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Master's Thesis
Academic Year 2025

Designing Bereavement Workshop for Fans of
Deceased Artist to Facilitate Meaning-Making



Keio University
Graduate School of Media Design

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A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
Master of Media Design

Qomariah Najmi

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Abstract of Master's Thesis of Academic Year 2025

Designing Bereavement Workshop for Fans of Deceased
Artist to Facilitate Meaning-Making

Category: Design

Summary

Current bereavement workshops have been focusing on individuals who experience the loss of close persons. In this context, other relationship such as fans with deceased artist (musician) often gets overlooked. Artist plays a big role in fans' life yet their grief is not recognized enough socially. This study proposed a bereavement workshop design for fans of deceased artist to practice meaning-making of the loss. Nine bereaved fans participated in two workshops consisting of memory drawing based on fans' attachment to the artist' music and verbal sharing in a group. Memory intervention (open-ended questions and Generative AI) are used to enhance memory recall. This research employed a mixed-method evaluation combining likert-scale questions, open-ended questions (thematic analysis), and ethnographic observation. Result implied that participants practiced meaning-making through recalling memories, recognizing positive emotions, reviewing the meaning of loss, and planning for a better future. Participants reported a strong sense of nostalgia and connection during the workshops. Reminiscence aids played significant roles in supporting a storyline for sharing and visual representation of the memory. Future works suggested for variability (bereaved fans and reminiscence aids) and longitudinal studies.

Keywords:

bereavement, workshop design, meaning-making, reminiscence aid, deceased artist, fans

Keio University Graduate School of Media Design

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Chapter 1

Introduction

1.1. Losing a Favorite Artist to Death

Having a significant person in life passes away can be a daunting experience for many. It is very humane for the bereaved to feel shocked, sad, anxious or other negative emotions as immediate responses towards something as painful as death. This context may happen in any situation or relationship—from children losing their parents, pet owners losing their pet, to the one that is often underrecognized socially, fans losing their favorite artist (musician) (Wong and Patlamazoglou 2020). The need to cope with the grief is deemed necessary in fans and artist relationship as its impact on the fans (as the bereaved) can be as personal as having a close member of family passes away (Wong and Patlamazoglou 2020). Fans of deceased artist (musician)'s efforts to cope with the grief have been done in various ways. For example, fans gathered at vigils around the world to cry and sing along upon the passing of One Direction's ex-member, Liam Payne (BBC 2024). Sacred status that artists usually hold also often make fans start cherishing more the artist-associated product (memorabilia) post-death (Radford and Bloch 2012) and engaging in the practice of trading with fellow fans (Belk 1988). Aside from activities that are done in-person setting, fans also use alternatives such as social media and online forums to make bond with others who share the same interest (Cova and Cova 2002). Fans would initiate public discussion to talk further about the deceased artist (Hanusch 2010).

Past study has shown that fans cope with the grief through those activities by implementing the concept of introjection (reinterpreting memories) and incorporation. These processes help them in creating narrative for their self-identity after the artist's death (Radford and Bloch 2012). This coping mechanism is beneficial for fans to move forward to the next phase, which is adapting to the loss. Unlike

coping with the grief, this particular phase would require additional task for the bereaved to make meaning or derive new meaning of the loss. At the same time, they also still manage the cognitive and emotional distress that arise upon the death event (Stroebe et al. 2007) through this task.

1.2. Meaning-Making of the Loss Experience

The practice of meaning-making is usually realized by immersing oneself in the artists' works, connecting them to one's own experiences, and then motivating oneself to take action accordingly. For artists or musicians who produce music or songs as their main content, fans often associate their life experience with it. In posthumous context, reminiscing memories and past experiences through an artist's music supports the bereaved to find comfort (DiMaio and Economos 2017) due to the personal memories that they have tied to it (Martynenka 2020).

Adapting to the loss experience using music as a foundation has been practiced as a creative approach in workshop setting to support bereaved individuals. For instance, it has been applied through listening to music as therapy (DiMaio and Economos 2017), songwriting session (Wammes et al. 2016), and visual arts creation (Harris et al. 2022). While using music as the sole base is more of a common practice in bereavement studies, the latter example represents a scarcity due to its multimodal use combining visual art with music. Visual art may refer to multiple art forms yet this study would specifically highlight drawing as a means to support meaning-making of the loss experience.

1.3. Personal Memories Reminiscence

Drawing has the ability to enhance memory recall by engaging all key aspects of a memory—semantic (known fact about the memory), visual (how the memory looked in the past), and motor (what activities were done in that memory) (Wammes et al. 2016). Drawing workshops can serve as a personal remembrance for fans considering them as individuals may have unique memories of the deceased artist. The fact that these workshops are usually followed by verbal sharing in a group setting (Harris et al. 2022) supports other previous study

that highlighted the importance of deceased musician’s fans to connect with those who share similar experiences. It is believed that those people are the ones who can resonate with and understand fellow fans’ situation the most (Wong and Patlamazoglou 2020).

1.4. Memory Recall Intervention

While the process of memory recall may require significant efforts that comes from one’s cognitive abilities, some people may find it difficult to do it, especially if the events happened way back in the past. This becomes the impetus of the use of supporting tools that serve as intervention. One of conventional tools that have commonly used is open-ended questions (Harris et al. 2022). This tool has shown to be impactful as it helps the recall process to be more meaningful by directly pointing out important aspects or phases that needs to be remembered from a memory. However, it also poses some challenges since not everyone can create relevant and engaging question in the first place (Jin et al. 2024).

Nowadays, there have been emerging research that discussed about using technology like Generative Artificial Intelligence (Generative AI or GenAI) as reminiscence aid, to support recalling memories (Jeung and Huang 2024) and to support bereaved people in their grief experience (Xygkou et al. 2023). The use of AI may add a unique value to the memories since people as humans may not be able to remember exactly what really happened in the past as they tend to forget some aspects in their memory that are less important to them. Within the context of drawing practice based on people’s memory, AI may support the visual representation that may not be able to be captured if people only rely on their own to remember the past (Jin et al. 2024).

1.5. Research Purpose

In the context of combining fans’ personal memories tied to a deceased artist’s music with drawing and sharing sessions for meaning-making, it raises the question of how this complex method can be explored further. Existing bereavement workshops have been mainly focusing on people who experienced the loss of fam-

ily members, friends, or pet. This leaves a significant gap for fans and deceased musician's situation.

This study aims to contribute to the existing literature by addressing the fans' needs to adapt with the loss experience following the death of a musician through a bereavement workshop. The workshop includes drawing based on personal memories that are triggered by the deceased artist's music, followed by verbal sharing in a group setting. The goal of this design is to provide a space for fans to practice meaning-making in adaptation of their loss experience. This research will also explore how these structured sessions, especially the memory recall part, can be enhanced using conventional and emerging reminiscence aids such as open-ended questions and Generative AI.

1.6. Research Question

Three research questions are presented in this study:

- RQ1: How does structured bereavement workshop combining memory on music-based drawing and group sharing facilitate meaning-making among fans of deceased artists (musicians)?
- RQ2: What emotional responses that emerge when fans engage in bereavement workshop for meaning-making as a way to adapt to the loss?
- RQ3: What roles do open-ended questions and generative AI play in supporting fans' memory recall within bereavement workshops?

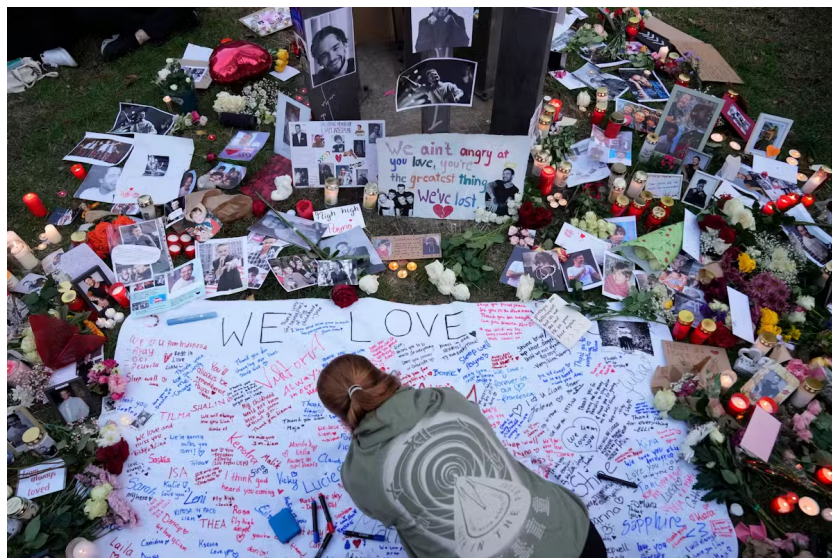
Chapter 2

Related Works

2.1. Posthumous Fandom

2.1.1 The Role of Artist in Fans' Life

To fans, a musician's death may be considered an experience as personal as a close person's death. However, their loss (grief) is often not getting recognized enough by the society (Wong and Patlamazoglou 2020)—as if dismissing the attachment value that has been built over certain period of time among the musician, their works, and also the fans. How fans react to the passing of their favorite artist is realized through different trajectories.



(Source: Associated Press (Noroozi 2024))

Figure 2.1 Fans gathering to pay tribute to Liam Payne in Germany

Recent event that hit the fans of Liam Payne, a former member of One Direction, has made them gathering at different physical sites (see Figure 2.1) around the world to mourn the deceased (BBC 2024). It is reasonable how fans can have such an intense feeling towards an artist's death considering some of them growing up consuming works produced by the artist. Payne's fans even noted that the experience of loss equals to losing a significant part of their childhood (Carr and Fang 2024).

Due to the attachment feeling, fans also often gravitate towards items that have association with the artist, such as autographs, records, or personal items (Neimeyer 2019). These items not only serve as mere archives but rather as memorabilia that can feel very personal for them. Fans begin collecting and trading to add to their own compilation as a means for them to treasure and cherish the memories tied to those objects.

After internet era, fans also go to social media after the artist's death. In using social media, fans have the sole control regarding to what extent they would participate in the mourning activities. Continuous posts about artist death and the emotions caused from seeing those have led people to eventually avoid social media for the sake of their well-being (Martynenka 2020). It also has shown that when users use social media for an excessive amount of time, the mourning process can take even more longer than it should (Coubet and Fourquet-Coubet 2014). The lack of physical proximity and the nature of online interaction also often make this process felt less personal (Sandvoss 2005). This contrasts with the value of intimacy, sharing, and a sense of belonging that are essential to the fan culture (Yu 2024).

One common thing that can be inferred from those phenomenons is that the presence of artist plays such a significant role in shaping fans' memory and identity (Coubet and Fourquet-Coubet 2014). Throughout the entire period of becoming fans, many of them had invested a considerable amount of their life connecting their narratives of identity with the artist and their works (Radford and Bloch 2012). Therefore after an artist's death, fans may feel an intense disruption to the their sense of identity as well.

How people define themselves as fans may differ due to various reasons. There are fans who define themselves as people whose direct reference to the artist and

there are also who define themselves as part that belongs to the fandom (Courbet and Fourquet-Courbet 2014). Rather than mourning individually, the second group of fans tend to go through the mourning process by interacting with each other (Courbet and Fourquet-Courbet 2014). In this context, media has the potential to provide an opportunity for these people to discuss freely about what they feel as well as to build connection in relation to loss experience (Martynenka 2020).

Due to the disenfranchised grief (less recognized grief), it is worth noting how necessary it is to take care of the fans as the bereaved individuals. If parasocial relationship refers to fans' attachment toward the artist as a person, this research will focus to highlight domain where fans find attachment towards the deceased artist, still as an artist, particularly through their work (music).

2.1.2 After the Death, Music Remains

People have their own reasons to join a fandom of certain artist. In the realm of music fandom specifically, people joining this community not only to be surrounded by people who share similar music genres, artist, etc. In fact, they tend to see this as a meaningful behavior that enables them to shape their identity and find meaning in the world (Cavicchi 1998). People of fandom (fans) get interested with this social group through various rationales, in which the artist's music is generally the biggest attractor (Martynenka 2020). It then followed by getting attracted with the appearance of the artist (e.g., fashion, physical, personality, image) and the message that the artists try to communicate with, such as song lyrics (Sumiala 2012). Therefore, when fans first discovered that their favorite artist has already passed away, they as the consumers of the artist's works would show intense reaction to the event (Radford and Bloch 2012). Media consumption has allowed fans to become absorbed in the works produced by their favorite artist (Wong and Patlamazoglou 2020). Therefore when the artist is gone, it may affect them personally considering there will be no more music that can be produced and enjoyed by them.

One individual can become a fan for a long period of time. The tendency to make meaning in media produced by the artists is what keep them engaged in the fandom. Meaning-making is often realized by immersing one's self into the artists' works, connecting it to one's own experience, and then motivating one's

self to take action accordingly. In situation where the artists are no longer alive and can not produce any works anymore, fans still find their way to engage with the existing music. It is because the personal experience and memories that the fans have tied this type of the artist' works (Martynenka 2020), which most likely has been built over the period of them becoming fans. In the context of memories, despite not being able to listen to new music after the artist passed away, fans believe that their memories associated with the artist's music still remain within them. Music persists within fans yet at the same it remains in the past time. This then facilitates the ease for them to refer to a memory that happened during a certain time in the past (Martynenka 2020). Consuming favorite artist's music is considered a basic fan activity yet also an important part as it could serve as a companion and give comfort for the fans (Schafer et al. 2013).

2.2. Bereavement Workshop

When a close person or someone we know about departs from this world, we may go through different phases of grief. According to previous study, people go through the grief experience in five different stages—denial, anger, bargaining, depression, and acceptance (Kübler-Ross 2008). Denial stage is the initial stage where bereaved individuals can feel the most intense feeling even at the topic of loss. Grief gradually shifts to different stages—leaning toward the last stage, which is acceptance. However, grief is a non-linear process. It means that bereaved individuals can extremely go backwards from the acceptance stage to the denial stage if they are being triggered by something.

Current research on bereavement studies mainly focus on people who underwent the experience of losing loved ones as in family, friends, or even pet. This leaves a significant gap on other type of relationship, for instance, a bond between fans and deceased artist (musician).

In conducting bereavement workshop, several measures must be taken into consideration. If it is involving people who are still in the first stages of grief, a help from professionals (e.g. healthcare, spiritual/religious, etc.) may be necessary. However, if wanting to handle people who are less reactive to the topic of loss, participants' segmentation can be employed, for example as previously done

in previous study (Kim et al. 2024). In the aforementioned paper, participants are categorized based on their grief process. For instance, ordinary bereavement refers to people who are most likely to generate unexpected and negative reaction during the bereavement workshop. This concept may be implemented in other study while readjusting to the research context.

2.2.1 Reminiscing Memories through Music

Reminiscing memories is an important part during bereavement workshop. This can be triggered by various touchpoints, including music. There have been many research conducted in the past that used music as the foundation. Common practice usually includes having the participants to listen to the music. However, when combining music with other approaches such as visual art creation, there have been limited research on how these two things can be explored further in bereavement workshop setting.

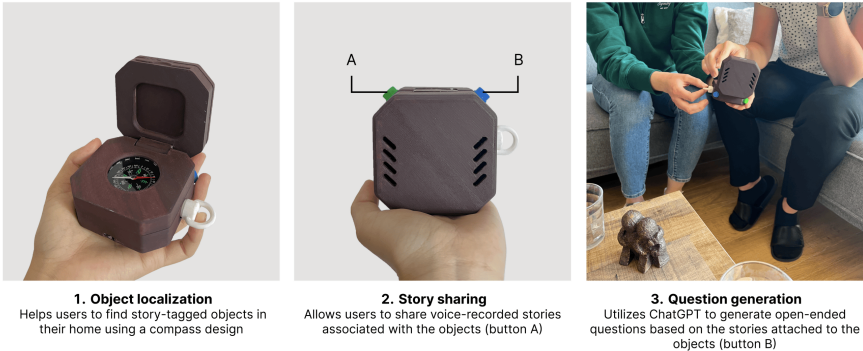
2.2.2 Adapting to the Loss with Meaning-Making

The process of adapting to the loss through meaning-making can be done through various ways. As proposed by previous study, recalling memories, avoiding engagement with the pain, recognizing positive emotions, acknowledging deceased's perspective, reviewing the meaning of loss, planning a better future, and fulfilling a wish (Eum and Doh 2023) are some of the methods in meaning-making practice. Depending on the research context, such themes may be applied to explore further about fans' methods in meaning-making.

2.2.3 Reminiscence Aid

These days, Generative Artificial Intelligence or Generative AI has been an emerging topic and is starting to be widely discussed in various academic fields. The use of AI in posthumous fandom usually revolves around simulating the continued presence of deceased artists by making them do song covers (Li and Pang 2024) and doing performances. However, these implementations have caused issues related to ownership and ethics, as well as personality rights (Boothe 2022).

Recent research have shown that AI offers the potentials to support memory reminiscing. Previous study explored the use of AI Chatbot to assist words retrieval in people with language disorder, Aphasia (Purohit et al. 2023). A more recent study related to the bereavement context (Jeung and Huang 2024) experimented how open-ended questions generated by AI can enhance personal reminiscing towards tangible objects (see Figure 2.2).



(Source: Jeung et al.'s paper (Jeung and Huang 2024))

Figure 2.2 Large Language Model (LLM)-integrated device for memory reminiscence

Related study particularly mentioned the potential use of AI includes supporting visual representation of non-documented memories of fans with an artist (Jin et al. 2024). This is supported by a previous research that suggested external aids can help facilitating the reminiscing process (Bryant et al. 2005) in addition to the people's cognitive abilities.

Chapter 3

Concept Design and Methods

3.1. Preliminary Study

In the ideation phase to design the workshop concept, a preliminary study was conducted in Media Design Research 1. Initially, the prototype was introduced virtually, through a platform called Artsteps. Artsteps is a free web platform that enables users to create and explore virtual 3D exhibitions online. The prototype in this phase aims to explore target users' expectations regarding ways of recalling memories about deceased artists, that later can be implemented in bereavement workshop setting. This prototype is developed based on the case of a South Korean deceased singer, Kim Jonghyun. He passed away in 2017 due to suicide by carbon monoxide poisoning. He was also a member of SHINee, a boygroup idol under SM Entertainment.

As seen in Figure 3.1, there are eight different types of activities provided in the prototype. These selection of activities were decided based on activities that are commonly used for deceased artist's memorial events. Music listening allows user to listen to the deceased artist's music by clicking the album pictures. Photobooth corner gives an idea for users to take pictures alongside an image of the deceased artist, taken when he was still alive. Message board introduces the concept of delivering hopes and aspiration towards the deceased as if he can still see it. What-if story imagining invites user to think about what things could have done by the artist or them as fans if the artist was still alive. Portraits enjoying enables users to see pictures of the deceased taken during his lifetime being an artist. Getting know the artist's items invites users to learn about physical objects that the artist used to use during his work as an artist and daily life. "New" album designing lets users to imagine what if they as fans can feature on the artist's

album that can be released on the present time. Lastly, artist's story continuing facilitates the concept of legacy continuing by fans—the efforts fans would do in order to pass down the legacy.

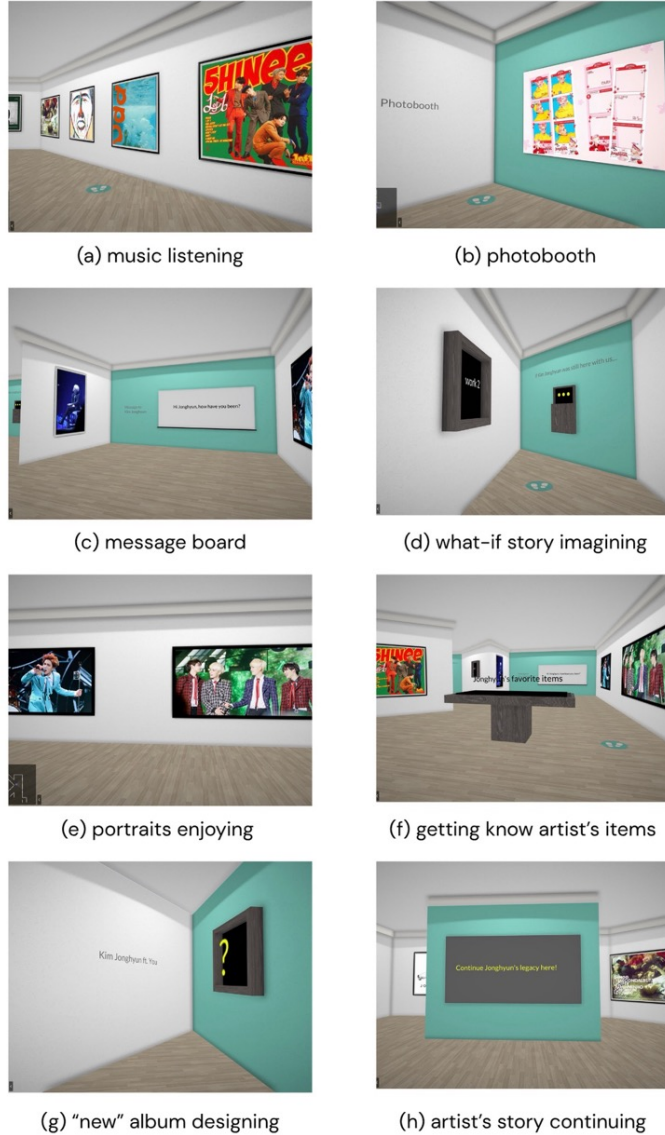


Figure 3.1 Virtual prototype based on deceased artist, Kim Jonghyun

The prototype was tested with eight participants, with five participants claimed

to have a deceased artist that they are fans of. Most participants expressed that music listening is the activity that most easily triggered their memory recall. One participant quoted in the feedback survey:

“[...] when I can hear his voice, it’s like going back in time to when he was alive. When he can share his opinion, his smile, his story, his music, it’s so interesting and makes me happier.”

Participants highlighted some prominent feelings that arose when using the prototype such as nostalgia, enjoyment, and a sense of the artist was alive again. However, a participant pointed out the inability to resonate with the contents provided in the prototype due to not knowing the pre-decided deceased artist very well. Due to the nature of the platform which is meant for digital exhibition creation, some activities were unable to be performed by the participants. Mentioned challenges are not being able to write message on the message board and design the “new” album.

This design prototype was also presented in the Research Theme Review, which gathered feedback related to copyright issues and suitable activities. It is deemed necessary to consider the use of real works from the deceased artist (photo and music) since it may violate the copyright. Defining specific activities that can help fans evoke the memories of the deceased is also important to support design feasibility.

3.2. Initial Concept Design

In response to the feedback collected both in the Preliminary Study and the Research Theme Review, a concept design is developed. Key aspects that can be concluded from the ideation phase includes the following points:

- The necessity to create a more general prototype, not referencing to certain artist in order to accommodate more fans from different fandom
- Participants can recall the memories of the deceased artist by having music as the touchpoint

- The decision not to use real works of the artist anymore to avoid copyright issue
- Virtual setting may limit the interaction between users and the prototype itself

To address those points, an initial concept design is created. At this stage, the design was built while taking into account the universal traits shared among deceased artist (musician)’s fans, such as emotional engagement (Schafer et al. 2013), community building (Baym 2007), and identification with the artist (Rushton 1997). Rather than providing the prototype virtually such as through online workshop, it would be arranged in a physical space instead to allow more interaction. Music may be the most fitting foundation in recalling memories of the deceased artist. However, at the same time the use of it will most likely not possible if by direct implementation in the prototype (e.g. having users playing the music during the workshop) due to copyright issue. Therefore, other options for activities that are still referencing with music are being considered.

In contrast of works produced by the artist that may require a certain process to obtain the permission to use, fans-generated content (commonly referred as UGC or User-Generated Content) may be an alternative for this context. While this type of content may also need permission from the creator (Morgan 2021), it may be more feasible in this research context. This is because fans who create the content will also present in the workshop, therefore the access to obtain permission is expected to be easier and more direct.

The type of contents that fans would create in this workshop include fan art and narrative (fiction or non-fiction) in which both content should refer to the deceased artist’s music and the memories that are associated with it. This content creation activity will not only enable fans to recall memories but also facilitate the meaning-making objective in this bereavement workshop. Fan art and or narrative (each workshop participant can choose either one or both), were chosen due to its common use in general music fandom. Both works has the tendency to be produced as a derivation from or inspiration by the artist and their works including music. Given these types of fan contents, this design was initially targeted for fan creator and long-time fans. Fan creators refer to those who have the capability of

creating content, which in this context are fan arts and narratives. While long-time fans refer to those who have sufficient knowledge about the artist. The latter type of fans may not have been fan creators before, but after the artist passed away, they may develop a desire to become one as well due to the loss experience.

This content creation activity is followed by a group sharing, a common practice in bereavement workshop, to encourage reflection and support from others. Fans may share their own created contents as well as give thoughts on others'. This concept is illustrated in Figure 3.2.



Figure 3.2 Initial concept design (AI-generated picture)

This initial design was presented during Media Design Research 2 and the obtained feedback are centered around fans' contents protection and also the motivation to ensure current target users would be willing to engage in the workshop. The latter feedback, in fact, is a major consideration in refining the concept design. Regarding design feasibility, long-time fans as one of the target users may not find the current concept appealing enough. Content creation is not typically an activity that can be completed within a limited time (e.g. in a workshop setting), especially for those who may lack the necessary skills.

3.3. User Research

Prior to designing the refined concept, a user research was conducted to better understand prospective target users' real experience in relation to deceased artist. A total of sixty participants (44 female, 16 male, aged 25-34 years old) took part in an online survey using Google Form, with 26 people mentioned that they are fans of deceased artist. Among this number, the majority described that their main interaction with the artist is through listening to their music, followed by creating contents (see Figure 3.3). Music is also claimed to be their main reason of becoming fans. This finding suggests that people have a strong attachment towards the deceased artist's works, particularly music. This artist's work is what makes them like about the artist in the first place thus they keep coming back to it even after the artist has already passed away. This may also imply that people have a significant memories about the deceased artist that is tied to the music considering the amount of time they may have spent with it.

Within the context of bereavement, this user research also explored about initial reaction that people feel when they first learned that the deceased artist has passed away. Seventeen participants expressed that they underwent the feelings of shock, disbelief, and sad which in past study (Kübler-Ross 2008), this refers to denial stage or the first stage of grief. Over time, these feelings gradually shift to the next stages—leaning toward an acceptance, last stage of grief. Participants in this user research specifically mentioned that most of them are already in the phase where they start accepting the loss of the deceased artist. Grief is a complex journey and a non-linear process, therefore some people may go back and forth between stages depending on their situation. It is considered as hard to define which stage of grief is most suitable for people to join a bereavement workshop for meaning-making. However, previous research demonstrated that this practice may be effective to be implemented when the bereaved have at least passed the denial stage (Neimeyer 2019).

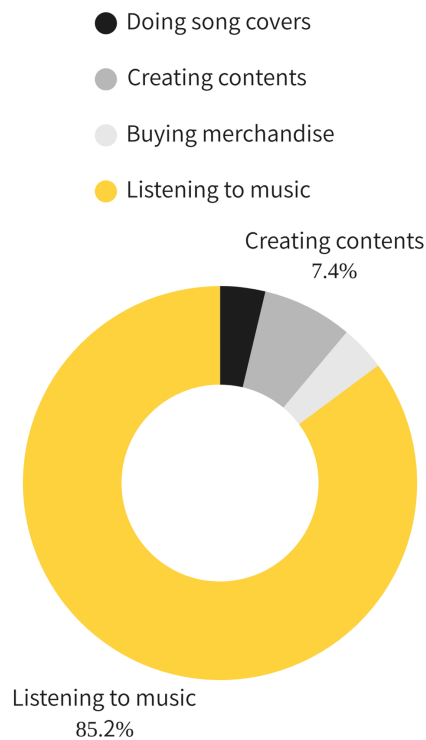


Figure 3.3 Fans' engagement towards deceased artist

3.4. Refined Concept Design

After gathering sufficient feedback from previous phases, a new concept design is refined. Current design for the workshop focuses on two main activities which are memory drawing and verbal sharing, as a means to facilitate meaning-making for the bereaved participants. The design flow of the workshop is shown in Figure 3.4.

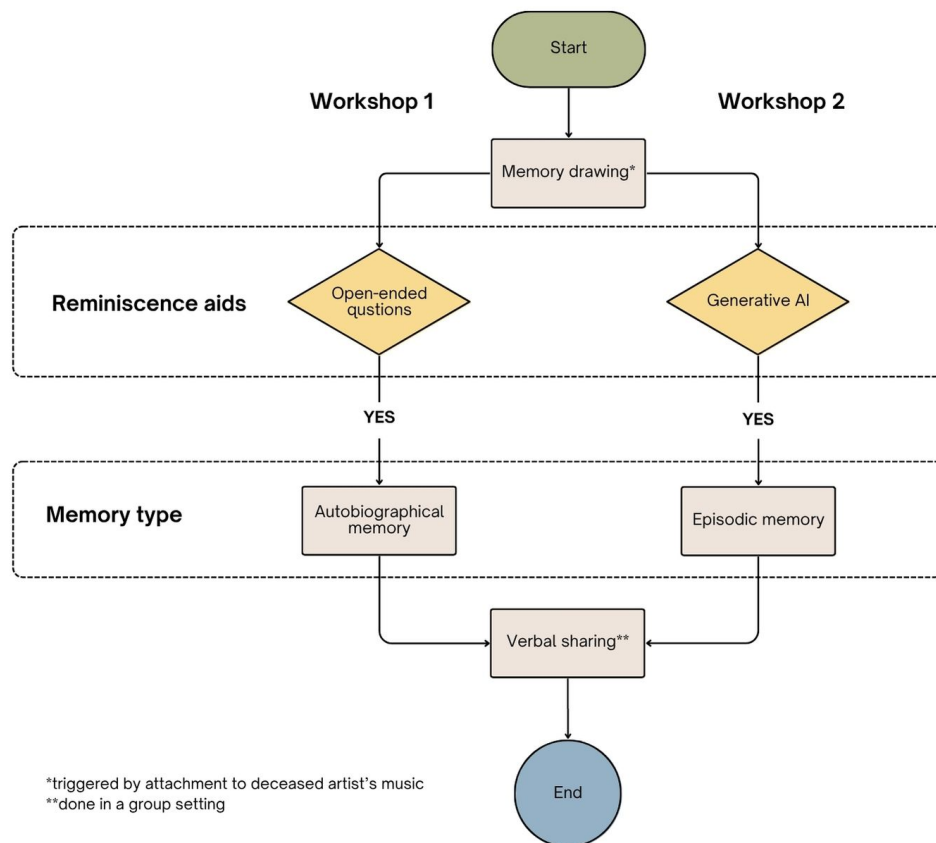


Figure 3.4 Design flow of the bereavement workshop

This concept design is implemented through two bereavement workshops, which was held in two days and one day respectively. Each workshop started with a brief introduction about research motivation and goal, and ended with participants filling out the feedback survey for design evaluation. Since documentation was necessary during the workshop, prior to starting the activities, participants were required to give their consent via Google Form.

Details of the main activities as well as the use of reminiscence aids shown in the design flow will be discussed in the later part of this section.

3.4.1 Participants and Recruitment

A total of nine participants are recruited for this workshop including five female, four male, aged 23-29 years old, and are of university students. The first workshop is joined by seven participants. While the second workshop is joined by six participants, with four participants have also participated in the first workshop. Demographic of the workshops participants can be seen in Table 3.1

Table 3.1 Demographic of workshop participants

ID	Age	Gender	Joined Workshop
P1	29	Female	1 & 2
P2	25	Male	1 & 2
P3	25	Male	1 & 2
P4	23	Male	1
P5	25	Female	1
P6	23	Female	1
P7	27	Female	1 & 2
P8	29	Male	2
P9	29	Female	2

Sampling method used in this research is convenience sampling which is based on the ease of access (Golzar et al. 2022) and geographical proximity to the researcher. Each participant has satisfied all the requirements as follows:

- Fans of deceased artist,
- Still listen to the deceased artist's music,

- No longer have intense feeling with the topic of grief

Initial concept design that was previously proposed uses fan creator and long-time fans as the target users, which later during the review, it may have the potential to pose some challenges (e.g. they will not be motivated enough to participate). To address this point, in the refined concept, the fan type is then made to be more general, not limited to certain level or position in the fandom. As long as they identify as fans of deceased artist whose music they still listen to by the time they completed the recruitment application form, they are eligible to participate. Music is a crucial aspect in refining this concept design considering it is a medium that mostly fans engage with, in relation to the deceased artist.

Regarding the grief level, recruited participants have at least passed the stage one of grief (denial) which implies that they no longer have intense feeling when discussing about grief. This was assessed by having participants self-screen using grief model proposed by previous study (Kübler-Ross 2008). This specific criterion is supported by a previous study that have also applied the same requirement in their research (Neimeyer 2019). This method does not only aim to make the most of the meaning-making practice but also to avoid any unexpected effect or reaction by the participants due to the discussion of loss and grief.

3.4.2 Drawing Memories based on Music Attachment

Rather than creating fan art and narrative as the content creation activity that may limit certain type of fans to participate, drawing memories is picked as the substitute. Drawing in this workshop context refers to visual art creation (Harris et al. 2022), which is an activity that has been widely used in bereavement workshop setting. Usually participants are being provided with objects before their eyes that they can refer to in order to trigger the memories. In this research context, however, instead of using tangible object, a novel way of triggering the memories is introduced. Since music is a key aspect in fans' life, this research explored its potential to become a touchpoint for fans to recall and also reminisce memories of a deceased artist. While common practices involving music are usually done by allowing participants to listen to it, in this research, the said practice may be difficult to implement. It may require a process of gaining permission

of use from relevant stakeholders or else it may cause a copyright infringement. Therefore, to overcome this issue, instead of listening, participants are required to remember about memory related to the music of the deceased artist and express it by drawing. Drawing kit used in this workshop includes papers and markers with various colors (see Figure 3.5).



Figure 3.5 Drawing kit

In order to reduce the intensity of perception by others, visual art is redefined as ‘drawing piece’, in which it refers to the output of the memory drawing created by the participants. This redefined term is also used to further emphasize that this activity requires little to no drawing skills from the participants.

In the first workshop, participants are given fifteen minutes to complete this activity. While in the second workshop, the time limit is increased to thirty minutes. This change is mainly influenced by the insight gained from the first workshop which will be discussed later in the next chapter.

3.4.3 Verbal Sharing in a Group

The second activity is participants taking turns to share orally about the drawing pieces that they have already created in the previous memory drawing activity. This activity is done in a group setting in which since the beginning of the workshop, each participant has already sat in their respective group. This group assignment was decided based on the participants' time availability. Participants were divided into three groups in the first workshop. While the second workshop is made of two groups. Details of this group distribution will be discussed later in the next chapter.

Verbal sharing is a common method in bereavement workshops that aims to encourage participants to talk further about their memories of the deceased (Harris et al. 2022) as well as to connect more with the people in the group. Sharing in the first workshop was limited to fifteen minutes, while the second workshop was not being limited. The change in the second workshop is also affected by insight gathered from the previous workshop in which this will be discussed later in the following chapter.

3.4.4 Reminiscing with Intervention

Previous studies on bereavement groups have already discussed about challenges (e.g. limitation of people's cognitive abilities, memories happened long time ago) that bereaved individuals might have. It also have talked about the possible intervention that can be used to tackle the issues. In this research, intervention comes in the form of reminiscence aids. While there are already various reminiscence aids that exist today, this particular study opted to use two different aids for each workshop. Open-ended questions for the first workshop and Generative Artificial Intelligence (Generative AI) for the second workshop. The reason behind this design choice was based on consideration about the characteristics of each aids. Open-ended questions is more of a conventional tool which is already commonly used (Harris et al. 2022) and its impact has been mentioned a lot in previous research. While Generative AI is more of an emerging tool (Jeung and Huang 2024) that its full potential has not yet been explored enough. This research aims to investigate the roles of both reminiscence aids in supporting fans' memory recall

during bereavement workshops and how it differs from each other. Despite in the previous ideation phase such intervention has not been tested yet, the decision to include these reminiscence aids as part of the design is well-supported by the aforementioned related research. The use of Generative AI in the second workshop was also partly influenced by insight from participants in the previous workshop, which will be discussed in the following chapter.

Open-Ended Questions

Open-ended questions is commonly used to recall autobiographical memories—memory that consists of a series of moments in the past (Renoult et al. 2016). Four questions consisting of three past moments and one present moment (in reference to the participants’ memories) were formulated to cover different moments in fans’ life. The slide page of the questions used during the workshop can be seen in Figure 3.6.

- **Artist discovery:** How did you first discover the artist?
- **Engagement with artist:** What do you love the most about the artist?
- **Artist’ death discovery:** How did you feel when you know your artist has passed away?
- **Post artist’ death:** If your artist is still alive, what would you do or say to them?

While there is no certain standard to formulate the questions, this research focused more on creating questions that are relevant to fans’ life considering the criteria that they have satisfied prior to joining the workshop. It can also be noticed that in the questions that music is never explicitly mentioned. This approach is used to avoid participants talking more about the music rather than their memories and experience that are tied to it, which is crucial in this study. Participants have already learned about the research context through introduction by the researcher, which is to draw based on memories triggered by deceased artist’s music, at the beginning of each workshop. In addition to that, participants’ main engagement with the artist has also found to be through music. Therefore, it is

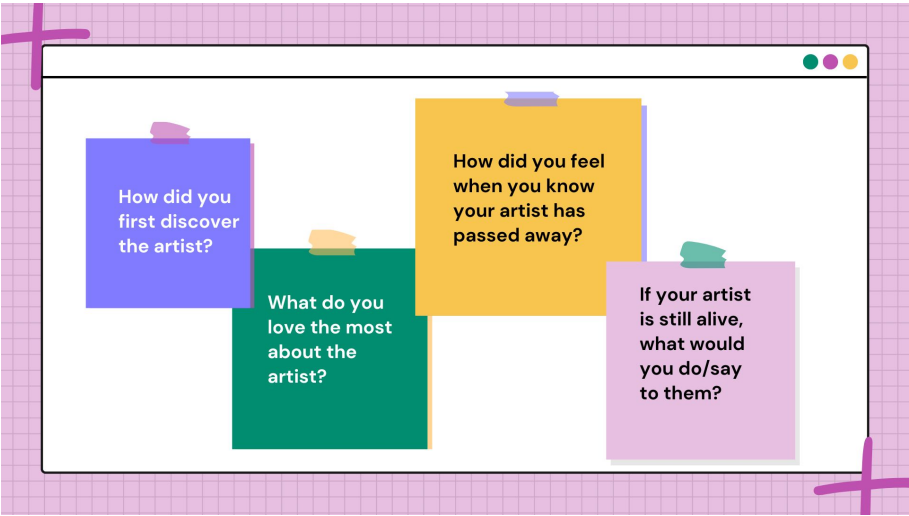


Figure 3.6 Open-ended questions as reminiscence aid

very likely and only natural for them to give answers to the open-ended questions by referencing to the deceased artist’s music.

Generative AI

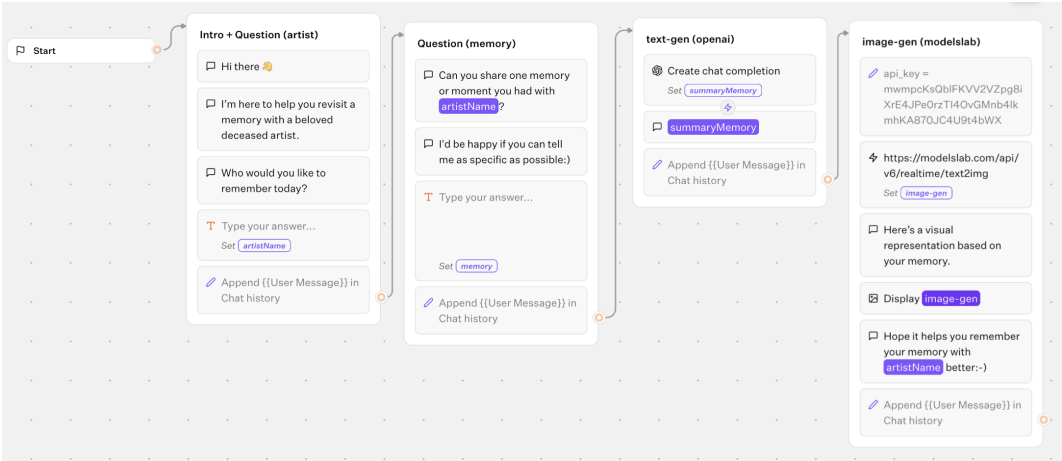


Figure 3.7 Flow of AI Chatbot

Nowadays, Generative AI's potential to help memory recall in bereaved people has been positively demonstrated (Xyngkou et al. 2023). The use of Generative AI as reminiscence aid in the second workshop in this study includes generating text summary and image through an AI Chatbot. For text generation, Large Language Model (LLM) from OpenAI, GPT-4o was used. While for image generation, a generative multimodal model called Stable Diffusion was applied through Mod-elslab's API. Back-end and front-end development of the AI Chatbot was done in a web platform, Typebot. The flow of the AI Chatbot is shown in Figure 3.7.

The conversation first started with the AI greeting the participants. Next it would ask participants to write the deceased artist name that they want to recall the memories of. After inputting the artist name, it would ask the participants to tell one specific memory or experience they had with the deceased artist. The AI would then generate text summary based on the memory explanation with an emphasis on enhancing visual elements and descriptive clarity. A fixed prompt is generated in advance (see Figure 3.8) to ensure that the resulting summary provides a stronger foundation for generating more accurate image.

```
"content": "Give respond to the users' input
while trying to empathize with it. Then summarize it
in your perspective, into short sentences,
focusing on elaborating the visual elements that you can
imagine from their inputs, such as the colors, objects, etc.
Deliver it in human-like conversation and avoid using
the same wording for each iteration"
```

Figure 3.8 Fixed prompt for text summary generation

Using the same concept as open-ended questions in the previous workshop, music is not explicitly mentioned to keep participants' focus on their memories. However, given the limited time of this activity in the workshop, the memory that participants need to recall in this workshop is an episodic memory—a specific moment or time in the past (Proctor and Niemeyer 2020). Each session only allows participants to generate a single image with a 1:1 aspect ratio. If participants need to generate several images for more references, they will have to refresh the page and start over. It should be noted that conversation history is not stored, therefore AI will not retain any information from previous sessions. How users

interact with the AI Chatbot is shown in Figure 3.9.

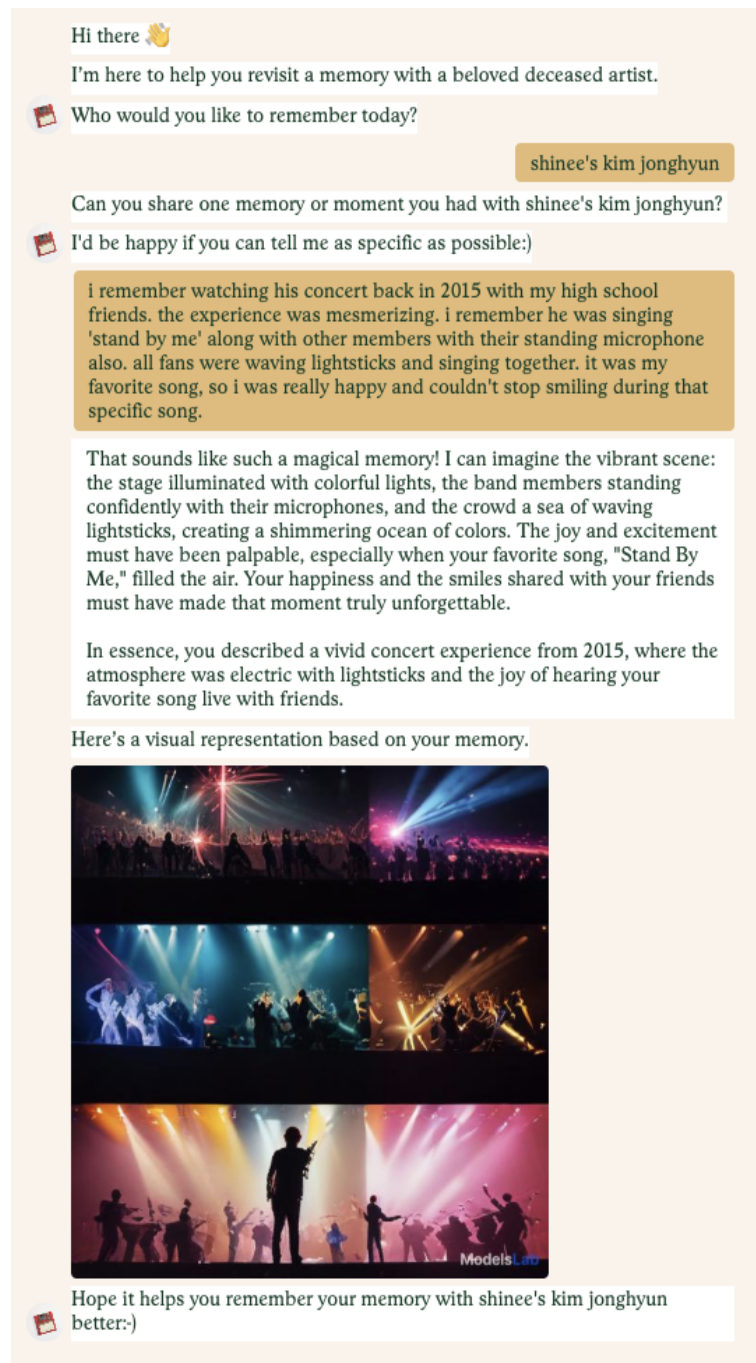


Figure 3.9 Example conversation with AI Chatbot

3.5. Evaluation Methods

At the end of each workshops, participants would need to fill the feedback survey to reflect on the experience they have gained from the workshop. This research applied mixed methods for the evaluation, combining quantitative and qualitative method. Likert scale items (quantitative) are focused to assess certain pre-selected emotional responses that arise during the workshop. This selection of emotions was formulated based on related research in bereavement such as nostalgia, self-reflection (Anderson et al. 2017), sadness (Osterweis et al. 1984), connection, vulnerability, and validation (Harris and Winokuer 2019).

Another part of the survey consists of open-ended questions. This is used to explore insight about the meaning-making practice in the workshops. The data is then categorized into certain themes and analyzed using thematic analysis method (qualitative) in reference to related research (Eum and Doh 2023). Besides that, other questions are also formulated to investigate comparative values between the two reminiscence aids used in the workshop. In addition to the survey, this research also used ethnographic observation. This method identified the context and meaning in any behaviors and interactions (Angrosino 2007) the participants might do throughout the workshop.

Chapter 4

Result

4.1. Data Collection and Analysis

The following sections in this chapter will discuss about the data collected in the first and second workshops as well as its analysis to answer the research questions.

As mentioned in the previous chapter, each participant was assigned to a small group for the workshops. Each group was identified by an ID in the format “G” followed by the group number (e.g., G1, G2, etc.) and each participant was referred using the alias “P”, followed by their participant number (e.g., P1, P2, etc.).

In the first workshop, participants were divided into three groups (see Table 4.1) where each group had their own pre-existing conditions that might affect the whole experience of the design testing. Despite not being asked and unnecessary for this workshop, participants in G3 voluntarily shared that they have skills in drawing such as illustration.

Table 4.1 Group distribution in workshop 1

ID	Joined participant	Pre-existing condition
G1	P1, P2, P3	Participants know each other
G2	P4, P5	Participants meet for the first time
G3	P6, P7	Participants know each other; Participants have skills in drawing

The second workshop consisted of two groups. In addition to pre-existing condition such as have known other participants in the group or just met for the first time, each group in this workshop had one additional participants who did not join the previous workshop (see Table 4.2).

Table 4.2 Group distribution in workshop 2

ID	Joined participant	Pre-existing condition
G4	P1, P2, P3, P8	Participants know each other (including 1 new participant)
G5	P7, P9	Participants meet for the first time (including 1 new participant)

4.2. Meaning-Making Experience

Meaning-making of the loss experience as the main objective in this study is investigated in the following fashion. This section aims to investigate how fans practice the meaning-making in two workshops that they have participated in. This practice is identified by the change in the participants' thoughts or feelings regarding their bereavement experience on the loss of their favorite deceased artist. Responses collected from survey (open-ended questions) are categorized based on themes advocated by related previous study (Eum and Doh 2023). The selection of themes has underwent multiple revisions by the researchers of the aforementioned paper to strengthen its credibility.

Among the formulated seven themes, only four themes are used for this study (see Figure 4.1). This decision was based on consideration about its relevance to the insight found from the workshops. Details of the theme as well as its link to the meaning-making of loss is also adjusted to fit this research's context. Feedback that corresponded to the selected themes will be discussed further in the following parts.

Theme	Details of theme	Association with meaning-making of loss
Recalling memories	Participants recalled their moments and emotions in the past (no further meaning obtained)	Raising awareness on unsettled pondering that may still exist
Recognizing positive emotions	Participants acknowledged positive feelings related to the memories	Part of the iterative process of avoiding and dealing with emotions and thoughts on the loss
Reviewing the meaning of loss	Participants transformed the negative feelings caused by the loss into their current belief	Integrating the loss to rebuild a self-narrative
Planning a better future	Participants gained new aspirations in their life	Configuring future plan to create more self-narrative

Figure 4.1 Themes for meaning-making of loss

4.2.1 Recalling Memories

In the first workshop, participants were provided with open-ended questions as the reminiscence aid. By using the memory intervention, they tried to remember three past moments (artist discovery, engagement with the artist, artist's death discovery) and one present moment (post artist's death, in reference to the participants' memories). The approach of having participants remembered about different stages in life as the deceased artist's fans, as quoted by P6, triggered a flashback in her life.

P6: "Recalling memories about my journey with with artist and having flashbacks about it"



Figure 4.2 Participants recalling memory through drawing (Workshop 1)

Recalling memories in the past based on their attachment to the deceased artist's music not only enabled them to have a nostalgia but have also reminded them of an activity, particularly the one that they did while listening to the music (P2).

P2: “[memory drawing] Bring back the nostalgia, I remember thing that I did in the past while listening to the artist [music]”

The opportunity to express memories freely was something that is enjoyable for them as fans. A participant (P1) found this part really memorable for her.

P1: “The most memorable part is when I just freely draw what I would like to draw that will help me remind my favorite deceased artist.”

Documentation of the participants doing the memory drawing in the first workshop can be seen in Figure 4.2.

4.2.2 Recognizing Positive Emotions

Eligible participants who could join the workshops have been segmented into several criteria, which is they no longer have intense feeling with the grief (have passed the denial stage). Related study mentioned that this group of people is more suitable to participate in a bereavement workshop (Neimeyer 2019) since they are most likely to report less unexpected reaction to the topic of death. This also showed in this study where a participant (P4) expressed that he was touched by how other participant (P5) reacted to the artist's death.

P4: “When [P5's name] said she was praying for him after he died, that was touching”

Moment of participants doing the verbal sharing in both workshop can be seen in Figure 4.3 and Figure 4.4 respectively.



Figure 4.3 Group (G2) during verbal sharing

P1 was also able to acknowledge positive emotions through learning how other participants first discovered about their favorite artist's music.

P1: "I appreciate how we all have different ways on how we first listened to the music of our fave artist."

The same participant who mentioned in the first workshop that she prayed for the deceased artist (P5) also stated that the verbal sharing offers comfort for her. This applied as well to P1 during the second workshop.

P5: "I felt comfortable when sharing."

P1: "I felt that sharing and hearing stories made me feel better."



Figure 4.4 Group (G4) during verbal sharing

4.2.3 Reviewing The Meaning of Loss

Among four themes of meaning-making used in this study, reviewing the meaning of loss has shown to be the method participants most practiced with. As mentioned by P6 before, memory drawing enabled her to have flashback as a fan. However, she also added that it allowed her to reflect on her life journey not only as a fan but also as a person. Upon realizing her current age at the time of the workshop (23), she was hit by the realization that she has been a fan of the deceased artist since long time ago. She was able to learn how her life has changed so much from the moment she started to discover the artist until the artist passed away.

P6: “I realized that I actually did grew up as a person and actually in age because I discovered this artist in my teen years during a young age and now I am an adult so it reminded me of my own life journey”

It was not only about self-reflection in relation to life as a person, but some participants also expressed reflection related to the deceased artist. Through verbal sharing, P2 get reminded of why he liked the artist in the first place.

P2: “It makes me understand more why I love this artist.”

With the help of the same activity, one participant (P5) mentioned that the activity of storytelling about memories of a deceased artist can serve as a means to remember the artist that often gets forgotten about. This might be influenced by the current situation where there is no structured session yet (as in bereavement workshop) that can facilitate the fans' needs for sharing.

P9: "Sharing [memories of deceased artist] through storytelling is a good way for remembering and it's what we always forget about."

Sharing in a group setting also encouraged participants to appreciate others' personal memories of the deceased artist. In the topic of death, participant (P7) realized that this specific topic could mean differently for each fan. Therefore, it is worth noting not to underestimate someone else's experience in relation to death.

P7: "I learned that death could bring different opinions to people, and it made me realise that one death could be a happy ending, another one wouldn't."

Learning how death can personally affect fans in different ways also made participant (P3) realized that everyone's feelings are valid.

P3: "After knowing their [artists] pass away, [i realized that] everyone's feeling is memorable"

4.2.4 Planning a Better Future

How participants implemented the meaning-making is also executed by making a list of plans for their future doings. Memory drawing has motivated a participant (P1) to consider learning a musical instrument as the deceased artist was known for playing guitar during their performances.

P1: "I feel like I learned what I want to do next. Just like playing instrument while singin their songs."

This intention was also visually represented in the drawing piece created by the participant (P1) as shown in Figure 4.5.

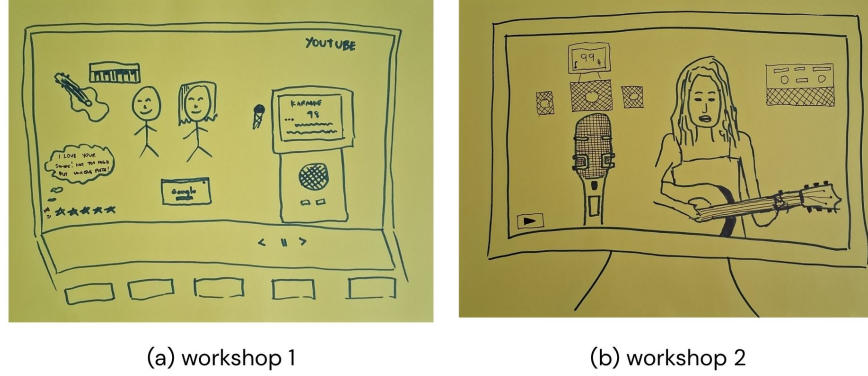


Figure 4.5 Musical instruments in the participant (P1)'s drawing piece

4.3. Emotional Responses

Prior to conducting the workshops, emotional or sentiments have already pre-selected using references from previous studies in bereavement sessions. For drawing session, the sentiments include nostalgia, sadness, and self reflection. While for verbal sharing, there are connection, vulnerability, and validation. In addition to that, questions that correspond to each sentiment (two questions for each sentiment) were also formulated. How participants felt toward those questions are being measured using likert-scale with five levels ranging from Strongly Disagree, Disagree, Neutral, Agree, to Strongly Agree.

4.3.1 Nostalgia, Self-Reflection, Sadness

As seen in Table 4.3, participants reported experiencing a range of emotional responses, with nostalgia being the most prominent, followed by self-reflection, and then sadness.

Participants deeply felt that the process of memory drawing brought nostalgia and reminded them of meaningful moments in the past as fans of the deceased artist. In addition to that, the activity has allowed them to reflect on their life

and to reconnect with the older version of themselves. Despite the workshop mainly discussed about the topic of loss, participants did not feel much sadness throughout the sessions.

Table 4.3 Emotional response analysis in memory drawing

Sentiment	Question	Agreement Level
Nostalgia	Q1. The drawing process brought back nostalgic memories of my time as a fan.	Strongly Agree
	Q4. Drawing this memory reminded me of a meaningful time in my life.	Strongly Agree
Sadness	Q2. Recalling memories of the artist made me feel a sense of loss or sadness.	Neutral
	Q5. This memory brought up feelings of sadness or loss.	Disagree
Self-reflection	Q3. Revisiting these memories helped me reconnect with a part of myself or my past.	Strongly Agree
	Q6. Thinking about this memory helped me reflect on my own life.	Agree

4.3.2 Connection, Vulnerability, Validation

Participants identified a sense of connection as the most significant emotional response, followed by vulnerability and validation (see Table 4.4).

Participants expressed that they were grateful that there was a space specifically designed to share memories of a deceased artist. Despite being assigned to group that consisted of fans of different artist, they still felt a strong sense of connection due to the shared experience. The opportunity to express and share memories was enough to expose them emotionally. Participants tended to agree that their feelings are validated through this bereavement workshop.

Table 4.4 Emotional response analysis in verbal sharing

Sentiment	Question	Agreement Level
Connection	Q1. Despite having different artists to like, I felt a sense of connection through the shared act of storytelling and remembrance.	Strongly Agree
	Q4. Hearing others' stories made me feel connected to people who shared the same experience.	Strongly Agree
Vulnerability	Q2. Expressing my memory made me feel emotionally exposed or vulnerable.	Agree
	Q5. Sharing my memory made me feel emotionally exposed.	Agree
Validation	Q3. Sharing my story helped me feel seen, heard, or validated.	Agree
	Q6. It felt good to express this memory out loud.	Agree

4.4. The Role of Reminiscence Aids

Workshops in this study used two different reminiscence aids as participants' memory intervention. The first workshop used open-ended questions and the second workshop used Generative AI.

4.4.1 Perspective on Open-Ended Questions

Open-ended questions was used as the reminiscence aids to enhance participants' autobiographical memory recall. In response to this intervention, participant (P2) mentioned that this aid helped him during the sharing session because he could have a clear story format to share to people in the group.

P2: "It's easier for me to tell something that I know by using story format"

However, some participants (P1, P5) experienced some challenges. Despite unnecessary in this workshop context, they felt that they did not have the skills in drawing therefore they found this activity a bit hard.

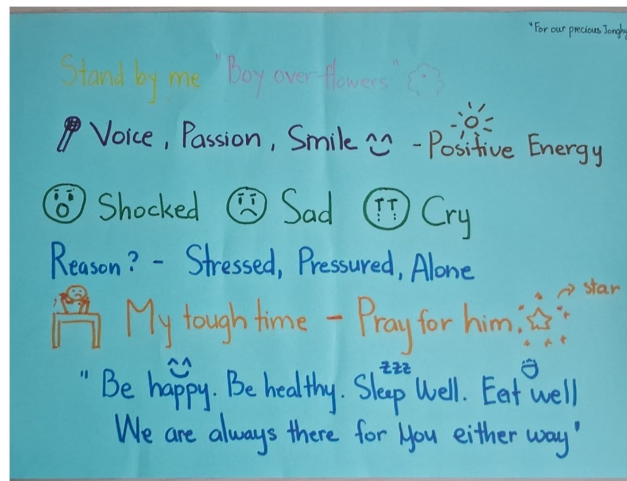


Figure 4.6 Participant (P5) expressed memories more with writing

This issue eventually made participant (P5) to express memories by drawing less and using more writing instead (see Figure 4.6).

P5: “I was a bit confused as i can’t draw [...] i ended up writing all my thinkings with a bit drawing ”

Participant (P1) also highlighted that she knew what to draw but she could not express it well due to the lacking skill.

P1: “The prompts [open-ended questions] were clear! Easy to understand. It is just that I cannot draw well but I have the idea on what to draw. [...]”

In groups where participants were not confident enough with their drawing skills (mentioned by the participants themselves during the session), once in a while, they would look at other participants’ works for inspiration (G1, G2). Participants in other group (G3) who previously claimed to have skills in drawing did not

express much difficulties. However, they still expressed the inability to recall the memories clearly due to a young age back in the past (P7). Another participant (P6) also looked into other sources (internet) to find information related to the artist, so that the memory that was being shared would still be factually correct.

These points were the reason why it is necessary to offer another type of reminiscence aid in the next workshop, particularly an intervention that could provide a help for visual representation of the participants' memory.

4.4.2 Perspective on Generative AI

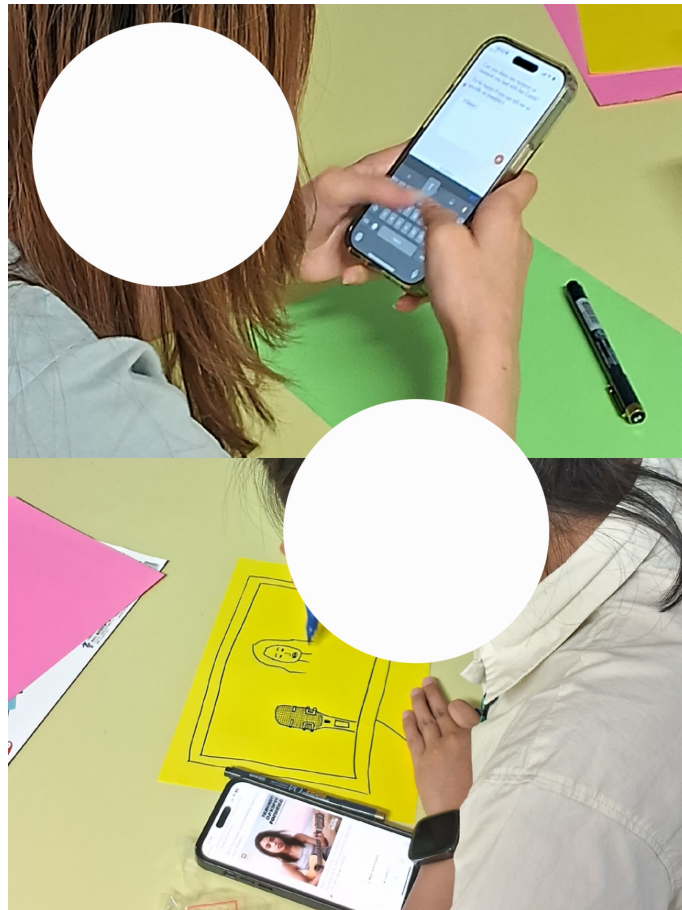


Figure 4.7 Participants using AI Chatbot in workshop 2

The second workshop was specifically designed as a response to address participants' lack of self-confidence in expressing their memories without additional references. In this workshop, Generative AI technology using AI Chatbot was introduced. The AI system in the chatbot generated two things. The first is text summary based on the participants' explanation about their memories to emphasize on visual elements enhancement and descriptive clarity. The second one is image generated based on the previous text summary. Various responses related to the positive impact of Generative AI were collected including the ability to express the memories better (P1, P2). How participants used the AI Chatbot during memory drawing can be seen in Figure 4.7.

P2: "I told the AI about my feeling and the artist's works, then the visualization help me to express my feeling more."

However, the use of AI also came with a drawback where one participant (P7) felt that the generated images felt constraining for the sharing session. It felt like she had to share more about what the AI have generated through image rather than her own memories itself. At the same time, the same participant also acknowledged that the generated image added a unique value. It was able to capture a specific scene that was matched to the participant's memory such as hanging posters on the bedroom's wall (see Figure 4.8), although it was not mentioned explicitly by her.

P7: "[...] AI did help to enforce what I "had" in the past. However, I believe it gives limitation to how the memory I had should be presented to the other people."

4.5. Contributing Factors

In addition to the meaning-making experience, emotional response, and the role of reminiscence aids as the main aspects explored in this workshop, there were also other factors that contributed to the findings related to these three things. It includes workshop design, groups' pre-existing conditions, and emotional dynamics experienced by the participants.

Participant	Text input	Generated image
P7 Deceased artist: Liam Payne from One Direction	"A memory of a high school girl listening to One Direction's songs in her own room. And the last memory of her remembering his death, jumping from the hotel's balcony"	

Figure 4.8 Participant (P7)’s text input and AI’s generated image

4.5.1 Workshop Design

A participant (P1) mentioned that having a small group for sharing memories of deceased artist is a good approach since these stories are personal.

P1: “[...] Having small group was as good plan.”

Two sessions introduced in the workshop provided a significant support to one another for the meaning-making practice. The drawing piece created during memory drawing helped participants (P2, P3) in delivering the stories with a clear structure, unlike impromptu storytelling that would most likely require more cognitive efforts. While sharing session helped the participants in gaining a better understanding of themselves.

4.5.2 Groups’ Pre-Existing Conditions

Gathering people who underwent similar situation in an offline setting has shown to encourage real interaction among participants and build a sense of connection. After each participant had their turn in sharing, further discussions happened in groups whose participants already knew each other (G1, G3). Participants’

stories sparked the curiosity of others to dig into more details as well as to discuss about what the deceased artists have in common (e.g. cause of death). Similar interaction also happened in other group (G2) whose participants just met for the first time. The interaction happened in the middle of the sharing session, where a participant (P4) informed the other participant (P5) about a common phenomenon in posthumous fandom, 27 Club. It is a cultural myth that refers to a list of artists who died at the age of 27.

4.5.3 Emotional Dynamics

Participants in the workshops experienced a shift in emotions due to the bereavement topic. Most participants initially experienced nostalgia during the sessions. However, when the topic shifted to the artist's death, the overall mood became noticeably sadder. Participant (P5) noted that joining the workshop was an interesting experience, although the feelings of sadness kept on arising when recalling the past. A participant (P6) quoted during memory drawing.

P6: "I felt nostalgic mixed with a little bit of old sadness because it reminded me of this artist's lost"

The same participant (P6) also experienced the same thing during sharing.

P6: "I felt emotional but in a good way because it allowed me to express how i felt [...] it was kind of a relief after feeling sad during drawing "

When being asked whether the participants have anything to say or would do if the artist was still alive, a participant (P5) specifically mentioned that this question triggered her to get emotional to the point the face of the deceased artist appeared on her mind.

P5: "[...] I got emotional a bit when it came to a message to him. And then i feel like he [his face] is appearing in my head "

Participants were able to emotionally resonated with the stories shared by others. The opportunity to hear stories, especially how the artists' death affect

differently on each participant, it fostered empathy and appreciation for both the artists and the fans.

The sharing session which was previously timed in first workshop was also modified to unlimited to encourage more interaction among the participants.

Chapter 5

Discussion

5.1. Conclusion

Most bereavement workshops exist today are mainly facilitating the needs of individuals who experience the loss of family members, friends, and pets. This leaves a significant gap for other close relationship such as fans with deceased artist, specifically musician. The passing of an artist in fans' life may be as intense as losing a close person to death. However their grief is often underrecognized socially (commonly referred as disenfranchised grief). In the posthumous fandom, fans have been coping with the grief in different ways. They would gather at physical sites for mourning, trade and collect more artist-related items to keep the memories, and also participate in discussion held in social media or online forums. While these efforts are primarily aimed to fans to deal with the grief, it is also worth to address the next phase of coping with a grief, which is adapting to the loss.

Adapting to the loss can be done in various methods including meaning-making of the loss experience. This practice allows the bereaved to gain or derive a new meaning in their life, in which in this context can be obtained through reminiscing the fans' personal memories of the deceased artist that are tied to the artist's works. Artists, particularly musicians, produce music as their primary work, which is consumed by their fans. In bereavement workshop setting, music has been used as the touchpoint for triggering people's memories. While its common implementation is by letting participants listen to certain music, this research explored a novel way of triggering the memories, by combining fans' memory attachment to music and visual art creation. Visual art in this study specifically highlighted the act of drawing as a means to support meaning-making of the loss experience. Drawing has the ability to enhance memory recall by engaging all

key aspects of a memory. However, to provide more enhancement, intervention such as open-ended questions and Generative AI were used as reminiscence aids. These tools were selected to offer comparative values in supporting the memory recall. The last activity includes participants to share orally about their drawing to other people in a group. This is a common method to use in workshop where it can encourage interaction and connection. With this complex combination, this research aimed to explore how fans practice the meaning-making of loss in bereavement workshop, emotional responses that arise throughout the sessions, and the role of both reminiscence aids in supporting fans' memory recall.

Participants who joined the workshops underwent a self-screening to assess their grief level. Only participants who passed the denial stage were eligible to join. They also must have a deceased artist that they were fan of whose music they still listened to. A total of nine participants were involved in two workshops where each participant was assigned in groups. In the first workshop, participants were required to recall autobiographical memories of the deceased artist which are triggered by their attachment to the music. Open-ended questions were used to help the participants' memory recall. At last, they shared verbally to the group what they already created in the previous activity. To emphasize on the unnecessary requirement of high level drawing skills from the participants, visual art in this study is redefined as drawing piece. Slightly different from the first workshop, the second workshop asked participants to recall episodic memories by using Generative AI as the reminiscence aids. Evaluation methods employed in this study are mixed-method combining likert-scale questions, open-ended questions (thematic analysis), and ethnographic observation.

Result suggested that fans practiced the meaning-making through different trajectories including recalling memories, recognizing positive emotions, reviewing the meaning of loss, and planning for a better future. The activity of memory drawing brought a nostalgia, while verbal sharing fostered a sense of connection among people who shared the same experience losing a favorite artist to death. The use of reminiscence aids played a significant role in supporting a clear storyline for sharing (open-ended questions) and visual representation of the memory (text and image generated via AI Chatbot). In addition to that, other factors such as workshop design, groups' pre-existing conditions, and emotional dynamics also

contributed to the findings in this research.

5.2. Implication

The essence of this research is to address fans of deceased artist (musician) to practice meaning-making of the loss experience. This objective is realized through conducting bereavement workshop. Similar workshops have been mainly focusing on bereaved participants who underwent an experience of losing close individual (e.g. family members, friends, or pets). Therefore, this research offers a new perspective on bereavement studies to highlight the importance of responding to the fans' of deceased artist's loss experience.

In posthumous fandom context, this workshop design may also be an alternative fan activity to enjoy, in addition to other existing events or activities.

5.3. Limitations and Future Works

Prior to joining the workshop, participants in this study completed a self-screening to assess their grief level. Only participants who have passed level one of grief were eligible to participate to avoid any unexpected effect caused by the topic of loss. Future work suggested an exploration with bereaved fans from different grief levels, including the most intense level (denial stage). In that case, an assistance from professionals (e.g. healthcare, spiritual, etc.) may be necessary to anticipate any potential risk. The workshop design may also be used in experiments involving older fans as numerous studies have shown that this group greatly benefits from reminiscence experiences, particularly for their well-being. In addition to that, it may also explore with participants who engage with the deceased artist more than listening to the artist's music. This may provide significant differences in the insights.

Workshops in this study were conducted only for two times. As previously discussed, grief is not a linear process therefore people may experience intense feeling again sometime in their life. This implied the necessity to conduct the experiment as longitudinal study to monitor the changes in participants in their practice of meaning-making of the loss.

Current design was tested with participants consisted of master's level students who are already familiar in using one of the reminiscence aids (Generative AI) on their daily basis. Future work encouraged to test the design with people who are not familiar with such technology as well as provide training for prompt engineering to improve the quality of AI-generated text summary and image. Lastly, further studies may also experiment with other reminiscence aids such as manuals and tangible object as these are also commonly used as intervention in bereavement workshop.

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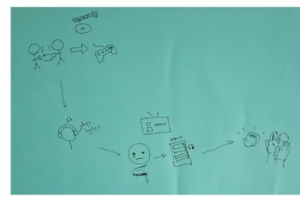
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Appendices

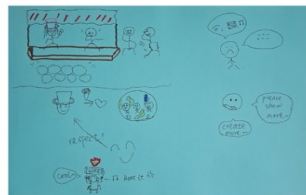
A. Drawing pieces by participants



(a) P1



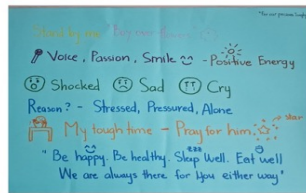
(b) P2



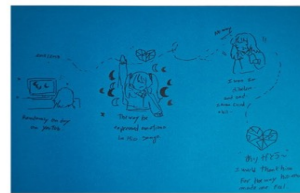
(c) P3



(d) P4



(e) P5



(f) P6



(g) P7

Figure A.1 Drawing pieces in workshop 1



(a) P1



(b) P2



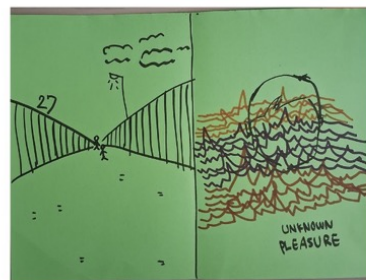
(c) P3



(d) P7



(e) P8



(f) P9

Figure A.2 Drawing pieces in workshop 2

B. API Call for text completion

Sending user input to OpenAI endpoint:

```
{
  "method": "POST",
  "url": "https://api.openai.com/v1/chat/completions",
  "headers": {
    "Authorization": "Bearer {{openai_api_key}}",
    "Content-Type": "application/json"
  },
  "body": {
    "model": "gpt-4",
    "messages": [
      {
        "role": "system",
        "content": "Give respond to the users' input
while trying to empathize with it. Then summarize it
in your perspective, into short sentences,
focusing on elaborating the visual elements that you can
imagine from their inputs, such as the colors, objects, etc.
Deliver it in human-like conversation and avoid using
the same wording for each iteration"
      },
      {
        "role": "user",
        "content": "{{Please summarize {{memory}}}}"
      }
    ]
  }
}
```

C. API Call for text-to-image generation

Sending user input to Modelslab endpoint:

```
{
  "method": "POST",
  "url": "https://modelslab.com/api/v6/realtime/text2img",
  "headers": {
    "Authorization": "Bearer {{modelslab_api_key}}",
    "Content-Type": "application/json"
  },
  "body": {
    "key": "{{modelslab_api_key}}",
    "prompt": "generate a picture that's best suited
with visual representation summarized by {{summaryMemory}}",
    "negative_prompt": "bad quality, creepy, same pattern,
nsfw, distorted faces",
    "width": "512",
    "height": "512",
    "safety_checker": false,
    "seed": null,
    "samples": 1,
    "base64": false,
    "webhook": null,
    "track_id": null
  }
}
```


D. Text input and generated images in AI Chatbot

Participant	Text input(s)	Generated image(s)
P1 Deceased artist: The Carpenters	"I first heard her music from radio then youtube. I really like their songs because it is so unique yet easy to sing (low pitch). I remember I always use their songs in the Karaoke. I even sing their songs during intermission number in the office. Soon, I want to record videos of myself where I sing and play instruments of their songs."	 The first image shows a woman with long dark hair playing a guitar. The second image shows three women's faces. The third image shows a microphone with a logo that says 'KATO'.
P2 Deceased artist: Avicii	"I like the song "The nights" and "Hey Brothers" It makes me feel close to family and some sense of freedom. It's more into the artist's work that makes me remember about the artist."	 The collage consists of six small images. The top row shows a person on a beach, a person in a field, and a person in a club. The bottom row shows a person in a field, a person in a club, and a person in a field.
P8 Deceased artist: Avicii	"While playing sports in the club, a song by this artist was playing. It was a song that made me want to do my best during hard times."	 The image shows a person's legs and feet wearing green sneakers, standing on a wooden floor.

Figure D.1 AI Chatbot (P1, P2, P8)

Participant	Text input(s)	Generated image(s)
P7 Deceased artist: Liam Payne from One Direction	"It is a memory when I happened to be a middle school studen, full of dreams, and loving the boys, One Direction. To be honest, I don't really have any specific memory with him as my memory mostly specified with all the members of One Direction"	
	"A memory of a high school girl listening to One Direction's songs in her own room. And the last memory of her remembering his death, jumping from the hotel's balcony"	
	"A beautiful voice which united One Direction."	
	"Beautiful voice united One Direction as a whole group. Where I found the voice as something dear during my teen years. And the fact that he died from the balcony, without having a chance to reunite with the boys"	
P9 Deceased artist: Ian Curtis	I listened to his band Joy Division after he's dead and I like the music tone, the lyrics and also his performance on the stages at gigs. When I was a teenager I was hoping that I can go back to 80s to experience all of these. I like the way he put the dark and depressing music to different interpretations.	

Figure D.2 AI Chatbot (P7, P9)

Participant	Text input(s)	Generated image(s)
P3 Deceased artist: Michael Jackson	"I remember the first time I heard Michael Jackson's music—it was while I was playing a video game. The rhythm was so catchy that I instantly enjoyed it. What impressed me even more was not just his singing, but also his incredible dance moves. I truly admired his talent. His musical style was very diverse, and one of the most memorable songs for me is "Heal the World." It's such a warm and heartfelt song dedicated to children around the world. The message behind it shows a global perspective and a deep sense of compassion—it felt so meaningful and truly elevated."	
	"remember watching Michael Jackson's 'Smooth Criminal' video on YouTube for the first time. I was amazed by his signature lean move—it felt almost unreal. That was the moment I realized he was not just a singer, but a true performer."	
	"One unforgettable moment was when I heard 'You Are Not Alone' during a tough time in my life. His voice felt so comforting, like he was speaking directly to my heart. That song really stayed with me"	
	"I once watched a documentary about Michael Jackson's concerts. The way he connected with the audience and how emotional people got—it gave me goosebumps. His presence was truly legendary"	

Figure D.3 AI Chatbot (P3)