

Stalker Monument, Theme Park and Festivals

Pre-Feasibility study

Tallinn 2010

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1 Executive summary;

The project “TSOON” (*ZONE*) is dedicated to the work of Andrei Tarkovsky, and particularly to his film „Stalker”, which was completely filmed in Tallinn and nearby (excluding studio shots that were taken in Moscow). The project includes the following activities: establishing a Stalker theme park in the centre of Tallinn and the Tallinn surroundings; organising of a film festival together with the directors who have developed further Stalker and Andrei Tarkovsky`s cinematic language; organising artists` work sessions, engaging also students and local residents as much as possible, in post-industrial environment in Ida-Virumaa county (Estonia) and in Russia; organising a Stalker festival in St. Petersburg and marking the existing “Stalker” shooting locations in Tallinn and Harjumaa county.

The project`s budget is almost 1,05 million Euros, of which approximately one third will be used for creating a new tourist attraction – a Stalker theme park featuring a central monument in the heart of Tallinn. The rest of the funds will be used to organise the above described other activities.

The main goal of the project is to raise the attention at Andrei Tarkovski`s masterpiece „Stalker” in its direct relatedness with Estonia, as all the out-door shootings of the film took place entirely in Tallinn and its neighbourhood. And thus to raise attention at Tarkovski`s inheritance in general, which would remarkably help to improve the Estonian-Russian relations both on the level of local communities and between the countries, through developing a particular theme-centered cultural bridge. Certain post-industrial environment, significantly presented in the film and called there as „Zone”, is yet even more expandedly treated in this project – viewing it as a borderline territory both in geographical and different metaphorical meanings, the project deals with a number of post-industrial locations in Ida-Virumaa and the borderline territories on the side of Russian Federation, offering the international audience a series of cultural events connected with the theme of „Stalker”. Apparent desolation and rejectedness is characteristic to such places, together with the borderline states of mind of the people who happen to be in a „Zone” , but according to Tarkovski these are also locations and

states of mind where the deepest essence of humanity would have an opportunity to get clarified. Viewing these locations as the potentially fastest-developing spots of the region in general, the project brings an intense package of cultural events and sight-seeing objects into those locations, as culture-magnets for international audience, and through cultural valuation and vivified tourism, direct economical profit would be gained into the region..

2 Description of the current regional situation in the particular field;

The project will be implemented in three locations: the Stalker monument will be erected in Tallinn; commemorative plaques will be displayed in the shooting locations of “Stalker” in the Tallinn surroundings; workshops will be held in post-industrial atmosphere (in Jõhvi, Kohtla-Järve and Narva in Estonia) in Ida-Virumaa county in Estonia and Slantsy region in Russia, which outputs will be gathered in about two or three weeks time after their completion to a similar post-industrial building in Sillamäe; the Stalker music festival in St. Petersburg.

2.1. Locations of project activities

2.1.1 Tallinn

The proposed location for the Stalker monument is the Rotermann Quarter in the city centre of Tallinn. The Rotermann Quarter lies in the heart of Tallinn, in an area between the Old Town, the port and Viru Square. This area is especially attractive because of tourist traffic and because this is one of the most original city quarters where old industrial buildings serving new functions and examples of contemporary architecture stand side by side. This Quarter lies in a very important historic area where in the 19th century Tartu, Narva and Pärnu roads crossed in Viru Square. This is also the official centre of Tallinn. The concentration of historically valuable buildings in the Rotermann Quarter is comparable to the Old Town of Tallinn.

The company Rotermanni Tehased (*Rotermann`s Factories*) played a pivotal role in shaping this quarter into a compact industrial district in the 19th century. This famous and large company engaged in many businesses was established by Christian Abraham Rotermann in 1829. The first business venture of the company was a merchandise yard that manufactured construction materials and was involved in import and export operations.

In the beginning of the 20th century (1902), a high chimney was built. In 1904, a grain elevator and flour mill were completed, and a modern five stories high groat mill building was erected in 1905. In 1908, a salt storage, a building that is one of the most exceptional limestone buildings survived until present day in Estonia, was constructed after the project of Ernst Boustedt, a Baltic German engineer. In 1912, the most modern bakery in whole Russia was opened.

Besides the flour mill and bakery, a woodwork workshop, paperboard roofing factory, board factory, wool factory, raw flax cleaning factory, china and glass decorating workshop, weaving workshop, refrigerating building and Rosen & CO „Tallinna Viinavabrik” (*distillery*), which was the first to offer a very wide assortment of products, operated in the 1920s and 1930s in the Rotermann Quarter.

Soviet occupation (1940–1991) brought about extensive reorganisation also in the Rotermann Quarter. All private companies were nationalised.

The changes effected in the Rotermann Quarter during the soviet time were recorded forever in the world cultural history. A large number of shots for Andrei Tarkovsky`s "Stalker" were taken in this dilapidating industrial quarter. Stalker Festival (in Kultuurikatel (*Culture Cauldron*) and the Rotermann Quarter) combining cinematic art, music and visual art will be included in the series of events of the Capital of Culture 2011 year in Tallinn, together with reviving the atmosphere of the Zone and the room of ideals familiar from the film in former shooting locations.

This area is presently evolving into an urban space for Tallinn residents as well as visitors, showcasing unique architecture and providing conditions for an active lifestyle, where besides the multiplex cinema there will be clubs, galleries and other cultural institutions as well as exclusive office and residential buildings, and also department stores, boutiques, cafés and restaurants on the business streets. The old flour storage

dates back to 1904. A square – the new centre of this quarter □ was planned in front of the new flour storage. The buildings housing commercial and office spaces are interconnected with glass galleries.

In 2008, the first stage of the development project of the Rotermann Quarter (2006□2008) was acknowledged by the city government as the best development project in Tallinn in the past two years. The idea of the competition was to acknowledge companies whose real estate development projects have helped create an attractive human environment and a contemporary urban space conducive to entrepreneurship. Leivavabrik (*Bakery*) gallery, a unique location for gourmets with its combination of cafés, restaurants and gourmet shops, Elevator (*Elevator building* with a Soviet time theme park) and Nisu- ja Rukkiveski (*Wheat and Rye Mill*) with commercial spaces will be completed by 2012. The Stalker monument is planned to be erected close to the elevator building where the theme park dedicated to the Soviet era will be opened.

A museum “Timetravel into a common soviet day” will be established in Tallinn in the former elevator building on the registered immovable at 4 Rotermann. The building is located in the Rotermann Quarter, on the western side of Hobujaama Street. .



Picture 1. Elevator building

The Elevator building (Picture 1) is an architectural monument, one of the most attractive, interesting and valuable examples of industrial architecture in Estonia. The building was erected in 1904 and partly reconstructed in 1930; during the reconstruction works, the facades that have survived almost unchanged until present day were built. The elevator building is 24 m high, which is the height limit set for any new buildings planned to be built in the Rotermann Quarter. The above registered immovable has an approved detailed plan according to which the existing building has to be restored in compliance with the relevant special conditions of heritage conservation. As the building is planned to become a theme park, such materials will be selected that help to produce a creative and attractive but also durable environment.

An exhibition of Soviet period machines is housed in the unfavourable conditions of the building. The fans of historic vehicles opened an exhibition of Soviet period machines in the summer of 2009. The Estonian War Museum contributed to this initiative with armoured vehicles, military trucks and jeeps. The display of vehicles comprised Soviet period motor bikes and passenger cars used by civilians as well as military vehicles: armoured vehicles BTR-70 and BRDM-2, amphibian LUAZ, Soviet military trucks GAZ 53, 63, 69, and ZIL 131 and 157. And also various modifications of the land rover UAZ.



Picture 2. Entrance to the exhibition opened in 2009

What makes the exposition interesting is that a large number of exhibits displayed are allowed to be more closely inspected, meaning that the visitors are allowed to sit into the vehicles or take a closer look under the hood.

In 2010, the exhibition was expanded by a new exhibition displaying a Soviet time home. The picture of a Soviet period home is colourful. Small apartments, where certain pieces of furniture fitted into only in one direction, the garage that became almost another home for a number of men and a lot of things – after all, nothing was thrown away.

In 2009–2010, the themed exhibition was open during the summer season (from June to September) and the number of people who had visited the museum as of the end of June 2010 was approximately 12,000 (including 30% foreign tourists). Several cooperative initiatives with other museums (e.g. Estonian War Museum, Motor Bike Museum) and cruise companies (potential packaging and sale to cruising tourists) have been undertaken.

In addition to depicting the Soviet period life, a space for displaying that time works of art (both applied and visual art) and showing films (Stalker, Tarkovsky) is also planned to be incorporated in the theme park. The mentioned gallery (306 m²) will be located on the ground floor in the southern section of the Elevator building. The exhibition would primarily include pieces of Soviet art as well as works of art that depict that period. The exhibition is planned as a changing exhibition and it will be put together from pieces originating from different collections.

2.1.2 Project source

The project plan foresees establishing a Stalker theme park with a monument as its centre and its further more extensive treatment as the Zone, a collection of borderline areas. Tarkovsky's strong and semantically developed specific aesthetic-mental set of signs existing in his "Stalker" that can be conditionally called „the Zone“ according to the tradition of the cultural circles that love this film passionately is mainly characterised by everything borderline or existing between borders, and being left out from both means metaphorically and actually going to the Zone or happening to be there and staying

there in the nobody's land, desolated, fared and on the territory to be avoided, where according to Tarkovsky the deepest and indivisible core of humanity is elucidated.

Such Zones are primarily deserted or polluted industrial environments created by just their external, aesthetic attributes as well as social and psychic vacuum-situations, where borderline individuals or social groups exist or where they occur between borders, although not completely outside or higher of them in terms of accepted norms, social and political action mechanisms. This is why the project undertakes to deal with such Zone-like regions and geographic locations as well as Zone-like states of social groups and individuals.

As reflected in the post-industrial set of signs depicted in "Stalker", the project focuses in more detail on post-industrial situations and locations, seeing them in correlation with these states; in Estonia such signs can be found especially in the largest industrial region of Estonia, Ida-Virumaa county, which is unfortunately suffering from grave difficulties and at the same time is a borderline area geographically.

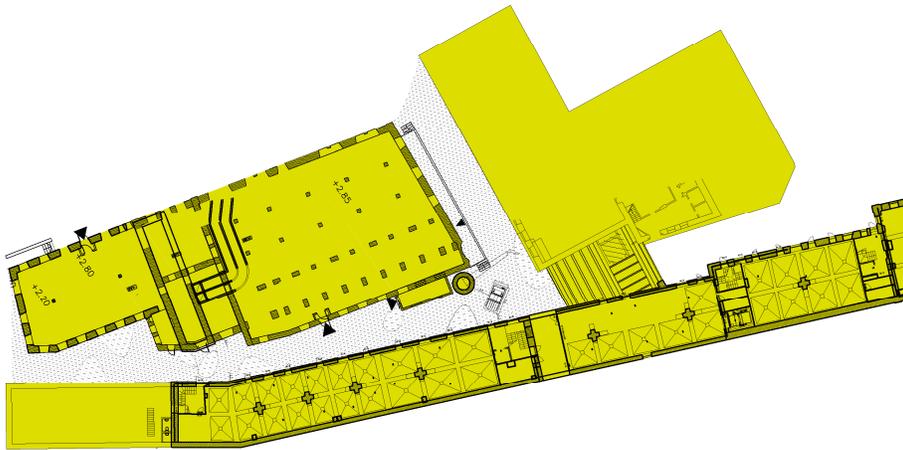
The project involves creating various artistically valuable outputs (a theme park) and an events series together with planned activities for different groups of people and audiences, engaging them in the process in many ways. The project is intended to be preserved centrally (the Stalker monument and theme park in Tallinn), to revive a relevant region (Ida-Virumaa county and border areas of Russia) through an artistic-cultural input, to improve awareness about the contribution of "Stalker" (the festival in St. Petersburg) and to connect various areas of human activity (tourism, industry, employment, social participation, other) with the help of certain artistic activities.

2.1.3 Stalker theme park

The centre of the Stalker theme park and the monument to be erected within it is the passage at the side of the elevator where the frames of the film were taken.



Drawing 1. Location beside the grain elevator. General view



Drawing 2. Detailed view of the theme park monument with the location of the car and other elements.

This is an integrated spatial solution that contains many different elements:

1. A minimalistic cylinder column with a viewport equipped with analogous optical devices that were used in the camera to take this particular frame. The viewer can see the frame as Tarkovsky took it through the viewport, defining it as a monument. At the foot of the column will be displayed a text in the Estonian, Russian and English languages stating that this is the location where A. Tarkovsky shot his film “Stalker”.
2. Space within the frame: the preserved walls and surrounding stonework presented as authentically as possible; also the surface of the street with light reflecting water puddles shaped as seen in the frame created with the help of vertical planning methods; water supply to feed the puddles etc.
3. Main object or „object A”: an empty car-shaped diagonal space captured in the frame. Or figuratively detailed: a cuboid cast mould taken from a land rover used in the movie from where the car has been removed; once the viewing optics are triggered, vapour starts seeping into the car-shaped emptiness illuminated in light.

This technical solution is a cuboid made of vandal resistant glass walls that has been elevated ca 30 cm from the ground to make an impression of an object floating in the air. Within the cuboid there is an empty car-shaped space created by acrylic plates glued together into which it is interactively possible to blow carbon vapour. Space between the glass walls and acrylic glass is filled with a special liquid – a tempered mixture of mineral oil and spirit that creates an impression as if monolith glass has been cast around the car. This is a unique technical solution in connection of which an Estonian engineer Aare Baumer has conducted corresponding optical experiments; the solution also includes an electrical control device adjusting the consistency of liquid and a circulation pump; for additional effect, there is also an oxygen pump to add bubbles to the liquid. Also Estonian sculptor Kalle Pruuden and engineer Kalle Tiisma whose latest cooperation is Kik in de Kök bastion tunnels time train, have contributed the planning of object.

5. Lighting: the whole scene will be lighted by projectors and other lighting fixtures exactly as A. Tarkovsky had solved it in the particular film frame; besides, lighting from inside the „object A” as a combination of different light sources.

6. Sound-installation is solved as a piece of music combined from sounds originating from various sources triggered by the movement of a viewer, which creative solution will be commissioned from a Russian composer Igor Ponomorenko who is student and colleague of Stalker film original composer Eduard Artemyev. Sound installation is technically planned by Kaupo Uibo.

7. The Stalker, flung on the ground beside the car in the frame, is marked by a smooth concrete island in the shape of a lying human elevated by 5 cm from the ground and covered with florescent pigment and lighted with UV-lamp making it to gleam; everyone can also go and lie down on the island as the Stalker and listen to a unique musical composition through a special loudspeaker directed from low down only to this precise spot;

8. Technical service room: is situated in an extra building close to the object; all pieces of equipment that are necessary to maintain the object and keep it functioning are assembled here (pumps, outflow tank for the liquid, sound equipment, electric board, other).

The whole ensemble is planned to last for long term and be continually attractive, and therefore it should allow operative cleaning and repair works to be performed while functioning. As such, a monument by contemporary standards, this ensemble determines and centres the possible scale of different shooting locations of this film and of events organised in various places, aiming at being a culture hub for cinematic and contemporary art fans all over the world. By fixing this frame in the described form makes this a monument unique in the whole world.

The view opening to the viewer through the viewport. This is a frame from the film “Stalker”.



Picture 3. A frame from the movie.

2.1.4 Marking the shooting locations nearby Tallinn

Artistic marking of the shooting locations of the film with different artistic actions and by creating permanent signs, by making the shooting locations accessible, by their conservation and preservation as authentic environments, ensuring safety, arranging

and ensuring transport and guide services to and in these places (locations: the Rotermann Quarter, the gate to “the Zone” next to Kultuuritehas (*Culture Factory*), chemical products factory in Kopli, the entrance to the Zone on the bank of River Pirita, a section of railway between River Pirita and Maardu, and Jägala and Linnamäe power plants near Jägala Falls) Objects will be attached with mobile device which is linking them with data from project website about history and legends about shooting the film.

2.2. Ida-Virumaa County

Ida-Virumaa is the most north-eastern county in Estonia bordering in the north with Finnish Bay, in east with River Narva and in south with Lake Peipus.

In the southwest and west, the county border goes through forests and swamps, separating it from Jõgevamaa and Lääne-Virumaa counties. The county covers 3,364.05 km², 7.4% of the country's area. The county centre is Jõhvi, a town that lies 165 km from Tallinn.

There are altogether 22 local governments, 6 towns and 16 rural municipalities in the county. Ida-Virumaa is the most urbanised area in Estonia: approximately 88% of its residents live in towns. The total number of people living in Ida-Virumaa is 168,656 people (as of 2010). 16,489 students study at Ida-Virumaa general education schools (as of September 2007), of whom 75.7% study at schools where the language of instruction is Russian. There are 49 general education schools, 62 pre-school child care institutions and 3 vocational educational institutions in the county.

Ida-Virumaa is the most important industrial region in Estonia: the country's largest power company as well as several chemical products industries operate here, besides industries manufacturing mineral, wooden, textile and metal products as well as companies engaged in related areas.

The blame lies partly with the industry for problems such as environmental pollution and former industrial areas standing unused.

The most severe problem is continued decrease in population, approximately 1,000 people a year. Wages are lower than the Estonian average wages.

The location proposed for displaying the artists` works is Sillamäe. Events to conduct workshops are organised in Jõhvi, Kohtla-Järve and Slantsy in Russia.

2.3. Sillamäe

Sillamäe is one of the most mysterious, attractive and rapidly developing cities in Estonia. The city was closed for visitors and concealed from the public for a long time because of the military plants that were working here. After the top secret production operations were discontinued, this seashore city with its compact planning and stylish architecture was opened to visitors. Sillamäe has a status of an economic free-zone, it has a port and many industrial companies operate here.

In order to speed up the creation of a soviet atomic bomb, the construction of a plant commenced in Sillamäe in 1946, supported by Stalin and Beria. Uranium production was discontinued in this plant only in the end of the restructuring period (*perestroika*) and after Estonia had regained independence in 1990s. But in the course of ten years in the wake of the war Sillamäe became a city, one of the notorious „secret and closed atomic cities”, which was given the status of a city in 1957.

Industrial companies have been operating in Sillamäe from the end of 1920s when an Estonian-Sweden oil shale refinery, a power plant and a port were built. This was the company that was reorganised into the uranium processing plant that operated for many decades and today is engaged in rare and earth metals. The name of AS Silmet is known in different parts of the world because this is the only company outside China that produces rare earth metals, limiting so their availability.

In addition to the new port, the third „project of the century“ in Sillamäe is covering and reorganising a large radioactive waste disposal site – a legacy of the „atomic period“. Sillamäe`s radioactive waste disposal site will be the first completely reorganised hazardous uranium object in this part of Europe. The works have been given a thousand years guarantee.

The industrial potential of Sillamäe is developing in time. In 2003, a new battery recycling plant Ecometall was opened in Sillamäe.

Sillamäe was a holiday retreat for Ivan Pavlov (Nobel prize in 1904), and composers Pyotr Tchaikovsky and Eduard Tubin, poets Vyatcheslav Ivanov and Konstantin Balmonty, writer Endel Tennov, the cathode-ray tube inventor Boris Rosing, artists Konstantin Somov and Nikolay Dubovsky considered the city important.

The most significant place of interest is the architectural ensemble in the previous century's 40s and 50s style and also the stairs at the seashore.

Sillamäe with its post-industrial appearance is the best place to present the Stalker theme.

In Sillame the project creates a new museum with the Stalker and The Zone inspired art produced during the two workshops in Slantsy and in Kohtla-Järve.

2.4. Kohtla-Järve

Kohtla-Järve is a young city because it was founded in the middle of the last century. The exact date is 15 June 1946. Regardless of its short time of existence, Kohtla-Järve belongs to the five largest cities in Estonia. Kohtla-Järve is an industrial city, centre of oil shale mining. The city holds a significant place in the country's economy. The most common profession among Kohtla-Järve residents was and is that of a miner or chemist. Most of the electric power produced in Estonia, around 95 per cent, is generated by burning oil shale. Oil shale has been mined primarily with the help of Kohtla-Järve residents.

The status of an industrial city does not mean that other important areas have fallen into oblivion in Kohtla-Järve, which is why the city is interested in organising new culture events in this region.

In Kohtla-Järve in 2012 art workshop for 10 artists and 10 students will be organized.

2.5. Slantsy

Slantsy (in Estonian Slantsõ, in Russian Сланцы, meaning oil shale) a city located in Leningrad oblast in Russia, the centre of Slantsy district. The city lies at the shores of River Plyussa, 30 km south of Narva. Slantsy was formed in 1934 by joining workers' villages. The settlement was given the city rights in 1949.

The economy of the city is based on the mining and processing of oil shale. Some of the mined oil shale was exported to Estonia to be burned at Narva power plant. When Narva Elektriijaamad (*power plant*) stopped purchasing oil shale from Slantsy in 2005 due to violation of contract terms and conditions, a serious socioeconomic crisis ensued in Slantsy.

The population of the city was 36,400 in 2005 and 35,800 in 2006. The city is connected to Pskov and Kingissepp by road, and the Oudova-Veimarn railway crosses the city.

This is a post-industrial almost mono-functional city.

In Slantsy in 2013 art workshop for 10 artists and 10 students will be organized.

Workshop activities in the mentioned cities:

1. Artistic workshops to be held in different post-industrial environments; each workshop will be held engaging three top level artists and one group of artists who will be chosen through an idea competition from various countries and cultural regions; to be conducted 2 times a year within 2.5 years displaying completed pieces of art and presenting outputs of conducted activities on four exhibitions in Sillamäe (workshops will be held in Slantsy, Jõhvi, Kohtla-Järve and Sillamäe). In the end of the third active year, a larger exhibition that will sum up the series of events will be conducted. Workshop moderators, each responsible for one workshop, will be invited. The visual artists and moderators will be selected based on their earlier international activity and achievements, their style and artistic position fitting for the present (post)industrial aesthetics and raised problems. Such artists are Eberhard Bosslet from Germany or Olegs Tilbergs from Latvia, also e.g. Andres Lõo from Estonia, one of the moderators to be invited could be Marco Scotini from Italy. Also Russian celebrity artist Ilja Kabakov will be invited for guest performance.
2. Cooperation with various educational institutions, engaging art etc. students in the process; conducting 3-6 student workshops and making relevant presentations (exhibitions) working together with instructors of student activities; coordinating relevant activities;

3. Organising events involving music, cinema and literature in connection with the discussed topic; organising one or more industrial music concerts together with incurred costs (in Jõhvi, Narva and/or Sillamäe); organising a thematic film week together with incurred costs; organising one or more literary and poetry evenings together with incurred costs; cooperation with PÖFF and Stalker Festival proposed to be held annually in Kultuurikatel (*Cultural Cauldron*) in Tallinn; the Berlin cult band of industrial music, Einstürzende Neubauten, is planned to be invited to perform.
4. Cooperation with various institutions (social welfare institutions, the Rescue Board etc.) that are dealing with local problematic social groups that need support, 3–6 different events that are related to the artistic programme involving local people; organising and coordinating the relevant activity, presentations related to the relevant activities;
5. Formation of an art collection and permanent exhibition as output of the proposed 2.5 years long series of events in cooperation with local institutions in Sillamäe.

Organising a concert and holding introductory days about “Stalker” in St. Petersburg.

2.6. St. Petersburg

St. Petersburg is the second largest city in Russia. This is a former capital with a population of approximately 4.4 million people. The city was established in the beginning of the 18th century on the territory of the Ingerian-Finnish people. The city has numerous places of interest, hundreds of historical museums and world-famous monuments. The most important tourist attractions are the Hermitage or the Winter Palace and several other sites related to the Russian rulers.

Stalker lifestyle Festival in St. Petersburg is a platform for live communication of active people from Estonia, Russia and other countries wishing to create new and alternative lifestyles and understandings about the Zone. The concept of the project: The festival is conceived as a nod to Andrei Tarkovsky - great artist, who had been uniting cultures and had been promoting tolerance. The events, that combined by memory's idea of Tarkovsky, will become the cause for tourists with various interests to take part in trips to Estonia and to discover St Petersburg as the capital of the Russian action games. The

event takes place in the summer of 2012 and 2013. During the festival artists will present their new Stalker themed songs, sculpture festival about Stalker inspired sculptures will be organized in St. Petersburg. All material will be stored in a digital video-album.

The keynote of the festival «Active LifeStyle Festival-2011" is a Stalker-quest, where all interested persons can participate. Its action will unfold in the environment of the Zone of Alienation which will be simulated in authentic historic ruins of the fort "Constantine." Mysterious and sometimes disturbing adventures of the participants will be replaced by allegorical "exit to light", where they will meet ambitious vital actions- all it will be the brightest illustration to dream's search «as Tarkovsky»!

During the festival Stalker inspired music and games will be organized. Also during the festival in every year 8 sculptures will create new Stalker inspired artworks which will be presented during the Festival.

3. Project strategy (including financing and institutional aspects) and analysis on different scenarios (expected, optimistic, pessimistic);

The project's activities are financed with the aid received through Estonian-Latvian-Russian aid programme. The required self-financing will be covered on account of the revenue generated from other activities by non-profit associations that finance the activities.

The project's activities will be further financed after they are completed as follows:

- The maintenance of a new tourist attraction, the Stalker theme park, will be taken over by the Soviet period museum. The museum has expressed their readiness to do so, provided it is a low-cost investment that would attract potential new visitors.
- The Stalker-theme film festival will be conducted within the programme of Pimedate Ööde Filmifestival (*Black Nights Film Festival*). If the festival is sustainable and visitors express their interest in it, PÖFF will continue to include this sub-programme in their programme in future.
- The current organisers will take on themselves the organisation of Stalker Festival in St. Petersburg. It is possible that they may need to involve more supporters to organise this event.
- The efficiency of and need for the artistic events will be clear in two and a half years. There is a hope that thanks to the achieved outputs and agreements made with local governments, the local governments and also Eesti Kunstiakadeemia (*Estonian Academy of Arts*) will continue to support organising similar events in future.
- After the end of the project term, a small theme park of the artists' works will remain open for approximately 3-5 years in Sillamäe. The theme park will be opened on the premises of the local government or an interested industrial company.

The above proves that the outputs of the project will be maintained. Sustainability of culture events, whether it is possible to continue with the events in future with the help of other financing sources, depends on the actions of the persons implementing the project.

3.1. Project`s target groups are following:

Different project events have different target groups. The target group of the proposed theme park in Tallinn is identified as the same as the target group of the soon to be opened Soviet period museum.

INDIVIDUAL VISITORS

In addition to domestic individual visitors, foreign visitors mainly come to Estonia from Finland, Germany, Russia, Norway, Latvia and Great Britain, but as well from Mediterranean regions where Andrei Tarkovskis heritage as a cult object is widely spread. Majority of individual visitors belong to the group of the middle aged and senior citizens, but as well youth intellectuals group, who are true admirers of Stalker movie, is recognized. Foreign tourists are mainly visitors who have come to Tallinn for a short urban vacation (ship, airplane), who are on a Baltic Sea cruise or travelling in the Baltic States on their own transport. It is likely that the higher the age, more preference is given to travelling in a tourist bus with a guide. This group of visitors is likely to be socially most beneficial, with extra spending on shopping in the Rotermann Quarter and on accommodation and entertainment in Tallinn.

TOURISTS GROUPS

Tourist groups are both local and foreign tourist groups who are on an organised bus tour. Local groups are mostly groups of senior citizens or schoolchildren. Foreign tourist groups primarily include senior travellers. Foreign tourists come mainly from Russia, Latvia and Germany. Tourist groups prefer guided tours with a possible degustation or lunch, depending on the group. It is possible to offer the groups a package of several

museum visits at discounted rates in cooperation with partners. Possible thematic lectures/workshops for the schoolchildren groups in the theme park.

CRUISE TOURISM AND CRUISE TOURISTS

As cruise tourists are a new and growing target group for the theme park, we would like to describe this target group and market in more detail:

Baltic Sea is the most rapidly growing cruising region in the world. On the one hand, the origin of the trend is well-developed infrastructure; on the other hand, developing new and stable destinations, including Tallinn. The Baltic Sea cruises generally depart from Great Britain, Denmark, Sweden or Germany. Usually a cruise tour will end in the port of departure. American cruise tourists fly to Europe and then board a cruise ship at a suitable location. Cruise companies offer travellers a full solution, including airplane tickets, transport to the relevant port, possible accommodation before/after the cruise etc. The main attraction of the Baltic Sea region is St. Petersburg, seconded by the capitals of the countries along the shores of the Baltic Sea like Copenhagen, Stockholm, Helsinki, but also Tallinn that is enjoying growing popularity. Tallinn is just one night away from St. Petersburg and the ships of all the major cruise companies slip into Tallinn on their way to the city on River Neva or on their return voyage. Tallinn's advantage over metropolitans is that the visitors can see the Old Town as well as visit more interesting museums/theme parks and shop in half a day, meaning that more attention should be paid to developing attractive products and to their more active marketing.

A theme park visit if included in the packages offered to the cruise tourists by cruise companies has a considerable potential because the park incorporates all components that could spark an interest of potential clients: a novel theme, understandable and interesting presentation, an opportunity to do something yourself and gain experience by participating, convenience and flexibility.

FAMILIES

This group comprises 30-45 year old travellers with children (children aged 2-14). One or more than one adult together with at least one child under 16 years of age is deemed

to be a family. Families with children are one of the first or one of the most important target groups for the 22% of tourism services providers in Estonia. Families with children as a target group are more than averagely important for spa-hotels, museums and vacation homes.

For the families, the most attractive feature of the theme park is primarily an opportunity to touch and study exhibits (e.g. sit into the cars, solve computer-based tasks).

BUSINESS TOURISTS

In addition to visiting the exhibitions, the theme park offers companies and organisations an opportunity to use the site for arranging events, receptions, seminars. Incentive – this service is sold to clients through agent companies and, if necessary, packages can be put together from different components (a tour, meals, accommodation, transport).

3.2. Project scenarios

3.2.1. Pessimistic scenario

Under the pessimistic scenario, the project activities will not be implemented. The Stalker theme park does not have any visitors. The project does not generate any revenue.

3.2.2. Optimistic scenario

The Stalker theme park will become a central location where Stalker Festival will be organised, and where artistic workshops as well as film days will be held. Each year the festival would attract more tourists to Tallinn, approximately 5,000 foreign tourists and 10,000 domestic tourists, not to mention Tallinn residents. This is an international culture event where the legacy of Andrei Tarkovsky and the works executed in similar or related style are seen, reviewed, studied, represented and showed.

A foreign tourist is estimated to spend approximately 173 Euros a day in Estonia, accommodation and supportive services included. A domestic visitor consumes services in a day for approximately 10 times less money, or 17.3 Euros. In total, Estonian and tourist together would spend in total ca 1 038 000 Euros a year more because of Stalker Theme Park. There could be add-ons because of the art project.

3.2.3. Expected scenario

Under the expected scenario, Stalker Festival will bring to Estonia approximately 300 more foreign tourists in the first year or they will stay longer in Estonia thanks to the festival, growing to 1,000 foreign tourists a year by 2015 and 1,600 foreign tourists a year by 2020. As for the local tourists, it is expected that the number of spectators will grow from ca 1,000 people in the first year to 3,000 people in 2015 and thereafter to five thousand in 2020. In 2015, the benefit for the society from the event will be approximately 180,000 Euros a year.

The expected scenario does not take into account the revenue from the sale of tickets. With the development of Stalker Film Festival it is possible to generate additional revenue from the sale of tickets. It is also possible to get ticket revenue from the sale of activities or work outputs related to the culture events. The Stalker theme park is situated in the public domain in Tallinn, meaning that it is unrealistic to get any ticket revenue from it. The above revenues have been left out because it is impossible to assess their size before the work is completed.

4. Project justification

The final detailed description of the investment is presented in section 2 of this document. To get outputs, investments have to be made in the following activities:

Investment	Expected cost (EUR)
General Construction	57700
Preparatory work	1557
Concrete	27312
Earth works	7861
Other Works (katend)	48281
Pipes and sewage	30278
Electricity	16321
Total sewage and communications	131600
	0
Presentation systems	2454
Drivers of lightning system	920
Mechanics	614
Controller	383
Electricity - power system	614
Cables	307
Construction	3068
Work	2990
Electronics	11350
Car in glass	88391
Liquid	8053
Pipes	537
Smoke generator	6982
Pipes for smoke generator	230
Automatics for smoke generator	2381
Heating and ventilation	2227
Cables	153
Installation	16873
Work	28673
Object A. Car	154500
	0
Controllers, speakers	15623
cables	3451
work	4280
Sound System	20200

Exterior spotlights	1942
Interior spotlights	2224
additional elements	614
work	920
Lightning system	5700
Total	381 050 EUR

Maintenance for 10 years in total 36000 EUR.

The Stalker theme park investment belongs to the non-profit association Valgusfestival that has implemented the project. The responsibility for ensuring maintenance of the object is planned to be given to the nearby museum after the project is completed.

An agreement regarding the transfer of ownership of the works of art that will be created during the project has not been made; therefore, the pieces produced during the project will belong to the authors who have created them. It is possible to make arrangements so that the pieces of art will belong to Valgusfestival. In both cases it is planned to present the project outputs for approximately 3–5 years in Sillamäe.

Social effects which arise from the project:

1. A new significant place of interest in Tallinn together with marking the shooting locations that will keep alive the memory of Andrei Tarkovsky and the shooting of his cult film „Stalker“. The central theme park enables to organise Tarkovsky-related events and festivals and attract more visitors who come to these events. Marking these locations enables to organise tours for people who are interested in Tarkovsky`s legacy and his film „Stalker“. This creates an opportunity for a new tourist route in Tallinn and Harjumaa county.
2. The centre of Tallinn will become more attractive for visitors thanks to these new attractions. This enables to offer the visitors interesting activities for a longer period of time.
3. The proposed workshops will be held in post-industrial areas. Generally, there is a connection between art and post-industrialism: art brings about an ensuing wave of investments by industrial companies into the buildings, the buildings gain popularity and will be taken into use. The buildings are not expected to become right away areas that offer jobs to new employees. At the same time, it is possible

that organising art events in the mentioned premises on consistent basis would attract investors' interest to start using these areas.

4. Improved cooperation between cultural organisations of Estonia and Russia. The Stalker project provides an opportunity to organise additional Tarkovsky and "Stalker" related events concurrently in Estonia and St. Petersburg. In the first stage, it is necessary to make people aware of Tarkovsky and "Stalker" and of the part they have played in the (cinematic) cultural history of Estonia and Russia.