

Art is an Ideal Ingredient for an Intelligence Program

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Abstract

Since the beginning of time art has been the universal method of communicating information. Through art, people explain their experiences, share culture differences, shape their identity and imagine the future. Art has often been a vehicle for social change; disseminating issues pertinent to societal goal. At the core of all intelligence is the gathering of information, assessment and dissemination of concerns and/or fears of society for a specific goal. The process of making art reflects research, analysis, technology, feedback and keen attention to detail. The attributes required of an artist, are those required of an intelligence agent. I content and I will prove art is an ideal ingredient for an intelligence program. All areas of intelligence studies will greatly benefit from the sensibilities derived from art practicum.

Keywords: Social Change Art, Cultural Experience, Identity, Intelligence

Art is an Ideal Ingredient for an Intelligence Program

Works of art are the most significant contribution to the study of the intelligence of mankind. Pertinent information was gathered from the works of art of early civilizations. Civilizations from various parts of the world enabled us to study and understand ancient ways of life, through artistic creations, discovered by archeologist. Forms, figures, and symbols are relatable to all. Art supersedes language barriers; art is a universal language. Unspoken data can be deciphered in art. The earliest history of living things was recorded by man in works of art. Artist and crafters relate the issues of the periods, the subtleties of emotion, values of life, and hopes for the future. We gathered data from the images and artifacts; gaining understanding of the sensibilities of long lost civilizations. Artist and crafters provide a gateway into the mind of mankind. Art is vital to the study of intelligence.

Art Forms Produce Universal Communication

Art is a universal method of communication, from which we gathered and disperse information. Various forms of art have been the means of expression since evolution. Art forms substantiate the intellect of ancient mankind. Artifacts from the earliest civilization exhibit astute rationale with their creations. The collaboration of science with art allows us to learn from people of long ago. I confirm my assertion with explanations for the objects on the following list. According to the research of SEO Analyst/Information Technologist Saugat Adhikari, the ten oldest art forms, are:

1. ***Bhimbetka and Daraki-Chattan Cupule Paintings*** found in the caves Madhya Pradesh region of India, 290,000-700,000 BCE. These wall paintings indicate the intellect of the Lower Paleolithic Age. They developed a chemical process, combining minerals with animal fat, to achieve various colors to accentuation their art work.



2. ***Venus of Berekhat Ram***, found in Syria and Israel on Golan Height, 230,000-700,000 BCE. This pebble indicates tool making ability, due to the incisions that fashioned a representation of the female shaped figure.



3. *Venus of Tan-Tan*, discovered at Moroccan in the Draa river, 200,000-500,000 BCE. Another example of incision by human hands during the pre-Homo sapiens era: a female humanoid shape. This figure verifies cognitive sensibility, intellectual craftsmanship, and reverence of fertility during the Stone Age.



4. *Blombos Cave Engravings*, founded in Sub-Saharan Africa, 70,000 BCE. This is evidence of symbolic thought, the ability to identify and create representational objects, during the Middle Stone Age. Thought and skill were employed in developing “sophisticated bone tools, backed blades, a careful selection of raw material for stone tools for the use of a punch technique” (Hirst K. K., 2016) by

modern humans of the Middle Paleolithic.



Henshilwood et al. 2002 / Science

5. ***Diepkloof Eggshell Engravings***, from Western Cape, South Africa 60,000 BCE. These engraved ostrich shells are early evidence of the notion of recycling efforts. After eggs were eaten the shells were used as containers, “which were a part of a system of visual communication” (Pierre-Jean Texiera, 2013). The engravings adhered to “strict production rules” (Pierre-Jean Texiera, 2013) displaying organizational capacities of the Middle Stone Age.



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6. ***La Ferrassie Cave Petroglyphs***, from South western, France, 60,000 BCE. In addition to parietal art, cave drawings/paintings, Neanderthal skeletal remains were discovered. A complete “skeleton exhibited some health problems including a systemic infection and osteoarthritis, considered evidence that this man was taken care of after he could no longer participate in subsistence activities” (Hirst K.

2016).



7. ***El Castillo Cave Paintings*** (Red Disk), discovered in Puente Viesgo in Cantabria, Spain, 39,000 BCE. Paintings of animals, prized sources of meat, is theorized by ethnographers to be examples of “representation as actualization” According to shamanistic beliefs, creating a picture of the desired prey, will result in “hunting magic” yielding great bounty. (Corbett, 2014).



8. ***Sulawesi Cave Art***, from South Sulawesi, Indonesia, 37,900 BCE. Hand stencils demonstrate an early technic of “air brushing”. This process originated in Africa and was then shared by migrants to Asia and Europe. “The artworks are ghostly hand markings made by blowing, spraying or spitting a mouthful of paint over an outstretched hand “(IanSample, 2014). There are also identifiable paintings of animals in the cave. The body parts of the animals that are of the greatest importance, are emphasized. They developed a chemical process, combining minerals with animal fat, to achieve various colors to accentuation their art work. “The paintings are feats of great imagination and they provide the first real insight

into the artistic culture and symbolic conventions of early modern humans in Asia.”



(IanSample, 2014)

PHOTOGRAPH BY MAXIME AUBERT, GRIFFITH UNIVERSITY, AUSTRALIA

9. ***Lion Man of the Hohlenstein Stadel***, founded in Swabia Jura, Germany, 38,000 BCE. This “anthropomorphic animal” carving is related to the procurement of meat and the relationship hunters and gatherers had with animals. “When Homo sapiens left Africa between 65,000 and 80,000 years ago, he took with him a lot of the customs and a common religion, of the ancestor cult. This belief, that exists until today, implied that living beings had a soul: humans, animals, plants (holy trees), objects, in other words animism.” (Vermeersch, 2011) Hunters and gatherers organized their societies into totems: a family, group or tribe. The totem assumes an animal or plant as its symbolic representation. Members of a totem supported each other, had meetings, imitations, and respected holy objects and the totem symbol. (Vermeersch, 2011). Some totems recognize the collaboration of man and animal. This practice that originated in Africa (with an example being the sphinx) parties of today. In the United States is much like the political the elephant.



10. *Venus of Hohle Fels*, from Southwestern Germany, 38,000-33,000 BCE. This Aurignacian female mammoth-ivory figure is considered “the earliest figurative art, which is often seen as an important proxy for advanced symbolic communication.” (Conard, 2009) It attests to the tool making intelligence and reverence for fertility in early civilizations.



The archeological discovery of parietal art, cave paintings/drawings, of animals are obviously not limited to a single region. From the Aurignacian period, presumably 30,000-32,000 years ago, the earliest figurative paintings were found in the Chauvet Cave in France and in the Coliboaia Cave in Romania. There are numerous examples of prehistoric art forms that could be added to this list for conjecture. Although, the artifacts are from around the world, the similarities of subject matter and processes are astounding. Leading experts in the field continue to deliberate whether Neanderthal or Homo sapiens (modern human); were responsible for figures painted on the walls of caves and carved into intricate sculptures. Where or whom produced the first work of art is debatable and irrelevant in terms of their significance. Moreover, the purpose of works of art is occasionally not absolutely clear; merely presumed. Ancient art work has been considered as religious tributes, instructional data, decorative enhancements, and even monuments to interpret time for formulating a calendar

According to astronomers, Stonehenge. c. 2000-1500 B.C.E., Salisbury Plain, England, a structure of 13'6" stone heights, may have “served as sort of a calendar, measuring out the year and even predicting eclipses” (Getlein, 2008). Stonehenge “is further evidence of how old and how basic is our urge to create meaningful order and form, to structure our world so that it reflects our ideas” (Getlein, 2008). Stonehenge is presumed to have been erected during the Neolithic era, also known as the New Stone Age. During this period further examples of human intelligence can be derived from the products that were produced. Many new types of tools were invented, the use of domestic animals, and the development of pottery technology occurred during these Neolithic times. The civilization of this era discovered a type of clay that would harden with the use of fire. Various pottery objects were created for convenience and practical lifestyle improvement: bowls, cups, water vessels, and storage jars are among them. Additional, objects of beauty were created with the new pottery process. These object served no practical purpose; they were to be admired for their delicate detail and beauty. Hence, pertinent information obtained from images and objects of expression is epic. Meaningful images and structures can explore aesthetics possibilities of a culture. The characteristics of art, define the intelligence of human beings. For all of the reason that art forms were created, the important fact is, they enable people to communicate and

understand each other. This initial form of communication is as relevant today as it was in earlier times. Because analyzing data gathered through communication and observation is so vital to ascertaining intelligence, art studies and their processes are an ideal ingredient for an intelligence program.

People Express Experiences Through Art

The ability to produce images is a uniquely human form of expression. All societies since the Stone Age show evidence of their impulse to produce some form of art expression. According to scientist, the act of seeing is the recognition and interpretation of sensory data. Our eyes record light patterns of what we view, the patterns are processed by our brain, which give meaning to images. This information is subjective to the role the mind plays in perception.

A common theme expressed through art is the human experience. Artists are the original recorders of the history of a people. Iconography, the description of images, accounts for the interpretation of art. This documentation allows us to see what was and is important to people. As illustrated in the earliest traces of art forms, survival was preeminent. Depictions of animals and nature, prominent resources, are the content (subject) of earliest art forms. These two commodities supported the life of all living things in some way or another. Animals and plants were, and are the staples of our diet. Animals and plants also supply many resources: clothing, transportation, food, medicine, tools and ingredients used for making pigments to produce art.

Early civilizations are often categorized as hunters and/or gatherers. Evidence is clearly displayed in parietal art, sculpture, and utility art forms in all continents of the world. *Lion Panel*, (c.30,000B.C.E.) Chauvet cave, Ardèche Valley, France, depicts lions, rhinos and bears, which may not have been part of the customary diet during those times. However, it is possible the artist simply wanted to show a connection with the beast, or show honor to their existence. The reason for the ancient images is obscure. Conversely, images are a reflection of our world; we all identify with images.

Art describes the time, place and “embodied meaning” (Getlein, 2008) of societal culture. Some art works are intended to bring people together to share mutual emotions. Art can be created to provide a place for some type of human purpose. Maya Lin. *Vietnam Veterans Memorial* (1982) Washington, D.C. is a place for reflection and introspection of painful historical memories of the tragedy of war. Art can illustrate the goings on of daily life; much like episodes in modern day television shows. Sassetta. (c. 1437-44). *St. Francis Giving His Mangle to a Poor Man and the Heavenly City*. Oil on panel, The National Gallery London, illustrate scenes from the activities of St. Francis’ life in various panels. The North Renaissance style of western Europe (Switzerland, Germany, northern France, and the Netherlands) portrayed its visible world with myriad details. Limbourg Brothers. (1416) February, *Les Très Riches Heures du Duc de Berry*. Illumination. Musée Condé, Chantilly, is a series of paintings featuring typical seasonal activities of commoners or nobility. The works were intended to be used as daily devotionals that contained a calendar. This illuminated prayer book of the Middle Ages provides data of its time. The lunette (half-moon shape) at the top of the February page, denotes knowledge of astrology. There are zodiac signs and months that show the chariot of the Sun progressing through them. Beneath it is references to class differences. Notions of the perils encountered by lower-class society during the year’s coldest month are indicated. Pleasants must huddle round a fire, in their diminutive hut to escape the frigid temperatures outside. The artist invites us to track the series of events during the commoner’s plight of the winter season. A peasant holds his collar tightly to protect his face from the brutal

cold. He trudges uphill through the snow, to rescue his all-important livestock. The progression of the peasant's movement can be tracked upwards onto the slope; where a figure is chopping firewood for his family's warmth, the figure continues on to tug a donkey on an uphill voyage, and then to the final destination of the church at the top to show gratitude of his existence. Observation of the rich detail in this manuscript contributes data for intelligence studies. We learn of the resilience and fortitude of man to survive. In this 9 inch panting we are afforded a vast amount of information on the condition of each figure that attributes to the product's description of its world. We may decipher a strong sense of family devotion, determination, perseverance of spirit, respect for nature, and reverence of religion. Today popular art serves a similar purpose. We regularly use emoji's in our electronic messaging. These ideograms have become increasingly popular in declaring emotions on smartphones and webpages. An emoji's, pictograph, began on Japanese mobile phones in the late 1990's. The basic smiley face has since grown into a phenomena of conveying gender, expressions, and objects that are recognizable and understandable to most people. This symbolic art form has established a new practice of unspoken communication.

Culture Is Shared Through Art. Art defines cultures. Art gives us a glimpse into the minds of people. Culture is the byproduct of our customs, behaviors and values. Through art we are able "to fine more and better ways to learn from and understand each other, disrupt vested interests and imagine and create sustainable ways. of living." (Wright, 2013) Since the migration of man from Africa, to other corners of the world, we have shared traditions and fabricated new ones by converging newly acquired skills with our own. This assertion is most evident in art. Tim Kasser, professor of psychology and co-author of *Common Cause: The Case for Working with our Cultural Values*, offers confirmation on the effects of the collaboration of art with culture to the perception of values, self-acceptance, affiliation and community feeling in *The Art of Life*. Art "gives us a common language to speak so that we can appreciate the admirable qualities of those we live with and enable us to work together when challenges are laid before the community." (Redman, 2007) In a weblog, titled *Art as a Shared Experience*, Bridgette Redman references children's books, Maus literature, and plays written by Shakespeare as examples of art, which bring "people together and helps them form a commonality in experience and language."

Art Shapes Identity. We express identity in art. Our identity is negotiated by the art we consume and produce. Our ideas are expressed in all types of art: visual, film, design music, fashion. "The music we listen to, the art we admire, the way we decorate, the films we view—these all reflect who we are." (Mussolum, 2007) Artists respond to the changes of the world. Artists source popular consumption to relate and disdain static or stereotypic identity. Artist ask questions about individual and collective identity, which can be applied in intelligence study. The term "urban ethos" (Krimms, 2007), an identity of cities derived from popular music and films, is a controversial topic in the discussion "of the struggles towards and away from identity in this era of anxiety and migrant cultures." (Mussolum, 2007) The importance of the arts to the study of intelligence is clarified in the notions of writer Erin Mussolum. "These concepts reveal that identity is never static. It is fluid. More changes than stays the same. In times of turbulent cultural shift, the way we understand ourselves and those around us is called into question. When we see identity as static, we paint people with stereotypes and do not see them for who they are. Art is one way to challenge static notions of identity by engaging the viewer in narratives that are unfamiliar to them, and that challenges their previously held notions. (Mussolum, 2007)

Art Contributes to the Future of Intelligence. Preparing for future is eminent to the study of intelligence. Advancements in technology have posed many advantage, which also comes with the proliferation of cyber threats. To combat ourselves in curtailing diabolical deeds, we must enhance intelligence studies. More data that is gathered, compiled and analyzed on society, will better inform intelligence studies. By now, you must realize how important art has been in understanding past societies through art. The past has clearly influenced our present, and will most definitely strongly influenced the future. In a paper published in the August 2011 issue of *Memory and Cognition* by Kathleen Arnold, Kathleen McDermott, and Karl Szpunar the question, “How do you envision your future?” is explored. They contend people have the tendency to utilize memories of past experience to promote and forecast future life experiences. Art has and will continue to be a vehicle for gathering information about people and the environment. The creativity of the artist mind has and will stimulate new ideas with perceptions of the future. The United States Central Intelligence Agency realizes the necessity of art. The CIA Museum and History Staff of the Center for the Study of Intelligence holds intelligence-themed paintings and sculptures as “commemoration of the historical”, and “inspiration for the future” (Hiley, 2008). The CIA realizes art brings history to life. A painting or a sculpture can dramatize the significates of an event, in ways a written account may not. New employees and veteran employees greatly benefit from the gain of new knowledge and commemorated times, artwork illustrates. The art holdings of the CIA are intended to reiterate values and bolster purpose in the mind of the staff. “The collection thus helps to illuminate the past and provide inspiration for the present and the future.” (Hiley, 2008). The tools use by artist negotiates “irony to allegory, beauty to provocation, metaphor to humor, helping us envision a more positive future.” (Artworks for Change, 2015) This rich set of tools are indeed necessary in the study of intelligence.

Art is a Vehicle to Monitor Social Change. In the study of intelligence, monitoring the art world will uncover pertinent information regarding social change. Throughout the world art exhibits display illustrations of societal changes and concerns. Art plays a huge part toward the advocacy of the human condition. An early example is *Stele of Hammurabi* from Susa (modern Shush, Iran), ca. 1792 – 1750 BCE, Basalt, height of stele approx. 7’ height of relief 28’. It is a form of propaganda art that promotes a code of law Hammurabi says was given to him by the gods. The piece is intended to deem his importance, and gain reverence of the people he ruled. Today at The Art Works for Change organization, their quest is “Creating contemporary art exhibitions around the world to address critical social and environmental issues.” (Artworks for Change, 2015) The endeavors of artists and advocacy organizations provide assistance to the intelligence community, by exposing world quandaries that may otherwise go unknown. The mission of the Artworks for Change clarifies the value of the information it presents and shares it with the world; which is paramount to the intelligence community:

Art Works for Change strives to harness the transformative power of art to promote awareness, provoke dialogue, and inspire action. We seek to address issues of serious concern—human rights, social justice, gender equity, environmental stewardship and sustainability—in creative, inspiring, and ultimately positive ways by engaging with audiences fully, creating experiences that are at once emotional, intellectual, and sensory.

In each community hosting an exhibit, we partner with local organizations to create related programming that leverages the artwork to foster dialogue and build awareness of the issues addressed. In this way, our exhibitions serve as a crucible where artists, museums, advocacy organizations, and local community may unite as a collective force for change. Art Works for Change creates traveling exhibitions of national and international scope, addressing issues that are both urgent and universal. The data show that our work reaches substantial audiences, cutting across the divisions of race, class, age, and culture more thoroughly than do traditional museum art exhibitions. (Artworks for Change, 2015)

Everyday people are given the opportunity turn real-life experiences into shared information that can appall, stimulate, disgust, encourage, comfort, and find commonality with others around the world. This is key in the study of intelligence to have an opportunity to learn from the common man; whom comprise the greatest representation of mankind. Many people suffer in silence and their rage may succumb to misguided deeds. The age old adage, art imitates life, is true. Art forms can warn us of brewing trouble, enabling us to prepare solutions. The True Stories Project give a voice to victims whom are exploited in various ways. This art organization gives a platform for vindication by exposure to the world. For example, the exhibition The True Stories Project: Oakland, California and Kathmandu, Nepal:

When 23-year-old Jyoti Singh Pandey was beaten and gang-raped on a bus in India, and dumped on the side of the road to die, the leader of the attack urged the others on with “Not to worry, nothing will happen.” Ram Singh was wrong in this particular case: the accused were arrested, they were charged, and they were found guilty of rape and—because, in the end, Jyoti Pandey did not survive the attack—murder (Artworks for Change, 2015)

The outcry, in response to this art exhibited, prompted justice for this victim and put the spotlight on other injustices of woman. Art is a vehicle for social change that intelligence agency should collaborate with.

Art Disseminates Issues Pertinent to Societal Goals. Intelligence studies should include a manner in which pertinent issue to societal goals are deciphered. Artists propagate timely issues in their work. Provocative visual art often generates more response than written words. Much can be learn of the human condition from art. Dialogues to confront worldwide issues will begin from art. Those working in intelligence “will be strengthened by having greater ability to make” art “information-based decisions, and will be able to learn through demonstration projects, models and innovation.” Artist Theaster Gates has recently established several businesses, youth programs, recreational venues, housing facilities, and organizations that advocate achieving societal goals in several cities. *The Rebuild Foundation*, Gates founded, is “a culture based, artist led, neighborhood driven” organization that transforms abandon properties into useful neighborhood facilities and housing properties, empower residents with skills, encourages community involvement activities, promotes and engages local artist with the community in several cities. Rebuild Foundation is certainly an example of addressing pertinent issues pertaining to societal goals.

Art content was once dictated by those in power. With societal change, artist became citizens amongst citizens and free to make art that spoke to the issues of the day. The feelings of an artist toward the popular uprising in Paris, which collapsed one government and affirmed another, are illustrated in the infamous Eugene Delacroix. *Liberty Leading the People, 1830*. Oil on canvas. Musée du Louvre, Paris. Delacroix illustrated his sentiments in “his idealized view of the insurrection and the hopes he had for the future it would bring.” (Getlein, 2008) The painting was purchased by the new King Louis-Philippe for public display in 1831. However, it was removed after a few months: due to a growing concern of the painting being presumed to glorify violence. It was not until 1863 that *Liberty Leading the People* would be publicly displayed again. The fear of angered citizen taking over the control of the streets again, had subsided after urban renewal projects were completed. Then as today the intelligence gained from a work of art disseminating views of pertinent issues. In this case, Delacroix’s artwork is an earlier example of the contribution of art to obtaining a societal goal: urban renewal.

The Arts Benefit Intelligence Studies. The arts can greatly benefit an intelligence program of study. According to the Dana Foundation, a private organization consisting of scientists involved in brain research, “training in the arts likely yields cognitive benefits that go beyond “art for art’s sake.” Or to put it another way, the art form that you truly love to learn may also lead to improvements in other brain functions” (Patoine, 2009) Researcher have found evidence that practice in any art form improves cognition and the attention in other disciplines. Art strengthens the brain’s attention system. One of the primary traits required in the intelligence field is an ability of attentive observation and focus. Art can prepare intelligence students in that all art forms require great discipline, a keen awareness of detail, creative thinking abilities, open-mindedness for innovation, problem solving skills and focus. At a neuroeducation summit at John Hopkins University that was co-sponsored by the Dana Foundation in May 2009, a report presented concluded:

We know that the brain has a system of neural pathways dedicated to attention. We know that training these attention networks improves general measures of intelligence. And we can be fairly sure that focusing our attention on learning and performing art---if we practice frequently and are engaged---activates these same attention networks. We therefore would expect focused training in the arts to improve cognition generally. (Patoine, 2009)

Aside from scientific findings, I know my experience as a practicing artist, will greatly benefit my studies as a student in an intelligence program. On a painting series I am currently working on, I am employing the same sensibilities in this body of work as I do in my intelligence studies. I believe I have an added advantage over my peers, due to years of art training and my creative process. For example, when I decide on a concept for a project there are criteria's I must address initially i.e. problem solve. I work in a variety of media therefore, I must decide which medium will best convey my message or idea such as a painting, a bronze sculpture, blown glass object, a woven fiber piece, a soft sculpture, a ceramic piece, or a welded sculpture. I embark in extensive research to aid me in creating an innovative representation of my idea or concept. I use mathematical intelligence to calculate the dimensions I choose to work in. Inherently, I employ all eight multiple intelligences described by Howard Garner in Dr. Robyn McMasters article written for *Lateral Action* and more. (McMaster, 2016)

In accordance to by evaluation philosophy, I strongly believe art should be included in an intelligence program for all the previously stated reasons. The influence of art studies will greatly empower students in their intelligence studies, and add value to their learning experience. I speak from personal experience that art knowledge will enhance intelligence studies. I am currently studying intelligence within a Master's program; after being a practicing artist for many years. Art has been vital to gaining societal information since the creation of man. It was our first method of universal communications and remains to be today. People share cultural experience through art, identities are shaped with art, glimpses into the future are imagined and the future can be prepared for with art, and art is a vehicle of social change that can disseminate issues pertinent to societal goals. All of the attributes of an artists are clearly the same that make promising students and excellent professionals in the field of intelligence. Art is an ideal ingredient to an intelligence program.

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Tables

Table 1

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Note: [Place all tables for your paper in a tables section, following references (and, if applicable, footnotes). Start a new page for each table, include a table number and table title for each, as shown on this page. All explanatory text appears in a table note that follows the table, such as this one. Use the Table/Figure style, available on the Home tab, in the Styles gallery, to get the spacing between table and note. Tables in APA format can use single or 1.5 line spacing. Include a heading for every row and column, even if the content seems obvious. A default table style has been setup for this template that fits APA guidelines. To insert a table, on the Insert tab, click Table.]

Figures

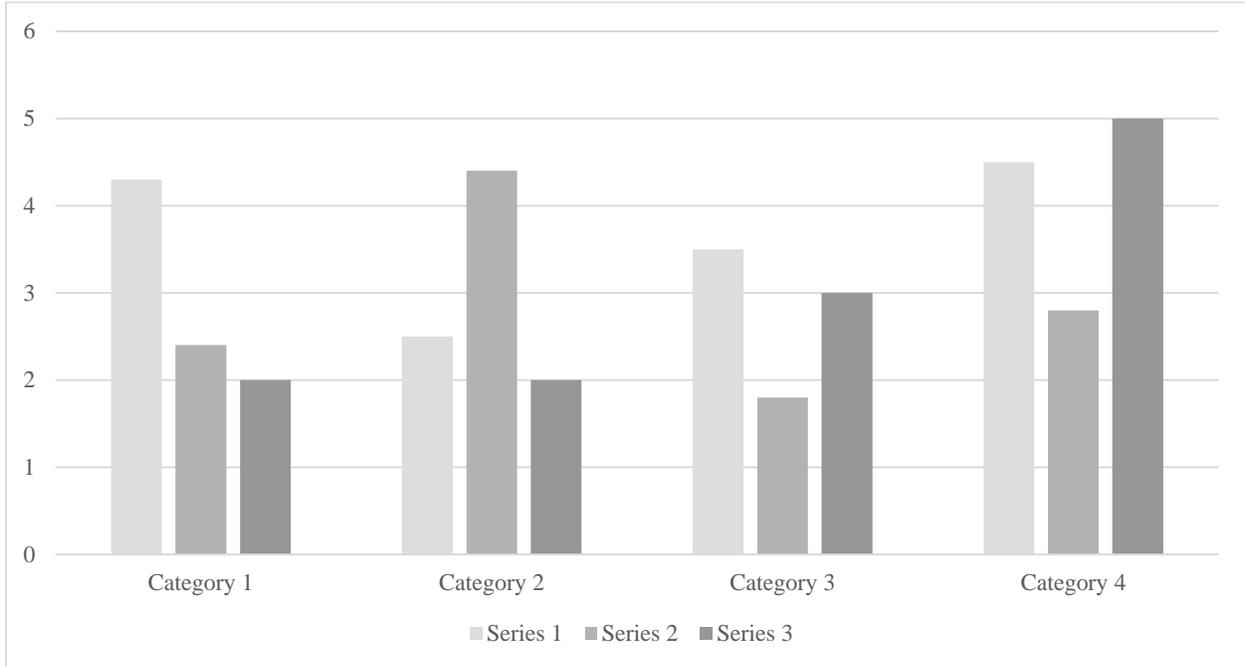


Figure 1. [Include all figures in their own section, following references (and footnotes and tables, if applicable). Include a numbered caption for each figure. Use the Table/Figure style for easy spacing between figure and caption.]

For more information about all elements of APA formatting, please consult the *APA Style Manual, 6th Edition*.