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DESIGNING THE "LIFE AFTER YOU" SOCIAL CAMPAIGN FOR YOUNG PEOPLE BEREAVED BY PARENTAL DEATH: A VISUAL COMMUNICATION DESIGN STUDY

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Abstract

Parental death can disrupt young people's emotional well-being and everyday routines, while limited opportunities to discuss grief may compound difficulties in seeking support. This article presents the development of "Life After You," a visual communication campaign intended for young people aged 17–25 who have experienced parental bereavement and for peers who support them. The project followed the seven-stage design-thinking framework of Ambrose and Harris (2010). Its qualitative inputs included an interview with a clinical psychologist, interviews with three bereaved participants and one peer supporter, observations, a literature review, and a SWOT-informed design synthesis. The campaign concept drew on the five-stage grief framework and meaning-making discussions, while the Dual Process Model informed the recognition that adjustment to loss is not linear. The resulting identity uses the tagline "Walking with Grief," a restrained blue-based visual system, reflective narratives, and planned digital and print touchpoints, including social media content, journaling materials, posters, and merchandise. The source report also describes a focus group with eight participants aged 21–24, but does not provide analyzable feedback or performance measures. Accordingly, the project documents a conceptually and visually developed campaign, not demonstrated improvements in grief outcomes or campaign effectiveness. The article contributes a traceable design process for translating grief-informed insights into sensitive visual communication.

Keywords: Bereavement; Parental Death; Social Campaign; Visual Communication; Design Thinking; Young People.

INTRODUCTION

The death of a parent is a significant experience for young people, although its consequences vary across individuals and contexts. Reviews of adolescent parental bereavement describe diverse emotional, social, and developmental effects rather than a single predictable response (Farella Guzzo & Gobbi, 2023; Wray et al., 2026). The transition toward adulthood may entail changes in identity, independence, and family relationships, making the language used to characterize the target population important (Arnett, 2000). A meta-analysis concerning early parental loss and later depressive outcomes provides broader risk context, but should not be used to predict the response of any individual interviewee (Simbi et al., 2020). Because this project addresses people aged 17–25, it refers to them as young people, encompassing late adolescence and emerging adulthood rather than treating the entire age range as adolescents.

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Research on bereavement support emphasizes the importance of accessible information, appropriate social responses, and environments in which loss can be discussed without pressure to recover according to a prescribed timetable (Abrams, 2013; Breen et al., 2022; Worden, 2018; Wray et al., 2026). Qualitative research involving parentally bereaved young people has also documented the varied ways in which individuals navigate their relationships, daily activities, and personal meanings after loss (Scott et al., 2026). These studies provide a rationale for communication that acknowledges difference and avoids portraying grief as a uniform sequence.

Two complementary conceptual perspectives informed the project. The five-stage framework originally associated with Kübler-Ross (1969), and later discussions of grieving and meaning-making (Kessler, 2019; Kübler-Ross & Kessler, 2014), supplied themes for reflective campaign messages. These stages were not treated as mandatory steps or as a clinical assessment tool. The Dual Process Model instead describes oscillation between loss-oriented and restoration-oriented coping, providing a more explicit basis for representing non-linear adjustment (Stroebe & Schut, 1999). The design challenge was to translate these ideas into language and imagery without suggesting that a campaign could replace professional support.

A digital-first approach was considered relevant to the intended audience's communication environment. Indonesia's 2024 internet survey estimated approximately 221.6 million users, although that national statistic alone does not establish usage habits within the interviewed sample (Asosiasi Penyelenggara Jasa Internet Indonesia [APJII], 2024). Research also cautions that social media may act as a stressor, a resource, or a coping tool depending on context (Wolfers & Utz, 2022). For this reason, social platforms were treated as channels for accessible information and supportive messaging rather than as therapeutic interventions.

Against this background, the project developed the "Life After You" campaign, with the tagline "Walking with Grief," to explore how visual identity, reflective copywriting, and coordinated media might communicate grief literacy to young people who have lost a parent and to their immediate social circles. The contribution is a documented design response to an identified communication need. It does not claim to establish the campaign's clinical effectiveness, to validate a grief theory, or to represent all bereaved young people in Indonesia.

The design problem is therefore narrower than clinical grief treatment: it concerns how a communication campaign can make information about bereavement intelligible, offer non-prescriptive language for personal reflection, and support more considerate responses from peers. This framing also sets an evidential boundary. The project does not investigate the prevalence of prolonged grief, diagnose participants, or compare therapeutic approaches. It uses selected bereavement concepts to inform communication choices that can subsequently be scrutinized through design evaluation. Within this scope, the main question is how the reported audience concerns can be translated into a coherent message structure, visual identity, and set of appropriate media touchpoints.

The study is presented as a practice-based design case, not as a representative survey or an intervention trial. Its originality is evaluated through the documented relationship between the selected interview accounts, the project's use of bereavement theory, and the resulting campaign materials. This focus avoids attributing novelty to the mere use of social media for mental-health topics, which would require a wider comparative literature review. Instead, it examines the decisions and safeguards involved in communicating a sensitive experience through the particular "Life After You" project.

METHODOLOGY

Design Approach and Process

The study used a qualitative, practice-based visual communication design approach structured around the seven stages described by Ambrose and Harris (2010): Define, Research,

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Ideate, Prototype, Select, Implement, and Learn. In this project, "implementation" refers principally to the preparation, simulation, and presentation of campaign media. It should not be interpreted as evidence of a completed public campaign or measured audience reach. Figure 1 summarizes the sequence.

Figure 1. Seven-stage design-thinking process, adapted from Ambrose and Harris (2010).

Data Sources and Participants

Purposive selection was used to obtain perspectives relevant to parental bereavement. The project documentation records an interview with one clinical psychologist associated with SAUH Psychological Services, three primary-audience participants who had experienced the death of a father, mother, or both parents, and one secondary-audience participant who had supported a bereaved person. The participants were interviewed online. The primary-audience cases were not intended to be statistically representative. Participant identities are represented by codes rather than names, as documentation authorizing identifiable publication of sensitive bereavement narratives was not available.

The project also reports observation of one young adult and of grief-related community activities, as well as a review of books, articles, digital communication, and campaign references. Although the project documentation refers to data triangulation, it does not describe the procedures in sufficient detail to assess their implementation. Multiple data sources are therefore reported without claiming formal methodological triangulation.

Because the source concerns bereavement, identity protection forms part of the reporting boundary. Interview participants are described by participant codes and broad characteristics; quotations and circumstances that could enable identification are not reproduced verbatim. The available documents do not establish the precise informed-consent process, ethics approval status, or permission for public use of identifiable stories. No such approval is inferred. Before any further recruitment, public quotation, or campaign activation, the project team should verify age-appropriate consent procedures, permission for personal narratives and images, secure handling of interview material, and routes to appropriate support if campaign content evokes distress. These are recommendations for responsible continuation, not procedures claimed to have been completed.

Analysis and Design Translation

Interview and observation material was summarized thematically around emotional expression, perceived social support, non-linear adjustment, and communication needs. A SWOT matrix was subsequently used to organize design opportunities and risks. Because complete coding records and independent analyst review are not documented, these thematic summaries serve as contextual design inputs rather than evidence of saturation or generalizable qualitative themes. Design decisions were translated into audience objectives, an identity system, a content strategy, and selected media prototypes.

For clarity of reporting, the manuscript distinguishes three kinds of statements. Descriptive statements refer to experiences or campaign artifacts recorded in the available project material. Design interpretations explain how those accounts were used to justify particular message or media choices. Future-facing recommendations identify procedures that would need to be implemented before the campaign could be treated as a tested public intervention. This distinction is especially important because interview transcripts, a

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contemporaneous coding log, and complete decision records were not available to the present editorial reconstruction. The source-to-design crosswalk presented later in Table 4 is a transparent synthesis of the documented case, not evidence of a separate formal coding exercise conducted during the original fieldwork.

Evaluation Boundary

The Learn stage reportedly included a focus group with eight participants aged 21–24. However, the available project documentation does not contain participant-level feedback, an analysis of the discussion, explicit assessment criteria, or a pre/post comparison. The evaluation can therefore be acknowledged as a reported design-review activity, but it cannot substantiate claims that the campaign was effective in changing knowledge, reducing stigma, improving coping, or influencing mental health outcomes.

RESULTS AND DISCUSSION

Audience Needs and Design Problem

The expert interview described parental loss as a disruption that may affect a young person's sense of security, relationships, and everyday responsibilities. The psychologist emphasized understanding individual feelings, avoiding prescriptive recovery timelines, encouraging supportive relationships, and signposting professional assistance when appropriate. These points were used as design guidance rather than as clinical validation of the proposed campaign.

Three bereaved participants reported different responses to parental death. One described withdrawing temporarily and using private writing, another characterized grief as an enduring presence rather than a linear progression, and another discussed persistent emotions and the time needed to adjust after losing both parents. A fourth participant, included as a peer-support perspective, reported uncertainty about how to respond to a bereaved friend or relative. These accounts are case-specific and should not be generalized to all young people. Table 1 summarizes the cases using pseudonymous identifiers.

Table 1. Anonymized interview participant characteristics and design-relevant insights.

ID	Participant category	Reported experience	Design-relevant insight
P1	Bereaved young adult, age 24	Father died when participant was 22	Temporary withdrawal, private writing, and responsibilities toward a sibling
P2	Bereaved young adult, age 21	Mother died when participant was 16	Grief described as an enduring experience rather than a fixed linear sequence
P3	Bereaved young adult, age 22	Both parents died when participant was 20	Emotional disruption and ongoing remembrance
P4	Peer supporter, age 22	Supported a bereaved person	Uncertainty about suitable language and supportive responses

The reported observation of one young adult, identified here as O1, suggested that willingness to discuss grief depended on the perceived safety and non-judgmental nature of the interaction. Observations of community sharing activities suggested a potential role for facilitated peer exchange. Because observation duration, sampling, and systematic records

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were not supplied, these descriptions are treated as contextual insights and not as verified conclusions about the effects of support groups.

Taken together, the source material justified two campaign audiences: bereaved young people who may benefit from language to describe their experience, and friends or relatives who need guidance on responding sensitively. This dual audience is consistent with grief-literacy scholarship, which emphasizes the wider social environment in which bereavement is experienced (Breen et al., 2022).

These two audiences require different communication tasks. For a bereaved young person, a message may need to acknowledge the legitimacy of an emotion while leaving space for individual interpretation. For a friend or relative, the more immediate need may be practical guidance on listening, avoiding dismissive statements, and recognizing when professional support is appropriate. The design implication is not that one visual style produces the same benefit for both groups, but that campaign content needs distinct entry points for personal reflection and social responsiveness. This distinction follows the accounts summarized in Table 1 and the broader grief-literacy concern with supportive everyday conversations (Breen et al., 2022).

SWOT-Informed Strategic Synthesis

A SWOT-informed synthesis was used to translate the stated design challenges into strategic choices. The documented matrix identifies SO, WO, ST, and WT strategic responses, but does not provide a separately substantiated inventory of all underlying strengths, weaknesses, opportunities, and threats. Table 2 therefore presents the matrix as a design-planning synthesis, not as an independently validated SWOT diagnosis.

Table 2. SWOT-informed design strategy options, revised from the original project matrix.

Strategy	Strategic response	Implication for campaign design
SO	Use accessible, empathetic visual content across relevant digital channels	Connect an identifiable visual identity with recurring, varied messages
WO	Combine simple visuals with concise, informative narration	Avoid relying on imagery alone to communicate emotionally complex concepts
ST	Use grief-informed ideas without suggesting one correct emotional response	Frame emotional experiences without prescribing a fixed sequence
WT (selected)	Minimize confusing or potentially distressing messages and signpost support	Avoid "move on quickly" language and indicate where professional help may be sought

The WT option was prioritized because the campaign concerns a potentially vulnerable audience and communications could inadvertently impose expectations about recovery. This is a defensible design rationale, although it does not establish that the resulting materials were judged safe or acceptable by all intended users.

The selected WT direction also imposes a practical test on the campaign's message hierarchy. An emotionally resonant headline is insufficient when accompanying text makes an implicit promise of recovery or leaves referral information unclear. Conversely, dense explanatory text may be informative while being unsuitable for rapid use on a small social-media screen. The design challenge is therefore to balance brevity with qualification: introduce one idea at a time, allow room for reflection, and make any recommended next step

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understandable. The SWOT matrix in this article should be read as a rationale for prioritizing such trade-offs, not as measured evidence that a particular strategy will outperform alternatives.

Campaign Concept and Message Architecture

The central idea, "Life After You," describes the continuation of everyday life after a parent's death without implying that the relationship or sense of loss must disappear. The tagline, "Walking with Grief," reinforces the project's preference for accompaniment, reflection, and gradual adjustment over prescriptive messages about recovery. Brainstorming terms reported in the original design process included loss, grief, validation, companionship, journey, and feelings (Figure 2).

Figure 2. Original brainstorming material for the "Life After You" verbal concept.

The communication plan was organized into awareness, attitude, and action objectives as presented in the original project and its campaign-planning literature (Venus, 2019), with an emphasis on brief, understandable headlines and supporting reflective text. The awareness stage introduces grief-related concepts; the attitude stage challenges unhelpful assumptions and legitimizes varied responses; and the action stage signposts options for support rather than promising a particular emotional result. The intended referral route to SAUH Psychological Services should be confirmed administratively before public activation.

Table 3. Intended communication objectives and message treatments.

Stage	Communication objective	Proposed treatment
Awareness	Introduce grief and its varied manifestations	Short, repeatable educational messages across social channels
Attitude	Encourage non-judgmental responses to bereavement	Concise headlines paired with explanatory narratives and reflective prompts
Action	Make support options easier to identify	Clear calls to action for information and appropriately verified professional referral routes

A problem–agitation–solution copywriting structure was considered in the original work, with topics grouped around difficulty expressing grief, uncertainty about adjustment, and social misunderstanding. Given the sensitivity of parental bereavement, the "agitation" component is best understood as acknowledging a difficulty rather than intensifying distress.

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The resulting messages should avoid sensational imagery, claims of guaranteed recovery, and instructions to suppress or prematurely resolve grief.

The messaging approach can be operationalized through three editorial controls. First, headlines should acknowledge a recognizable experience without implying that the reader has a disorder or is grieving incorrectly. Second, supporting text should explain the issue with language that permits variation, including the possibility of experiencing relief, sadness, numbness, or an ordinary day without treating any of these responses as compulsory. Third, calls to action should distinguish self-directed reflection, conversation with a trusted person, and contact with qualified support. In this interpretation, the campaign's reflective copy does not advise a prescribed sequence of healing. The Dual Process Model is relevant as a background framework for non-linear adjustment, but it does not predict the response of an individual audience member (Stroebe & Schut, 1999).

Table 4 makes the reasoning behind these choices inspectable by pairing recorded case material with proposed communication treatments. It is a retrospective design synthesis derived from the existing interview summaries and project outputs, not an additional dataset or a verified account of audience response.

Table 4. Source-to-design traceability of the proposed campaign messages.

Documented input	Design interpretation	Proposed communication treatment	Evidential boundary
P1: temporary withdrawal and private writing	Reflection may be more accessible than public disclosure	Offer voluntary journaling prompts and private reflection formats	No evidence that journaling improves clinical outcomes in this case
P2 and P3: ongoing grief and differing adjustment experiences	Avoid a single timetable or sequence for bereavement	Use flexible narratives and non-linear imagery; do not prescribe "moving on"	Accounts are individual and cannot establish common patterns
P4: uncertainty about supporting another person	Peer supporters need accessible interpersonal guidance	Provide concise suggestions for listening and support-seeking	Advice has not been tested with a representative peer group
Expert interview: attention to emotions and professional referral	Support information must be distinct from therapeutic promises	Include empathetic language and a clearly verified professional-support pathway	The interview does not validate the eventual campaign as treatment

Audience Touchpoints and Visual Identity

The planned media mix included Instagram, TikTok, other digital channels, and conventional printed or physical materials. Figure 3 reproduces the original touchpoint inventory as a design-planning artifact. Its specifications identify proposed formats; no distribution records are available to demonstrate that every item was published or circulated. The original project also proposed a short-term awareness objective of reaching at least 200 people within five weeks of campaign activation. Because no analytics are provided, this remains a target rather than an achieved result.

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The channel plan reflects differences between encounter and use. Short-form posts and motion materials were conceived as opportunities to introduce a single grief-literacy topic, whereas a journaling handbook could provide more space for voluntary private reflection. A poster or other printed touchpoint would need to communicate its purpose quickly and avoid presenting sensitive personal stories without context. Physical merchandise may extend recognition of the identity but cannot be presumed to educate an audience merely through exposure to the logo. These distinctions help explain why the campaign proposes a coordinated set of formats rather than treating every medium as interchangeable.

Table 5. Proposed Digital and Print Media, Distribution Strategies, and Technical Specifications for the "Life After You" Social Campaign.

A. Digital Media

No.	Media Output	Media Distribution Strategy	Media Specifications
1	TikTok Carousel	Distributed throughout the campaign period.	4:3, portrait
2	Instagram Feed Posts	Published throughout the campaign period.	4:3, portrait
3	Instagram Reels	Published throughout the campaign period.	9:16, portrait
4	X (Twitter) Threads	Published throughout the campaign period.	1:1, square
5	Spotify Playlist	Shared throughout the campaign period and integrated with other printed campaign materials as part of an integrated marketing communication strategy.	1:1, square
6	Motion Graphics Videos (Instagram Reels/TikTok)	Distributed throughout the campaign period.	9:16, portrait
7	Microsite (Linktree)	Embedded in the campaign's social media profile biographies to provide centralized access to campaign information and resources.	9:16, portrait
8	Campaign Publications (Special Occasions)	Distributed as part of Car-Free Day (CFD) campaign activities in May, coinciding with Mental Health Awareness Month, and in December during National Grief Awareness Week.	2 × 1 m; portable table with wheels and banner
9	Ambient Media	Utilized during Car-Free Day pop-up campaign booths and displayed in clinics and cafés as part of National Grief Awareness Week activities.	26.5 × 40 cm glass display and A1 interactive board

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B. Print Media

No.	Media Output	Media Distribution Strategy	Media Specifications
1	Guided Journaling Handbook (Stickers and Bookmarks)	Provided as a recommended self-reflection resource at participating clinics.	A5, softcover, matte HVS paper, 100 gsm
2	Infographics	Displayed on clinic information boards to communicate educational campaign messages.	A3, AP260 paper
3	Mini Eduzine	Distributed through information points at participating clinics.	A6, HVS paper, 100 gsm
4	Calendar	Displayed on clinic information boards.	A3, HVS paper, 100 gsm
5	Interactive Posters	Displayed in public spaces, including cafés, schools, and university campuses.	A3, HVS paper, 100 gsm
6	Hidden-Message Scented Candles	Placed in participating cafés to create a calming atmosphere that encourages personal reflection.	6 × 6 cm, round print
7	Keychains	Distributed as promotional merchandise during Car-Free Day pop-up campaign booths.	5 cm × unspecified dimension
8	Sticker Sets	Distributed during Car-Free Day pop-up campaign booths and offered as collectible items with selected beverage purchases at participating cafés.	4 cm × unspecified dimension
9	Pin Badges	Distributed during Car-Free Day pop-up campaign booths and used as collectible incentives for visiting participating cafés.	3.5 × 3.5 cm
10	Postcards	Distributed during Car-Free Day pop-up campaign booths and offered as collectible items with selected beverage purchases at participating cafés.	10.2 × 15.2 cm
11	Tumblers	Distributed as campaign merchandise during Car-Free Day pop-up campaign booths and used as incentives for visiting participating cafés.	500 mL bamboo tumbler
12	Bandanas (Scarves)	Distributed as promotional merchandise during Car-Free Day pop-up campaign booths.	55 × 55 cm, micro-polyester fabric
13	T-shirts	Distributed as promotional merchandise during Car-Free Day pop-up campaign booths.	Size M

The visual identity uses a restrained modernist and minimalist language to prioritize relatively clear layout and understated emotional tone. Consistency across a campaign identity is relevant to the wider role of visual identity in organizational communication (Alessandri, 2009). The logo combines a wordmark with a door-like element intended to suggest transition

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(Figure 3). Two arrangements were designed for use across media. This symbol is an authorial design interpretation and should not be presented as a universally validated meaning.

Figure 3. Original "Life After You" logo alternatives.

The palette described in the source comprises light blue (#6C7EB3), medium blue (#2843AA), dark blue (#101844), pale yellow (#FFF1B3), white (#FFFFFF), light gray (#E2E2E2), and near-black (#101010). The project associates cool tones with a calm and reflective atmosphere, while pale yellow adds contrast and a visual reference to hope. These are design intentions rather than experimentally verified emotional effects. The identity specification lists Averia Libre and "Helvena" as principal typefaces. The exact identification and licensing of "Helvena" remain unverified and should be checked before public production. Figure 4 retains the original visual guideline.

Figure 4. Original campaign visual guideline, including palette, typography, and image references.

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The accompanying supergraphic system combines illustrative treatments of everyday objects and personal emotions with the palette described above (Figure 5). Unlike a literal depiction of prescribed grief stages, this treatment can support several possible narratives and interactions, depending on context. The campaign should maintain text-image coherence and avoid implying that individuals necessarily pass through emotional states in a fixed order.

The visual system should also be assessed for reading conditions rather than justified only through symbolic color associations. In digital formats, text size, foreground-background contrast, line length, captions for video, and accommodation of reduced motion are directly relevant to access. In print, legibility depends additionally on output size, material, and lighting. The present article reports the palette and design references visible in the original work; it does not assert that contrast thresholds, motion accessibility, or comprehension have been formally checked. These should be evaluation criteria for a subsequent version of the assets, not retrospective findings.

Figure 5. Original supergraphic and illustrative explorations.

Prototype Selection and Implementation Materials

The prototype stage included draft layouts and social media compositions, motion-content concepts, reflective journaling materials, posters, informational graphics, and physical campaign materials. The Select stage compared alternatives with reference to message legibility, sensitivity, and consistency with the visual identity. Figure 6 shows an example of selected informational designs. No formal scoring criteria or decision logs are documented; selection is therefore presented as an author-led design judgment rather than a controlled evaluation.

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Figure 6. Examples of selected educational graphic treatments.

The Implement stage involved preparing final-looking media and mock-ups for proposed placement, including social posts, printed formats, a journaling handbook, and merchandise. Figure 7 reproduces two examples. The wider campaign plan also lists X, Spotify playlists, a microsite, an educational zine, a calendar, and pop-up activities as intended media elements. These materials are described as planned or designed assets, unless evidence of actual launch and distribution is supplied.

The mock-ups function as demonstrations of proposed identity consistency across formats. They make it possible to inspect the repetition of the wordmark, palette, illustration language, and message hierarchy from one format to another. This is a narrower form of design evidence than a published campaign: it indicates that the concept can be represented in multiple media, not that those media were distributed, understood, or acted upon. The distinction matters when judging the contribution of design-practice research, because the quality of the produced artifact and the consequences of audience exposure are different research questions.

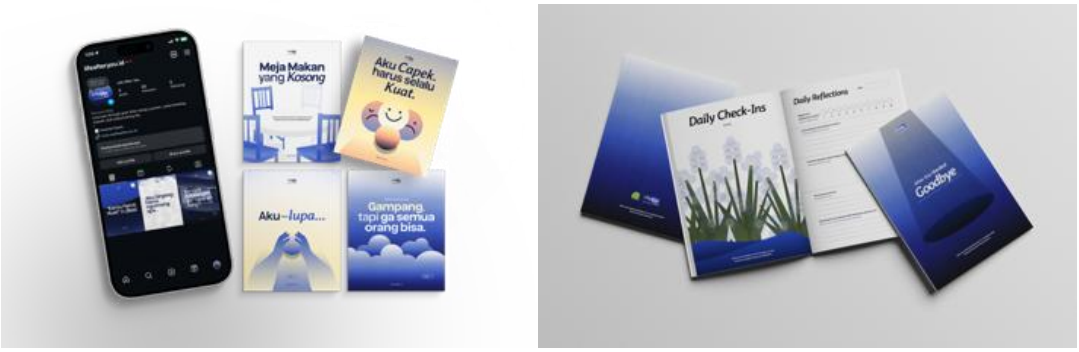

Figure 7. Examples of the original digital and print campaign implementation mock-ups.

Preliminary design review and evidential limits

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An eight-person focus group involving participants aged 21–24 was reported at the Learn stage. However, its discussion guide, selection criteria, participants' bereavement status, recorded responses, analytical categories, and evaluative outcomes are not available in the documentation. Accordingly, the available evidence supports only that a group review was reported. It does not support a conclusion that the campaign improved grief understanding, reduced stigma, enhanced coping, or produced positive psychological outcomes. Such claims would require analyzable feedback and, for stronger effectiveness claims, an appropriately designed evaluation.

The present case nevertheless illustrates a traceable movement from qualitative input toward a coherent graphic identity and cross-channel campaign plan. Its limitation is the gap between a developed visual communication concept and tested audience benefit. This distinction matters especially for communication addressing bereavement, where visual appeal should not be mistaken for emotional safety or therapeutic impact.

A subsequent evaluation could distinguish comprehension of grief-related information from perceived emotional appropriateness and practical navigation to support. These dimensions should be assessed separately; a respondent who finds the artwork appealing may still misunderstand a message or find a referral unclear. The initial focus group report cannot be retrospectively converted into these results. Accordingly, Table 5 presents a prospective assessment plan for a future design iteration, not the findings of the eight-person discussion.

Evaluation Priorities for Future Design Testing

A future study could begin with a documented set of prototypes and a short interview or task-based review guide, recruiting people from the primary and secondary audience groups with appropriate safeguards. Participants could be asked to interpret a message in their own words, identify what action an item is asking them to take, and describe whether any wording feels judgmental or pressuring. Comparative testing of selected layout options would then help identify revisions to text, imagery, and hierarchy. Such a process would evaluate communication design rather than claim to measure clinical recovery.

Table 5. Proposed evaluation framework for a subsequent iteration (not conducted in this study).

Area for assessment	Illustrative question or task	Possible evidence	Important safeguard
Message comprehension	Ask participants to explain the intended message in their own words	Documented paraphrases, confusion points, and proposed revisions	Do not equate correct recall with improved coping
Emotional appropriateness	Invite feedback on tone and perceived pressure to recover	Voluntary qualitative comments and reasons for discomfort	Allow skipping or stopping without explanation
Support pathway clarity	Ask where a reader would seek information or appropriate help	Ability to locate and understand a verified referral option	Confirm accuracy and authorization of referral information first
Cross-media readability	Review selected posts, captions, print layouts, and motion treatments	Observed legibility, caption access, contrast and motion issues	Test with appropriate devices and accessibility needs

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This proposed assessment would require a documented recruitment and consent procedure, a clear separation of participant opinions from expert advice, and a plan for dealing with possible distress during exposure to campaign content. The resulting data could support appropriately narrow claims about message clarity, perceived appropriateness, and usability under tested conditions. Stronger statements about changing social stigma, increasing help-seeking, or improving mental health would require different designs and outcome measures. The current study therefore ends at concept development and preliminary, incompletely documented review.

CONCLUSION

The "Life After You" project developed a grief-informed social campaign concept for young people aged 17–25, combining qualitative audience inputs, a seven-stage design-thinking process, a SWOT-informed planning synthesis, and an integrated visual communication system. The principal design outputs include the "Walking with Grief" message, a modular visual identity, social content concepts, and print and physical campaign mock-ups. The contribution lies in explaining how specific grief-related communication concerns were translated into design decisions, not in demonstrating clinical efficacy.

Across the documented outputs, three design decisions define the contribution. The campaign addresses both people experiencing parental loss and the peers around them; it avoids treating grief stages as a compulsory sequence; and it translates these choices into an adaptable set of visual, verbal, and media treatments. The source-to-design relationships in Table 4 explain how these decisions were inferred from the available material. They are proposed communication solutions, not empirical proof that audiences interpret the material as intended.

The work is constrained by a small purposive participant group, incomplete reporting of observation and interview procedures, the absence of detailed focus group results, and limited evidence of actual campaign deployment. Future iterations should document informed consent and privacy safeguards, verify service-referral arrangements, obtain analyzable feedback on message clarity and emotional appropriateness, and test the materials across relevant age and bereavement groups. Without such data, the campaign should be understood as a developed and provisionally reviewed design proposal rather than a proven intervention for grief or mental health.

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