OmaStadi Budgeting Game

An evaluation framework for working towards more inclusive participation through design games

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Master's Thesis
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Abstract

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Today, the notion of participatory budgeting has been implemented in more than 1500 cities worldwide. In Finland, the City of Helsinki's new participatory budgeting process, OmaStadi, opens up an annual budget of 4.4 million euros to implement proposals suggested by citizens. For this process, the city has developed a design game, the OmaStadi game, to facilitate these proposals. The main goal of the game is to make participation in OmaStadi more inclusive. Therefore, it is designed to support qualities such as equal participation, improved discussion, creativity, citizen learning, and city perception. The fact that the game is specifically designed to be played by citizens as part of a participatory budgeting process, makes it among the first of its kind in the world. Thus, research into its impact are consequently unique.

This thesis evaluates the OmaStadi game's impact on the overall inclusiveness of the first year of participatory budgeting. This is done using a constructive and learning-oriented approach that focuses on the challenges (limiting factors), strengths (enabling factors), and achievements (impact) of the game. Research data are collected through qualitative interviews with five civil servants in charge of facilitating OmaStadi, the main designer of the game, and four of the participating citizens.

The impact of the game is analysed using five identified goals and subsequently examined using three democratic criteria for evaluating participatory processes: participation (inclusion), political equality, and quality of deliberation. The evaluation results are then used to develop a broader evaluation framework with guidelines for how to plan, implement, and analyse further evaluation of the OmaStadi game.

The research findings indicate that the game seemingly supports the overall inclusiveness of the broader budgeting process. Further, it contributes to making the gameplay, discussion, and idea development more equal for the citizens. Lastly, the game was seen to strengthen the discussion between citizens, improve the creativity of these, and enhance the overall quality of their proposals. However, in terms of quality of deliberation, high deliberative quality seems hindered by certain players' strong attachment to their own ideas or tendency to give away their power very easily.

KEYWORDS participatory budgeting, co-creation, design games, design practice, democracy, citizen participation, evaluation, impact

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Contents

1.0

Introduction

1.1 The role of co-creation and service-design in public sector organisations

Recently, there has been a major change in how the public sector includes and engages citizens in political decision-making and public service development. Citizens now demand and expect more from the services typically supplied by public sector organisations. Because of this pressure, public administrations have been increasingly interested in including citizens in the process of finding solutions to public problems and in designing and developing new innovative concepts to tackle the constantly changing societal challenges we see today (Torfing et al., 2016, p. 5-6). Practitioners in both academia and public administrations agree that it is necessary to adopt a more participatory and collaborative governance system. Ultimately, improving the formulation of policies and the delivery of improved public services requires increased collaboration, deliberation, and engagement of citizens and other private stakeholders (Torfing & Triantafillou, 2013, p. 11-12). This has led to an increased interest in notions such as citizen participation, user empowerment, and co-creation (co-design) (Torfing & Triantafillou, 2013; Torfing et al., 2016). These practices all view user stakeholders (citizens) not only as resources, whose knowledge, experiences, and skills can aid the work of expert practitioners (policy-makers and designers), but also as user experts with the ability to design and develop innovative solutions to their own problems and challenges.

This represents a systemic shift towards a more participatory and co-creative public governance with a more active type of citizenry. This transitions the public sector away from its traditional role as authority and service provider towards an organiser of co-creation activities, in which the sector seeks to facilitate and participate in a collaborative partnership with citizens (Torfing et al., 2016, p. 2; Torfing et al., 2016, p. 6). Contrary to earlier, this new arena of co-creation seeks to enhance and support close collaboration between both public organisations, civil servants, and private citizen actors (Torfing & Triantafillou, 2013, p. 15). In order to benefit from the extensive resources and ideas that citizens have, public institutions and civil servants are required to collaborate across previously siloed departments and to further break down the separation between the public and private actors (Torfing et al., 2016, p. 6). Not only do public organisations and administrations need to change the way they work internally across departments, they also need new practices for working with citizens. For this reason, notions such as citizen participation have recently gained more attraction among both scholars, civil servants, and public policy-makers.

While citizen participation is by no means new to the field of public governance, the introduction of co-creation activities into public sector working practices changes the traditional way of viewing the participation of citizens. Typically, theories of citizen participation placed the engagement of citizens on a kind of “ladder”. This ladder distribute active citizenry on a set of rungs, starting with citizen manipulation (i.e. non-participation) where governments primarily seek to educate and advise citizens at the bottom, followed by informing and consulting mainly by one-way communication from government experts to citizens, mutual partnership between public and private actors, and finally delegated or complete citizen

control at the top (Arnstein, 1969). Past approaches to engaging citizens were therefore heavily aimed at maximising the influence that regular citizens had on democratic processes. Ultimately, the goals were to establish the right settings for them to self-govern with minimal support required from the state (Torfing et al., 2016, p. 10). In the new co-creation arena citizens are no longer viewed purely as passive receivers or customers of public services, but rather as partners in the design and development of public policies, regulations, and solutions to challenges of governance. With these co-creation activities, the goal is therefore not for citizens to govern by themselves, but for them to co-design innovative new solutions and their implementation in collaboration with public sector actors.

There are numerous benefits to introducing new citizen participation and co-creation practices into public governance. Today, many OECD countries still struggle with issues of decreasing trust in government. By designing new co-creation and citizen engagement activities, public administrations can introduce new or improve already existing deliberative and participatory processes, and in doing so strengthen governmental legitimacy and citizen trust (Torfing et al., 2016, p. 15). Additionally, these activities can aid in the development of better and more well-functioning solutions that directly address emerging citizen needs. Further, co-creation can also support and bolster local collaboration between citizen communities and empower these networks to have more influence on both local and country-wide decision-making. However, such new ways of including citizens do not come without certain pitfalls. These processes tend to favour those citizens with the most potential, as they have the time and personal resources available to take part in decision-making (Torfing et al., 2016, p. 14). Further, co-creation activities are very expensive and time-consuming processes, and it can often be difficult to ensure democratic accountability due to issues of often limited process transparency. In order to utilise the benefits of co-creation and improve the process of involving citizens, the public sector needs new forms of administrative systems (Torfing et al., 2016, p. 25) and new participatory processes that are more inclusive and fair. In academia, scholars now call for an increase in the studies of the driving and limiting factors of this new co-creative paradigm and for more research into what kind of impact this paradigm has on public governance. Moreover, public institutions need new tools and methods to help them design and develop activities that allow for the engagement of a much broader spectrum of participating citizens.

In Finland, but also in several other countries across the world, service design has become a very strong approach to support governance activity and public service delivery. Recently, Finnish municipalities have increasingly been adopting the methods and tools of service design to assist them in developing new or improving existing services (Jaatinen, 2015, p. 13). This comes as a result of the expanding demand for understanding the needs of their citizens (Jaatinen, 2015, p. 33; Development Manager, City of Helsinki, March, 2019), recognising the needs of a rapidly changing city (Development Manager, City of Helsinki, April, 2020), and to the increased call for engaging more citizens in both the design of services and in broader public decision-making (Jaatinen, 2015, p. 32). The service design toolbox provides policy-makers and civil servants with new user-centred working practices that allow them to address these new needs (Jaatinen, 2015, p. 13) and to tackle the new emerging administrative and societal challenges (Cook, 2011). Service design thus introduces a new way of involving and collaborating with citizens. The fact that service design focuses heavily on producing concrete and tangible

outcomes makes it a valuable tool for any municipality intent on increasing citizen collaboration (Jaatinen, 2015, p. 34). The City of Helsinki has already adopted service design into its organisational activities (Development Manager, City of Helsinki, March, 2019). As an example, service design has played a major role in the development of Helsinki's new participatory budgeting process OmaStadi. With participatory budgeting, citizens become directly involved in developing budget proposals of how to spend parts of the city's annual budget.

Helsinki's participatory budgeting is but one of the consequences of the increased demand for citizen involvement and the call for new co-creation activities between public actors and private citizens. Helsinki's participatory budgeting is brought into being following recent amendments to local Finnish legislative laws regarding the citizens right to participate in public decision-making. However, citizen participation is by no means a new concept in Finland. In fact, citizen participation has been part of the discussion for more than 30 years (Jaatinen, 2015, p. 27). However, contemporary changes in the Finnish Local Government Act has put even more focus on giving citizens an opportunity to influence public administrative processes (Finnish Local Government Act, 2015). This implied major structural changes to Helsinki's governance system (Helsinki City Executive Office, 2016). A new participation and interaction model, developed through collaborative design jams (workshops) with both city professionals and local citizen actors, now incorporates further organisation-wide guidelines for citizen participation into the working practices of the city.

1.2 Helsinki's participation model and its role in the city organisation

In meetings on March 16 and June 22, 2016, Helsinki's City Council decided to create a brand new governance system. This included a reform of the mayoral and sectoral system, as well as a complete overhaul of the administrative committee structure (Helsinki City Executive Office, 2016). The goal of the new governance system was to improve how the municipal election is reflected in the governance of the city. In addition, the system should also improve the efficiency of the democratic decision-making within the city, and strengthen the active role of both the City Council and the City Board. Now, the Mayor and four Deputy Mayors are selected by the City Council for the duration of each council term. The former 13 city departments were replaced by four new sectors; Education, City Environment, Culture and leisure, and Social services and health care. The goal of the change was to remove the former administrative borders by merging the city's committees and departments into much broader sectors (Helsinki City Executive Office, 2016). With the change, a large emphasis was thus put on the decision-making process within the city and the active role of the citizens in the development of the city. This resulted in the creation of a new model for participation and interaction, and the establishment of new citizen participation policies.

The development of Helsinki's Participation and Interaction Model and the new citizen participation policies started in early 2016. The work intended to explore further opportunities for increasing the participation of the city's citizens and service users when developing the city and its services (Helsinki City Executive Office, 2016), and to explore the possibilities of a city wide participatory budgeting process that would expand across every city division (Interaction Specialist, City of Helsinki, March, 2019). To do this, the city started the development of a set of participation principles, which should be part of the new participation model of the city. To support this work, the city organised several co-creation days in the autumn of 2016. Almost 200 people gathered at city hall to discuss participation principles, and what steps would have to be taken at the city level in order for citizens to become more involved in city decision-making (Interaction Specialist, City of Helsinki, March, 2019). By 2017, this model and its participation principles had been implemented into the city's governmental regulations. This was an important step because the new principles were now fully integrated into every division in the city organisation. In November 2017, the City Board further approved the budget for the development of the city's wider participatory budgeting process (Interaction Specialist, City of Helsinki, March, 2019). As a crucial part of the upcoming participatory budgeting (OmaStadi) development work, funding was also allocated for establishing a new role within the city, the borough liaisons (Stadiluotsit), who would be in charge of promoting active participation among the local citizens of Helsinki. In the Spring of 2018, the City of Helsinki hired seven new stadiluotsit to become part of Helsinki's Participation and Information Unit at the City Executive Office. This unit is responsible for designing, developing, and running the new participatory budgeting initiative.

1.3 Helsinki's participatory budgeting process

With its participatory budgeting, the City of Helsinki opens up an annual sum of 4.4 million euros of its budget for the implementation of proposals suggested by city residents. Funds have been reserved for projects for each major district (Helsinki Kaupunki, 2019a). The districts are allocated funds according to the number of residents in each area (Verkka, 2018). Additionally, one fifth of the budget is reserved for implementing city wide proposals (Helsinki Kaupunki, 2019a). Anyone can suggest ideas, and everyone living in Helsinki at the age of 12 and above can take part in the voting process (Helsinki Kaupunki, 2019a). The allocated money can be spent on investments, as well as operational expenses. The cost-estimate of a proposal has to be more than 35.000 euros, although not exceeding the allocated budget for the district (OmaStadi, n.d.a). Further, a proposal cannot include anything that is beyond the jurisdiction of the city, and cannot contradict the city's values or violate Finnish law. Finally, a proposal cannot include the new employment of permanent staff or engage in other permanent activities. If the citizen proposals do not follow these rules, they cannot progress to the voting stage. To strengthen the participatory budgeting process, Helsinki and one of its design consultant agencies designed a card game, the OmaStadi Participatory Budgeting Game, to aid and support the citizens when developing their budget proposals.

The first year of Helsinki's participatory budgeting OmaStadi consisted of three phases (see figure 1). It officially launched with an Ideate (Ideoi) phase in autumn, 2018. Throughout October and November the citizens were able to create, discuss, and develop their budgeting proposals. In this period, the Participation Unit and the Stadiluotsit organised and facilitated OmaStadi game sessions in each city district. Here, citizens from the local communities were invited to come and work together to develop budget proposals using the OmaStadi game. From November 15 to December 9, 2018, residents could submit their proposals to the online OmaStadi.hel.fi platform (Verkka, 2018). They could also engage in the discussion of the ideas, and give feedback and recommendations to other proposals on the platform. Each proposal was then evaluated by experts from the different city divisions, and by December 20, all suggestions had been assessed and their authors notified of whether their suggestion had progressed to the next stage of the process.

Figure 1. Three phases of OmaStadi

The following phase, Participate (Osallistu), started with public workshops at the beginning of February, 2019. Throughout February, the City of Helsinki organised eight co-creation workshops, one for each city district, and one for the entire city. These events were called OmaStadi Raksa. Here, Helsinki's residents were invited to develop their proposals into plans in collaboration with other citizens. The residents attending the workshops were supported by city's experts, citizens communities, and companies (OmaStadi, n.d.b), who were there to help the citizens if they got stuck, or to assist them if they had practical questions about how to realise their plans. Approximately 160 city experts attended the workshops, and each workshop had 20-30 experts present (Stadiluotsit, City of Helsinki, March, 2019). More than 800 city residents participated in the Raksa workshops across the city.

The planning stage was a crucial part of the participatory budgeting process. Plans were made by the citizens by combining similarly themed citizen proposals (Stadiluotsit, City of Helsinki, March, 2019), or by combining proposals that "concern the same topic or region" (OmaStadi, n.d.b). Hence, the goal of this process was to convert proposals into concrete and uniform plans that could be executed and cost-estimated, and support equality among the residents. Combining identically themed proposals into a single plan reduces the division of votes between similar plans. This was important because a potential split in votes between similar plans would reduce the chance either of those plans reaching the votes required to be realised and implemented (Stadiluotsit, City of Helsinki, March, 2019). All plans could be viewed and commented online through the OmaStadi.hel.fi platform. Through this online service, it was also possible to see which proposals were included in the individual plans. About half of the submitted citizen plans

were made during the Raksa workshops, while the other half were added by citizens in private afterwards (Development Manager, City of Helsinki, March, 2019). Residents could add their plans online starting February 11, 2019, and these could be edited until April 8, 2019, at which point the plans had to be completed and ready to be cost-estimated by city experts. Once the residents were finished creating their plans, the city divisions and their experts started cost-estimating them. All the costs emerging from the execution of the completed plan were considered (OmaStadi, n.d.b). This process took approximately two months, and once this important step was completed the plans were ready for voting.

The final Voting (Äänestä) phase took place in October, 2019, and leading up to the launch of the official voting process, citizens had actively been promoting and campaigning for their plans. Throughout the month Helsinki residents could vote for their favourite plans for both the major districts and for the entire city (OmaStadi, n.d.b). It was possible to vote for a single plan, or include as many plans in the vote as the local district budget allowed. Residents eligible to vote could do so by signing into the OmaStadi.hel.fi service using their online banking credentials or mobile authentication. It was also possible to vote at Helsinki's libraries by presenting a photo identity card.

In the eyes of the city, the very first year of the OmaStadi participatory budgeting process was very successful. In the proposal stage the citizens submitted 1.273 proposals, of which 839 proposals were approved by the city experts to proceed to the next stage (OmaStadi, n.d.c). During the planning stage, these proposals were combined into 351 plans, and out of those, 296 were accepted (OmaStadi, n.d.c). Throughout October, 2019, a total of 45.821 Helsinki citizens voted on the 296 plans made by the city's residents (OmaStadi Tiimi, 2019). This was a voting turnout of 7.94 %, which seen from an international perspective, is an excellent result of a first round of participatory budgeting (OmaStadi Tiimi, 2019). By the end of 2019, the winning plans were confirmed by the mayor, and the implementation of the plans is currently set to start in 2020.

1.4 Games in the City of Helsinki

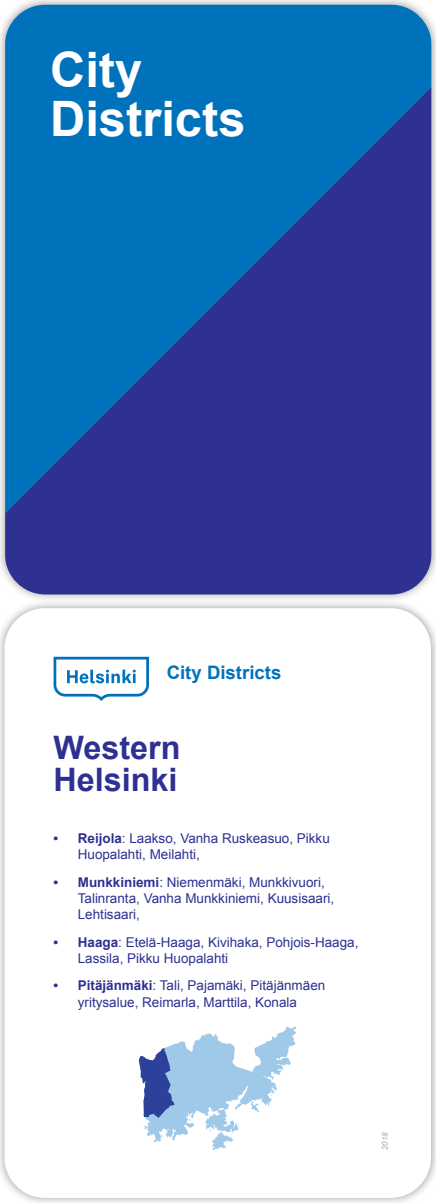
Since the introduction of the new governance system, civil servants working at the City of Helsinki have been using games to plan its citizen participation and co-creation activities. One of these is the city's Participation Game. This game was developed in 2017 under the direction of the Helsinki City Executive Office, and in collaboration with the strategic service design agency Hellon. The game is widely available to anyone interested in the development of city operations (Helsingin Kaupunki, 2019b), and the game assets can be downloaded for free at www.hel.fi. The game, in the format of a board game, is designed to be played by the City of Helsinki's employees (Interaction Specialist, City of Helsinki, March, 2019). The game aims to aid the city employees when considering how to involve citizens in their work (Bloomberg Cities, 2019b). In doing so, it introduces the city employees to methods for involving citizens (Bloomberg Cities, 2019b). Thus, the game supports the civil servants in planning how the city operations and services can be improved in collaboration with the city residents (Helsingin Kaupunki, 2019b). Additionally, the game introduces Helsinki's participation model to the employees of the city, and helps them

construct “a concrete participation plan with contributions of the entire personnel” (Helsingin Kaupunki, 2019b). Hence, it teaches them how to set important targets for citizen participation in their own services, how to consider what is already done well or what could be improved in their city division, and how to recognize their own strengths and weaknesses (Interaction Specialist, City of Helsinki, March, 2019). With its structure, the Participation Game puts citizen participation into concrete terms that is easy for the employees to relate to. Because of this, the game has taken a central role in Helsinki’s planning of its public participation activities. However, it is not the only game related to the participation of citizens developed by the City of Helsinki. Inspired by the experience with the Participation Game, Helsinki developed another game to serve as an important part of the upcoming participatory budgeting. Unlike the Participation game, the new game was designed to be played by citizens.

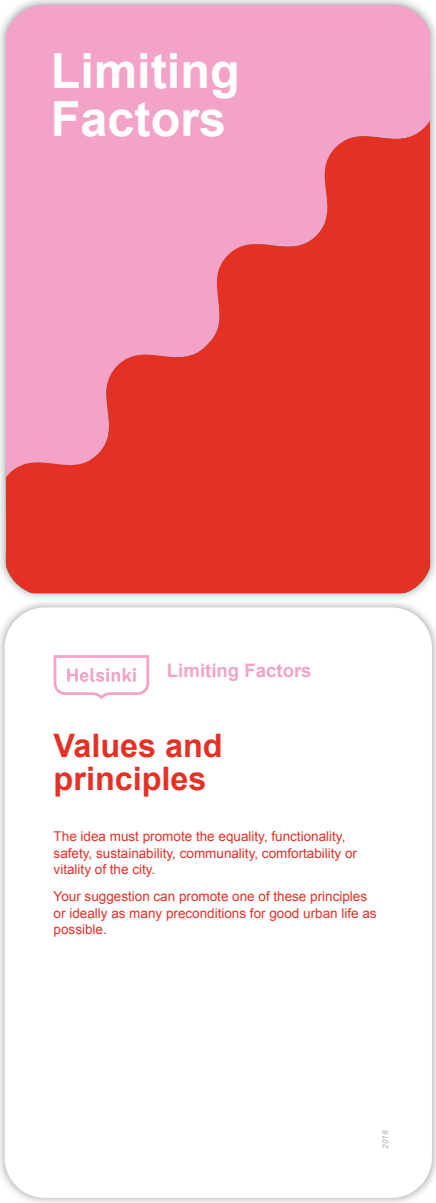
1.5 OmaStadi Participatory Budgeting Game

One of the tools used by the City of Helsinki to support citizen participation is the OmaStadi participatory budgeting game. In its game format it is specifically designed to be played by or together with Helsinki’s actual citizens. With the new OmaStadi game tailored specifically to fit Helsinki’s participatory budgeting process, the City of Helsinki draws on its previous experience with gamification of citizen engagement. However, unlike the city participation planning game, the OmaStadi game comes in the format of a tangible card game, consisting of instructions on how to play and a deck of 40 cards. The game is free for anyone to download from the omastadi.hel.fi platform, and is available in four languages; Finnish, Selkosuomi (simple Finnish), Swedish, and English. This makes it playable by diverse groups of people with different capabilities and language skills (Interaction Specialist, City of Helsinki, March, 2019). The game takes up to 90 minutes to play, and the ideal group size is 3-10 people (Stadiluotsit, City of Helsinki, March, 2019). The players do not have to know each other beforehand. Discussion is a key component to the game, as the participants through the game are encouraged to discuss and build ideas together (Stadiluotsit, City of Helsinki, March, 2019). Thus, the game can be seen as a “structured negotiation strategy” (Stadiluotsit, City of Helsinki, March, 2019) between citizens, who collaborate with each other in order to develop ideas for the participatory budgeting. The goal is that playing citizens should narrow their ideas to a single concrete proposal which can be uploaded directly to the online OmaStadi platform.

During OmaStadi, the game was played by citizens on many occasions. Through the autumn of 2018, the game was played at more than 100 game events. These were organised and hosted by the team at the Participation and Information Unit (Interaction Specialist, City of Helsinki, March, 2019). Further, the game was also played by local organisations and private citizens. In fact, throughout 2018 the city organisation has given away more than 300 game card decks (Development Manager, City of Helsinki, June, 2019). The physical game could also be borrowed by private citizens at every library in Helsinki (Interaction Specialist, City of Helsinki, March, 2019). Thus, the game has been easily accessible for any citizen interested in playing the game at home with family and friends.

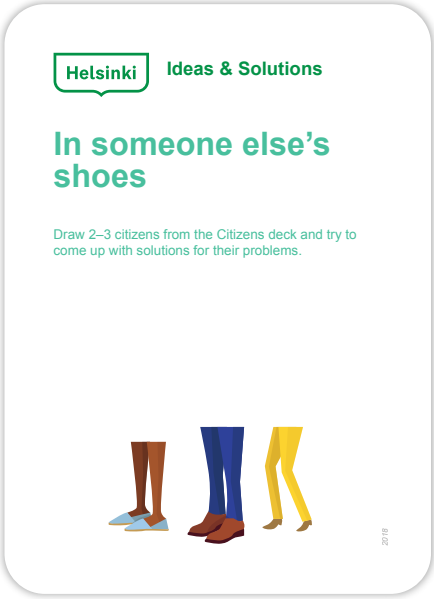


City Districts cards: Is the idea intended for the entire city or a specific local neighbourhood?

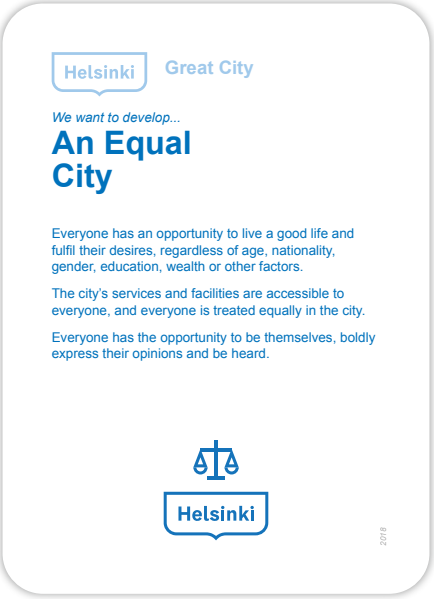


Limiting Factors cards: Sets the scope for the projects. Projects must be single-time activities, cannot exceed €35,000, and must be in line with the values of the city.

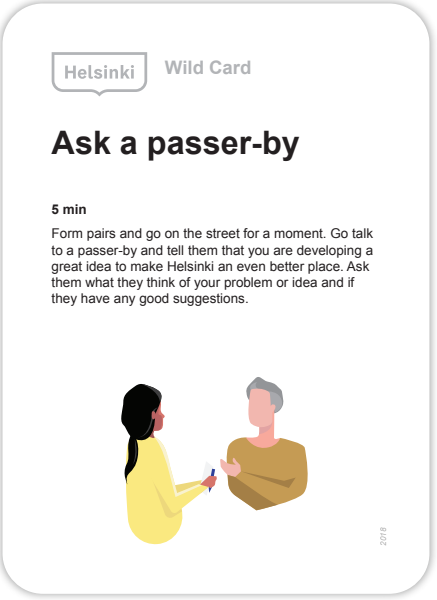
Ideas & Solutions: Helps the players think outside the box, for example by calling a friend, stepping into somebody else's shoes, or a round of "Ring a Ring o' Roses".



Great City cards: What are the ways that Helsinki can be improved? Is it new sustainable spaces where people can relax, or is it about making them more accessible?



Citizens cards: Different types of citizens living in Helsinki as potential users of the proposals.



Wild cards: To be used when a group of players get stuck or locked in an argument. Should the team take a break or talk to a stranger walking by on the street?

Helsinki's participatory budgeting process can be very complex for citizens. Coming up with proposals for 4.4 million euros can be very intimidating for citizens. Therefore, the game is designed to play an important role in the OmaStadi Participatory Budgeting process by making the process of proposing budget ideas less daunting or overwhelming for the participating residents (Bloomberg Cities, 2019a). Hence, the game aims at making it easier to create and submit ideas for the participatory budget.

1.6 Research topic

As mentioned earlier, the introduction of new participatory processes such as participatory budgeting and the OmaStadi game comes as the result of an increased pressure for cities and municipalities to develop more effective and user-centred service processes. Public sector organisations also face an increased competition with private services, many of which now offer similar services as the public organisations. Engaging citizens allows cities and municipalities to better direct their scarce resources to the issues that are most important to the citizens, and it helps them improve their attractiveness in terms of living and business and to better foster citizen wellbeing (Jaatinen, 2018). The recent changes to the municipal legislation puts even more pressure on the municipalities, which by law is required to actively involve their citizens in public policy- and decision-making (Finnish Local Government Act, 2015; Development Manager, City of Helsinki, March, 2019). Additionally, citizens now expect and demand more from the services commonly supplied by the city.

To aid them, Finnish municipalities have therefore started to adopt service design methods into their existing work practices (Jaatinen, 2015). The service design toolbox provides policy-makers and civil servants with new user-centred working practices (Cook, 2011). The introduction of service design and the increased interest in citizen participation also represents a shift away from municipalities as merely providers of services. Instead, co-creation has become one of the predominant governance paradigms for these organisations (Torfing & Triantafillou, 2013; Torfing et al., 2016). With co-creation, the public sector organisations become hosts to collaborative processes between both public and private actors. Therefore, there is an extensive need for new ways to host these co-creative activities and for new tools to aid communication across different actor perspectives, across different ways of thinking, and across contrasting life-worlds. One such activity (tool) is the City of Helsinki's participatory budgeting process OmaStadi.

OmaStadi can be a very daunting and complex process to fully grasp especially for regular citizens. Therefore, Helsinki uses games, or more specifically design games, to bridge the potential gap between the private citizens and the process. In design practices, design games have a long tradition as tangible tools intended to create a common language between design experts and non-designers (Vaajakallio & Mattelmäki, 2014; Ehn & Sjögren, 1992). The OmaStadi participatory budgeting game plays a significant role in increasing inclusiveness and making the procedure of proposing budget ideas less intimidating or overwhelming for the participating citizens. However, the City of Helsinki and their consultant Hellon have very limited time to invest in assessing the results related to the impact of their solution in practice. The fact that the game is

specifically designed to be played by citizens, makes it the first of its kind in the world. Thus, there is very little research on what benefits and challenges such a design game brings into the arena of participatory activity, active citizenry, and public governance.

This thesis addresses the need for studying the potential impact of new design methods, tools, and solutions being introduced into the practices of public sector organisations. As design practices may become more frequently used within the public sector organisations and design competences among civil servants grow, there is a recurring need for new ways of assessing and measuring design impact (Björklund et al., 2018). Hence, this thesis meets the call for additional studies on the driving and limiting factors that the new co-creation paradigm has brought to public governance (Torfing et al., 2016). Furthermore, the introduction of participatory budgeting, along with this thesis, represents a move away from the traditional Harbamasian process of public consensus seeking (Habermas, 1996) towards a newer form of public sphere that encourages the inclusion of different personal narratives, stories, and emotions. Notably, the gamification elements that the OmaStadi game brings with it into public discussion and decision-making supports a more true type of deliberation between both public and private actors. However, in such participatory processes, the deliberative quality of the discussion is often the biggest challenge because it is difficult to support high quality reflection among large numbers of participants (Fishkin, 2011). Thus, the game's heavy focus on increasing the inclusiveness of the overall participatory budgeting process raises the issue of whether the deliberative quality is actually something a game such as this can support. Lastly, these types of co-creation activities also challenge the more traditional forms of democracy, namely representative and deliberative democracy. In academia, theorists have increasingly been calling for a more active type of citizenry (Pateman, 2012). Thus, this thesis further contributes to a current discussion among proponents arguing for a more participatory form of democracy.

Finally, this thesis arises from a personal critique of contemporary design education. Design students participating in university courses with public sector partners are often given a design brief and a possibility to present their design solutions to their partners towards the end of a course. While students are encouraged to consider how to best hand over their solutions to their course partners, they are rarely offered the chance to see how the outcome of their hard work is utilised and incorporated into the working practices of the receiving organisations. However, this issue is not limited to practice based academia alone. Similarly, working designers and design practitioners rarely have time and resources to thoroughly assess and evaluate the long term impacts of their solutions. In other words, this is a recurring trend for both the consulting designers working with public sector clients and for the increasing number of design practitioners now working in public organisations. Therefore, this thesis may serve as a practical example of how to assess the outcome of a design solution.

1.6.1 Research objectives

This thesis approaches the topic through a case study of the OmaStadi Participatory Budgeting Game. In existing literature, there is limited research on the use of design games as part of public participatory processes and civic engagement practices. For this reason, this thesis closely explores the potential role of design games in public sector design activities and investigates what impact such a game has on the participation of citizens in a process such as participatory budgeting. This is explored from both an organisational and civic perspective, and is driven by interviews with both civil servants in charge of organising and running the process and participating citizens.

The research objective of the thesis is two-fold. The first objective is to evaluate what kind of impact the OmaStadi game has had on the very first year of OmaStadi participatory budgeting. The thesis will do so by examining how the game influenced the overall inclusiveness of the process, the creativity of the citizens, the quality of the discussion between citizens (deliberation), and the equality in decision-making. The second objective is to develop an evaluation framework that can serve as a guide for the City of Helsinki when assessing the impact of their OmaStadi game. The framework should be highly adaptable and easy to update. This would allow the city organisation to continuously evaluate their work with the game as they continue to develop and organise their annual or biannual participatory budgeting process. To further support the city, the framework will include a small collection of best impact evaluation practices. These practices will consist of a few useful methods and tools for collecting citizen feedback, analysing findings, identifying impact, and reflecting on the evaluation results in order to share them with other sectors within the organisation. These best practices will be drawn from the research process of the present thesis.

While the evaluation framework is designed and developed based on research of the City of Helsinki's OmaStadi design game and is thus mainly intended to be applied in a Finnish context, the thesis aim at including a broader approach that can be applied to other similar participatory budgeting processes utilising design games elsewhere in the world. Consequently, from an academic perspective the framework may provide the basis for evaluating the use of design games in other participatory processes and collaborative activities.

1.6.2 Research questions

Based on the two thesis objectives the research questions of this thesis are:

RQ1. What impact has the participatory budgeting game (OmaStadi) had on the inclusiveness of citizen participation in the City of Helsinki (organisation) and the actual participation of the city's citizens?

More specifically, how does the game:

(1) Improve direct democracy and equal opportunities for participation?

(2) Enhance communication and open discussion among citizens?

(3) Boost citizen creativity and the quality of their budget proposals?

(4) Support learning and citizen empowerment?

(5) Change the citizens' perceptions of the city?

RQ2. How can a framework be developed for continuously evaluating the impact of the OmaStadi game in Helsinki's yearly participatory budgeting process?

1.6.3 Thesis structure

The thesis is structured as follows: Following the introduction, chapter two explores notions such as design games, creativity and playfulness, citizen participation, democracy, and participatory budgeting. Chapter three introduces the main research methodology, approach, and methods used. Furthermore, it presents the three main phases of data collection. Chapter four presents the main research findings and is divided into two parts; (i) the main evaluation results related to the impact of the OmaStadi game and (ii) the evaluation framework designed and developed based on the evaluation. Chapter five discusses the broader implications of the findings from the perspective of both public governance and design. Further, it evaluates the overall quality of research and its limitations. Lastly, chapter six concludes by answering the two research questions and outlines suggestions for further research.

2.0
Theoretical background

2.1 Games in design

Using games in design is not a new approach. In the early 1990s, Ehn & Sjögren (1992) used game elements in the context of design as part of the UTOPIA project with the aim of designing new "text and image processing systems for newspaper production" (p. 246). As experts in design, the authors had through design practices attempted to capture the organisational and technological views of working typographers and their workflow, only to realise that their efforts to create descriptions for these new systems only made sense to them, the designers (Ehn & Sjögren, 1992, p. 248). In other words, a problem of communication existed between the designers and the users. Inspired by previous projects, this led the authors to develop a game kit which should serve "as a means to create a common language, to discuss the existing reality, to investigate future visions, and to make requirement specifications on aspects of work organization technology and education" (Ehn & Sjögren, 1992, p. 252). The authors refer to this type of kit as a design game. With this strong focus on building shared knowledge and mutual learning between design experts and non-experts, the idea of games in design, thus, has close ties with academic design traditions such as participatory design (Ehn & Sjögren, 1992, p. 246) and more recently co-design (Vaajakallio & Mattelmäki, 2014). Traditionally, design games are utilised as a device that allow for designers and non-designers (users) to work and communicate with each other during a design process. The following section aims to closer examine the concept of design games and those related design traditions which have actively utilised the approach as a way for designers and users to collaborate when developing new design solutions.

2.1.1 Design games, participatory design, and co-design

The notion of design games surfaced out of design traditions with a strong political emphasis on the empowerment of users and the attempts to understand their practices and needs. In Europe, participatory design emerged in the 1970s as the outcome of technological advancements within industrial production (Asaro, 2000). Because of these advancements, especially industrial workers were at risk of losing their jobs, or having their roles changed into much simpler and lesser-paid jobs (Asaro, 2000; Hyysalo et al., 2016). As a result, several experimental research projects were launched in an attempt to explore the effects that these new technologies had on the workers (Asaro, 2000, p. 265). Since the introduction of technology that improves efficiency and production typically serves owners and higher management, the solution was to develop new technologies based on the interests of the workers (Asaro, 2000, p. 267). For this reason, the goal was to democratise the workplace and empower the workers and their trade unions. Hence, the participatory design tradition that the concept of design games rose from has strong political roots in both user representation and empowerment. Because researchers and designers of participatory design often faced challenges related to overcoming the "traditional roles, power relations and preconceptions of designers and users" to be truly participatory and representative (Asaro, 2000, p. 278), they needed tools for improving communication between them and users such as for example design games. It is this situation that later participatory design projects like UTOPIA emerged from.

While more contemporary iterations of participatory design, namely co-design, have less focus on political user empowerment, the purpose of design games remain the same today. Thus, design games as tools "for engaging users and other design partners" (Vaajakallio & Mattelmäki, 2014, p. 63) are increasingly being used as part of co-design projects. In co-design all people are viewed as creative with the ability to make contributions to design if they are "provided with an appropriate setting and tools" (Vaajakallio & Mattelmäki, 2014, p. 63) to express themselves (Sanders and Stappers, 2008, p. 9). In other words, in the eyes of co-design practitioners, tools such as design games are used to scaffold the creativity of potential users and to aid them in taking on the role as designers in a design process. However, within the literature of participatory design and co-design, the concept of design games has taken many forms (Vaajakallio & Mattelmäki, 2014, p. 63). It is thus necessary to further explore and clarify the notion of design games in order to better reach a clear and contemporary definition.

2.1.2 What are design games?

With the variation in the use of design games it can be difficult to clearly define the concept. Based on extensive research on both case studies and literature, Vaajakallio & Mattelmäki (2014) define design games as "tools for codesign that purposefully emphasise play-qualities such as playful mindset and structure, which are supported by tangible game materials and rules" (p. 64). In other words, design games are often represented as physical artifacts that much like the design game used in the UTOPIA project provide "a stage and tools for people to share current and past experiences in order to envision future ones" (Vaajakallio & Mattelmäki, 2014, p. 64). On one hand, design games draw on aspects of design practice, namely tangible design tools such as prototypes and representations of the users, and on the other, elements from the game world such as roleplaying, taking turns, and exploring imaginary futures. This is done in order to activate the imagination of the participants and use their ideas as a source for new design opportunities and proposals (Vaajakallio & Mattelmäki, 2014, p. 64). The argument for using design games are grounded in the design situation, meaning that they are used to explore the practices of a given field and to further understand how such practices are developed. Given the nature of these features, design games can act as a floor for facilitating participation among participants originating from distinctively different fields, simply by providing a way to organise a dialogue that allows everyone to contribute to the design process.

There are therefore four main purposes for employing design games as part of a design process. Firstly, design games can be applied in order to explore design decisions in a controllable environment that are useful for examining design situations in a setting that resembles real life (Vaajakallio & Mattelmäki, 2014, p. 64). Secondly, they scaffold and support the construction of design competences through play and creativity. Thirdly, following the traditions of participatory design and co-design, design games are used for empowering people who are affected by the potential design decisions, as the games grant them the opportunity to take part in the design process even though they are not design experts (Vaajakallio & Mattelmäki, 2014, p. 64). Like the UTOPIA project, this is done by providing "hands-on tools for establishing a common language between designers and users and to involve users in discussions on existing and future alternatives" (Vaajakallio & Mattelmäki, 2014, p. 64-65; Ehn & Sjögren, 1992). Lastly, design games are able to

facilitate the engagement of numerous stakeholders by providing a tangible structure that allows them to "express, negotiate, and generate" a mutual understanding of the "users, use contexts and technology in early concept design" (Vaajakallio & Mattelmäki, 2014, p. 65). As implicated by these purposes, there are many reasons for applying design games as part of a design process. This means they can take on many shapes and be utilised in a vast number of different situations and settings.

When examining the characteristics above, the role and function of design games are threefold. Ultimately, a design game operate both as a tool for organising conversations and constructing mutual understanding among various stakeholders that allow them to collaboratively "identify, frame and solve" design challenges (Vaajakallio & Mattelmäki, 2014, p. 68), a mindset for imagining future design solutions by creating an imaginary world with fixed "time, roles, and rules" (Vaajakallio & Mattelmäki, 2014, p. 69), and finally, a structure that includes tangible game materials with rules and player roles that can be changed and reinterpreted based on the design context. As evident by the design game literature, the features of these types of creative games make them highly adaptable to vastly different situations and design contexts. They have the potential to support the creativity of a huge variety of stakeholders with distinctively varied backgrounds. They do this by providing a tangible platform for communication and mutual learning that allow the participating players to build an empathic understanding of each other's experiences and views. As this allows an equal opportunity for participation, design games further have the potential to support the inclusiveness of very complex processes e.g. democratic practices such as participatory budgeting.

2.1.3 OmaStadi participatory budgeting game as a design game

Following the role, function, and purpose of design games as described above, Helsinki's participatory budgeting game fits well within the definition of a design game. To start with, the OmaStadi game has been tailored specifically to fit within Helsinki's very own participatory budgeting process. It comes with a set of structures and rules that are designed with the purpose of introducing citizens to the concept of participatory budgeting. As with any type of public budgeting, this is a highly complex process, and therefore the game is shaped in a way that is meant to prepare the residents for what it means to develop a durable public budget proposal with all the regulations that this process entails. However, this is by no means an easy task for citizens to take on. Therefore, the role of the game is to streamline this process through the use of a tangible set of cards (i.e. a common language) that is easier for citizens to relate to. This is crucial given the fact that regular residents rarely have any experience with city planning. Any citizen, despite background, education, culture, and mother tongue should be able to take part. For this reason, a lot of work has been put into simplifying the language so that it is easier and less intimidating for residents to participate in the game. In doing so, the game sets the stage for engaging multiple citizens, who do not have to know each other beforehand.

However, the game's aim goes beyond merely introducing the practicalities of the actual budgeting process. Most importantly, the OmaStadi game is designed to empower citizens to mutually discuss

the current situation of both their city and local neighbourhoods, in order to envision future wishes and alternatives. The game also has elements of roleplaying and stepping into somebody else's shoes. Hence, it is constructed towards building creative competences and shared empathy. Fitting within the purpose of design games, the OmaStadi game thus acts as a tangible platform where residents can collaboratively express, negotiate, and generate new budget suggestions based on their own experiences and visions for the future of Helsinki.

Lastly, while the guidelines of the overall participatory budgeting process has to be followed and cannot be changed, the rules of the game are only meant to act as a structure to aid and guide the discussion among the players. Ultimately, this means that there is no correct way of playing the game, which makes it highly adaptable to whoever plays it. This makes the format very fluid and easily approachable, even to those citizens who have not tried participating in this type of participatory (design game) process before.

As seen throughout this chapter, a design game such as the OmaStadi game clearly has great potential for actively supporting and aiding citizens as they participate in complex processes such as participatory budgeting. However, as this thesis intends to evaluate what impact the game has had on the participatory budgeting process, the main challenge lies in defining a set of criteria for assessing how well the game accomplishes its purpose and goals of supporting citizen inclusiveness. Therefore, in order to analyse how the game has contributed to the OmaStadi process, the following section will explore three possible criteria for analysing participatory processes, namely participatory budgeting. These criteria will in turn serve as the foundation for evaluating what impact the game has had on the inclusiveness of Helsinki's participatory budgeting process, the creativity of the citizens, the quality of the discussion between citizens (deliberation), and the equality in decision-making.

2.1.4 How can design games contribute to participatory processes?

A participatory process such as OmaStadi participatory budgeting game can be analysed by examining three democratic criteria for analysing participatory processes, proposed by Fishkin (2011). In a democracy where people are given a voice, these criteria are deliberation, participation (inclusion), and political equality (Fishkin, 2011, p. 32).

The first criterion, deliberation, is regarded as "the process by which individuals sincerely weigh the merits of competing arguments in discussions together" (Fishkin, 2011, p. 33). In other words, deliberation is seen as the quality of the political discussion between people (citizens) in a participatory process. Looking at this criteria from the perspective of participatory budgeting and the OmaStadi game, deliberation is, thus, the quality of the discussion that occurs between Helsinki residents as they play the game. This includes for example the game's ability to direct and guide the

discussion between citizens and to help citizens understand each other's perspectives (creating a mutual understanding). However, not necessarily linked to the criteria of deliberation, the game's role is also to scaffold citizen creativity, aid citizens in bringing forward new and innovative ideas, support citizens in narrowing down or broadening their ideas, and assist citizens in reaching a compromise between multiple ideas (combining them into one proposal).

The second criterion for analysing participatory processes is referred to as political equality. According to Fishkin (2011), political equality is "the equal consideration of political preferences" (p. 43). This means that everyone's views, perspectives and arguments need to be considered equally. To expand the notion of political equality, Fishkin (2011) introduces the idea of "equal voting power" (p. 44), which is to say that every citizen should have an equal probability for casting the decisive vote (Fishkin, 2011, p. 43). Putting this definition into the terms of the OmaStadi game, political equality is all citizens having an equal vote when making decisions during a game session, namely the game's capacity for giving citizens an equal voice when it comes to the decision-making process of the game. This includes for example all players having equal and fair possibilities for participating in the discussion, as well as the players' ability to support each other through the use of the game so that everyone's opinion is heard.

The final criterion is participation. According to Fishkin (2011), participation or mass political participation, is the degree by which a major part of the population is engaged in a participatory process (p. 45). In other words, it is the extent to which a large number of the public (citizens) are able to influence "the formulation, adoption, or implementation of governmental or policy choices" (Fishkin, 2011, p. 45). Therefore, participation is the same as inclusion (inclusiveness). In the context of the OmaStadi game on participatory budgeting, this means that as many citizens as possible should be able to participate in OmaStadi through the game. Therefore, encompassed in this is the game's ability to lower the resources and time required by citizens to take part in OmaStadi and its capacity for making it easier for them to grasp the concept of participatory budgeting in general. Further, it also includes the players (citizens) being able to participate regardless of participation experience, background, education, culture, and mother tongue.

Obviously, quality of deliberation, political equality, and participation (inclusion), are directly linked to each other. However, this close link can create conflicts because any attempt to realise two of the three criteria "will undermine the achievement of the third" (Fishkin, 2011, p. 46). In fact, according to Fishkin (2011) there has never "been an institution that reliably delivered political equality, deliberation, and mass participation simultaneously" (p. 47). Thus, the core of his argument is a trilemma, meaning that in participatory processes it is often possible to ensure two of the three criteria, but in doing so the third tends to suffer. In other words, if an institution was to organise a broad participatory process that involves thousands of citizens, the inclusion and political equality might be very high, but the quality of the deliberation between the residents would suffer, simply because it would be very difficult to support high quality reflection by so many people. As the OmaStadi (design game) purpose and aim is to increase the overall inclusiveness of the participatory budgeting process, this trilemma, thus, questions whether the deliberative quality is something this type of design game can support.

Even though it can be difficult to facilitate high quality reflection when so many residents are involved at the same time, it is clear that the selected design game has the potential to still support the quality of the overall process (bringing innovative ideas forward), the quality of discussion between citizens, and especially the creativity of these. Therefore, design games such as the OmaStadi game have great potential for facilitating creativity and for adding playfulness to an otherwise complex budgeting process. Hence, play, playfulness, and creativity are key elements of the OmaStadi game.

2.1.5 Homo ludens and games

In classical philosophy traditions, play is viewed as an important feature in a flourishing society. In fact, play is seen as older than culture (Huizinga, 1980, p. 1). The notion of "Homo Ludens, Man the Player" (Huizinga, 1980) was originally introduced by Dutch philosopher and historian Johan Huizinga in 1938. Hence, play was recognised as an fundamentally important element of human culture and society (Huizinga, 1980; Grabow & Spreckelmeyer, 2015, p. 51). As an extensive academic work on play and its role in society, Huizinga's work has become dominant in studies on games and game design practices (Tekinbaş & Zimmerman, 2003). However, the element of play that Huizinga describes is more than just the playing of games. In fact, his work indicates that not only do humans in play "learn many of the fundamental forms of social life", but also "civilization itself arises and develops as play progresses" (Grabow & Spreckelmeyer, 2015, p. 51). In other words, Homo ludens and the notion of play can be seen in every aspect of civilization.

Therefore, as a cultural phenomenon it is clear that the elements of play that Huizinga describes go beyond merely the study of games and gamification. On the basis of his work, elements of play are active in the social reproduction of society and ultimately democracy as well. It is clearly through creative play that humankind, namely the Homo ludens, interprets life and the surrounding world (Grabow & Spreckelmeyer, 2015, p. 51). From this perspective, the Homo ludens is thus seen as an integrated feature of the human, but because the rational side of the brain is typically dominant, Homo ludens is many times neglected. To break the dominance of this rational side in all of us, creative play and playfulness, i.e. the Homo ludens, needs to be activated. Therefore, in order to activate the Homo ludens in their citizens, the City of Helsinki needs tools that are designed in part to scaffold and facilitate the creativity of the citizens. Ultimately, this is the very reason why the city organisation needs tools such as the OmaStadi budgeting game to support citizen participation. Hence, when exploring how the use of the OmaStadi game has impacted the participatory budgeting process, it is not solely the analysis of (design) games and elements of gamification, but also the analysis of the human features that the game supports.

2.2 Citizen participation: Involving citizens in decision-making

The participation of the public directly in societal decision-making is a democratic process which operates under many different definitions. The approaches and degree of participation varies depending on the definition. While some authors use terms such as participatory democracy (Fung, 2006; Pateman, 2012; Sintomer et al., 2012), deliberative democracy (Baiocchi, 2001; Bächtiger, Dryzek, Mansbridge, & Warren, 2018; Elster, 1998; Fung & Wright, 2001; Pateman, 2012), or proximity democracy (Sintomer et al., 2012) to describe fair democratic processes involving citizens, others refer to these as public deliberation (Carpini, Cook, & Jacobs, 2004). Notions such as public participation (Creighton, 2005; Fung, 2006; Nabatchi & Leighninger, 2015; Rowe & Frewer, 2000), citizen participation (Nabatchi, 2012), citizen engagement (Carpini, Cook, & Jacobs, 2004; Gaventa & Barrett, 2010), or community engagement (Clinical and Translational Science Awards Consortium et al., 2011) are similarly utilised to describe the involvement of the public. With such a huge variety of terms and definitions the field of participation can be very difficult to navigate. Thus, this section attempts to provide a roadmap for navigating the complex array of overlapping terms related to the participation and engagement of citizens within the democratic processes of today. However, in order to limit the complexity of the notions related to participation and democracy, focus is narrowed on terms which are most commonly associated with participatory budgeting.

2.2.1 Direct and indirect participation

The participation of citizens in decision-making can be divided into two major types. According to Nabatchi (2012), participation may be direct or indirect. Indirect participation occurs “when citizens elect or work through representatives who make the decisions for them” (Nabatchi, 2012, p. 6). In other words, this is what we know as democratic voting in which citizens are able to affect decisions through the election of representatives who they believe best can advocate for their interests and causes (Nabatchi & Leighninger, 2015, p. 14). Thus, indirect participation, with its focus on electoral democracy, is typically referred to as representative democracy (Landemore, 2017, p. 4). On the other hand with direct participation citizens become “personally and actively engaged” in the decision-making process (Nabatchi, 2012, p. 6). They can do this by contributing with input and voicing their opinions when a decision is made or by participating in problem solving (Nabatchi & Leighninger, 2015, p. 14). Thus, in both types of participation distinctive differences exist in the degree to which citizens are involved and in the amount of commitment that is required from them.

Direct participation comes in three vastly different forms. Nabatchi and Leighninger (2015) divides direct participation into thick, thin, and conventional forms. Each incorporates “a wide array of processes and activities that share common features” (Nabatchi & Leighninger, 2015, p. 14). In other words, they all share the active and personal engagement of citizens in public matters, in the

communicative aspects between those citizens, and in the public organisations and governing structures that operate through these processes.

Thick and thin participation are the most modern of the three forms of direct participation. Thick participation is considered to be the strongest and most impactful of the forms because it allows sizable numbers of people (working in smaller groups) to "learn, decide and act" together (Nabatchi & Leighninger, 2015, p. 14). Hence, processes operating under thick participation share the approach of group empowerment. Citizens are supported in considering their own viewpoints and interests in discussion with each other. In academia, this type of dialogue is known simply as deliberation. However, thick participation is rarely used, as it is often considered highly demanding and time-consuming (Nabatchi & Leighninger, 2015). This is because of the extent of resources and time required to operate such processes. Thin participation on the other hand focuses on activating individual citizens instead of groups. While this participation takes place individually, people are "often motivated by feeling a part of some larger movement or cause" (Nabatchi & Leighninger, 2015, p. 17), and when large enough numbers are participating, thin participation can have actual impact when making the final decisions. In contrast to processes of thick participation, the commitment to thin participation requires less time resources and is thus less intensive intellectually and emotionally. In that sense, thin participation processes are much more convenient to take part in for those citizens, who do not have the resources available for participating in heavier processes.

Conventional participation includes the more traditional processes of participation. These older processes of citizen engagements are meant to "uphold order, accountability, and transparency" such as open council meetings and hearings (Nabatchi & Leighninger, 2015, p. 21). Conventional forms are, thus, intended to ensure possibilities for citizens to stay informed on government power. According to Nabatchi and Leighninger (2015), conventional participation is by far the most common because it is commonly built directly into our public institutions and obligated by legislative law. Thus, these conventional processes include hearings in which citizens are able to meet with public and governmental institutive bodies.

Clearly, the level of commitment varies between the three forms of direct participation. They exhibit extensive differences in the commitment required of citizens on the one hand, and on the other, the public and governmental institutions. Not only do the forms differ in time, scope, and demand, but also in the role of the citizens, whether it is citizens as active deliberators through discussion, as individuals coming together as part of larger causes, or as informed critics that hold the governing powers accountable.

2.2.2 Deliberative democracy and public deliberation

With the idea of deliberative democracy, emphasis is put on the deliberative aspects of participation. The origin of deliberative democracy can be traced back to the democracy in ancient Greece (Elster, 1998, p. 1), where citizens gathered to discuss and make proposals in assemblies often consisting of several thousands. Thus, deliberative democracy is rooted in the "ideal in which people come together, on the basis of equal status and mutual respect, to discuss the political issues they face and, on the basis of those discussions, decide on the policies that will then affect their lives" (Bächtiger, Dryzek, Mansbridge, & Warren, 2018, p. 2). Communication and discussion among citizens is therefore the core of a democracy centered on deliberation. Deliberation in this sense means the "mutual communication that involves weighing and reflecting on preferences, values, and interests regarding matters of common concern" (Bächtiger, Dryzek, Mansbridge, & Warren, 2018, p. 2). In other words, deliberative democracy places participation through (public) deliberation at the centre of the democratic process.

In the last 20 years, discussions appraising (deliberative) democracy have increased beyond the context of universities. Specifically, a multitude of governmental and non-governmental institutions are now actively promoting democracy (Pateman, 2012, p. 7). This is according to Pateman (2012) "a major revival of democratic theory" (p. 7) that has led to a "rapidly growing literature, both theoretical and empirical" (p. 7) in the notion of deliberative democracy. With this increased discourse and interest in the topic of democracy and deliberation, theory now reaches far beyond academia. As this topic gains traction within the public sector, it clearly appears to be an appropriate time for the revival of new forms of deliberative democracy.

The conception of public deliberation arises from democratic deliberative theory. Such theory begins with the turn away from an economic and liberal individualistic perception of democracy towards a democratic viewpoint rooted in notions of accountability and discussion (Carpini, Cook, & Jacobs, 2004, p. 316-317). In doing so democratic theory centered around voting was replaced by one anchored in discourse. In this discussion- and talk-centric deliberative democracy, the focus is set on the process of communicating the opinion and the will of the public before the actual voting procedure (Carpini, Cook, & Jacobs, 2004, p. 317), and, thus, does not exclude voting completely. In this sense, deliberative democracy is not seen as a substitute for a representative democracy (i.e. indirect participation) but rather as an extension of this. Public deliberation can then be viewed as "the process through which deliberative democracy occurs" (Carpini, Cook, & Jacobs, 2004, p. 317). Arguably public deliberation is crucial to allow for a deliberative democracy to exist and function (Carpini, Cook, & Jacobs, 2004; Pateman, 2012). However, because deliberative democracy keeps in place aspects of the conventional political system, institutions still have the option to disregard any decisions made by groups of deliberating citizens. This raises the question about which forms of participatory and deliberative processes we should strive for in today's democracy and what kind of role the citizens should play in the future. To this point it is a matter of making democracy more democratic, i.e. a matter of providing opportunities for allowing citizens to actually take part in real decision-making.

2.2.3 Proximity democracy

Proximity democracy can be considered a step towards a more deliberating and democratic democracy. According to Sintomer et al. (2012), approaches adapting a democracy of proximity emphasises an "increased communication between citizens, public administrations and local authorities" (p. 21) that are rooted in the geographic closeness of the actors. Hence, the logic of this approach is that the decision-makers are active in cherry-picking the ideas of the citizens (Sintomer et al., 2012). However, this leaves the citizens with very limited autonomy. For this reason, proximity democracy only represents a "deliberative turn" of the representative democratic structures, rather than a move towards "a new kind of democracy" (Sintomer et al., 2012, p. 21). In other words, it only serves as a step towards improving deliberation (communication) between local governments and citizens, and not political reforms. Because of the "way in which policymakers 'selectively listen' to (cherry-pick) people's perspectives" (Sintomer et al., 2012, p. 22), proximity democracy struggles to ensure a close connection between the participation of citizens and the decision-making of local governments. Hence, due to proximity democracy's limited deliberative quality, its practices are often left unrecognised by proponents of deliberative (and participatory) democracy (Sintomer et al., 2012, p. 21). The very limited deliberation processes between governmental and civil actors thus distinguish proximity democracy from the practices of both deliberative and participatory democracy.

2.2.4 Participatory democracy

Unlike the other forms of democracy, participatory democracy represents a larger step towards a more democratic approach that emphasises a more active role of civil society. In the eyes of Sintomer et al. (2012), a participatory democracy's "traditional mechanisms of representative government are linked to direct or semi-direct democratic procedures" (p. 19). Specifically, non-elected citizens are appointed real decision-making powers, even though the ultimate decision by legislation still remains "in the hands of elected representatives" (Sintomer et al., 2012, p. 19). In such an approach, local governments play an active role in both the launch of such a process and in the decisions that are implemented. Further, the citizens' ability to mobilise as part of the democratic process results in an empowered civil society that promotes solving societal issues through collaboration (Sintomer et al., 2012, p. 20). Thus, the strong will of the local governing elements and the active participation of empowered citizens has a large impact on social justice and the priority of benefiting the poor (Sintomer et al., 2012, p. 20). However, according to Sintomer et al. (2012), this requires a "mobilized and independent civil society that is ready to cooperate with local governments" (p. 21). In other words, it is not only governments that play an important part in a democracy built around participation. Ultimately, as citizens are given genuine decision-making powers, they too are required to contribute with resources, commitment, and time for collaborating with the local governments. Hence, without an equal readiness, effort, and commitment from both the civil and political part of society, a participatory democracy cannot be achieved.

As with approaches to deliberative democracy, participatory democracy highlights the active character of deliberating non-elected citizens, while by law the final decision-making power still remains with elected representatives. Thus, it can be difficult to distinguish the two democratic approaches from each other.

To the proponents of a more participatory and democratic kind of decision-making it is important to make a clear distinction between deliberative and participatory democracy. A participatory democracy, according to Pateman (2012), differs from a deliberative democracy (p. 8), calling for a more active role of citizens within existing democratic structures. Theorists like Pateman (2012) argue that in a participatory democracy the "capacities, skills, and characteristics of individuals are interrelated with forms of authority structures" (p. 10). This implies that citizens gain experience in participating simply by actively taking part in political decision-making. Thus, a participatory democracy should allow citizens to collaborate within a democratic society, which has structures that make participating in decision-making possible (Pateman, 2012). To do this calls for changes to the current landscape of political and democratic institutions. Such changes should make our "own social and political life more democratic" (Pateman, 2012, p. 10). This means providing "opportunities for individuals to participate in decision-making in their everyday lives as well as in the wider political system" (Pateman, 2012, p. 10). Therefore, it becomes an argument about democratising democracy, i.e. an argument for the restructuring of our current democratic systems.

Hence, approaching a more participatory democracy can have direct implications for changing both current and future political democratic structures. With this approach, participation ultimately has "real repercussions in terms of social justice and relations between civil society and the political system" (Sintomer et al., 2012, p. 20). Since these practices move beyond merely involving citizen groups from the margins of society, as is the case with proximity democracy, the relationship between citizens and representative decision-makers changes. As a result, the citizen participation associated with participatory democracy is typically adopted by left-wing governments as an alternative to approaches that move away from governmental regulation, spending, and public ownership, namely neoliberalism (Sintomer et al., 2012). Hence, this alternative operates "as part of a broader societal and political reform process" (Sintomer et al., 2012, p. 20). An example of such an approach is participatory budgeting.

The perhaps most well known and studied example of a political change associated with participatory democracy is the Porto Alegre's participatory budgeting experiment in Brazil in the late 1980, following the first free elections since the dictatorship in 1964 (Abers, 2000; Sintomer et al., 2012). It was the result of "a broader set of institutional reforms" (Ganuza & Baiocchi, 2012, p. 2) away from clientelism (Abers, 2000) and capitalist (neoliberalist) institutions (Ganuza & Baiocchi, 2012). For this reason, participatory budgeting is typically seen as a democratic innovation (Godwin, 2018, p. 135). However, social and political reform is not always the

focus of participatory democracy practices (Sintomer et al., 2012, p. 20). In fact, participatory budgeting, as an innovation of a democracy based on participation, has changed substantially over the years as its ideas have spread across the world (Ganuza & Baiocchi, 2012). Today, participatory budgeting has been implemented in "more than 1500 cities" worldwide (Ganuza & Baiocchi, 2012, p. 1). However, with so many adaptations around the world it can be difficult to pinpoint exactly what participatory budgeting is. Therefore, the following sections will examine these types of budgeting processes in order to better understand what travels under the name participatory budgeting.

2.3 What is participatory budgeting?

Participatory budgeting can be difficult to fully define. In fact, as argued by Sintomer et al. (2012), there is "no recognized definition of participatory budgeting, either political or scientific" (p. 2). Arguably, this is because the notion has changed considerably as it spread. Thus, processes referred to as participatory budgeting in some areas of the world, would not be recognised as such in others (Sintomer et al., 2012, p. 2). However, a general definition of participatory budgeting processes is that they allow non-elected citizens to participate in planning and allocating public finances (Sintomer et al., 2012, p. 2). In order to separate this type of budgeting from other similar processes, while still allowing for it to change and develop, Sintomer et al. (2012) expands the notion of participatory budgeting by emphasising five key features. Firstly, participatory budgeting focuses on the discussion of how "a limited budget should be used" (Sintomer et al., 2012, p. 2), thus excluding other participatory processes typically associated with urban planning. Secondly, it has to be implemented at the city level by institutions with enough power over administrative resources (Sintomer et al., 2012, p. 3). Implementation at a neighbourhood level is not sufficient. Thirdly, it needs to be repeated yearly, and fourthly, public deliberative processes have to be included in the process. Finally, some "accountability on the results of the process is required" (Sintomer et al., 2012, p. 3), namely by providing information on which budgeting proposals have been accepted, and a detailed account of how each proposed project is being realised. Following this definition and criteria, participatory budgeting introduces methods of direct democracy in parallel with the representative democracy work that is typically associated with traditional city or municipal level governance.

With this definition and its five characteristics, it is possible to roughly estimate the number of examples of participatory budgeting worldwide. As stated by Sintomer et al. (2012), somewhere between 795 and 1.470 participatory budgeting processes existed across the globe in 2010, with approximately 200 processes in Europe alone (p. 3). Additionally, participatory budgeting has been the main subject of "dozens of international exchange programs, literally hundreds of conferences" (Baiocchi & Ganuza, 2012, p. 1), and has resulted in the formation of many new NGOs that have been very active in promoting and implementing it. Therefore, it is clear that the notion of participatory budgeting has attracted a lot of international attention, but as its popularity grew, it has gone through a major transformation since the late 1980s. The following aims to explore how participatory budgeting has evolved as a democratic innovation into what it is today.

2.3.1 What travels the world as participatory budgeting?

The transformation of participatory budgeting has largely been shaped by how it has spread from one part of the world to another. According to Baiocchi & Ganuza (2012), the travel of participatory budgeting has made it an "attractive and politically malleable device" (p. 1). However, as it traveled, its procedures have been simplified and reduced, so that it now promises political and administrative solutions for solving the "unruliness and unpredictability" that are typically associated with democracy (Baiocchi & Ganuza, 2012, p. 1). The solutions are more inclusive, well-reasoned, and transparent decision-making (Baiocchi & Ganuza, 2012, p. 1). However, this has blurred the close connection to social justice that previously characterised participatory budgeting. Hence, the participatory budgeting that this image reflects arguably seems far away from the political, administrative, and social reforms that clearly drove the early stages of the experiment during the 1980s's Brazil.

From a historical perspective, the travel of participatory budgeting can be divided into two significant phases (see figure 2). In its early phase, participatory budgeting spread as a crucial part of a political strategy that focused heavily on extensive administrative reforms (Baiocchi & Ganuza, 2012, p. 1-2). As noted earlier, this type of budgeting surfaced as a leftist experiment. This initiative worked because it changed the assumption that left-wing ideas and reform only work as an opposition to the institutions of capitalism, and not as a way of transforming them (Baiocchi & Ganuza, 2012, p. 2). One of the key principles during this period was that every citizen could participate equally (Baiocchi & Ganuza, 2012, p. 3-4) and have "direct decision-making power at the local level, the power of co-decision at the city level, and oversight capacity at all levels" (Sintomer et al., 2012, p. 5). For this reason, the earlier stages depict participatory budgeting as a policy instrument, namely due to the way it transformed the "relationship between political society, civil society, and the state" (Baiocchi & Ganuza, 2012, p. 2). Thus, it acted as an instrument for a much broader political and civil societal policy change.

However, at the end of the 1990s, the notion of participatory budgeting changed. Its ideas had attracted attention internationally, and its practices were now adopted by other networks around the world. However, in this stage participatory budgeting traveled "as a politically neutral device" that was used for improving and generating trust in government (Baiocchi & Ganuza, 2012, p. 2). But as it transformed, it was decoupled from the political reforms that were so characteristic of the earlier stages. Ultimately, because the ideas of reforming the state all but disappeared, the "close connection between participation and administration was severed" (Baiocchi & Ganuza, 2012, p. 7). Instead, participatory budgeting now operated as a device for improving and modernising administrations, rather than a device for changing the political system (Baiocchi & Ganuza, 2012, p. 7). Consequently, it now operated as an isolated policy device, acting as an intermediary between political and civil society.

Europe has been one of the first continents besides Latin America to adopt the practices of participatory budgeting. In Europe, politicians saw participatory budgeting as a new possibility for experimenting with ways of bringing active citizenry closer to political administration (Baiocchi & Ganuza, 2012, p. 7). In fact,

many European countries have initiated legislative changes that emphasise active citizen involvement in administrative decision-making (Baiocchi & Ganuza, 2012, p. 7). These changes have been initiated in order to "increase the transparency of public management", and "enhance democratic legitimacy" (Baiocchi & Ganuza, 2012, p. 8; Ganuza & Francés, p. 284). Ultimately, such new legislations put a new emphasis on expanding participation opportunities of citizens in order to secure governmental accountability and transparency in decision-making.

Changes like these have also been implemented in Finland. Here, the Finnish Local Government Act of 1995 guarantees municipal residents rights to "participate in and influence the activities of the municipality" (Finnish Local Government Act, 1995). It is the local council's responsibility to ensure that these options are available to citizens. This legislation was amended in 2015, placing additional focus on providing the citizens with opportunities for influencing the planning of municipal finances (Finnish Local Government Act, 2015). The year of 2016 brought further administrative changes to Helsinki's local governance system. These changes were intended to improve and modernise the political and civil decision-making within the city, leading to the implementation of a new participation model, which role is to act as a guideline for citizen participation within the city. Additionally, this was done to prepare for the introduction of Helsinki's very own participatory budgeting process that officially started in 2018.

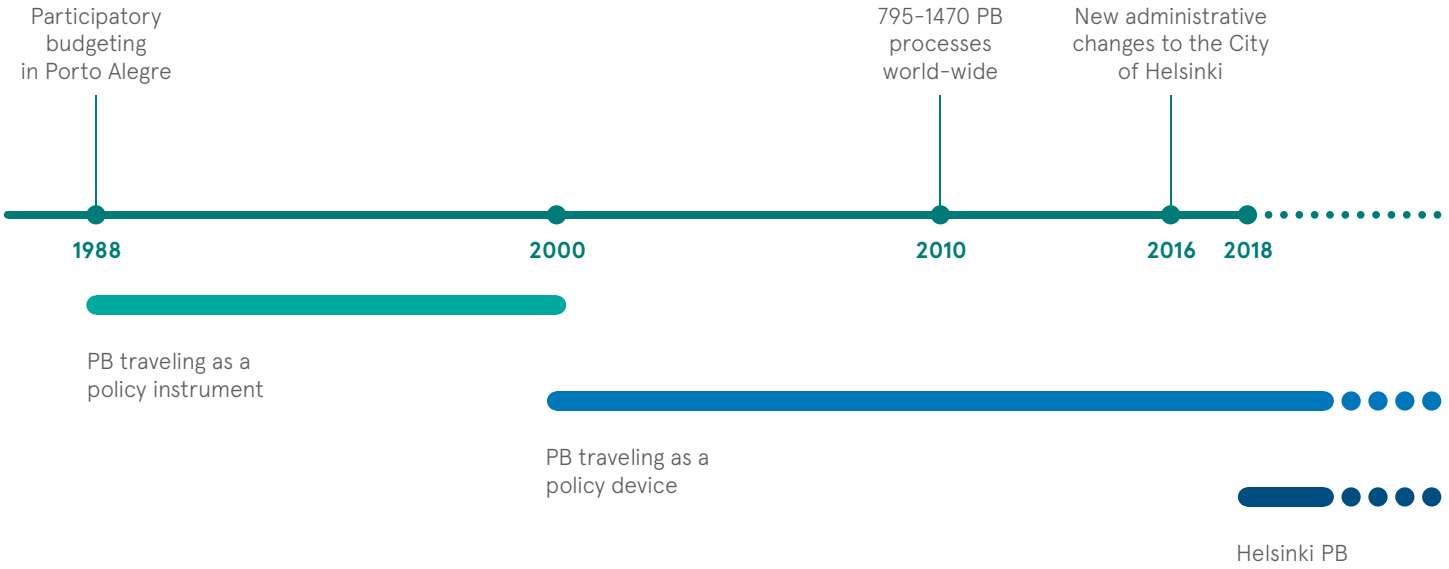


Figure 2. Participatory budgeting (PB) traveling the world

3.0

Research design

3.1 Research approach

The thesis is conducted as a case study of the OmaStadi participatory budgeting game. The study uses qualitative research as the main approach to data collection. With qualitative research, data are collected from a broad range of data sources and examined from multiple perspectives. Qualitative research is typically used by researchers when describing, interpreting, verifying or evaluating a specific phenomenon (Muratovski, 2016). Thus, this approach is best utilised when attempting to "gain new insights about a particular phenomenon, for developing new concepts or theoretical perspectives, or to discover what kind of problems exist within certain areas of interest" (Muratovski, 2016, p. 48). As the objective of the thesis is to measure the impact of the game, this explorative and evaluating nature of qualitative research is key. Qualitative research methods are particularly useful when exploring a complex process such as Helsinki's participatory budgeting process, and when evaluating the Helsinki residents' experiences with using the OmaStadi game to ideate and develop budgeting proposals. The study covers the perspectives of both the employees of the city organisation and the local citizens. Ethnographic in-depth interviews were conducted with the City of Helsinki civil servants in charge of developing and organising the participatory budgeting process and with citizens who took part in playing the OmaStadi game during 2018-2019. The research started in February, 2019, and is derived from data collected over a period of approximately one year.

Measuring the use of design practices (e.g. design games) is a challenging process. This is because the impact of such processes are often intangible and therefore hard to quantify (Björklund et al., 2018; Drew, 2017). While quantitative data can be used to indicate how many times it was played by the citizens or how many proposals were developed as a result of using the game, this type of data cannot fully express how the game has impacted the overall inclusiveness of the budgeting process. Nor does it reveal how the game supported citizen creativity and learning or influenced the actual quality of the discussion between citizens during the game sessions. Thus, to fully comprehend and communicate the extent to which the game has impacted the participatory budgeting process, the thesis focuses exclusively on the qualitative aspects of the game mentioned above, rather than attempting to quantify the observed impact outcomes. Hence, the phenomenon is explored in depth using inductive reasoning, where meaning is explored, examined, and interpreted based on a small number of interviews. In inductive research new theories are formed based on studied data, rather than using new data to test already existing theories (Bhattacherjee, 2012; Crouch & Pearce, 2015). This inductive approach is necessary as there are currently very few examples of design games being used to engage citizens in public co-creation activities or to strengthen mass inclusion of public participatory processes.

The qualitative aspects of the game are examined closely using various design research practices. Firstly, this thesis applies various design methods in order to constructively assess how successful the OmaStadi game is at supporting co-creation among the citizens taking part in the participatory budgeting process. The findings are analysed and presented through a set of design drivers (presented as impact goals) and later discussed based on the three criteria for evaluating participatory processes suggested by Fishkin (2011).

Secondly, the insights and results from the assessment are then utilised to design and develop an evaluation framework for the OmaStadi game. Thus, not only are design approaches utilised to evaluate and assess the potential impact of the OmaStadi game, they are also used to analyse, code, and interpret the evaluation results, with the ultimate goal of developing a framework for assessing the future use of the game.

3.1.1 Ethnographic observation

Ethnographic observations were primarily used at the very beginning of the research process to get more acquainted with the OmaStadi participatory budgeting process. Observation is an important strategy often used by ethnographers when conducting research in the realm of social science (Muratovski, 2016). In the context of design research, ethnographic observation is an effective method which allows researchers to "engage with and observe the field that is the focus of their research" (Muratovski, 2016, p. 92). Hence, observation techniques allow the researchers to obtain insight into the everyday experiences and activities of people, and through this, become immersed directly in the research setting (Muratovski, 2016, p. 92). For designers, ethnographic observations are thus particularly useful when exploring "how people engage with particular environments, artifacts, or designed objects" (Crouch & Pearce, 2015, p. 65). Therefore, ethnographic observation methods are often used in the early exploration phases of a design process, where "the intent is to collect baseline information through immersion, particularly in territory that is new to the designer" (Martin & Hanington, 2012, p. 120). In the present research, two ethnographic observation sessions were conducted at two open OmaStadi Raksa workshops: one for Central Helsinki (Pohjoisesplanadi 11-13), and the other for Entire Helsinki (Teollisuuskatu 23). The two explorative aspects (Crouch & Pearce, 2015; Martin & Hanington, 2012) of ethnographic observation made the method ideal for getting more familiar with the OmaStadi participatory budgeting process, and for getting a first look at the types of citizens who participate in such a process. Further, in combination with interviews of civil servants at the City of Helsinki, ethnographic observations were utilised to narrow down the scope of the thesis at the early stages of the research process.

3.1.2 Semi-structured in-depth interviews

Interviews served as the primary research and data collection method. According to Muratowski (2016), interviews are a method used for exploring the "ideas, opinions, and attitudes" of people (p. 61). In practice they are carried out in the form of a conversation between a researcher and a participant. This thesis uses semi-structured in-depth interviews, as they offer an extended and thorough examination of how the interview participants feel about specific topics (Muratovski, 2016). Thus, this type of interview was ideal for examining the civil servants' experiences with designing, facilitating, and using the game as part of the participatory budgeting. Further, the openness of the interviews (Crouch & Pearce, 2015) allow for a less formal and intimidating conversation with the citizens who played the game. Hence, this puts emphasis on the voice of the participants and their experiences with making a proposal through the use of the game.

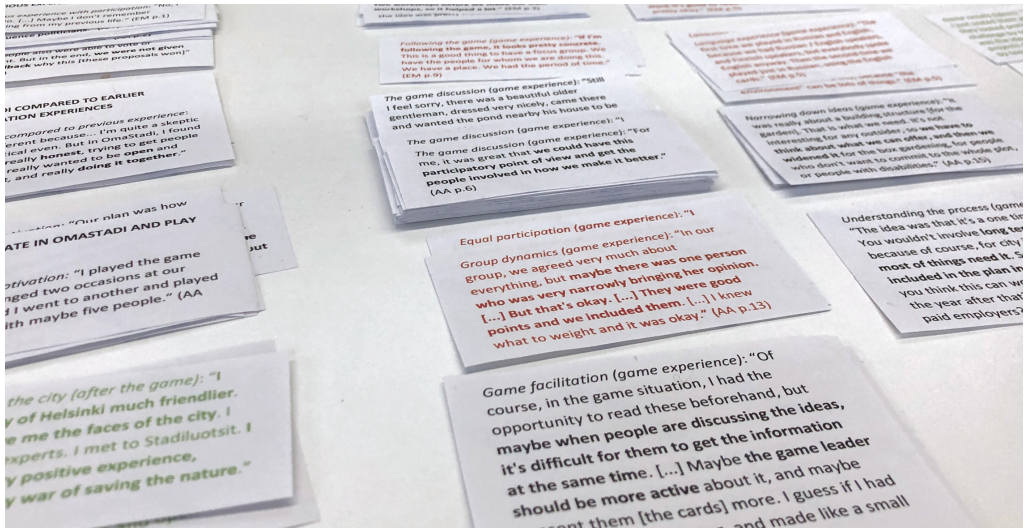
Ethnographic observation at OmaStadi Raksa, Pasila, February 28th, 2019

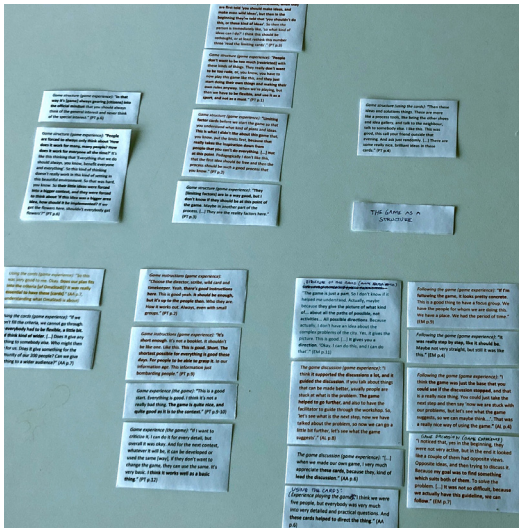
A total of 11 interviews with ten different people (one interviewed twice) were conducted as part of the research process. A general interview guide was developed for each type of interview participant based on the role of the interviewee (see appendix A, B, C, D, and E). The interview guide was divided into discussion themes, which allowed for a more naturally flowing conversation between interviewer and interviewee (Crouch & Pearce, 2015). When conducting the research, the interview themes were solely used to guide the discussion, and the participants were not stopped if the discussion went beyond any of the themes. Six of the interviews were carried out with five different members (one member interviewed twice) of the Helsinki's Participation and Information Unit at the City Executive Office. Further, an additional interview was conducted with one of the designers of the game working at Hellon. These seven interviews, from the perspective of the city organisation, took place during the Spring of 2019. The remaining four interviews, from the perspective of the citizens, were carried out with local residents from the Greater Helsinki Metropolitan Area throughout the winter of 2019-2020. With permission from the interview participants, the interviews were recorded using a phone (see appendix F for consent forms). Each interview lasted approximately one hour. Roughly 150 pages of verbatim transcriptions were created from all the 11 interviews. Seven of the interviews were transcribed manually using the online tool oTranscribe.com, while the last four were transcribed using a combination of the otter.ai speech to text AI tool and oTranscribe.

3.1.3 Affinity diagramming

The interview transcriptions were analysed using the affinity diagramming analysis method. Affinity diagramming is a process used by designers to "meaningfully cluster observations and insights" from the conducted research (Martin & Hanington, 2012, p. 12). Using this method it is possible to capture research-backed ideas, observations, and interview quotes onto separate notes (Martin & Hanington, 2012, p. 12; Harboe & Huang, 2015, p. 95), which are then clustered based on their affinity. Each note is viewed separately and organised into similar themes or topics. In this way, groups of notes are formed and then labeled (Harboe & Huang, 2015, p. 96). The affinity diagramming method was particularly useful in this thesis study, because this type of data analysis is very well suited for quickly organising, analysing, and gaining an overview of very large sets of data.

Approximately 700 notes were created based on the five interviews with the members of the Helsinki participation unit. Through an affinity diagramming process, these were organised into approximately 12 separate themes on large sheets of paper. The resulting themes represent the city organisation's perspective of the overall participatory budgeting process, and in particular the use of the OmaStadi game. However, in addition they also functioned as the basis for narrowing down the scope for further evaluating the impact of the game with the Helsinki residents.





Organising, clustering and bundling the data into themes.

The affinity diagramming method was similarly used to analyse the four interviews with the Helsinki citizens. Here, 350 notes with quotes from the interviews were produced and organised into 11 major themes. These themes were transferred to a Google Spreadsheet and colour-coded based on their relevance (see appendix G).

3.2 Data collection

The research and data collection were conducted in three main phases. The first phase focused on the use of the OmaStadi game from the perspective of the city organisation. In this phase, the development manager, the interaction specialist, and three Stadiluotsit from Helsinki's participation unit were interviewed about their work with the OmaStadi participatory budgeting process and budgeting game. The second research stage concentrated on the development of the game with the objective of further understanding the aims, goals, expected outcome, and desired impact of the game. Additionally, the aim was to further examine the game's role within the overall participation and interaction model. To explore this perspective, an interview was conducted with both the main designer of the game from Hellon and the development manager from the city participation unit. These interviews, alongside the results of the first phase, lay the foundation for narrowing down the scope of the final phase of research. Hence, the third, final, and most crucial phase focused on evaluating the use of the game and its impact on the inclusiveness of the overall participatory budgeting process. This was done from the perspective of Helsinki's residents and their experiences. The following sections examine each of the three research phases. Every section includes a detailed account of the research process.

3.2.1 Interviews with civil servants at City of Helsinki

The first five interviews were carried out with members of the City of Helsinki's participation and information unit. The purpose of these interviews were to examine Helsinki's participatory budgeting process and to discover what role the OmaStadi budgeting game played in this process. The two interviews with the participation team's managers focused primarily on what political decisions lead to the implementation of Helsinki's participatory budgeting and what role design played in the development of both the budgeting process and the OmaStadi game. This included what kind of service design methods were used and what kind of challenges the team faced during the development of the two. Most importantly, these interviews explored overall aims and goals, what expectations the team had of the potential results of the processes, what was identified as the main benefits or shortcomings, and finally what was considered as an ideal outcome.

The remaining interviews with the three borough liaisons focused mainly on the use of the OmaStadi game and other tools utilised by the city during the participatory budgeting process. Throughout the autumn of 2018, the borough liaisons had been facilitating

numerous OmaStadi game sessions in local neighbourhoods around the city. They therefore had first hand experience with running the participatory budgeting and with using the game as part of this process. Hence, these interviews sought to better understand the role of the borough liaisons, their experiences with conducting the game sessions with the citizens, the challenges they faced when facilitating these events, how the citizens experienced using the game, and finally what type of citizens participated in the sessions. Similarly to the interviews with the managers, the borough liaisons interviews also focused on what was seen as main goals of the game, what was expected as the outcome, and what was characterised as a successful game playthrough.

Lastly, the borough liaisons were also asked to reflect on their experiences with the 2019 OmaStadi Raksa events (the eight public events in which the citizens were invited to come and develop their initial proposals into step-by-step plans). This part about Raksa was included in the interviews because at the time the idea of the thesis was to cover all design methods used as part of the OmaStadi participatory budgeting process and not just the game. However, it soon became evident that the Raksa process was so complex that it in combination with the other parts of the participatory budgeting process and the OmaStadi game would go far beyond the scope of a single master thesis.

After reviewing and sorting the results of the first interviews, it was clear that the findings were still too comprehensive. While the interview data were sorted into 12 main themes, they were still so extensive that it was difficult to pinpoint the most important insights related to the OmaStadi game. Therefore, two additional interviews were conducted in order to get more structure to the research and to connect the findings of the first set of interviews to the notion of measuring impact. These interviews thus aimed at discovering those themes that would guide the research focus towards evaluating the impact of the OmaStadi game.

3.2.2 Interviews with service designer and development manager

To aid the progression of the research, an interview was conducted with one of the main designers of the OmaStadi game from the service design agency Hellon. In the interview the designer was asked to outline the development process of the game. This was done in order to determine what kind of goals had driven the design process and to understand how these goals had been used to guide the decision-making process. Further, the designer was also asked to reflect on what kind of impact the City of Helsinki and Hellon intended to create with the game. This particular part of the interview aimed at examining the game's role in the larger participatory budgeting process. As a follow up, the designer was also asked to draw a connection between the game and the City of Helsinki's participation and interaction model. The purpose was to gain insight into the game's role in the city's broader citizen participation strategy and to further explore how this link influenced the design of the game. To conclude the interview, the designer was encouraged to outline any potential expectations of an impact study of the game.

A similar interview was carried out with the development manager of the participation unit. In addition to the interview themes above,

this interview also included a discussion on how citizens had been involved in budgeting decisions before the introduction of the OmaStadi budgeting process. The goal of this discussion was to create an overview of earlier citizen participation activities, which later could act as the baseline for assessing the potential changes that the introduction of the OmaStadi game brought to the city's organisational working practices. Lastly, the development manager was asked to reflect on what kind of citizens would be best to target for the further research process. This was a crucial discussion because these types of citizens are directly linked to the goals of the game.

Based on the two interviews it was clear that the notion of inclusiveness was a major driver in not only the development of the game, but also in the general participatory budgeting process. Thus, a huge focus had been put on making it easier for as many citizens as possible to participate in OmaStadi. It was therefore clear that with inclusiveness as the main driver for the game, the primary group of citizens targeted by the game were citizens with none or limited experience with public participation. Hence, this group of citizens were chosen as the main target segment for the last set of thesis interviews. In order to focus on inclusiveness and add structure to the remaining research phase with the citizens, all the insights from the seven interviews related to inclusiveness were combined into a set of evaluation criteria. The insights were divided into one primary and two secondary evaluation goals which included a section with a more detailed description of each goal. All three goals were also accompanied by a list of enabling factors, which were defined as factors that have an effect on how each goal is reached (see figure 3 & 4). Ultimately, this way of organising the earlier findings provided a clear direction for the last research phase. The criteria also functioned as the basis for the interview guide that was later used when interviewing citizens (see appendix E).

3.2.3 Interviews with Helsinki citizens

As part of the last and probably most crucial research phase, four local Helsinki residents who had all played the OmaStadi game were interviewed. In these interviews, inclusiveness was used as the main topic for the discussion. Three out of four of these citizens had none or very limited previous experience with participating in public decision-making processes. Further, all three had developed or been involved in developing budget proposals that made it all the way to the final voting phase of OmaStadi. As the OmaStadi game is so heavily centered around making the process of engaging in an otherwise very complex public budgeting process less challenging, these residents were selected because they best represented the primary target audience of this type of design game. Further, these citizens also portrayed the majority of residents taking part in OmaStadi overall. Their experiences with using the game were thus ideal for exploring how the game affected the process of creating budgeting proposals.

The first citizen works at NiceHearts, an organisation that organises community-based activities for girls and women of different age groups and backgrounds. In particular she has facilitated numerous OmaStadi game sessions as part of her work with Nicehearts' Neighbourhood Mothers project. This project aims to empower local immigrant mothers to become 'neighbourhood

PRIMARY GOAL: MAKE PARTICIPATION MORE INCLUSIVE TO EVERYONE

What this means (definition)

- Easy to take part in and play
- Everyone can participate without former knowledge or experience
- Equal participation with the possibility for everyone to have a say and get their voice heard
- Everyone is treated the same way
- High reach among citizen groups, organisations and communities
- Participation of different citizen groups (elderly, silent groups, novices of participation, etc.)

Enabling factors (enablers)

- Visual, clear and fun to use
- The process and flow of the game are clear, understandable, and easy to follow
- Simple and understandable language. Attractive and inviting
- The participants feel represented in the cards
- The participants of the game are able to understand the overall participatory budgeting process
- Not necessary to follow the rules in order to have a successful game
- Provide a structure to the discussion
- The facilitator controls how much the game pack is used based on the citizen group
- **(1) Feeling of being heard and having an influence on decision-making**
- **(2) Broadening the perspective of the way the citizens see the entire city and the people who live there**

Figure 3. Initial evaluation criteria used as the basis for the citizen interview guide

(1) SECONDARY GOAL: CREATE THE FEELING OF BEING HEARD AND HAVING AN INFLUENCE ON DECISION-MAKING

What this means (definition)

- Feeling the city is listening to the citizens and are taking them into account.
- The citizens should feel that they get their voices heard.

Enabling factors (enablers)

- Good culture of discussion
  Good interaction with the city
- Create an actual proposal through playing the game and upload it to the participatory budgeting platform.
- Carry the developed proposal through to the last voting stage.
- Feel connected to the city and society.

(2) SECONDARY GOAL: BROADEN THE PERSPECTIVE OF THE WAY THE CITIZENS SEE THE ENTIRE CITY AND THE PEOPLE WHO LIVE THERE

What this means (definition)

- Create a level of understanding between previously estranged citizens
- Improve citizens' ability to think of others
- Understanding that every citizen in Helsinki is unique, each with different needs, goals and situations in life

Enabling factors (enablers)

- With the stereotype cards citizens are able to speak about prejudices and bubbles
- Improve perception of Helsinki as livable and modern, rather than stiff, bureaucratic and old-fashioned

Figure 4. Initial evaluation criteria used as the basis for the citizen interview guide

mothers', who function as mentors in the local community. Through this guiding role they share their experiences with settling down in Finland with other women who are now in the same situation as they once were. This group of strong women and their community networks have been very active in the OmaStadi budgeting process and have used the game extensively to develop their proposals. The second citizen interviewed lives in Espoo but has been involved in OmaStadi through the Neighbourhood Mothers. As a neighbourhood mother she facilitated two game sessions in both Russian and English and developed two proposals that were later combined into one participatory budgeting plan. The third interviewee lives in Vuosaari and has played the game twice; first in an official event organised by one of the Stadiluotsit and then a second time in her own local urban gardening community. Finally, the fourth interviewee was involved in playing and testing the OmaStadi game during its development in the summer of 2018. Even though she was more experienced in public participation, her interview was still relevant as she in her capacity as the manager of one of Helsinki's local neighbourhood associations has daily interactions with citizens who want to learn how to advocate for their own interests. As a link between the city and the citizen communities, she and her organisation have first-hand knowledge with developing new ways of participation and with the challenges that regular citizens face when engaging with the city organisation for the first time.

As with the earlier interviews, the four interviews with Helsinki residents were divided into a set of discussion topics. These were used to start a discussion about the citizens personal experiences with using the game. This included topics in which they were asked to describe and reflect on their general experiences with the game and its format, how they experienced the discussion between the group of players, what kind of role the facilitator played in the game, what group dynamics and player roles they noticed being developed during the game sessions, how the their group of players used the different types of cards, and lastly how the interviewees' views of the City of Helsinki organisation changed after playing the game.

Recruiting enough citizen participants for the interviews proved to be a major challenge. Simply finding the four citizen participants required many attempts and numerous persistent efforts. Three interviewees were contacted with the aid of Helsinki's participation unit, while the fourth were approached at one of the Raksa events, and later emailed directly. Several more were invited to participate but either did not respond or declined due to lack of time.

4.0

Research findings

This chapter presents the key findings identified through the research process. The findings combine insights gathered from all the 11 conducted interviews. The chapter is structured into two parts based on the thesis objectives. The first part examines the main evaluation findings, and in doing so explores how the OmaStadi game has impacted the first year of Helsinki's Participatory Budgeting process. The second part presents the evaluation framework designed and developed based on the results of the evaluation. The framework is designed as an iterative step-by-step evaluation process with recommendations which would allow the City of Helsinki to continue assessing the use of its OmaStadi game in future iterations of their participatory budgeting initiative.

4.1 Evaluating the impact of the OmaStadi Game

The purpose of the first part is to describe the key evaluation findings related to the impact of the OmaStadi game. The findings have been divided into three sections: evaluation goals and objectives, enabling and limiting factors, and impact outcomes. The evaluation goals and objectives section provides a summary of the main impact goals of the OmaStadi game which was identified through the evaluation process. The evaluation goals describe what kind of impact the City of Helsinki intended to create with the game, and are used to further present and visualise the other findings. The goals were adapted from the evaluation criteria used to plan the citizen interviews (see figure 3 & 4) and then expanded upon and reorganised using insights identified through the citizen interview analysis. The enabling and limiting factors section highlights elements of the OmaStadi game that were seen to have a direct influence on how well the game is able to reach the identified goals. The enabling factors describe traits of the game which positively affect how well the set goals are accomplished, while the limiting factors are defined as traits that have a hindering effect on the process of achieving the goals. Lastly, the impact outcomes section explores the direct impact of the game. From the perspective of each separate goal, the section presents and discusses which parts of the evaluation goals were achieved after the first year of OmaStadi.

4.1.1 Evaluation goals and objectives

With inclusiveness playing a significant part in the development and implementation of the OmaStadi game, the City of Helsinki has focused on designing a game with the goal of supporting high participation among citizens. When closely examining the role of inclusiveness, the game aims to support qualities which include equal participation, improved discussion, creativity, city perception, and citizen learning. These are all qualities that are directly linked to inclusivity and thus influence the way the citizens develop their budgeting proposals through the game. The analysis identified five impact goals of the game which all work towards making participation more inclusive. The five respective goals are very broad and each goal is therefore divided into several smaller objectives which further define how each goal can be achieved (see figure 5).

(1) To improve direct democracy by providing citizens with equal opportunities for participating in OmaStadi; i.e. to treat everyone equally, to allow everyone to have a say in decision-making, and to support the participation of marginalised citizens groups.

(2) To act as an open platform for discussion and in doing so improve the communication between the playing participants. To achieve this, the game needs to be attractive, fun, and inviting to play, and the game flow needs to be understandable, clear, and easy to follow. In

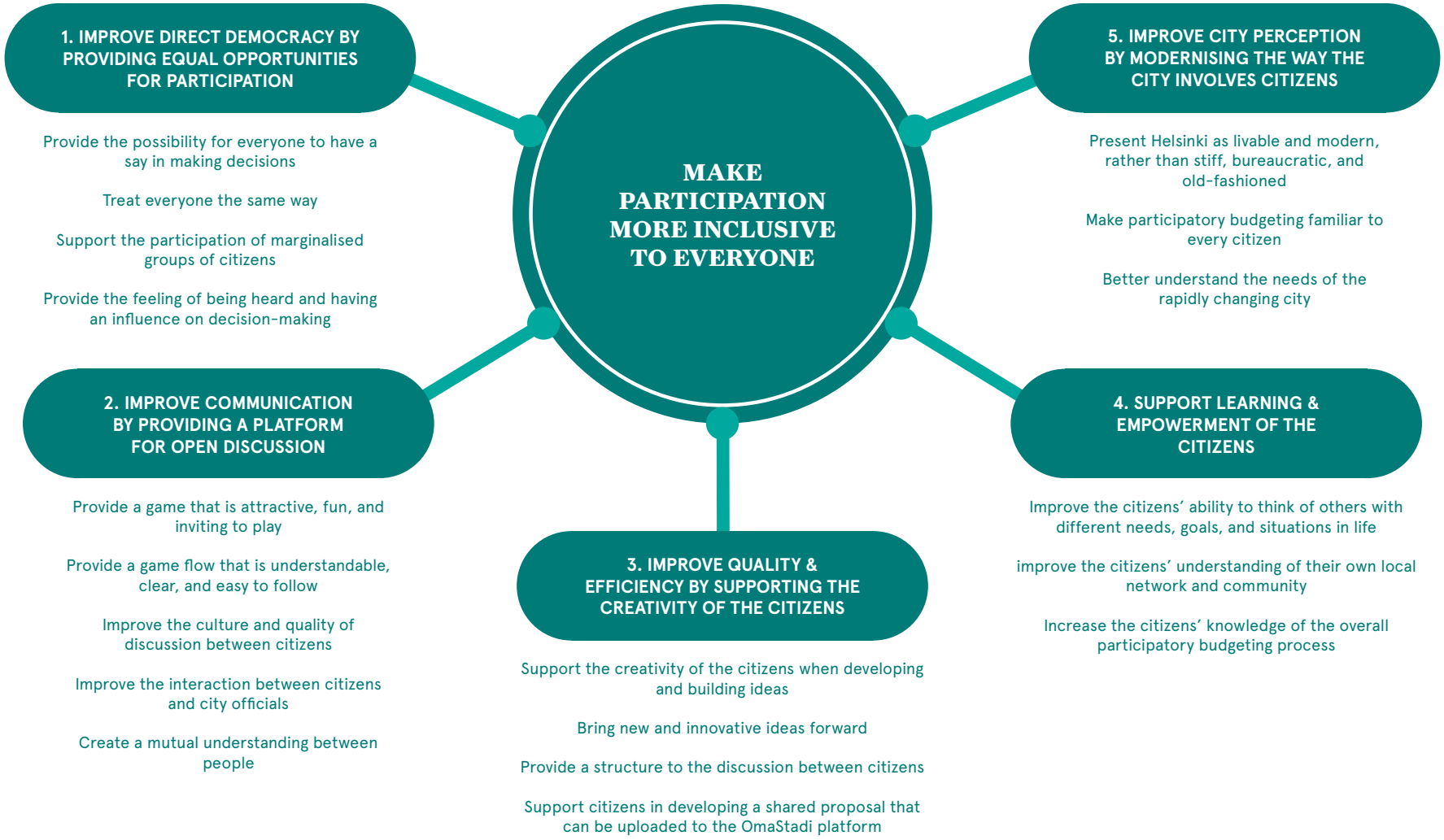


Figure 5. Overview of the five main goals for the OmaStadi game

addition, the game needs to not only improve the culture and quality of discussion between citizens, but also support interaction between citizens and city officials.

(3) To improve the quality of the citizen proposals and the efficiency of the game discussions by actively supporting the creativity of the citizens. To do so, the game aims to facilitate citizen creativity and to provide a structure to the discussion between citizens.

(4) To support citizen learning and empowerment. The purpose is to improve the citizens' ability to take the view of others into account, to increase their knowledge of their own neighbourhoods, and to introduce citizens to the individual stages of the participatory budgeting process.

(5) To improve the perception of the city by modernising the way in which the city organisation involves its citizens in public decision-making. By using the game as a new approach to include citizens in public matters, the objective is to present Helsinki as modern and to make the concept of participatory budgeting known. Further, the game and the budget proposals developed through it should act as a way for the City of Helsinki to better understand the rapidly changing needs of both itself and its citizens.

4.1.2 Enabling and limiting factors

To accomplish the five goals and their appertaining objectives, the interview analysis further revealed a large set of enabling and limiting factors. These will be examined from the perspective of each individual impact goal. The review will primarily focus on the factors related to design games (gamification). However, the analysis also revealed factors that are commonly associated with participation in general. The full list of factors related to both design games and general participation can be found in figure 6, 7, 8, 9 and 10.

Goal 1: Improve direct democracy by providing equal opportunities for participation

The analysis revealed that if the game provides equal opportunities for all players to participate, it is more likely to improve direct democracy. When everyone is allowed to bring suggestions and ideas forward while playing, they are more likely to feel that their opinions are being heard by the group. Further, one of the citizen interviewees also pointed out that feeling represented in the game (e.g. in the citizen typology cards) may create a strong sense of belonging. Further, the game facilitators play an important role in running the game sessions and are often instrumental in creating a discussion that is both fair and inclusive. The interviewees defined a good facilitator as both warm, welcoming, allowing and empowering.

When examining the limiting factors, the analysis revealed that players with a lot of knowledge, experience, and strong ideas often dominate or lead the discussion. This is primarily due to the fact that people have a tendency to give away their power very easily, especially to those with strong knowledge, charisma, or authority. Another limiting factor is that some players can be so attached to their own ideas that they hesitate to take into account the other players' opinions and perspectives.

Goal 2: Improve communication by providing a platform for open discussion

A deeper look at this goal divulged several enabling factors that relate to how well the citizens are able to openly discuss with each other. Players that support each other during the discussion and development of ideas play an important role in the success of the game. If the players are having fun while playing, they become much more involved in the discussion. Further, having game instructions that are short, simple, and easy to understand, may allow the players to participate in the game at a low threshold without any previous experience with participating in decision-making processes.

Goal 3: Improve quality & efficiency by supporting the creativity of the citizens

It was evident that if the game is able to guide and direct discussions, it may greatly support the creativity of those participating, increase the efficiency of the idea development process, and improve the quality of the final ideas. This is much more likely to happen if it is not necessary for the citizens to follow all the steps and rules of the game in order to reach a successful outcome. Furthermore, if the players are able to both open up and widen their ideas, while still being able to reach a compromise between multiple ideas towards the end of the game, the quality of their ideas are likely to be higher. Another important factor that may influence the quality of the ideas is how good the game is at supporting the players when they are attempting to assess whether their proposals fit the criteria of the participatory budgeting. Moreover, the creativity of the citizens is highly dependent on how well the game can aid the citizens in building new ways of doing things and involving others. Here the values and principles included in the cards have the potential to directly support the citizens' proposals.

In terms of limiting factors, it can often be very difficult to create one common proposal from several vastly differing proposals. According to the interviewed citizens, the process of combining ideas into one can feel very artificial because of vast differences between the ideas. Because of this it is sometimes not natural for the citizens to combine ideas together. Some players are also likely to be too attached to their own ideas, which may limit the creativity of the group. Additionally, the tight restrictions on the budgeting proposal might limit the creativity of the citizens, as these ruling constraints can discourage them from developing more innovative proposals. Lastly, estimating the cost of a proposal was largely seen as one of the biggest challenges of the game. This is primarily because the game does not include any features that aid in this process.

Goal 4: Support learning & empowerment of the citizens

The analysis identified two major enabling factors of the game. Firstly, learning and empowerment is much more likely to happen if players manage to step into the role of somebody else while playing. Secondly, if the players are able to gain more experience with doing things within their own community, they are more likely to build new local connections and networks that continue beyond the game sessions.

The analysis revealed two major limiting factors of the game. To start with, some citizens noted that stepping into somebody else's shoes can be considerably more difficult when co-players have very strong opinions about the area they live in or their own personal challenges in the local community. Similarly, it is also typical for citizens to strongly identify with their own city neighbourhood, and as a result they are seldom able to think beyond the local.

Goal 5: Improve city perception by modernising the way the city involves citizens

The analysis uncovered one factor of the game with the potential to improve city perception. Thus, if the game can reveal the faces of the city organisation and make them more visible to the citizens, this is likely to improve the overall perception of the city and create a better understanding of its decision-making processes.

4.1.3 Impact outcomes

The next section thoroughly discusses the direct impact created by the game during the first year of OmaStadi. This impact is illustrated and presented from the perspective of the citizens.

Goal 1: Improve direct democracy by providing equal opportunities for participation

The game was seen to create a more equal discussion between citizens. As noted by one of the interviewees, "I found it quite equal. Yes. I think we were very well focused [...]" (Vuosaari citizen, January, 2020). She further explained that even though she at times was the only one to bring up some of the city values mentioned on the game cards, the others were willing to hear and appreciate her input. Further, according to other citizens the game was also perceived to lower the amount of resources and time required to influence decision-making. As described by one interview participant, "I think it was a very easy way of being able to influence, and the game helped a lot with that. It gave the option to do it at a very low threshold. A grassroots level kind of thing. You didn't need technical skills, you didn't need to write if you didn't want to. There were always people who would be able to help with translation and explain what is going on." (Neighbourhood Mother, November, 2019). From her perspective, the game supports those citizens with lower participation capabilities or limited technical skills, allowing them to participate as well.

IMPACT GOALS

Improve direct democracy by providing equal opportunities for participation.

HOW CAN THIS BE ACHIEVED?

Impact objectives

- Provide the possibility for everyone to have a say in making decisions.
- Treat everyone the same way.
- Support the participation of marginalised groups of citizens.
- Provide the feeling of being heard and having an influence on decision-making.

WHAT FACTORS ENABLE OR LIMIT THIS FROM HAPPENING?

Enabling factors

- The game is able to provide equal possibilities for players to participate.
- The players allow everyone to come up with suggestions and ideas so that everyone's opinions are heard.
- The players feel represented through the game.
- A good game facilitator can make the discussion more fair and inclusive.
- The facilitator is willing to add the final proposal to the OmaStadi platform for those who cannot do it themselves.

Limiting factors

- People with a lot of knowledge, experience, or with a strong idea tend to dominate and take the lead of the discussion.
- People tend to give away their power very easily to those with more knowledge, charisma, or authority.
- The players can be too attached to their own ideas.
- OmaStadi still favours citizens who have the potential and the resources to be active in decision-making.
- Marginalised groups have the tendency to be left out of OmaStadi because the group tend to be too small for their proposals to reach a majority.

WHAT HAS BEEN ACHIEVED?

Impact outcomes

- The game makes the discussion in a game session more equal.
- Lowers the resources and time required to be able to influence.
- The game creates a feeling of being able to do something for or together with the city.
- The game gives the players a sense of belonging as they feel represented in the cards.

Figure 6. Overview of goal (1) with objectives, enabling and limiting factors related to both the OmaStadi game and participation in general, and impact outcomes of the game

Moreover, the game also creates a feeling of being able to do something for or together with the city. As recognised by one of the interviewees, "It gave for the neighbourhood mothers that feeling of 'I can facilitate something. I help the city, I do it in my own mother tongue but I can still influence something' [...]" (Neighbourhood Mother, November, 2019). This was an important fact for a lot of the participants, as it enabled them to feel that they had a more dominant voice. Further, they felt that actually having an influence on the decisions being made by the city required very little time and effort. Furthermore, the game also developed a sense of belonging. As the citizen emphasised, it is nice for the people of colour "[...] to have the feeling that they [the city] actually use someone who looks like me, I feel a bit more connected to things, and I feel that they know that people like that also live in Finland [...]" (Neighbourhood Mother, November, 2019). In her eyes, this sense of belonging is created because the citizens feel represented through or connected to the game, for example in the citizen typology cards.

Goal 2: Improve communication by providing a platform for open discussion

In the discussions that took place during the game sessions, the interviewees recognised that the game actively helped them to better understand each other's point of view, allowing a more open discussion. As one citizen pointed out, "[...] working together was quite nice, because people were helping each other to understand and discuss." (Neighbourhood Mother, November, 2019). Further, the game was seen to make it much easier to grasp the actual concept of participatory budgeting. One interviewee noted for example that, "[...] the context can be grasped in one spread of the cards [...] this makes it very practical, easy, and simple. The rules are making it easy and simple [...]" (Helsinki Neighbourhood Association Manager, January, 2020). Hence, according to her, the game instructions are sufficient for people to easily grasp the idea of the game, and in turn, the flow of the participatory budgeting process as well.

Goal 3: Improve quality & efficiency by supporting the creativity of the citizens

The evaluation recognised several major impacts of the OmaStadi game connected to the quality of the citizen proposals, the efficiency of the idea development process, and the creativity of the citizens. First of all, the game encouraged proposals. As mentioned by one interviewee, "It encouraged me to go through with this idea. This more communal, and more making things, not only building [physical] things but kind of building these abstract things. Building new ways of doing, and involving people." (Vuosaari citizen, January, 2020). The same quote also illustrates that the game directly supported the players in finding ways to develop their own local neighbourhoods and communities. Furthermore, the game also makes the process of reaching a compromise between several different ideas much easier. As one citizen pointed out, "I think it was quite good that you had to decide in the end on one or two ideas, so I think it helped a lot on getting to a compromise for the people, because sometimes there were a lot of different ideas. I think that having to focus on one or two ideas helped to come to a compromise, and to really work together on what ideas we want to send" (Neighbourhood Mother, November, 2019). A similar experience was noted by another interviewee. As she described, "Usually we just took two ideas, not one. And then through the process it became one, or we just choose one in the end, when everybody understands that this one works better." (Neighbourhood Mother, January, 2020). In

IMPACT GOALS

Improve communication by providing a platform for open discussion.

HOW CAN THIS BE ACHIEVED?

Impact objectives

- Provide a game that is attractive, fun, and inviting to play.
- Provide a game flow that is understandable, clear, and easy to follow.
- Improve the culture and quality of discussion between citizens.
- Improve the interaction between citizens and city officials.
- Create a mutual understanding between people.

WHAT FACTORS ENABLE OR LIMIT THIS FROM HAPPENING?

Enabling factors

- The players support each other in the discussion and development of ideas.
- The players have fun while playing and are involved in the discussion.
- The players are inspired when meeting new people and hearing their ideas.
- The players are able to participate at a low threshold without requiring any previous experience with participating in decision-making.
- The language is short, simple, and easy to understand.

Limiting factors

- As experts on city government the Stadiluotsit can be very dominant when facilitating which can be patronising or disempowering.

WHAT HAS BEEN ACHIEVED?

Impact outcomes

- The game helps the players better understand each other's point of view.
- The game makes it easier to grasp the concept of participatory budgeting.

Figure 7. Overview of goal (2) with objectives, enabling and limiting factors related to both the OmaStadi game and participation in general, and impact outcomes of the game

IMPACT GOALS

Improve quality & efficiency by supporting the creativity of the citizens.

HOW CAN THIS BE ACHIEVED?

Impact objectives

- Support the creativity of the citizens when developing and building ideas.
- Support the citizens in developing new and innovative ideas.
- Provide a structure to the discussion between citizens.
- Support citizens in developing a shared proposal that can be uploaded to the OmaStadi platform.

WHAT FACTORS ENABLE OR LIMIT THIS FROM HAPPENING?

Enabling factors

- The game can guide and direct the discussion.
- The players can build new ways of doing and find new ways of involving other people.
- The players are able to open up and expand upon their ideas.
- The players are able to combine multiple ideas into one.
- The players are able to evaluate whether their proposals fit the criteria of the participatory budgeting.
- The players are encouraged to go through with their ideas.
- Negatives can be turned into positives.
- A warm, welcoming, positive, and allowing facilitator activates and motivates the players to participate.
- Following all the steps and rules of the game is not required to reach a successful outcome of the game.
- The values and principles of the Great City cards are able to support the citizens' proposals.

Limiting factors

- Making one common proposal from many that differ from each other can be difficult or feel artificial.
- The players can be too attached to their own ideas.
- The type of group playing can have a large influence on the final outcome of the game.
- The tight restrictions of the participatory budgeting proposals can limit the creativity of the citizens.
- Estimating the financial aspects of a proposal can be challenging because citizens often have limited knowledge of city development costs.

WHAT HAS BEEN ACHIEVED?

Impact outcomes

- The game encourages people to go through with their budget proposals.
- The game helps players invent new ways of doing things and involving people.
- The game supports the widening of ideas, rather than only narrowing them down.
- The game makes it easier to reach a compromise between different ideas.
- The players are able to consider their ideas from many different perspectives.

Figure 8. Overview of goal (3) with objectives, enabling and limiting factors, and impact outcomes

the eyes of the interviewees, these experiences show that the game is greatly simplifying the way in which the citizens collaboratively develop a common proposal that can be submitted to the online platform.

While the game supported the citizens in narrowing down their ideas, as noted above, it was also able to assist the citizens in widening their ideas. By recalling one of the game workshops she attended, the citizen from Vuosaari described, "[...] in our own gardening plot workshop we were more widening it [...]", rather than narrowing down. As she further emphasised, "[...] we discussed more widely about our area and what's needed [...] this kind of topic [...]" (Vuosaari citizen, January, 2020). In her view, the OmaStadi game allows participants to consider their ideas from many different perspectives, and the game is, thus, directly involved in making the ideas of the citizens more extensive.

Goal 4: Support learning & empowerment of the citizens

The game was seen to make it much easier for the citizens to consider what their proposals developed during the game might have to offer for a wider audience. In the words of one of the citizens, "For me, it was easier with these cards to try to connect how our garden plot is part of the city [...]" (Vuosaari citizen, January, 2020). By playing the game, she realised that if she and her garden association wants to get resources from the city through OmaStadi, then they have to also give back something to the community. As she experienced it, "It was really about a building structure [for the garden]. That is what we need. It's not interesting for any outsider, so we have to think about what we can offer, and then we widened it to box gardening, for people who don't want to commit to the whole plot, or people with disabilities." Hence, by using the game she learned that one had to connect the idea to the larger city to get funding.

Further, playing the game also impacted the citizens' own local organisation. Several interviewees pointed out that the game helped them and their group of players get to know their own organisation better. According to them, the game allowed a more open discussion within their organisation. As one interviewee explained, "We got to know more about the people who are connected to our plots [...] even though we didn't get the OmaStadi budget, I think, it could be easier to go on with our plan [now] that we know more about our organisation." (Vuosaari citizen, January, 2020). She further stated that, "I think OmaStadi did a great favour for our community, to start opening up this discussion." This is a strong indication that the game actually empowers the citizens to learn more about themselves and those around them. One of the citizens involved in the Neighbourhood Mothers project even noted that she has started considering how to adopt the thinking of the OmaStadi game into the planning of her own organisational activities. As she described it, "[...] for us it opened the perspective on using it for our activities, and adapting the game a little bit. [...] I was thinking we could adapt the game in a way [...] starting with what area would I want to do something in?" (Neighbourhood Mother, November, 2019). Based on her comments, the game thus goes beyond merely supporting the OmaStadi budgeting process, as it also brings new ideas and ways of working into the practices of other organisations.

IMPACT GOALS

Support learning & empowerment of the citizens.

HOW CAN THIS BE ACHIEVED?

Impact objectives

- Improve the citizens' ability to think of others with different needs, goals, and situations in life.
- improve the citizens' understanding of their own local network and community.
- Increase the citizens' knowledge of the overall participatory budgeting process.

WHAT FACTORS ENABLE OR LIMIT THIS FROM HAPPENING?

Enabling factors

- The players are able to step into the role of somebody else and see Helsinki from somebody else's perspective.
- The players are able to get more experience with doing things within their own community and in building new connections and networks.

Limiting factors

- It can be difficult to step into somebody else's shoes when the players have very strong opinions or own personal challenges.
- Because citizens typically identify with their own city neighbourhood, they are seldom able to think beyond the local.

WHAT HAS BEEN ACHIEVED?

Impact outcomes

- The game makes it easier to consider what the citizen proposals have to offer to a wider audience.
- The game helps the citizens in getting to know their own organisation better, and open up a discussion within it.
- The players have been able to speak about prejudice, stereotypes, and bubbles.
- The game helps build new friendships and cooperation partners.
- The game teaches how to accumulate voices.

Figure 9. Overview of goal (4) with objectives, enabling and limiting factors related to both the OmaStadi game and participation in general, and impact outcomes of the game

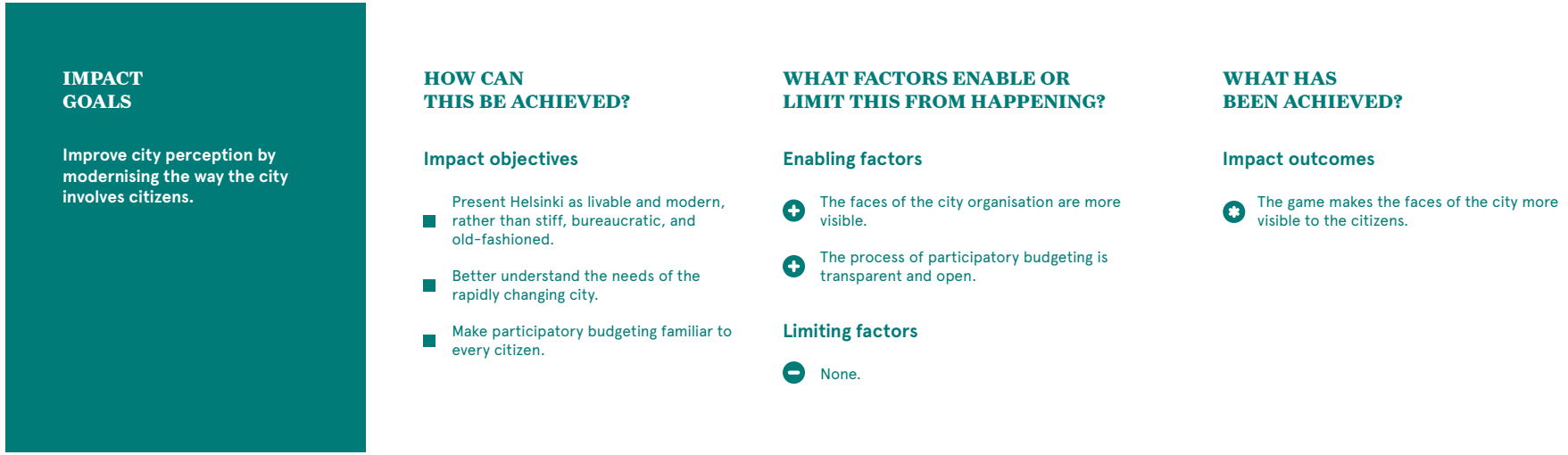


Figure 10. Overview of goal (5) with objectives, enabling and limiting factors related to both the OmaStadi game and participation in general, and impact outcomes of the game

Lastly, playing the game also led to the development of new friendships and cooperation partners, both between the participating citizens and between the citizens and the city. Reflecting on her experience with participating in the game, one citizen described that she thought "[...] it was very interesting. A very great experience we had. We made a lot of new cooperation partners and new friends. That was really nice." (Neighbourhood Mother, November, 2019). Thus, as this example implies, the game has strengthened the local communities by supporting the development of new networks among those citizens who used the game as part of OmaStadi.

Goal 5: Improve city perception by modernising the way the city involves citizens

The game has been instrumental in revealing the faces of those working within the city organisation. After having played the game, one interviewee thought "[...] the city of Helsinki much friendlier. The process gave me the faces of the city. I met a lot of the experts. I met the Stadiluotsit. I think it was a very positive experience [...]" (Vuosaari citizen, January, 2020). In her view, experience with the OmaStadi game was vastly different to past experiences of working together with the city. Another citizen even noted that she "[...] just saw that the really nice people can work for the city of Helsinki. It was an older thing that these people who are working there are pretty old and not very flexible." (Neighbourhood Mother, January, 2020). As she further emphasised, OmaStadi "[...] was really interesting and the team was really brilliant, I think this is a big deal. You can easily communicate, and you understand people really work, and some things are moving forward." (Neighbourhood Mother, January, 2020). The game has given her a broader picture of how the city works, and thus, revealed to her that the City of Helsinki is truly attempting to develop new and more participatory ways to include the citizens in making decisions which might potentially impact all residents of the city.

4.1.4 From evaluation to framework

The first part of the findings has now explored three main aspects of the OmaStadi game: The impact goals of the game, the game's enabling and limiting factors, and the game's direct impact on the overall participatory budgeting process. Going into the second part of the thesis findings, these aspects are incorporated into a broader evaluation framework. In the framework, the impact goals and the objectives are used as the starting point for planning how to further evaluate the game. The enabling and limiting factors are incorporated into a broader strategy for implementing and supporting the game during the proposal (Ideate) phase of the participatory budgeting process. Lastly, the direct impact outcomes are intended to serve as an example of how potential evaluation results can be presented and visualised both internally within the OmaStadi team and externally between the other sectors of the larger city organisation.

4.2 OmaStadi Peli Evaluation Framework

This second part of the thesis findings presents the broader evaluation framework. The final framework consists of ten steps (see figure 11). While the process is designed to provide the City of Helsinki with a set of clear guidelines for how to plan, implement, and analyse an evaluation of its OmaStadi game, the framework's steps and principles can easily be used to evaluate other participatory processes as well.

In order to test the first version of the broader evaluation framework, the first design iteration was presented to the development manager from Helsinki's Participation and Information Unit in early April, 2020. The purpose of this presentation was to collect feedback on the overall framework design, the general framework flow, and the individual framework steps. The feedback was used to affirm some of the major design uncertainties. Several of the individual steps had purposely been left open or very broad in the first version of the framework. This was because these steps were highly dependent on the Participation unit's already existing user research practices and their familiarity with design research in general.

The feedback from the development manager was very positive. Firstly, the defined impact goals and objectives captured the original goals and drivers of the OmaStadi game really well. They collected previously scattered information and captured them in one visualisation that is easy to understand and read. The only major suggestion was to add a third objective to the goal aiming to improve city perception, namely to better understand the needs of a rapidly changing city. Secondly, the overall design and flow of the framework were easy to follow. However, most of the individual framework steps needed to be more detailed. They also needed to include best practice recommendations for planning evaluation activities, collecting and analysing citizen feedback, and presenting evaluation results. As suggested by the development manager, introducing these best practices into the broader framework would allow other public organisations wanting to develop, evaluate, and improve their participatory processes to use the framework as well. This would open up the framework to those with limited awareness or knowledge of design practices, and introduce them to design thinking, user research, and impact evaluation.

Based on this feedback, most of the individual framework steps were adjusted and expanded. Due to the limited scope of this thesis, it only includes a small selection of the methods and tools for collecting citizen feedback, analysing findings, identifying impact, and reflecting on evaluation outcomes presented in the updated second version of the framework. These practices are drawn from the lessons learned during the thesis work. However, the future goal of the framework is to include a much broader range of design and evaluation practices that can be applied to a much wider range of participatory processes and design games. The following sections provide a detailed account of each of these steps.

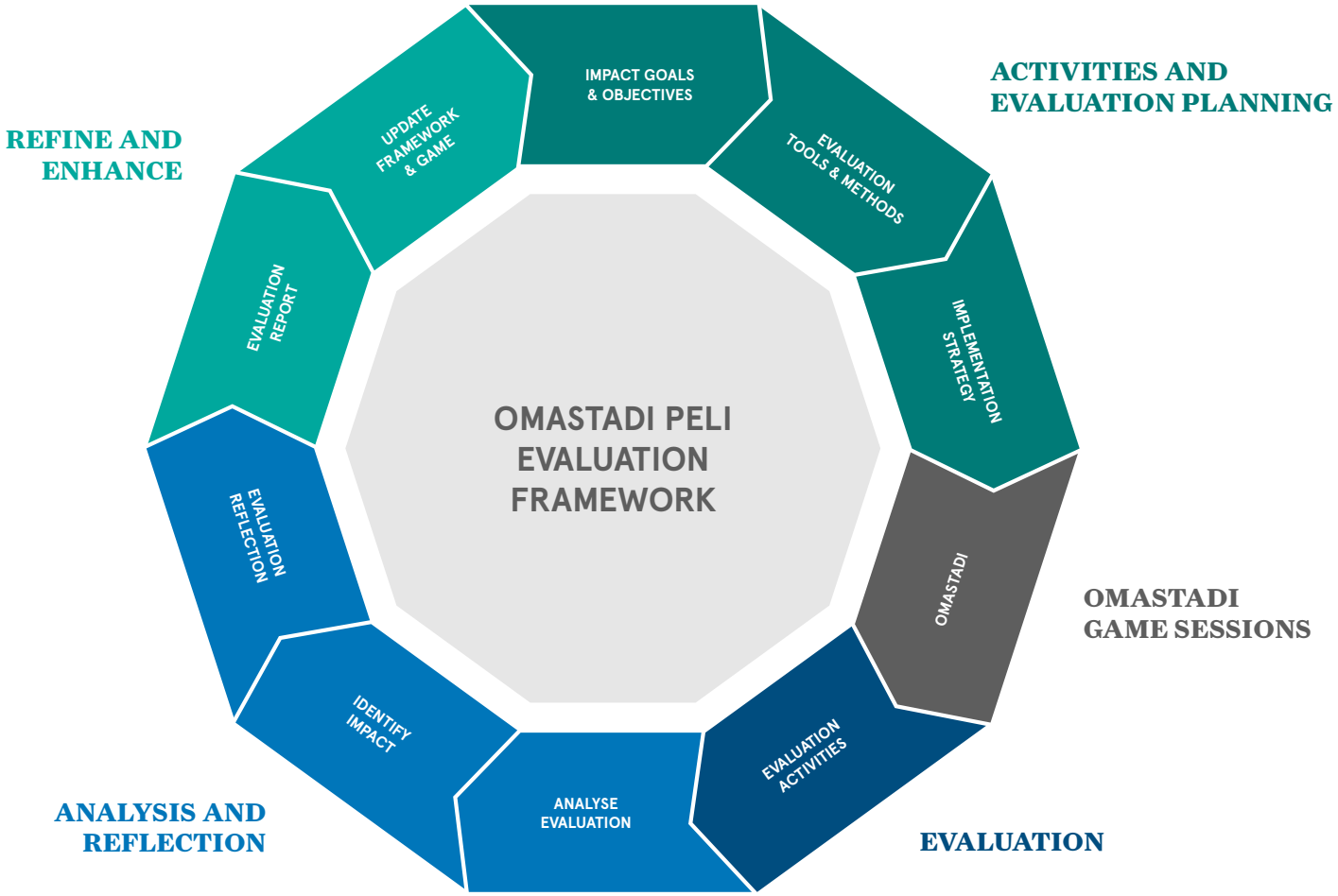


Figure 11. Iterative OmaStadi Game Evaluation Framework

Step I: Setting impact goals and objectives

The first step of the framework is to define the main goals and objectives for the evaluation (see figure 12). These goals should clearly specify where the team wants to make an impact and what kind of impact it wishes to create. Secondly, the broader goals should be broken down into smaller objectives. The objectives should define in detail how each of the individual goals can be achieved.

The already established goals and objectives (see 4.1.1) serve as a good example of what a set of goals and objectives might look like. Therefore, they can be used directly as they are when planning the next evaluation of the OmaStadi game. However, they would need to be reviewed and redefined again based on the new evaluation findings towards the end of the evaluation cycle.

Step II: Choosing evaluation methods and tools

The second step focuses on choosing which methods and tools should be used to collect data during the evaluation (see figure 13). Firstly, an essential part of the planning involves picking the right methods for the upcoming evaluation. Various methods demand different amounts of resources and time to carry out and analyse. Secondly, when choosing between methods, it is also crucial to consider how the potential results should be analysed once the data collection is completed. Lastly, when deciding between the methods, it is also a good idea to plan how to recruit participants for the evaluation early on, as this might be a long and difficult process. Hence, choosing the most appropriate methods for the evaluation is highly dependent on the evaluation goals, the resources available for data collection and analysis, and the primary target group of the participatory process evaluated.

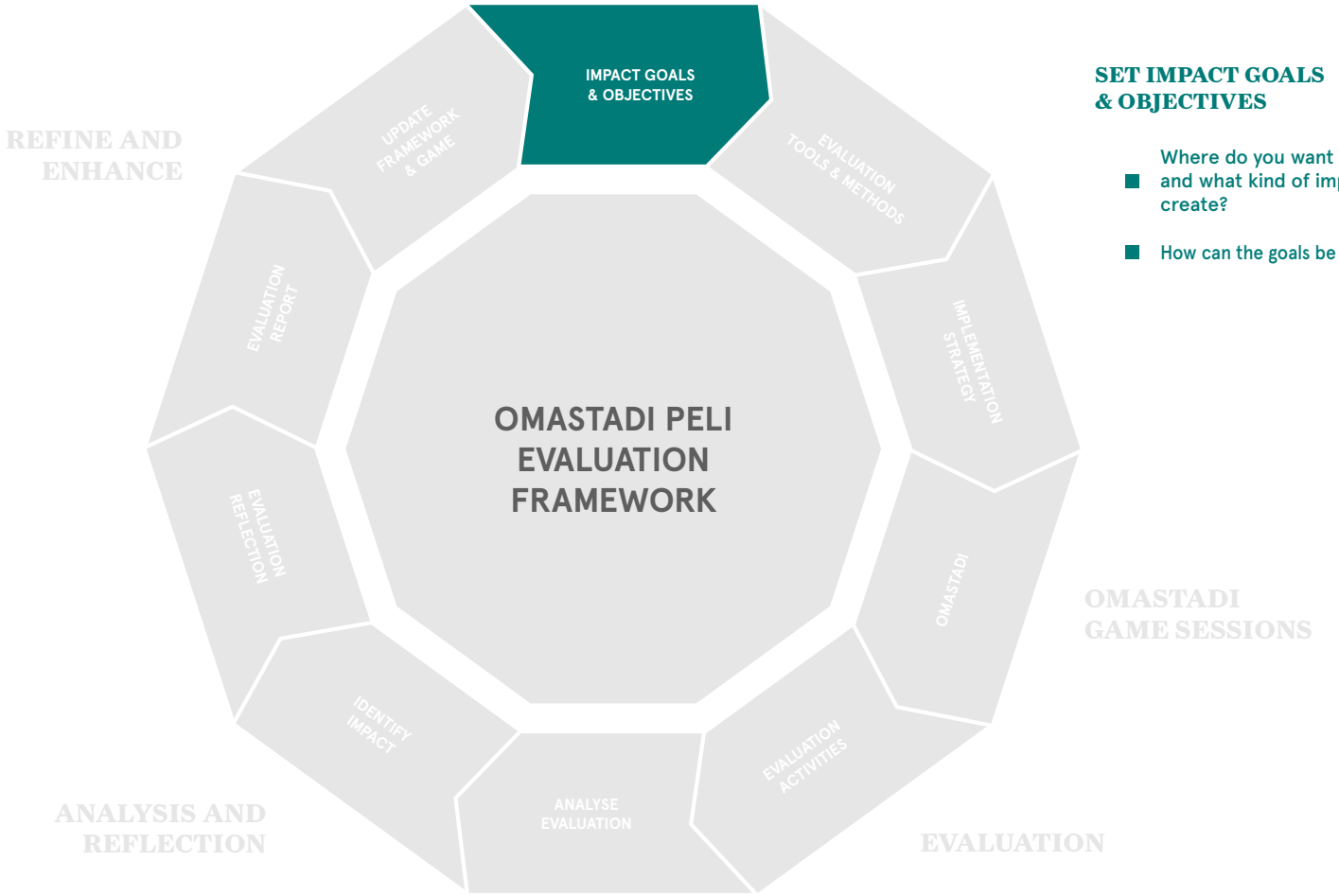


Figure 12. Step I: Setting impact goals and objectives

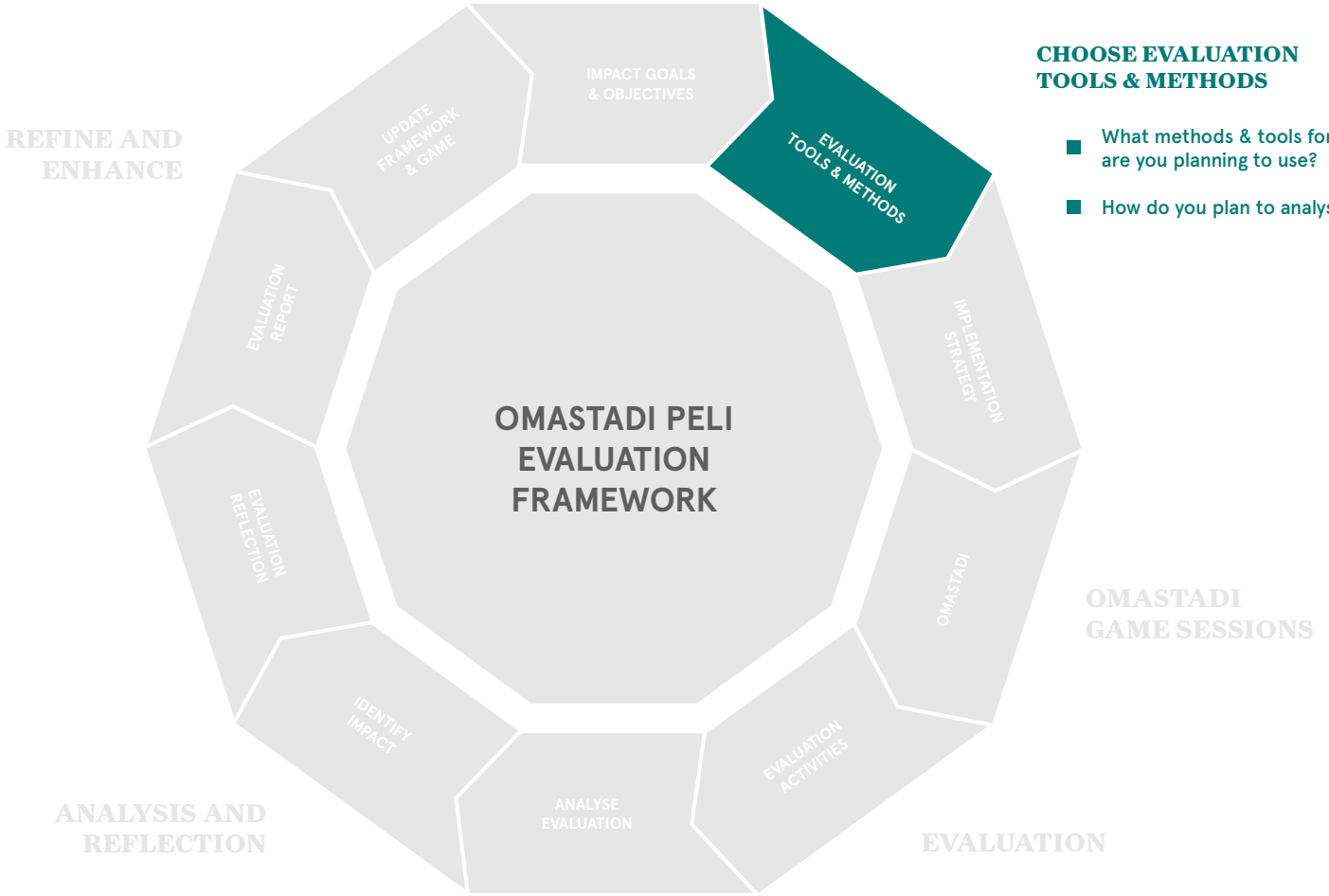


Figure 13. Step II: Choosing evaluation methods and tools

Step III: Developing a strategy for implementing and supporting the game

The third step concentrates on developing a strategy for implementing and supporting the game in the upcoming participatory budgeting process (see figure 14). The strategy incorporates the enabling and limiting factors (see 4.1.2), and uses them to plan how to further support the game during the next budgeting process. If the two types of factors have not been defined yet, the third step of the framework can be skipped for the first evaluation cycle. It is then crucial to also identify the enabling and limiting factors when analysing the evaluation results in step six.

However, in the case of the OmaStadi game, the first iteration of these factors has already been identified by the present thesis. The OmaStadi team can therefore progress directly to developing the strategy. First of all, ascertain how the enabling factors of the OmaStadi game may be utilised to benefit the broader participatory budgeting process. Secondly, consider how the effect of the limiting factors can be reduced or eliminated completely.

For instance, one of the enabling factors that supports the goal to increase equal opportunities for participation were the strong sense of belonging that the game might create among the citizens. By further diversifying the citizen cards to be even more cultural and gender sensitive, the residents of Helsinki are more likely to feel connected to the city and the country in general.

At the end of the third step, the evaluation team will have developed a set of strategies of how to support or reduce the factors' effect on the broader participatory budgeting. These strategies can be used to guide the implementation of the next series of OmaStadi game sessions.

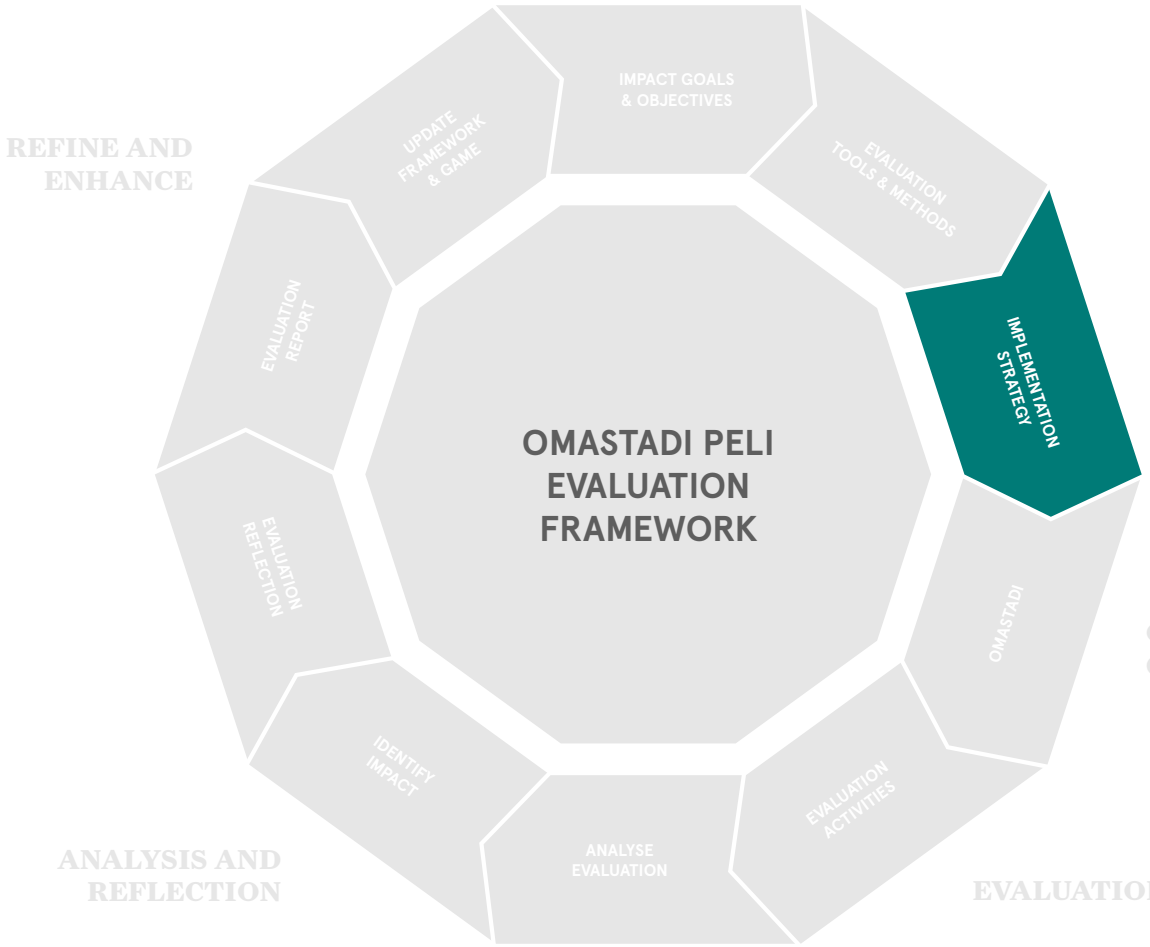


Figure 14. Step III: Developing a strategy for implementing and supporting the game

Step IV: Conducting the OmaStadi game sessions

The fourth step of the framework marks the official beginning of the OmaStadi participatory budgeting process with the Ideate (Ideoi) phase (see figure 15). Here the OmaStadi game sessions are implemented using the newly developed strategy from step three. While the sessions are being carried out, it is an excellent time to start recruiting participants for the upcoming evaluation activities. The participants could for example be recruited directly at the game sessions, or by asking them to sign up using the city's OmaStadi feedback forms.

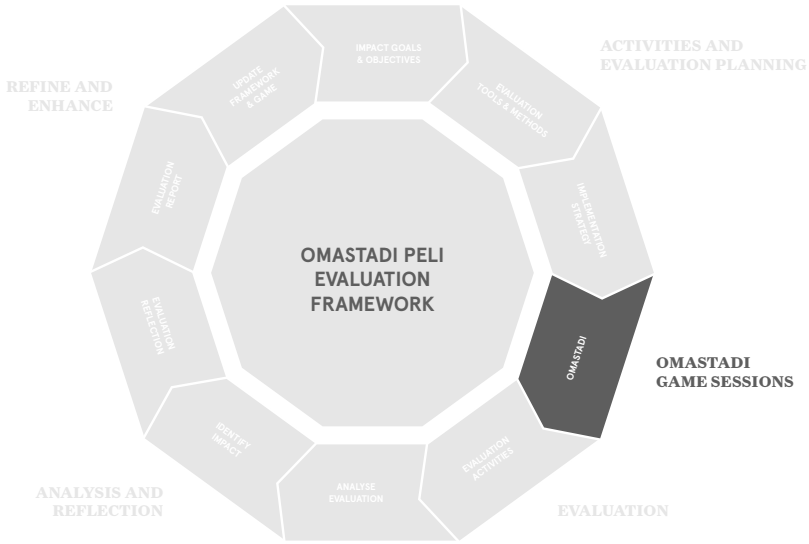


Figure 15. Step IV: Conducting the OmaStadi game sessions

Step V: Conducting the evaluation activities

In the fifth step, it is time to conduct the evaluation activities with the citizens using the methods and tools planned in step two (see figure 16). One of these methods could be citizen interviews as they proved particularly suitable when assessing the impact of the OmaStadi game.

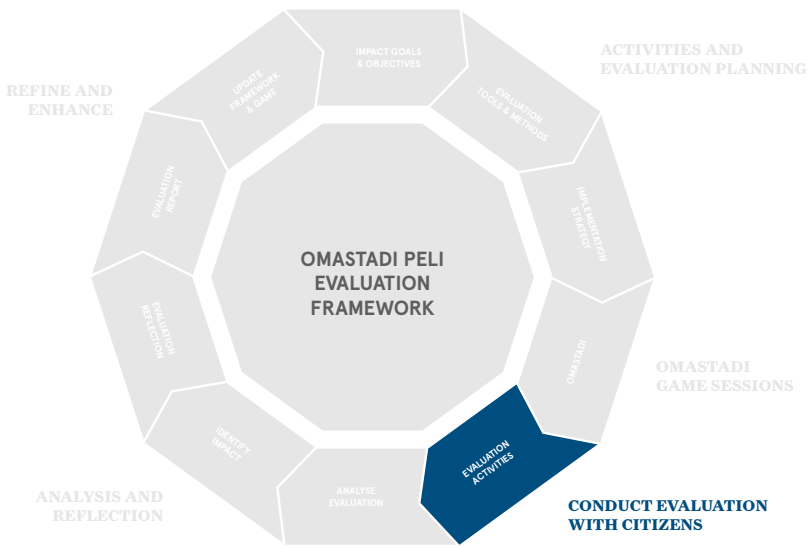


Figure 16. Step V: Conducting the evaluation activities

Step VI: Evaluation analysis

This step focuses on analysing the outcome of the evaluation (see figure 17). When using qualitative methods such as interviews, the amount of collected data is likely going to be extensive. Hence, with huge amounts of data, it can be difficult to sort through and create an overview of all the material. Using affinity diagramming is a proper way to analyse such large datasets, as this method helps organise observations, ideas, opinions, challenges or patterns from the interviews into clusters with similar themes. From these themes, key insights emerge. These will each tell a story about the potential challenges, needs, gaps, impacts, enabling or limiting factors, and experiences of the citizens and the OmaStadi game.

Step VII: Identifying impact

This step identifies the impact created by the OmaStadi game (see figure 18). To identify this impact, the objective is to discover how the citizens' participation in the game has changed their overall experience with the broader participatory budgeting process. The direct impact of the game is likely to be found among the major themes of the analysis, or among the smaller data groupings. However, direct impact can also be discovered within the individual quotes. Potential impact can be positive or negative, direct (intended) or indirect (unintended), and implies a change in people's lives over a period of time, which may include changes in knowledge, skills, perception, behaviour, etc. (United Nations Development Group, 2011). Therefore, as impact can be found in a variety of places, it is important to be aware of the fact that even the unintentional changes might prove to be the most interesting and salient impact.

Step VIII: Reflecting on the evaluation

This step reflects on the results and the evaluation process in general (see figure 19). Firstly, identify and interpret what was learned from the evaluation results. Were any new enabling or limiting factors discovered? What potential implications do the identified impact and the newly discovered factors have for the future participatory budgeting processes? Which parts of the game worked well and what aspects were missing? Which parts of the game should be changed in order to better achieve the goals and objectives in the next round of OmaStadi?

Secondly, reflect on the methodology used to conduct the evaluation. Which methods and tools worked well and which did not? Did they allow the evaluation team to gather the data they needed? What were the major challenges when collecting data? Finally, which methods should be used next time?

Step IX: Developing an evaluation report

With all the evaluation results identified, the ninth step is to create an evaluation report (see figure 20). The evaluation report is used to communicate and disseminate the evaluation findings both internally within the OmaStadi team and externally across the wider City of Helsinki organisation. Hence, the report should verbally and visually present the evaluation findings (i.e. the enabling factors, the limiting factors, and the created impact), future implications, conclusions, and recommendations (i.e. suggestions on how the evaluation outcomes can be used to guide the decision-making in the next iteration of the OmaStadi game and the participatory budgeting process).

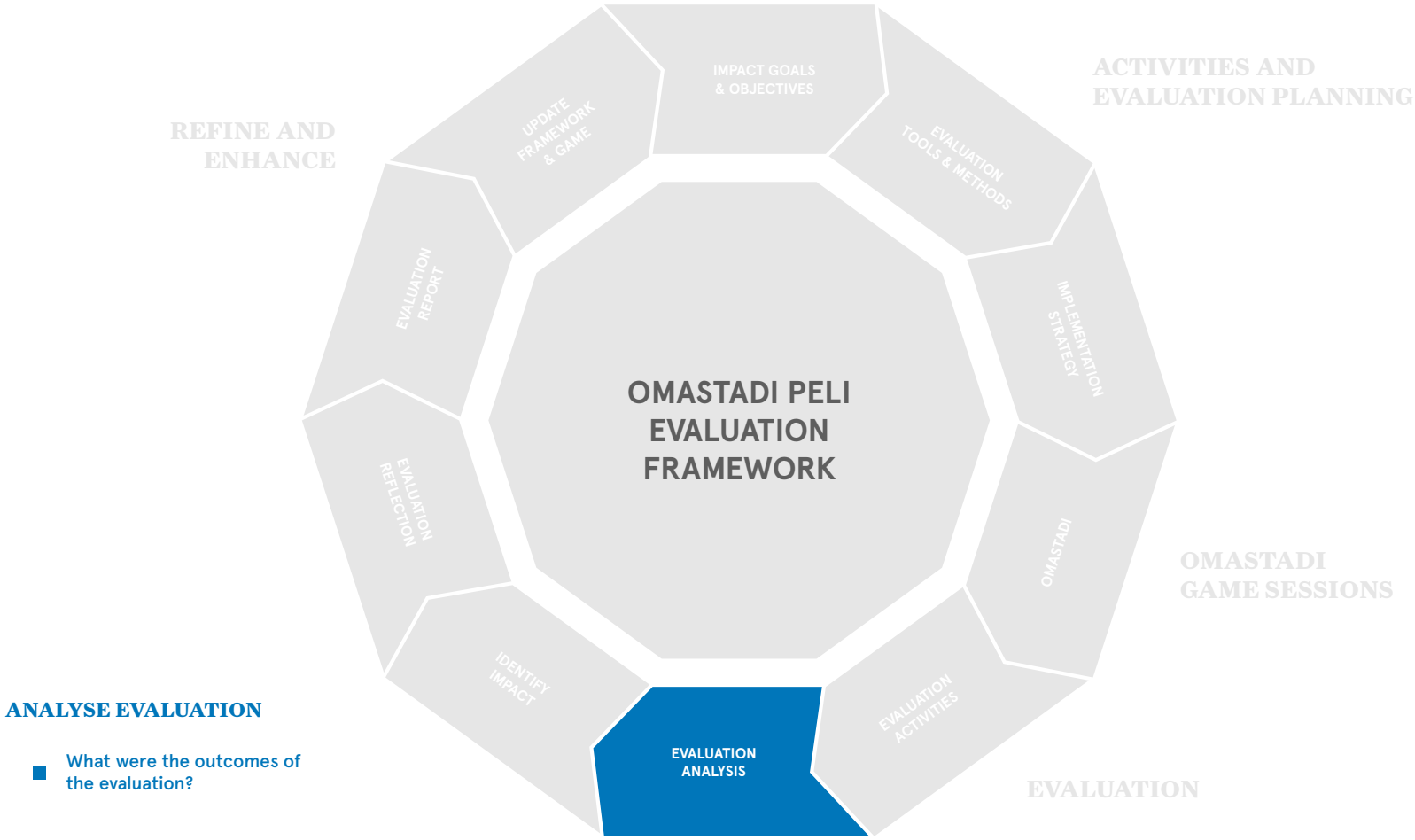
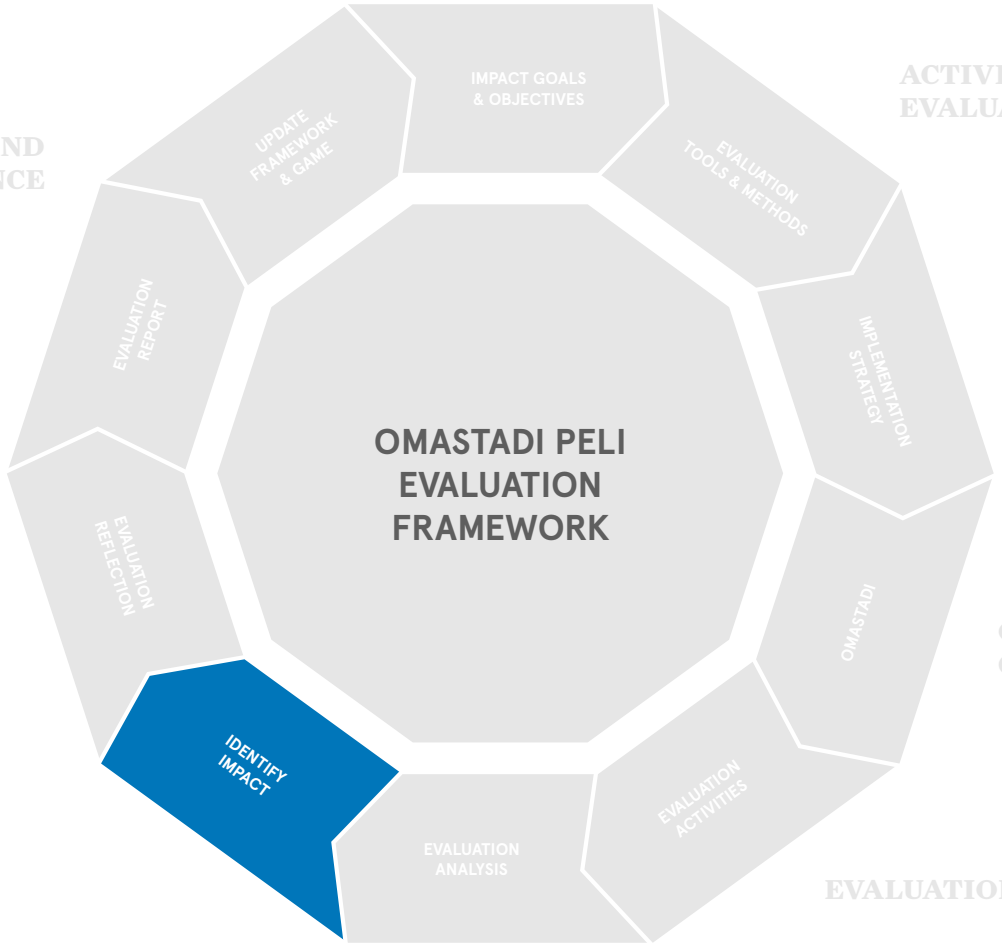


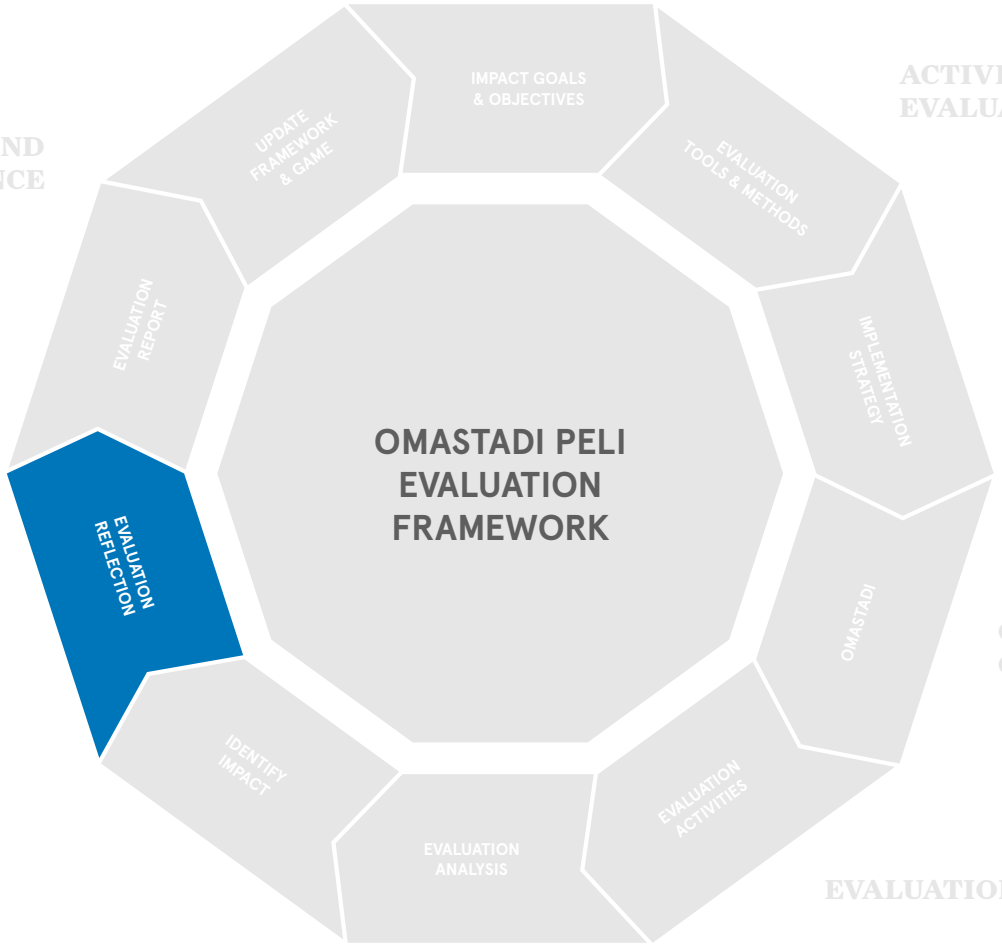
Figure 17. Step VI: Evaluation analysis



IDENTIFY IMPACT

- What impact was created?
- What changes have occurred?

Figure 18. Step VII: Identifying impact



EVALUATION REFLECTION

- What did you learn from the results?
- What worked well? What was missing?
- Is there anything you need to change to better achieve your goals and objectives?
- Did the methods & tools allow you to gather the data you needed?
- Which methods should be used next time?

Figure 19. Step VIII: Reflecting on the evaluation

EVALUATION REPORT

- How will you report and disseminate the findings of your evaluation?
- The report could consist of:

title page *with the evaluation name and time-frame.*

executive summary *with key findings and recommendations.*

introduction *with a description of the OmaStadi game, purpose of the evaluation, and evaluation goals and objectives.*

description of **evaluation process and methods** *used.*

description of **intended use** *of the report, who it is for, and how it should be used.*

evaluation results *section describing the evaluation findings (enabling and limiting factors and created impact), conclusions, and future implications of the results.*

recommendations *section with a description of what actions should be taken based on the evaluation findings.*

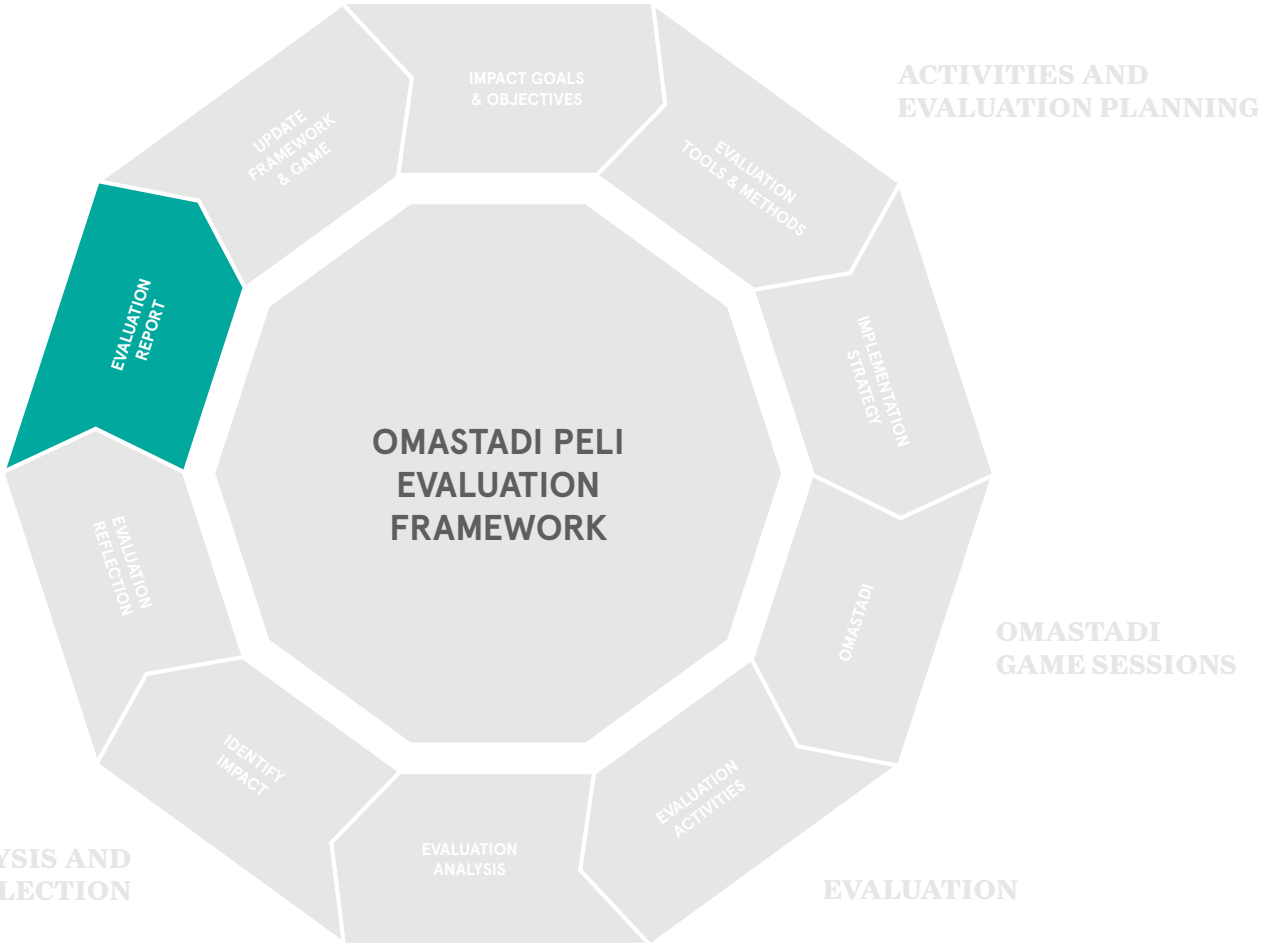


Figure 20. Step IX: Developing an evaluation report

UPDATE EVALUATION FRAMEWORK & GAME

- What changes should be made for next year?
- What changes should be made to the evaluation framework?

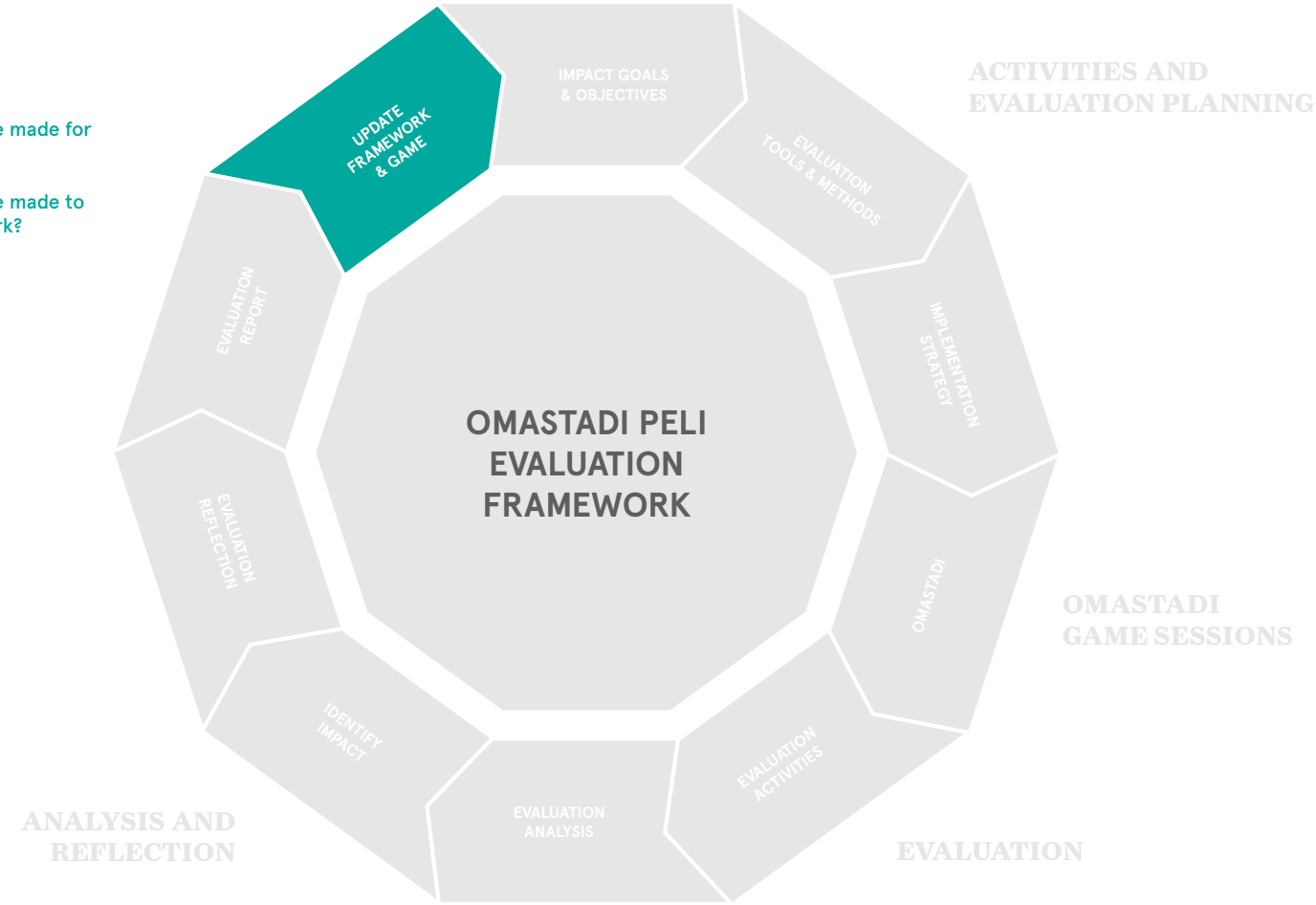


Figure 21. Step X: Updating the evaluation framework and the OmaStadi game

Step X: Updating the evaluation framework and the OmaStadi game

The tenth and final step is to update the evaluation framework and the OmaStadi game based on the evaluation report (see figure 21). On the basis of the evaluation results and recommendations sections in the evaluation report, consider which changes should be made to the broader framework and the OmaStadi game in general. Furthermore, revisit the overall goals and objectives of the evaluation again, and consider whether any of them should be changed before starting the next evaluation process. Lastly, note any new enabling and limiting factors and incorporate them into the framework.

5.0
Discussion

This chapter broadly discusses the theoretical and practical implications of the evaluation of the OmaStadi game. (1) First of all, the game is examined with the perspective of Fishkin's (2011) three criteria for evaluating public participatory processes. (2) The evaluation is placed into a deeper discussion on the importance of evaluation practices. (3) The evaluation approach of the present research is placed into the broader context of traditional impact assessment practices. This is done in order to review how mainstream practices differ from the designerly-led approach utilised in the current thesis work. (4) This discussion on evaluation is brought into the field of design, and presents some of the challenges assessing the impact of design practice. In practice, this may have direct implications for how design and participatory processes (e.g. the OmaStadi game) might be evaluated in the future. (5) Some of the major practical and theoretical contributions of the research are reviewed, by discussing who might benefit from the results. (6) The overall quality of the research is outlined in order to assess potential limitations. (7) Lastly, the chapter concludes with a discussion on the differences in participation from the perspective of gender both from the perspective of citizen participation and research.

5.1 Participation, quality of deliberation, political equality, and the OmaStadi game

The theoretical chapter introduced three criteria for evaluating participatory processes; deliberation, participation (inclusion), and political equality. As argued by Fishkin (2011), these criteria are linked, thus creating a trilemma in which it is often possible to secure the success of two criteria, but not without the third potentially suffering (p. 47). With the OmaStadi game, the City of Helsinki has aimed to include as many citizens as possible in their complex participatory budgeting process. With more than 300 game decks given away, the game being played at over 100 official game events, approximately 70.000 participants (OmaStadi., n.d.c) taking part in the broader budgeting process, and a final voting turnout of more than 45.000 citizens (OmaStadi Tiimi, 2019), participation indeed appears to be high, at least when examined quantitatively. Qualitatively, the evaluation findings indicated that the game was seen to lower the time and resources required to participate, which allows more citizens to take part in the process. Moreover, the citizens exemplified that with the aid of the game, the context of participatory budgeting process could be grasped in a single spread of the cards (after just one game). This was due to the language, the visual material, and the instructions, thus lowering the threshold for participation. In conclusion, based on the qualitative results (see figure 22), it seems that the game has made it easier and less intimidating for citizens to participate in the participatory budgeting overall, thus directly improving inclusivity. Hence, with the game seemingly supporting inclusiveness in the broader budgeting process, the question remains whether political equality and quality of deliberation are also supported by this type of game, or if either of these were seen to suffer due to the high number of participants.

Figure 22. The game's impact from the perspective of Fishkin's participation (inclusion) criteria

By examining the game's implications for political equality (see figure 23), it appears that the OmaStadi game also supports equality among the citizens when making decisions during the game. Firstly, several citizens reported that the game greatly contributed to making the gameplay, discussion, and idea development more equal. This was due to the fact that it enabled citizens to feel that they had a more equal voice in making decisions that may affect or have an impact on others. Secondly, the game was also seen to make the process of reaching a compromise between different ideas less complicated. This was because the game provided a platform for giving the citizens insight into the challenges, viewpoints, thoughts, and feelings of their peers, allowing them to fairly include everyone's voice into the developed proposals. On the basis of this, the game seemingly increases the equality among those citizens who play the game together. The proposals that come as a result of this process are, hence, more likely to fairly represent all the voices of those citizens who contributed to them.

Further, it is evident that the OmaStadi design game has strengthened the discussion between citizens, improved the creativity of these, and enhanced the overall quality of their proposals. Firstly, the game has helped the citizens to understand each other's point of view better, allowing for a more open discussion. Secondly, the game has supported the citizens inventing new and innovative ways of doing things, thus introducing new proposals that have not been thought of by the city before. Thirdly, the game has facilitated the development of ideas, allowing for the citizens to consider their ideas more broadly. While the citizens have been able to use the game to broaden their ideas, it has also facilitated the process of combining multiple separate ideas into one. Fourthly, the game helped citizens to know their own organisations and neighbourhood communities, thus creating new discussions within these. Hence, participating in the game sessions has resulted in the development of new friendships and collaboration partners among the citizens. Clearly, design games such as the OmaStadi game have shown potential for supporting creativity and add playfulness to complex participatory processes such as participatory budgeting.

Figure 23. The game's impact from the perspective of political equality criteria

However, when it comes to the actual quality of deliberation (see figure 24), the research findings are less revealing. Reaching a high quality of deliberation is dependent on the extent to which political argumentation is involved in the discussion, which is hard to do when engaging large numbers of citizens. Quality is determined based on (i) the degree to which the discussions of the citizens are supported by sufficient relevant and factual information to make thoroughly informed decisions, (ii) the degree to which competing suggestions are considered, (iii) the degree to which the dominating political views of the public are represented by the citizens involved in the conversation, (iv) the degree to which each citizen genuinely considers the value of the arguments for and against, and lastly, (v) the degree to which the suggestions are considered based on their content, rather than the social or political status of the citizen who proposed them (Fishkin, 2011, p. 33-34). While some of the interview participants indicated that opposing views and ideas from the game discussion were included in their final budget proposal, this does not necessarily mean that the merits of the conflicting arguments were fully recognised by all the creators of the proposed idea or that they are representative of the major political positions of the city's residents. Furthermore, high deliberative quality might be hindered by some players' strong attachment to their own ideas, causing a reluctance to take into account the other players' opinions and perspectives. Moreover, as one citizen noted in one of the interviews, the game might favour potentially resourceful and active citizens due to their strong ideas, personal charisma, or authority. With this in mind, the results of the present thesis may not offer sufficient evidence to truly indicate high deliberative quality.

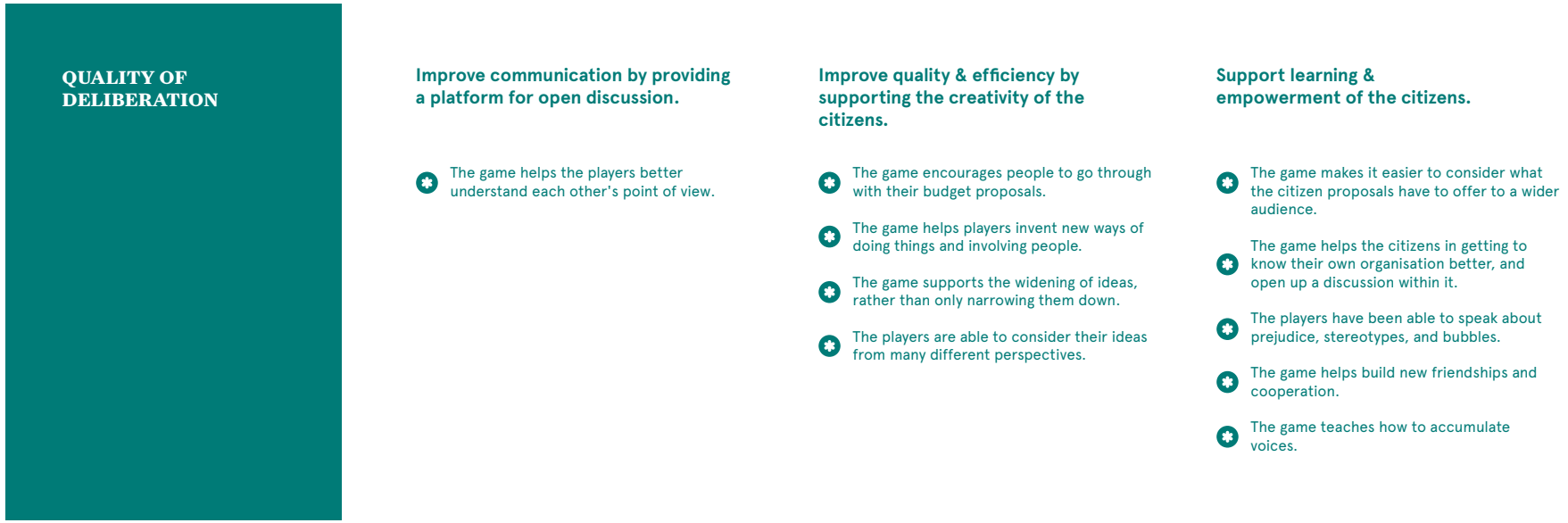


Figure 24. The game's impact from the perspective of quality of deliberation

5.1.1 Evaluating the OmaStadi game's role as a design game

While the game may not increase the quality of deliberation, the previous discussion does indicate that the game has displayed a great capacity for facilitating creativity, idea development, discussions, and a shared participatory budgeting language (introducing the citizens to the broader process). To proponents of design games this may not be too surprising, given that design games are specifically designed to organise and create a mutual understanding between vastly different people (Vaajakallio & Mattelmäki, 2014). With the OmaStadi game, citizens of different backgrounds, cultures, and communities bring with them their own personal ideas or challenges into the game sessions. The game places these ideas into a set of clearly defined rules with tangible structures that are easy to understand, thus creating a mutually shared language that everyone can follow. It does so by facilitating the discussion without necessarily having to follow the flow of the game step by step. Thus, with a common language (Ehn & Sjögren, 1992) and an equal grasp on the broader concept of participatory budgeting, the citizens are at an even footing when it comes to collaboratively generating new budget suggestions on the basis of their own experiences, ideas, or visions for Helsinki's future.

Furthermore, the game's elements of play build creative competences and a shared empathy among the citizens. By scaffolding the creativity of the citizens, their ideas are both widened or combined. This directly influences the overall quality of the ideas, thus leading to a few new and innovative budget proposals. Through play and playfulness, the game offers a warm and friendly environment, where citizens can participate across background, education, culture, and mother tongue. According to the citizens, the game does so using a language that is short, simple, and easy to understand, and without requiring all the steps of the game to be followed in order to reach a "successful" outcome that the citizens can be satisfied with. Thus, it appears that the game succeeds in activating the often neglected Homo ludens (Huizinga, 1980) in all of us. Ultimately, this is the very reason why the city organisation needs tools such as the OmaStadi budgeting game to successfully support citizen participation.

5.2 Why should public organisations conduct evaluations?

With the rising number of participatory processes aiming to enhance and support a close collaboration between public organisations, civil servants, and private citizens, evaluation practices become increasingly more important for measuring the effectiveness of these activities. Although evaluations are highly time- and resource-consuming, they provide public organisations with a tool to "enhance accountability, inform budget allocations, and guide policy decisions" (Gertler et al., 2010, p. 3). Evaluations potentially have the means to "verify and improve the quality, efficiency, and effectiveness" (Gertler et al., 2010, p. 4) of their interventions (e.g. services, processes, and policies) at different phases of their implementation. In other words, by using evaluation practices, civil servants and policy-makers can determine whether a policy or service

is achieving the intended effect and identify "what works, what does not, and how measured changes in well-being are attributable to a particular project or policy intervention" (Khandker et al., 2009). As argued by Gertler et al. (2010), "well-designed and well-implemented evaluations are able to provide convincing and comprehensive evidence that can be used to inform policy decisions and shape public opinion" (p. 5). Thus, with increased citizen participation as an integral part of City of Helsinki's strategy, the organisation should have ample reasons to continue measuring not just the impact of the game, but its other participatory and service-development related processes as well.

However, within the field of evaluation, there are several different approaches to measure impact. This thesis has taken a designerly approach to evaluate impact using qualitative methods. However, relying solely on qualitative data collection (interviews) is not the usual way to assess impact. Hence, drawing upon present research findings and relevant literature, the following discussion approaches impact from two perspectives; public governance and design. Firstly, in order to review how the evaluation process of the present research differs from more mainstream evaluation processes, the discussion examines some of the more classical impact evaluation practices specific to public governance. Secondly, to add to the discourse on conventional impact evaluation, the discussion will also expand upon evaluation practices within the field of design, by discussing some of the issues and challenges designers face when attempting to measure the effects of their practice. This is done in order to draw connections between evaluation practices and the OmaStadi design game.

5.3 How is impact usually measured?

The state and impact of public governance interventions (i.e. programmes, participatory processes, policies, or services) are typically measured either through monitoring or evaluation. According to Gertler et al. (2009), these methods are a part of a broader range of complementary approaches to evidence-based policy-making, i.e. the idea that policy decisions should be based on or informed by best available evidence (p. 3). Monitoring is conducted as a process that continuously tracks what is happening with and within interventions. Here data (quantitative) are used to monitor performance (Khandker et al., 2009) and inform "day-to-day management and decisions" over time (Gertler et al., 2010, p. 7). In contrast, evaluations are used to assess "planned, ongoing, or completed" interventions (Gertler et al., 2010, p. 7), at specific points in their implementation (Khandker et al., 2009, p. 7). Hence, these two approaches differ in both purpose, goal, scope, and execution, which is why they are often combined to deliver the benefit of both.

Based on these characteristics, the notion of evaluation used throughout this thesis is more in line with evaluations, rather than monitoring, as the present research normatively assesses whether or not the OmaStadi game accomplishes the goals set by the city (i.e. improving inclusiveness). Given the purpose of the evaluation, it matches what the literature refers to as a process

evaluation since it focuses on how the game is "implemented and operates, assessing whether it conforms to its original design and documenting its development and operation" (Gertler et al. 2009, p. 17). From this perspective, the evaluation approach used in the thesis is both constructive and learning-oriented, thus, focusing on the challenges (limiting factors), strengths (enabling factors), and achievements (impact) of the game. In contrast, the OmaStadi Evaluation Framework, may actually represent (at least in part) a monitoring process due to its continuous cycle aiming to iteratively improve the use of the OmaStadi game (and other participatory processes), based on a set of goals. Here, a similar constructive approach is incorporated into the framework, as it is designed to be used for continuous learning and reflection. However, the qualitative approach used in the present thesis differs from more traditional evaluation types.

Among the traditional approaches, impact evaluations are one of the most commonly used types of evaluation. These are sometimes referred to as theory-based impact evaluations (White, 2009), and are considered a part of a larger group of theory-based approaches which explores "how interventions (i.e., programs, policies, initiatives or projects) are designed, described, measured and evaluated" (Canada & Treasury Board, 2012). Unlike a process evaluation, they seek to assess the direct cause-and-effect of interventions, i.e. what difference these make to a desired outcome (Gertler et al. 2009, p. 7). In other words, this type of evaluation aims at measuring the direct impact caused by an intervention (Khandker et al., 2009; White, 2009; Gertler et al., 2010). Hence, outcome and impact is measured by comparing participants who have been exposed to the intervention, with those who have not (counterfactually). The most typical way to assess this is through the use of quantitative methods, where indicators are utilised as quantifiable measurements to assess progress (during implementation) and performance (final outcomes) (Khandker et al., 2009; Gertler et al., 2010). However, quantitative data is not necessarily sufficient to understand the full extent of the impact created by a public intervention.

For this reason, qualitative methods are sometimes used as a complement to quantitative approaches. In research, this is characterised as mixed-methods (Gertler et al., 2010, p. 16). As argued by White (2009), qualitative data can assist in understanding the "social, political, and cultural context of the intervention" (p. 283). Hence, qualitative data are used to develop theories as to how or why an intervention could work, to offer insights into the implementation process, and to bring context to the quantitative outcomes (Gertler et al., 2010, p. 16-17). Thus, this type of data, despite not necessarily being representative of the users of the evaluated intervention, are useful when attempting to effectively interpret quantitative results.

In comparison, the present thesis has used qualitative methods to evaluate the OmaStadi game. As argued in the research approach, this is because the focus of the research has been on evaluating the use of the game and its design elements (gamification), i.e. its ability to support inclusiveness, citizen creativity and learning, and co-creation. This constructive approach has raised some deep and comprehensive insights into how the game was utilised and

experienced by the citizens. However, this does not mean that a quantitative or mixed approach would have provided less valuable results. Furthermore, the fact that the present impact findings (outcomes) are qualitative does not necessarily mean that they cannot eventually be developed into quantifiable indicators that can be used to track performance (as is the case with mainstream evaluation practices).

Another common approach is to measure impact based on predefined criteria. These are known as criteria-based evaluations, in which "explicit general criteria are used as an evaluation yardstick" (Cronholm & Goldkuhl, 2003). The present evaluation of the OmaStadi game has been running alongside an ongoing evaluation of the broader Helsinki participatory budgeting process. Here, criteria-based evaluation is used in an effort to develop an evaluation framework (The Co-Creation Radar) for public participation (Rask & Ertiö, 2019). The Co-Creation Radar is designed to be used as a tool to aid in the gathering of data about "the impacts of participation" (Rask & Ertiö, 2019, p. 12), and is currently being applied to the ongoing evaluation of OmaStadi (Rask et al., 2019). Therefore, this parallel research is highly topical to the evaluation of the game and its gamification elements.

The radar is divided into four areas with specifically outlined indicators: (i) objectives (democracy, sustainability, topicality), (ii) implementation (planning and anticipation, quality and efficiency, assessment), (iii) actors (representativeness, motivation, learning and empowerment), and (iv) results (skills and expertise, decision-making and accountability, institutional impacts) (Rask & Ertiö, 2019, p. 12-13). In comparison, the present evaluation primarily examines the radar's second and third area: implementation and actors. In terms of implementation, it is concerned with evaluating how the game and discussions were facilitated (quality and efficiency). With actors, the evaluation analysis assesses overall inclusiveness and citizen roles (representativeness), how satisfied players were with the game sessions and the discussion between participants (motivation), and what the participants learned from taking part in the game and collaborating with other citizens (learning and empowerment). These are strong aspects of design games. Hence, the evaluation of the game is primarily concerned with the elements of gamification that may influence participation, rather than evaluating issues typically associated with general participation.

Evidently, there are numerous ways for public organisations to measure impact either through monitoring, evaluations, or a combination of both. However, evaluation practices are also an essential part of modern day design practices, as they allow designers to design, develop, improve, and reflect upon both their design interventions and design processes. Thus, given the central role of design in both the development of the OmaStadi game (by the city) and the current evaluation of its impact on the participatory budgeting process (the present research), it is highly relevant to further discuss evaluation approaches within the design field, and the challenges designers face when assessing their practice. In the discussion of design practice, the game is viewed both as a design intervention for facilitating the citizens initiating ideas (participatory process) and as a design process to be continuously iterated and improved by the city.

5.4 How do you measure design practice?

As stated above, evaluation of designerly practices is essential to public and private organisations (Köln: Service Design Network., 2017; Björklund et al., 2018). However, this requires improvement of the methods by which the impact of design is measured. This may especially have implications for implementation of the OmaStadi game.

Due to the complexity of design practices and the intangible impact they create, practitioners aim at defining quantitative metrics for isolating the effects of design (Björklund et al., 2018). However, according to Björklund et al. (2018) the "time lag and intervening variables in achieving effects, and the very breadth of the potential impact of design" makes the process of finding appropriate measurements complicated (p. 500-501). Through a questionnaire with design practitioners, Schmiedgen et al. (2016) identified four main insights into why designers may face difficulties assessing the impact of design practice. Firstly, the fact that designerly approaches are integrated into numerous varying practices makes them problematic to analyse. Secondly, designers generally report direct impact, but very few actually measure this. Thirdly, some designers use evaluation methods, but often end up questioning the validity of their results due to a lack of suitable metrics. Finally, they face the so-called 'butterfly effect' in which it is difficult to point out definite results linked to specific design practices (Schmiedgen et al., 2016 p. 166).

Other authors argue that the lack of organisations actively assessing the significance of design in their working practices is due to a failure to take into consideration the varying levels of organisational design "maturity and areas of application of design" (Björklund et al., 2018, p. 501). This causes difficulties in defining and selecting measurements (metrics) that are suitable for the individual organisation. As an example, The Danish Design Centre (2015) places organisational design maturity on four categories; (i) non-design, (ii) design as form-giving, (iii) design as process, and (iv) design as strategy. The development of the OmaStadi game and participatory budgeting places the design practices in category three (iii, cit. above), given that design is incorporated into the development process. However, the OmaStadi Peli evaluation framework would bring design close to the strategic category (iv), integrating the design game in a broader strategy where the game, the participatory budgeting process, and the framework are iteratively monitored and improved as new evaluation results come in. Given the differences in how design is used according to the four defined categories, the City of Helsinki's adaptation of design practices will affect the evaluation approach and choice of appropriate metrics.

According to Björklund et al. (2018), measuring impact at the level where design practices are barely being applied systematically is very unlikely to take place (p. 503). However, if design is used as form-giving or styling (ii), financial indicators can actively be used for evaluating performance. If design is used as an integrated part of development processes (iii), performance indicators should be supplemented by measurements related to the internal design

processes of the organisation. However, when design starts to play a key strategic role in the organisation (iv), it becomes more difficult to choose appropriate metrics. As argued by Björklund et al. (2018), the impact indicators at this level is likely to be based on internal working cultures such as "employee motivation, engagement, team collaboration and effectiveness", which would allow researchers to study institutional changes within the organisation (p. 505). Hence, with the differences in organisational design proficiencies, there seems to be no one-size-fits-all approach when it comes to evaluating the impact of design practice.

5.4.1 Who benefits from measuring the impact of design?

In design practices there are numerous reasons why it is important to measure the impact of the processes designers use and the products, services, or systems they develop. In design terms, the traditional evaluation practices discussed earlier use impact to demonstrate that things have worked or to suggest that they will in the future. However, in the design world, designers also measure impact to iteratively "reflect on and improve" the products, services, and design processes they (formative) develop (Drew, 2017, p. 22). From a design perspective, traditional evaluation is summative (focusing on outcome), while evaluation in design processes is formative (focusing on process). For public organisations and design practitioners, both paths offer valuable results that may benefit both the citizens (users), the civil servants, and the designers themselves.

On one hand, illustrating the summative impact of a process or service to the citizens may lead to increased awareness of where and how public funding is being spent, e.g. in Helsinki's participatory budgeting where it is now possible to follow the progress of the winning citizen plans. For civil servants, summative measurements may allow them to better understand which initiatives are worth further investing in, thereby increasing effectiveness and public accountability (Drew, 2017, p. 23). To designers, this evaluation approach may help them argue for further design activities and for the general value of design practices.

Formative impact, on the other hand, may offer the citizens insight into their own lives. Having this knowledge can potentially lead to behavioural changes. For civil servants, the formative approach allows them to learn from, reflect on, and improve upon their own work practices (Drew, 2017, p. 23). Lastly, as noted above, the designers may use formative evaluation measures to iteratively improve their design processes and develop new best practices.

New participatory processes such as the OmaStadi participatory budgeting and the OmaStadi game itself have largely been driven by citizen-centered service design. With these processes, design starts to become an integral part of the organisation. As this happens, designers and design interested civil servants have to be able to convince the higher administration about the continuous and long-term benefit of design. Hence, with design it is important for public organisations to be able to both summatively show that something is working and to formatively learn from, build upon, and develop new design practices and services.

The present work uses a summative approach to impact measurements. Through a design-led evaluation process, it explores the OmaStadi game's impact on the inclusiveness of the overall participatory budgeting process from the perspective of five goals. These were identified using research methods commonly used within design, and although several of these design methods are highly formative, the actual impact identified are summative. Hence, they are a good indication of how well the OmaStadi game accomplishes the goals set by the City of Helsinki. However, the second part of the findings introduces a formative evaluation framework that may be used to iteratively improve both the OmaStadi game (design games) and the broader participatory budgeting process.

5.4.2 Evaluation as an iterative and continuous process

The main challenge when evaluating new design solutions (such as the OmaStadi game) is that impact implies a change in people's lives over time. In design this is problematic because the impact and effects of services (products) and design activities (processes) can take multiple years to emerge. On one hand, the quality of the final design result may often be insufficient to demonstrate the "usefulness of design, service design or design thinking in organizations" (Björklund et al., 2018, 502). On the other hand, design processes are often continuous and iterative, and may extend beyond the initial launch of a service, activity, or product. This follows the design idea that new systems, products, services, and use practices evolve or become more evident during their subsequent use (Botero and Hyysalo, 2013). Hence, in design it is now recognised that for example services "are never fully (re)designed and need constant evaluation to evolve and improve" (Drew, 2017, p. 22). Rather than only measuring impact at the end of a design project, evaluation has to become part of the iterative implementation and development process. A similar call can be seen in the mid-term evaluation of Helsinki's OmaStadi participatory budgeting, in which Rask et al. (2019) argues for evaluation becoming "a permanent component" of the budgeting process (p. 79-80). By having a more integral, constructive, and iterative-led approach to evaluation, the civil officials may be better prepared to identify potential challenges with their processes or services, which would allow these to be continuously improved as they are delivered.

In an attempt to create such an approach, the OmaStadi game framework introduces evaluation into a continuous cycle. To guide this process, the framework proposes several methods for analysing and identifying impact. It establishes formative and constructive practices for reflecting on, learning from, and improving upon the broader use of the OmaStadi game. Further, it identifies and utilises qualitative insights (i.e. the limiting and enabling factors of the game) to review, implement, and enhance the use of the game (performance). These insights are also employed to influence broader programme decisions related to the overall participatory budgeting process. Hence, it provides the City of Helsinki with a set of tools for monitoring and evaluating the game over a longer period of time as it is being used as part of the annual or biannual participatory budgeting process. These tools are not necessarily exclusive to the OmaStadi game, and thus, can easily be applied to other participatory processes as well.

5.4.3 What can designerly approaches bring to impact evaluation practices?

Until now, the discussion has primarily focused on how evaluation practices may be used to assess design approaches. However, as the present research suggests, design practices also have the potential to contribute to traditional evaluation methods. Design traditions such as participatory design (Asaro, 2000), co-design (Sanders and Stappers, 2008), user-centred design, and recently service design (Jaatinen, 2015) emphasise the empowerment of users and the desire to understand their practices and needs in order to develop suitable and usable design solutions (Asaro, 2000; Sanders and Stappers, 2008; Jaatinen, 2015). Arguably, the true value of these design approaches lies in their ability to understand people's experiences (positive or negative). Hence, these are ideal at interpreting the thoughts and feelings of citizens in order to develop solutions that address their direct needs.

In these user-first approaches, sense-making and empathy are key notions for understanding the experiences of the potential users. Thus, designers may use their empathy to gain insight into the daily lives of the users and the social, political, or cultural contexts they operate in. These insights are then used to inform design solutions. Hence, given that identifying impact means understanding the perspectives of those who come into contact with the intervention being evaluated, design seems exceptionally suitable to aid in the interpretation of the results from evaluation practices (both quantitative and qualitative).

Furthermore, designers are taught to iteratively reflect on, test, and improve the products and services they design. This is commonly done using both quantitative and qualitative methods, providing them with large sets of data they need to make sense of. Design methods allow designers to cluster findings into insights, that can then be used to drive the design process (Martin & Hanington, 2012; Harboe & Huang, 2015). Hence, these are ideal for connecting the links between seemingly separated pieces of data.

5.5 Theoretical and practical contributions by the thesis

With both parts of the research findings, the present thesis attempts to contribute to a broader theoretical discussion on the impact of design practices such as design games. Design games have played a major role in design processes allowing users to take on the role as designers (Vaajakallio & Mattelmäki, 2014; Sanders and Stappers, 2008). However, with the introduction of the new co-creation arena (Torfing et al., 2016) and the implementation of

the OmaStadi game as an integral part of Helsinki's participatory budgeting, it appears that design games are no longer exclusively used by academics and design practitioners. Participatory processes used in the OmaStadi game (and other similar games) are now used to facilitate citizen participation and involve residents in public decision-making. As the game may well be first of its kind worldwide to be played by citizens in a participatory budgeting process, knowledge about the impact that such a design game may have on such processes is scarce. Hence, this thesis contributes to a recurring demand for studying the new participatory approaches being introduced by the public sector.

For the City of Helsinki, the findings of the present research offer insights into how the game was used and perceived by the citizens who played it. The first part of the results offer clear qualitative knowledge about the impact created directly by the game, visualised based on five goals. Furthermore, enabling and limiting factors identify key aspects of the game that may have an influence on its success. These findings illustrate the strengths, challenges, and achievements of the game and can, thus, be utilised to advocate for the usefulness of implementing design approaches (including design games) in the city's public development strategy to important city decision-makers and other city sectors. Furthermore, they can accompany a much larger effort to evaluate citizen participation within the city (i.e. the Co-Creation Radar). The second part provides the city with a 10-step framework that can be used to review, implement, and enhance the future use of the OmaStadi game. This framework and the methods it introduces are not exclusive to the game and may aid in the development and evaluation of other public participatory processes as well. This in turn may allow the city to better address the actual needs of the citizens and the rapidly changing urban areas.

Lastly, as the main design consultancy involved in the development of the game, Hellon, can use the evaluation results to communicate what changes its solution has made to everyone within the organisation. As a design consultant, Hellon is rarely given the opportunity to evaluate the long term impacts of their solutions, as these are typically handed over to the clients at the end of the project. Hence, seeing the impact that its solutions create may be extremely valuable to them. These solutions may in turn also be used when advertising their work to Hellon's other public clients.

5.6 Quality of the research and its limitations

In reviewing the research approach, there are some noticeable factors related to the choice of methodology and research methods that may have affected the overall quality of the present research. These factors are primarily related to the notion of representation. As argued by Crouch and Pearce (2015), the "in-depth nature of qualitative research makes the involvement of large numbers of participants impractical" (p. 70). Instead of relying on quantity, researchers have to be more selective when choosing interviewees.

From the perspective of this thesis, the interviewed participants were chosen so that they best corresponded with the goals of the research, i.e. the focus on researching the inclusive aspects of the OmaStadi game. Due to major challenges finding candidates among the residents who played the game, it was only possible to interview four local citizens. Most literature recommends anywhere from five to 50 participants to be sufficient (Dworkin, 2012). Besides being below this recommendation, the most obvious limitation to the participant sample is the fact that all of the four interview participants were female. Despite numerous efforts, it was however impossible to find male interviewees. Unfortunately, women associations (or similar) may well be among the most positive when it comes to the use of the OmaStadi game. Hence, it is highly probable that not everyone may see or experience the game's elements of gamification as a helpful, appealing, or necessary part of the broader participatory budgeting process. Thus, results are likely biased to some degree.

When examining the interview participants closely, the first three interviewees all had limited experience with participation, while the fourth can be considered a part of the group of "experts on participation", i.e. citizens who are already very active in other citizen participation activities organised by the city. For this reason, the fourth participant falls outside this study's primary target group. Yet, as noted earlier, the fourth interviewee still had day to day interactions with citizens who advocated for the local neighbourhood communities for the first time. It can, thus, be argued that this participant is likely to have excellent insights into the challenges that local citizens face when engaging in public decision-making processes. As the thesis study is focused on qualitative data and not on quantifiable data, it can thus be argued that the data of all four interviews should be considered credible. Further, by supplementing the citizen interviews with the insights from the template of the seven organisational interviews, the collected data should be able to provide trustworthy insights into the OmaStadi game's impact on Helsinki's participatory budgeting process.

Lastly, it is important to recognise that the researcher's own subjectivity may have influenced the overall quality of the research. As argued by Crouch and Pearce (2015), "the extent to which the research has enabled the participants' voices to be heard contributes both to the overall credibility of the participants and their experiences" (p. 75). In other words, when conducting qualitative research it is crucial that the researcher ensures that the participants' experiences are being adequately represented in the research analysis. For this reason, a lot of effort has been made to faithfully present the perspectives of the interview participants both when conducting and analysing the interviews. In the analysis, the individual pieces of data (i.e. the citizens' direct quotes) have been kept intact in order to keep the analysis transparent and to avoid distorting their voices and views. However, as with any qualitative approach to research, the researcher is the one to interpret the data. Ultimately, qualitative studies introduces an element of uncontrolled subjectivity from the researcher (Dourish, 2006). This means that qualitative research is not only about the phenomenon being studied, but also about the perspective from which it is being shaped by the researcher (Dourish, 2006, p. 4). Therefore, when using ethnographic research methods such as in-depth interviews, as is the case with this thesis, the researcher's point of view will inevitably

shape the way the research insights are presented. This means that if another researcher was to analyse and interpret the data, the thesis outcome might differ to some extent.

5.7 The active participation of women vs. men

When reviewing the strong representation of women in this thesis, there might be several potential factors that could explain why it was only possible to secure interviews with female participants. When looking at citizen participation in local governance and political activism, studies seem to suggest that men are more probable to engage in local governance (Haque, 2003) and traditional politics (members of political parties) (Coffé & Bolzendahl, 2010), while women are more active in private civic engagement (Jenkins, 2005; Coffé & Bolzendahl, 2010). However, recent research conducted in Vietnam indicates that women are more active in local government than men (Trinh Hoang Hong Hue, 2019). A similar tendency can be seen in the citizen assemblies of the original participatory budgeting experiment in Brazilian Porto Alegre as well (Pateman, 2012, p. 12), where women, as time progressed, were increasingly more active than men. Thus, there might be major differences in how active men and women are in governance processes around the world.

When examining research conducted in 18 different countries, data show that women in the Western world are much more likely to engage in private political activism (e.g. signing petitions, boycotting products, or funding social or political activities), while men are more likely to engage in collective forms of actions (e.g. demonstrations and political meetings) or be active members of political parties (Coffé & Bolzendahl, 2010). A similar study analysing citizen engagement among young adults between the age of 15 and 25 in the U.S. shows that young women are more likely to participate in private civic engagement such as volunteering, charitable fundraising, and working towards solving local community issues through informal collaboration in comparison to young men (Jenkins, 2005). Given that participatory budgeting is so heavily focused on active citizen participation, it is likely that these tendencies might extend to the OmaStadi process as well.

A similar tendency can be seen within research practices. Studies of online survey participants indicate that women also here are likely to respond to these types of questionnaires (Smith, 2008). It is thus possible that women's high activity in civil engagement and online surveys might also extend to qualitative research and in-depth interviews in particular, and could explain why it was mainly women who answered the call to participate in this thesis study.

6.0
Conclusions

6.1 Studying the OmaStadi game

This thesis was conducted as a case study of the City of Helsinki's OmaStadi Participatory Budgeting Game. With its design game, the city has aimed at making its participatory budgeting process more inclusive, and to support the citizens when developing their budget proposals. Using qualitative research methods, the present research has attempted to assess how successful the OmaStadi game has been at supporting the inclusiveness of the City of Helsinki's overall participatory budgeting process. Data were collected using ethnographic in-depth interviews with five members of the participatory budgeting team, one of the main designers of the game, and four citizens who played the game as part of the budgeting process.

The thesis had two main objectives. Firstly, the aim was to evaluate the impact of the game during the first year of OmaStadi participatory budgeting. Secondly, the purpose was to design an evaluation framework which can be used as a tool for continuously evaluating the initiative.

6.2 Understanding the impact of the OmaStadi game

In order to evaluate the impact of the OmaStadi game, the thesis used a constructive and learning-oriented approach to evaluation that focused on the challenges (limiting factors), strengths (enabling factors), and achievements (impact) of the game. This was done by examining how the game and its gamification elements influenced the overall inclusiveness of the process, the quality of the discussion between citizens, the equality in decision-making, and the creativity of the citizens.

RQ1. What impact has the participatory budgeting game (OmaStadi) had on the inclusiveness of citizen participation in the City of Helsinki (organisation) and the actual participation of the city's citizens?

The research process identified five impact goals of the game which all work towards making participation more inclusive. The goals were to: (i) improve direct democracy by providing citizens with equal opportunities for participation, (ii) act as an open platform for discussion and in doing so improve the communication between the playing participants, (iii) improve the quality of the citizen

proposals and the efficiency of the game discussions by actively supporting the creativity of the citizens, (iv) support citizen learning and empowerment, and (v) improve the perception of the city by modernising the way in which the city organisation involves its citizens in public decision-making. The impact of the game was analysed based on these five goals, and subsequently examined using three democratic criteria for evaluating participatory processes: participation (inclusion), political equality, and quality of deliberation.

In terms of participation (inclusion), the evaluation indicated that the game was seen to lower the time and resources required to participate, thus allowing more citizens to take part in the process. This was due to the language, the visual material, and the instructions of the game. From the perspective of political equality, the game was found to make the gameplay, discussion, and idea development more equal for the citizens, i.e. they experienced improved equality during decision making. Lastly, the game was seen to strengthen the discussion between citizens, improve the creativity of these, and enhance the overall quality of their proposals. However, when it came to the actual quality of deliberation, there were indications that high deliberative quality might be hindered by some players' strong attachment to their own ideas, causing a reluctance to take into account the other players' opinions and perspectives. Occasionally, the game also favoured potentially resourceful and active citizens due to their strong ideas, personal charisma, or authority.

The analysis of the game also identified a set of enabling and limiting factors that were seen to have a direct influence on how well the game is able to reach the identified goals. Factors such as short and simple instructions, fun and engaging discussions, feeling represented in the game, and warm and welcoming facilitators were seen to enable participation, while factors such as people's strong attachment to their own ideas, other's tendencies to give away their power to the most dominant voices, and difficulties with stepping into other people's shoes were seen to limit it. Thus, these factors offer insights into the strengths and weaknesses of the game.

6.3 Developing an OmaStadi game evaluation framework

RQ2. How can a framework be developed for continuously evaluating the impact of the OmaStadi game in Helsinki's yearly participatory budgeting process?

The evaluation results were used to develop the broader evaluation framework with guidelines for how to plan, implement, and analyse further evaluation of the OmaStadi game. This "OmaStadi Peli Evaluation Framework" is designed as an iterative evaluation tool that introduces evaluation into a continuous cycle. The framework proposes several methods for analysing and identifying impact. It establishes formative and constructive practices for reflecting on, learning from, and improving upon the broader use of the OmaStadi game. Further, it identifies and utilises qualitative insights (limiting and enabling factors) to review, implement, and enhance the use of the game. Hence, it provides the City of Helsinki with a set of tools for monitoring and evaluating the game over a longer period of time as it can be used as part of the annual or biannual participatory

budgeting process. The approach introduced by the framework is not necessarily exclusive to the OmaStadi game, and thus, can easily be applied to other public participatory processes as well. By having a more integral, constructive, and iterative-led approach to evaluation, civil servants may be better prepared to identify potential challenges with their processes or services, which would allow these to be continuously improved as they are delivered.

6.4 Suggestions for further research

The use of design games as an integral part of participatory budgeting processes is still a relatively new approach within public governance. The present thesis has provided some comprehensive insights into how these types of games are experienced by citizens. The OmaStadi game has shown great potential for facilitating creativity, idea development, and discussion. However, there was not sufficient evidence that the game promoted higher deliberative quality. Hence, further research is necessary in order to assess how elements of gamification may be used to improve the quality of deliberation. Furthermore, the limited number of participants may have been among the most positive users of the game. Thus, in order to gain a more representative view of the game's impact additional quantitative questionnaires or interviews are required. These could be specifically targeted to certain types of groups such as women and men, young and old, or marginalised groups, whose experiences could aid the city when improving its participatory budgeting process. Lastly, the formative and iterative evaluation approach proposed in the OmaStadi Game Evaluation Framework would also need to be further tested, monitored, and improved to be fully adopted by the City of Helsinki. As these types of evaluation practices and design games in general start to become an integral part of public sector organisations, this type of research can be utilised to further advocate for incorporating these approaches into their broader organisational development strategies.

7.0

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8.0

Appendix

A: Interview guide PB managers

Interview with Helsinki Participatory Budgeting Managers

I am currently working on my master thesis at Aalto University about citizen participation in Helsinki's participatory budgeting process. In my thesis I am attempting to assess the role of design in developing citizen participation in the city's participatory budgeting innovation process.

More specifically I am evaluating the OmaStadi participatory budgeting design game's impact on the citizen participation in the City of Helsinki (organisation) and the actual participation of the citizens. Based on this work I am designing a framework that can be used by the City of Helsinki to evaluate the impact of the OmaStadi game every year. The framework would provide suggestions on how to evaluate the citizen participation in the PB process, and the OmaStadi game used in the ideation phase and its following co-creation phase.

Would it be okay if I record this interview, it is just for my own use?

Introduction: Warm-up

Tell me a bit **about** yourself?
- How did you come to **work at City of Helsinki**?
  - What **topics** are you particularly interested in? Why?
    - What is the **best part** about working at Helsinki? Why?

What would you say are the **main values** of the City of Helsinki as an organisation? Why?
- In your opinion what is the most **important task** of the city? Why?

What does **citizen participation** (Osallisuus) mean to you?
- How does this influence your work? In what way?

About: Using design in developing PB

Tell me a bit **about the development** of the PB process?

- How did it come about? Who made the decision to go forward with it?
  - What was the main **goal** of the process? Why?

- What **design methods** did you use? Why these? (if familiar)
  - In what way were they used?
    - Which ones did you find most **useful**? Why?

- What were the **main challenges** you faced when designing PB?
  - How did you overcome them?
    - What worked? What did not? Why?

About: Development of the game

What was **your role** in the development of OmaStadi?
How did you become involved in the process?
Did you have **previous experience** with developing a design game like this?

What was **Hellon's role** in the development of the game?

Tell me a bit about **how** the game was developed?
What were the **aims** of the game development? Why?
How was it iterated (design cycle)? How many iterations?
Did you do any **experimentation** with the game when it was developed?
Was it tested? If so how was it tested?
How was it improved based on the test iterations?

What would you regard as the main **benefits** of the game? Why?
What were according to you the greatest **challenges when developing** the game? Why?
What worked? What did not? Why?
What would you have liked to **do differently**? Why?

Anyone is free to download, play and distribute the game, but are citizens also free to change and **develop it further**?
If not, who has the **license** to change it?

Working with Hellon?

Tell me about the experience of **working with Hellon**?

Who did you collaborate with during the development of the game?
What were **their role** in the development?
What were the **challenges in the collaboration**? Why?

Were you **familiar** with this type of design process?
Did you have to **learn** something new in order to carry out the development process?
How much **freedom** did you have in the development?

About: Facilitating OmaStadi Peli sessions

How was your **overall experience** of the OmaStadi Peli process? Why?

How many **game sessions** were facilitated?

What are the **benefits** of the game? Why? In what way?
What are the **shortcomings** of the game? Why? In what way?
What would you have liked to **improve**? Why?

About: OmaStadi Raksa

How was your **overall experience** of the OmaStadi Raksa event? Why?
What were the main challenges when organising the events? Why?
How did you overcome them?

Did you have **previous experience** with facilitating and conducting workshops? What kind?

How did you experience working with the **city experts**?
Did you encounter any challenges? If yes, how were they overcome?
How did they experience the process?

About: The general process

What do you think of the **overall process**? Why?

After OmaStadi Peli and OmaStadi Raksa do you feel better equipped to **organise, facilitate and conduct workshops**? In what way?
Do you feel more **confident** with this way of working? In what way?

Did you find **using design** in the process of PB useful? In what way?
Do you feel more **prepared** for next year? How come?

Do you feel like you are able to better understand what the **citizens need**? In what way?
Do you feel like you better understand the different **citizen groups?** In what way?

Do you have any wishes for **next year's** OmaStadi process in general? Why?

Conclusion

Anything else you would like to add?
Do you have any **questions** for me?

B: Interview guide Stadiluotsit

Interview with Helsinki Borough liaisons

I am currently working on my master thesis at Aalto University about citizen participation in Helsinki's participatory budgeting process. In my thesis I am attempting to assess the role of design in developing citizen participation in the city's participatory budgeting innovation process.

More specifically I am evaluating the OmaStadi participatory budgeting design game's impact on the citizen participation in the City of Helsinki (organisation) and the actual participation of the citizens (benefits, learnings, shortcomings, problems & issues etc).

Based on this work I am designing a framework that can be used by the City of Helsinki to evaluate the impact of the OmaStadi game every year. The framework would provide suggestions on how to evaluate the citizen participation in the PB process, and the OmaStadi game used in the ideation phase and its following co-creation phase.

Would it be okay if I record this interview, it is just for my own use?

Introduction: Warm-up

Tell me a bit about yourself?
How did you come to work at City of Helsinki?
What **topics** are you particularly interested in? Why?

What would you say are the **main values** of the City of Helsinki as an organisation? Why?

What does **citizen participation** (Osallisuus) mean to you?
How does this influence your work? In what way?

(-- About: Your role as a borough liaisons --)

Tell me a bit about **your job** as a borough liaison?
What is **your role** as a borough liaison?
What are your **tasks** as a borough liaison?
What are the **main challenges** you have to face as a borough liaison? Why?
What do you enjoy the most? Why?

OmaStadi: The general PB process

What do you think of the **overall PB process**? Why?

What kind of **expectations** did you have on the outcomes of the PB process before designing it?
What were the **initial goals**?
Did these expectations/goals change **during** the design process? Why?
Have they changed **after** starting the PB process?
In what way did they change?

What do you think of the **outcomes** of the PB process so far? Why?
To you, what is the **ideal** outcome of the PB process? Why this outcome?
What makes this kind of outcome **good**?

Did you have **previous experience** with facilitating and conducting workshops? What kind?

Did you learn something from the OmaStadi Peli, OmaStadi Raksa and the canvas process? (ability to organise, facilitate and conduct workshops)
Do you feel more **familiar** (confident) with this way of working? In what way?

Did you find **using design** in the process of PB useful? In what way?
Do you feel more **prepared** for next year? In what way?

Do you feel like you **understand the citizens** better after the process?
In what way? (citizen needs)
What about the different citizen groups and neighbourhoods?

Do you have any wishes for **next year's** OmaStadi process in general? Why?

About: Facilitating OmaStadi Peli sessions (some might be difficult to answer)

How was your **overall experience** of the OmaStadi Peli process? Why?

How many **game sessions** did you facilitate?

What were **your initial expectations** of the outcome of the game sessions? Why?
What were the **initial goals** of the sessions?
Did they change throughout the process? Why?

From your point of view, what is a **successful** game session? Why?
How **satisfied** are you with the results? Why? In what way?
In your eyes, what is a good outcome of a game session? Why?

Did you encounter any **problems** during the game sessions? Why?
If yes, **how** did you tackle them?

What were the **benefits** of the game? Why? In what way?

What were the **shortcomings** of the game? Why? In what way?

(About the game...)

Did the citizens find the game **useful** when developing their ideas? Why? In what way?
Did they **enjoy** the sessions? In what way? What did they say? (fun)
Were they very **eager** to play? In what way? What did they say? (motivated)

Did they come up with many **ideas** in each session? (creativity)

Were they able to **work together** to come up with ideas? In what way? (each other's perspective)
Were they able through the game to narrow down their **ideas**?
(what should be included)

Did they seem more interested in **what happens at the city** (level) and how budgeting works in general? (political & budgeting issues)

Did they find the rules **clear** and easy to understand? Was there any confusion? What kind?

Anything about the game sessions that **surprised** you? Why?
What did you **learn** from facilitating the game? (learn something new)

About: OmaStadi Raksa (some might be difficult to answer)

Did you help facilitate at any of the OmaStadi Raksa workshops?
How was your **overall experience** of the OmaStadi Raksa event? Why?

What were **your expectations** of the OmaStadi Raksa before the events? Why?
Did they change during the process?

What were the **goals** of the workshop events? Why?
Did they change throughout the process? Why?

What kind of **outcomes** were you expecting from the workshops? Why? (plans, suggestions...)
In your view, what is a **successful** outcome of a OmaStadi Raksa workshop? Why?

How **satisfied** are you with the results? Why? In what way?
In your view, what makes a plan good? Why?

(About the tool...)

Were the **canvas tools used** by the citizens at the event? If no, why not?
Did the citizens find the canvas tool **useful/helpful** to use? Why? In what way?

* Did they seem to **enjoy** the process? Why? In what way? (fun)
* Were they very **determined** to create the plan? In what way?
* Did they spend a lot of **time** at the event? (motivating)

Were they able to **settle on a final plan** or did they have to come up with several plans for the same idea? (make decisions for the final idea)

Were they able to **work together** to come up with a detailed plan? In what way? (each other's perspective)
Were they able to **combine** similar ideas together into one?
Did they seem interested in **what happens at the city** level and how budgeting work in general? (political & budgeting issues)

Did they find canvas **clear** and easy to understand?
Did you have to provide a lot of **guidance**?
Did you have to **explain the purpose** of the canvas or was it clear?

Did they find the need to **change the rules**? How and why?

Conclusion

Anything else you would like to add?
Do you have any **questions** for me?

C: Interview guide Hellon designer

Interview with designers from Hellon

I am currently working on my master thesis at Aalto University about citizen participation in Helsinki's participatory budgeting process. In my thesis I am attempting to assess the role of design in developing citizen participation in the city's participatory budgeting innovation process.

More specifically I am evaluating the OmaStadi participatory budgeting design game's impact on the citizen participation in the City of Helsinki (organisation) and the actual participation of the citizens (benefits, learnings, shortcomings, problems & issues etc).

Based on this work I am designing a framework that can be used by the City of Helsinki to evaluate the impact of the OmaStadi game every year. The framework would provide suggestions on how to evaluate the citizen participation in the PB process, and the OmaStadi game used in the ideation phase and its following co-creation phase.

Would it be okay if I record this interview, it is just for my own use?

Introduction: Tell me a bit about yourself

What is **your role** at Hellon?
What **topics** are you particularly interested in?
What is the **best part** about working at Hellon?

About: Development of the game

What was **your role** in the development of OmaStadi?
How did you become involved in the process?
Maria said you 4 from Hellon were involved? Who and what were their roles?
Did you have **previous experience** with developing a design game like this?

Tell me a bit about **how** the game was developed?
How was it **iterated** (design cycle)? **How many iterations**?
Did you do any **experimentation** with the game when it was developed?
Was it **tested**? If so, how was it tested?
How was it improved based on the test iterations?

What were the **major challenges** when designing the game?
Anything you would have liked to have done **differently**? Why?

As I understood it the city now owns the game.
How are Hellon allowed to **use** it now?
Tell me about the experience of **working with the City** of Helsinki?
What were **their role** in the development?
How did the City of Helsinki **influence the outcome** of the process?
How much **freedom** did you have in the development?

About: Game goals and the participation model

What were the **goals** of the development of the game? Why those?
How were the goals used to guide the **decision-making**?
(Who could I talk to who might know?)

What kind of **impact** were you trying to reach with the game?
What kind of **indicators** were you looking for when designing it? Why those?
(Who could I talk to who might know?)

How familiar are you with **Helsinki's participation model**?
Was it discussed when you started or during the design of the game? If so how?
How did the **model impact** the development of the game?
How were you trying to **relate the game** to the participation model?
(Could you reflect on it now?)
(Who could I talk to who might know?)

1. Utilisation of the **know-how and expertise** of individuals and communities
2. Enabling of spontaneous **activities**
3. Creation of **equal opportunities for participation**

Looking at the design process now and the end result...
In your eyes what is the **role of the game** in Helsinki's participation model? In what way?
How well do you think **the game serves its role** in the participation model? Why?

From your point of view, what would a **successful** game session be? Why?
In your eyes, what is a **good outcome** of a game session? Why?

Evaluating the impact of the game?

What kind of **outcome** would you like to see from the impact assessment of the OmaStadi game?
What kind of impact/indicators would you really like measured? Why thoses?
Any **questions** you would like to have answered as part of this thesis research?

Hellon's key indicators for service design?

Hellon uses five key indicators for **monitoring the performance and impact** of service design.
Could you tell me a bit about them? **How are they used** in Hellon's work?
How do they **reflect** in the work that you do?
Were they also considered when **developing and designing the game**?

Customer satisfaction, Employee satisfaction, customer centricity, customer loyalty, sales growth

Conclusion

Anything else you would like to add?
Do you have any **questions** for me?

D: Interview guide PB manager

Interview with Helsinki Participatory Budgeting Managers

About: Game goals and the participation model

What were the **goals** of the development of the game? Why those?
How were the goals used to guide the **decision-making**?
(Who could I talk to who might know?)

What were the **main design drivers** of the game when developing it?
Laura mentioned them several times during her interview
Visual and clear to understand; Easy to distribute; Sustainable?

What kind of **impact** were you trying to reach with the game?
What **kind of impact** was targeted here?
What kind of **indicators** were you looking for when designing it? Why those?
(Who could I talk to who might know?)

Helsinki's participation model?

Who is the Helsinki's participation model aimed at? Who are the **main stakeholders**?
What are the **roles of the citizens** in this model? How do they fit it?

Was participation model discussed when you started or during the design of the game? If so how?
How did the **model impact** the development of the game?
How were you trying to **relate the game** to the participation model?
(If not, could you perhaps reflect on it now?)
In what way does the game relate to these areas?
(Who could I talk to who might know?)

Utilisation of the **know-how and expertise** of individuals and communities
Enabling of spontaneous **activities**
Creation of **equal opportunities for participation**

Looking at the design process and the end result now...
In your eyes what **role** does the game play in Helsinki's participation model? In what way?
How well do you think **the game serves its role** in the participation model? Why?

Other citizen engagements - the situation before and now?

How was the involvement of citizens typically done **before OmaStadi** and the participatory budgeting game?

Who commonly participate in these types of citizen engagements?

With the PB process has the situation **changed**? If yes. In what way?

What do you think is **the reason** for this change?

Conclusion

Anything else you would like to add?

Do you have any **questions** for me?

Discussion topics

Which **citizen group** would be best to target from the point of view of my thesis?

This is directly linked to the kind of impact they were trying to achieve with the game.

Is it the **regular citizens** who don't have any other way of participating?

What would be the best way to contact them?

Would they be **available** throughout July do you think?

Is it the **silent voices** that were mentioned many times? If yes, who are they?

What would be good organisations to contact?

Design in Government **Conference** in Edinburgh.

Should I attend the workshop to collect data on how people feel about playing the game?

Would that take too much focus from the City of Helsinki?

Schedule for the summer?

What is my schedule for the summer?

What is the summer schedule from the City of Helsinki's side?

E: Interview guide Helsinki citizens

Introduction & consent form!

Before we begin, do you have any questions about my research or do you find anything unclear that you would like me to explain further?

Intro: Warm-up

Tell me a bit about yourself?

What do you **do** in your everyday life?

Do you have any **interests or hobbies**?
What **topics** in relation to Helsinki as a city are you most interested in?

Have you had any **previous experience** with participation before?

What kind of participation have you taking part in before?

Have you taken part in any decision-making related to the city before? What?
Have you participated in anything organised by the city organisation before?

How would you describe this experience? What was it like?

Are you part of any organisation or local community who participated in OmaStadi?

Tell me a bit **about** the organisation/community?
What **kind of work** is the organisation/community doing?
What are the **goals** of the organisation/community?

Experience of playing the game

Did you **play** the OmaStadi Peli (game)?
Did you play the game in your organisation?

Why did you decide to take part in OmaStadi and the game?

How would you describe your **experience** playing the game?

What did you **enjoy** the most about playing and taking part in the discussion? Why?
Anything you **didn't like** about the game? Why?

How well were you able to participate in the game? What helped?
How well were you able to follow the flow of the game? What helped?

In what way did the game make it easier for you **to participate**?
What about compared to what you have experienced before?
What made it easier or more difficult?
Was the flow of the game logical? Anything that did not make sense to you?

Format of the game

What did you think about the **format** of the game?

Which language did you have the game and discussion in?
How easy and clear were the **instructions** and **language** to follow?

What made them easy to understand?
Why were they hard to understand?
What would have made them easier to understand?

What did you think of the **visual style** of the game?

How did you experience the drawings?
What did you like / dislike about the style?

Anything you would like to change?

Discussion and its impact on understanding the other participants

What was it like playing the game with the **other participants** (players)?

How would you describe the **discussion** with the other participants?

How well were you able to **express** your thoughts and ideas to others? What helped?
What made it more difficult?

How much did you have possibility to **discuss** freely with the other participants about what is important to you?
What helped you in this discussion? What made it more difficult?

How well were you able to understand what was **important** to the others? What helped you and in what way?
How were you and the other players able to **support** each other's ideas? What helped?
What made this difficult?

What kind of **roles** or group **dynamics** emerged during the game?

How did they enable or prevent **equal participation**?

Facilitation and outcome

Did you have anyone there to **facilitate** (help/run) the game?

If no, did any of the players take charge in running the game session or was it done through common discussion?

What **role** did the facilitator play during the game?
Did the facilitator decide **how** the game was played, and if so how? Why?

Did you go through all the **parts** of the game? Why, why not?

Were you able to come up with an idea / proposal at the **end** of the game?

In what way would you say the game helped you come up with this proposal?
In what way did the game help decide what the **final idea** should consist of?

What helped? What made it more difficult?

Was the idea added to the OmaStadi **platform**?

What would you say is a **successful outcome** of a game session? Why?

Was your proposal **included in a plan** (during Raksa)?

Why did you decide to take the idea through to the end (of the process)?
In what way did the game prepare you for the next part / step of the process (Raksa and voting)?
Did anyone vote for your plan? What did you do in order to get votes?

Use of the citizen cards

Did you use the citizen cards when you played the game?

What was your experience of the **citizen cards** used in the game?
Did you find them **helpful** in any way? If so, in what way?

How well do you think they **represent the citizens** living in Helsinki?

Do you consider them a fair **representation of the citizens** who live in Helsinki? Why, why not?

Relation to Helsinki

After having taken part in the game, what was it like **working together with the City** of Helsinki (Helsingin Kaupunki)?
How did you experience this **interaction**? Why?

After having played the game, how has **your view** of Helsinki City (Helsingin Kaupunki) changed?

Conclusion

Was there anything that really **surprised** you about the OmaStadi Peli?
Anything you didn't know before that surprised you? What?

If yes, why did this surprise you?

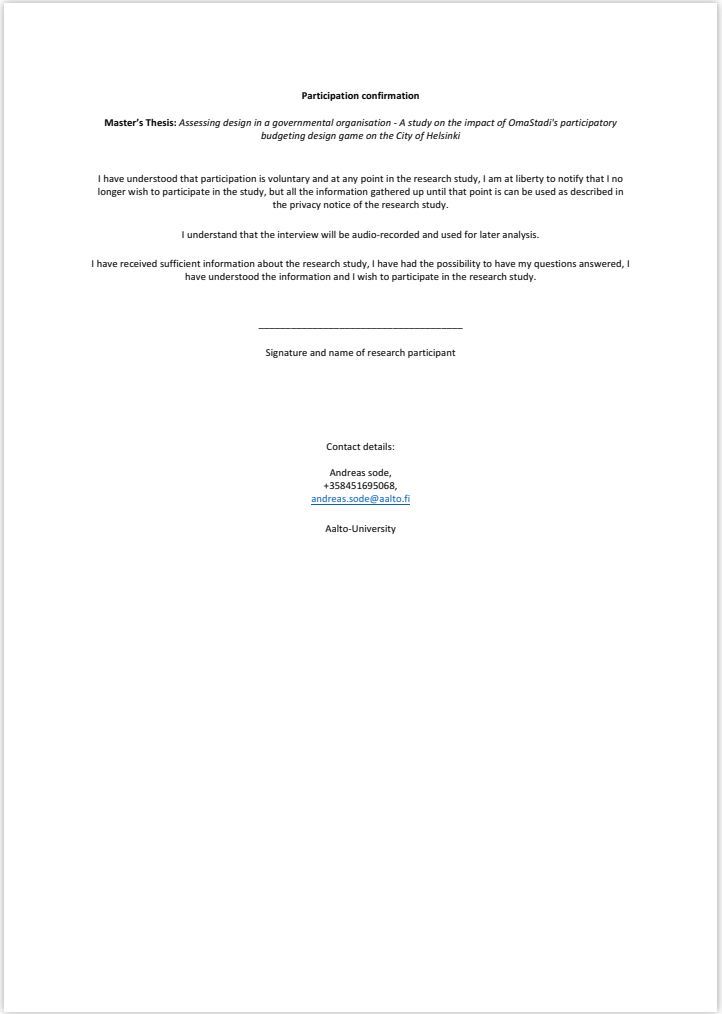
Do you have any **wishes** for next year?

Do you plan to take part again next year? Why, why not?
If no, what would make you reconsider?

Anything else you want to **add**, that I didn't ask about?

Do you have any **questions** for me?

F: Interview privacy and consent form



Participation confirmation

Master's Thesis: *Assessing design in a governmental organisation - A study on the impact of OmaStadi's participatory budgeting design game on the City of Helsinki*

I have understood that participation is voluntary and at any point in the research study, I am at liberty to notify that I no longer wish to participate in the study, but all the information gathered up until that point is can be used as described in the privacy notice of the research study.

I understand that the interview will be audio-recorded and used for later analysis.

I have received sufficient information about the research study, I have had the possibility to have my questions answered, I have understood the information and I wish to participate in the research study.

_____

Signature and name of research participant

Contact details:

Andreas sode,
+358451695068,
andreas.sode@aalto.fi

Aalto-University

Helsinki, 28.11.2019

Privacy Notice for Master Thesis: *Assessing design in a governmental organisation - A study on the impact of OmaStadi's participatory budgeting design game on the City of Helsinki.*

1. **Purpose of the research study**

   This research investigates what impact Helsinki's participatory budgeting game (OmaStadi Peli) has had on the inclusiveness of the City of Helsinki's overall participatory budgeting process. The study aims to explore the city organisation's and the citizens' experiences facilitating and playing the game in order to assess how the game has made it easier to participate in the overall budgeting process. The outcome of the study will be an evaluation framework to be used by Helsinki to evaluate the impact of its annual participatory budgeting work.

   The research is supervised by Teemu Leinonen, Associate Professor (New Media Design and Learning), Department of Media at Aalto University.

2. **Participation is voluntary**

   Allowing use of the issues discussed during the interview is voluntary. Participation can be discontinued at any time by contacting Andreas Sode. Should you discontinue to allow the use of your information, you will not be subject to any negative consequences, but information gathered until the point of withdrawal may be used in research.

3. **How is the data collected?**

   The research as part of this study is done through interviews with civil servants at City of Helsinki, service designers at Hellon, and participants (citizens) of the OmaStadi Participatory budgeting process.

   The interviews will be audio-recorded.

4. **How is the data used?**

   The data is used to analyse the experiences of the civil servants (City of Helsinki), service designer(s) (Hellon) and participants of OmaStadi (citizens). No personal data from any of the study participants will be shared in the final thesis report.

5. **The rights of the study participant and the exercising of your rights**

   The data subject is the participant of the master thesis research interview. The data subject has the following rights during the research and analysing of the material:

   - The right request access to data
   - The right to object to processing the data
   - The right to rectify information
   - The right to request restricting of processing

   Because data is being processed for the purposes of scientific research, the data is not used in decision-making related to the data subject.

6. **Sharing of Personal Data**

   The supervisor(s) and advisor(s) for academic verification.

7. **The rights of the study participant and the exercising of your rights**

   The following measures are taken in this research study to protect your rights:

   - The research study has a research plan.
   - The person responsible for the research study is: Andreas Sode
   - The supervisor of the research study is: Teemu Leinonen

8. **Storage period of your data and anonymization**

   The criteria for defining this period is based on good scientific practice. In scientific research, the aim is to store the research data so that the research results can be verified.

   Anonymised data is no longer personal data.

   Raw data is stored by using Google Drive and personal hard drives.

9. **The controller**

   The controller of this study is Andreas Sode.

   Contact information:

   Email: andreas.sode@aalto.fi
   Telephone: +358451695068

   The research data subject can contact Aalto University's Data Protection Officer if they have questions or demands related to the processing of personal data, phone number: +3580947001, Email: tietosuojavastaava@aalto.fi.

   If the research data subject sees that their data has been processed in violation of the general data protection regulation, the data subject has the right to lodge a complaint with the supervisory authority, the data protection ombudsman (see more: tietosuoja.fi).

G: Citizen interview results

ALL THEMES

MAIN END GOAL
(1) SECONDARY END GOAL
(2) SECONDARY END GOAL
(3) INDIRECT IMPACT
* (NOT GAME RELATED)

MAIN THEME	TOPIC	THEMES	MAIN QUOTES
Playing the Game	*Learning how to play*	Using the game for the first time can be challenging, and it should be practiced first.	"Once you had done it and played it, it was pretty easy to understand, but for the first tie it was very challenging to understand why, and how."
		Even though the instructions are quite clear, it's important to have a trial of the game first (for the facilitators), It helps the facilitator to understand the flow of the game.	"Actually it's pretty clear. It's pretty simple. [...] because we had this training before. It solved all the problems."
			"[...] they [instructions and language] were quite clear. No problems with that. [...] Yes I think it was because [of] how it was written, and [because] we had the trial before with the facilitators [...]"
	The game as a structure	The game is guiding and directing the discussion.	"they give the picture of [...] all possible directions [...] It gives you a direction [...]."
			"[...] it supported the discussions a lot, and it guided the discussion. [...] The game helped to go further [...]"
			"[...] These cards helped to direct the thing. [...]"
			"[...] If I'm following the game, it looks pretty concrete [...]"
			"[...] the game was just the base that you could use if the discussion stopped [...]"
		Finding a way to create a safe space for discussion.	
		Open format that doesn't have to be followed strictly to provide a good outcome.	"[...] it [the game] is not something strict [...] you can just take whatever you need. [...]"
			"[...] once the people who participated found out what it was about they already had a lot of ideas by themselves, so they didn't really need the game [...]"
			"[...] the game was really helpful I think, but not all the parts were actually played [...]"
		The game makes it easier to grasp the concept of the participatory budgeting (simple, easy, playful, practical).	"[...] the info is in a more playful way [...] the context can be grasped in one spread of the cards [...] this makes it very practical, easy, and simple. The rules are making it easy and simple [...]"
			"[...] it's short enough. [...] the shortest possible is good [...] for people to be able to grasp it [...]"
			"[...] there's good instructions here. [...] it should be enough, but it's up to the people then [...]"
		Helps the citizens to evaluate whether their proposals fits the criteria of the participatory budgeting.	"Does our plan fits into the criteria [of OmaStadi]? It was really essential to have these [cards]."
		The soft values and principles can support the citizen's proposals.	"I love this kind of soft values [...] it helped me that it was written down [...] so I didn't think that it's only my opinion, my values."
			"[...] the kind of soft value texts [...] it was easy to bring that into the table when it was written down."
		The game fits well with the current participatory budgeting context.	"The game is quite nice, and quite good as it is to the context [...] it works well as a basic thing."
		Encourage you to go through with the idea, by building new ways of doing and including people.	"It [the game] encouraged me to go through with this idea [...] building new ways of doing, and involving people."
		Turn negatives into positives (into something we can do better).	"[...] with the cards and the OmaStadi game [...] it was possible to turn this negatives into something can we do to make it better [...]"

	Finding a common plan using the game	As the game progresses it can help make a compromise (supporting the players).	"[...] it was quite good that you had to decide in the end on one or two ideas, so I think it helped a lot on getting to a compromise for the people because sometimes there were a lot of different ideas [...]"
			"[...] the game is a good tool to make the idea [...]"
			"[...] through the process it became one, or we just choose one in the end, when everybody understands that this one works better."
		The players can be too attached to their own ideas (with following the gaming coming second).	"I was very, very, very much into my own idea [...]"
			"I think the problem is that everybody is with their own idea, and then following the game comes second."
			"[...] I thought my idea was greater. We had to choose one idea, so it [the gentleman's] was kind of left out. [...]"
		It can be difficult to make one common proposal (artificial, unnatural).	"We spend much time listening to each other's plans, and then trying to figure out how we could make it one plan, and it was not easy."
			"[...] we tried to make one plan and it feels kind of artificial, it was not natural to combine our ideas into one plan."
		Stopping the discussion can be difficult once people get started, and sometimes you don't want to.	"It's difficult to stop people [...]"
			"[...] it's still difficult because when people begin to think about the idea, we have one idea, 2, 3, 4, 5, and, okay, you can stop, and choose from them, but maybe it's something really good can happen, and you don't want to stop it [...]"
	Understanding the context of the idea and how it relates to the broader city	The game can be used to widen the ideas (instead of narrowing down).	"[...] in our own gardening plot workshop we were more widening it."
			"[...] we discuss more widely about our area and what's needed [...] this kind of topics, so I enjoyed it."
		Connect the idea to the larger city. If the idea is to get the funding, it has to give something back.	"For me, it was easier with these cards to try to connect how our garden plot is part of the city [...]"
			"If we want to get the money or the resources from the city [...] we also have to give something back [...] this made it easier."
		Use the game to consider what the idea has to offer for the wider audience.	"[...] the values of the whole OmaStadi. I think it was easier to express that we have to do something for a wider audience."
			You should consider which people you want to influence, [...] because that can also formulate the plan better. [...]"
		Gain a participatory point of view by getting people involved.	"[...] it was great that we could have this participatory point of view and get the people involved in how we make it better."
		Non-human actors + looking into the future.	
	Equal participation	The game supports an equal participation. Players support each other when discussing and understanding each other.	"I found it quite equal. Yes. I think we were very well focused. [...]"
			"[...] the working together was quite nice, because people were helping each other to understand and discuss."
			"[...] there was one person who was very narrowly bringing her opinion. [...] But that's okay. [...] They were good points and we included them."
	Meeting the other participants	People were very involved in the game. It was fun and inspiring to meet people and hear about their ideas.	"[...] people were so much involved."
			"For me it was fun and interesting. For it was really interesting to meet people, and hear their ideas."
			"I love to see so many people who are interested in making our city better."
			"[...] it's always interesting and fun to see what comes out, and [to see] how this process goes and how well we can work together. That was inspiring."

Participant Roles	*The role of the citizen players*	We all carry many roles when playing the game. They mix the game situation.	Discussion Topic?
		The type of group / the kind of people playing is a factor for the outcome of the game. External factors also has an influence.	"[...] [the kind of group playing] is probably a big factor. Like who are playing it and what kind of results can you get? But it should work for everyone. [...]"
			"There are so many factors like, are you tired? Are you really energetic? [...] So you never know what goes out. [...]"
		Some players will always start to dominate by taking the lead. This is typically someone with a lot to say, with a lot of knowledge and experience or with a very strong idea.	"[...] there's this group dynamic as is always, that some people start to dominate"
			"[...] people have different skill sets, and they are at different levels, and that sometimes the person who feels that they have a lot to say, and they have a lot of knowledge and experience, they take the leading role, or they have a very strong idea [...]"
		People tend to give away their power very easily to those who are more knowledgeable or to those with more charisma or authority.	"[...] [experienced citizen experts] know how it's really done. Those ideas might become stronger in the discussion because people have the tendency to give the power away very easily to somebody who's was more knowledgeable or has more charisma, or authority."
		Citizens identify with their own local neighbourhood. The place of living is an identity. They seldom think beyond the local.	"[...] people are so identified with their own neighbourhood or city part [...] it is an identity place where people identify."
			"People are always inventing from or making ideas from their own needs, always. Very seldom will they only be thinking about these big areas. [...] now the city neighbourhood is the land of the people. Their homestead. They identify there because that's where they spend most of their life."
		The citizen players are being geared towards the official city representative role (city experts).	"This whole thing [game] is sort of gearing the participants towards the role of a city official or city councillor. [...]"
			"People are forced to always only think about 'How does it work for many, many people? How does it work for everyone all the time?' [...]"
	The role of the facilitator	With the game as a tool, the facilitator don't need a lot of experience with guiding a discussion.	"[...] it was a good tool to facilitate the workshop in an easy way. You didn't [need] a lot of experience [...] guiding a discussion. You could basically take the game to see what the next step is [...] in that way it helped to facilitate the discussion."
		The facilitator is the key to balance the group. To do this the facilitator can refer back to the rules, and use them as a guideline (reference point).	"[...] you need to balance the group [...] the facilitator is in the key role here."
			"You can go back to the game and bring everyone back. [...]"
		Equal participation depends a lot on the facilitator. A good one facilitates the discussion in a way that makes it nice and equal.	"[...] it [equal participation] depends a lot on the facilitator, to basically facilitate the discussion in that way, but in the end it was quite nice and equal at least. [...]"
		The facilitator has to be warm, welcoming, positive, allowing and empowering. The right facilitator can activate and motivate participants.	"[...] our neighbourhood mothers did a great job to guide through the whole thing [...] they are amazing. They can give you the warm feeling and be welcoming."
			"[...] that's a facilitating skill [...] [...] Are they a very positive facilitator? Are they a very allowing, and brilliant facilitator, who knows how to really do it in a powerful and empowering way? [...]"
		The facilitator can also choose to be part of the group.	"[...] I tend to take a role of being part of the group. I don't want to be like, 'Okay, I'm here to rule. Listen to me.' [...]"
		The facilitator can take charge of adding the final proposal to the platform for those who cannot do it by themselves.	"The neighbourhood mother was in the end the one who sent the idea in. That also helped a lot if you could not do it by yourself. [...] That helped a lot to get participants to come."

	The role of the stadiluotsit	The Stadiluotsit were really putting themselves out there, beyond just doing it as their job.	"[...] the city officials who were taking part in this, they were really putting themselves as people into the process [...] they were there as people and not as officials. Not as the official role."
			"[...] the neighbour liaisons [...] they're all really working with the heart. I like their attitude. It's not the normal, you know, this is just my job. [...] they threw themselves into the process and really wanted to develop together."
		The personality of the Stadiluotsit motivated and encouraged the players to be more active in doing something for the city.	[...] it was a lot about the personality of the Stadiluotsi [...] they were just perfect in their in their job."
			"[...] the system from the stadiluotsit [...] makes it nice and easy to be motivated to do something."
		The Stadiluotsit are in a double agent role. As experts of the city government they can be very dominant, which can be patronising and disempowering.	"[...] they are in the double agent role where they have to have these technical things and values. [...] they should guard the group process in the best way [...]"
			"[...] the borough liaisons can be [dominant] [...] because they are the expert on the city government [...] that can be a little bit disempowering."
			"[...] [the discussion] was a little bit too patronising to my taste. [...] Sort of [...] guiding the game a little bit too much, not letting those people take the role. Not empowering them to do these roles [...]."
			"[...] the city officials, they're always afraid that they let the people down, and they give them disappointments. [...] But it's normal to be disappointed. Everybody can't have everything. This is not that kind of world."
		* The Stadiluotsit have been really open, welcoming, and easy to work with. They have been very responsive based on citizen feedback.	"[...] the team was really brilliant, I think this is the big deal. You can easily communicate, and you understand [how] people really work [...]."
			"[...] the biggest success factor was to see the development. I really love the stadiluotsit, because they are really open to different things. We could talk really open to them [...]."
			"Whenever I participated they were always welcoming, always happy that we were there [...]."
			"[...] he actually did the effort to try [...] that showed that something is moving and developing, and through the participatory budgeting we got the chance to say our opinion of things, and to give feedback in an open way."

Language, Visuals and Format	*Language and visual style*	The language is short, but not too short. Quite easy to use with both Selko-Suomi and English.	"I think the language was good. It was put short, but not too short. I think it was very well done."
			"[...] Quite easy to use [...] after they had changed from the normal Finnish to the selko-suomi, to the easy Finnish or to English even, that was amazing because you could follow even more."
			"[...] they translated to English and it became a bit easier. It's really a very simple game, but still, it's really good."
		Even with the cards in a few languages, you can make a difference by playing the game in your own language.	"[...] we did it in our own mother tongue so there was no need for fear about not being able to speak Finnish enough."
		With only three language options, it can be challenging for players with a different mother-tongue to think big.	"We had to make sure that they knew you could think big [...] That was a bit challenging, sometimes with the language as we only had it in easy-Finnish and English."
		Having a group of 6-10 active players helps with any language issues that might occur. It just requires more effort.	"[...] It helped that we had quite [a large] amount of people. We usually had 6-10 people, so it was a nice small group where we could talk with each other. [...]"
		Plain style with neutral colours that are easy to use and read.	[...] it's [visuals] quite plain, but I think that if there was too much it could turn into into faults [...]."
	The card-game format	The game as a tactile, old-fashioned, physical tool, that offers a way to participate at a very low threshold with no technical skills required.	"I think it's good, compared to having it online [...] it's kind of a nice, old fashioned tactile thing."
			"We have a lot of women who don't know how to use a computer. I think the card game enabled them to participate [...]."
			"[...] this was not so technical, [...] but it was more about these immaterial values [...]"
			"[...] it was a very easy way of being able to influence, and the game helped a lot with that. It gave the option to do it at a very low threshold. A grassroots level kind of thing. You didn't need technical skills, you didn't need to write if you didn't want to. [...]"

Citizen Representation	*Citizen representation and cards*	The citizen cards are a powerful tool when going into the roles of other people.	"[...] they can be restricting or they can be a very good and eye opening thing for the players."
			"[...] [citizen cards] can be used in many ways in this kind of play context. It can be a powerful tool to go into the roles of other people, for some people who are not used to that kind of thing, which is most of the people [...]"
		When the players have very strong opinions or your own challenges, it can be challenging to step into somebody else's shoes.	"[...] it was sometimes not going well, because it is sometimes difficult to think about what others would like to have."
		Critique: Why should the players think of somebody who doesn't exist?	"[...] stepping into somebody else's shoe was a nice idea to do. It is not always easy, because if you for example [...] have your own challenges you are really narrowed in your own way, so it is quite hard to step into somebody else's shoe [...]"
		Views: How representative are the cards to reality?	"It didn't help us at all. But we didn't need it. We had the purpose, and all that stuff. We just realised our own needs."
		It is hard to create representative citizen types because people's needs are very diverse today.	"It's very hard to take eight archetypes because people's needs are very different these days. You can be in all these roles. One person can have many roles at one time."
			"[...] his is hard because there are so many people, and so many interests in the city [...]"
		It helps to feel represented. It gives you a sense of belonging.	"[...] if it is done right, it can help a lot, because people feel represented [...]"
			"It might be nice for the people of colour to have the feeling that they [the city] actually use someone who looks like me, I feel a bit more connected to things, and I feel that they know that people like that also live in Finland."
			[...] If that is done right, it is a good idea. I strongly believe this gives the feeling of also belonging to Finland, Helsinki and all the participatory budgeting.
Game Results	*Idea outcomes*	Game outcomes from the game sessions (results).	"[...] I think in the end 35 [proposals] or so, so the outcome was quite great."
			"[...] one that was sent in English, the rest [of the 35 proposals] were all in Finnish [...]"
			"Our plan was how can we use this OmaStadi to maintain our gardening plots and get the resources to make it better."
		Game outcomes after the play sessions. Ideas combined into one.	"[...] in the end, I just united the two ideas to one [...]"
		Game outcomes making it through to the voting stage.	"I know of two [proposals that made to voting]. One was in English."
	Being able to have an influence	The feeling of being able to do something for, or with the city. You don't need much to be able to influence.	"For the neighbourhood mothers who did the facilitation, it was [...] that feeling of being able to do something for or with the city [...]"
			"It gave for the neighbourhood mothers that feeling of 'I can facilitate something. I help the city, I do it in my own mother tongue but I can still influence something', [...] that was a really good thing for a lot of women."
			"I believe people are very interested in [...] participating, because it is an easy way to influence."
		You are now offered the chance to do something.	
	Where was the game played by the participants?	A test group of experts interested in the participatory budgeting process once the game was fully developed.	
		By a local Vuosaari garden plot group.	
		A Southern Helsinki workshop hosted by a Stadiluotsit.	
		In a Russian / English / Finnish speaking group. Then again in a Russian speaking only workshop (Neighbourhood mothers).	

General OmaStadi	** OmaStadi, the game & direct democracy*	* OmaStadi still favours those who have the potential (direct democracy).	"[...] it's not easy for somebody in the margin to make the idea, present it, write it down. So [...] even though it seems at first glance, very open to everyone, it is actually not so."
			"[...] this direct democracy favours those who have the potential, who have the intellectual, or other potential to influence, get votes, present their ideas."
		* Critique: In OmaStadi someone is a winner, and all others are losing.	"I don't like about this whole thing is that in the game somebody is winning, and all the others are losing. I don't like this aspect of the participatory budgeting [...]"
		* Special interest citizens are left out of this kind of process, because their ideas will never collect a majority, and thus they ideas don't belong in participatory budgeting. It is the city's job to take care of them.	"[...] special interest people they are then left out of this kind of process because they are such a minority in the voting of things, so they never get their ideas anywhere [...] those kinds of ideas don't even belong in this kind of participatory budgeting, because it is really the city's responsibility to take care of these kinds of groups really well. [...]"
		* The Oodi plan expo event had a high participation threshold (direct democracy).	"[...] in the Oodi Expo [...] the whole event was in Finnish. This was a really big threshold for people who don't speak Finnish that well [...]"
			"It was quite hard for the pitching and marketing to motivate people again to do that. [...]."
	* Finnish people's openness to the participation of immigrants.	* Finnish people have been really open to the participation of immigrants despite common public opinion.	"[...] Finnish people are quite open to immigrants although the public opinion is a little bit different about that."
			"I was really glad to hear that [...] it was a really good experience, for me personally, but also for our neighbourhood mothers because they were facilitating things by themselves, and through that they got a lot of confidence, and they could see that they could change something too."
	** The other parts of the participatory budgeting process (Raksa, Voting)*	* The voting phase is crucial to the outcome of OmaStadi. The residents were very actively campaigning for their ideas.	"[...] the voting parts, effects in the outcome very much as we saw."
			"[...] the park that was for the young people in the Middle Helsinki [...] They won because they could mobilise all the little guys, all the schoolchildren, to vote."
		* Critique: The tight restrictions of the plan requirements can limit the creativity of the citizens.	"[...] it can limit a little bit, this thing that [...] city should be able to do them, but this is the weak point of the whole participative budgeting process in Helsinki [...]"
		* Great active facilitation from the Stadiluotsit at the Raksa workshops. They supported the citizens well.	
		* No existing hierarchy with a large citizen / city expert power difference in Raksa. Free discussion between citizen and expert.	"I don't see much hierarchy that said I couldn't speak to this person because he or she is in a high position. For me, I think they were very brave when meeting us citizens [...]"
			"It was great to be able to ask questions directly. So kind of like, 'why is it like this' and then speaking quite freely, and trying to see things from their point of view."
			"[...] It's good for both sides, because they work every day, kind of for us, and if they only get negative feedback when something goes wrong, it's not very rewarding. [...] also for us if we experience that we have a good idea, and nobody listens to it."

Budgeting	*Challenges with budgeting*	Budgeting is challenging because the citizens don't know how much something costs. 4.4 million euros is a hard sum to grasp.	"People don't know how much something costs [...]"
			"[...] it's sometimes really challenging to get an idea of how much money would I get as a salary."
			"[...] it is not easy to understand those sums, 4.4 million euros, what is that money actually?"
			"I think for a lot of people it was quite hard to understand why, and to create an idea that is meeting all the specifications."
		Even though the budgeting was a challenge the game still worked out.	"I think all parts [of the game] worked well, even the budgeting although it was challenging [...]"
		Critique: The citizens weren't included in the cost-estimation of the plans at all. The citizens had to just accept the final estimations.	"[...] people were not taken in to think about it. It wasn't open, so that was very criticized in the real process."
			"This [budgeting] is something that cannot just be like, 'Oh, these officials know', they know, and they give you the sum, and you have to [just] take it."
			"[...] that only the city does the things, you know, the ideas, and the people are not taking part in it."
		Critique: The city experts played it too safe with their cost-estimations (?).	"[...] some of the officials they really played it safe, like over-safe [...]"
			"That sort of thing was a very big disappointment to many people who were in the process really eagerly, and really putting their time in it."
			"[...] you thought that it would cost 20,000 euros, and suddenly it's 300,000."
Indirect impacts (Unintentional)	*Indirect impacts from the game*	Getting to know your own organisation better, and open up a discussion within it.	"[...] I was thinking we could adapt the game in a way, not the part with the money of course, but starting with what area would I want to do something?"
			"[...] we could adapt the game a little bit and use it when producing ideas."
			"[...] for us it opened the perspective on using it for our activities, and adapting the game a little bit."
		Adapting the game to your own organisation, and use it for planning organisational activities.	"We got to know more about the people who are connected to our plots [...]"
			"[...] even though we didn't get the OmaStadi budget, I think, it could be easier to go on with our plan that we know more about our organisation."
			"I think OmaStadi made a great favour for our community, to start open up this discussion."
			"[...] it's an opening. It brought up these issues to the table, that we have a problem."
	* *Indirect impacts from OmaStadi as a process*	* Get more experience with doing things in your own network, and with building connections.	"[...] it offers and opens a lot of chances [...] to get more experience in doing things to get their own network."
			"We have really strong women here, who are in need of a network and connections to find a job. I think through the cooperation with the city we have a chance to open everything up even more [...]"
		* Build new friendships and cooperation partners.	"[...] you can network and make new friends and cooperation partners."
		* Develop a better understanding of how to accumulate voices.	"I learned something after, because I understand how I could accumulate voices."
		* Continue with the idea after the end of the first year of OmaStadi.	

City Perspective Change	*Perspective of the city after the game and OmaStadi (compared to previously).*	Revealing the faces of the city.	"I just saw that the really nice people can work for the city of Helsinki."
			I thought the city of Helsinki much friendlier. The process gave me the faces of the city [...] it was a very positive experience, compared with my war of saving the nature."
		Honest, pen, transparent, warm, well-organised, human, playful, and innovative OmaStadi.	"In OmaStadi, I found that it was really honest, trying to get people involved. It really wanted to be open and transparent, and really doing it together."
			"[...] they were well organized and compared to the process where we tried to influence the city planners [...]"
			"[...] this soft and warm and open OmaStadi."
			"It [game] makes it more playful in a way, and more innovative, and human."
		Understanding how much work OmaStadi has been for the city organisations.	"[...] the whole organization was very burdened with the work, with the OmaStadi plans and estimating them."
		The challenge of a large city like Helsinki, which government systems has not changed much since Finland was part of Russia. OmaStadi is a start, and a big step towards the citizens.	"I think all in all, the general idea is that it is very good that we have started this [...]"
			"When it's a really big city, it's really hard to change the government system in a big way. This is a very good start, this whole OSBU process. Generally, I'm very glad and enthusiastic."
			"[...] for the Helsinki city it's really a big step towards the citizens, and there's this new enthusiasm with this participatory budgeting."
		Helsinki seing the need for marketing in different langauges (change in perspective).	"They are in the change at the moment. The participatory budgeting is a really good idea in general. [...] we were working quite close with them, and with the stadiluotsit especially, they [...] saw the need to do things in another language [...]"
		It is hard to think about every person with every decision you make.	"It's really hard to think about every person, with every decision that you make. To think about the general interest all the time. [...]"
Previous Experiences With Participation	*Battle against the building of a new cottage village in the natural area in Uutela, Vuosaari.*	A long, horrible, exhausting, difficult, emotional and personal experience with trying to convince the politicians and bureaucrats.	"It was exhausting. Really. I almost kind of sacrifice my own and my family's well being."
		The old generation of bureaucrats seen as a bit boring, slow and hesitant to change. The young generation seen as making decisions without thinking.	"It broke my trust to the bureaucrats. It changed my opinion about them, because maybe it's the old generation, who was the stiff one who didn't do anything, and now that maybe it's the young generation who does this without thinking."
		A battle between the "experts" and the "inexperts" (citizens).	"It was crazy that me, who knows nothing about these things, had to explain that there might be some value of this nature [...]"
		A difficult process without previous experience (e.g. in teaching, journalism, or communication).	"It wasn't easy. [...] If I hadn't this experience it would have been difficult. So it exhausting, in one word."
	"The most functional city in the world" project (Maailman toimivin kaupunki).	Untransparent with no open discussion and feedback.	"There was no open discussion. It was very un-transparent."
		The Most Functional City in the World as the evil brother of OmaStadi.	"Comparing these two, it was like the evil brother, who was not transparent, open, or anything."
	Motivation for participating in OmaStadi.	Commited to your own region and the development of the city.	"I'm very committed to both my region and for the city."
			"For me it's great that people always talk [about] how things would get better, but now they're given the real power to do something."

Improvement suggestions	*Suggested game improvements*	The game could also prepare the players for the planning stage, to move beyond just a general idea.	"Another game could be developed as an extra part of this game. There's set one, there's set two. They could be played in different parts of the process."
		Develop other sets of games for each of the other OmaStadi phases (budgeting, campaigning).	"If there was money as an extension of the play, that is about the money. Like money cards [...] this kind of budgeting game would be really, really interesting."
			"Have a small calculator saying how much do you estimate this would cost, so they could estimate or maybe even decide themselves how big a budget they want."
			"How much would one person in this field get as a salary, to have an idea of what we would need to put into the plan and the idea."
			"There could be cards 'If an association that can do voluntary work, then how much is that worth?"
		Game extension: Budgeting game (money cards, salary examples, budget calculator).	"Maybe a drama thing, [...] like a little play or something, where they really have dialogues about things."
			"[...] be made more clear of your role. That's not here. What is your role in the game, or in what role are you in the game? [...]"
		Game extension: Drama part that emphasises the role the players have in the game and OmaStadi.	"How can we sell our idea to people, because that was kind of the next step, and there I didn't have the resources [...] that could be already part of this stage [the game] maybe."
		Can the game also prepare the players for selling, advertising, and campaigning their ideas?	"[...] the next step was making the plan, so maybe one could already narrow it down in the game, to have a better idea and not be clueless in the planning, because that was for me quite a hard part to think about, and to write down the description."
		More attractive visuals for those who cannot read or write.	"There could have been more pictures on the cards themselves, because not everyone, with us at least, are not able to fluently read and write."
			"[...] maybe have cards for those specifically who cannot read and write, if possible to have an extra game for that."
		More diversity in the citizen cards, made in a cultural and gender sensitive way.	"[...] It [the citizen cards] would have needed more diversity."
			"It is not the woman who stays at home with 10 kids. So if that would be more diverse, cultural and gender sensitive. [...]"
		More focus on narrowing down and enriching the ideas.	"[...] it could go more about kind of narrowing down the ideas, or enriching the ideas, or taking the problems."
			"[...] maybe if it would be a little bit more structural [...] with a bit more flow into it."
		Move the limiting factors to the later parts of the game as they tend to limit creativity.	"[...] this value card would be the only one to read in the beginning [...]"
			"Then a little bit later these things [the limiting factors] [...]"
			"Not just lock it into the tech technicalities because that always disempowers people, and their ideas don't flow so much."
		More languages: Arabic and Russian.	"[...] advertise and play the game in Arabic and Russian language, because those are the biggest language groups."
		Special facilitators (special Stadiluotsit) to support the less capable citizen groups.	"[...] have these more special stadiluotsit or special facilitators to bring more ideas also from the center of society."
		More professionals as part of the game sessions (?).	"[...] I think we need more professionals to guide. Somebody who can help to think about everything we have to think about during the planning process."
		Game board for collecting and organising the cards (?).	

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