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Figure Document for: (Un)popular music and young audiences: exploring the classical chamber music concert from the perspective of young adult listeners

FIGURE 1A          FIGURE 1B

Figure 1A & 1B: Image of The Studio at the Crucible in Sheffield (© Andy Brown taken as part of The Image Speaks Exhibition).

TABLE 1

<table>
<thead>
<tr>
<th>Category</th>
<th>Characteristics</th>
<th>Recruitment</th>
<th>Number of participants (total = 40)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band 1 (B1)</td>
<td>Students in formal music education: first year music degree students at University of Sheffield, and members of auditioned city-wide performance groups</td>
<td>University students were recruited via a first year module; young instrumentalists were recruited through the ‘concert club’ recently established by MitR</td>
<td>26</td>
</tr>
<tr>
<td>Band 2 (B2)</td>
<td>‘Culturally aware non-attenders’: creative writing students at the University of Sheffield</td>
<td>An open invitation email was sent to the students on creative writing modules</td>
<td>4</td>
</tr>
<tr>
<td>Band 3 (B3)</td>
<td>Non-arts attenders: participants in a vocational training scheme, and target audiences in an outreach programme run by Sheffield Music Hub</td>
<td>An open invitation email was sent to the students on the vocational training scheme and through the outreach programme mailing list by service providers</td>
<td>10</td>
</tr>
</tbody>
</table>

Table 1: Recruitment and description of research participants.
Figure 2: Band 1 timeline.

Figure 3: Band 2 timeline.
‘The audience never seem like they enjoy the concert very much whilst the musicians are playing (maybe it’s because they’re concentrating on the music) I’m not used to seeing audiences with no emotion.’

Figure 4A and 4B: Draw side of B3 participants’ Write-Draw cards.

Figure 5: Draw side of B1 and 2 participants’ Write-Draw cards.

Figure 6: Write and Draw side of Band 1 participant’s Write-Draw card.