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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
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.
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?

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.
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.
Permanent Collection

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

**Andy Warhol in a Supermarket** (1965, 0.54)

**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)

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


* Donated by Ryan Sarnowski † Donated by Lara Torres
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.

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...
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.
PARTNERSHIPS
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 (astirde 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.

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*.
Museum of Portable Sound Press 2020 Publications

As the UK went on lockdown 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.

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.
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

Visitors 2020: 6,005

All-time posts, views, and visitors:
- Posts: 36
- Views: 30,812
- Visitors: 13,777

Most popular day and hour:
- Most popular day: Thursday
- Most popular hour: 2:00 PM

Countries:
- United Kingdom: 3,355
- United States: 3,923
- Germany: 447
- France: 267
- Australia: 250
- India: 207

Search terms:
- museum of portable sound: 13 views
- amazon: 2 views
- museum of sound: 2 views
- sound museum: 2 views
- museum portable sound: 1 view
- music sound system: 1 view
- museum if portable sound: 1 view
- museum walkman: 1 view
- museum of portable sound mm: 1 view
- Unknown Search Terms: 409 views

File downloads:
- physicalobjectscollection2018/1.psd: 507 downloads
- ontologie2020.pdf: 421 downloads
- 2010sobjectlist.pdf: 249 downloads
- 2020endegenerycollection.pdf: 217 downloads
- maps-inventorieslongguide.pdf: 169 downloads
- map-2019-web.pdf: 79 downloads
- objectsin0918.pdf: 51 downloads
- soundsearchcatalog.pdf: 43 downloads
- scanning-web.pdf: 41 downloads
- cymatics/unknownsoundwaves.mp3: 28 downloads

Clicks:
- WordPress.com Media: 773 clicks
- www.paypal.com: 189 clicks
- www.hub.co.uk: 165 clicks
- museumofportablesound.bandcamp: 157 clicks
- maps-inventorieslongguide.pdf: 138 clicks
- www.redbubble.com: 62 clicks
- shop.howtohit.co.uk: 54 clicks
- museumofportablesound.bandcamp: 42 clicks
- naimofox.org/leaf-sound-coin: 34 clicks
- medium.com/museum-of-portable-sound: 20 clicks
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.

FACEBOOK POST REACH 2020

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). A sample of the slides we published can be seen at the left.
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.
CONFERENCES

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

AN EXCLUSIVE GUIDED TOUR OF
THE MUSEUM OF PORTABLE SOUND
PRESENTED BY DIRECTOR & CHIEF CURATOR
JOHN KANNENBERG
MUSEUMOFPORTABLESOUND.COM/ONLINE
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.
Black Lives Matter protest, Los Angeles, 30 May 2020.
Photo © 2.0 Glenn Beltz, via Flickr.
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.
## Patreon 2020 Statistics

### Earnings before tax

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<thead>
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<th>MONTH</th>
<th>EARNINGS BEFORE REFUNDS</th>
<th>TOTAL REFUNDS</th>
<th>EARNINGS BEFORE FEES</th>
<th>PAYMENT FEES</th>
<th>PLATFORM FEES</th>
<th>EARNINGS BEFORE TAX</th>
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2020 Gift Shop Revenue Breakdown

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<tr>
<td>Bandcamp</td>
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<td>20 Pay-As-You-Like Audiobooks</td>
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<td>Redbubble</td>
<td>84.73</td>
<td>See Table on Following Page</td>
</tr>
<tr>
<td>Blurb</td>
<td>75.20</td>
<td>7 Colouring Books, 2 Gallery Guides</td>
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<tr>
<td>Etsy</td>
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<td>5 Gallery Guide ebooks</td>
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<td><strong>Total</strong></td>
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2020 Etsy Statistics

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<td>+7.87% YOY</td>
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<tr>
<td>© Just now</td>
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## Redbubble 2020 Statistics

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<th>Qty</th>
<th>Retail Price**</th>
<th>Manufacturing Fee**</th>
<th>Artist Margin***</th>
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<td>Destination Country</td>
<td>Destination State</td>
<td>Status</td>
<td>Qty</td>
<td>Retail Price*</td>
<td>Manufacturing Fee**</td>
<td>Artist Margin***</td>
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<tr>
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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

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<th>EXPENDITURE</th>
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<td>Acquisitions</td>
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<td>Website Domain</td>
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<td>Colouring Book</td>
<td>–18.18</td>
<td>Test Print</td>
</tr>
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<td>Online Visitor Guide</td>
<td>–34.38</td>
<td>Print of PDF for use during visits</td>
</tr>
<tr>
<td>Laptop Stand</td>
<td>–15.99</td>
<td>Improves Online Visits</td>
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<tr>
<td>Mixer Cables</td>
<td>–11.98</td>
<td>Replacements for broken cables</td>
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<tr>
<td>Headphones Repair</td>
<td>–22.93</td>
<td>Replacements for 20 yr-old pads</td>
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<td>Office Supplies</td>
<td>–18.18</td>
<td>Pens, Notebook, Note Cards</td>
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<td>Charitable Donations</td>
<td>–72.00</td>
<td>£2/month to 3 charities</td>
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<td>Audio Recorder</td>
<td>–161.90</td>
<td>Olympus LS-P4 + Windscreen</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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FUTURE PLANS

ALPHABETS

MUSEUM OF PORTABLE SOUND
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.

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.
#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.
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
19 Interiors
20 Railway Stations
21 Walks

4 ART & CULTURE
22 Archaeology
23 Art Processes
24 Food
25 Transport
26 Bells & Clocks
27 Rituals & Events
28 Libraries & Archives
29 Museums
30 Exhibitions of Sounds
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
(directed by Jodie Foster) (0.45)
(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)
(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 Whoopie Cushion (1.04)
(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)
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<td><em>Krapp's Last Tape</em></td>
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<td><em>Notes On Blindness</em></td>
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<td>2016</td>
<td><em>The Wilhelm Scream</em></td>
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<tr>
<td>2017</td>
<td><em>Every iPod in Baby Driver</em></td>
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<td>20th Century Films with 21st Century</td>
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<td><strong>LAW</strong></td>
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<tr>
<td></td>
<td><em>A Tour of Finland's Mechanical Music Museum</em></td>
<td>(1.01)</td>
</tr>
<tr>
<td></td>
<td><strong>MUSIC</strong></td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td><em>The OKeh Laughing Record</em></td>
<td>(3.16)</td>
</tr>
<tr>
<td>1952</td>
<td><em>John Cage, 4′33″</em></td>
<td>(5.49)</td>
</tr>
<tr>
<td>1985</td>
<td><em>Simon le Bon's Spy Walkman</em></td>
<td>(0.48)</td>
</tr>
<tr>
<td>1986</td>
<td><em>Robert Palmer's Location Sound Model</em></td>
<td>(0.20)</td>
</tr>
<tr>
<td>1995</td>
<td><em>Stockhausen, Helicopter String Quartet</em></td>
<td>(4.26)</td>
</tr>
<tr>
<td></td>
<td>(excerpt &amp; interview)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>MYSTERIES</strong></td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td><em>‘The Hum’: The Unexplained Noise</em></td>
<td>(25.15)</td>
</tr>
<tr>
<td></td>
<td>Only 2% of People Can Hear</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>NATURE</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>The Loudest Bird In The World</em></td>
<td>(1.48)</td>
</tr>
<tr>
<td></td>
<td><em>The Lyre Bird, Nature's Tape Recorder</em></td>
<td>(2.54)</td>
</tr>
<tr>
<td></td>
<td><em>What Causes The Sound Of Thunder?</em></td>
<td>(1.13)</td>
</tr>
<tr>
<td></td>
<td><em>Why the Ocean is Getting Louder</em></td>
<td>(9.38)</td>
</tr>
<tr>
<td></td>
<td><strong>SCIENCE</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Bullwhips &amp; the Speed of Sound</em></td>
<td>(0.41)</td>
</tr>
<tr>
<td></td>
<td><em>Carl Sagan On The Doppler Effect</em></td>
<td>(1.01)</td>
</tr>
<tr>
<td></td>
<td><em>Ultrasonic Levitation</em></td>
<td>(1.08)</td>
</tr>
<tr>
<td></td>
<td><strong>TECH</strong></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td><em>Marpac Dohm White Noise Machine</em></td>
<td>(0.30)</td>
</tr>
<tr>
<td>1976</td>
<td><em>Spy Microphones on Blue Peter</em></td>
<td>(5.52)</td>
</tr>
<tr>
<td>1980</td>
<td><em>Introducing The Compact Disc</em></td>
<td>(2.23)</td>
</tr>
<tr>
<td>1980</td>
<td><em>TASCAM Portastudio demo</em></td>
<td>(5.20)</td>
</tr>
<tr>
<td>1980s</td>
<td>Amphiton Soviet Walkman</td>
<td>(0.51)</td>
</tr>
<tr>
<td>1984</td>
<td><em>Lou Reed on the Compact Disc</em></td>
<td>(0.33)</td>
</tr>
<tr>
<td>1990</td>
<td><em>MTV News: Death of Vinyl in USA</em></td>
<td>(0.51)</td>
</tr>
<tr>
<td>1992</td>
<td><em>MTV News, CD Longbox Packaging</em></td>
<td>(1.35)</td>
</tr>
<tr>
<td>1994</td>
<td><em>The Web's First Streaming Concert</em></td>
<td>(0.41)</td>
</tr>
<tr>
<td>2000</td>
<td><em>MP3 Watch</em></td>
<td>(1.11)</td>
</tr>
<tr>
<td>2001</td>
<td><em>Steve Jobs Announces the iPod</em></td>
<td>(0.55)</td>
</tr>
<tr>
<td>2003</td>
<td><em>Whistle Tips</em></td>
<td>(2.22)</td>
</tr>
<tr>
<td>2010</td>
<td><em>Death of the Walkman</em></td>
<td>(2.30)</td>
</tr>
<tr>
<td>2013</td>
<td><em>Suzanne Vega makes Wax Cylinder recording</em></td>
<td>(2.20)</td>
</tr>
<tr>
<td>2014</td>
<td><em>U2 on Why iTunes Forced Their Album on Everybody</em></td>
<td>(3.12)</td>
</tr>
<tr>
<td>2019</td>
<td><em>A History of the Walkman</em></td>
<td>(18.15)</td>
</tr>
<tr>
<td>2019</td>
<td><em>Otohime: Japan's Toilet Sound Machine</em></td>
<td>(0.46)</td>
</tr>
<tr>
<td></td>
<td><strong>TRANSPORT</strong></td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td><em>Turnbergbahn Trip</em></td>
<td>(3.34)</td>
</tr>
<tr>
<td>2013</td>
<td><em>London's Mind the Gap Announcements</em></td>
<td>(0.56)</td>
</tr>
<tr>
<td>2014</td>
<td><em>Mind The Gap – Short Film</em></td>
<td>(7.16)</td>
</tr>
<tr>
<td>2019</td>
<td><em>Pachelbel's Canon in D on Train Whistles by Pavel Jirásek</em></td>
<td>(2.42)</td>
</tr>
<tr>
<td></td>
<td><strong>TELEVISION</strong></td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td><em>Get Smart! The Shoe Phone</em></td>
<td>(3.02)</td>
</tr>
<tr>
<td>1966</td>
<td><em>Get Smart! The Portable Cone of Silence</em></td>
<td>(3.31)</td>
</tr>
<tr>
<td>1967</td>
<td><em>The Prisoner's Futuristic 'Interphone'</em></td>
<td>(1.00)</td>
</tr>
<tr>
<td>1968</td>
<td><em>Doctor Who: First Use of the Sonic Screwdriver</em></td>
<td>(0.38)</td>
</tr>
<tr>
<td>1973</td>
<td><em>Steve Martin's Dog Whistle Jazz</em></td>
<td>(0.51)</td>
</tr>
<tr>
<td>1973</td>
<td><em>The (Bionic) Male Gaze &amp; Feminine Ear</em></td>
<td>(0.51)</td>
</tr>
<tr>
<td>1974</td>
<td><em>Norman Collier's Faulty Microphone</em></td>
<td>(2.50)</td>
</tr>
<tr>
<td>1982</td>
<td><em>The Old Telephone Voice Changer Trick: Police Squad!</em></td>
<td>(0.40)</td>
</tr>
<tr>
<td>1985</td>
<td><em>Don Johnson's Miami Vice Car Phone</em></td>
<td>(3.34)</td>
</tr>
<tr>
<td>2001</td>
<td><em>Will Ferrell's Impossibly Small Flip Phone</em></td>
<td>(0.50)</td>
</tr>
<tr>
<td>2017</td>
<td><em>Mindhunter Opening Titles</em></td>
<td>(1.35)</td>
</tr>
<tr>
<td>2017</td>
<td><em>Sony Discman on The Goldbergs</em></td>
<td>(0.48)</td>
</tr>
<tr>
<td>2019</td>
<td><em>Killing Eve in the Rijksmuseum</em></td>
<td>(0.16)</td>
</tr>
</tbody>
</table>
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  _X_ 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**  

---

**Appendix 3**
TRANSPORT  DPD
PAID BY  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  XXXX XXXX
Museum of Portable Sound  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 know 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:

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relative Humidity</td>
<td>50% +/- 5%</td>
</tr>
<tr>
<td>Temperature</td>
<td>20°C +/- 2°C</td>
</tr>
<tr>
<td>Visible Light</td>
<td></td>
</tr>
<tr>
<td>Levels</td>
<td>50 Lux Maximum</td>
</tr>
<tr>
<td>UV Light level</td>
<td></td>
</tr>
<tr>
<td>Organic materials</td>
<td>75 µWatts per Lumen</td>
</tr>
</tbody>
</table>

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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STANLEY PENNAMICZICH
MANAGING EDITOR
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ADVANCE IN MILITARY ENGINEERING SINCE PLASTIC.

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PAD THAT TRANSMITS HAPTIC DATA ALONGSIDE ALL THE
OTHER MAGIC OF A STUDIO-QUALITY MIDI CONTROLLER,
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SMIMONS
2020 Annual Report

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

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Director and Chief Curator
John Kannenberg

Trustees
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CJ Mitchell (Faversham)

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