The Rude Awakening E-book

THE RUDE AWAKENING

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A brief presentation of the project and the testimonies of the partners

"The Rude Awakening – a multimedia journey in the footsteps of frontline soldiers' everyday life", is a European project that aims to raise the awareness and interest of younger generations (between 13 to 20 years old) on the topic of war and peace. With the support of digital and audiovisual content based on the stories of WWI soldiers, "The Rude Awakening" wants to lead a new educational and emotional perspective on war and peace, whereby visitors will learn by doing as they fill the shoes of a soldier all along the museum visit, thus better understanding war memories and soldier life thanks to technology.

It's a co-funded project by the European Union MEDIA programme, a sub-programme of Creative Europe, which gathered Fondazione Belvedere-Gschwent as the lead partner, and as project partners: Comune di Lavarone, ALDA, 101 Percento, Mémoire pour la vie, Gornjesavski Muzej Jesenice, Danube Connect, World of NGOs and the Macedonian Center of Photography.

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For you, what were the key moments of the project?

"The most moving part for me was when I saw the first artistic pictures inspired by the characters we talked about. It was like a rebirth for the original folks that inspired me in my researches."

"We think the key moments were the kick-off meeting, which we had to do online because it was just the days when the pandemic first spread around Europe, when we gave the written draft of the game story and of the game plan to the game developer and when we finally saw the game on a monitor."

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What did you learn from this one year and half project?

"We learned that it is possible to develop content also despite long distances but also that it is not necessary to have long and fatiguing online meetings. We should communicate quicker and share on platforms, like google drive, all our thoughts and materials."

"I learned that history professionals have in their archives and sources so many fascinating real-life stories that can be a good support for artistic productions, fictional or non-fictional tales. I also experienced for the first time the connection between teaching and game design."

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"We shared a lot of impressions during the workflow and had many meetings, they were very scrupulous on the textual content"

"It was. I used to play-role playing games (with dice and paper) when I was younger. But providing stories, photos from archives and details about WW 1 life conditions was another challenge. I enjoyed meeting so much nice people from various countries."

Was it your first time collaborating with a video game company? How did the collaboration go?

The main output: the video game

Discover the video game created by the project partners and their views on it.

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The video game about life during the First World War

ONE·ONE

The project created a videogame as the core part of an innovative cultural tour that a visitor can experience both physically and virtually accompanied by one or more characters. The narration is based on accurate documentation and real testimonials, but the identification with fictional character(s) will be the innovative frame through which the visitor discovers the everyday life of a soldier at war, everyday struggles for food, water, fights against the cold, the hot, the tiredness, the death.

> " We are making a video game without shooting one bullet."
> Daniele Azara , 101% Game Director

The Rude Awakening was created with the purpose of narrating a serious theme such as the First World War from a different perspective, merging a unique and light drawing style inspired by Valiant Heart with real-life stories, in a single player experience of 4-5 hours of gameplay.

Different from other wargames, The Rude Awakening retraces the historical events from a completely new perspective: from the claustrophobic situations inside the forts to the devastated everyday life of small towns near the front, to the collapse of the hospitals caused by the Spanish flu pandemic.

How can videogames like the Rude Awakening be a tool to learn and to teach?

"We do not perceive the game only as a tool to bring new visitors to the museum, although we intend to use it to attract young people who do not come to us. This is a population of 13 to 20 years. With the help of the game, we set up a learning experience.

Through the video game The Rude Awakening, we first offer the visitor an exciting interactive experience, as video games are a multi-layered medium that encompasses technology, game, history, art.

However, the play opens up the difficult theme of the First World War and requires interpretation. In this sense, we see the game only as a springboard into a more serious exploration of the Gornjesavski museum Jesenice and the Stara Sava museum area itself (blast furnace, factory in the immediate vicinity, events in the town of Jesenice during the war. We want to encourage the player to think. We expect him to ask himself what is fictional in the play and what the historical facts are, and then he is supposed to turn to the museum to find answers during presentations or while visiting the exhibition. The episode that takes place in Jesenice raises a number of questions, for example: who cast the bells and what problems did he face (sound, melody), they really had to be attuned, what were the successes of the foundries, what was it like factory and city at this time.

We have noticed that the videogame is also interesting for adults. They remember with nostalgia the video games they played as teenagers. A visit to the museum thus becomes more interesting and experiential."

How did the implementation of the video game in your museum go?

"We are now implementing the furniture around the game hardware position, making it look like a WWI trench through props and other furniture"

Which kind of activity did you organize to promote the video game?

"We put the video presentation of the game in loop projection in one room of the museum one month before the game was presented, we organized an event presentation on the 19th of august, which has been covered by paper, online, radio and TV media on the national level in Italy (Corriere della Sera and Repubblica also reported it)"

The target group: the youth

Discover the point of view of the youth and the activities organized by the partners to attract them in the museums

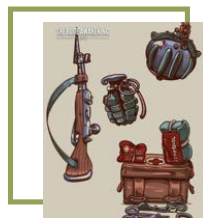# How did the youth react to the video game?

"In our museum, it is the main attraction of the under 16."

How did the other visitors react to the video game?

"Often we see parents playing together with their children, or better give them advice while the children play."

2-YEARS PROJECT IN IMAGES

2-YEARS PROJECT IN IMAGES

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Acknowledgment

After more than one year and a half of implementation marked by the worldwide health crisis of COVID19, the Rude Awakening project is taking its leave.

Thank you to all the citizens who followed the project. It was a great pleasure to exchange with you and see your interest in the project.

Thank you to the Creative Europe Media Programme of the European Union for their support all along the project.

Thank you to all the project partners. The Rude Awakening project was a great opportunity to strengthen our collaboration between us, share experiences and best practices, and work together to support the cultural sector.

Forte Belvedere (Italy), The World of NGOs (Austria), ALDA (France), Mémoire pour la vie (France), Danube Connects (Germany), 101% (Italy), Comune di Lavarone (Italy), the Macedonian Centre for Photography (Republic of North Macedonia) and Gornjesavski Muzej (Slovenia)

THANK YOU!

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2021 THE RUDE AWAKENING EBOOK