

Guildford Borough Council

The Electric Theatre Public Engagement Survey Analysis

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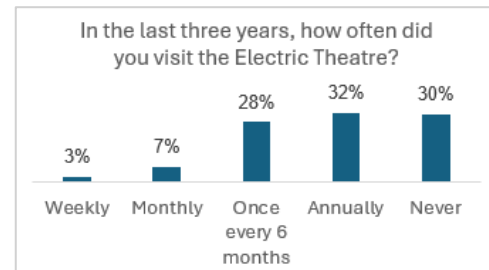
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Survey results overview

- The online survey ran throughout November and December 2025 received **799** responses.

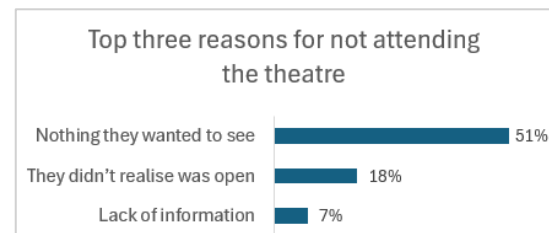
Attendance to the Electric Theatre

- Annual visits (32%) were more popular than weekly (3%) or monthly (7%) visits.
- 30% of respondents had not visited the theatre in the last three years, however the majority (70%) had.



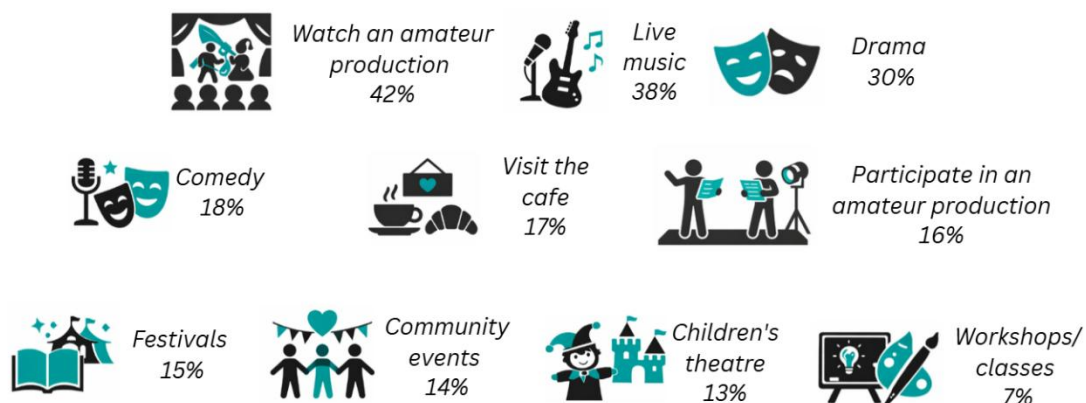
Non-attendance

- The most common reason for not visiting the theatre was '*nothing I wanted to see*' (51%).
- The second and third most cited reasons were '*not realising the theatre was open*' (18%) and a '*lack of information*' (7%).
- Out of those who hadn't attended due to there being nothing to see, the most popular request for the future was live music (83%), followed by festivals (63%) and comedy (56%).



Purpose for visiting

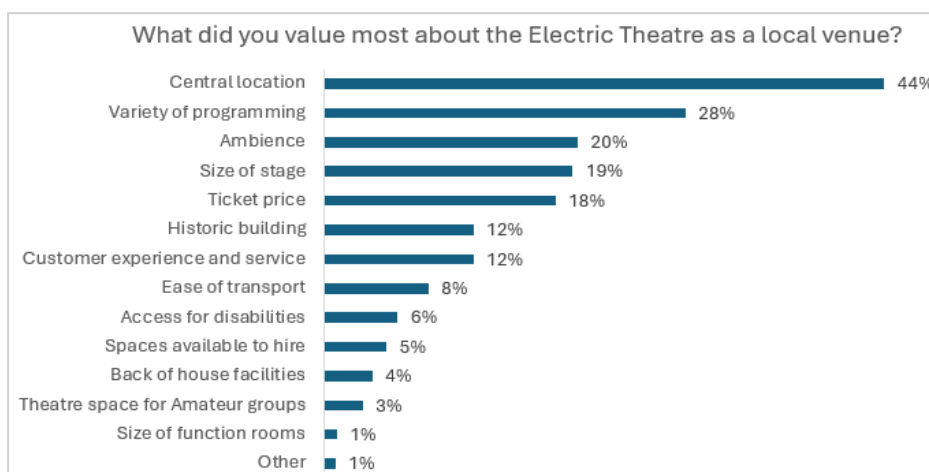
What was the purpose of your visit to The Electric Theatre



- Those who attended the theatre annually primarily did so to watch live music or amateur productions. In contrast, weekly visitors primarily did so to visit the café or to attend workshops or classes.

Most valued about The Electric Theatre

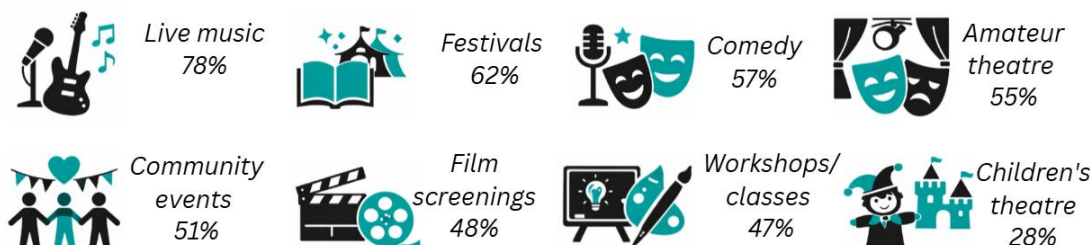
- The venues 'central location' was ranked as most valued (44%), followed by 'variety of programming' (28%).



Interests

- Overall, the top stated activity for the theatre to be used for in the future was live music (78%). This was followed by festivals (62%) and then comedy (57%) – following the same trend as those who had not attended the theatre.

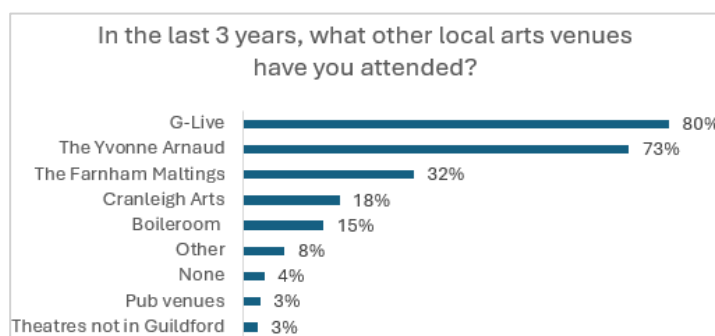
In the future what types of arts and cultural activity would you be most interest in attending at The Electric Theatre



- When comparing the responses of those who had attended with those who had not, there was a clear difference in interest in amateur theatre. Attenders ranked it as the second genre they would be most interested in seeing in the future, whereas non-attenders ranked it second to last.

Attendance at other venues

- G-Live (80%) and The Yvonne Arnaud (73%) were the most popular other visited venues. Both are located in the centre of Guildford, however are much larger venues and have larger capacities.



Introduction

The history of The Electric Theatre

The Electric Theatre, as evidenced in the survey responses, is a much loved community venue located within Guildford town centre. Originally opening as the Electricity Works in 1913, it provided power for the town. As demand for electricity grew, the works became too small and a bigger station was built.

The Electricity Works were retained as a distribution centre and all the town centre mains radiated from this point. After 1968 the building lay dormant, and it was not until 1997 that the building's potential as a theatre was recognised, and reopened, becoming home to amateur theatre until May 2025 when the theatre closed its doors. Since the keys were returned in August 2025, the Council has been exploring options to determine and secure the future of this building.

Engagement approach

Guildford Borough Council's work is guided by the Corporate Strategy adopted in 2024, which sets out the Council's vision for Guildford borough to be a thriving place to live, work and do business, as well as the priorities and the outcomes we want to achieve for our residents and business.

One priority within the strategy is to be 'a resilient and well managed Council', making decisions based on the best available evidence and ensuring residents can shape and influence what we do. This principle has guided the approach taken when considering the theatre's future. Before deciding on what was next for The Electric Theatre, we wanted to hear from residents and individuals who know the venue and theatre sector best.

To gather the views of the local community and everyone who holds interest in the theatre, throughout November and December 2025 we ran an online community survey. The survey was promoted through the Council's various communication channels as well as several in person pop-up events across the borough. The pop-up events allowed the Council to speak directly with residents and organisations, encouraging feedback and survey participation. This approach aimed to capture a range of views, including those from individuals who may not have heard about the survey otherwise.

The survey analysis will provide one stream of evidence to support the Executive make a decision on the future of The Electric Theatre. The outputs of this survey also went on to inform the community Roundtable, held in January 2026, which brought together key stakeholders to help shape the vision and values for the theatre's next chapter.

The survey

The survey received 799 responses, which is a high number of responses for an engagement exercise of this extent and scope. The number of responses highlights the high level of interest in the future of the theatre.

The survey consisted of 11 questions, covering a range of topics including frequency and use of the theatre, views on its future and use of other theatre venues within Guildford. The survey aimed to gather the opinions of the local community and those involved in the arts and culture scene.

The survey used an exploratory approach to engagement and was promoted through the Council's various communication channels, including the website and social media platforms, as well through word of mouth. The survey used self-selection sampling, meaning the survey does not provide a representative sample, so it should be noted that the analysis is not representative of the views of all Guildford residents. The statements within this report therefore only relate to respondents of the survey and cannot claim to be representative of a wider population. However, the benefit of this approach is that it enables the Council to uncover patterns, trends and ideas to inform decision making, and support the formulation of policy proposals.

This report provides a summary of the survey findings, highlighting the views of residents and those who have an interest in the venue. This report will be accompanied by other engagement findings, including those from the roundtable event taking place in January 2026, and additional evidence.

Demographics

The survey asked respondents for basic demographic information such as their age, gender and the first part of their postcode to help understand who responded to the survey and allow for segmentation of responses.

All of the questions were optional. Only one respondent answered '*prefer not to say*' to all three demographic questions, meaning at least one set of demographic data is available for 798 responses out of the total 799. Of these, 17 respondents preferred not to answer solely their age, 13 for their gender and 42 for the first part of their postcode. These questions have provided valuable insight into the demographic profile of the survey respondents.

Gender

Female respondents made up the largest group at 59%, followed by males at 36% and non-binary respondents at 1%. Only 4% of respondents chose not to answer this question.

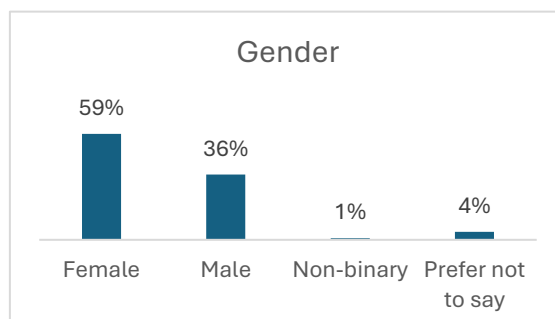


Figure 1 – Gender of respondents

Age

A large proportion of respondents were aged 45 to 64 making up nearly half of all responses (45%). This was followed by those aged 25 to 44 (23%). The under-18 group was the least represented group accounting for only 1% of responses. Due to this group not being statistically significant, responses by this group will not be expanded in the analysis. Those aged 18 to 24 also only made up a small proportion of responses (4%). There is therefore a clear gap in the views of younger individuals.

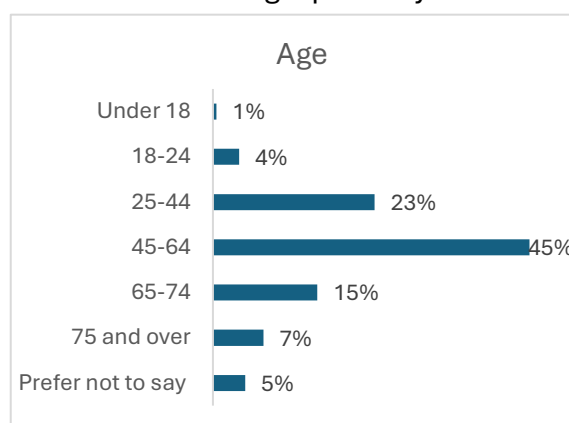


Figure 2 – Age of respondents

Postcode

Of the respondents who provided their postcodes, 459 lived in Guildford borough, stating a postcode between GU1 and GU4. While some areas of the GU5 postcode fall within Guildford these have been excluded due to overlap with Waverley and the limitation of only having the first part of the postcode.

When reviewing the postcodes that were provided, most postcodes were concentrated in Surrey and the surrounding areas. Surrounding areas include London, Hampshire, Wiltshire, Portsmouth and West Sussex. There were also responses from further afield, including the Isle of Wight, Somerset, Worcestershire and Northumberland.

This question highlights that The Electric Theatre is of interest to both those who live within Guildford but also those who may not reside within the borough or even within close proximity to it.

Demographic limitations

The sampling method used for this survey often results in responses that are not representative of the population. As already highlighted, there is a clear gap in responses from younger individuals, particularly those aged under 18, but also under 44's. This limits the ability to make broad assumptions for individuals of this age. To improve the representativeness of the survey findings, the survey could have benefited from an approach that targeted younger groups or from conducting further research to understand what children and young people would like to see at The Electric Theatre.

Section 1 – Attendance to The Electric Theatre

Q4. In the last three years, how often did you visit The Electric Theatre?

To understand how often individuals were likely to use The Electric Theatre, question 4 asked respondents to state how often they had visited in the last three years.

Respondents were most likely to attend The Electric Theatre annually, with this making up 32% of responses. This was closely followed by those who had not visited in the last three years, making up 30%.

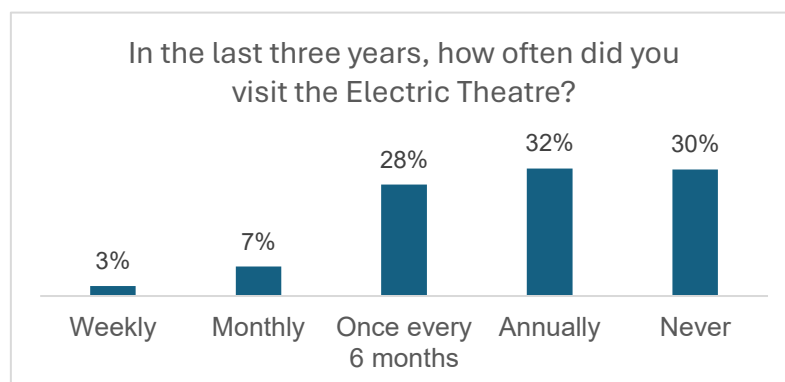


Figure 3 – Frequency of visits to The Electric Theatre

It is of interest that a large proportion of respondents had not visited in the last three years, however still completed the survey. Out of this group of non-attendees, 91% had visited other theatre venues within Guildford (explored further in section 3), suggesting although they had not attended The Electric Theatre they had an interest in live entertainment and theatre, explaining why they would have completed this survey.

The survey did not ask whether respondents had visited outside of the last three years, meaning those who stated never, may have visited previously, though not in the period asked. A total of 12 respondents stated in free text options that they had visited the theatre in the past, however outside of the last three years. This could be the case for other respondents however we cannot be certain. Reasons why respondents had not visited are explored in the analysis of question 5 (page 9).

Frequent visits such as weekly or monthly were less common, only making up 10% of all responses. This indicates that over the last three years, attendance was spread across different individuals throughout the year, rather than the same individuals attending frequently.

Having responses from both attendees and non-attendees is valuable for planning the theatre's future, as it provides insight into the interests and preferences of a broader audience, including those who might not have previously attended but may do in the future.

Overall, this question revealed that although some respondents had not attended the theatre, the majority had visited at some point within the last three years and that most attendees did so on an annual basis.

Attendance by age

Figures 4 and 5 illustrate the difference in age distribution between respondents who had visited the theatre within the last three years and those who had not. The distribution is skewed due to disproportionate representation across age groups, with respondents aged 45–64 making up a large share of the sample. As a result, this age group appears most prominently in the data, although the overall trend remains similar across both groups. When considering likelihood of attendance across ages, it is important to note that very few respondents aged 18–24 completed the survey. However, among those who did respond, this group was more likely not to have attended the theatre compared with older age brackets. In contrast, respondents aged 65 and over were more likely to have attended than not.

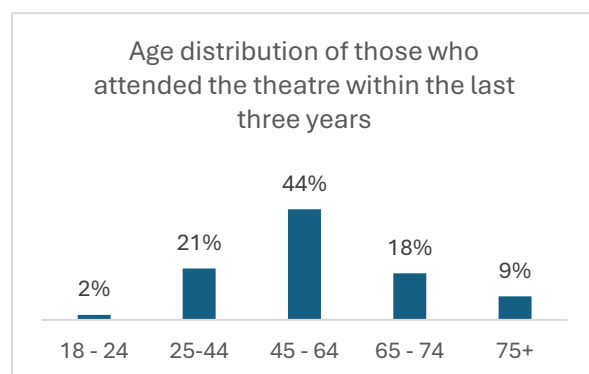


Figure 4 – Attendance by age

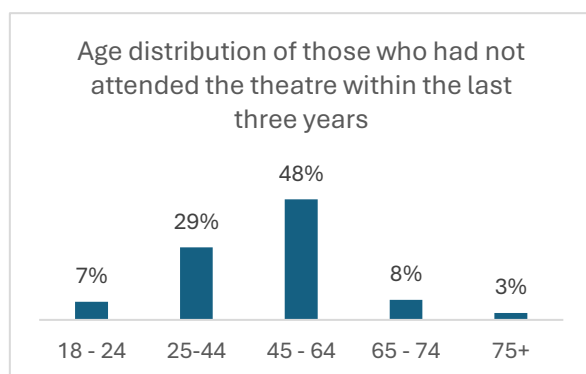


Figure 5 – Non-attendance by age

Attendance by gender

Similar to age distribution, females comprised a larger proportion of respondents than other genders. Despite this difference the data shows that males were less likely than females to have attended the theatre in the past three years.

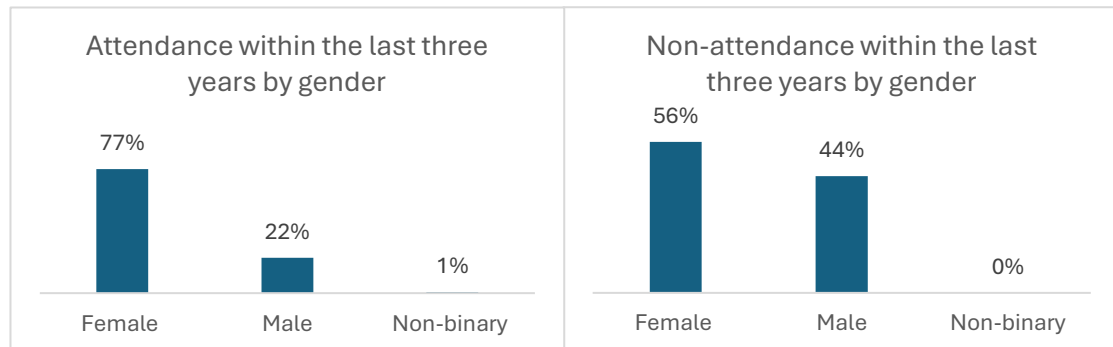


Figure 6 – Attendance and non-attendance by gender

Q5. If you have never attended The Electric Theatre, why?

To gain an understanding as to why some people had not visited the theatre in the last three years, question 5 allowed respondents who answered 'never' to question 4, to provide free-text explanations. While a range of reasons were given, common themes emerged, with certain reasons repeated by multiple respondents. The frequency of recurring reasons allowed for them to be grouped into categories for analysis.

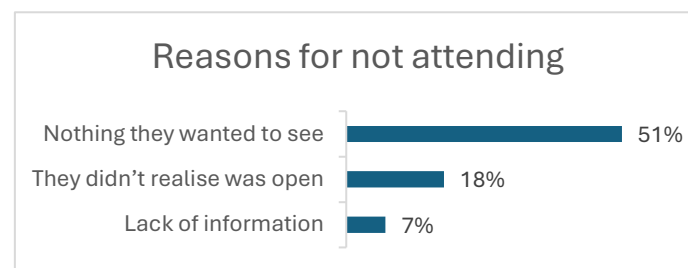


Figure 7: Top three stated reasons for not attending The Electric Theatre

The most common reason for not visiting the theatre was 'nothing they wanted to see', accounting for 51% of responses. This indicates that The Electric Theatre's programming did not fully align with this group of respondents' interests. This is further solidified by the responses to Question 9 (page 16), where respondents were asked what other local arts venues they had visited over the last three years. For this question, the overwhelming majority (91%) of those who had not attended The Electric Theatre stated that they had visited at least one other venue. This suggests that this group of respondents are interested in live entertainment and theatre, as they were attending other venues, but were not interested in programming available at The Electric Theatre.

The second and third most cited reasons were *‘not realising the theatre was open’* and *‘lack of information’*, highlighting that awareness and communication posed as barriers to attendance. This suggests that for these respondents, non-attendance was driven by insufficient targeted promotion of the venue and its events, rather than a lack of interest in the theatre itself.

Other less frequently stated reasons included *‘not living in the area’*, *‘visited more than three years ago’*, and *‘didn’t know it existed’*. The latter reinforces the issue of limited promotion and visibility.

From the responses it is clear that for the venue to be successful in the future it should consider its programme to attract different groups of local residents and improve its visibility.

With the top reason for non-attendance being *‘nothing to see’* it is important to understand what this group would want to see from the venue in the future to improve attendance. The most popular request from this group was live music, being selected in 83% of responses. This was followed by festivals (63%) and comedy (56%). The ranked list of activities is shown in figure 8 and is explored in more detail in the analysis for question 8 (page 14).

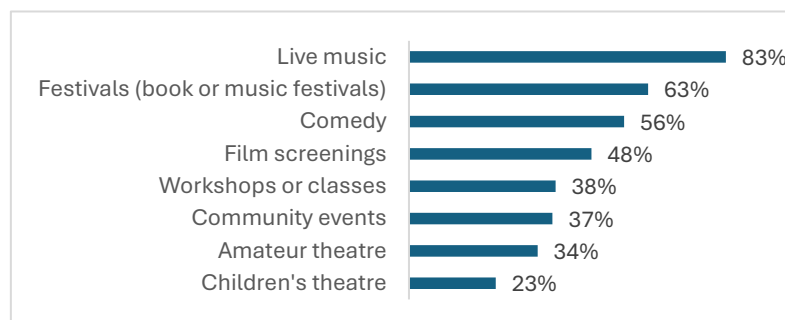


Figure 8: Future activity interest among non-attenders citing *‘nothing to see’*

The interests of this group of respondents who had not attended because there was nothing they wanted to see is much different to respondents who had attended. Answers to question 6 shows a large proportion of respondents who had attended in the past did so to watch amateur productions but when those who had not attended were asked of their interests this is ranked second to last.

Q6. What was the purpose of your visit to The Electric Theatre

Question 6 explored the reasons for why respondents visited The Electric Theatre. Respondents were able to choose three different answers from 10 options or state another reason. Only those who had visited The Electric Theatre in the last three years were asked this question.

Over the last three years there has been a variety of productions at The Electric Theatre including cabaret, theatre, dance, live music, comedy, children's shows and musicals. The top reported activity by survey respondents was to attend the theatre to watch amateur productions which consisted of 42% of answers. This was closely followed by live music, which was stated in 38% of answers. Figure 9 shows the ranked list of reasons for visiting the theatre.

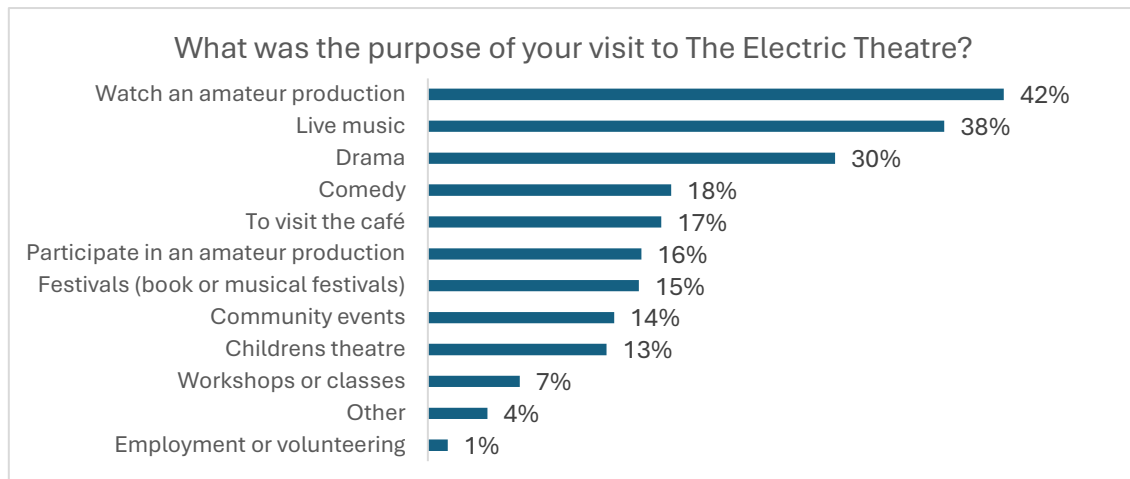


Figure 9: Purpose of visits to The Electric Theatre

Figure 10 shows the reasons for visiting, based on the different frequencies stated to question 4.

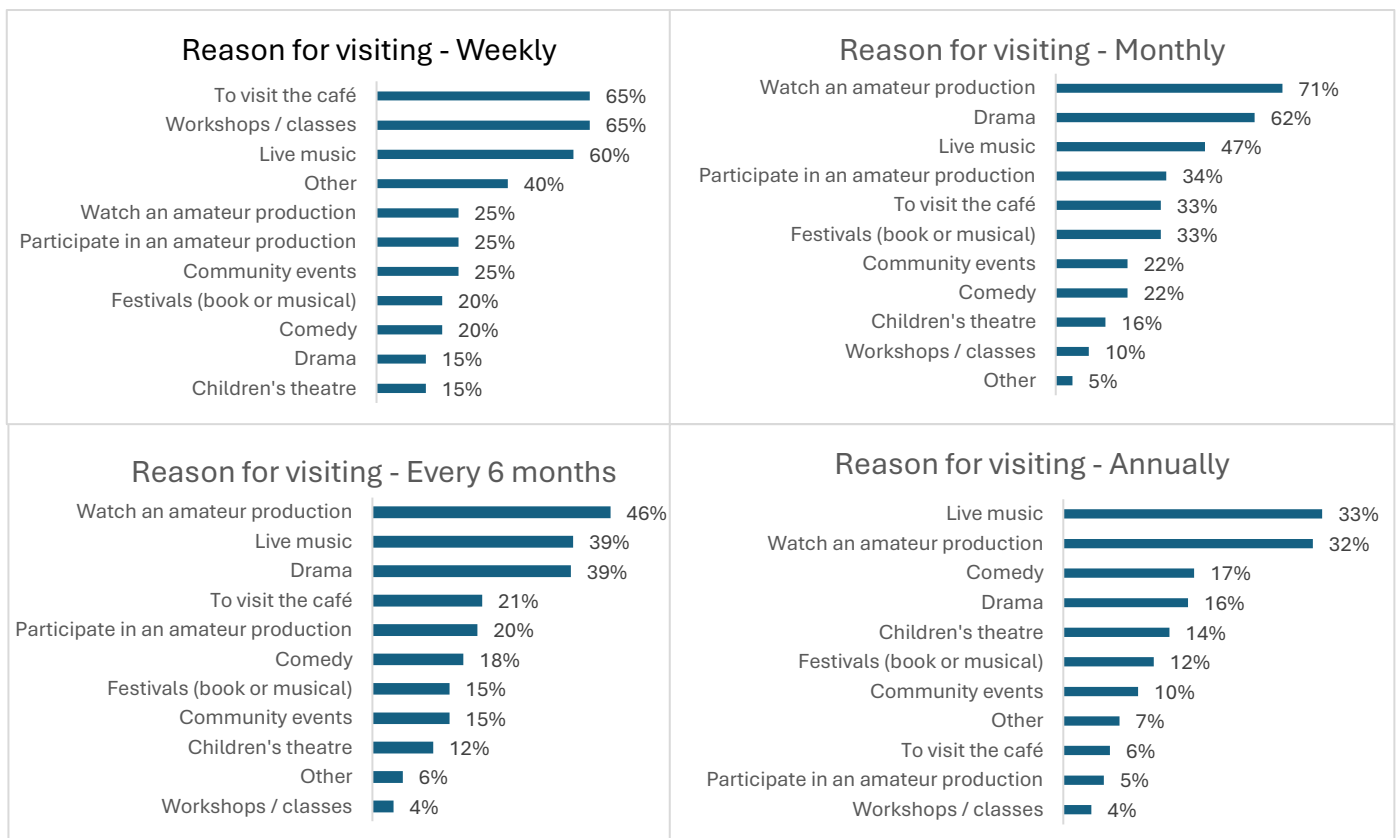


Figure 10: Reasons for visiting by frequency of visits

It highlights that those who attended the theatre annually primarily did so to watch live music or amateur productions.

A similar trend appears among those who visited every six months, although amateur productions were more popular than live music.

Monthly visitors mainly attended to watch amateur productions or drama's, with live music still ranking among the top three reasons. In contrast, weekly visitors exhibited different patterns - with their top reasons being to visit the café or to attend workshops or classes, both of which ranked lower for other frequencies.

'Other' ranked highly among the reasons for those who visited weekly, which differs from the patterns seen in other visit frequencies. Upon reviewing 'other' responses, most indicated that visits to The Electric Theatre were in an employment or volunteering capacity.

This breakdown suggests that different events and facilities attract different audiences and visit frequencies, with workshops, classes and the café encouraging more frequent visits compared to live shows.

Section 2 – Use of The Electric Theatre

Q7. What did you value most about The Electric Theatre?

Question 7 asked respondents what they valued most about The Electric Theatre, allowing them to select up to three answers from 12 options, or provide an alternative reason. Only those who had stated they had attended The Electric Theatre in the last three years were asked this question.

The top stated reason was the theatre's central location, which was cited in 44% of answers, showcasing the convenience and accessibility of being in the centre of Guildford.

The second most valued thing about The Electric Theatre was the variety of programming. 28% of respondents stated this, highlighting the value of hosting a range of different shows and genres. This contrasts with the top reason given for non-attendance: '*nothing they wanted to see*'. At first glance, this seems contradictory; if programming was varied, you might expect it to appeal to a wider audience. The difference can be explained by the fact that those who cited '*nothing they wanted to see*' did not answer the question about valued aspects. In other words, attendees appreciated the breadth of genres and shows, while non-attendees perceived the programme as lacking options that appealed to them. This highlights a gap between the experience of those who attended and the perception of those who did not.

The option of ‘*theatre space for amateur groups*’ was ranked low, when considering the high level of respondents who stated they visited the theatre for amateur theatre.

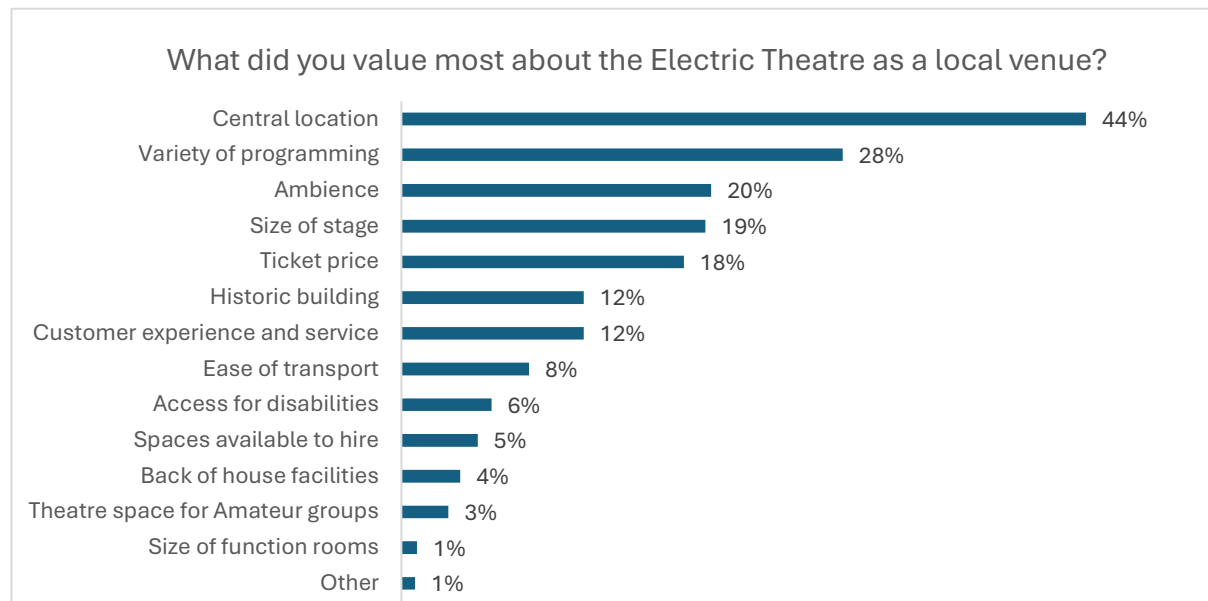


Figure 11 – Most valued aspects of The Electric Theatre ranked

Physical aspects of the venue itself were highly valued, with ambience and size of stage being in the top five. In addition, ticket pricing was valued fifth, demonstrating the importance that affordable access to the theatre has for those who completed the survey. The full ranked list is shown in figure 11.

Q8. In the future what types of arts and cultural activity would you be most interested in attending at The Electric Theatre?

Question 8 aimed to capture the views of the community on the future of The Electric Theatre, asking respondents what types of arts and cultural activity they would be most interested in attending. Respondents could choose all that applied from nine options, or write-in another reason.

The top stated activity was live music with it being included in 78% of answers. Live music was also the second top reason for attending The Electric Theatre in the last three years and the top preference stated by those who had not attended the theatre because there was ‘*nothing they wanted to see*’. This highlights a strong interest in live music being part of The Electric Theatre both in the past and requests for it to be included in the theatre’s future.

Live music was followed by festivals (book or music) which ranked highly, compared to responses to question 6 where festivals were not among the top reasons for attending the theatre previously. This suggests a gap between availability and demand, indicating that a future venue could benefit from hosting festivals, as they appear to be popular among past visitors.

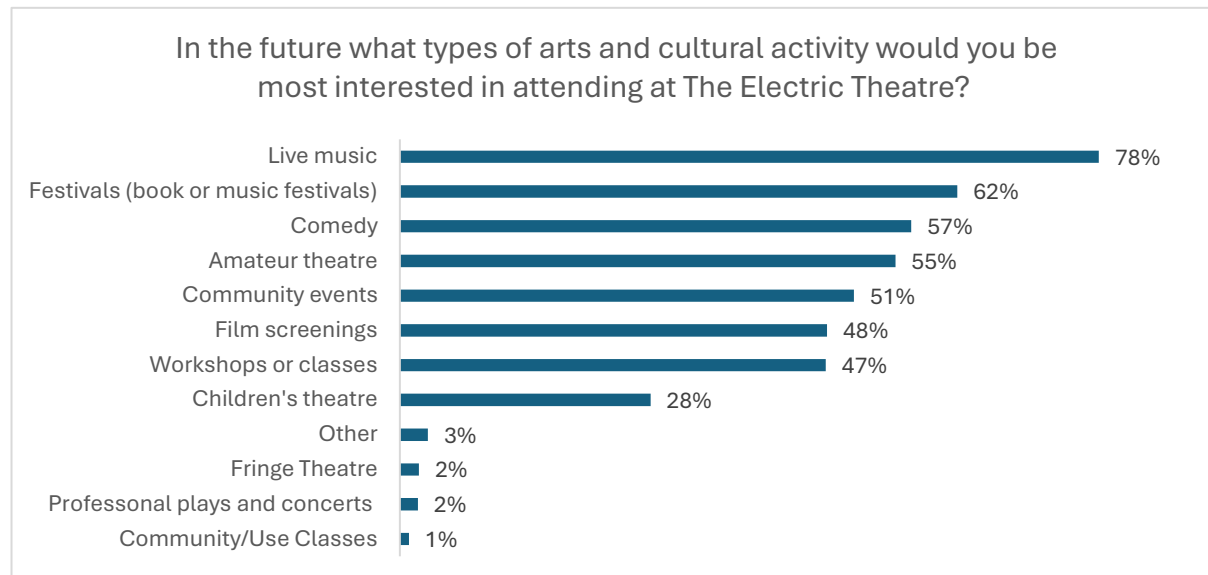


Figure 12 – Interest in future usage of The Electric Theatre

The third and fourth top ranked activities were comedy and amateur theatre. With amateur theatre being the top reason for attending the theatre in the past, but being the fourth stated activity for future use, showcases the interest of a range of arts and cultural activities individuals would attend in the future. Figure 12 shows the full list of future interests ranked.

When comparing the types of arts and cultural activities respondents would be interested attending at The Electric Theatre between those who had attended in the last three years and those who had not, most activities were ranked similarly, apart from interest in amateur theatre which differed sharply: 63% of past attendees wanted to see it again, compared to only 34% of non-attendees.

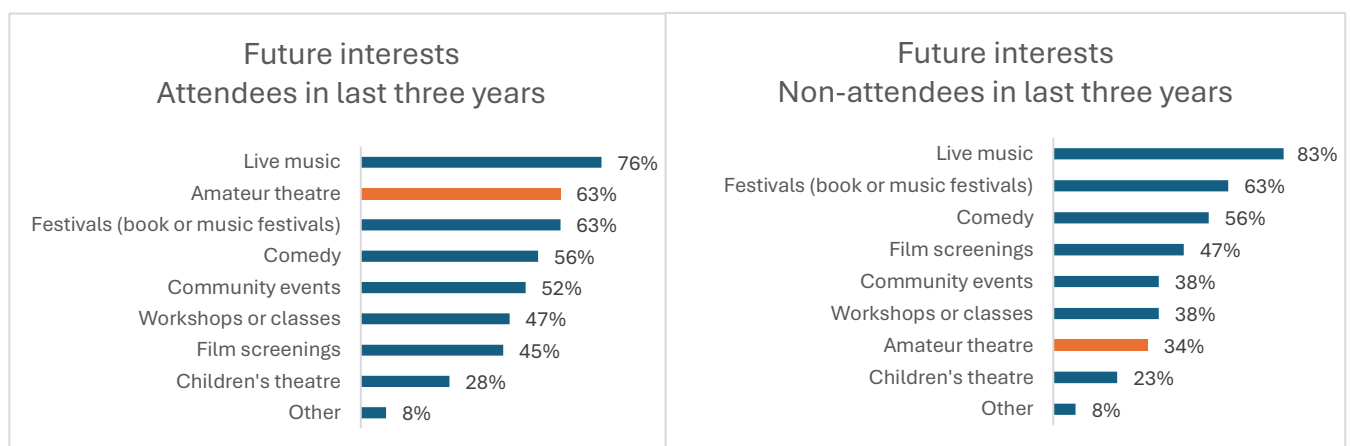


Figure 13 – Interest in future usage of The Electric Theatre comparing attendees with non-attendees

Future use by age

When breaking down interest in future usage by respondents age, those aged between 18 and 64, had relatively similar interests – ranking activities similarly when compared to the other age brackets.

Live music was the most popular across all age groups apart from over 75's, of which amateur theatre was the most popular stated activity.

Overall, 'other' and 'children's theatre' were stated less often among respondents, however this could be influenced by the demographic of respondents, with the sample being unrepresentative limiting interpretation.

'Comedy' was ranked highly by those aged between 18 and 64, being ranked second. This was different to those aged over 75 where it was ranked second last. The full breakdown of future interests by age is shown in figure 14.

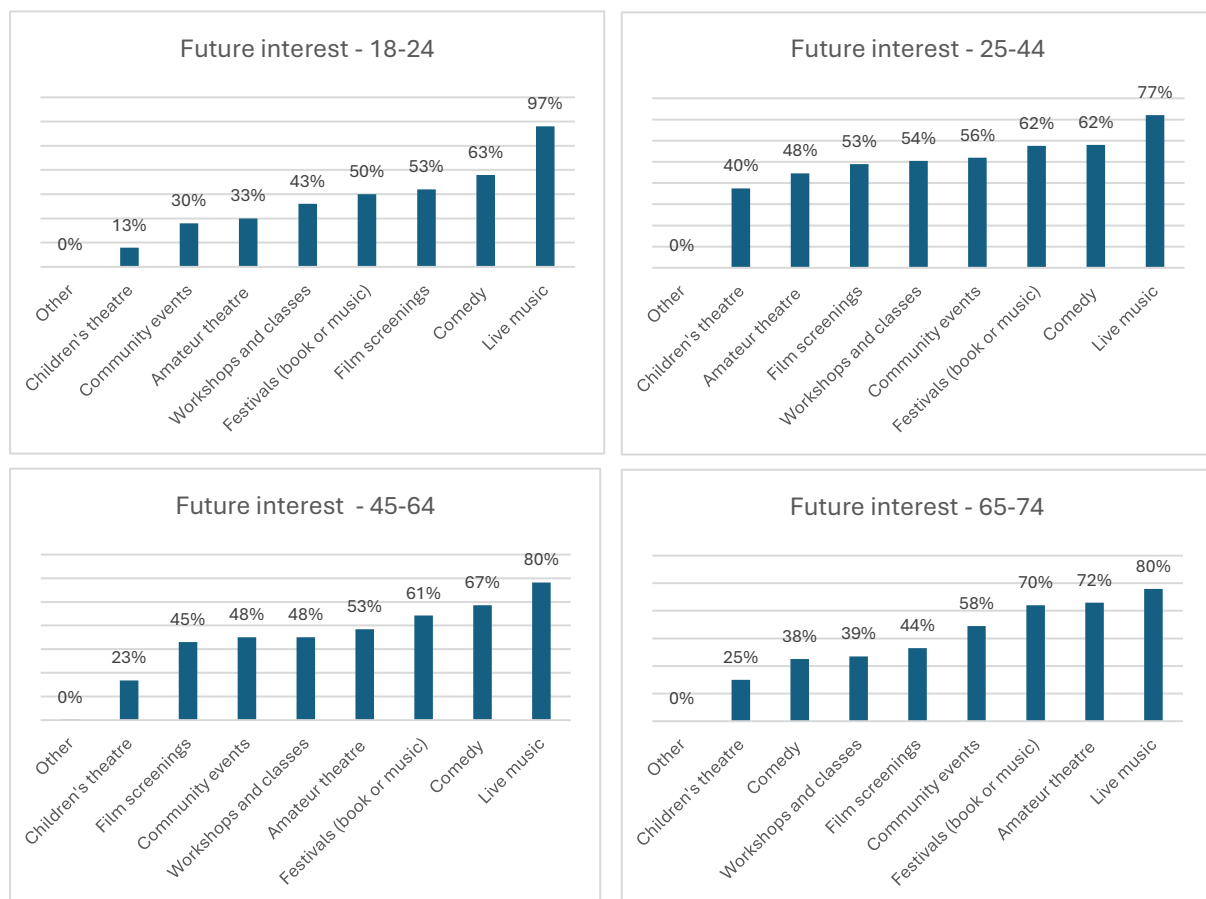


Figure 14 – Interest in future usage of The Electric Theatre by age

Section 3 – Other local venues

Q9. In the last 3 years what other local arts venues have you attended?
& Q10. What types of arts and cultural activity did you do at these venues?

Guildford is home to several venues which host a range of arts and cultural activities. To understand whether respondents used these local venues we asked them to select any venues they had previously attended from a list of four predetermined answers and the option to state other venues as well as the types of activities they did at these venues.

Theatres included within the predetermined list were:

- G-Live - a live entertainment venue which shows a range of entertainment including music, theatre and comedy.
- The Yvonne Arnaud Theatre - presents shows including plays and musicals, comedy, dance, opera, ballet and pantomime.
- Farnham Maltings – offers a range of shows and events including theatre, film, craft, music, festivals and family theatre.
- Cranleigh Arts – offers a range of activities including live music, theatre, comedy, film, family events and free-to-explore exhibitions.

The top two stated venues were G-Live (80%) and The Yvonne Arnaud (73%). Both of these venues are located in the centre of Guildford, in close proximity to The Electric Theatre, however are much larger venues and have larger capacities.

Venues not included in the prepopulated list but that were frequently mentioned in responses were the ‘Boilerroom’ (a local live music venue), ‘pub venues’ and ‘theatres not located in Guildford’. Due to these venues being stated in several responses they have been given their own group and removed from the ‘other’ option. The ranked list of venues can be seen in figure 15.

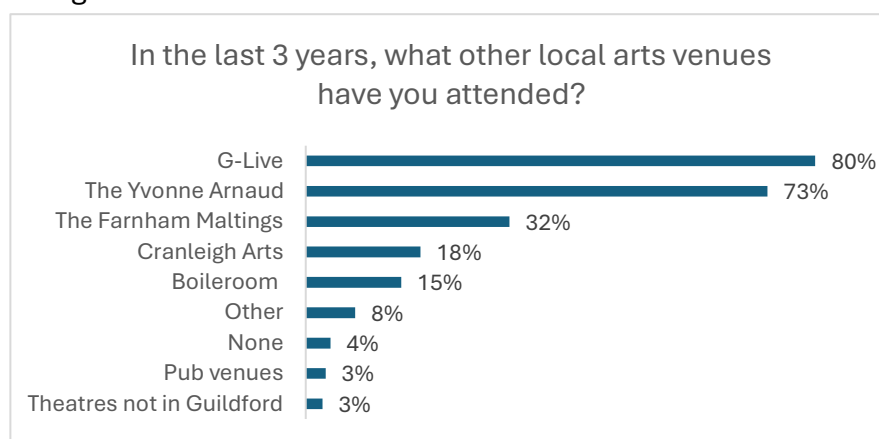


Figure 15 – Attendance at other venues

Out of those who had not attended The Electric Theatre within the last three years, 91% had attended at least one of the stated five venues. Most respondents had visited G-live consisting of 70% and over half had attended Yvonne Arnaud. This suggests that non-attendance at The Electric Theatre was driven by factors other than disinterest in live entertainment or theatre. A graph showing attendance at other venues specifically of those who had not attended The Electric Theatre in the last three years is show in figure 16.

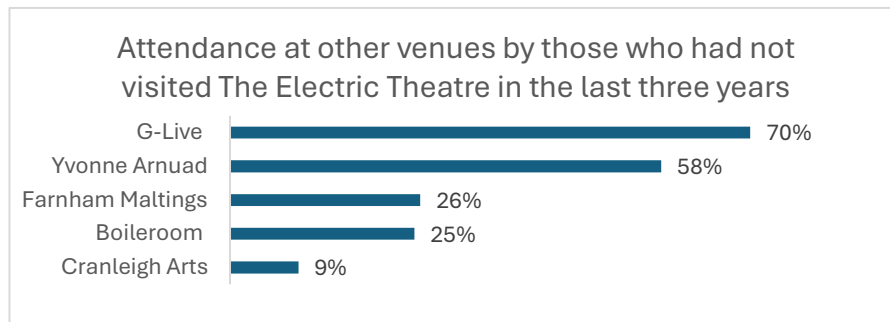


Figure 16 – Attendance at other venues by those who had not visited The Electric Theatre

Respondents were also asked what types of arts and cultural activities they had attended at other venues. This question helped to assess the need and interest for hosting different types of activities within Guildford. Respondents could choose all that applied from a list of eight options and had the option to state others. These choices mirrored those asked in Question 5 (page 9). ‘Professional theatre’ was not in the predetermined option however appeared in a large number of responses and so has been given its own category.

The top activity stated was live music, followed by comedy and then amateur theatre.

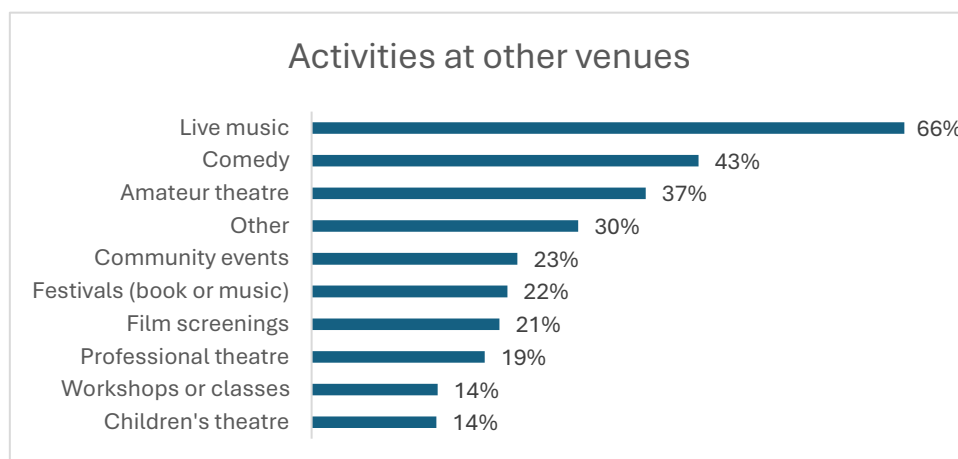


Figure 17 – Activities attended at other venues

Live music was the top reason for visiting other venues, the most stated activity for future use of The Electric Theatre and the second stated reason for visiting The Electric Theatre in the past. Live music therefore came up throughout the survey as an activity that is popular to watch within Guildford.

Section 4 – Qualitative themes

Q11. Do you have any comments or ideas about the future of The Electric Theatre?

Question 11 provided respondents the opportunity to provide additional comments or ideas about the future of The Electric Theatre. From responses it was clear that The Electric Theatre is a deeply loved venue within Guildford. There are strong emotional ties, historical importance and some untapped potential, including the opportunity to fully utilise the theatre to develop grass roots, amateur and professional theatre and music with the potential ambition of making Guildford a cultural hub for the arts.

Qualitative analysis revealed common trends in answers. Two top themes that emerged, that had also been present throughout the survey responses, was amateur theatre and live music.

Figure 18 is a word cloud illustrating the themes that emerged in question 11, with word size reflecting how frequently each topic was mentioned. The top three themes that arose and will be explored in further detail are amateur theatre, live music and effective management.



Figure 18 – Word cloud for question 11 responses

Amateur theatre

Question 11, further drew out that The Electric Theatre is important for amateur theatre. Respondents expressed the want to keep the theatre as a venue that provides affordable access for amateur and small professional groups. There was recognition and concerns over affordability and maintenance of the theatre, with respondents acknowledging the practicalities of keeping the theatre running for amateur theatre. Suggestions to support with the maintenance of the theatre was utilising the theatre's riverside location and

bar/café amenity. Respondents envision The Electric Theatre's future as being revitalised, and a multifunctional space that balances amateur theatre with broader cultural and commercial activities to ensure sustainability.

Key quotes:

"The Electric Theatre has provided an ideal venue for amateur theatre in Surrey."

"It is an invaluable location for an amateur society to use for productions... Very good lighting and sound possibilities."

"The theatre should remain as the centre of amateur performance in the Guildford area (plays, opera, dance) and maintain a varied programme."

Live music

Throughout the survey live music emerged as a common theme and interest in both past and future use. This also came through in responses to question 11. Respondents expressed the want for affordable and accessible live music in central Guildford. There was mention for the need of a mid-size live music venue that would fill the gap between smaller venues such as Boileroom and the Star Inn, and larger venues such as G-Live. As with the responses that mentioned affordability in relation to amateur theatre, the same concern was raised about live music, with respondents emphasising the need for an affordable and inclusive venue for live music. Suggestions included offering student discounts and using dynamic ticket pricing. Affordability was a key concern, with respondents wanting costs to be kept reasonable to avoid pricing out local groups.

As noted in responses that valued amateur theatre, many respondents recognised the importance of the venue being used for a wide range of activities and shows. They expressed that live music should be programmed alongside other genres including, comedy, theatre and workshops etc. and highlighted the need to make use of both the daytime and nighttime economy by hosting activities and shows that attract difference audiences. This reflects a clear recognition that The Electric Theatre should function as a multi-use community hub.

Key quotes:

"I go to live music on average weekly. But I have to travel to London and south coast regularly, because Guildford isn't really stepping up."

"Would love another live music events venue in Guildford!"

"The Electric Theatre is a perfect size for music. Plus: it's comfortable, good acoustics, and central."

"I would attend again to see live music, especially if fee discounts are available to students as cost is an issue."

Effective management

From responses there was a clear message that respondents wanted the theatre to be restored as a community focused hub, which was well managed to ensure its sustainability for the future. Respondents acknowledged practical concerns of running a theatre that is affordable and accessible and proposed suggestions on how these practicalities could be overcome. There was consensus of utilising the venue for a range of activities that would contribute to both day and night time economies, avoiding over reliance on narrow genres and appeal to wider audiences. The need to ensure marketing and publicity is improved was also highlighted, with this being a barrier to success in the past. Utilising the café and riverside location for dining or outdoor events was suggested, as well as developing the theatre's potential to be used for a range of events, including conferences and providing space for the local community. Using the venue in this way would avoid reliance on one stream of income, being more financially sustainable. There was also mention to ensuring the facilities and infrastructure is improved and maintained.

Key quotes:

"It should be committed to being a multi-use, cross-generation space run by someone who is trusted to make a safe space for everyone."

"It should provide a wide range of activities, events, shows, with an emphasis on working with locally produced and organised productions."

"It's such a great space but needs much better marketing."

"Better advertising of programming."

Conclusion

The findings from The Electric Theatre survey suggests the venue holds significant cultural and emotional value for Guildford residents and the wider arts community. There remains strong interest in the success of the theatre's future, with a clear appetite for an affordable, accessible and well-programmed community venue.

The survey highlights two consistent themes:

Firstly, the importance of providing a home for amateur theatre and the strong demand for live music. These interests were apparent in past attendance and future interests.

Secondly, respondents also expressed a desire for a broader mix of arts and cultural activities, including comedy, festivals, workshops, children's theatre and community

events, indicating support for a venue that hosts a diverse range of activities and provides a multifunctional offer to the community.

The data also reveals practical challenges that must be addressed to ensure the theatre's long-term sustainability. Programming and awareness of the theatre came up as being barriers to attendance, leading some to seek live entertainment elsewhere. Respondents highlighted the need to utilise the venues location and take advantage of both day and night time economies. Ensuring there is a space for a café or bar, was suggested on several occasions as well as using the riverside location as a unique feature.

While the survey is not representative of the whole population - particularly younger people - it provides valuable insights into the interests of the community and those involved in the arts and cultural sector.

Overall, the survey revealed that The Electric Theatre is a much-loved and well-used venue that respondents want to see retained for community use. There is strong interest in a variety of arts and cultural activities that would attract a wide range of audiences, and the feedback has also highlighted practical suggestions to support the effective running of a modern venue. These findings provide a foundation for further discussions and will form an important part of the evidence base supporting the Council's decision on the building's future.