



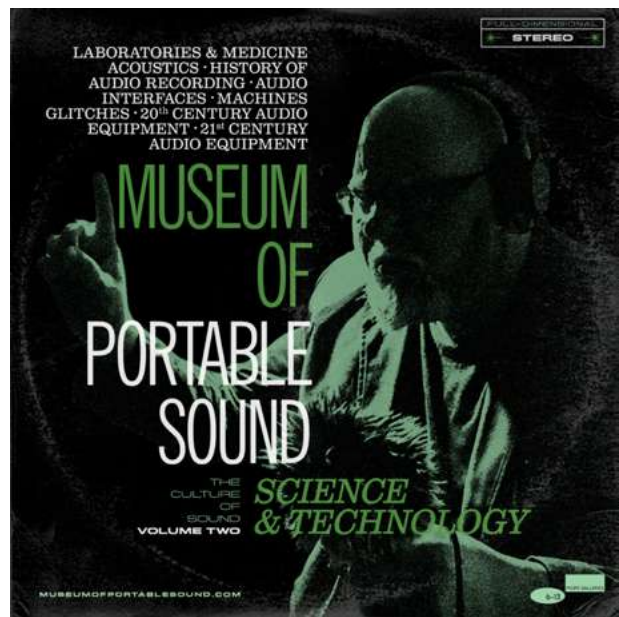
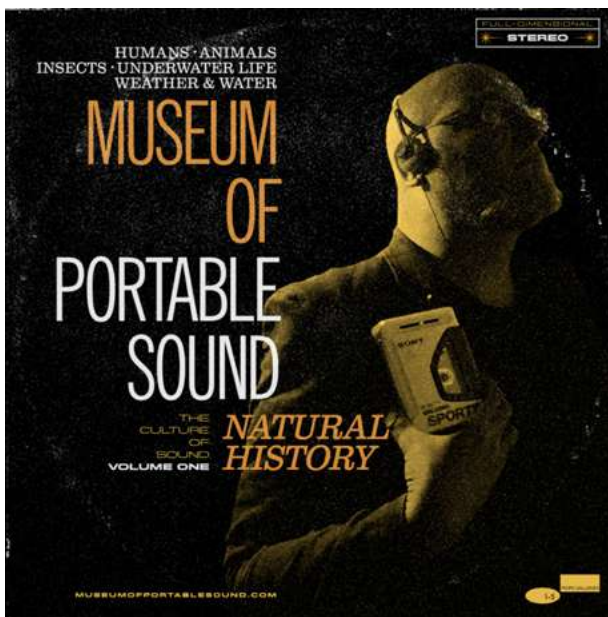
Annual Report 2020





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SO THAT WAS A BIT OF A YEAR, HUH? 2020 proved to be an even more significant year for the Museum of Portable Sound than we expected it to be – after all, it was going to be the year we turned five years old (on 11 November!), and the year I would receive a PhD for [the thesis I wrote about this museum](#). Both of those events are wonderful milestones, but it was the unexpected and harrowing COVID-19 pandemic that would have the most significant impact on our museum this year.



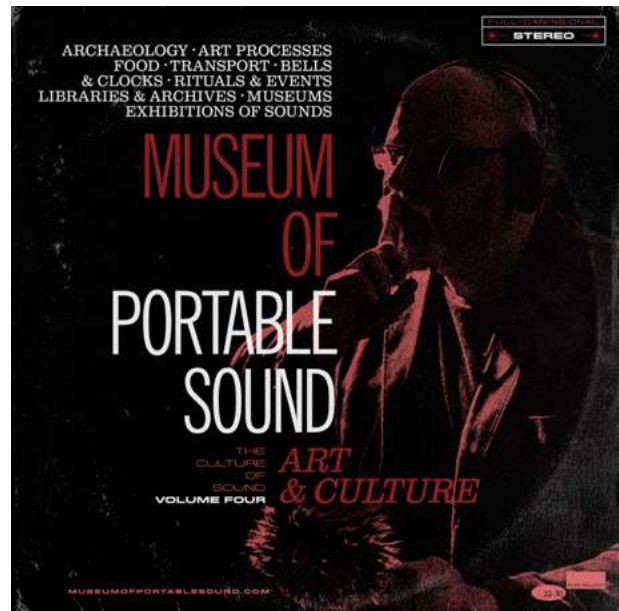
This was the year we went from a face-to-face, in-person-only institution to a completely online museum, and it was no easy task.

I didn't even think it was possible at first, and it's still not 100% perfect. There was also a week or two in March where I did a lot of staring blankly at ceilings wondering if the museum I had spent four years developing would have to close down permanently.

Luckily that didn't happen, and a lot of other positive things did. This report puts almost all of those positive things together in one place, and I hope it proves how much potential is still left in this project. Thanks for reading it.

John

DIRECTOR & CHIEF CURATOR
MUSEUM OF PORTABLE SOUND





We've Moved
Online

Above The final in-person visit to the Museum of Portable Sound before the onset of the COVID-19 pandemic was this session with staff at GRID Architects in London, co-ordinated by Anderson Acoustics (22 January).

Below Screenshots of MOPS online visitors since 30 March 2020, our first online visit.



ACCESS



Above Our Director simulates playing sounds from our collections via video chat in [Now You Can Visit Us Online!](#), the video that announced our new Online Visit policy to the world on 22 March which has been viewed 800 times on our YouTube Channel. **Right Top** High praise for our online visits announcement video on Twitter from the Head of the School of Art History & Cultural Policy at University College Dublin, Professor Emily MarkFitzgerald. **Right Bottom** The plusses and minuses of online versus in-person visits: presentation slide to *Computing & The Arts* seminar at [SRH Hochschule der populären Künste](#), Berlin, 12 November.

All Change!

The biggest development for our museum this year was also our most unexpected: we completely redesigned how our museum is visited, moving from in-person, face-to-face encounters to online-only visits via video chat. As COVID-19 spread to the UK in March, we suddenly found Museum of Portable Sound Laboratories in Southsea, Portsmouth stuck in lockdown for an indefinite period of time, and with our Director & Chief Curator in the high-risk category, it appeared that our institution would be forced to close permanently.

Our museum's entire ethos had been based on it only existing on a single mobile phone, which could only be visited in person, and we had sworn we would never put the museum online or make it accessible over an app – which left us with limited options in a world where all communication, learning, and entertainment was moving online. MOPS had to finally move to the internet. But how?



ONLINE VISITS	IN-PERSON VISITS
<ul style="list-style-type: none"> • More like a jukebox • Linear • Less intuitive • Can't get 'lost' • Global audience  	<ul style="list-style-type: none"> • Visitor is independent • Totally unstructured • Extremely intuitive • Can easily get 'lost' • Extremely limited audience 

After a week or so of panic, a solution presented itself: video chat. The most important part of our visits had always been the conversations that the objects in the museum inspired between our visitors and the Chief Curator, so as long as we could play the sounds over video chat, the essence of MOPS could still be intact. But as shown in the above presentation slide, that turned MOPS into more of a jukebox than a sprawling space filled with galleries that a visitor could find themselves getting lost in; in fact, nearly everything about online visits would prove to be disappointing compared to our old in-person visits except for one thing: it would give us a new global audience.

We decided to take the risk and see how our audience reacted.



Above Left Our first online visitor, from a small town near São Paulo, Brazil. **Above Right** One of our earliest online visitors was Barb, an emergency room nurse in Chicago who was working in a coronavirus ward. She visited us three times to relax between work shifts. **Right** In May, we hosted a visit by the curatorial staff of the **Rodgers & Hammerstein Archives of Recorded Sound** at the New York Public Library of the Performing Arts.

MOPS Online

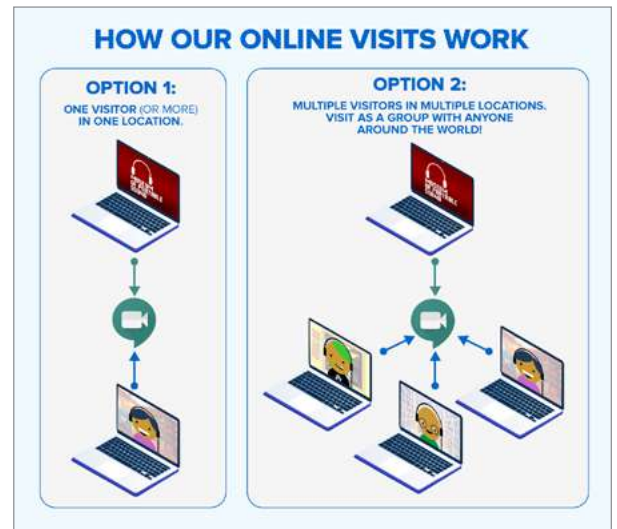
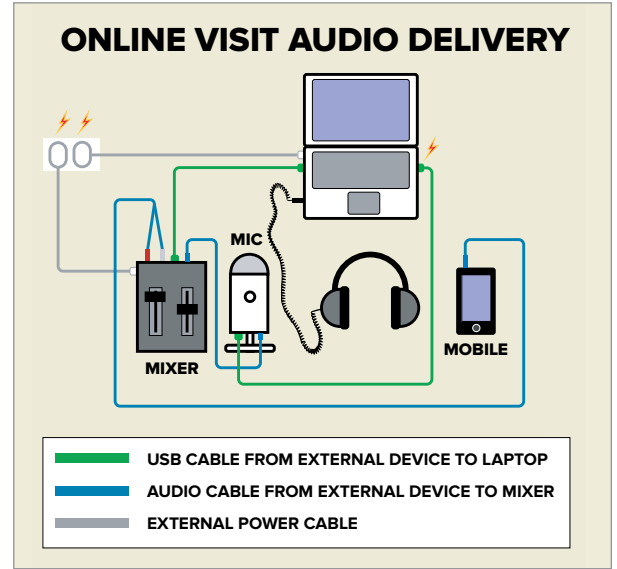
30 March – ongoing
Visitors To Date: **156**

Since our online visitors would not have direct access to the MOPS mobile or our printed **Gallery Guide** book, it became necessary to create a publication that would include the necessary information to introduce the contents of the museum without simply giving away our **Gallery Guide** – by this point a nearly 300-page reference book on sound – for free. Our first attempt at an online visitor’s guide was a free PDF that repurposed material from our printed book without redesigning it. After several months of visits, we had enough visitor feedback to completely revamp the **Online Visitor Guide** and produce a new version in October, which now focuses on pre-selected guided tours since most online visitors rarely review the PDF before arriving for their visit, leading most of them to be overwhelmed when forced to make a choice about what to listen to.

Sound Quality

The initial plan for delivering sounds over video chat involved holding the MOPS mobile up to the laptop’s microphone and playing the sounds out of the mobile’s speaker (see the

first photo on the previous page). This would obviously lead to a significant drop in sound quality from our in-person visits, so initially we chose to play the sounds from the MOPS laptop over its built-in speakers, which were picked up via the laptop’s internal microphone along with the Curator’s commentary. Our first online visitors never mentioned any difficulty or disappointment with the sound quality, and we were satisfied that the obvious drop in quality would also stop anyone trying to make bootleg recordings of our collections. However, trustees CJ Mitchell and Dan Curley expressed disappointment with the results, and we took steps to greatly improve the sound quality by plugging the MOPS mobile and an external microphone into a 4-track Alesis USB mixing board, the output of which is directly patched into the laptop as system audio, overriding the internal microphone. Dan and CJ are still not convinced, and we remain open to future improvements, though the lack of negative visitor feedback when asked specifically to rate our sound quality has allowed us to focus on other improvements until a better audio solution presents itself. We are confident that if the MOPS home office is ever able to upgrade its internet access (our



building is not wired for fibre optic internet, and an install date is not available), our sound output should increase in quality.

Admission

The switch to online visits was also an opportunity to rethink our free admission policy; though the museum is far from financially stable, our new admission fee (£10 per adult, £5 per student, children under 10 free) has introduced a new revenue stream that has helped us remain open.

Safety

As the pandemic persists, we remain one of the safest museum options in the world, and we remain committed to online visits even once the world is safely beyond lockdown.

Top Row Above At left, a photograph of the current equipment used to conduct online visits. At right, a diagram that shows signal flow from the MOPS mobile and the vocal microphone into the USB mixer and into the laptop's sound card. While this has improved sound quality for visitors, the Curator is unable to hear the sounds being played during visits.

Row Immediately Above Diagrams added to museumofportablesound.com/online to illustrate what a visit will look like, as well as the option to arrange group visits for a set of individuals in different physical locations.

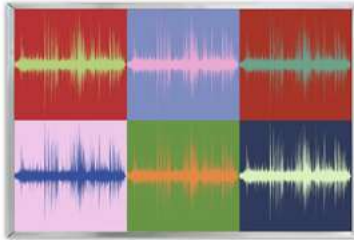
COLLECTIONS



The Museum of Portable Sound Conservation Department prepares our SONY WM-AF54 Sports Walkman [acc. num. PHOB-2018-0022] to be couriered to London for its appearance in a documentary series being shot by Big Deal Films (bigdealfilms.com) on 5 July 2020. Photo courtesy Museum of Portable Sound Laboratories.

Permanent Collection

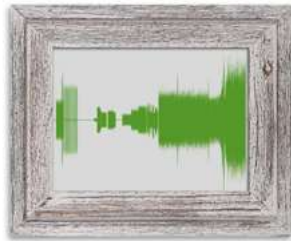
These eight sound objects were added to our Permanent Collection Galleries in 2020.



Andy Warhol in a Supermarket (1965, 0.54)
Recorded by Andy Warhol, New York, 16 July 1965.



Afilador Whistle (2020, 0.13)
Traditional neighbourhood handyman signal recorded by Guadalupe Martínez García, Xalapa, Mexico.



Dialup Modem Handshake (1999, 0.29)



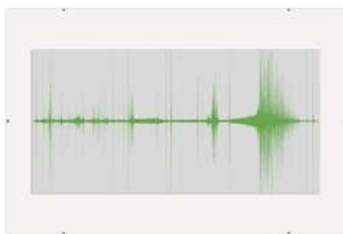
Basil Rathbone Reads *The Bells* by Edgar Allen Poe (1958, 4.06)



iPod Classic Clickwheel (2020, 0.20)



T.G. Wilfong Turning the Pages of *Description de l'Égypte* (2012, 2.07) *Folio printed 1809, recorded at the Kelsey Museum of Archaeology, Ann Arbor, Michigan.*



Studer A807 Mk1 Reel to Reel Tape Machine (2019, 1.20) *Vintage 1981 machine recorded at The Keep Archive, Brighton, UK.*



Bica Funicular, Lisbon, Portugal (2019, 3.00)

Physical Objects Collection

The past year saw significant growth in the Physical Objects Collection. A handful of objects were especially purchased for the museum, like a London police whistle (still manufactured and sold by the same company that created it in 1870). However, donations continue to be the source for many of the collection's most interesting objects, including a treasure trove shipped by **Ryan Sarnowski** to Museum of Portable Sound Laboratories in Portsmouth all the way from Milwaukee, Wisconsin, US which included a vintage 78rpm Voice Letter from 1953. The collection has grown so significantly since publication of the *Gallery Guide 3rd Edition* that we have a substantial backlog of new items to formally catalogue; we plan to undertake this task over the upcoming holiday season.

2020 Acquisitions

Donated by the Director:

- Japanese Korg DS-10 game cartridge (2008)
- C-Note Tuning Fork (2008)
- Pencil Made From Recycled CD Cases
- Minijack Splitter, Radio Shack® (1997)
- CD-R Containing Sixteen MP3 Files Downloaded From Limewire Between Dec 1999 and Nov 2001
- Olympus LS-10 digital recorder
(*transferred from Acquisitions Department*)

Purchased by the Acquisitions Department:

- London Metropolitan Police whistle
- KOSS PortaPro™ Headphones
- Parlortone Records Release No. 1: The Earliest Recording of the Human Voice

Donated by Lara Torres:

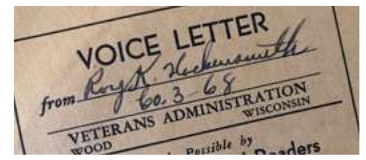
- 3rd Generation iPod Nano 8GB

Donated by Andrew Page:

- Creative Labs Digital Audio Player (2000)

Donated by Ryan Sarnowski:

- Silvertone Recording Wire (1940s)
- 78rpm Voice Letter (1952)
- Vintage Compact Cassettes (1960s)
- Topps® sound-related Trading Cards (1980s)



Above Left Creative Labs (pre-iPod) Digital Audio Player (circa 2000), donated by Andrew Page.

Above Right, Top-Bottom 78rpm Recoton Voice Letter in original mailer (circa 1953) donated by Ryan Sarnowski.

Object Loans

Although we announced in December 2019 that we had begun making our sound objects available for loan to other institutions, it was one of our physical objects that became our first official object loan – to a film production.

In July, we loaned our Sony WM-AF54 Sports Walkman to Big Deal Films [bigdealfilms.com], a BAFTA and National Diversity Awards-nominated London production house who filmed our Walkman for inclusion in a documentary series about the most popular toys of the 1980s (we did not quibble about their categorisation of the Walkman as a toy, though we did consider objecting to the loan on moral grounds).

Big Deal paid to have the Walkman couriered from Portsmouth to London and back, and returned our Walkman in perfect condition.

See Appendix 3 for an example of our new Standard Loan Agreement paperwork.

Research Library

We continued our cross-disciplinary collecting of materials related to the culture of sound, as well as museology and museum history. Of note is the final entry in this year's book list, documenting the excavation of the first known museum in history at Ur (circa 530BCE) curated by Neo-babylonian **Princess Ennigaldi**. The book includes a photograph of one of the museum's object labels, etched in cuneiform in three languages on a clay tablet, presumably by Ennigaldi herself.



2020 Acquisitions

* Bove, T. (2009) *iPod and iTunes For Dummies, 7th Edition.*, John Wiley & Sons.

Garland, E. (2019) *Earwitness: A Search for Sonic Understanding in Stories*, Aberystwyth, New Welsh Rarebyte, GB : Welsh Books Council.

Giovannoni, D. and Feaster, P. (2017) *Édouard-Léon Scott de Martinville: Inventor of sound recording; a bicentennial tribute*, Champaign, Illinois, Archeophone Records.

Keating, R. (1999) *The trumpets of Tutankhamun: adventures of a radio pioneer in the Middle East*, Basingstoke, Fisher Miller.

Marder, M. (2016) *Dust*, Object Lessons, New York; London, Bloomsbury Academic.

Meijer, E. (2020) *Animal languages: the secret conversations of the living world*, London, John Murray.

† Meijer, E. (2019) *When animals speak: toward an interspecies democracy*, New York, New York University Press.

* Pfeffer, W. and Keller, H. (1999) *Sounds All Around*, Let's-Read-and-Find-Out Science, HarperCollins.

Procter, A. (2020) *The whole picture: the colonial story of the art in our museums & why we need to talk about it*, London, Cassell: an imprint of Octopus Publishing Group Ltd.

Semmerling, L. (2020) *Listening on display: exhibiting sounding artworks 1960s-now*, Maastricht University.

Stevenson, A. (2019) *Scattered finds: archaeology, Egyptology and museums*, 1st ed, London, UCL Press.

Winchester, S. (2003) *Krakatoa: the day the world exploded - 27 August 1883*, Bath, Chivers Press.

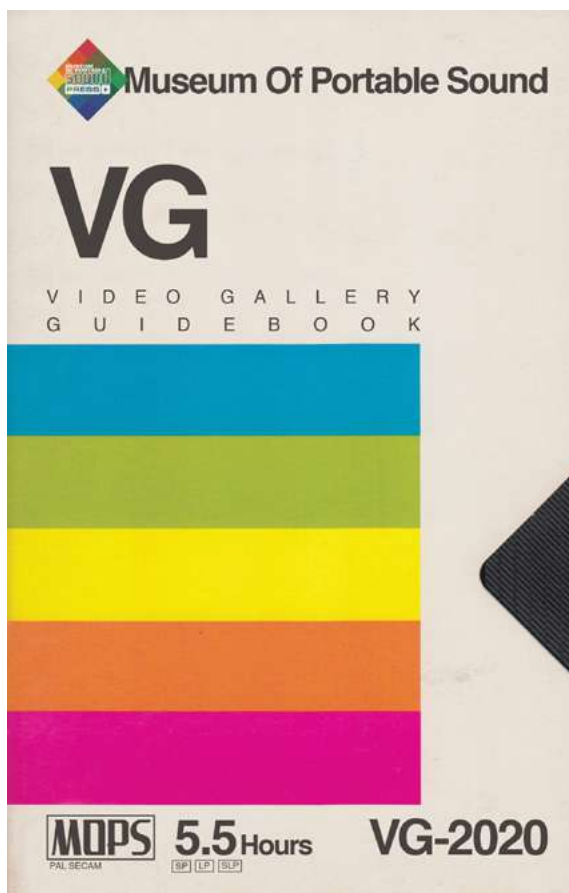
Woolley, L. (1954) *Excavations at Ur. A record of twelve years' work*, London, Ernest Benn.

* Donated by Ryan Sarnowski † Donated by Lara Torres

EXHIBI TIONS



With the museum spending most of this year in one place, maintenance and upkeep of our space for temporary exhibitions, the **Frank Gehry Commemorative Wing**, has proven to be significantly less of a drain on our resources than in previous years – even though we saw a significant increase in temporary exhibition activity.



2020 Exhibitions

Following the success of our first video-based temporary exhibition *Portable Sound in Cinema: 1979–2000*, we began adding a collection of curated video content to the MOPS mobile that could be accessed by in-person visitors and used as multimedia content during the Director’s talks on various sound-related subjects. The **Video Gallery** was to be our primary new initiative of 2020, and its contents were catalogued in February in preparation for publication of a printed guidebook that would be accessible to in-person visitors. With the arrival of the COVID-19 pandemic and the suspension of in-person visits, the **Video Gallery Guide** was set aside in order to shift focus to online and publishing projects. New material has continued to be collected and added to the mobile, in hopes of a future re-opening.

See Appendix 2 for the February 2020 catalogued contents of the Video Gallery.

Above Left Cover design for unpublished **Video Gallery Guide**. **Above Right** Promotional poster for *The 5 Most Annoying Sounds In The World*.

The 5 Most Annoying Sounds in the World.

20 June – 30 September

Visitors: **16**

Based upon the results of a long-term research study published in the *Journal of the Acoustical Society of America*, this was billed as our ‘Summer Blockbuster Exhibition’ and was designed specifically as an attention-grabbing, entertaining concept to help spread the word about our new online visit model while also exploring an area of sound-based psychology the museum had not yet grappled with. The sounds were acquired from a defunct online press release about the study now accessible only via the **Internet Archive’s Wayback Machine**. Since each of the five sound files were exceedingly short, each was looped for



Above Ross Whyte in Glasgow was the first to 'survive all five' of the most annoying sounds in the world. **Right** The logo for **MP3@25** was based on an iteration of the **mp3.com** logo. **Opposite Page Left** The only visitor to our Halloween exhibition. **Opposite Page Right** The as yet unattended Voyager golden record exhibition.

one minute and presented countdown-style from 5 (the least annoying – fingernails on a blackboard) to 1 (a knife rubbed against a glass bottle). Visitors were challenged to listen to the five minutes of annoying sounds straight through, and was promoted via the hashtag *#SurviveAllFive*.

The visitor reactions were surprising. After a promising start (see photo above), very few of the listeners found the sounds extremely annoying, and all who tried met the challenge with relative ease. This no doubt was actually aided by the looping of the sounds, which allowed for an initial shock at the beginning of each new sound but a relatively painless and nearly musical experience overall. One visitor who suffers from 'cocktail party syndrome' (the inability to differentiate between multiple simultaneous sounds) was totally unaffected, and actually found the sounds relaxing. A class of Masters Degree students in Curatorial Studies at the University of Kentucky College of Fine Arts visited the show as part of their seminar, with one of the students writing about it in a published review (which we have not yet seen).



MP3@25

14 July – ongoing

Visitors To Date: **497**

This year was the 25th anniversary of the creation of the MP3 digital audio file format, and to mark the occasion we launched our first free online exhibition, **MP3@25**. The show includes an historical overview of the creation of the MP3 format, a creative exploration of musician **Suzanne Vega's** role in the development of the MP3, a look at some of the lawsuits the MP3 inspired, a selection of media references to the MP3 craze, and a timeline of MP3 history (still in progress).

Our show launched online on the exact date of the MP3's anniversary. Two publications – **Attack Magazine** in the UK, and Belgian newspaper **La Dernière Heure** – published interviews with our Director to mark the occasion. Our Director also discussed the history of the MP3 in the 4 August episode of San Francisco-based podcast **Radio Survivor**.

The exhibition will remain archived on our website, and we plan to continue publishing online exhibitions in the future.

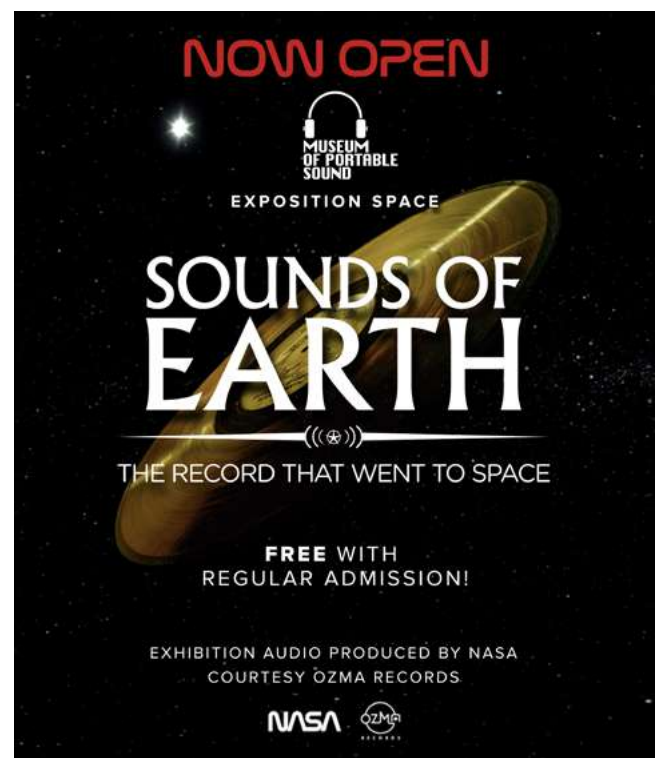


The Haunted Museum of Portable Sound

30 October – 1 November
Visitors: 1

We experimented with a short-run, holiday-themed temporary exhibition for the first time this year with a Halloween-themed show consisting of sounds from our Permanent Collection Galleries interspersed with other relevant material, including tracks from the classic Walt Disney LP record *Chilling, Thrilling Sounds of the Haunted House* (1964), television theme tunes, and selections from Friedrich Jürgenson’s recordings of Electronic Voice Phenomenon (EVP). While three admission tickets were sold to the exhibition, only one person actually followed through and booked a visit: MOPS Board Member **Meri Kytö**, who made it difficult for the show’s host **The Phantom Curator** to maintain a straight face due to her near-constant giggling.

While the low turnout was disappointing, we believe pandemic-induced worldwide video chat burnout may have been a contributing factor, and will re-present the show next year.



Sounds of Earth: The Record That Went To Space

25 September – Present
Visitors: 0

In 2018, we worked with **Ozma Records**, producers of the Voyager Golden Record vinyl box set, to clear the rights for us to publicly exhibit one track from the record that was sent to space on NASA’s Voyager I & II spacecraft. We had hoped to produce a live exhibition launch event to take place in London, but failed to secure a venue before the Director’s PhD thesis writing commitments needed to take precedence. Following the closure of the *Annoying* summer exhibition, we finally launched our golden record exhibition, *Sounds of Earth: The Record That Went To Space*, which presents the golden record’s 12-minute field recording piece produced by **Ann Druyan** that tells an approximate history of the Earth in sound. To date, none of our visitors have chosen to listen to it. We are planning another wave of promotion for the show in the new year.



PARTNER SHIPS



The New London Little Theatre

8 July – Present

Visitors: **25**

In June, we were contacted by artist **Bethany Lacktorin**, a contributor to the MOPS Permanent Collection Galleries (Gallery 12, Object 2, p.94 in the *Gallery Guide 3rd Edition*) with an idea. Having recently relocated to New London, Minnesota, US, Lacktorin had taken up the Directorship of the **New London Little Theatre**, and was planning what would become its *Art By Appointment* series: a menu of on-demand, personal, socially-distanced art experiences for one or two audience members at a time. Bethany wanted the Museum of Portable Sound to be the first item on the menu, and our Director was so delighted by the idea that he immediately agreed to it without even seeing the venue.

With the theatre itself under renovation, Bethany reserved a portion of the building for presentation of a miniature museum experience: a row of plinths and vitrines (astride a red carpet and bounded by velvet ropes) containing objects from her own collection of recording equipment and portable sound technologies, many of which are duplicates of items in the MOPS Physical Objects Collection. At the end of the red carpet, she placed an antique desk and a computer – where the tiny audience would meet our Director live via video chat in the UK to take a tour of our museum.



Above Left The two Londons that have been home to MOPS. **Above Top** Exterior of the New London Little Theatre.



Above Left Bethany Lacktorin, Director of the Little Theatre. **Above Right** Instagram story celebrating our youngest visitor to date, two month-old Catherine, accompanied by her mom Sharon.

With a population of only 1,420 people, New London brings an entirely unique audience to MOPS. Through our ongoing partnership with the Little Theatre we have met artists, teachers, preachers, naturalists, pensioners, journalists, our youngest visitor yet (see above photo) and even our first canine visitor. Travelers from other areas of Minnesota (and beyond) have also stopped in to visit. A 45-minute visit costs US\$20, with proceeds split between MOPS and the Little Theatre.

This new partnership has proven the viability of establishing satellite or pop-up editions of MOPS around the world, and we are eager to pursue funding opportunities for residencies by using our experience at the Little Theatre as a proof of concept.

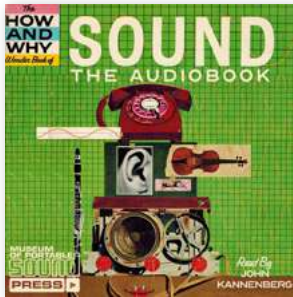
Main Our Director filming *How To Make* for BBC4 at the Amberley Museum near Chichester.

Inset A customer sent us this in-progress page from their copy of our *Adult Colouring-In Book*.



PUBLICA TIONS & MEDIA

Museum of Portable Sound Press 2020 Publications

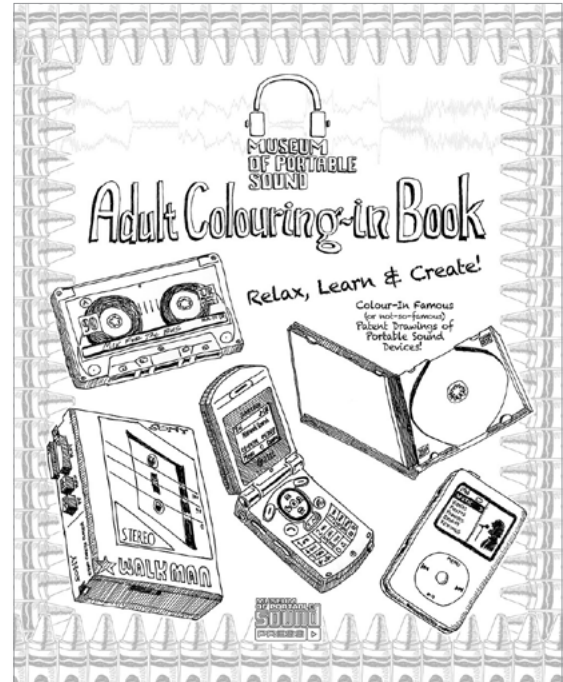


As the UK went on lock-down we published items designed for a homebound audience. Our first 2020 release was *Sound: The Audiobook*, a slightly-annotated version of *The How and Why Wonder Book of Sound* (1961) read by our

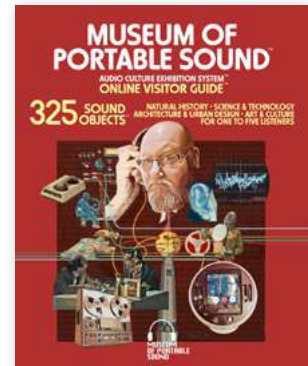
Director including field recordings from the museum's archive and other sound effects. Released via Bandcamp, it has 575 online listens and 19 purchases.

We also produced *The Museum of Portable Sound Adult Colouring-In Book*, a printed book sold via Blurb containing patent drawings of portable sound technologies tracing back to the beginnings of recorded audio. We have sold seven copies.

With the change to an online visit model, we published an *Online Guidebook* as a free PDF on 11 April which was downloaded 421 times.



A completely revised and expanded edition, the *Online Visitor Guide*, was published on 5 October and has so far been downloaded 149 times.



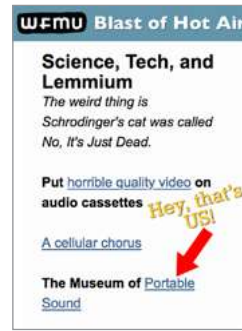
External Publications



The controversial semi-satirical flowchart *Is It 'Sound Art'?* that we originally posted online in 2018 was included in the introduction to the newly published *Bloomsbury Handbook of Sound Art* edited by Sanne Krogh Groth and Holger Schulze as an example of the

theoretical divide amongst sound studies scholars in relation to defining this genre.

In October, our Director submitted the final draft of *'Listening to Archaeology Museums'*, a chapter to be included in the forthcoming *Oxford Handbook of Museum Archaeology* edited by UCL professor and former curator of the Petrie Museum of Egyptology Alice Stevenson. The chapter includes a case study of the Archaeology Gallery in our museum.



Far Left, Top-Bottom Our Director appeared in episode 3 of the BBC4 docu-series *How To Make* in April. Left, Top We were profiled on *Atlas Obscura* on 3 April to promote our new online visits. Left, Bottom In May we were mentioned in the email newsletter of WFMU in New York. Above Our partnership with the **New London Little Theatre** received a full-page writeup in one of the local newspapers.

2020 Media Appearances

April was a big media month for the museum: we were featured by *AtlasObscura.com* to promote our new online visits, and BBC4 television broadcast episode three of the docu-series *How To Make* presented by Zoe Laughlin of the Institute of Making at University College London, featuring a seven minute segment about the history of headphones presented by our Director.

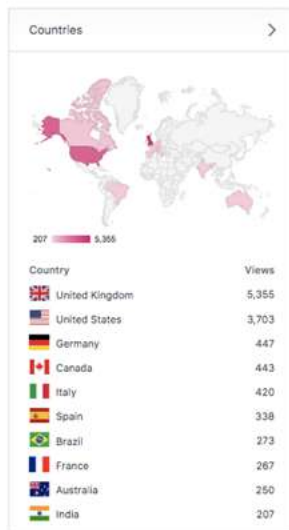
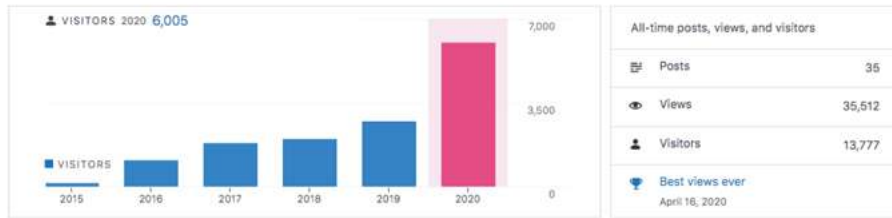
In May, we were featured in the email newsletter of the influential New Jersey/New York radio station *WFMU*.

In June, our collaboration with the New London Little Theatre received a full-page article in local newspaper *Lakes Area Review*. Their competition, the *West Central Tribune*, later produced a short video segment about our museum's installation in Minnesota.

Our *MP3@25* exhibition was featured by *Attack Magazine* in an interview with our Director published on 14 July, the exact date of the MP3's anniversary, entitled *The Revolution will be Digitised: 25 Years of the MP3*. This was followed by a French language article that included another Director interview published by Belgian newspaper *La Dernière Heure* on 25 July. Our Director also joined in a lively discussion about the history of the MP3 in the 4 August episode of the San Francisco-based podcast *Radio Survivor*.

Later in August, a podcast produced by India-based audio engineer Jigisha Patil, *The London Auricle*, published her interview with our Director that was recorded during an in-person visit to our museum in London's Hyde Park back in 2019.

Museumofportablesound.com 2020 Statistics



Referrers

Referrer	Views
Search Engines	2,700
Facebook	1,372
Twitter	677
atlasobscura.com	332
instagram	107
blurb.meepzorp.com	70
johnkannenberg.com	45
WordPress Android App	38
diariodelviajero.com	30
ecosia.org	27

Posts & pages

Title	Views
#234 (untitled)	4,191
Visit Us Online!	1,548
About	849
Museum of Portable Sound Confer...	747
Collections	713
Contact Us	666
How to Visit	576
MP3@25: The Anniversary Exhibiti...	496
Past Exhibition	441
Gift Shop	329



Search terms

Search term	Views
museum of portable sound	13
amazon	2
museum of sound	2
sound musem sussex	2
museum portable sound	1
mobile sound musem	1
museum if portabke dound	1
museum waikman	1
museum of portable sound mn	1
Unknown Search Terms	459

File downloads

Files	downloads
physicalobjectscollection20181.pdf	507
onlineguide2020.pdf	421
2019objecitlist.pdf	249
2020videogalleryobjectlist.pdf	217
mops-onlinevisitorguide.pdf	149
map-2019-web.pdf	79
objectlist2018.pdf	51
soundssofearthcatalog.pdf	43
psiccat-web.pdf	41
mopswaxcylinderszannevega.mp3	28

Clicks

Link	Clicks
WordPress.com Media	773
www.paypal.com	189
www.blurb.co.uk	165
museumofportablesound.bandcamp...	157
mopshop.redbubble.com	135
www.redbubble.com	69
shop.spreadshirt.co.uk	54
www.johnkannenberg.com	42
seismograf.org/fokus/fluid-sounds...	34
medium.com/museum-of-portable...	29

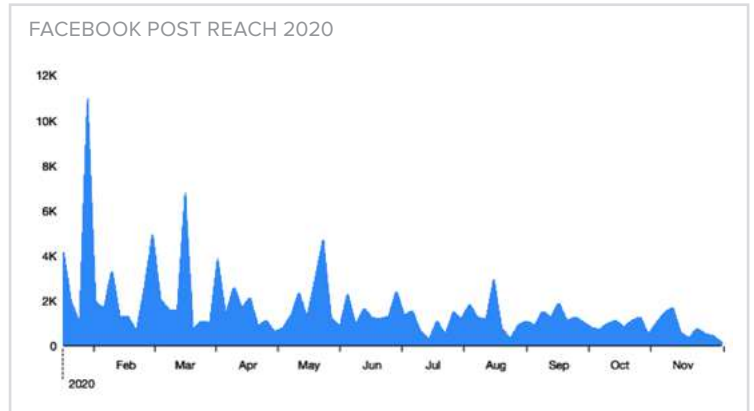
SOCIAL MEDIA

Facebook 2020 Statistics

Current Total Page Likes: 5,372

Page Likes in 2020: 817

Although Facebook continues to be our largest online audience, we are in the midst of a now year-long freefall of our post reach numbers. We believe this is the result of several factors; we are unable to prove it, but it appears Facebook began severely limiting our number of post impressions (*ie the number of page followers who get to see our posts in their feed*) shortly after 29 May (when we achieved 5,000 page likes) in an attempt to coerce us into paying to ‘boost’ posts. We have never paid to promote any of our social media activity, nor do we have any intention of doing so. The chart at right shows the rapid decrease in our post views, yet we have continued the same rate of posting, have not altered our content, nor lost any followers. We submitted a formal complaint to Facebook, but never received a response.



Our page received 814 new ‘likes’ (ie, followers) this year. Its audience demographic is 57% men, 38% women, and 5% non-binary. Our largest audience segment is located in the United States. On 31 July the page received 33 ‘angry’ emoji reactions, the most since the page began.

Twitter 2020 Statistics

Current Followers: 3,602

Twitter’s statistics only allow access to stats in 30-day increments, and provide no information regarding audience demographics.

Instagram 2020 Statistics

Current Followers: 2,782

Instagram’s statistics only allow access to stats in 30-day increments, and provide no information regarding audience demographics.



On 23 June, we were invited by the **Philbrook Museum** in Oklahoma, US, to conduct a takeover of their Instagram account to introduce ourselves to their 43.2k followers. We published a 45-slide presentation about our institution to their Instagram Story, which they have archived on their account ([@philbrookmuseum](https://www.instagram.com/philbrookmuseum)). A sample of the slides we published can be seen at the left.

YouTube 2020 Statistics

Current Subscribers: 303

Total Channel Videos: 81

Total 2020 Channel Views: 12,960

Our YouTube channel's largest regional audience is based in the UK. Our channel's audience is also overwhelmingly (and embarrassingly) male, at 90.6%. Surprisingly, less than 1% of our video views come from channel subscribers.

The 17 New Videos We Posted in 2020 • Total Views: 1,993

The 17 New Videos We Posted in 2020 • Total Views: 1,993

- Our Grand Opening Gala Ribbon Cutting Ceremony** (London, 11...)
9 views • 1 week ago
- MOPS Conference Infomercial**
112 views • 1 month ago
- U2 on Why They Forced Their Album on Everybody (with...**
65 views • 1 month ago
- LAST CHANCE to visit The 5 Most Annoying Sounds In...**
20 views • 1 month ago
- #AskACurator: Viewer Mail**
26 views • 2 months ago
- New London Little Theatre's Art By Appointment featurin...**
10 views • 2 months ago
- How Sounds Became Writing**
50 views • 3 months ago
- A Brief History of Headphones**
235 views • 3 months ago
- Stay Away. Visit Us Online. Really. We're Good.**
13 views • 3 months ago
- MP3 Watch (Y2K)**
19 views • 3 months ago
- Life in Lockdown with the Museum of Portable Sound**
87 views • 4 months ago
- FREE AUDIOBOOK: The Museum of Portable Sound...**
37 views • 5 months ago
- Paging Through Our Adult Colouring-In Book**
18 views • 5 months ago
- What People Are Saying About Visiting Us Online**
25 views • 5 months ago
- Thomas Edison's Voice-Powered Sewing Machine...**
409 views • 6 months ago
- Now You Can Visit Us Online!**
799 views • 7 months ago
- Bell Labs Two-Headed Stereo Test (1961)**
59 views • 8 months ago

Our Channel's Top 15 Viewed Videos of All-Time

Video	Average view duration	Views ↓	Watch time (hours)	Impressions	Impressions click-through rate
Total	1:13	76,450	1,567.7	369,064	8.8%
Norman Collier's Faulty Microphone Gag	1:37	32,060 41.9%	865.0 55.2%	67,463	13.7%
What Causes The Sound Of Thunder?	0:53	10,294 13.5%	154.2 9.8%	36,628	14.5%
Carl Sagan on the Voyager Golden record – SOUNDS OF EARTH at L...	0:59	6,114 8.0%	101.8 6.5%	59,883	5.6%
The Loudest Bird In The World	0:44	5,106 6.7%	63.0 4.0%	45,819	9.3%
Every iPod in Baby Driver (2017)	1:00	3,857 5.1%	64.3 4.1%	22,759	11.7%
The Old Telephone Voice Disguiser Trick (Police Squad!, 1982)	0:35	3,086 4.0%	30.6 2.0%	22,157	8.9%
Get Smart! Introducing the Shoe Phone	1:43	2,360 3.1%	68.1 4.3%	12,892	4.7%
Outer Hair Cells – The Inner Ear's Amplifier	1:07	2,145 2.8%	40.4 2.6%	14,808	8.4%
The (Bionic) Male Gaze & Feminine Ear	0:37	1,521 2.0%	15.7 1.0%	7,963	9.7%
What Did a Public Speech Sound Like in Ancient Rome?	0:50	1,517 2.0%	21.2 1.4%	8,016	10.6%
1963-4 Rice Krispies Jingle	0:21	851 1.1%	5.1 0.3%	2,828	6.8%
South Park On Downloading Music For Free	1:40	811 1.1%	22.6 1.4%	1,796	1.6%
Now You Can Visit Us Online!	1:40	798 1.0%	22.3 1.4%	779	5.0%
Otohirme: The Japanese Toilet Sound Etiquette Machine	0:30	596 0.8%	5.1 0.3%	4,757	3.5%
Crockett Nonchalantly Uses A Car Phone (Miami Vice, 29 March 19...	0:52	513 0.7%	7.5 0.5%	6,107	3.2%

CONFERENCE

ENCINES

Falling Off a Camel
The Great Pyramid, Giza, Egypt
1 May 2010



VIRTUAL FIELD TRIP

11 NOVEMBER 2020

AN EXCLUSIVE GUIDED TOUR OF

THE MUSEUM OF PORTABLE SOUND

PRESENTED BY DIRECTOR & CHIEF CURATOR
JOHN KANNENBERG

MUSEUMOFFORTABLESOUND.COM/ONLINE





Opposite We were invited to participate in the Museum Computer Network’s **MCN Virtual 2020** conference as a field trip destination for attendees. **Left** We also presented at the second online edition of **Museums Showoff**, where we premiered a video presentation about how we adapted our museum to life in lockdown. **Above** Our Director presented a standalone online workshop for museum professionals who wanted to learn from our online initiatives.

2020 Conferences, Talks & Workshops

Our first post-pandemic conference appearance was as an invited presenter during the second online edition of **Museums Showoff**, one of London’s most exciting and supportive resource sharing events for museum professionals. The event took place on 14 July live on YouTube. We premiered a new video, *Life in Lockdown with the Museum of Portable Sound*, which opens with a flashback recreation of our in-person visits which segues into a full-on parody of the opening title sequence of the hit UK time travel cop show *Life On Mars*, filmed on location at the Sainsbury’s Local in Palmerston Road, Southsea.

On 15 September, we presented **Online Museuming Now: Listening to Audiences**, a one-night workshop for museum professionals presenting our methods for converting the museum from an in-person experience to an online model. The event had eight attendees; we are hoping to re-present this workshop in 2021 with a longer lead time and more significant promotion, as the feedback from attendees was overwhelmingly positive.

We ended our year in conferences with a significant presence at the **MCN Virtual 2020** conference hosted by the Museum Computer Network in New York. Claire Pillsbury, a member of MCN’s board, visited MOPS online shortly after we launched our new format, and by the end of her visit she invited us to participate in the conference later in the year. For one night of the six-day conference, we conducted a ‘virtual field trip’ by presenting three special guided tours for conference attendees, including a brief look at the history of the museum and a specially selected group of sound objects. Coincidentally, this event took place on 11 November – our museum’s fifth anniversary. In total there were 40 attendees.

We believe in the power of listening and the right to be heard.

Our museum's institutional voice across social media tends to joke around a lot, but one of the things we are always serious about is our passion for the power of listening, and for the right of all people to be heard. We believe that acts of empathic listening can bring positive change in the world.

Within museum practice and theory, there's a lot of talk about how museums need to listen to their audience; there's also a lot of hiding behind one's 'institutionality' - individuals of power within museums using the bureaucratic structure of 'the institution' as an excuse for refusing to take action to repatriate objects, take moral stances, or seek justice. We believe this is wrong, and that museums can do better.

We believe that museums can and must be willing to express opinions and take stances for what they believe in.

We believe in the inherent humanity of museums - that they are organisations that have all the strengths and flaws that people do. Museums were founded on principles of collecting and exhibiting knowledge, but they were also founded within cultures of colonialism, racism, misogyny, and homophobia.

Museum histories are complicated, and while they have the power to do good in the world, they also have a history of harm. We believe the time has come for museums to take responsibility for their pasts while positioning themselves as the caretakers of a better present and future. Therefore, we believe that museums can and must be willing to express opinions and take stances for what they believe in.

Museums not only need to listen - we also need to amplify the unheard.

We strive to use our institutional voice not only for education, but also for activism. We have been outspoken in our support for #MeToo, Black Lives Matter, fighting climate change, and securing museum workers rights here in the UK, particularly in the wake of the post-COVID-19 economic downturn. We also know we have a lot of work to do in these and other areas, and we are eager to learn from our visitors and social media audiences.

Although we are a tiny museum funded only by donations, admission fees, and gift shop sales, we are dedicated to supporting three important organisations whose causes we believe in, and whose efforts to allow the unheard to be heard we believe to be worthwhile.

That's why a small portion of your admission fees currently go toward these three charities each month:

- **Amnesty International**, working to free prisoners of conscience around the world;
- **Liberty**, a UK human rights organisation who recently won the world's first legal battle against invasive and discriminatory facial recognition technology;
- **Samaritans**, a UK organisation dedicated to the prevention of suicide by providing free telephone and in-person listening to people in crisis.

If you have any questions about why our institution supports these causes, or wish to speak with our Director about our social responsibility initiative, please feel free to contact us.

FINANCIALS



2020 Financials

The shift towards online visits with admission fees has made this year the most financially successful in the museum's five-year history. This is not to say that the museum is in any way close to achieving financial stability, however. Several of the museum's financial woes are compounded by its lack of funds, creating a feedback loop of money problems – for example, we only sold 9 printed copies of all of our printed publications in 2020, mostly because we can not afford to make a bulk printing order and must rely on an overly-expensive print-to-order service; if we had the money to buy in bulk, we would undoubtedly make more sales. Add to this the fact that our Director has no other reliable source of income at the moment, and it becomes clear how something that might be a minor inconvenience for another institution – such as the Acquisition Department's portable digital sound recorder finally breaking down to the point it needed to be replaced – is a major financial crisis for us.

Although we had a significant spike in visits during the first months of the pandemic, screen fatigue has no doubt contributed to several long dry spells in our visit counts. Our most consistent – and therefore most important – source of funding has been our **Patreon supporters**, who have quite literally helped keep this institution alive (Patreon funds have been used in part to purchase the Director's prescription medication). We are not in the least bit exaggerating when we say we cannot thank our Patreon supporters enough.

At right is an overview of our earnings and expenditures for 2020, with supplemental information and a more thorough breakdown on the following pages.

We are not in the least bit exaggerating when we say we cannot thank our Patreon supporters enough.

2020 Revenue

Patreon	£1120.49
Admission	639.34
Paid Lectures	300.00
Gift Shop	296.92
Donations	155.93
Event Tickets	33.60

Total **£2,546.28**

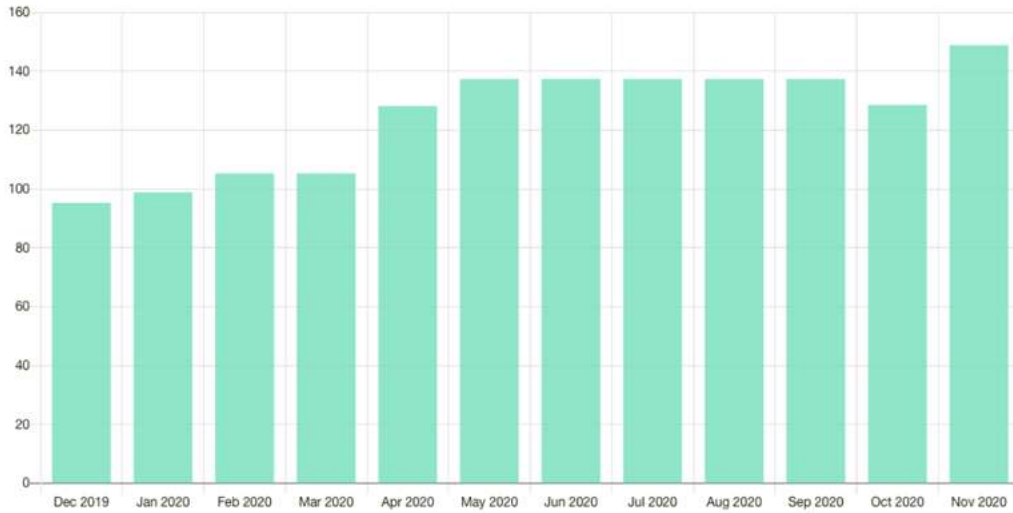
2020 Expenditures

Acquisitions	–£140.92
Equipment	–289.31
Charitable Donations	–72.00

Total **–£502.23**

2020 Net **+ £2,044.05**

Earnings before tax



MONTH ⓘ	EARNINGS BEFORE REFUNDS ⓘ	TOTAL REFUNDS ⓘ	EARNINGS BEFORE FEES ⓘ	PAYMENT FEES ⓘ	PLATFORM FEES ⓘ	EARNINGS BEFORE TAX ⓘ
NOV 2020	\$165.00	\$0.00	\$165.00	\$7.94	\$8.27	\$148.79
OCT 2020	\$142.00	\$0.00	\$142.00	\$6.42	\$7.11	\$128.47
SEP 2020	\$152.00	\$0.00	\$152.00	\$7.09	\$7.61	\$137.30
AUG 2020	\$152.00	\$0.00	\$152.00	\$7.09	\$7.61	\$137.30
JUL 2020	\$152.00	\$0.00	\$152.00	\$7.09	\$7.61	\$137.30
JUN 2020	\$152.00	\$0.00	\$152.00	\$7.06	\$7.61	\$137.33
MAY 2020	\$152.00	\$0.00	\$152.00	\$7.10	\$7.61	\$137.29
APR 2020	\$142.00	\$0.00	\$142.00	\$6.78	\$7.11	\$128.11
MAR 2020	\$117.00	\$0.00	\$117.00	\$5.85	\$5.86	\$105.29
FEB 2020	\$117.00	\$0.00	\$117.00	\$5.85	\$5.86	\$105.29
JAN 2020	\$110.00	\$0.00	\$110.00	\$5.61	\$5.51	\$98.88
DEC 2019	\$106.00	\$0.00	\$106.00	\$5.40	\$5.31	\$95.29



2020 Gift Shop Revenue Breakdown

VENDOR	NET GAIN	NOTES
Bandcamp	£86.99	20 Pay-As-You-Like Audiobooks
Redbubble	84.73	See Table on Following Page
Blurb	75.20	7 Colouring Books, 2 Gallery Guides
Etsy	50.00	5 Gallery Guide ebooks
Total	£296.92	

E 2020 Etsy Statistics

<p>TOTAL VIEWS</p> <p>218</p> <p>↑ 3.014% YoY</p> <p>Ⓞ Just now</p>	<p>VISITS</p> <p>138</p> <p>↑ 1.871% YoY</p> <p>Ⓞ Just now</p>	<p>ORDERS</p> <p>4</p> <p>--% YoY</p> <p>Ⓞ Just now</p>	<p>REVENUE</p> <p>£50</p> <p>--% YoY</p> <p>Ⓞ Just now</p>
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Redbubble 2020 Statistics

Order Date	Ship Date	Work	Order #	Product	Fulfillment Country	Destination Country	Destination State	Status	Qty	Retail Price*	Manufacturing Fee**	Artist Margin***
23 Nov 20	N/A	Waveform Museum Logo 2	40456473	Classic T-Shirt	United States	United States	OH	pending	1	US\$22.22	US\$18.07	US\$4.15
12 Nov 20	13 Nov 20	Waveform Museum Logo 2	40040010	Lightweight Hoodie	United States	United States	NC	paid	1	US\$38.85	US\$31.59	US\$7.26
6 Nov 20	10 Nov 20	Sound Beyond Music	39820199	Premium Scoop T-Shirt	United Kingdom	United Kingdom	South Glamorgan	paid	1	US\$35.75	US\$29.59	US\$6.16
6 Sep 20	9 Sep 20	Bouba/Kiki Effect	38203241	Fitted T-Shirt	Netherlands	Germany	none	paid	1	US\$26.19	US\$21.70	US\$4.49
30 Aug 20	1 Sep 20	Compact Cassette Illustration	37990647	Laptop Sleeve	United States	Germany	none	paid	1	US\$40.10	US\$32.08	US\$8.02
30 Aug 20	2 Sep 20	Bouba/Kiki Effect	37990647	Fitted T-Shirt	Netherlands	Germany	none	paid	1	US\$26.34	US\$21.82	US\$4.52
12 Aug 20	14 Aug 20	Artisanal Field Recording	37436620	Classic T-Shirt	United Kingdom	United Kingdom	Hampshire	paid	1	US\$20.22	US\$16.73	US\$3.49
8 Aug 20	10 Aug 20	Psithurism	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	Sounds Are Not Just Music!	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	The Sound of Sigmund Freud's Toilet	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	Old School Flip Phone	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	In Stereo Where Available	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	Listener Xing	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	Gothic Sound Culture	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	The Treachery of Portable Sound	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34

Order Date	Ship Date	Work	Order #	Product	Fulfillment Country	Destination Country	Destination State	Status	Qty	Retail Price*	Manufacturing Fee**	Artist Margin***
8 Aug 20	10 Aug 20	Quality Portable Sound Since 2015	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
8 Aug 20	10 Aug 20	Pond Wax	37307522	Greeting Card	United States	United States	CA	paid	1	US\$1.85	US\$1.51	US\$0.34
4 Aug 20	6 Aug 20	Culture of Sound Blue Plaque	37205447	Fitted T-Shirt	United Kingdom	United Kingdom	Cambs	paid	1	US\$23.54	US\$19.47	US\$4.07
1 Aug 20	3 Aug 20	Bouba/Kiki Effect	37115084	Mask	United States	United States	IN	paid	1	US\$10.70	US\$9.03	US\$1.67
19 Jul 20	24 Jul 20	Normal Bias	36709821	Sticker	United States	United States	FL	paid	1	US\$1.30	US\$1.04	US\$0.26
14 Jul 20	20 Jul 20	The Sound of Sigmund Freud's Toilet	36572851	Art Board Print	United Kingdom	United Kingdom	Leicestershire	paid	1	US\$18.39	US\$15.21	US\$3.18
3 Jul 20	20 Jul 20	iNostalgia	36257625	Long Sleeve	United States	United States	RI	paid	1	US\$28.09	US\$22.84	US\$5.25
25 Jun 20	26 Jun 20	Compact Cassette Illustration	36052892	Long Sleeve	Canada	Canada	BC	paid	1	US\$28.97	US\$23.73	US\$5.24
25 Jun 20	26 Jun 20	Listener Xing	36052892	V-Neck	Canada	Canada	BC	paid	1	US\$24.72	US\$20.25	US\$4.47
26 May 20	31 May 20	Backmasking	35280228	Mask	United States	United Kingdom	none	paid	1	US\$12.38	US\$10.32	US\$2.06
17 Apr 20	2 May 20	The Sound of Sigmund Freud's Toilet	34318772	Classic T-Shirt	United States	United States	NV	paid	1	US\$19.57	US\$15.95	US\$3.62
8 Apr 20	14 Apr 20	Sound Studies University	34143386	Classic T-Shirt	United States	United States	OR	paid	1	US\$18.09	US\$14.47	US\$3.62
13 Jan 20	15 Jan 20	The Lure of the Museum of Portable Sound	32818770	Poster	Canada	Canada	ON	paid	1	US\$12.43	US\$10.23	US\$2.20
1 Jan 20	3 Jan 20	Listener Xing	32627471	Sticker	United States	United States	IL	paid	30	US\$41.70	US\$33.91	US\$7.79

Selected New 2020 Products • **1** Backmasking Face Mask modelled by Oliver Stummer **2** Waveform Logo **3** Sound Studies College Tees & Sweats **4** The Artisanal Sound Curation logo compares our museum to hipster coffee **5** Design commemorating the anniversary of Bono apologising for U2's iTunes mistake **6** 'I Survived The 5 Most Annoying Sounds In The World' souvenirs



2020 Expenditures Breakdown

EXPENDITURE	LOSS	NOTES
Acquisitions	–£203.32	PHYSICAL OBJECTS
		KOSS Headphones £32.40
		Parlortone Record 20.00
		Police Whistle 10.00
		RESEARCH LIBRARY
		Garland (2019) £8.50
		Giovannoni (2017) 25.40
		Keating (1999) 5.00
		Marder (2016) 3.82
		Meijer (2020) 7.03
		Proctor (2020) 16.99
		Winchester (2003) 3.19
		Woolley (1954) 8.59
Website Domain	–15.00	museumofportablesound.com
Colouring Book	–18.18	Test Print
Online Visitor Guide	–34.38	Print of PDF for use during visits
Laptop Stand	–15.99	Improves Online Visits
Mixer Cables	–11.98	Replacements for broken cables
Headphones Repair	–22.93	Replacements for 20 yr-old pads
Office Supplies	–18.18	Pens, Notebook, Note Cards
Charitable Donations	–72.00	£2/month to 3 charities
Audio Recorder	–161.90	Olympus LS-P4 + Windscreen
Total	–£502.23	



FUTURE PLANS



A L P H A B E T S



MUSEUM
OF PORTABLE
SOUND



Above Advert for the call for submissions for recordings of recited alphabets. **Right** Announcing the panel of judges for the **Museum of Portable Sound Conference**.



Alphabets Exhibition

In August, we announced a second free online exhibition, *Alphabets*, which will explore the sonic building blocks of spoken languages. We put out a call for recordings of people reciting the alphabet from their native language, which we hope will become a central component of the online exhibition. So far we have collected 35 of these recordings (see list below) but we would like to double this number if possible.

We are especially interested in alphabet recordings from African and Asian languages. If you are a Board Member, please consider sharing our call with your contacts. We hope to launch this exhibition in Autumn 2021.

WRITING SYSTEM ALPHABETS
WE NOW HAVE IN OUR COLLECTION:

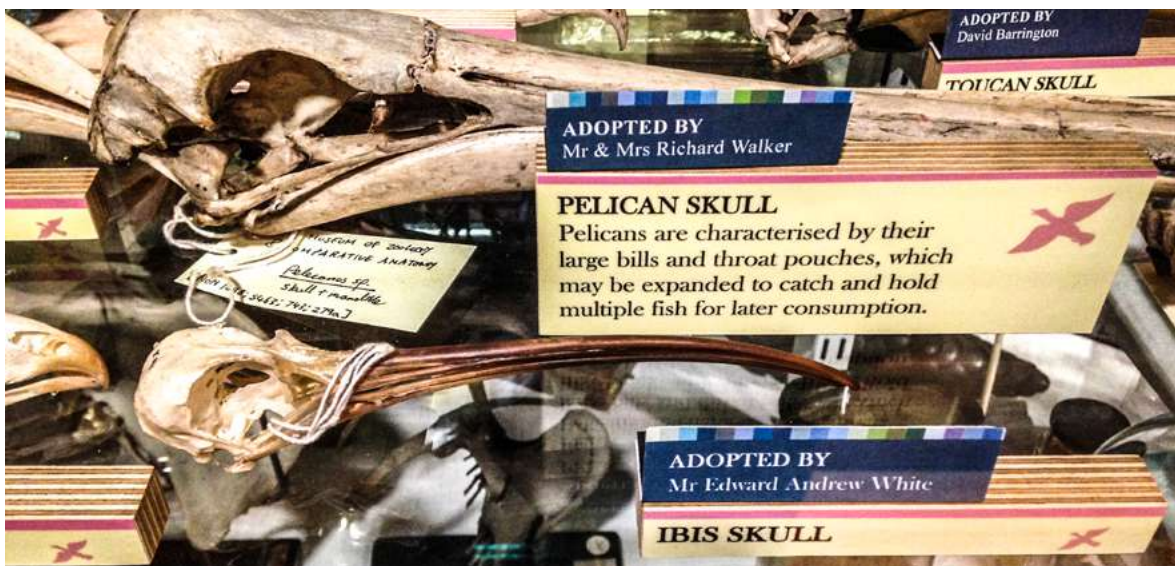
Afrikaans · Amharic · Arabic · Arabic (EGYPT)
Basque · Bulgarian · Czechia · Dansk · Devanagari
Esperanto · Farsi · Finnish · French · German
Greek · Indonesian · Irish · Italian
Japanese Hiragana · Kurdish · Latvian · Lithuanian
Malayalam · Polish · Portuguese (EU) · Portuguese (BRAZIL)
Romanian · Russian · Sepedi · Somali
Spanish (COLOMBIA) · Spanish (MEXICO) · Spanish (VENEZUELA)
Turkish · Ukranian

DON'T SEE YOURS? #ADDYOURVOICE!
SEND US A RECORDING VIA VOICE MESSAGE
OR EMAIL TO MUSEUMOFPORTABLESOUND@GMAIL.COM

Museum of Portable Sound Conference

At the outset of the back-to-school season in September, we announced a call for submissions for the inaugural Museum of Portable Sound Conference, to take place online in November 2021. The idea for the conference came about in the hopes of holding a creative sound studies conference whose conversations would not be dominated by sound art and musicology. A negative call was distributed, only mentioning topics that were not allowed as subject matter for presentations; the form of acceptable presentations were listed as ‘traditional vanilla conference paper’, ‘audio paper’, and ‘essay film’. The idea was to create a conference by setting parameters but not imposing an overall theme – a rules-based creative strategy of limitations often used by conceptual artists like Sol LeWitt, Yoko Ono, or Brian Eno.

The call was received with measurable degrees of hostility and/or confusion. In all, 24 abstracts were submitted, and our judges – **Thaís Aragão**, **Stefania Zardini Lacedelli**, and **Kwame Phillips** – narrowed this down to eleven accepted presentations, which will be announced before the end of the year. The panel will join our Director in the new year to organise the conference’s schedule.



Adopted bird skulls on display at the Grant Museum of Zoology in London, 2015. Photo courtesy Museum of Portable Sound Archives.

#SoundSponsor

A new fundraising initiative we are currently working to introduce is tentatively called **#SoundSponsor**, inspired in part by the object adoption programme at the **Grant Museum of Zoology** at University College London. We will offer sponsorships of sounds in our Permanent Collection Galleries at two levels of support: **'Sustain'** and **'Reverb'**.

At the Sustain level, a sponsor would pay £50 to sponsor a sound for one year. During that time, our PDF **Online Visitor Guide** will include a waveform image of the sponsored sound (currently waveform images are only included in the printed **Gallery Guide**). The sound would also be labelled with the donor's name (if requested), and whenever the sound is played to a visitor our Director will mention the name of its sponsor.

At the Reverb level, all of the above applies, with the cost increased to £100 per year and the addition of an embedded HTML link of the sponsor's choice in their sound's entry in the PDF Guide.

We would initially promote our ten most popular sounds for sponsorship, but potential sponsors would be free to support any sound currently on display.

New Permanent Collection Galleries

Work continued this year for a 4th Edition of the museum, which we are hoping to launch in the first or second quarter of 2022. In addition to the new acquisitions already mentioned, we have continued collecting sounds and writing texts for new Listening Close-Up didactics. We also plan to add at least two new galleries:

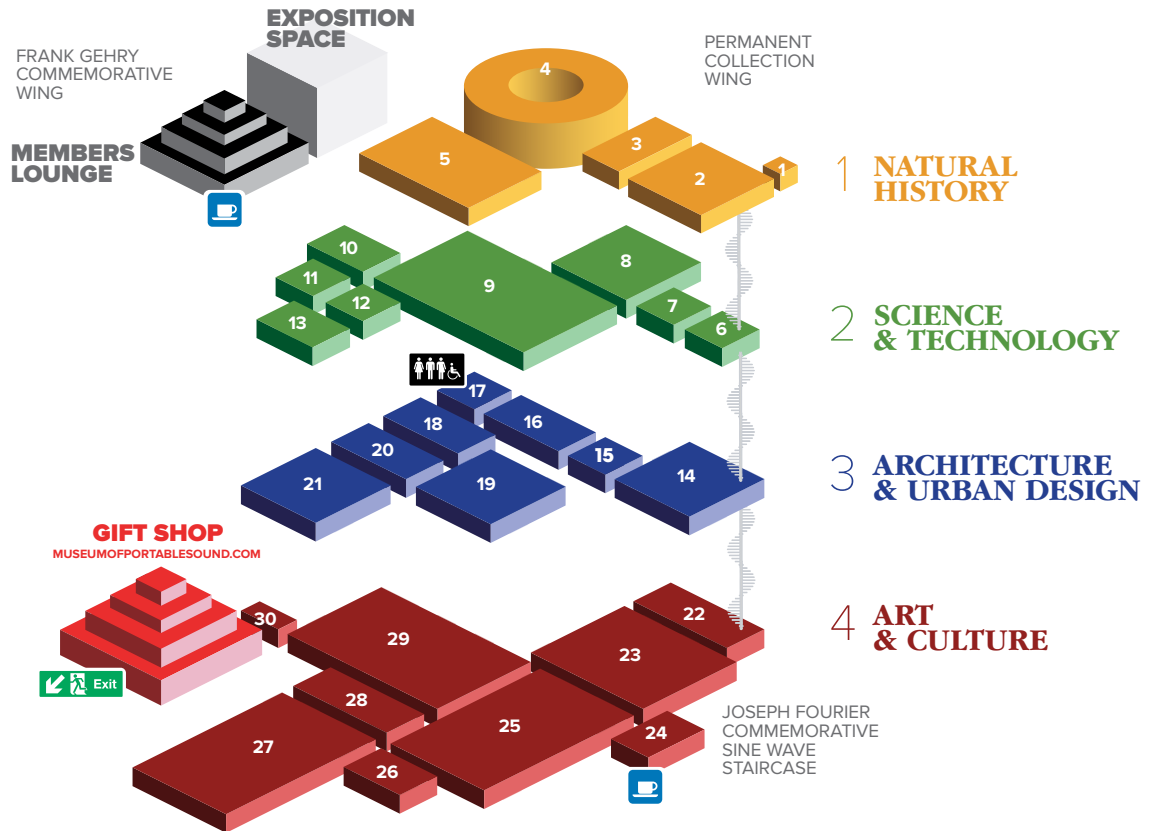
Astronomy (in *Science & Technology*)

This gallery will contain a highly selective display of sounds from outer space, including the sound of **two black holes colliding** which was recorded by MIT in 2015.

Gardens (in *Art & Culture*)

Inspired by the work of the Victorian-era Impressionist garden designer **Gertrude Jekyll**, this gallery will display sounds of designed public gardens including London's Kew Gardens, the Lurie Garden in Chicago, and the Garden Vasco da Gama in Lisbon.

MUSEUM OF PORTABLE SOUND MUSEUM CAMPUS



1 NATURAL HISTORY

- 1 **Humans**
- 2 **Animals**
- 3 **Insects**
- 4 **Underwater Life**
- 5 **Weather & Water**

2 SCIENCE & TECHNOLOGY

- 6 **Laboratories & Medicine**
- 7 **Acoustics**
- 8 **History of Audio Recording**
- 9 **Audio Interfaces**
- 10 **Machines**
- 11 **Glitches**
- 12 **20th Century Audio Equipment**
- 13 **21st Century Audio Equipment**

3 ARCHITECTURE & URBAN DESIGN

- 14 **Construction, Exteriors & Tours**
- 15 **Fountains**
- 16 **Doors, Windows & Fixtures**
- 17 **Plumbing, Heating & Cooling**
- 18 **Elevators & Escalators**
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- 20 **Railway Stations**
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Appendix 2

VIDEO GALLERY *Object List*

Updated February 2020 John Kannenberg / Museum of Portable Sound



ACOUSTICS

- 101 (0.55)
- Ultra-Slow Motion Tuning Fork (1.47)

ACQUISITIONS

- Bicycle Horn (0.37)
- Pop Rocks (3.09)
- Rice Krispies (0.48)
- Star Wars Music Box (0.28)

ADVERTS

- (1962) V-RROOM! Hotrodder Engine (1.00)
- (1963-4) Rolling Stones for Rice Krispies (0.29)
- (1963) Rice Krispies (1.01)
- (1968) Voice Control Kennedy Airport (0.30)
- (1973/1979) Memorex - Ella Fitzgerald (1.09)
- (1978) Mr Microphone (1.00)
- (1979) Game of Tones (Simon) (0.44)
- (1979) Game of Tones 2 (Merlin) (0.45)
- (1979) Maxell US - Blown Away (0.30)
- (1980) Francis Fondles a Fuji (0.15)
- (1980) Speak and Spell (0.31)
- (1982) Maxell UK - Break the Sound Barrier (0.30)
- (1985) John Cleese Robot for CDs (0.51)
- (1985) Mobile Phones (1.05)
- (1985) The Clapper (0.29)
- (1987) Fisher Price PXL 2000 camera (0.33)
- (1987) Walkman Monkey (0.30)
- (1991) Sony Discman (0.15)
- (1992) Deluxe Talkboy (0.33)
- (1992) Sony Discman (0.15)
- (2001) First iPod Commercial (1.00)
- (2001) First Silhouette iPod Commercial (0.45)
- (2002) MiniDisc Drivethru (0.45)
(directed by Jodie Foster)
- (2016) Ohropax Earplugs Kill The Noise (1.10)
- (2018) BabyPod on *Ellen* (1.17)
- (2019) Spotify India (0.31)

ANATOMY

- Outer Hair Cells - The Inner Ear's Amplifier (1.33)

ANTHROPOLOGY

- Low Talker (0.46)
- Man Walks with Flame-Spouting
Disco Shed on Head (0.59)

ARCHAEOLOGY

- The Bullroarer (0.57)
- What Did a Public Speech
in Ancient Rome Sound Like? (2.00)

ART

- (1961) Robert Morris, *Box with
the Sound of Its Own Making* (2.31)
- (1977) Max Neuhaus, *Times Square* (2.09)
- (1986) Laurie Anderson, *Drum Dance* (0.57)
- (2004) Christina Kubisch, *Electrical Walks* (5.33)
- (2007) Katie Paterson, *Earth Moon Earth* (1.00)

BELLS

- (1890) Big Ben's Clock Tower,
Edison Wax Cylinder (2.51)
- (2017) Big Ben's Last Bongs (1.22)

CULTURE

- Shockwaves as Entertainment (0.38)

FILM

- (1942) Bob Hope Improvises
a Whoopee Cushion (1.04)
- (1955) SH-H-H-H-H – Tex Avery (6.16)
- (1963) Now Hear This – Treg Brown
& Chuck Jones (6.35)
- (1973) Boom Mic Checks on the set of
Coppola's *The Conversation* (0.26)
- (1977) Ben Burtt on *Star Wars* Blasters (0.38)
- (1979) *Track Stars: The Hidden Heroes
of Film Sound* (7.57)

(2002) 24-Hour Party People	(0.24)
(2011) Krapp's Last Tape (Samuel Beckett, Dir. by Atom Egoyan)	(59.53)
(2012) Notes On Blindness	(12.15)
(2016) The Wilhelm Scream	(12.21)
(2017) Every iPod in <i>Baby Driver</i>	(1.26)
20th Century Films with 21st Century Technology	(0.58)

LAW

(1963) London Police use a Motorola Wireless Radio	(0.46)
(1983) Banning the Walkman	(2.01)

MUSEUMS

A Tour of Finland's Mechanical Music Museum	(1.01)
--	--------

MUSIC

(1922) The Okeh Laughing Record	(3.16)
(1952) John Cage, 4'33" (performed by David Tudor)	(5.49)
(1985) Simon le Bon's Spy Walkman	(0.48)
(1986) Robert Palmer's Location Sound Model	(0.20)
(1995) Stockhausen, <i>Helicopter String Quartet</i> (excerpt & interview)	(4.26)

MYSTERIES

(1922) 'The Hum': The Unexplained Noise Only 2% of People Can Hear	(25.15)
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NATURE

The Loudest Bird In The World	(1.48)
The Lyre Bird, Nature's Tape Recorder	(2.54)
What Causes The Sound Of Thunder?	(1.13)
Why the Ocean is Getting Louder	(9.38)

SCIENCE

Bullwhips & the Speed of Sound	(0.41)
Carl Sagan On The Doppler Effect	(1.01)
Ultrasonic Levitation	(1.08)

TECH

(1962) Marpac Dohm White Noise Machine	(0.30)
(1976) Spy Microphones on <i>Blue Peter</i>	(5.52)
(1980) Introducing The Compact Disc	(2.23)
(1980) TASCAM Portastudio demo	(5.20)
(1980s) Amphiton Soviet Walkman	(0.51)
(1984) Lou Reed on the Compact Disc	(0.33)
(1990) MTV News: Death of Vinyl in USA	(0.51)
(1992) MTV News, CD Longbox Packaging	(1.35)
(1994) The Web's First Streaming Concert	(0.41)
(2000) MP3 Watch	(1.11)
(2001) Steve Jobs Announces the iPod	(0.55)
(2003) Whistle Tips	(2.22)
(2010) Death of the Walkman	(2.30)
(2013) Suzanne Vega makes Wax Cylinder recording	(2.20)
(2014) U2 on Why iTunes Forced Their Album on Everybody	(3.12)
(2019) A History of the Walkman	(18.15)
(2019) Otohome: Japan's Toilet Sound Machine	(0.46)

TRANSPORT

(2012) Turnbergbahn Trip	(3.34)
(2013) London's Mind the Gap Announcements	(0.56)
(2014) <i>Mind The Gap</i> – Short Film	(7.16)
(2019) Pachelbel's Canon in D on Train Whistles by Pavel Jirásek	(2.42)

TELEVISION

(1965) <i>Get Smart!</i> The Shoe Phone	(3.02)
(1966) <i>Get Smart!</i> The Portable Cone of Silence	(3.31)
(1967) <i>The Prisoner's</i> Futuristic 'Interphone'	(1.00)
(1968) <i>Doctor Who: First Use of the Sonic Screwdriver</i>	(0.38)
(1973) Steve Martin's Dog Whistle Jazz	(0.51)
(1973) The (Bionic) Male Gaze & Feminine Ear	(0.51)
(1974) Norman Collier's Faulty Microphone	(2.50)
(1982) The Old Telephone Voice Changer Trick: <i>Police Squad!</i>	(0.40)
(1985) Don Johnson's <i>Miami Vice</i> Car Phone	(3.34)
(2001) Will Ferrell's Impossibly Small Flip Phone	(0.50)
(2017) <i>Mindhunter</i> Opening Titles	(1.35)
(2017) Sony Discman on The Goldbergs	(0.48)
(2019) Killing Eve in the Rijksmuseum	(0.16)

Appendix 3



Standard Loan Agreement

This Loan Agreement is made and entered into on the attached **Conditions of Loan** by

LENDER'S NAME Museum of Portable Sound / Dr John Kannenberg

ADDRESS 17 Western Parade
Flat 52 St James Court
Southsea, Hampshire, UK
PO5 3RL

and

BORROWER'S NAME Big Deal Films

ADDRESS London, UK

FOR

EXHIBITION RESEARCH PHOTOGRAPHY/FILMING

PROJECT TITLE Big Deal Toys Documentary

DATES 6 July 2020 – 10 July 2020

DURATION OF LOAN 5 days

OBJECT NAME **Sony WM-AF54 SPORTS WALKMAN**

ACCESSION NUM PHOB 2018-0022

REF PHOTO



**TRANSPORT
PAID BY**

DPD
BORROWER

INSURANCE

N/A PER LENDER

**PICKUP &
RETURN ADDRESS**

Museum of Portable Sound
Southsea, Hampshire, UK

MUSEUM CONTACT

JOHN KANNENBERG
JOHN@MUSEUMOFPORTABLESOUND.COM
+44 746 280 1465

BORROWER CONTACT

XXXX XXXX
XXXX@BIGDEALFILMS.COM
+44 753 XXX XXXX

SIGNATURES

LENDER

BORROWER

**John Kannenberg
Museum of Portable Sound**

**XXXX XXXX
Big Deal Films**

DATE 04 July 2020

DATE

Lender's Signature

Borrower's Signature



Conditions of Loan

The following standard conditions apply to all loans made from the Museum of Portable Sound (“MOPS”) Collections.

(a) Insurance

The borrower is responsible for the insurance or indemnification of all loaned items at a value specified by the Museum of Portable Sound on a full “All Risks and Nail to Nail” basis. This cover may be arranged either;-

- (i) By the Museum of Portable Sound with the cost of the premium being borne in full by the borrower.
- (ii) Where applicable through the United Kingdom Government Indemnity Scheme (UKGIS) in which case the borrower will be responsible for arranging cover on a full “All Risks and Nail to Nail” basis only for a minimum liability currently calculated as:-
 - £300 where a loan item is valued at less than £4000
 - £300 Plus 1% of the total value where a loan item is valued at more than £4000
 - Up to a limit of a total of £5000 per annum for all claims in the case of Designated Museums under the MLA’s designation initiative
- (iii) Where applicable through the foreign state indemnity programmes subject to the agreement of the Museum of Portable Sound

In the case of loans to other UK Exchequer-funded organisation loans the Museum of Portable Sound will bear the risk.

In the case of commercial insurance the borrower will be given as an additional Named Assured on the Certificate of Insurance.

Under certain circumstances the Museum of Portable Sound may agree to cover via the borrower’s own insurance company. In this case the borrower must contact the Museum of Portable Sound as soon as possible, sending a copy of the full policy.

Loan items will not be released from the Museum of Portable Sound until the insurance has been approved and if applicable a Certificate of Insurance received.

In the event of any unusual condition or damage to any object in transit or while on exhibition, the MOPS Director shall be informed at once by telephone (+44 746 280 1465) and subsequently in writing.

No repairs shall be undertaken in any circumstances until the loaned item has been examined by an officer of the Museum of Portable Sound or its nominee, and the repairs shall be undertaken by conservators approved by the MOPS Director. The cost of examination and repairs shall be borne by the borrower. If repairs are judged to be impossible, replacement costs for any non-unique items (ie, mass produced audio equipment, mass market printed material, etc.) shall be borne by the borrower.

(b) Combating Illicit Trade in Cultural Property

In accordance with current UK Department for Culture Media & Sport guidelines the Museum of Portable Sound

requires the borrower by this agreement to confirm that no items in their exhibitions or displays are known or suspected to have been stolen, illegally imported or exported, or illegally excavated as defined in the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

(c) Safety, Security, Transport and Customs

If required the borrower shall permit the National Security Adviser of the UK Museums Libraries and Archives Council to report on the security arrangements at the exhibition premises. Such approval may be necessary if a loan is to proceed.

Transport will normally be arranged by the borrower with an agent or shipper approved by the Museum of Portable Sound. Borrowers should arrange collection as late as possible before the loan is required, and to return all items immediately after a loan is terminated.

All vehicles used for the transport of works must be fitted with :-

- Air-ride suspension systems
- Tail lifts
- Enclosed, lockable and alarmed cargo areas separate from driver accommodation
- Means of both monitoring and controlling the temperature and humidity within the cargo area at a level specified by the Museum of Portable Sound
- Suitable tying-off points for securing works

A minimum of two people must travel on any road journey to ensure that the vehicle is not left unattended at any time. Adequate security arrangements should be agreed with the Museum of Portable Sound particularly if overnight stops are necessary.

The Museum of Portable Sound reserves the option of having a member of its staff accompany loaned items to oversee handling at all stages, including packing, installation and de-installation, and condition reporting immediately after delivery and before return.

In this event the Borrower will be required to bear the full cost of this arrangement including travel, accommodation and subsistence costs.

For international loans the borrower will provide business class tickets for couriers travelling with loan items, or in both directions when flights longer than 8 hours are necessary.

The borrower is responsible for all customs formalities. Customs inspections should be made at the exhibition premises or at the Museum of Portable Sound rather than during transit.

(d) Installation & Display

All framed items will normally be loaned glazed. Methods of fitting or securing loaned items must be approved in advance by

the Museum of Portable Sound. Framed drawings, small oils, prints and photographs must be secured in place with four mirrorplates and security screws. Larger works must be supported on their bottom edges by metal brackets, and secured to the gallery wall with mirror-plates. Fixings will normally be supplied by the Museum of Portable Sound, and should be returned at the close of the exhibition. Small objects such as miniatures or medals must be displayed within locked cases.

(e) Environment

Loaned items shall not be exposed to fluctuations in temperature or humidity. They must not be placed near radiators or any other heating or air-conditioning device. The following ranges will be considered acceptable:

Relative Humidity	50% +/- 5%	
Temperature	20°C +/- 2°C	
Visible Light Levels	Organic materials	50 Lux Maximum
UV Light level	All loans	75 μ Watts per Lumen

Loaned items must not be exposed to direct sunlight or unfiltered fluorescent light.

(f) Photography and Filming

All enquiries relating to the hire and use of images of loaned items must be directed to the MOPS Director (t. +44 746 280 1465 e. john@museumofportablesound.com).

On no account should images of loaned works be used for reproduction (including for publicity, videotaping or Internet use) without the express written permission of the Museum of Portable Sound.

(g) General

No expense in connection with the loan shall be borne by the Museum of Portable Sound. A copy of any catalogue, hand list, publication, or video produced in connection with the exhibition or filming of MOPS loaned items, shall be sent, free of charge to the MOPS Director. Loans shall be acknowledged to Museum of Portable Sound on labels, in any exhibition publication, and in credits of any television or other media productions.

The Trustees reserve the right to recall at any time any loan, and disclaim any liability arising from such action. The Museum of Portable Sound reserves the right to waive or add to the above conditions with reasonable notice to the borrower.

Queries relating to these Conditions of Loan should be addressed to:-

The Director
Museum of Portable Sound
17 Western Parade, Flat 52 St James Court
Southsea, Portsmouth, UK, PO5 3RL
e. john@museumofportablesound.com

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2020 Annual Report

Published by **Museum of Portable Sound Press**, Southsea, UK, PO5 3RL.

Designed, written, edited & produced by John Kannenberg unless otherwise credited.
Photography and illustration by John Kannenberg unless otherwise credited.

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R Murray Schafer

11 hrs · 🌐



Surprised but pleased that Barbie has excellent taste.



On 15 June, composer and author of
The Soundscape: The Tuning of the World
R Murray Schafer noticed that we Photoshopped his book
into our **Work-At-Home Self-Isolating® Soundscape™ Barbie™**.



**MUSEUM OF
PORTABLE
SOUND**