TREES OUTSIDE OF WOODLAND

AN EXPLORATION OF SOCIAL AND CULTURAL VALUES

THROUGH THE ARTS AND HUMANITIES

Forest Research

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SOCIAL AND CULTURAL VALUES OF TREES OUTSIDE OF WOODLAND

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INTRODUCTION

Despite making up almost one fifth of the tree cover in Great Britain[1], trees outside of woodland in peri-urban and rural areas woodland (ToW) remain an understudied part of the treescape. This underemphasis on ToW areas has led to a limited understanding of the ecological, cultural, and socio-economic roles they play within the broader landscape, hindering efforts to address wider issues associated with these trees. ToW benefits may be categorised into regulating, cultural, and supporting forms of ecosystem services (Rouquette & Holt, 2017). Among these are for example, the capacity of trees to mitigate air pollution, store carbon, moderate local climates, and provide hydrological benefits, as well as their cultural value, enhancing the aesthetic appeal of both rural and urban landscapes, contributing to physical and mental wellbeing, deterring crime, and even improving road safety (Hastie, 2003; O'Brien, 2005).

Consequently, there is a pressing need to prioritise and expand research and conservation efforts of ToW to fully appreciate their significance in shaping both urban and rural environments and to effectively manage and preserve their multifaceted contributions to society. The arts and humanities offer valuable perspectives to support the exploration of social and cultural values associated with ToW (Saratsi et al., 2019). Certain qualities like enjoyment, beauty, imagination, and emotional responses are difficult to quantify. The arts and humanities are well positioned to capture these subjective and deeply personal aspects. This includes the exploration of emotions, cultural contexts, historical influences, individual interpretations, and the broader social and philosophical implications of various phenomena such as meaning and relation to more-than-human entities like trees. The exploration of this multitude of interrelated perspectives enables us to recognise and celebrate the intrinsic and cultural worth of trees within the social and cultural fabric of diverse communities. This holistic understanding is essential for the sustainable management and conservation of ToW. By exploring the intersection of art, culture, and the environment, we can gain a unique outlook to appreciate the significance of ToW across various contexts.

[1] https://cdn.forestresearch.gov.uk/2022/02/fr_tree_cover_outside_woodland_in_gb_summary_report_2017.pdf

This scoping study investigates how insights from arts and humanities literature may inform the wider research being undertaken within the Forest Research ToW project. It explores how language, art, history, literature, folklore, and landscape studies, amongst others, have impacted and reflected the diverse values that individuals associate with ToW. By examining this interplay, the study aims to encompass various social and cultural perspectives to help the project team utilise the arts and humanities to identify a wide range of values that different publics may hold in relation to ToW. Furthermore, it indicates how these values might be identified and measured (or otherwise accounted for) to provide both an overview of the general public's values in relation to ToW and recommendations regarding how to utilise such knowledge and worldviews in future research.

Conceptual basis and scope

Where possible, the scope of searches was refined to look at hedgerows, scrub, parkland/wood pasture, orchards, copses, groves, linear treelines, and lone trees (as defined by the project brief). Literature was utilised which refers to ToW as objects, in the imaginary, as metaphor and which considers their various elements and qualities. The literature providing most insights was not explicitly constrained to these specifications of ToW, so the reader should take that into consideration.

While the aim is to explore, understand and represent human values, valuation of ToW is often quantitative, using methodologies such as ecosystem services or ecological assessment methodologies, which is in many cases too narrow a lens (Ainscough et al., 2019). To appreciate the definition of values, it is important to acknowledge that there exists a diverse theoretical interpretation of values (e.g., intrinsic or extrinsic, instrumental, relational etc), while managing plurality and conflict across values interpretations and typologies.

STUDY APPROACH

Outlined below is the approach used to identify the various sources included within this scoping study.

The research focused on relevant literature from England and the wider United Kingdom, with some global literature where relevant. The historical timeframe included literature from within the past five centuries.

The following questions guided the exploration of the literature:

1. How do ToW appear in arts and humanities scholarship and representational arts (including e.g., photography, painting, poetry, fiction, essays, music, film, sculpture)?
2. What cultural meanings are attributed to these trees?
3. What evidence exists of the expression, perseverance, and permeation of these values over time?
4. How have these values and relationships shaped ethics of care and protection toward ToW?

The literature search for this study was guided by a comprehensive set of keywords and phrases related to trees, cultural significance, and humanities perspectives. Using Boolean operators to combine terms, the search included academic databases like JSTOR and Google Scholar, as well as journals focused on arts, humanities, and environmental studies. Titles, abstracts, and keywords were screened to select relevant sources, which included peer-reviewed articles, books, and online materials. A thematic analysis of the selected sources identified recurring themes related to cultural values associated with ToW. This approach allowed for the synthesis of diverse concepts, identifying patterns, contradictions, and gaps in the literature.

PERSPECTIVES FROM THE ARTS AND HUMANITIES

Key thematic areas which intersect the diverse corpus of literature explored within this scoping study are presented in the following sections: culture and heritage; landscape aesthetics; ownership and belonging; community and folk traditions; and change, loss and wellbeing. This study should be considered as an entry point for people wishing to broaden their appreciation of ToW. Different disciplinary areas may overlap (e.g. visual arts and landscape aesthetics) but findings are organised under one discipline to reduce complexity.

The arts and humanities offer a critical framework for examining the interconnections between nature, culture, and society and within this field, scholars explore how ToW contribute to contemporary concerns such as environmental justice, sustainability, and social resilience. Relevant considerations of human nature connections, and associations with advocacy for ethics of protection and care are presented throughout each section.

CULTURE AND HERITAGE

Culture and heritage shape the values associated with ToW, encompassing symbolism and mythology, and serving as artistic inspiration. A holistic understanding of how our relationships with trees shape cultural heritage and identity spans diverse narratives and dimensions. Perceptions of diaspora as well as historical identities related to place and belonging are explored within this section.

Social and cultural values are shared ways of thinking, feeling, behaving around, responding to and communicating about the value of ToW. They are dynamic and shaped by different circumstances. People from different walks of life may express these values differently. The term "cultures" extends beyond regional and national identities, capturing a broader and more inclusive spectrum of diverse cultural dimensions. This expansive view accentuates the intricate and varied ways cultures intertwine with trees, portraying a multifaceted tapestry of connections.

Rituals, ceremonies, and aesthetics reflect cultural identities, while indigenous practices and environmental stewardship connect with trees' spiritual significance. Language, urban landscapes, and cultural exchange further enrich the interplay between nature, culture, and human expression, underscoring the impact of diverse cultures on the perception of ToW. The reciprocal relationship between cultural values and trees is evident in urban settings (Cosgrove, 1989; Jones, 2014; Trafí-Prats, 2017), where trees symbolise green spaces and community interconnectedness, as seen in murals and sculptures transforming cityscapes (Francis, 2003). The convergence of diverse cultural perceptions of trees occurs through global exchanges, leading to hybrid artistic expressions. The use of "Tree Alphabets" represents a link between language and trees, and they can become tools for educating people about trees and as a stimulant for creativity, particularly for poetry (McEwen and Statman, 2000). Their use helps to heighten awareness of languages such as Gaelic through the wealth of Gaelic heritage around trees and shrubs that is remembered in place names and stories around Scotland. Examples include the Ogham script, an ancient script dating back to the second century, which associates specific tree species with each character (Hidalgo, 2021). This tradition preserves ancient tree lore and may connect communities with their tree-related heritage. It calls attention to the enduring cultural and linguistic ties between people and trees, providing a unique perspective on their shared history.
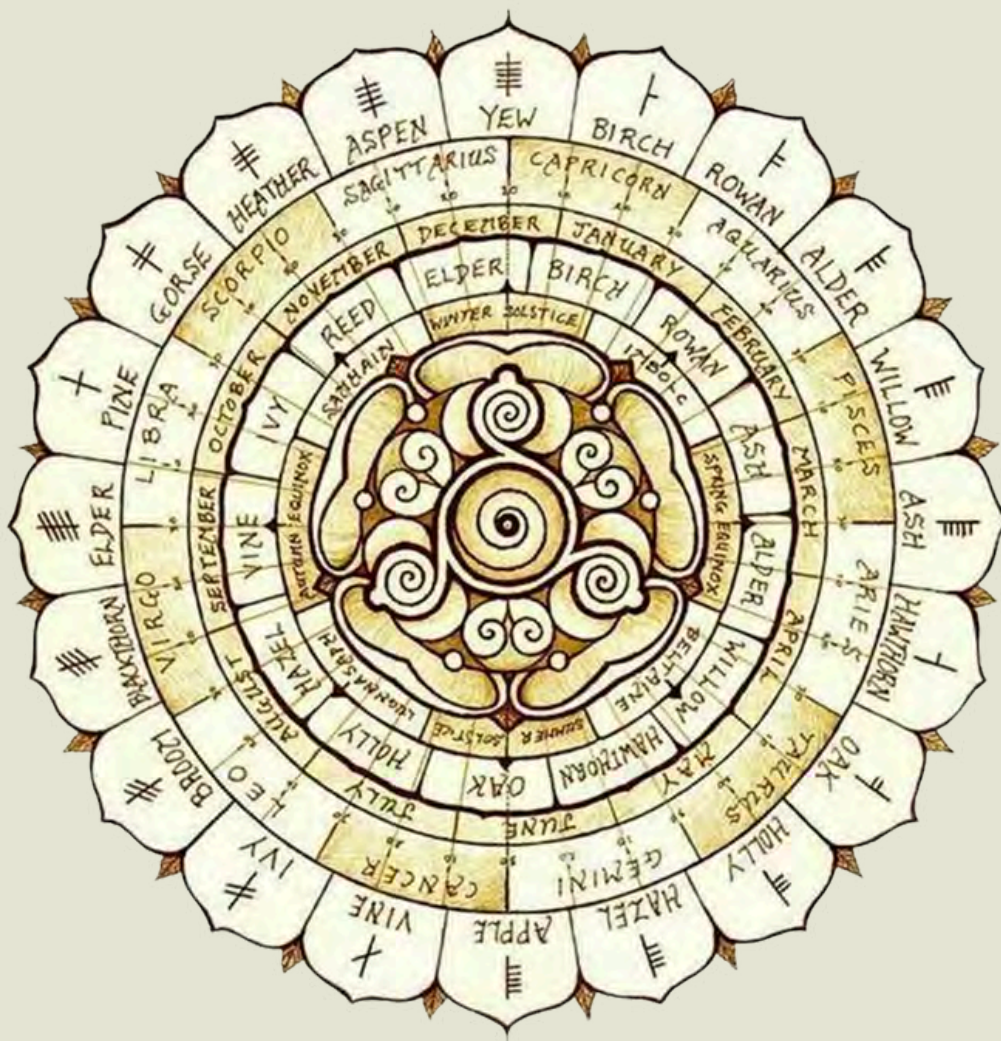
CELTIC OGHAM YEAR WHEEL UPON WHICH ARE THE ZODIAC SIGNS AND CALENDAR MONTHS AND THEIR RELATIONSHIP WITH THE TWENTY TREES OF THE OGHAM ALPHABET. © ROBERT GRAVES, USED WITH PERMISSION FROM CARCANET PRESS (FROM THE WHITE GODDESS, 1948).

There exists however a tension between the notions of 'tradition', 'culture' and 'heritage' (Pearce, 1998), a complex interaction that often arises in societies with multicultural populations. There's a growing recognition that modern societies are becoming more multicultural (Johansson, 2022; Kivisto, 2008), and acknowledging and celebrating diverse cultural backgrounds is crucial for fostering inclusivity and understanding. Just as tradition signifies historical practices and values within a society, certain trees may hold cultural significance. In some cultures, specific tree species or groves have deep-rooted historical or religious importance (Pruthi & Jr, 2009). Understanding and preserving these culturally significant trees can be challenging when considering urban planning, development, or conservation efforts.

Over time, the meaning and symbolism associated with ToW may evolve. These changes may be influenced by historical events, religious conversions, or interactions with neighbouring cultures. Shining light on the symbolism of trees in Anglo-Saxon England, Hooke (2010) examines how trees were not only part of the physical landscape but also deeply embedded in the cultural, religious, and artistic fabric of Anglo-Saxon society. Hooke explores the artistic representations of trees and their evolving symbolism over time, illuminating the broader cultural and historical context of this period. Trees were depicted in various forms of Anglo-Saxon art, including manuscripts, stone carvings, and jewellery. Understanding the artistic representations of trees can provide insights into the prevailing values and beliefs of the time.

THE FELLING OF THOR'S OAK. FROM WARD AND LOCK'S ILLUSTRATED HISTORY OF THE WORLD, PUBLISHED C. 1882. IMAGE IN THE PUBLIC DOMAIN.

Germanic pagans frequently regarded trees as sacred sites. Donar, or Thor's Oak, probably located in Hesse in Germany, holding particular significance for their thunder god, often served as a place for pagan rituals, which occasionally involved human sacrifices. In a pivotal encounter, Christian saint Boniface, an English missionary who lived during the 7th and 8th centuries, and his followers confronted a gathering of pagans, and with an axe in hand, they symbolically dismantled idolatry (veneration of physical objects, images, or idols). As recounted by Willibald, one of his early biographers:

> '*The saint attempted, in the place called Gaesmere, while the servants of God stood by his side, to fell a certain oak of extraordinary size, which is called, by an old name of the pagans, the Oak of Jupiter. And when in the strength of his steadfast heart he had cut the lower notch, there was present a great multitude of pagans, who in their souls were earnestly cursing the enemy of their gods. But when the fore side of the tree was notched only a little, suddenly the oak's vast bulk, driven by a blast from above, crashed to the ground, shivering its crown of branches as it fell; and, as if by the gracious compensation of the Most High, it was also burst into four parts, and four trunks of huge size, equal in length, were seen, unwrought by the brethren who stood by. At this sight the pagans who before had cursed now, on the contrary, believed, and blessed the Lord, and put away their former reviling. Then moreover the most holy bishop, after taking counsel with the brethren, built from the timber of the tree wooden oratory, and dedicated it in honour of Saint Peter the apostle.*' **Willibald (1916).**

The cultural importance of trees, particularly yews, in churchyards adds another layer to this narrative. These ancient trees hold deep significance in religious and cultural contexts, symbolising endurance, and the passage of time. For centuries, yew trees, including their blossoms, have been associated with diverse spiritual rituals, valued for their attributes in healing, safeguarding, and divination. Across numerous traditions, the yew tree holds the revered title of the "Tree of Life," serving as a bridge that unites various dimensions and realms. Yew trees have been captivating subjects in art, featuring prominently in paintings, literature, and folklore throughout history. Renowned landscape artists such as John Constable and J.M.W. Turner have skillfully incorporated these trees into their pastoral and romantic compositions, harnessing the unique allure of yew trees' dark green foliage and ancient, gnarled trunks. In literature, poets like William Wordsworth and Thomas Hardy have employed yew trees to symbolise endurance and transformation, often exploring themes of mortality and the inexorable passage of time. These trees have also woven their way into folklore and mythology, contributing depth and cultural significance to literary narratives. Yew trees stand as enduring muses, leaving an indelible mark on the world of art across various mediums and eras. British nature writer Richard Mabey's book "Beechcombings: The Narratives of Trees" (Mabey, 2008) points to the yew's significance. Mabey discusses its unique characteristics, such as its evergreen foliage, longevity, and its dual role as a symbol of both death and rebirth. He delves into its historical and cultural significance, touching upon its connections to ancient Celtic and Druidic traditions, as well as its lasting presence in churchyards and other sacred sites.

In terms of preserving cultural connections to trees, various initiatives and practices contribute to the celebration of these vital natural entities. Traditional tree art and craftsmanship stand as a testament to the lasting influence of specific tree species on diverse societies and their impact on the evolution of creative imagination (Ackroyd, 2004; Jenkins, 2009). Art forms like woodcarving and basket weaving draw inspiration from trees, not only showcasing craftsmanship but also underscoring the cultural aesthetics intertwined with trees. Recognising historical migration routes and planting trees along these pathways serves as a powerful symbol of ancestral journeys, exemplified by projects such as the **International Tree Foundation**, dedicated to planting trees to sustain communities, enhance biodiversity and combat climate change. Similarly, the **Great Green Wall** initiative in Africa, once complete, will be the world's largest living structure, three times the size of the Great Barrier Reef. This ambitious project aims to restore 100 million hectares of degraded land by 2030. It is associated with the concept of migration, as it spans a continent rich in a history of nomadic peoples and migration caused by both environmental and socio-political factors. These trees forge a tangible link between present generations and their roots, commemorating the enduring spirit of their forebears who traversed these routes. Trees may even be recognised as natural barriers against heavy metal pollution and thus play a surprising role in the protection of cultural heritage (Kocić et al., 2014).

Just as diverse cultures and heritage bring new perspectives and practices, globalisation and urbanisation can introduce new tree species to an area (Timothy, 2019). This can affect the local ecosystem, landscape aesthetic and even the cultural identity of an area and raise questions about preserving native tree species or embracing the introduction of new ones. Striking balances between preservationism and diversity involves public policy, education, cultural institutions, and community engagement. To create an environment where both the richness of tradition and the vibrancy of diverse heritages can coexist harmoniously, would contribute to the social and cultural fabric of a nation. Roudavski & Rutten (2020) explore the idea that trees and their habitats are an essential part of both human and nonhuman heritage, emphasising the need to incorporate nonhuman concerns and behaviours into the concept of heritage. Bristol-based writer and researcher **Zakiya Mackenzie's** work involves storytelling and discourses of nature, offering a reflective exploration of the intertwining of cultural identity and nature in her writing. Her Afro-Caribbean heritage and focus on community engagement highlight a diversity of cultural values, while her narrative-driven approach unveils the significance of trees in urban settings, emphasising their roles as symbols of green spaces. Additionally, her contributions to environmental justice and conservation discussions underscore the practical and cultural importance of ToW, marking her work as invaluable in broadening understanding of this subject.

In a similar vein, cultural festivals dedicated to trees offer platforms for communities to emphasise their significance across different cultures. These festivals encompass diverse expressions, including captivating performances, art exhibitions, melodic music, and traditional cuisine, all united by a common thread - trees. Examples include Japan's renowned "Cherry Blossom Festival" and England's autumnal "Apple Day" showcase the rich diversity of cultural connections to trees and the creative ways in which societies celebrate them. The adoption of specific tree species by families or communities further reinforces cultural bonds. These adopted trees are more than just botanical entities; they serve as living connections to ancestral lands and histories, embodying the enduring link between past and present. The UK hosts a range of arboricultural conferences and workshops, primarily aimed at professional development, though frequently incorporating discussions on the cultural and historical importance of trees. Examples include **The Arboricultural Association National Conference**, **The Royal Forestry Society (RFS) Conference** and frequent events focused on ToW organised by **The Woodland Trust**. Across the country, woodland and nature festivals offer opportunities for celebrating trees and the natural environment, featuring activities like guided tree walks, traditional woodland craft workshops, and a chance to deepen one's appreciation of the cultural ties to forests. Furthermore, National Tree Week, an annual event occurring in late November and early December, serves as a nationwide commemoration of trees, engaging communities in tree-planting initiatives and educational programs.

Throughout this intricate weave of cultural relationships with trees, it becomes apparent that they are not just silent witnesses to cultural evolution, but active participants that shape and are shaped by the diverse narratives of human experience. These narratives converge to form a composite picture, shedding light on the profound role ToW play in shaping cultural heritage and identity. With this foundation of understanding the diverse cultural associations with ToW, we transition into a more focused examination of landscape aesthetics.

LANDSCAPE AESTHETICS

This section brings into perspective notions of a future-facing vision of ToW, unpicking the presumption of 'what belongs' or 'what looks right' and the narratives of evolving landscape aesthetics.

The aesthetics of ToW has significant influence on their cultural value, examined here through the many lenses of the arts and humanities. Trees that deviate from conventional aesthetic norms, such as those affected by urban decay or environmental stressors, prompt contemplation of resilience and adaptation in human-made landscapes (Heynen et al., 2006). This aesthetic challenge intertwines with cultural values, inviting artistic expressions that explore the junction between nature and human intervention (Abrams, 2012). Artists engage with unconventional aesthetics to create thought-provoking works that question societal perceptions of beauty and provoke discussions on environmental degradation and sustainability (Thompson & Swanson, 2017). Thus, the interaction between challenging aesthetics and cultural values presents an opportunity for the arts and humanities to navigate complex dialogues about nature, aesthetics, and human impact on the environment.

The significance of incorporating biophilic design (integrating nature inspired design into built environments for wellbeing and aesthetics) into art and design education emphasises the need for educational programs to be open to embracing this design approach and highlights three central values associated with its integration (Joye, 2011; Kauppinen, 1990). Firstly, it notes the creative value, emphasising that biophilic design offers opportunities for artistic expression and stylistic diversity while avoiding the pitfall of uniformity. Secondly, it underscores the restorative value of biophilic design, pointing out that exposure to nature within educational settings can help mitigate stress, enhance cognitive functioning, and boost productivity (Browning et al., 2014). Finally, it stresses the importance of educational and emotional connections that students and educators can establish with biophilic design elements, emphasising the potential for personal and positive emotional associations with these components, even within classroom confines.

Various facets of trees' influence on art and urban landscapes are evident through a range of examples. One noteworthy avenue is the realm of art installations that challenge conventional aesthetic norms. Contemporary artists frequently employ trees as thought-provoking subjects in urban landscapes, often using unconventional materials and arrangements. These installations transcend traditional notions of beauty, prompting viewers to reevaluate their perceptions of both trees and urban spaces. Additionally, the aesthetic appreciation of trees and their role in shaping landscapes finds resonance throughout the arts and humanities. Cultural preferences for specific tree species and scenic beauty are recurrent themes in artistic expression. This can be observed in paintings, literature, and other forms of creative works, where the unique characteristics of trees, from their leafy canopies to their intricate bark patterns, are portrayed to evoke emotional and cultural responses.

Furthermore, scholarly exploration into public preferences for landscape features adds depth to the understanding of trees' significance. Studies such as those conducted by Lin et al. (2022) and Chen and Devereux (2016) investigate the intricate relationship between public and landscape aesthetics. These inquiries shed light on how trees, as integral elements of the urban environment, shape people's perceptions and preferences. The historical dimension of trees in cultural landscapes is equally compelling, as evidenced by Whyte's (2019) research into the perceptions of trees during the 16th and 17th centuries. This historical perspective reveals' that trees were not merely passive features, but dynamic symbols deeply intertwined with the social fabric, spatial boundaries, and customary rights of early modern societies. Both elites and commoners recognised the historical value of trees, emphasising their role as cultural markers.

The cultivation of ornamental trees in England also has a rich history dating back centuries, where these trees have been cherished for their visual beauty and unique features (Johnston, 2015). They have played a significant role in enhancing the aesthetics of gardens, parks, and landscaped areas throughout the country. English topiary, with its meticulously shaped and sculpted hedges and shrubs, embodies the longstanding British cultural values of precision, order, and a strong connection to the natural world. This horticultural tradition is a testament to the country's rich history of garden design and its lasting commitment to creating harmonious, visually striking outdoor spaces. The tradition of pruning ornamental trees and topiary also has deep roots, with techniques evolving over time to control tree size, shape, and health. Ornamental trees in England are cultivated for their aesthetic appeal, including colorful flowers, foliage, and unique bark patterns, enhancing the beauty of gardens and urban landscapes. Pruning of ornamental trees is typically done during the dormant season in late winter or early spring to control size, shape, and health, with the guidance of experts for specific tree species.

ENGLISH TOPIARY IS A HORTICULTURAL ART FORM THAT REFLECTS THE COUNTRY'S DEEP-ROOTED TRADITION OF METICULOUS GARDEN CRAFTSMANSHIP AND APPRECIATION FOR FORMAL AESTHETICS IN CULTURAL LANDSCAPES. IMAGE BY JAMESDEMERS FROM PIXABAY. HTTPS://PIXABAY.COM/PHOTOS/KNOT-GARDEN-FORMAL-GARDEN-FLOWERS-58452/

Trees' influence extends into the realm of urban planning and sculpture. Urban forest planning initiatives challenge the conventional belief that only a limited selection of tree species is suitable for city streets. These efforts advocate for diversity in street trees, promoting ecological resilience and a more vibrant urban landscape. Concurrently, sculptors engage with trees in innovative ways, crafting abstract or avant-garde tree sculptures in public spaces. These artistic expressions question traditional representations of trees in art and invite contemplation on the evolving relationship between humans and the urban forest. Additionally, community-led movements like guerrilla gardening exemplify the fusion of cultural expression and environmental stewardship (Reynolds, 2008). These initiatives involve planting trees and creating green spaces in neglected urban areas, revitalising communities, and forging deeper connections between people and nature.

Finally, studies on adaptive urban forests underscore the dynamic interplay between trees and their urban environment. As cities face challenges like increased heat and pollution, urban tree populations adapt in response to changing conditions (Brune, 2016). These adaptations influence the overall urban landscape and, by extension, the ways in which individuals perceive and relate to their environment, as explored here within the arts and humanities. Collectively, these diverse examples illustrate the multifaceted nature of trees' impact on culture, art, and the constantly changing aesthetics of the urban landscape, highlighting the interdependence between humans and trees in shaping how we perceive our shared world. This intrinsic connection not only paints a narrative of coexistence but also segues into discussions surrounding ownership and belonging.

OWNERSHIP AND BELONGING

Positioned within the context of valuation of ToW, notions of connection, meaning, belonging, re-commoning and access are explored within this section.

Trees on public and private property convey varying senses of ownership and stewardship, influencing artistic representation and societal perceptions of these trees (Hartig et al., 2014). The negotiation of ownership of culturally significant trees, such as those tied to indigenous heritage or historical landmarks, prompts narratives of identity, heritage, and collective memory (Gratani et al., 2013). Through art, literature, and performance, cultural values linked to ownership and belonging are visually and narratively portrayed, reflecting broader societal dialogues about access to natural resources and the preservation of cultural landscapes (DeSilvey, 2017). Ultimately, the convergence of ownership and belonging with cultural values in artistic expressions offers a platform for exploring the connections between human societies, trees, and the spaces they inhabit.

Many of our landscapes, mosaiced by ToW, define our identities as individuals, communities, and societies. These landscapes, picturesque representations of both natural beauty and human history, are profoundly shaped by the concept of ownership. This is evident in the iconic Devon hedgerows and the trees that grace the countryside, epitomising the British archetypal landscape identity (Smiles, 1998). These unique features are not only locally cherished but also celebrated on the international stage, owing their existence and prominence to historical events such as the Enclosure Acts. Dating back to the late 18th and early 19th centuries, the Enclosure Acts dramatically transformed the rural landscape of England, including Devon. These Acts authorised the privatisation and division of previously common lands, redistributing them into individual parcels owned by specific landholders. As a result, the distinctively patterned hedgerows that crisscross the region were meticulously constructed to demarcate property boundaries.

These hedgerows, often festooned with native flora and maintaining their historical integrity, are now recognised worldwide as quintessential elements of Devon's landscape. They've been subjects of admiration for renowned painters such as J.M.W. Turner and Beatrix Potter, poets like Sara Teasdale and Samuel Taylor Coleridge, and architects incorporating their aesthetics into rural estate designs. Their lasting influence not only highlights the natural beauty of Devon and other areas, but also underscores the intrinsic connection between the landscape and artistic creativity over time.

ToW hold a particular significance in this narrative of ownership. Historically, trees planted on one's land were more than just decorative; they were emblematic of wealth, status, and territorial dominion. Grand estates, resplendent with carefully tended groves and avenues of trees, were a visible testament to the landowner's prosperity and influence. Thus, trees, far from being neutral, were potent symbols of ownership that punctuated the landscape with statements of power and prestige. In the broader context, these historical and topographical elements underscore the connection between land, ownership, and the evolution of our landscape. They serve as reminders of the human imprint on nature, offering glimpses into the past while shaping the present-day character of the countryside.

ToW have significance in paintings as they often symbolise the convergence of human civilisation with the natural world, providing artists with a powerful motif to explore themes of ownership, identity, and the environment. Samuel Wales' painting "Robert Kett and the Tree of Reformation" for example, holds significance in depicting the historical event where a prominent oak tree served as a symbol of resistance and reform. Through this artwork, the tree becomes an emblem of social change and communal values, highlighting the enduring role of ToW in shaping both history and artistic representation.

ROBERT KETT (D.1549) UNDER THE OAK OF THE REFORMATION, BY SAMUEL WALE. IMAGE IN THE PUBLIC DOMAIN.

Monbiot et al. (2019) highlight the need for a reevaluation of land utilisation and ownership in the UK to better serve public and community wellbeing. The work, although focused broadly on land issues, aligns with the ideals of enhanced management and conservation of trees, advocating for sustainable land management practices that align with the importance of maintaining and protecting ToW as valuable public and community assets. It suggests that reimagining land ownership and governance can also contribute to better preserving and enhancing our tree-lined landscapes and green spaces, ultimately benefitting both people and the environment. Community-owned urban orchards, allotments and Community Supported Agriculture (CSA) can serve as hubs of communal activity and creativity, resonating with these concepts. This approach fosters a sense of shared responsibility and connection to the environment, challenging market-based notions of landscape ownership while promoting sustainable relationships between people, land, and trees (Ravenscroft et al., 2012). These spaces not only provide opportunities for residents to cultivate their own produce but also foster a sense of ownership and belonging. Here, individuals come together, sharing knowledge and skills, resulting in innovative gardening techniques, recipes, and collaborative art projects that celebrate the diverse cultures and identities within the community. The abundance of fresh fruits and vegetables from these spaces often inspires culinary artistry and food festivals, bringing people together and strengthening community ties.

ToW intersect with campaigns for land rights by providing points of interest in the countryside, enhancing landscapes, supporting biodiversity, offering educational opportunities, supporting community engagement, and promoting cultural and historical significance. As part of the natural environment, ToW can both benefit from and contribute to the goals of access rights campaigns, promoting their conservation, appreciation, and inclusion in outdoor activities while enriching the overall ecological and cultural value of rural areas. In the UK, communities have come together to protect urban trees in cities like Sheffield, where residents formed activist groups to resist the removal of mature street trees, emphasising their role in providing shade, improving air quality, and fostering community identity. Additionally, cities like London have seen campaigns to protect ancient and historic trees, such as the famous "Happy Man Tree" in Hackney, showcasing the public's determination to safeguard these natural assets in urban environments. London became the world's first **National Park City** in June 2019, aiming to increase the quantity, health, and diversity of London's wildlife by improving and physically joining up habitats. Campaigners are calling for enhanced protection for mature and veteran trees in the UK, akin to the safeguards offered to heritage buildings, following the controversial felling of over 100 trees by Plymouth city council in 2023. The Woodland Trust is advocating for the establishment of an English Heritage-style body to enforce such protections, arguing that current safeguards for trees are weaker than those for buildings, even though they can be of equal cultural and ecological significance. This incident has reignited discussions about the need for stronger legislation to protect urban trees and ensure their value is recognised and preserved in redevelopment plans.

City tree adoption programs and urban planting events invite residents to actively engage with their urban environment (Connolly, 2015). These initiatives empower individuals to take ownership of their city's green spaces and promote stewardship. Residents often personalise these newly planted trees, imbuing them with cultural and emotional significance, and the sense of responsibility for their care instills a profound connection to the place. These events sometimes evolve into grassroots art projects, where the trees and their caretakers become the subject of sculptures, murals, and poems, fostering a deeper sense of identity and environmental consciousness within the community. Serageldin et al., (2001) offers insights into the preservation and integration of natural elements within urban environments, emphasising the importance of recognising and safeguarding cultural roots and historical elements within cities, which can extend to the conservation of ToW that hold cultural significance for communities. The book addresses the need for sustainable urban planning that balances modern development with the preservation of historical and natural assets, resonating with discussions surrounding the role of ToW in enhancing urban sustainability. Additionally, the pivotal role of community engagement and grassroots efforts in shaping urban futures are highlighted, paralleling the community-led initiatives often seen in the advocacy for the protection and incorporation of ToW into urban landscapes.

Memorial trees and sacred groves have been integral to human culture for centuries, often associated with rituals and spiritual practices (Chouin, 2002). Verschuuren, (2010) conveys the voices of indigenous and local communities, along with mainstream world religions, calling for a new relationship between people and nature, drawing from the work of the Specialist Group on Cultural and Spiritual Values of Protected Areas (CSVPA) of IUCN's World Commission on Protected Areas and various collaborative efforts. They underline the importance of engaging with the conservation movement to find sustainable ways of living and encouraging dialogue with other sectors of society and industry while respecting sacred natural sites, particularly ToW and the knowledge holders behind them. Churches, too, have served as architectural and artistic anchors in communities (Bergmann, 2011). The presence of churches in the landscape provides a canvas for artistic exploration of ToW, resulting in stained glass windows, sculptures, and religious iconography that by focusing on ToW enrich the cultural fabric of the area (Gelin, 2014). Through these artistic expressions, communities convey their collective memory, values, and spiritual connections, reinforcing a sense of continuity and place-based identity.

Songs, poems, and creative projects centered around ToW are powerful expressions of a shared sense of belonging and identity rooted in the landscape. These artistic endeavours celebrate the relationship between people and their environment, capturing the beauty and significance of ToW. Through these artistic expressions, communities honour their cultural heritage, often hosting local festivals where traditional songs and dances, inspired by the trees and their history, become a unifying force, preserving a sense of identity, and belonging across generations. Within the anthology of poems, 'The Tree Line: Poems for Trees, Woods and People', are verses dedicated to various facets of trees, from those adorning gardens and lining roadways to trees serving as childhood havens and poignant memories (McKimm, 2017). The poems touch upon diverse themes such as history, motherhood, nationhood, law, mythology, and the inevitable embrace of death, while other verses explore the transformative concept of becoming one with trees.

These creative initiatives, rooted in the appreciation of ToW and the broader urban environment, not only contribute to cultural richness but also play a vital role in advocating for land rights and social environmental justice causes. They serve as vehicles for raising awareness about the importance of equitable access to green spaces, amplifying voices advocating for the right access green spaces, and challenging environmental injustices. Through their collective efforts and creative expressions, these campaigns and initiatives bring attention to issues of social and environmental significance, fostering a sense of empowerment and solidarity within the community.

Projects like **'*CreaTures*'** (Creative Practices for Transformational Futures) further demonstrate how creativity can be a transformative force, harnessing hidden artistic practices to promote eco-social sustainability and collective wellbeing. By highlighting creative practices as catalysts for change, the project underscores the potential for diverse elements of the landscape — including ToW — to contribute to eco-social sustainability. The initiative seeks to showcase "the power of existing – yet often hidden – creative practices to move the world towards eco-social sustainability" through a framework of four curated paths: Research, Policy Making, Creative Practice, and Funding. In this endeavour, the intersection of institutional strategies and grassroots movements becomes instrumental. These avenues of progress are not isolated but are intertwined, echoing the connection between community and cultural bonds and the diverse natural elements that shape them, from community woodlands to scattered trees in rural and urban spaces.

This interconnected approach not only strengthens environmental resilience but also enriches cultural heritage, laying the groundwork for a deeper exploration of community and folk traditions that celebrate and sustain these vital landscapes.

COMMUNITY & FOLK TRADITIONS

The stories, songs, celebration, gathering and placemaking of community and folk traditions play a significant role in shaping the way ToW are perceived and valued, often fostering a deep connection between those involved and their natural surroundings.

For people with a historical and present relationship with the multiple forms of folk traditions, trees integrated into communal practices and folklore, such as those used for seasonal festivals or local ceremonies, become symbols of shared identity and intergenerational continuity, cultivating a sense of belonging and cultural cohesion (West, 2005). These community-based traditions provide artistic inspiration, resulting in visual, oral, and performative expressions that convey the deep-rooted connections between people and trees (Stokes, 2007). The weaving of cultural narratives around trees in such contexts not only preserves local knowledge and traditions but also highlights the reciprocal relationship between nature, culture, and artistic creativity (Gupta & Bose, 2019). Thus, community-driven values intertwined with folk traditions amplify the role of arts and humanities in portraying the synergy between trees, human societies, and their shared cultural heritage.

Throughout history, trees have inspired folk songs and ballads that tell stories of their beauty, strength, and significance. These musical traditions serve as a powerful cultural reservoir, preserving the connection between people and their natural surroundings. Whether recounting the legend of an ancient oak or celebrating the shade of a village linden tree, these songs bring forth a sense of continuity and shared heritage among generations. They have long brought attention to the reverence and celebration of ToW as a source of inspiration and continue to be a popular subject. Folk songs may connect people with their ancestors and with nature, acknowledge tradition and generate motivation to take action to protect trees (Bartram and Bartram, 1977).

Examples include The Old Oak Tree, a traditional English folk song that tells the story of how a wise old tree has seen many things in its lifetime, and how it offers advice to the young; The Willow Tree about a young woman who is in love with a sailor, set by a willow tree, where the woman sings about how she will wait for her lover to return; and The Ash Grove about a young woman who is haunted by the ghost of her lover, who's voice she hears in the wind as it blows through an ash grove. Another traditional folk song, Oak, Ash, and Thorn was made famous by Rudyard Kipling's poem, which celebrates the oak, ash, and thorn trees, which are deeply rooted in English folklore and are associated with various mystical and historical beliefs.

> *'Twas at the end of all this scene, the keeper of the hounds,*
> *Young James McCullough came one day to hunt with all his hounds.*
> *Uphill, down dale they bravely rode, a gallant company,*
> *Until they lost a great big fox beneath the old oak tree.'*
> **Stanza from old English folk song, The Old Oak Tree.**

Tree planting ceremonies and arbor day traditions hold a special place in many communities (Elmendorf, 2008). Arbor day celebrations encompass various activities, including tree planting held in public spaces with speeches, music, and poetry about trees. Additionally, arbor day festivities feature art contests, literary events exploring trees' cultural significance, nature walks led by experts, and community festivals uniting communities through tree-focused activities, food, and music. These events bring people together to plant saplings and celebrate the act of nurturing new life. In addition to promoting environmental conservation, these rituals symbolise hope, growth, and the restoration of urban greenery. The blessings bestowed upon newly planted trees reinforce the idea that they are more than just objects in the landscape; they are living symbols of resilience and vitality, cherished by the community. Many inner-city projects that involve arborists and urban foresters have shown that using the natural environment can help build community capacity and development and spur creative projects bringing diverse groups together (Shutkin, 2000).

Urban foraging and ethnobotany walks centred on tree identification, such as those offered by **Earthwild** in London, offer opportunities to delve into the local environment's ecology. These educational excursions not only teach participants to recognise different tree species but also explore the practical and cultural uses of ToW. By connecting individuals to the land through such knowledge-sharing experiences, these walks help revive age-old traditions and cultivate a deeper appreciation for the important relationship between people and trees (Sardeshpande & Shackleton, 2023). Similarly, empowering individuals through tree care and pruning workshops enables them to become active participants in the wellbeing of urban trees. This knowledge-sharing imparts cultural practices related to tree stewardship, echoing traditions of caring for and preserving trees within communities. As a result, urban trees are not just passive objects but living entities embedded in the cultural fabric of the community.

Art and storytelling workshops provide a creative platform for individuals to express their emotional and personal connections to urban trees. Participants use various mediums to capture the essence of ToW and share their unique perspectives. These workshops stimulate a sense of ownership and stewardship over the urban environment, encouraging communities to actively engage with and protect their green spaces. Nature poets and storytellers use their craft to convey the lore and wisdom of the land, intertwined with the life stories of trees. Through their verses and narratives, they celebrate the spiritual and cultural resonance of trees. These tales serve as both a means of cultural transmission and an expression of reverence for nature, deepening the community's connection to its natural surroundings.

TREE ILLUSTRATIONS LIKE THOSE OF KATHY WILLIS IN BOTANICUM (WILLIS, 2017) HELP TO EVOKE CURIOSITY AND WONDER ABOUT TREES OUTSIDE OF WOODLAND. CREDIT: BONNIER BOOKS, REPRODUCED WITH PERMISSION.

Nature photography and art exhibitions celebrate the aesthetic and cultural significance of ToW. By showcasing the visual allure of these natural assets, these exhibitions inspire others to value and protect their local green spaces, reinforcing the cultural and artistic connections to the environment. In a similar way, the botanical illustrations of artists like Kathy Willis capture the essence of ToW (Willis, 2017). These works of art transcend mere representation; they help reveal the tree's character, history, and cultural significance. Such illustrations, often featured in books or exhibitions, contribute to a collective sense of wonder and admiration for the natural world, developing cultural appreciation for trees and their role in the landscape. However, as much as these illustrations capture the awe-inspiring beauty and majesty of ToW, they are also silent witnesses to the changes, losses, and transformations occurring within these natural habitats and human societies alike.

CHANGE, LOSS & WELLBEING

Transitioning from the awe and wonder inspired by visual representations, this final section explores how the arts and humanities can bring to life stories of change and loss, through notions of climate and eco-anxiety, destruction of trees, ghostwoods, landscape markers, memory, shifting baselines and solastalgia (emotional distress from environmental changes in one's familiar home environment) and how this connects to the wellbeing benefits of ToW.

The shifting dynamics of change and the experience of loss mold the cultural values assigned to ToW. Trees that witness urbanisation, climate transformations, or disappear due to deforestation, serve as visual metaphors, invoking reflections on impermanence and human impact on the environment. These shifts elicit artistic responses that encapsulate both nostalgia and a call for environmental stewardship (Thompson & Swanson, 2017). Through literature, visual arts, and performance, the dual narratives of change and loss provide a platform for creative engagement with the intricate relationship between nature, culture, and societal shifts, underscoring the interconnectedness of these themes (Bonnett, 2008).

In his seminal work, Pauly (1995) delves into the concept of shifting baselines, illuminating how these alterations fundamentally reshape our perceptions of what is considered "normal" within the context of ToW. Pauly illustrates how each successive generation, often unwittingly, recalibrates their expectations of the natural world based on their own experiences. As a consequence, individuals from different age groups may hold starkly contrasting views regarding the abundance, diversity, and health of ToW. This process of shifting baselines is particularly pertinent to cultural values surrounding ToW, as it can lead to a gradual erosion of historical knowledge and a disconnect from ancestral relationships with trees. Pauly's work underscores how acknowledging shifting baselines is essential for preserving cultural heritage and supporting a renewed appreciation for the ecological significance of ToW in an ever-changing world.

The notion of neophobia, the fear of change, particularly in the English countryside, is closely tied to perceptions of rewilding. In rural areas, where longstanding agricultural practices have shaped the landscape, the idea of reintroducing wilderness and wild elements can be met with resistance (Monbiot, 2014). This resistance often arises from a deep-rooted attachment to traditional farming practices and a fear that rewilding may disrupt the established way of life. Understanding neophobia's influence on these communities is crucial for framing rewilding initiatives sensitively and encouraging productive dialogues that balance conservation goals with the preservation of cultural values and practices.

Tscharntke et al.'s (2005) research highlights the interplay between nature and culture in the context of agricultural expansion. In regions where traditional farming practices are being intensified or replaced by large-scale commercial agriculture, the connections to trees undergo significant transformations. This shift influences aesthetics, symbolism, and narratives surrounding ToW. For instance, certain tree species that were once revered in agroforestry systems may face removal as modern monoculture crops take precedence. This transition not only disrupts traditional practices but also alters the cultural values tied to these trees, potentially leading to a disconnection between the new agricultural landscape and the cultural heritage linked to the land.

Urban development and deforestation can have profound impacts on how individuals connect to elements of their natural environment, including ToW. These transformations influence people's relationships with ToW, altering their sense of place and connection to nature. As urban areas expand and green spaces dwindle, individuals may experience a growing disconnect from the natural world, impacting their perceptions and values related to trees. In rapidly urbanising areas, lone trees or tree stumps can become ghostwoods, representing the remnants of once-thriving natural environments that have been lost due to human activities such as urban development. Projects like the **Great North Wood initiative** by the London Wildlife Trust aim to revive these ghostwoods and restore ecological connections. This concept ties into broader discussions about urbanisation's impact on nature and the importance of preserving tree remnants as tangible reminders of vanishing ecosystems.

British poet and writer Rebecca Tamás explores the socio-cultural history of challenging the establishment and status quo, particularly as it relates to the environment and trees (Tamás, 2020). Her work examines how individuals and communities have historically resisted environmental changes, advocated for conservation, and challenged prevailing narratives about nature. Through her writings, Tamás offers insights into the ways in which cultural values, activism, and counternarratives shape our understanding of ToW and the broader environment. Ecoliteracy, which involves comprehensive knowledge about ecological systems and environmental processes, when integrated with the arts and humanities, can empower individuals to develop understandings of ToW and their ecological significance (Gaylie, 2008). Conversely, addressing plant blindness, a perceptual phenomenon where individuals fail to notice or recognise the importance of plants in their surroundings, through creative arts and cultural expressions can illuminate the vital role ToW play in our environment, helping combat the tendency to overlook these valuable components of our urban ecosystems (Gibson, 2021).

The cutting down of the iconic Sycamore Gap tree at Hadrian's Wall in September 2023 is viewed by landscape writer and poet Robert Macfarlane as a representation of the ongoing assault on nature in the UK. Macfarlane underscores the prevailing hostile environment towards nature, highlighted by the alarming findings of the UK's State of Nature report (SON, 2023) indicating potential extinction for one in six species. He calls for a shift in focus from the offender to the broader cultural and systemic issues that have led to widespread deforestation and neglect of natural habitats. The incident, however tragic, has sparked a collective outpouring of grief and artistry, marking a pivotal moment that Macfarlane hopes will galvanise efforts towards nature conservation.

The loss of familiar trees and green spaces due to urbanisation or climate change can lead to solastalgia, a form of emotional distress caused by the loss of a beloved environment. This loss contributes to eco-anxiety, a growing concern about the planet's future (Hickman et al., 2021; Uchendu, 2022). These emotional responses highlight the deep connections people have with ToW and the significant psychological and cultural implications of environmental changes on individuals and communities. Artistic expression related to ToW has the potential to address solastalgia and eco-anxiety in various impactful ways (Baudon & Jachens, 2021). Painters like Thomas Cole in his series "The Course of Empire" capture the transformation of pristine landscapes into urbanised areas, depicting the loss of untouched natural beauty. Visual art can depict the beauty of urban greenery while also illustrating the effects of environmental degradation (Pikhala, 2019). Photographers can document changing landscapes, highlighting the consequences of pollution and climate change (Scott et al., 2021). (Treib, 1988). Literature and poetry can convey the emotional impact of losing these trees, creating awareness and empathy, as seen in John Steinbeck's "The Grapes of Wrath," which portrays the impact of deforestation and changing agricultural practices on rural communities, emphasising the loss of traditional ways of life intertwined with trees (Steinbeck, 2012).

The world of "more than real" trees in the surreal art of Arcimboldo, William Blake, Arthur Rackham and Salvador Dali are illuminated in absorbing detail in Watkins' powerful collection, Trees in Art (2018) which explores the myth and magic of arboreal art. Music and soundscapes can evoke a sense of connection to nature, offering solace and reducing anxiety. Musicians like Joni Mitchell in her song "Big Yellow Taxi" lament the loss of trees to urban development, invoking a sense of solastalgia, nostalgia for what once was.

Collaborative community art projects foster a sense of shared responsibility and resilience (Kim, 2015). Performance art can physically express the relationship between humans and trees, while film and documentaries can narrate stories of community efforts to protect green spaces, inspiring action – an example illustrated in the **ToW short film produced by The Tree Council** demonstrating the Miyawaki Method, which explores how different planting methods can improve establishment and survival of ToW. Artistic expression in various forms not only depicts the significance of trees in urban settings but also addresses the emotional toll of their loss, raises awareness, inspires positive action, and provides a therapeutic outlet for individuals and communities grappling with the environmental challenges of our times.

PUBLIC ART SCULPTURES AND INSTALLATIONS CELEBRATE PERI-URBAN TREES. IMAGE CREDIT: NEIL THOMAS ON UNSPLASH. HTTPS://UNSPLASH.COM/PHOTOS/SIU1GLK6V5K

In the context of arts and humanities, ToW serve as inspiration for artistic and cultural expressions, enhancing aesthetic experiences and stimulating creativity. The natural beauty and serene ambiance provided by trees offer spaces for reflection, relaxation, and mental rejuvenation, thus contributing to overall wellbeing. The Cannock Chase Route to Health project is a community arts trail created in partnership with multiple organisations to promote physical activity and health through art installations in woodlands, focusing on engaging hard-to-reach participants (O'Brien, 2005). Artwork along the trail, made by diverse groups including at-risk youth and mental health patients, not only adds interest but also conveys health messages, proving effective in communicating and promoting wellness in a natural, relaxed environment. Through interviews and creative arts workshops, Birch et al., (2020) highlighted young urban residents' appreciation for urban nature, revealing how natural elements like trees and open spaces are not only integral to their artistic and creative expressions but also essential for their mental and emotional wellbeing, fostering a connection to both human and non-human worlds.

Through artistic expressions, the arts and humanities not only document but also evoke the emotional resonance tied to vanishing trees. They serve as a mirror reflecting our changing landscapes and inspire contemplation about the sense of loss experienced when familiar trees and green spaces undergo irreversible alterations. Ultimately, artists and scholars in these fields contribute to a deeper understanding of our evolving connection to ToW and the urgent need for conservation efforts to mitigate further loss and continue to promote wellbeing.

SUMMARY

Within the realm of arts and humanities, this exploration of the cultural and social values attributed to Trees Outside of Woodland (ToW) has revealed the multifaceted ways in which trees are intertwined with human existence. These disciplines provide a unique vantage point that extends beyond empirical evidence and numerical quantification, delving into subjective and personal aspects such as enjoyment, beauty, imagination, and emotional responses. These elements, challenging to capture through traditional scientific methods, are crucial in understanding the nuanced dimensions of human-tree interactions. Furthermore, this methodology acknowledges the diversity of interpretations and typologies of values, moving beyond traditional ecosystem services and ecological assessments to explore the broader spectrum of human connections with ToW.

Arts and humanities offer a holistic perspective that goes beyond quantitative evidence. The emotional and imaginative aspects, cultural contexts, historical influences, individual interpretations, and broader social and philosophical implications of our relationship with trees are illuminated through these disciplines. By exploring these interrelated perspectives, we gain a comprehensive understanding of the intrinsic and cultural worth of trees within the social and cultural composition of diverse communities. Examining the diverse dimensions of cultural and social values associated with ToW through the perspective of arts and humanities reveals a complex array of themes. Cultural significance, language, and urban landscapes showcase the deep-rooted connections between trees and diverse societies. Exploring landscape aesthetics unearthed unconventional representations of trees in art, fostering dialogues about beauty and sustainability. Notions of ownership and belonging highlight community-driven stewardship and the negotiation of cultural landscapes. Community and folk traditions celebrate shared identities and intergenerational continuity through rituals, stories, and art. The notions of change and loss, on the other hand, invite artistic reflections on impermanence, environmental shifts, and nostalgia, weaving a narrative that underscores the complex relationship between nature, culture, wellbeing, and societal dynamics.

The implications for policymakers, drawn from this comprehensive exploration of ToW and their cultural significance, are multifaceted. Firstly, policymakers should recognise the importance of considering community heritage and folk traditions in shaping the perception, valuation, and preservation of ToW. These traditions, rooted in local identities and histories, strengthen connections between people and their natural surroundings. Policymakers can actively support and promote these traditions by facilitating community-based initiatives, arts programs, and cultural events that celebrate ToW. By doing so, they can ensure that these traditions continue to thrive and that the values associated with ToW are integrated into land-use planning, conservation strategies, and urban development policies, fostering inclusive and equitable access to green spaces and urban landscapes.

Furthermore, policymakers should acknowledge the interplay of change and loss in the context of ToW and foreground individual, collective and environmental wellbeing into developmental programs. The impacts of urbanisation, climate change, and deforestation on ToW reshape our cultural values and perceptions of nature. Understanding the concept of shifting baselines is crucial for preserving cultural heritage and renewing appreciation for the ecological significance of ToW. Policymakers should also recognise the psychological and cultural implications of environmental changes and wellbeing, including experiences of solastalgia and eco-anxiety. To address these emotional responses, they can support artistic initiatives, awareness campaigns, and activities that revive age-old traditions, such as urban foraging and ethnobotany walks. Policymakers can play a pivotal role in integrating ToW into urban development and conservation efforts, recognising their aesthetic and cultural significance and their capacity to enhance community wellbeing. In essence, by using the arts to prioritise the safeguarding and celebration of ToW as valuable cultural and ecological assets, policymakers can contribute to the enrichment of cultural heritage, the promotion of social and environmental wellbeing, and deepening connection between people and trees in an ever-changing world.

This scoping study, in alignment with Forest Research's ToW project, aimed to utilise insights from the arts and humanities to identify a wide range of values associated with ToW. By embracing evidence from the scholarly literature of these disciplines alongside case study examples, this approach recognised that intuitive and embodied knowledge, as well as singular perspectives and emotions, are essential components in comprehending the cultural connections between people and ToW.

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