirms that the traditional jewellery craft still prevails at villages in the hills of the Kandy; *Naththaranpotha, Neelawala, and Elugoda*" (*Perera J. , 2017*).

Social recognition of jewellery creates a clear-cut image by giving expressions of rank, caste, and status. Nevertheless, the indigenous jewellery of the Kandyan royal class as depicted by John Davy as follows "When the king appeared on state occasions, he was either dressed in the most magnificent robes, loaded with a profusion of jewellery, or in complete armour of gold ornament with gems" (*Davy, 1821*).

The Kandyan people wore jewellery in some kind of manner, the Aristocracy, which belongs to the noble stratum has heavily laden jewellery on their body, which is prohibited for commoners.

No boundaries can demarcate the multiple influences on jewellery forms and that cut across a variety of factors. Due to that, they were straddled with obligations of asserting ethnic and status identity. Most jewellery bears a close affinity to the south Indian craft due to the constant influx of the Indian craft code with its local originality.

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Figure 1
Noble women of the Kandyan kingdom wearing Agasti jewellery.



Note. Source: Image retrieved from [Google Images]

Agasti jewellery is one kind of jewellery craft that has deep-rooted traditionally designed (craft-made) skills from the past. It reflects exquisite craftsmanship and various intricate designs and it is a catalyst to transfer the inherent knowledge, and skills that pass down through many generations containing intangible narrations. Each piece is a testament to the showcase of high metal-smiting (gold, silver, brass, and mixed metals (*Thabakka*) jewellery technique(s) and the high level of hand-crafted skills of the artisans who meticulously created it. In ancient times, the popularity of Agasti jewellery was when it was considered classy jewellery, as only women born to nobility by caste could exclusively wear them were regarded as symbols of prosperity, wealth, and nobility and it was handmade for the noble women (Timeout, 2015).

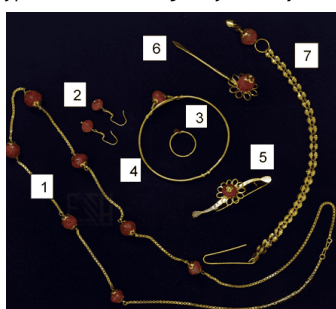
Figure 2
Ancient Agasti jewellery used in the past in Sri Lanka



Note. From Google Images; National Museum, Colombo.

It was considered a matrimonial tradition to present an Agasti jewellery set comprising a necklace, earrings, and two bangles which are usually passed down through generations from mother to daughter as a family heirloom. There might include additional pieces such as sari pins, hair pins, and a *Hawadiya*, a piece of jewellery similar to a hip chain worn at the waist of a woman dressed in a Kandyan Saree (*Osariya*) (Timeout, 2015).

Figure 3
Types of common Agasti jewellery



- 1- Agasti Necklace
- 2- Earrings
- 3- Ring
- 4- Bangle
- 5- Saree/ Osari brooch pin
- 6- Head dress pin
- 7- Hawadiya (an ornament worn hanging on the side hip of the Saree/ Osari)

Note. Retrieved from <https://www.daraz.lk/products/sri-lankan-traditional-kandian-gold-plated-natural-Agasti-stone-necklace-earrings-wedding-bridal-elegant-jewelry-sets-for-women-marriage-Agasti-jewelry-set-fashion-i114386011.html>.

Agasti jewellery is mainly combined with the gem called Carnelian. It is a type of agate rich with iron oxide that can alter the hue from deep red to pale orange. It is shaped into a faceted or non-faceted hollow bead. In the raw form of agate, it may be pale but will change colour to deep red-orange upon heating around 360°C (Kenoyer & Frenez, 2018). Long barrel-shaped carnelian beads are tumbled or hand ground for a few hours, making sure not to break it by excessive pressure or heat, drilling to make bead blanks is a critical step, and a specific type of perforation either by pecking or drilling. Usually, the pecking technique was used traditionally, which revealed a rough hourglass-shaped perforation under the electron microscope (Kenoyer J. , 2003). Short barrel or short bi-conical beads are the predominant forms. Lenticular barrels are the most common shape of bleached carnelian beads, however, there are also long cylindrical and long bi-conical types (Kenoyer & Frenez, 2018).

Figure 4
Rough Carnelian gems and beads



Note. Rough Carnelian gems (left) and beads (right) prepared after tumbling and drilling or pecking. From Sigiriya Museum.

The process of making traditional *Agasti* jewellery includes time, effort, and a high level of metalsmithing skills. Silver is the most used metal in making *Agasti* jewellery either gold or brass. Most silver ornaments still dare not break the traditional style of creation, the combination of a single material, and pattern tradition, so silver jewellery creation is difficult to have a new breakthrough (Yu, Meng, & Guo, 2018). In a cove (crucible), a little piece of silver is heated until liquid. The molten silver is then put into a mould, flattened, and drawn into a thin silver wire via wire-draw-plate (*Siduthupotha*). The wire is then twisted to make twisted-wires (*Kasa Kambiya*). The same silver wires are cut into little pieces and interwoven into various forms to make the hollow beads (*Kuduwa*) that are used in conjunction with *Agasti* stones while making the flowers and other filigree work to make *Agasti* beads. The chain is twisted into the shape of a petal before being heated and fused together (BT options, 2010).

Figure 5
Different filigree-worked wire *Agasti* beads



Note. From BT Options, 2010.

Assembling the process of a single bead with its parts; the chains, the petals, and the hollow carnelian bead are connected by tiny metal wires. Then the hollow beads are attached to the petals using wires to create the enclosed beads, then the enclosed beads are connected to the chains using the loops in petals created by wires.

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Figure 6
Assembling process of Agasti jewellery



Note. Assembling process of Agasti jewellery from making the metal cage, attaching the bead, and forming a chain. From *BT Options*, 2010; Image retrieved from <https://www.paramparajewellery.com/shop/p/classic-set-2w6fc>.

B. Relevance of Agasti Jewellery to the Contemporary Society

The pride of place given to Kandyan jewellery is emphasised at Kandyan weddings where the bride in her traditional finery, includes seven necklaces. Among them is an *Agasti* necklace called the "*Diga Maalaya*" meaning long necklace, which actually falls below the waist of the bride." (BT options, 2010). According to Perera S. (2019) *Agasti Bangles (Gedi Walalu)* are also to be a part of the Sri Lankan traditional bridal attire.

Figure 7
Types of Agasti jewellery used in Sri Lankan traditional Kandyan bridal attire



Note. Types of Agasti jewellery used in Sri Lankan traditional Kandyan bridal attire (top left: Agasti Bangles "Gedi Walalu"; bottom left: Agasti long necklace "Diga Maalaya"). Note: Illustration by author; image retrieved from https://www.salonnayanart.com/kandyan_bride_picture-gallery/

Agasti, on the other hand, is no longer exclusive to Kandyan or upcountry brides; it is now widely used as costume jewellery in conjunction with modern attire (Timeout, 2015). "Inspired by the traditional "*Agasti Mala*", Vogue Tusker Golden Truffle Chain collection adds a whole new dimension to Sri Lanka's rich traditional jewellery-making art with an exceptional contemporary touch. Vogue Jewellers, Sri Lanka's leading jeweller is renowned for evolving traditional concepts into a contemporary style with a view of creating a wider appeal even among the young wearers" (Daily News, 2018). This elegant piece of jewellery which dates back to the Kandyan era is regarded as a symbol of wealth, prosperity, and nobility. It is also said to bring good luck and inner stability to the wearer. This traditional *Agasti* Necklace is 34 inches long with 16 *Agasti* gemstones weighing 204 carats" (Chamathka Jewellers, 2021).

Figure 8
Tusker Golden Truffle Chain collection by Vogue Jewellers



Note. (left) and traditional *Agasti* Necklace by Chamathka Jewellers (right). From *Daily News*, 2018; *Chamathka Jewellers*, 2021.

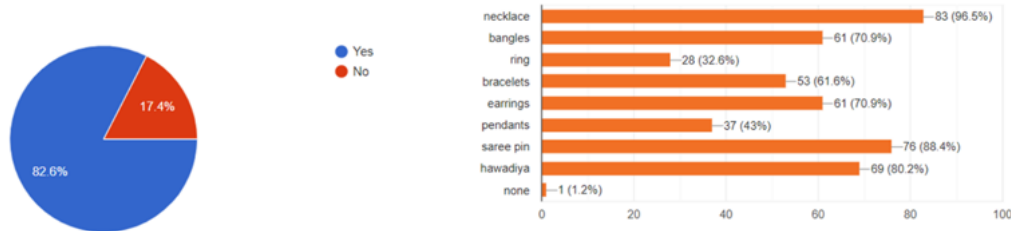
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According to *Bhola and Singh*, customer awareness impacts customer behaviour thereby to competition among other products too, therefore as essential as it is, shaping customers' expectations is done by many businesses (Bhola & Singh, 2020). The awareness of local potential contemporary customers was questioned by the online survey.

Figure 9



Note. Pie chart showing awareness that Agasti jewellery is one of the oldest and grandest traditional jewellery crafts of Sri Lanka (left) and graph on types of Agasti jewellery seen by survey participants (right). From Online survey of local potential contemporary customers.

The awareness of existence and the rich heritage of Traditional *Agasti* jewellery is at a satisfactory level of 82% and almost all of the sample population have seen at least one of the pieces of traditional *Agasti* jewellery in existence currently. Among the pieces which were identified by the participants the most frequently seen one was the necklace and the *Saree pin*, which were worn with the traditional *kandyan Osari*. The least seen pieces were the ring, and pendant while, generally, jewellery items such as bangles bracelets and *Hawadiya* were seen in an intermediate level. Since jewellery just like every other fashion accessory and clothing item is selected under the subjective preference of an individual to make a decision in purchasing, the personal preference for the overall and general look of *Agasti* jewellery is an important factor to consider and get information from the sample population.

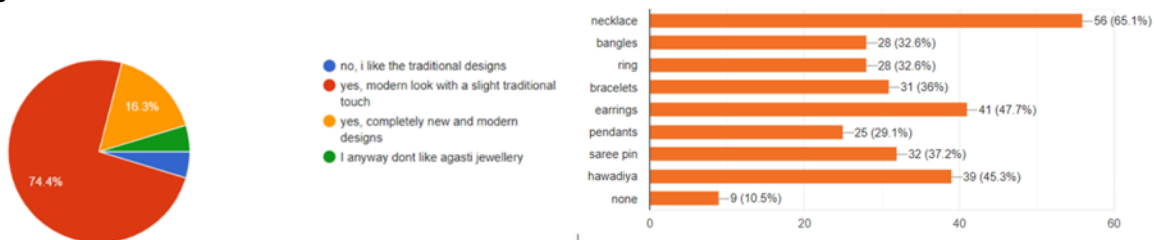
Figure 10



Note. Pie chart showing personal preferences of survey participants regarding existing Agasti jewellery (left) and graphs on the grounds for which Agasti jewellery is preferred by survey participants (right). From Online survey of local potential contemporary customers.

Almost two third of the sample population were interested in wearing *Agasti* jewellery. While most of the sample population preferred to purchase *Agasti* jewellery for personal usage secondly most preference was shown to purchase in order to gift someone. 20.9% of the sample population declared interest in collecting *Agasti* jewellery and 14% declared detest in purchasing *Agasti* jewellery for any purpose.

Figure 11



Note. Pie chart showing survey participants' preferences regarding the overall outlook of Agasti jewellery (left) and graph on the types of Agasti jewellery preferred by survey participants (right). From Online survey of local potential contemporary customers.

Almost three fourth of the sample population preferred the overall look of *Agasti* jewellery to have a modern look with a slight traditional touch. Most of the sample population preferred to wear necklaces and secondly the preference was given to earrings, given the fact that the contemporary customers are females of ages between 18-40, necklaces and earrings are the most common and jewellery types of preference currently in the society, so the preference was justified.

III. Findings and Implications

A. Identified Reasons for Decline of Crafts

However, the decline of *Agasti* jewellery craft raises concerns about the potential loss of its historical and cultural significance. The talented are the artisans, some show hostility in sharing their veteran knowledge with strangers and prefer to keep the craft only among the family members, this has caused the decline of crafts having the issue of finding a good teacher in passing on the craft (Traditional craftsmanship, n.d.). Most of the craft families are entrusted with the profession since the days of kandyan kings, therefore, tend to retain the craft within the family, unless the younger generation of the family prefers to continue the crafts, outsiders are not taught properly in executing the crafts. Shah and Patel state that the traditional craftsmen show less interest in directing their children towards the craft as it shows they do not have much promising future financially despite the labour of the craft. Also, the younger generation shows interest in urban jobs with better pay (Shah & Patel, 2017).

Most of the crafts are not documented on paper or any other form, these craftsmen are referring to their elders or have the craft in memory which makes it the only source of reference, and memory base crafts may lose their knowledge by being forgetful (Panda, 2011). Documentation is a significant process of a craft, for future reference as the memory base knowledge may be forgotten or even if not the usual practice may be wrong completely causing wrong practice of the craft and poor quality of the product. In developing countries, crafts are considered as low caste handwork or a livelihood for the poor to gain foreign currency (Kapur & Mittar, 2014). The misinterpretation of crafts is stated here demeaning the stature of craftsmen not as skilled artisans but as poor people who make merchandise to gain foreign exchange.

According to Indian sources, due to industrialization, the link between the craftsmen and the consumer/customer has been broken and there are wholesale traders in the middle of this link, taking a part of the profit of the craftsmen, thereby increasing the prices of the product too. This has resulted in turning the crafts into unsustainable sources of daily livelihood as consumers are reluctant to spend so much for a product and the skill of the artisans is being made useless and making crafts an unsustainable source of livelihood (Tiwari & Dhakad, 2020).

Creativity and originality are not appropriately valued. Most craft techniques lack innovation and imagination. Craft innovations are poorly linked to modern technologies, especially digital ones. (e.g. craft-product design, service, etc.) (Zhan, Walker, Hernandez-Pardo, & Evans, 2017). Kapur & Mittar, (2014) states that with globalisation, and commoditized products, craftsmen have to compete with goods from all around the world to sell their products.

B. Identified Strategies for Craft Revival

To address the above challenges, a separate literature survey is done to identify the current models, trends, and theories that are used for craft revival in the world. A group of thirty

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student designers were given special training involving different levels of grooming that focused on the emotional quotient of the designer, basic skills and transferable skills that are required to transform the mind-set of the artisan (Sreenivas & Jose, 2019). The infrastructure at the facility point provided by the government will benefit the artisans and on the other hand, be the point of disbursement of funds and materials by cooperative societies, minimising delays and creating opportunities to enhance artisans' livelihood (Azharunnisa & Gupta, 2017).

There is not one solution to balancing economic empowerment with the preservation of cultural heritage, there are key elements that contribute to a successful collaboration. By focusing on a holistic, long-term commitment, providing reliable revenue streams, and placing decision-making at the grassroots level, craft-based empowerment creating a model that gives voice to the artisans as participants and full partners rather than recipients of charity, craft-based enterprises can create a bridge between traditional and modern cultures, giving traditions life and creating benefits for the craft person's community (Goodwin, 2021). Suggestions include differentiation between machine-made and handmade products, emphasising the collection and compilation of statistics, recognition of artisans and their creativity, emphasising the role of technology and innovation to promote and preserve craft traditions, emphasising the provision of education and training, provision of microcredit facilities and emphasise the role of crowdfunding, improvement of basic infrastructure and emphasise the advertisement and promotion of tourist places (Yang, Shafi, & Yang, 2018). Zhan. et al. states that there has been an acceleration in collaborations with artisans and designers causing innovations, new technologies in production, and entrepreneurs by improving and innovating traditional crafts by appropriately adopting alternative materials, engineering, and technologies; improving its efficiency and productivity, yet not compromising its spirit and craftsmanship (Zhan, Walker, Hernandez-Pardo, & Evans, 2017).

Within the concept of slow fashion, consumers are more aware of the entire process of production, whether the company that is selling the particular product is using any hazardous element in the production process, and also whether there has been any exploitation by the company owners on the artisans or producers. This calls for a reduction in environmental footprint and also more focus on ethical fashion (Bardhan & Bhattacharya, 2020). To encourage artisans to continue their tradition, excellence in work, and contribute to the community, the National Craft Council presents awards, prizes, medals, and certificates in all fields of creative work to honour quality, merit, and excellence in creations. Such awards are distributed at the Provincial and National levels (National Crafts Council Exhibitions and Competitions, n.d.). The issue of revitalising the local industry requires design knowledge. Acting as catalysts of change, designers have the ability to help local craft industries by applying their knowledge to create new innovative business scenarios (Tung, 2012).

A heritage craft is considered to be viable if there are adequate resources to transmit the craft skill to the next generation. Globally, according to heritage crafts UK, many initiatives were taken to address this situation. By making a Red List for Crafts in the UK defined and grouped them as locally 'Extinct' or 'Critically Endangered' or 'Endangered' or 'Currently Viable' due to the risk of sustainability (Heritage Crafts of UK, n.d.). However, no peer-reviewed literature documents the different revival strategies and identifies a pattern among the same. Thus, this paper focuses on reviewing peer-reviewed craft revival techniques over the decades and identifying patterns. 1. Regeneration of indigenous culture, 2. Providing institutional and infrastructural support, 3. Creating retail avenue, 4. Generating digital avenue, 5. Design intervention, 6. Social networking, 7. Making available design and technological inputs, 8.

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Promoting entrepreneurship, 9. Craft cluster formation, 10. Building a more robust supplier and consumer network, and 11. Strengthening the entire value chain (Kumar & Banerjee, 2023).

C. Potential Benefits of Craft Revival

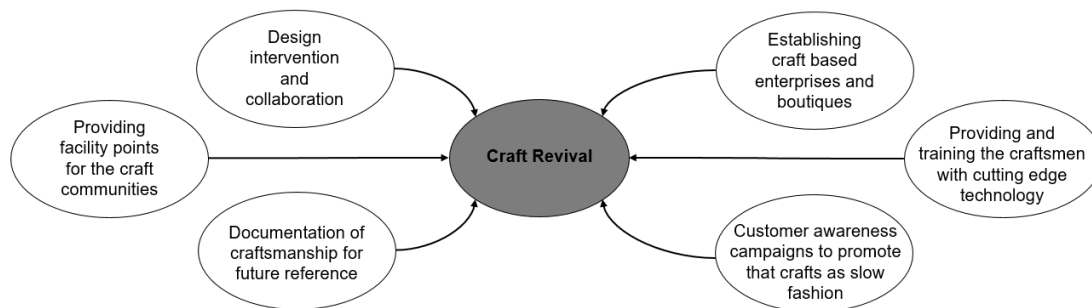
The revival of a craft can have multifaceted benefits. Economically, it can create employment opportunities for artisans, leading to income generation and improved livelihoods. It can also contribute to the growth of the local economy by attracting tourists and promoting cultural tourism. Moreover, the revival of *Agasti* jewellery can foster a sense of pride and cultural identity among the local community, nurturing intergenerational knowledge transfer and preserving cultural traditions. Furthermore, the revival of a craft can have broader socio-cultural impacts. It can serve as a catalyst for community development, promoting social cohesion and empowerment. The revival efforts can create platforms for artisans to share their expertise and engage with the younger generation, ensuring the continuity of traditional skills. Additionally, the cultural symbolism embedded in *Agasti* jewellery can serve as a source of inspiration, reinforcing cultural values and promoting intercultural dialogue.

D. Conceptual Framework for Craft Revival

Analysing the findings about reasons for decline of crafts and strategies for craft revival and considering the potential benefits of its revival a fundamental framework was created as a proposition for craft revival techniques to be used in Sri Lankan *Agasti* jewellery craft.

Figure 12

Proposed conceptual framework for craft revival.



Note. Source: Author

Conclusion

This study delves into the artistic features and cultural significance of *Agasti* jewellery, tracing its evolution over time and the traditions that have shaped this craft form. Historically, *Agasti* jewellery was considered exclusive and symbolised prosperity, wealth, and nobility. The decline of *Agasti* jewellery can be attributed to various factors identified through literature reviews and interviews. Hostility in sharing craft knowledge with outside craftsmen, limited income opportunities, and the lack of documentation and appreciation contribute to its waning popularity. Additionally, a disconnect between craftsmen and customers, lack of originality in craft merchandise, and competition with mass-produced products further challenge its survival.

The literature review highlights effective strategies for craft revival, including design intervention, collaboration, and customer awareness campaigns, government funded

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competitions and award ceremonies. Infrastructure support, training with modern technology, and documentation of craftsmanship are also essential in sustaining the craft. Reviving Agasti jewellery can bring multiple benefits, such as creating employment opportunities, boosting the local economy through cultural tourism, and preserving cultural traditions. It can foster a sense of pride and cultural identity within the community and serve as a catalyst for social cohesion and empowerment. Moreover, the cultural symbolism of Agasti jewellery can inspire intercultural dialogue and reinforce cultural values.

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