

# Using and facilitating social videogames as warm-ups for embodied design

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**Abstract:** Warm-ups, as preliminary activities to physical training, are an integral part of any physical exercise and sports practice. Rooted in the concept of embodied cognition, embodied design is a paradigm that shifts the focus of interaction design from external artefacts and devices to the human body (Svanæs & Barkhuus, 2020). Body-centred design emphasises the human body's central role throughout the entire design cycle, conveying movement, physical expressivity, feelings, and aesthetics. This design process utilises the body as both a resource and a target. Designing with the body is, therefore, a physically demanding activity that requires a specific set of warm-ups to educate and prepare designers mentally, socially, and physically for the act of embodied design. We propose social videogames as a valuable framework for creating such warm-up exercises. This paper presents a methodology that uses off-the-shelf commercial videogames, with rules adapted for embodied design. We conducted three studies to validate the game's efficacy as a warm-up activity and icebreaker for embodied creativity, as well as to investigate the conditions for optimal method facilitation for external instructors in preparation for an applied session. The method involved gathering qualitative and quantitative feedback data from the three studies using questionnaires, tests, observation, and open interviews. The results from the series of studies demonstrated the potential of the proposed methodology for warm-ups in teaching, training, and practising embodied design, as well as providing insights on its facilitation. Overall, the game-based warm-ups, which use off-the-shelf movement games for embodied design preparation, have a social and playful nature. The proposed twisted gameplays make them suitable to exert body moves and get ready to think and design with their bodies. The facilitation study underscores the need for a preparation session guided by an experienced person. However, one introductory session is enough for the toolbox to become an easily configurable resource that adapts to the facilitator's needs and goals. We suggest including sample implementation cases along with instruction cards of the embodied games. Furthermore, the warm-up games can be customised using the toolbox's modifier cards.

**Keywords:** warm-ups, embodied design, social games, videogames

## 1. Introduction

There is a strong connection between social videogames and embodied interaction. Social play, which requires several players to engage with a game simultaneously, promotes higher inter-player competence and reduces tension and frustration. Existing social games offer numerous examples of alternative controllers that often incorporate technology-enhanced embodied interaction. Numerous frameworks from the field of HCI for body-centred interaction design have been proposed in academia (Turmo Vidal, et al., 2021). Similarly, the gaming industry has released many games and platforms that utilise alternative controllers enabling body interaction, such as Nintendo Wii and Switch, Just Dance, PlayStation Move, Microsoft Kinect, and others. Research points out potential unexplored benefits of the body's involvement in play (Canossa, et al., 2020).

We propose that a selection of commercially available social games can be used as a framework for designing and implementing a set of warm-ups for embodied design, described, set-up, and performed to bring embodied design closer to a broader target audience. We proposed modified instructions for these games to enhance the aspects of embodied creativity in the gameplay. This method has been tested in subsequent studies to validate its efficacy as a warm-up activity and icebreaker for embodied creativity and to explore the conditions for optimal method facilitation (Reidsma, et al., 2022) with external instructors in preparation for an applied session. The paper discusses the results derived from qualitative and quantitative feedback gathered from all the studies presented, using questionnaires, tests, observation, and open interviews.

This research takes place within the scope of the Erasmus+ project MeCaMIInD: Method Cards for Movement-based Interaction Design. Consequently, the application domain of the proposed method is embodied design, aligning with the project's core goal of enhancing a movement-based creative design environment. This paves the way to designing more sustainable movement technologies for everyday life.

## **2. Related Work**

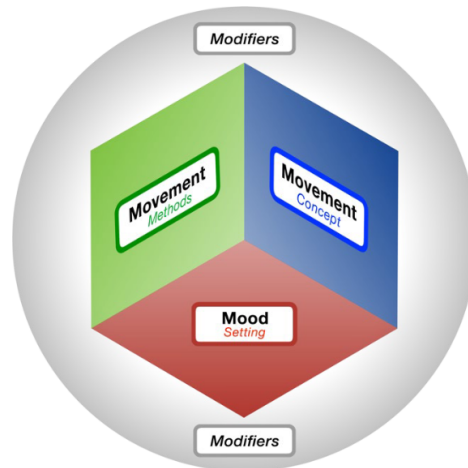
Play appropriates the environment in which it takes place (Sicart, 2014), connecting our bodies with things, places, ideas, and feelings (Ryding & Fritsch, 2020). Existing research points out several benefits associated with games, from surgical preoperative warm-ups (Jalink, et al., 2015) to social icebreaking activities (Depping, et al., 2016), including knowledge acquisition, as well as affective, behaviour change, perceptual and cognitive and physiological outcomes (Boyle, et al., 2016). Social interactions that occur through play lead to genuine bonds, particularly optimal for trust formation. Interpersonal trust is a relevant factor in team performance and efficiency. Groups recognise ice-breaking games as viable team-building exercises which positively impact group communication, facilitating increased dialogue and group member participation (Depping, et al., 2016). They also offer potential benefits in subsequent face-to-face collaborations (Nasir, et al., 2013).

Embodied gameplay can unlock creativity through movement-based exercises and embodiment practices (Ludevig, 2015; Altarriba Bertran, et al., 2020). Comparisons of playing the same games with and without various embodied interfaces (Canossa, et al., 2020; Frommel, et al., 2017; Robinson, et al., 2020) show that the embodied versions enhance social interaction, enjoyment, and affection, leading to an overall better experience. Body-based controllers in games show a strong effect on the participants' experiences, emphasising the aesthetic and further supporting people to feel closer and more connected (Canossa, et al., 2020; Robinson, et al., 2020).

### **2.1. MeCaMIInD**

The MeCaMIInD (Method Cards for Movement-based Interaction Design) Erasmus+ project strives to make movement-based design methods (MbDM) accessible to a broader audience (Elbæk et al, 2023). We perceive movement as an essential element in games and play (Erkut & Dahl, 2018) and a crucial design activity that fosters awareness of transient and immediate movement experiences (Schleicher, et al., 2017; Marquez-Segura, et al., 2018; Friis & Elbaek, 2017).

Embodied movement is a source of creativity in design techniques, presenting the challenges of fostering the appropriate state of body-being (Marquez-Segura, et al., 2018; Schleicher, et al., 2017; Turmo Vidal, et al., 2018). Its exploration requires a designer to facilitate the right mindset and state of a body being by choosing and interconnecting mood-setting methods to form an appropriate process and modify it accordingly.



**Figure 1.** The 4M model with the Mood Setting activities as the foundational part, extracted from (Elbaek, et al., 2022).

MeCaMInD has compiled MbDM into an easy-to-use method card toolbox by cataloguing existing theories and methods, categorising them, and creating a four-category model (4M) to make the method cards actionable in the field of interaction design (Elbaek, et al., 2022). The 4M model is founded in the theory of embodied cognition 4E—extended, embedded, enactive, embodied—and further supplemented with the fifth ‘E’ as ‘emotive’ (Stilwell & Harman, 2021). The 4M model (Figure 1) illustrates a box placed on top of movement modifiers, which are to be used along with the three other types of movement method cards or as stand-alone cards. This paper introduces and elaborates on the game-based warm-up exercises as part of the mood-setting methods.

### 3. Proposed Method

This section details a suite of warm-up activities, developed using commercial videogames. The ‘how-to-play’ instructions of these games have been adapted to align more effectively with embodied design objectives. Figure 2 shows the front side of the mood-setting cards in MeCaMInD’s toolbox that convey each of them.

#### 3.1. Just Dance 2021 for PlayStation 4

Just Dance (Ubisoft, 2022) is a popular multi-platform multiplayer rhythm game series since 2009. Players mimic the dance choreographies displayed by avatars on the screen to a given set of songs, earning rewards based on their timing and accuracy. This project uses the PlayStation 4 version with the PS Move motion sensor controller, up to four players simultaneously.

Players are tasked to play trios and quartets: songs with more than one avatar on screen that challenge each player with different moves and offer punctual physical player interaction in their choreographies. This serves as a warm-up activity, enabling players to physically warm-up by mimicking choreographies, thus linking body movement with physical expressivity. Furthermore, as it is a group activity, it also functions as a social icebreaker, fostering competition through accurate and well-timed body movements.

#### 3.2. BUTTON for PC

BUTTON (Copenhagen Game Collective, 2011) is a local multiplayer PC game accommodating up to eight players. Players compete in a series of physical minigames, with the computer pseudo-randomly selecting the ever-changing rules. All minigames ask players to take some steps back from the screen to then approach the screen by (or after) following a specific rule to achieve a given goal. Both rules and goals are deliberately ambiguous to a certain extent. I.e., players take 7 steps back, then approach the screen in slow motion, and the winner is the first player to press the A button exactly 3 times on her controller. The computer can’t supervise whether players follow the indications, so they are collectively responsible for interpreting and playing by the rules. Winners are awarded medals that accumulate during the session. Completing a minigame takes around 20 seconds.

The adapted gameplay replaces each minigame’s rule with quick charades challenge they need to pass as a group before they can continue completing the minigame’s goal. Players turn away from the screen. Three of the players pick one card (from a pre-set deck) with a word to be guessed by the fourth player using their body expressions so that no speaking is allowed. Upon a successful guess, all four players turn back to the screen to

read the minigame’s goal and complete it. Another player takes the role of the guesser before the next minigame starts. Ten minigames are played in a row using this modified gameplay.

Charades integrate body movement, creativity, and observation while maintaining the competitive essence of BUTTON’s gameplay. It also inserts cooperative gameplay inside the competitive nature of BUTTON, which enriches the social interactions during the gameplay.

### 3.3. Copy-Dance in 1-2 Switch for Nintendo Switch

Copy-Dance is one of the 28 minigames contained in 1-2 Switch (Nintendo, 2017), a multiplayer party game for Nintendo Switch, where two players face each other while holding the console’s Joy-Cons. Copy-Dance asks one player to perform a body pose, then tasks the second player to mirror it as accurately as possible. Scores are calculated according to how well players mimicked the opponent’s poses by comparing movement, force, and timing.

In the modified version, a third player restricts the range of body movements by suggesting themes for each round (for example, ‘animals’ or ‘feelings’). This stimulates players to creatively use their bodies, as they must quickly design and execute a set of movements that embody specific concepts.

### 3.4. Johann Sebastian Joust in Sportsfriends for PlayStation 4:

Sportsfriends (Die Gute Fabrik, 2014) is a compilation of local multiplayer party games available for PC, PlayStation 3, and 4. Among them, Johann Sebastian Joust is a music game with almost no graphics designed for PS Move motion controllers. Players hold a motion controller that is very sensitive to movement. Their goal is to be the last player standing while J.S. Bach’s Brandenburg Concertos are being played. If a player’s controller is shaken beyond a specified threshold, that player is eliminated from the game. This can occur if a player accidentally shakes their controller excessively while moving or if they are jostled by another player. When the pace of the background music raises, players are allowed to move quicker temporarily.

The modified version alters the game’s objective, tasking players to create a group choreography inspired by the music. This encourages them to engage creatively with their bodies and shared space while stringing to avoid elimination from the game. Players participate in a sandbox experience for body expression. They experience free movement, both personally and as a team, while interconnected and employing shared gameplay.



Figure 2. Mood setting cards (front).

## 4. Study 1: Social Games as Warm-Ups for Embodied Design

Study 1 takes place over a three-hour session. Participants first complete a pre-test composed by short exercises to assess their domain-specific creativity, creative self-efficacy, belief in creativity training, and domain-general creativity (Hänninen, et al., 2020). Participants engage with each game-based warm-up and complete a post-test questionnaire.

A chairperson introduces the participants to the games and addresses any gameplay-related or technical questions. Two observers take notes of the participants’ performance. Participants provide verbal informed consent and are informed that they may withdraw from the study anytime.

| Domain-specific creativity                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                        |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Pre-test                                                                                                                                                                                                                                                                                                                                                                              | Post-test                                                                                                                                                                                                                                                                                                                                                                                              |
| Surströmming (“sour herring”) is a lightly-salted fermented Baltic Sea herring traditional to Swedish cuisine since at least the 16 <sup>th</sup> century. The fermentation process takes at least six months, and it is well known as one of the most putrid food smells in the world. Give as many creative ideas to motivate people to consume it. You have 10 minutes to do this. | Saltlakrits (salty liquorice) is a variety of liquorice flavoured with ammonium chloride, and it is very popular in Sweden as well as in the Nordic countries. It gives salty liquorice an astringent, salty taste, which adds bitterness to the flavour and leaves a dry and sharp taste on the tongue. Give as many creative ideas to motivate people to consume it. You have 10 minutes to do this. |
| Domain-general creativity                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                        |
| Pre-test                                                                                                                                                                                                                                                                                                                                                                              | Post-test                                                                                                                                                                                                                                                                                                                                                                                              |
| What is blue? Try to list as many different ideas in 2 minutes.                                                                                                                                                                                                                                                                                                                       | What is red? Try to list as many different ideas in 2 minutes.                                                                                                                                                                                                                                                                                                                                         |
| Creative Self-efficacy and Belief in Creativity Training.                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                        |
| Likert-scale questions from “Strongly disagree” to “Strongly agree”, included in both pre- and post- tests.                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                        |
| I feel that I am good at generating novel ideas.                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                        |
| I have confidence in my ability to solve problems creatively.                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                        |
| I believe that I can help others to further develop their ideas.                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                        |
| I believe my creativity will advance by deliberately practicing and exercising my creativity.                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                        |
| I believe my creativity will advance through playing games that make me move and interact with others.                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                        |

**Table 1.** Questions were included in the individual pre-and post-tests. Except for the Likert-scale questions, the left and right columns show the pre-and post-test questions, respectively.

The pre-and post-tests, inspired by the creativity testing experiments by Hänninen et al. (2020), consist of questions outlined in **Table 1**, which are answered individually and anonymously. Participants are then asked to participate in a group exercise described in Table 2. Two judges evaluate all answers independently, scoring them from 1 to 5 in four categories: originality, fluency, flexibility, and elaboration. This enables us to evaluate the characteristics of the proposed answers and effectively assess the participants’ performance.

| Domain-general creativity                                                                                                                                                                                                                       |                                                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Pre-test                                                                                                                                                                                                                                        | Post-test                                                                                                                                                                                                                                    |
| Participants are given several coloured hoola hoop rings. They’re given 10 minutes to propose and discuss in groups as many non-conventional uses for them as they can imagine. After this time, participants are asked to perform all of them. | Participants are given several coloured dance scarves. They’re given 10 minutes to propose and discuss in groups as many non-conventional uses for them as they can imagine. After this time, participants are asked to perform all of them. |

Table 2 Exercises included in the group pre- and post-tests.

#### 4.1. Results from Study 1

The study was participated in by 22 undergraduate and postgraduate students with different backgrounds in game development, education, and sports sciences. A comparative analysis was conducted to detect differences in the participants’ responses pre- and post-engagement with the proposed game-based methods.

We have performed a content analysis on the answers to both pre-and post-questionnaires. The answers to domain-general and domain-specific creativity questions have been analysed to quantify word frequency and identify relevant subjects and concepts. The responses to questions regarding creative self-efficacy and belief in creativity training were ranked according to their Likert-scale scores. The solutions presented to the domain-

general creativity exercise have been quantified according to their assigned originality, fluency, flexibility, and elaboration scores. This analysis has been contrasted with the observer notes on the participants' performance in the game-based experiences.

For the domain-specific question, participants were noticeably more eloquent during the post-test, with an increase of 20.12% and 46.66% in words and sentences, respectively, in their answers. There were 3 empty answers in the pre-test, whereas all participants responded in the post-questionnaire. Responses in both pre- and post-tests related to one of the following topics: "disguise taste", "make a challenge/game", "nutrition facts", and "one-in-a-lifetime experience". A new category, "Offer a reward", emerged solely in the post-test responses. Similarly, the responses to the domain-general question contained up to 15,78% more words in the post-test. The answers to the questions in creative self-efficacy and belief in creativity training showed almost the same distribution of Likert scores in all questions on both occasions.

In the post-test domain-general exercise, participants exhibited an increased overall performance with 24 different uses and an average aggregated score of 7.91, marking a 20% and 20.76% increase from the pre-test, respectively. The category that the experiment showed the highest increase (25%) was originality. None of the uses in the pre-test scored higher than 9 in total, while 6 uses in the post-test achieved scores of at least 10, with 18 being the highest aggregated score.

#### **4.2. Discussion**

Study 1 analyses the capacity of the proposed methods to get participants ready for embodied creativity, supporting them in getting into the right mindset to later engage in embodied and movement-based activities. It doesn't aim to analyse participant performance at exerting creativity but focuses on whether participants' readiness to exercise their body creativity increases after the proposed warm-up session.

Results indicate that participants' answers demonstrated greater diversity following the exercises under identical conditions and time constraints. The domain-general group exercise showed that participants' readiness to design, act, and perform with their bodies was higher after playing social videogames. On the contrary, participants' perceptions of their creative skills remained unchanged after the experimentation.

Observations made during the session indicate that participants engaged smoothly with the proposed team activities, despite having a 'cold start' without prior exercises or preparation. A relaxed and fun environment encouraged participants to socialise and stimulated their curiosity, motivating them to actively engage in the exercises, cooperating and competing as appropriate. These are desirable characteristics of warm-up and ice-breaking activities.

#### **5. Studies 2 and 3: Facilitating the Game-Based Methodology**

Studies 2 and 3 aim to understand how external instructors can better facilitate the proposed method. To these aims, the experimental setting now adds the role of facilitators to the existing roles of participants, observers, and chairperson. In both studies, groups of students are invited to participate in a single session similar to the one in the first study. In this case, the students are taking a course in which they are tasked with an embodied design assignment. The course lecturers act as facilitators in the session, thereby becoming the test subjects. The session has been arranged to serve the students as a warm-up session to prepare them for their embodied design assignment.

##### **5.1. Study 2: Facilitation without Previous Training**

The session lasted for 5 hours, with a total of 29 students in Interaction Design as participants, and three teachers as facilitators, experts in teaching embodied and interaction design. As in the previous case, the study counts on a chairperson and two observers. Verbal informed consent was obtained from the participants, who could withdraw at any moment.

Participants arrived at the session without any prior instructions or information about the game-based experiences. While both facilitators had been verbally informed about the methodology and the composing games in a brief meeting before the session, they had not personally experienced any of the games themselves. They stated they did not have previous experience with the included games. The session used the four experiences, which were illustrated by their accompanying mood-setting cards (Figure 2), made available for the facilitators to use at their own discretion.

Facilitators were asked to fill out an online post-questionnaire (Font & Johnsson, last accessed May 2023) to obtain qualitative data from experts when facilitating the methodology during a session integrated into a course, but without receiving any prior training about it.

## 5.2. Results from Study 2

We have performed a content analysis on the answers to the questionnaire to extract the most relevant and frequently repeated concepts and topics. This has been matched with the observation notes taken during the experiment to determine when concepts were noticed from either one or both ends (participant and observer).

Facilitators concurred that the proposed method could not be implemented without prior preparation. They asked the chairperson several times for help with technical questions about operating the games and understanding the modified gameplay. This observation aligned with the notes taken by the observers. Their perceptions of the participants highlight that students had to invest some time in the beginning into understanding some of the modified gameplays, which took some time from them before they started engaging fluently in the group dynamics. However, facilitators and observers noted that all participants enjoyed all activities, both socially and individually.

Facilitators perceived that the method gave participants a playful framework to temporarily get away from their assignment to experiment with embodied design ideas freely. They positively valued the competition and passion elicited by the social gameplay, as well as how it let them carelessly inhibit any social pressure or prejudice to be able to feel comfortable while exposing their body movements.

While facilitators and students initially consulted the method cards, they were quickly dismissed and remained unused during the session. It was noted that the cards demand time and concentration to be read through and understood, whereas the session is unsuitable for focused reading.

The method was deemed very suitable to become part of an educational setting as a warm-up activity for courses focusing on innovation, interaction design, and bodystorming. The main benefits noted in such a scenario included students gaining insights into their current course learning, the opportunity for students to transition into an explorative context where they could experiment with their body creativity, and a framework fostering social interactions to enhance student team-building.

## 5.3. Study 3: Facilitation after Previous Training and Planning

This third study was driven by the takeaways from study 2 regarding lack of previous preparation. The experimental setup was modified to address this issue, adding two previous meetings where two facilitators (who already participated in study 2) had the chance to use materials in the MeCaMInD toolbox to discuss and design the composition of the experimental session. The materials used were the four method cards used in study 2 (Figure 2), plus the complete set of modifier cards available in the toolbox (Figure 3). With their understanding of the four game-based experiences and the cards in mind, the facilitators first filtered out any unsuitable modifiers, then designed a session featuring only two of the available games (Copy Dance and Johann Sebastian Joust) and two sets of modifiers tailored to each of them. They planned to have the session as part of a master course, as a training session for one of the course projects.



**Figure 3.** Sample modifier cards (8 out of 284) belonging to 8 different categories (among 16 available).

The session lasted two hours, with 8 master students as participants, two facilitators, one observer and a chairperson. The facilitators were instructed that the chairperson would be limited to resolving any technical issues with the materials in use and would not include providing methodological support. Following an hour of gameplay with the two selected games, an open interview was conducted in the second half of the session. Both facilitators were asked to complete an online post-questionnaire (Font & Johnsson, last accessed May 2023). The video was recorded during the whole session, and written informed consent was obtained from all participants.

#### 5.4. Results from Study 3

As in Study 2, we conducted a content analysis on the questionnaire responses, matching the extracted concepts with the observation notes. Additionally, a two-fold analysis has been performed in the recorded video. The first half of the video, related to participation in the game-based experiences, was analysed to identify patterns in how facilitation was carried out and how participants performed in the experiences. A narrative analysis has been performed on the second half of the video, on the open interview, to extract results on how relevant concepts were perceived from the perspectives of both facilitators and participants.

Responses confirmed that this time, the facilitators had sufficient knowledge of the toolbox's resources to organise the session and integrate it into the course effectively. This experimental setup allowed us to get insights from the facilitators on the cards, which were deemed comprehensive and interesting to explore embodied interaction. It was suggested that having sample implementation cases for inspirational purposes on using the cards would be an interesting additional resource.

The facilitators' answers to the game-based experiences were much more detailed in this case, with specific insights on each game and their expected outcome in combination with several modifier cards. Mood-setting cards were deemed useful only during the preparation session. In contrast, modifiers were used both for preparation and during the experimentation as a resource for facilitators to add variety to the gameplay as the session progresses dynamically. Other props available in the room, like furniture, were punctually added by the facilitators to foster participants' awareness of their body movements. This denotes a higher degree of familiarity with the methodology that allowed facilitators to experiment fluently with other available resources at their own will.

Facilitators started both game experiences by showcasing how to play in the standard and modified gameplays. No major issues were reported, and the chairperson only intervened once when one participant accidentally exited a game to the main menu.

Participant engagement was reported as high, as in the former study. However, now students actively sought feedback on their body moves and expressions, actively reflecting and discussing their intentions and the resulting communication. One facilitator observed that some participants were overly focused on adhering strictly to the activity instructions, which hindered the creation of a playful environment in which students could freely explore their creativity.

#### 5.5. Discussion

Studies 2 and 3 suggest that the facilitators cannot be expected to employ the proposed methodology using a straight out-of-the-box approach. Without proper preparation, participants seem to engage well with the proposed games, which easily elicit a relaxed and playful environment to break the ice and invite participants to perform body movements. However, we cannot expect either facilitators or learners to be sufficiently familiar with the materials for the experience to serve effectively as a warm-up for embodied design. Results show that the optimal minimal configuration requires one person with experience in MeCaMInD's toolbox to guide the facilitator during the first contact with the proposed method and games, followed by a discussion where the facilitator is assessed on how to integrate it as part of an extended learning activity with the support of the mood setting and modifier cards. Results from Study 3 show that a whole session can be run entirely by a facilitator without the need for a chairperson. They also suggest that MeCaMInD's toolbox works well as a resource for planning, adapting, and integrating the methodology as part of a course or assignment.

#### 6. Conclusions and Future Work

This paper proposes a game-based methodology as warm-ups for embodied design, using off-the-shelf materials commonly available at stores. The social and playful nature of these games makes the proposed method reach out to a very broad set of users, who can easily become familiar with and engage well with the group activities

regardless of their background. The proposed adapted gameplay makes these activities suitable for encouraging physical movement and preparing participants to think and design with their bodies.

The facilitation studies highlighted the need for a preparation session led by someone with prior experience using MeCaMInD's toolbox. Nevertheless, results show that one introductory session is enough for the toolbox to become an easily configurable resource that adapts to the facilitator's needs and goals, highly customisable with the use of the modifier cards and inviting to extend it with extra props.

The results of Study 1 suggest that using games as warm-ups for embodied design holds promise. Still, this approach needs to be validated at larger scales as a recurrent instrument in extended periods of time (i.e., a repeated activity throughout a course), allowing separate pre-and post-tests to eliminate any potential influence on one another. Further studies will also enable us to evaluate these contributions in conjunction with the method and concept cards in MeCaMInD across various application domains.

## 7. Acknowledgements

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