

Developing Creativity Through Portrait and Selfie in Elementary Schools

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The aim of this work is to show a work proposal that allows the development of creativity through the main theme: Portrait and Selfie. This study has been carried out in the subject of Art Education with pupils aged 11 to 12. Working on creativity and self-representation in pre-adolescence can be an interesting topic for their future development. Currently, there are not many quantitative studies on this subject. To this end, research was carried out in four groups, divided into two control subgroups and two experimental subgroups, in which the project was applied to check whether the proposed activities enhanced and developed the creativity of the subjects studied. The students had to complete a pre-test (TTCT) and a post-test (CREA). Comparing the results, it was found that there were non-significant improvements in the teams and unevenness in motivation towards the tests. This could be due to the small sample size, the low heterogeneity of the groups, the intervention implemented and the type of assessment carried out.

Keywords: creativity, portrait, selfie, art education, elementary education, TTCT, CREA

INTRODUCTION

From the 1960s onwards, studies on creativity increased and the theoretical foundations on the subject were laid. Creativity was studied especially within the field of psychology. Throughout those years, articles related to visual education and creative self-expression began to be published in research and popularization journals. Its main representative was Guilford, who, with the help of Lowenfeld's work, was able to study this aspect, although there are other researchers such as Eisner and Gardner who also worked deeply on these issues. In the popular imaginary, creativity has been associated with artistic activity, as if it were a unique quality of Art, but we know that this is not the case, and that creativity can be found in all areas of life. From the 19th century onwards, art underwent a change, breaking with the pictorial tradition established up to that time, which gave greater importance to copying, and began to show a preference for spontaneous painting, charged with greater creativity and which also allowed the study of children's painting. This interest in children's art and creativity lasted throughout the 20th century, integrating it into Art Pedagogy and sometimes including false ideas such as that creativity was a kind of gift that could not be trained or measured.

Regarding the latter, the biggest drawback of creativity is its assessment, although tests such as the Torrance Test of Creative Thinking (1974) have become popular and have helped to assess it for decades. Later questionnaires such as CREA. Creative Intelligence. A cognitive measure of creativity (Corbalán et al. 2015) have assumed creativity as a phenomenon of a certain complexity influenced by attitude and motivation, as well as the high degree of contamination that this type of test can have in comparison with other performance tests.

Nowadays, we live in a society oriented towards globalization, a fact that allows the exchange of information, knowledge, and ideas in a fast, dynamic, and simple way, making the use of languages and new technologies essential. For example, the word "portrait" is now often considered as "selfie", although the traditional definition refers to a portrait as a type of painting or sculptural representation, usually of a person, making it clear that it is the artistic representation of a being. But the most current meaning is the one that identifies the portrait with the "photograph of a person", known since the second decade of the 21st century as selfie.

This has achieved a remarkable importance and, through photography, has replaced painting within the artistic genre of portraiture. It has acquired great prominence due to its easy technical accessibility and immediacy in its dissemination, and has reached all ages and social classes, since until a few decades ago portraits were only available to those who could afford the luxury of hiring an artist to portray them.

It is important to remind primary school teachers that one of the fundamental objectives in teaching Art Education is to develop creativity. As well as making their pupils see that this is a part of our lives, through which human beings can transmit our culture, thoughts, and feelings. In addition, approaching the environment and the human body in a critical way and making use of both traditional and more modern resources, which is the case of new technologies, helps to better understand and understand the change in society over the last few years. In Elementary Education, research on portrait, self-portrait and creativity is not abundant. It has been shown that the portrait and selfie can have diverse utilities such as the diagnosis of autism, the reinforcement of body self-perception and confidence, as well as a critical look, which is especially important on the threshold of adolescence.

This research proposes a specific work project of activities for teaching portraiture with traditional and digital techniques in Art Education. It will be applied to a sample of students from 11 to 12 years old to measure and assess whether the proposed application and methodology improve creativity in Primary Education students.

LITERATURE REVIEW

The traditional literature on creativity considers that creativity is a capacity or process that helps to obtain solutions to a problem and that it is an ability inherent to all people, not only to individuals engaged in artistic activities (Guildford, 1971). Other more recent theories (Herrán, 2000) emphasize that it is linked to the act of learning, which implies discovering and designing new neurological routes. The truth is that creativity in Primary Education is a way of obtaining knowledge, which favors the development of the educational curriculum. Therefore, it is not only an objective to be developed in "creative subjects" such as Art Education, but also in the rest of the subjects of the Elementary Curriculum (Guerra, 2001; Wilson, 2014; Wegerif, 2010). Marín & De la Torre (1991) affirms that the manifestations of creativity are multiple and plural, referring to the fact that it can be witnessed in many ways and in various contexts, and that it should not be limited only to the artistic field. However, teaching methods and textbooks do not usually encourage it (Shaheen, 2011), which is especially important when enhancing creativity in primary school students would make it possible to train more innovative and entrepreneurial citizens, which is a key element for future generations. In addition, the educational, social, and cultural context influences students and creativity (Tatarkiewicz, 2001). For the latter author, the cultural context is fundamental since the cultural product of any of the arts has an impact on the subject and delights the society in which he finds him/herself. Since each civilization has artistic norms and conventions specific to that community. Consequently, the development of children's identity and individualization, as well as educational methods, including audiovisual ones, contribute positively to increasing creativity (Yazar & Arifoglu, 2012).

Marín (2011) reviewed the research topics in Art Education recommended by different international organizations and found that the development of creativity is always one of them and that it is understood in a broad way, related to innovation and originality in heterogeneous activities. It is undoubtedly one of the sources that can promote the progress of society and an improvement in living conditions (Marín, 2003). According to Caja (2001), the Art Education teacher must be trained in different aspects, among which stand out didactic and methodological knowledge as well as endogenous and exogenous factors of this discipline, knowledge of artistic issues, self-training strategies and stimulation of creativity and knowledge of new technologies. De Backer, Lombaerts, De Mette, Buffel, & Elias (2012) are of the opinion that a way to encourage the creative work of Primary Education teachers is the collaboration with artists and people outside the classroom in long projects. Because they will welcome new methods and artistic techniques that will encourage experimentation. Within these we also find specific proposals that unite several methodologies (Duigy, 2016) and new technologies that together with culture encourage creativity (Tsayang & Totev, 2020). But discussing about creativity is often complicated, because where is the scale that tells us that something is more original than another thing, who is an expert in creativity, who has the authority to say that a person is not creative for thinking differently? In children's drawings the representation of the human figure and portrait tends to primitivism and a schematic style, as to achieve expressiveness and a correct form of representation requires training and artistic experience (Khamidovna, 2020).

During pre-adolescence children have lost the initial childlike spontaneity of the Doodle stage and are emerging from the Schematic stage. Students should be trained in different issues: Development of manual dexterity, detection of visual elements and their characteristics, regulation of visual movements and execution of different artistic techniques (Lowenfeld & Brittain, 1980; Khamidovna, 2020). Another important issue in relation to portraiture now is the "selfie", a phenomenon that is occurring in all age groups. This is due to the emergence of mobile devices with built-in cameras, which are turning these tools into commonplace instruments of everyday life and teaching-learning in the classroom. They are characterized by wireless connectivity, as well as memory and processing and are designed to fulfill one or more functions simultaneously. These possibilities, together with interaction through social networks, have suddenly favored the production and generation of images. Fontcuberta (2016) insists on the ease of the current technique and the emergence of a relationship with the camera as an extension of the body, the camera has become an extension of the human being and we are in the "hommos fotografi".

The direct consequence has been a continuous flow of photographs of known and unknown people in the networks, with an abundance of portraits and digital self-portraits or selfies, where the quality or interest of the images do not always provide values of photographic and creative interest. Without going into the more philosophical questions about the discourses of the ego, the excess of exposure or the banality of the contents, these images have become a practice of representation of the identity integrated in the behaviors since childhood. There are many papers that collect reflections around the issues of the portrait (Carrere & Saborit, 2000; Eco, 2007; Gombrich et al. 1970; Nancy, 2006), the digital self-portrait (Fontcuberta, 2015; Belting, 2007; Roberts, 2010) as well as its exposure in social networks (Di Prospero, 2011; Gómez & González, 2013; Rueda & Giraldo, 2016). The practice of the selfie offers an opportunity to teach self-portraiture, also to teach visual literacy and raise awareness among young people about the consumption of images through creative processes (Madariaga-López & Cilleruelo, 2020). That is where the exploratory and creative component comes into play, since the selfie is about a form of experimentation and research of the body and the image itself sometimes a feedback of selfies on social networks points to body dissatisfaction Butkowski, Dixon & Weeks (2019).

Schneider & Strauven, (2018) studied the practice of selfie in children in Early Childhood Education, finding that it is a playful experimentation without being yet the simulation of the adult self. But that later in Primary School Education and due to exposure to the media children overcome that stage of free play.

Also in these early ages, photographic portrait is being experimented with to diagnose autism in children, for which their facial recognition is tested by showing them videos and images with facial reactions (Tifentale, 2018). In other research Shaheen (2011) applied a program of activities and measured the creativity of 154 children in primary schools using among other instruments the Torrance Creative Thinking Test and found that creative ability was present, but in different ways depending on the type of

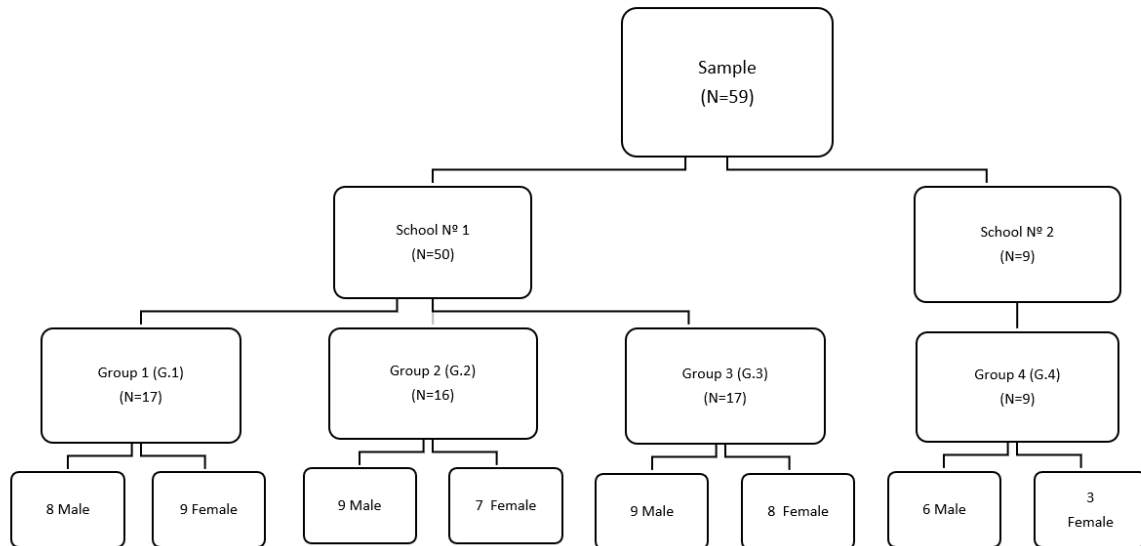
task and area. It seems that the education system would therefore have the capacity to foster or restrain children's creativity. It seems that the education system would therefore have the capacity to foster or restrain children's creativity. It is remarkable for the volume of the sample and its results, the study with more than 700 children in nursery and kindergarten, families and teachers implemented a program of visual arts and other integrated arts, the results were measured with the production of drawings, the Torrance Creative Thinking Test and other scales finding an improvement in the verbal creativity of children and another perception of valuation of the arts by teachers (Hui et al., 2015).

Particularly in the research with older girls and boys Boursier & Manna (2018) designed an instrument to understand the selfie phenomenon in adolescents, concluding that its practice fosters self-presentation and self-confidence. Being of the same opinion as Davis & Mills (2019), who observed that girls aged 11-16 years take a greater number of selfies due to cultural pressure. In that process they take several photos and alter the images in search of the "perfect selfie". Continuing with this issue, García (2018) proposes its practice in the educational context for its possibilities to offer a critical look to millennial students. On the other hand, Salam & Simatupang (2015) observed that in addition, when photos are uploaded to social networks, an interaction that influences self-concept is produced. Bruno, Bode, & Be (2017). inquired about the type of portrait and self-portrait taken with digital media, concluding that there is a tendency to reflect lateral biases as artists did in the 16th-18th centuries and that this would have a biological basis. Creativity and portraiture are also used for self-qualitative inquiry, becoming self-portraits and portraits in research. Roberts (2010) emphasizes their possibilities, also the social function they can have. Because portraits and self-portraits can be found by the researcher or they can also be created to document a part of the research, the research process (before, during, after) and the people involved in the research. It is also possible to use the images to generate comments in the research, either oral comments through interviews or written comments through essays, which can be combined with other artistic actions.

METHODOLOGY

The sample consisted of N=59 students in 6th grade of Primary Education from two public schools in a city in northern Spain. Ages ranged from 11 to 12 years, 45% female and 55% male. The groups were divided according to their fragmentation established by the schools (Figure 1), so that each one corresponds to a classroom unit. Three of them (G.1., G.2., G.3.) belong to a single school, which was called School No. 1, while the fourth (G.4), which completes the sample, is part of another school or School No. 2. The schools are located on different neighborhoods of the city. School No. 1 is in the heart of an industrial estate on the outskirts of the city, in an environment that stands out for the marginality and poor infrastructure of the area. The neighborhood is referred to by the city council as a "degraded residential area". The population has a low socioeconomic level and is mainly engaged in the secondary sector. School No. 2, although they are close to each other is situated on a district with a middle socioeconomic level population and directed towards the tertiary sector. This area has a multitude of offers and options for children. Among other resources, it has a sports center, a municipal swimming pool and several playgrounds.

FIGURE 1
DISTRIBUTION OF STUDY PARTICIPANTS



An intervention was carried out applying an exploratory experimental methodology with a control group and an experimental group. All participants completed a first questionnaire which will be called pre-test and a second test of different characteristics or post-test. Two different tests were used for the pre-test and post-test because of the short time available to pass both tests and because learning from these tests would contaminate the results. There are published works that use both questionnaires, as for example the Comparative study between creativity measures: TTCT vs. CREA (López & Navarro, 2008). The intention is to compare the results obtained in the research, so it is consistent with the literature. We work with different groups, where two of them are experimental groups in which practical sessions are carried out and the other two are control groups in which a mere observation is made. The activities that were carried out were designed for this research using traditional plastic and other technological material resources.

The following creativity measurement instruments were applied: in the pretest the Torrance Test of Creative Thinking (TTCT) and in the posttest the CREA questionnaire (Creative Intelligence: A Cognitive Measure of Creativity). Pre-test or figurative expression subtest of the Torrance Test of Creative Thinking (TTCT). Ferrando et al., (2007) explains that this test measures the creativity of children and adolescents, assessing fluency, elaboration, originality, and flexibility, "based on the results of various studies, we consider the TTCT to be a useful instrument for evaluating creative production" (p.494). The test consists of three exercises divided into: Composing a drawing, finishing a drawing, and composing different realizations using parallel lines.

- a) Compose a drawing: From an oval of green paper provided, students must make a drawing, being as original and creative as possible.
- b) Finishing a drawing: From some lines already marked in different pictures, the student should be able to complete them and integrate them into a drawing that makes sense.
- c) Composing different realizations using parallel lines: Starting with several parallel lines, the person should be able to develop as many drawings as he/she can with them.
- d) Each of these three exercises measures the four skills mentioned above, apart from the first activity "Composing a drawing, which only measures originality and elaboration".

At the end of the scoring of all the exercises of each test, the total sum is added up to check the degree of creativity of each subject. This test was created by Torrance in 1966, but has undergone several changes since then (1974, 1984, 1990 and 1998) to adapt and update it. The TTCT is composed of two subtests (verbal expression and figurative expression), but since they are independent of each other, it was decided

to use the latter. Post-test: In the last session, all the students who participated in the project filled out the CREA (Creative Intelligence: A Cognitive Measure of Creativity) questionnaire (for boys and girls between 6 and 16 years of age). In this test, subjects are asked to formulate as many questions as possible by observing the drawing shown. The level of creativity will be determined by the number of questions asked, scoring not only the number of questions asked, but also how they are formulated and developed. The scales of this test are designed for the Spanish population and are updated, thus allowing a closer approximation to the real measurement of the students. The first step was to contact the local government's Department of Education and Culture to facilitate access to the schools and to carry out this work. Subsequently, an appointment was arranged with the principals of the two schools to explain what the research consisted of, as well as to request the necessary equipment and facilities. The application phase was carried out during, one month, over five sessions. Each of these sessions lasted approximately 45 minutes, except for the last session, which lasted 15 minutes. A total of 8 hours of intervention. The groups selected were G.2. of School No. 1 and group G.4. which corresponds to School No. 2. Considering that both formed the experimental group and understanding that the control group corresponds to the remaining classrooms. The students corresponding to the latter were given a theoretical training with the same conformation of sessions for the correct attribution of the possible differences that emerged because of the project. At the beginning of each session, students were reminded of the voluntary nature of their participation, as well as the anonymity of the results and artistic practices they were going to elaborate to free them from any tension. The aim was for them to develop and enhance their creativity in a comfortable environment, isolated from the pressure of a numerical grade that would affect their academic results, and to value the various activities proposed as different challenges to work on.

The first session in the four groups was devoted to the pre-test (TTCT). In addition, a detailed explanation of each of the exercises in the questionnaire was given with the aim of clarify any doubts. Subsequently, they were given the material for the first activity. The time duration of this first class was approximately 45 minutes. For the second session in groups G.2 and G.4, two activities were carried out, one focused on the *Design of a mask*, providing the students with a cardboard mask base to work on with free material and technique, and the other on the creation of a *Portrait* through collage of pre-established shapes and adhesive stickers. With a view to promote an atmosphere of fluency towards the activity, different comments are made to encourage them to intervene in the base mask, as well as the possibility of finding multiple and valid solutions. In the second activity, to make a human face from pre-established shapes and adhesive stickers, the students had to distribute and combine adhesive stickers of the different parts of the face on printed paper of different colors. The teacher emphasized the freedom of creative responses and promoted a climate of respect and safety for the students. The duration of this second activity was approximately 35 minutes. At the same time, groups G.1 and G.3 continued with their Art Education class tasks, focused on origami constructions and subsequent coloring.

In the third session, groups G.2 and G.4 worked on the activities Character storytelling and Portrait in a container. In the storytelling exercise, several volunteers from among the children orally described characters, whether human or animal, invented or existing. In the narrative, they detailed in the description those aspects and characteristics they wanted to highlight, emphasizing what the character was doing, as well as what he/she was carrying with him/her. For the second activity of intervention of a container to create a portrait in, we worked with a plastic cup. The students had to complete this object and incorporate with a permanent marker anything they considered necessary. The duration of the class session was approximately 40 minutes. In groups G.1 and G.3, an observation of the class taught by the teachers of those groups was carried out. On this occasion, both classes drew animals to continue with the theme they were carrying out in those groups. During the fourth and next-to-last session, the same dynamics continued, groups G.2 and G.4 carried out the specific portrait activities and groups G.1 and G.3 followed the usual class sessions. In carrying out these two activities, use was made of the electronic tablets available in the classroom. The development of the students' originality and creativity in the portrait work was promoted through new technologies. For the first activity of this session, *I do not recognize your face*, the free Android application MSQRD was used. This is characterized by being able to apply various filters on the human face. These filters are varied in theme and format, allowing users to see their face in a multitude of different

ways. The second activity *We have changed*, worked with the video and photo editing application FaceApp, which specializes in selfies. This shows users how their face changes with the passing of the years or the change of sex, giving the children an approximation of what they could be like when they are older. The duration of this session was approximately 40 minutes. In groups G.1 and G.3, an accompaniment of the class given by the teachers of these groups was carried out. For this session, both classes created a mural with the elements they had previously created. The fifth and last session was analogous to the first one, since it was destined to pass the post-test (CREA), its duration was 15 minutes.

RESULTS AND DISCUSSION

In order, to determine the possible differences in the creativity variable after the intervention, statistical analyses were carried out with the Statistical Package for Social Sciences (SPSS V.20). After performing the Shapiro-Wilk normality test, and due to the sample size, nonparametric techniques were used. To compare the experimental group (G.2 and G.4) and the control group (Groups 1 and 3) at the two evaluation moments, the Mann-Whitney U test was used. On the other hand, to see the differences between the pre-test and post-test within each group, the Wilcoxon technique for related samples was used. The results were considered significant when $p \leq .05$. Table 1 shows the results of the means and standard deviation of each of the groups in the different variables measured in the pilot application of the project presented in this paper.

TABLE 1
MEANS AND STANDARD DESVIATION IN THE DIFFERENT VARIABLES

Group	G.1	G.2	G.3	G.4
TTCTO	39.38(19.66)	42.93(15.66)	39.25(19.21)	22.78(12.14)
xTTCTO	60.56(31.162)	67.67(24.27)	59.94(30.74)	32.22(29.7)
TTCTF	28.63(11.76)	35.4(6.93)	26.5(12.2)	26.78(10.01)
xTTCTF	69.37(36.58)	89.93(16.61)	62.19(37.31)	69.33(30.03)
TTCTFX	21.25(7.33)	24.6(6.17)	19.56(8.579)	18.56(8.05)
xTTCTFX	65.94(31.95)	78.67(25.67)	56.88(33.76)	53.33(34.82)
TTCTE	5.44(4.6)	6.33(4.8)	5.81(4.82)	1.22(2.33)
xTTCTE	.31(1.25)	0.33(1.29)	0.63(1.71)	0.00(0.00)
CREA	13.69(4.48)	10.53(3.14)	12.59(5.921)	10.78(8.21)
xCREA	75.88(10.99)	64(18.44)	69.94(15.9)	54.67(27.92)

Note: Mean (SD). TTCT: Torrance Test of Creative Thinking direct score. xTTCT: centile score. O: Originality dimension. F: Fluency. FX: Flexibility. E: Elaboration.

To clarify the existence of differences between the two groups in any of the measures, the Mann-Whitney U test was used. In the CREA test, significant differences were found ($Z = -2.166$, $p = .03$) between the two groups, while there were no differences in any of the pretest variables (TTCT). And to check which group was favored by these significant differences, a visual analysis of the means was carried out, which is presented in the following graph (Figure 2). After this step, the analysis was carried out within each of the groups. Since a total measure of the TTCT test was not available, a review of the available literature was carried out, and it was found that the Originality dimension is the one that shows the highest correlation with the CREA test with respect to the rest (López & Navarro, 2008). The correlation presented by the article is $r = .342$; $p = 0.001$ (Table 2). The measurement of this dimension has been taken to compare the pre-test and post-test, because the complete TTCT test scale, which would allow comparison of the total scores, is not available. After applying the Wilcoxon test, no significant differences were found within any of the groups (Table 2).

FIGURE 2
INTRA-GROUP DIFFERENCES PRE-TEST AND POST-TEST

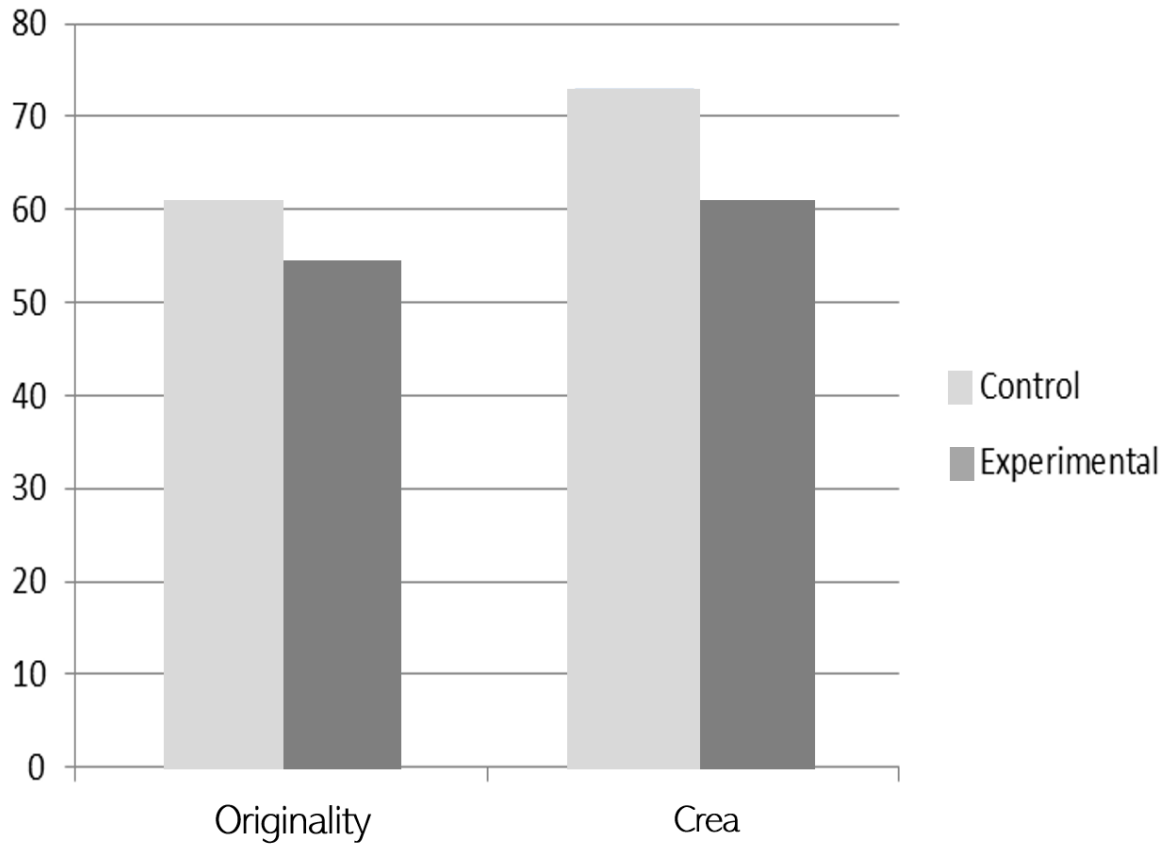


TABLE 2
CORRELATIONS AND WILCOXON TEST

	CREA Centil	Flow	Flexibility	Originality	Development
Pearson's correlation	1	.332(**)	.305(**)	.342(**)	.189
Sig (bilateral)		.001	.003	.001	.074
N	90	90	90	90	90
TTCTO-CREA		Control Group		Experimental Group	
Z		-1.863		-.944	
Sig.asintot.(bilateral)		.062		.345	

Through this work, an exploration has been carried out with the purpose of observing if performing different activities with the portrait as the main theme could favor and develop creativity during a short

period of time in children. The implementation of this design was done with a sample of N=59 participants, developed over three weeks, therefore, a limited sample and time. With this experience, a contribution was made to encourage the creative work of students and teachers, by implementing a program of artistic activities that encourage experimentation through an outsider using other methods and including new technologies (De Backer et al., 2012; Duigy, 2016; Tsayang & Totev, 2020). Encouraging the development of creativity understood as Marín & De la Torre (1991) pointed out as a multiple and plural manifestation. Among the students in the study groups of School No. 1, no differences were observed in terms of socioeconomic level and lifestyles, but several inequalities were observed with respect to group four, belonging to School No. 2. These dissimilarities were notoriously evident in the academic level, especially due to "great disinterest and lack of motivation for studies", as mentioned by the school director upon arrival at the school. During the sessions, it was possible to observe this great lack of motivation of the students for any proposed activity, a fact that contrasted with the interest shown in the other groups of the project with which the same activities were developed. It is interesting to note that, in the results, the experimental group has always been below the control group. This is because group G.4. is within the experimental group and the low results obtained are a consequence of this. The significant differences found in the post-test are largely due to the fourth set (G.4). The results of the control group have been more positive, although it is not an excessive difference.

Group G.4. obtained very low scores, which may be due to several factors related to the sociocultural characteristics of the school. As described above, the area in which this school is located is a suburb of a city, which is in the center of an industrial estate. A considerable barrier is necessary to be able to communicate with the rest of the city. It is characterized by its multiculturalism, as well as by a lower cultural and economic level than the other school. Tatarkiewicz (2001) already indicated that contexts influence people's creativity. But it would be interesting to apply the program on a larger sample as in Shaheen (2011) to verify this issue. At the beginning of the investigation, the school explained the high school absenteeism and multicultural character. It is a school in an urban context, and most of the families living in the area are immigrants and gypsies ethnic. Likewise, the great disinterest and lack of concern of its students was commented, mentioning the remarkable level of lack of motivation and disdain for any activity related to school. It is considered that this social situation is reflected in the tests, being possible that both the pre-test and the post-test were performed with apathy and that it has harmed their results. This was reflected in the review and correction of both tests, which were not filled out correctly and in which some activities were executed erroneously. For example, in the post-test they had to complete as many questions as possible related to the drawing provided to them, but most of the corrected questions were not related to that image. Perhaps including teachers and families in the study as in the research by Hui et al. (2015) would have helped to clarify this issue. The main limitations that have been found are the small number of samples with which we have worked and the low heterogeneity of the groups. The differences between the schools, and thus between the groups and the rest of the groups, highlight the socioeconomic dissimilarities of the neighborhood and the student body of the schools. In School No. 1, there was a greater number of students N=17, compared to N=9 in School No. 1. Inequality was also found in the motivation of the students of the two schools, since in the first school the students were eager to develop the tests and activities, and they constantly asked any doubts that arose. It should also be pointed out that although there are improvements in both groups, they are not significant, so they cannot be attributed to the intervention. The progress of the results in the control group may be because of the tests, since the first one contemplated more variables and was more complex to answer and correct. It could also be due to being present in the classroom during the rest of the sessions and to the novelty effect of the tests. Finally, reference should also be made to the lack of updating of the tests with which we have worked, since the TTCT, despite being created in 1966, has undergone several renovations. The issue lies in the fact that the last update of this test dates to 1998 and this completely contaminates the results, since most of the study subjects draw elements that did not yet exist in that year, which leads to very high scores in certain aspects. For this reason, it would be important to review and rework this type of test more often. The main drawback of creativity is its evaluation, and it is that in the presentation of the manual CREA. Creative Intelligence. A cognitive measure of creativity already indicates, us the complexity of this fact, since on the one hand they mention the

importance of attitude and motivation, and on the other hand the high degree of contamination that it may have in contrast to other performance tests (Corbalán et al, 2015).

It is essential to exercise the portrait and self-portrait with traditional techniques (Lowenfeld & Brittain, 1980; Khamidovna, 2020), but it is impossible not to pay attention to the selfie phenomenon and its artistic possibilities (Fontcuberta, 2016) selfie is not the same in children in kindergarten, primary and secondary education, both in its creation process and in the exposure of these in the networks (Schneider & Strauven, 2018). Boursier & Manna (2018) conclude that the practice of the selfie improves the self-representation and confidence of adolescents, but in girls there is greater cultural pressure (Davis & Mills (2019). It is shared with other authors (García,2018; Madariaga-López & Cilleruelo, 2020) that its practice in the educational context contributes to develop a critical look and the possibilities of working with it as a research (Roberts, 2010) and development of creativity.

CONCLUSIONS

Even though the expected results were not achieved, it is important to emphasize the importance of working on creativity in the classrooms of the different schools, since it will allow children to become more autonomous and innovative, thus favoring their future and that of the following generations. Butkowski et al. (2019) pointed out the relationship between body dissatisfaction and increased selfie feedback on social networks. It is important to note that childhood can be worked on the body self-perception of the individual through portrait and self-portrait, as well as issues related to the manipulation of the image. This can be beneficial later in terms of the perception of portraits in their adolescent and adult phase.

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