

## Credits

---

As any book, this one would not exist without the support of many.

First, I would like to thank my mother Michaela Harrer for supporting my work and for helping my grief-based ideation method off the ground. Her expertise as a mediator has especially helped me develop the toolset I have today. I am grateful for the support of my other family members, some of who passed during the completion of this book. Your love is being felt every day.

I thank my doctoral supervisors Monika Seidl and Peter Purgathofer for helping me navigate a new research area and for showing trust in my experimental work. You have given me the required boost to finish a doctorate despite long stretches of isolation and self-doubt.

There have been a number of ‘moral’ supervisors as well; friends and experts who helped me improve the quality of this study by sharing their thoughts and ideas. I thank Ida Toft who has helped my methods and ideas mature over the past years. I thank Doris Rusch for both inspiring and supporting my work, and Rilla Khaled for consulting me on the muse-based design model, which has helped me design with the bereaved.

I am tremendously grateful to the self-help group ‘Regenbogen’ for joining this project and making a case study on grief-based game design possible. Thank you for bringing your stories to life in the Trauerspiel workshop and for developing a game with me. To the lovely people at the IGW Vienna, especially Katta Spiel, Geraldine Fitzpatrick,

Fares Kayali, Naemi Luckner, and Florian Holzner, thank you for sharing your space and making me feel like a part of the family. Thank you, Oliver Rudoll, Raimund Schumacher, Christoph Binder, and Lukas Hasitschka for building the very first game prototype which sadly did not make it into this book. I do not forget.

Thank you to Henrik Schønau-Fog from the Medialogy Department of AAU Copenhagen for inviting the Jocoi project and letting me work with a talented student team – Mihai Anton, Christian Anton, Rasmus Klastrup, Andreas Nørby Simmelkiaer, and Camilla Grønbjerg Jakobsen: you rock!

Thank you, Nicklas Nygren, Dajana Dimovska, Alina Constantin, Henrike Lode, Hanne Nielsen, and Jakob Moesgaard for giving feedback to my research and design process. Thanks to our brave playtesters, Babsi Maly, Anita Landgraf, Judith Kohlenberger, Martin Fasterholdt, Kathi Harrer, Johannes Harrer, and Gustav K. Hemmelmayr for your invaluable inputs.

Big thanks to my PhD colleagues at the English department, especially Jenny Theuer, Ranthild Salzer, and Tamara Radak for engaging with some of my ideas.

I would like to thank Pedro Dalcin and Richard ‘Raxter’ Baxter for realising the literary review game Overcoming with me. Thank you to the rest of Kayakklubben and the Copenhagen Game Collective for grounding me and eating kiks with me during times of existential crisis.

Thank you, Ludger and Carolien at Obras Portugal for inviting this project to their residency. Thanks to musicforprogramming.org and The Most Dangerous Writing App for actually making me write.

Parts of the research in this book have been funded by the Austrian Academy of Science (ÖAW), and the University of Vienna (KWA).

Finally, I am indebted to Simon Nielsen for his giant contribution to this book, both in the forms of long-time encouragement, mental support and meticulous proof-reading. His sharp observations and suggestions have been essential in making this book an enjoyable read.

Thank you all for reading.