



Some research has also been carried out to identify the legal framework surrounding the phenomenon.

The review begins with a broader overview of the academic sources found within events, leisure and cultural studies; it will then shift towards defining some important terms and the phenomenon of dance and rave culture, to understand the origin of the warehouse phenomenon; finally the legal framework and current situation will be considered.

### **2.1. Theories of events and leisure studies**

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According to the Goldman and Getz paradigm an event is the production and creation of a special leisure, social or cultural experience, beyond the normal everyday activities and that satisfy specific needs (Getz, 1991 and 2005; Goldblatt, 1990, both in Berridge, 2007:5).

Their definition suggests then both a physical object and a psychological element are involved; more specifically, a need is recognized and subsequently fulfilled through the event.

In addition to that, Goldblatt (Goldblatt, 1990, in Berridge, 2007:5) attributes to the terminology also a character of ceremony and ritual, from which Berridge gather that special events can have common characteristics in "type and reason for occurrence and in the type of experience provided, so that where these attributes occur they can be acknowledged based on the experience from previous incarnations (of a similar event)" (Berridge, 2007:6)

This definition has been modified by other scholar to include the involvement and importance of the community in which the event takes place (Bowdin *et al.*, 2006; Brown and James, 2004; Van Der Wagen, 2004; Wilkinson, 1998, all in Berridge, 2007); from a tourism point of view (Jago and Shaw, 1999 in Berridge, 2007); and in the perspective of non-celebratory events such as business and corporate events (Shone and Parry, 2004 in Berridge, 2007).

It is worth noticing that part of the events theory tend to focus on the business and managerial side of the issue – e.g. on aspects that need to be considered when organising,

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