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Negotiating Olfactory and Sensory Experiences in Cultural Heritage Practice and Research

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Abstract: In the Impact Activities Report, we provide a yearly overview and summary of the Odeuropa impact and dissemination activities. In this report of year 1 of the Odeuropa project, we will provide:
 	
    a. a short overview of the general communication and dissemination activities undertaken
 	
    b. a detailed description of the three main olfactory events the Odeuropa team developed / organized (two workshops and a series of olfactory tours)
 	
We discuss the aims of these activities, the process of co-creation, the lessons learned, and the models we developed for future research, training, reference and dissemination. We will also introduce the outline for the Toolkit for Olfactory Storytelling in GLAMs.
This report should be read alongside the other impact related Odeuropa reports: Communication Plan (D7.7), Dissemination and Exploitation Plan (D7.8), Policy Brief (D7.1), and Biases and concerns of olfactory experiences in GLAMs (D6.1).	

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Executive Summary

In the Impact Activities Report, we provide a yearly overview and summary of the Odeuropa impact and dissemination activities. This includes a short overview of the general communication and dissemination activities undertaken as well as a detailed description of the three main olfactory events the Odeuropa team developed during the first year. We will also discuss the aims of these activities, the lessons learned, and the models developed for future research and training.

This report should be read alongside the other impact related Odeuropa reports: Communication Plan (D7.7), Dissemination and Exploitation Plan (D7.8), Policy Brief (D7.1), and Biases and concerns of olfactory experiences in GLAMs (D6.1).

Contents

1   Introduction: Impact strategy

Impact is essential to the Odeuropa project. To reach its overarching goal - to demonstrate that critically engaging our sense of smell and our scent heritage is an important and a viable means for connecting and promoting Europe's tangible and intangible cultural heritage - the Odeuropa team will curate, develop and disseminate new (digital) technologies, methods and data formats for sensory mining and olfactory heritage. This will present olfactory heritage in a comprehensive, attractive, and scientific manner that assists cultural institutions in raising their societal and economic impact. Our impact strategy is based on a co-creation approach. We think it is vital to engage a wide variety of experts and audiences to the project. Committed to co-creation, 'learning by doing' and 'embodied learning' approaches, we have scheduled a series of workshops, hackathons and olfactory events over the run of the project, so we can learn from different stakeholders, and make sure that the assets we aim to develop are well aligned to the needs of the different target audiences. The co-creation model helps us to communicate about the project and disseminate our first results. In addition, we are designing our impact measurement plan in alignment with the Europeana Impact Measurement Framework[1] to design, assess, narrate and evaluate the project impact and measure its societal benefit.

2   Impact Activities 2021

In the Impact Activities Report we will provide a yearly overview and summary of the Odeuropa impact and dissemination activities. In this report of year 1 of the Odeuropa project (2021), we provide:

1. a short overview of the general communication and dissemination activities undertaken;

2. a detailed description of the three main olfactory events (OE1-3) the Odeuropa team has developed and/or organized:

   (a) **OE1:** Workshop Working with scent in GLAMs - Best Practices and Challenges (organized with Mediamatic Amsterdam);

   (b) **OE2:** Der Nase nach. Eine Führung mit Geruch. Follow Your Nose. A Guided Tour with Smell (Co-created with Museum Ulm and IFF);

   (c) **OE3:** Workshop Malodours as Cultural Heritage (organized with Stiftung Stadtmuseum Berlin at the Humboldt Forum; Berlin, Germany and the Berlin Center for Cold War Studies of Leibniz-Institute for Contemporary History).

The aims of the impact activities in the first year were:

1. to activate a network of different stakeholders;

2. to collect experiences and concerns from experts about working with scent and sensory experiences in galleries, libraries, archives, and museums (GLAMs), in curation, documentation, exhibitions and education;

3. to develop, try out and evaluate techniques for olfactory storytelling. The actions under 2 an 3 are also intended to build up to the Olfactory Storytelling Toolkit we aim to disseminate in 2023;

4. to communicate Odeuropa's goals and disseminate its expertise and first results.

In this report, we discuss the aims of these activities, the process of co-creation, the lessons learned, and the models we developed for future research and dissemination.
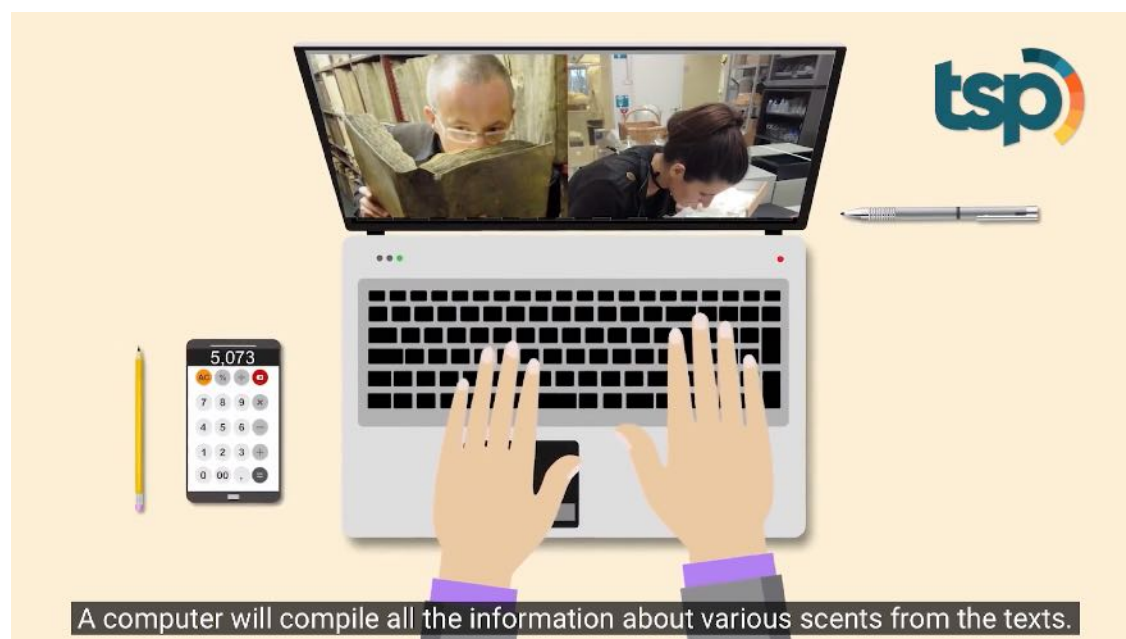
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[1] https://pro.europeana.eu/page/impact

Figure 1: 5 minute video about the Odeuropa project, made and distributed by The Shiny Peanut. https://www.youtube.com/watch?v=0kV1n6TdHdY

3 Overview of the communication and dissemination activities in 2021

At the time of writing, the Odeuropa video on YouTube attracted around 4,500 views and was published in several international media platforms to accompany articles on the project. In the first year of the project members of the Odeuropa team had around 200 extensive press appearances, with interviews for radio and TV, podcast shows, newspaper articles and extensive coverage in such seminal media such as the New York Times, the Guardian, BBC (World), NPR, CBS, CNN, Le Figaro, Le Monde, Liberation, ZDF, La Stampa, National Geographic, El Pais, NOS, Volkskrant, Trouw, Arte, The Horizon, the EU Research and Innovation Magazine, et cetera. Independent press agencies also covered the news in their online journals and shows. Original YouTube content was developed as a response to the project launch, such as the video on the Shiny Peanut (see Figure 1), which attracted 65,026 views in 1 year and opened the project to younger audiences. Media specifically targeted at GLAMs and cultural heritage research, such as European Heritage Tribune, eMuzeum, and De Erfgoedstem, also covered the Odeuropa project, as did media dedicated to perfume history and research, such as Nez magazine.

As a result of the press attention, the Odeuropa Twitter attracted 1,125 followers in the first year, while 140 participants signed up for the Odeuropa Network. The Odeuropa team was invited to present its project in a 3-hour long session at the prestigious SITEM salon: the international trade show for museums, heritage sites and tourism. Furthermore, the aims of the project, and the technologies in development were presented by the team members at various prestigious venues and published in proceedings, journals and volumes, reaching out to a variety of stakeholders: Osmocosm - The Inaugural Global Machine Olfaction Technologies Conference (MIT), SIGHUM - Workshop on Computational Linguistics for Cultural Heritage, Social Sciences, Humanities and Literature, MDK2021 - the First International Workshop on Multisensory Data and Knowledge, RANLP2021 - Recent Advances in Natural Language Processing, LDK 2021 - Conference on Language, Data and Knowledge, STT2021 - Smell, Taste, and Temperature Interfaces, WWW21- Web Conference 2021.

In December 2021, a second dissemination video (Odeuropa: How to Smell a Painting) was released, focusing on the computer vision work within Odeuropa. This 4-min video was selected by Europeana Research Community as of special interest, and will be promoted on Europeana platforms.

To celebrate the start of the Odeuropa project, the team put together two 'Smellinars' that aimed to showcase past and present work in the interdisciplinary realm of smell history and heritage through online presentations of researchers' work. The first Smellinar featured David Howes, one of the authors of a generative early academic work on smell, 'Aroma: the Cultural History of Smell' (1994). This Smellinar welcomed 84 attendees. The subsequent blog-post on the Odeuropa website describes Howes' talk. The second smellinar aimed to illustrate the interdisciplinary nature of smell heritage by inviting Professor Matija Strilč (heritage chemistry); Professor Asifa Majid (linguistics and psychology); and Professor Holly Dugan (literature and cultural history) presenting their different perspectives on olfactory heritage. This event garnered a total of 80 attendees ranging from perfumers and popular-science writers to academics across a range of disciplines. We aim to run more of the Smellinars throughout the course of 2022.

To keep our stakeholders updated of the activities and results of the project, a newsletter is sent out four times a year, to the members of the Odeuropa Community. The Odeuropa team also designed a Smell Tracker where visitors can keep track of the Odeuropa news coverage, as well as discover social media coverage on smell-related issues. For 2022, KNAW has invested in a communication internship, to keep track of and assist with the press coverage and communication tasks.

4 OE1. Odeuropa x Mediamatic Workshop

4.1 Working with scent in GLAMs - Best Practices and Challenges

4.1.1 Practical Information

Coordinators:	Caro Verbeek, Cecilia Bembibre, William Tullett, Sofia Ehrich
Support team:	Julia van Duijvenvoorde
Scent Kit and co-organization:	Mediamatic: Frank Bloem, Nour Akoum, Jessica Cohen
Date:	May 20th, 2021
Time:	13-17h CEST
Location	Zoom
Lecturers	13
Participants:	40 (invitation only)
Media Attention	low (intended outcome)

4.1.2 Introduction - Goal of the Workshop:

On May 20th, 2021 the Odeuropa project organized its first workshop, Working with Scent in GLAMs: Best Practices and Challenges. The main goal of this workshop was to collect experiences about working with scent in galleries, libraries, archives, and museums (GLAMs), and to learn more about the challenges and concerns which may hinder these institutions from working with scent. What knowledge is needed in order for GLAMs to start implementing smell into their programs? How can smell benefit museums and enhance visitor experiences? Collecting experiences from the GLAMs is important to the project since it helps to set the agenda for future developments and instigate future collaboration with GLAM partners, while also communicating Odeuropa's objectives to cultural heritage professionals.

For the workshop, Odeuropa collaborated with Mediamatic: the Amsterdam art center dedicated to new developments in the co-creation of art, design, and science, and one of the leading creative groups in olfactory art research. To secure open, in-depth discussions, this first GLAM

Figure 2: The Odeuropa Workshop scent kit designed and created by Mediamatic team members. Photo: Sofia Ehrich

workshop was by invitation only. In total, 40 people participated. Due to the Covid-19 lockdown, the workshop was conducted completely online.

4.1.3 Description of the Programme Design, Scent Selection and Coping with Covid-19:

Thirteen experts in olfactory art and sensory museology were selected for a presentation, covering various GLAMs and profession groups. This selection combined a range of knowledge. The lectures explored topics such as how to design heritage scents and distribute these in GLAMs, and how to use scent as a tool for storytelling. The presentations were divided into three panels (see Appendix A for the programme):

1. Why work with scent in GLAMs?

2. Olfactory storytelling (challenges and results)

3. How to integrate smell into GLAMs?

Odeuropa events are always nose-on events, designed for embodied knowledge development (learning by smelling). All invited speakers were able to choose a scent to accompany their talk. These scents were either chosen from the scent library of Mediamatic, Amsterdam, or provided from the speakers' own collections.

To ensure a 'nose first' approach, even in an online workshop, the Odeuropa and Mediamatic teams (scent designer Frank Bloem, Nour Akoum and Jessica Cohen) created scent kits which could hold 12 different, vacuum sealed, scented blotters (see Figure 2). The kits were sent to all 40 participants.

The creation of this kit was successful. Although the design, production and transport of the smell kit were time intensive, the scents were preserved well, without the smells evaporating or contaminating each other. The method also worked for the distribution of malodours (e.g. Fishmarket scent, AromaPrime)). This methodology is captured for future reference and usage for (online) events, as it is quite easy to use and disassemble.

4.1.4 Impact Questionnaire: Working with Scents in GLAMS:

In the report 'Biases and concerns of olfactory experiences in GLAMs' (Deliverable D6.1) we described the insights that we obtained through online questionnaires and semi-structured interviews with heritage professionals, specifically designed to capture the barriers for the use of smells in GLAMs. During our first olfactory workshop, we deepened these insights through in-depth discussions with heritage professionals, perfumers, olfactory artists and researchers in olfactory heritage and history who attended the event. The network that this workshop created also served as a valuable platform to gather further information through questionnaires that were sent to all the participants and speakers after the event. As a result of these discussions we can map the major issues in olfactory storytelling in GLAMs, which informs the layout of the Toolkit for GLAMs we aim to compose in the coming years:

Theme 1: Olfactory interpretation assessment

- How can we meaningfully work with scents in our GLAM? And why would we?

- How to select sensory storylines that are relevant to the (digital) collection?

- How to select sensory storylines that add value to the GLAM narrative?

- How to work with the "smell of place" of the GLAM?

Theme 2: Olfactory exhibit design

- Co-creation: how can GLAM professionals, perfumers and olfactory artists collaborate in a productive way?

- Scent compositions: reconstructions or (re)creations?

- Display techniques: how to disseminate scents in GLAMs

- Olfactory tours: how to design an effective tour through the collection?

- Digital collections: how to design online, nose-on olfactory heritage displays?

Theme 3: Visitor experience pathway

- Wellbeing and safety: what are the threats or positive impacts on visitor health and wellbeing?

- Education: how to train heritage professionals for multisensory storytelling?

- Accessibility and inclusivity: what impact can olfactory storytelling have on the diversity and inclusivity of the GLAMs?

- Feedback collection: how to measure impact?

Theme 4: Conservation

- How can we document heritage scents?

- Do the smells pose a risk to the collection?

4.1.5   Description of Presentation and Discussions

The workshop consisted of 13 'lightning talks' and provided ample opportunity for open discussions. All 40 participants were able to freely share their experiences on working with scent and conveyed ideas about what they think is currently missing in the industry. This shared knowledge not only focused on the challenges and barriers which face the inclusion of scent into GLAMs, but also on the advantages. A full summary of the insights and discussions has been captured for future reference. Here, we will present the major takeaways from the presentations and discussions that took place at the workshop.

Among the challenges mentioned were difficulties surrounding the safeguarding of heritage scents. Olfactory components of heritage objects are often disposed of because they are perceived as dangerous to the preservation of the artwork. It is also difficult to preserve historic scents and perfumes because of their volatile nature. They are sensitive and must be protected from exposure to light, heat and oxygen. Additionally, incorporating scents into environments pose conservation concerns. For example, some GLAM professionals are concerned that scents will harm the artworks. Participants also expressed concerns about a lack of knowledge in the sector. Many GLAM professionals were unsure how to select scents and suitable olfactory designers to work with, what stories to tell with scents, and how to train the staff to work with multi-sensory storytelling. Lastly, we found a concern that the incorporation of scent will mostly result in a hedonic reaction from the visitor, defined by the pleasure or displeasure they experience from the scent and the experience (and not by the content of the artwork).

Despite these challenges, the attendees also envisioned many advantages. The incorporation of smell into GLAMs is expected to provide new ways of engaging with the artworks and to make the 'invisible' elements of historical depictions 'visible' to audiences. The traditional 'no touch' and ocular-centric environment of many institutions can separate visitors from the artifacts. Therefore, introducing scent narratives into GLAMs may expand knowledge about artworks and historical sites and provide a direct and engaging perspective of the past. This approach not only may impact the memorability of the visit but could also be an excellent tool for broadening accessibility efforts, improving inclusivity with different types of audiences.

Participants agreed that there is much to be achieved in order to overcome the current challenges to olfactory GLAM experiences. A few ways were proposed to overcome these challenges. Firstly, the way smell is presented in relation to an artwork or artifact matters. Any and all context changes a visitor's perception of the experience and object. Therefore, in addition to conservation and curatorial concerns, all surrounding content and context must be considered. Secondly, the curator, conservation team, and creator of the smell should work together from the beginning in order to avoid conflicts and surprises later. Lastly, trust should be built between scent professionals and GLAMs. This can be the basis for transparency and a sharing of knowledge, easing many concerns that GLAMs have surrounding the incorporation of scent, and furthering scientific research and development.

4.1.6   Conclusion

The workshop concluded in agreement that olfactory heritage and sensory museology are promising and fast expanding fields, but that there is a lack in scientific research and documentation, as well as solid evidence that can engage heritage professionals in a discussion about the value of working with scent. A 'how-to' guide explaining the dos and don'ts of olfactory museum practices should be created, providing GLAM professionals access to easy to use, but scientifically sound information and educational modules for the staff. The Odeuropa project will take up this task to develop a Toolkit for Olfactory Storytelling in GLAMs intended to meet these needs. In a 2022 workshop we will present the framework for this toolkit to the community, and gather feedback and advice. One of the most important things we learned from the GLAM workshop is the importance of knowledge sharing. The olfactory heritage field is very diverse and has many experts. We are committed to honour their work, while searching for new paths for the future.

Feedback from our attendees:

- "This could be a week-long conference, so many things to explore and discuss"

- "What a treat that all these great experiences and thoughts can be shared here - very useful and insightful!"

- "I am excited to see that scent has so many spaces to explore still, be it in digital space with virtual reality robots to make them more 'human', or in museums. Every time it helps to humanise the experience, be it of people and places that are long gone, cold machines without feelings, or digital avatars that exist only in our imagination! A cross disciplinary group like this one is well positioned to do it. Well done"

5 OE2. Odeuropa x Museum Ulm Guided Tour

5.1 Der Nase nach. Eine Führung mit Geruch - Follow Your Nose. A Guided Tour with Smell

5.1.1 Practical Information

Coordinators:	Sofia Ehrich, Lizzie Marx, Caro Verbeek
Museum Ulm Coordinators:	Eva Leistenschneider, Stefanie Dathe
Support team:	Inger Leemans, Victoria-Anne Michel, Pia Jerger
Scent Development:	Advised by Bernardo Flemming at IFF
Date:	Test tours 8-9 November, Launch 25 January 2022
Location	Museum Ulm, Germany
Number of test tours:	4
Number of total tours:	TBD
Questionnaires filled in	43
Media Attention	TBD

5.1.2 Introduction - Goal of the Olfactory Guided Tour

Throughout the first year, the Odeuropa team designed an olfactory guided tour, Der Nase nach. Eine Führung mit Geruch, in co-creation with Museum Ulm. The main targets were to:

- **Olfactory interpretation assessment:** select objects from the Museum Ulm collection which could be interesting for olfactory storytelling, and can enrich the Museum narrative;

- **Olfactory exhibit design:** assign IFF perfumers to design fragrant interpretations, highlighting the olfactory qualities of the artworks and objects, and deepening understanding of the collection;

- **Olfactory exhibit design:** organise and design olfactory tours for diverse audiences;

- **Visitor experience pathway:** develop impact measurement, gathering best practices and methods for incorporating smell into museum guided tours.

- **Conservation:** enrich Museum Ulm's digital collection with the sensory data.

For the Odeuropa project the olfactory events are case studies, which help us to research how to improve the pathways for olfactory interpretation, event design, visitor experiences, and conservation.
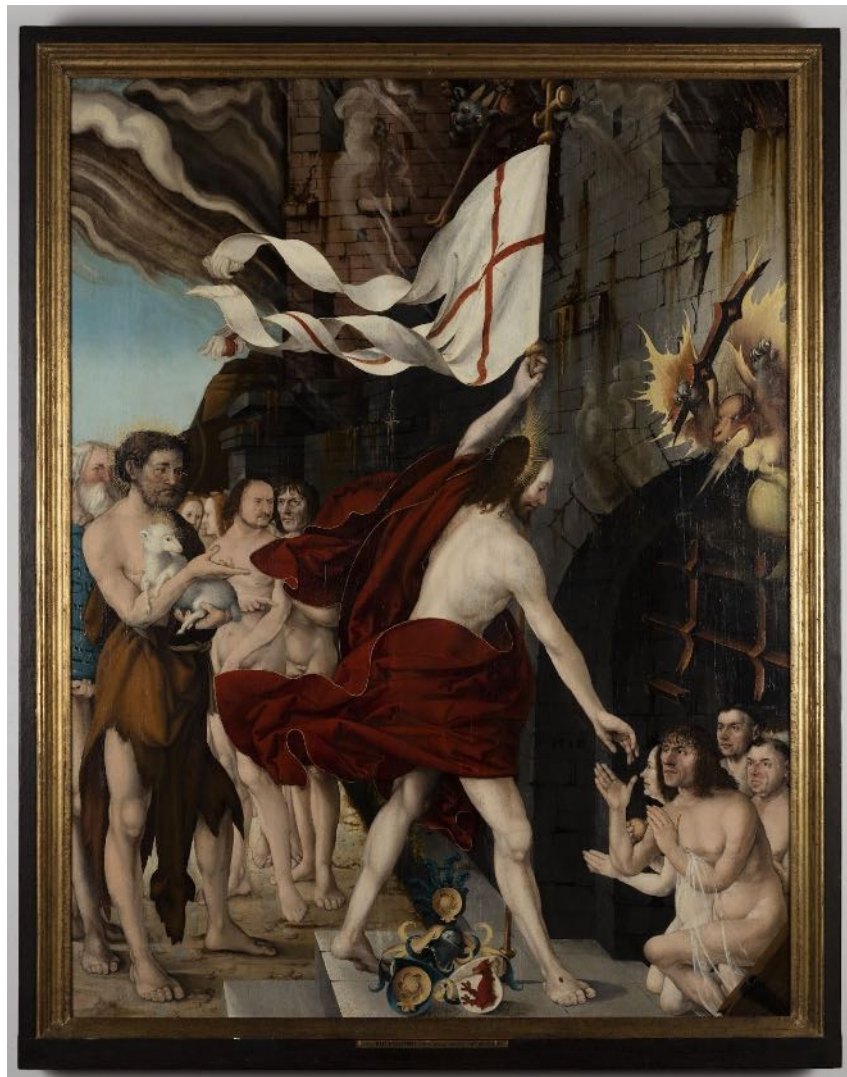
Figure 3: Martin Schaffner, Anastasis / Christ in limbo, 1549, mixed techniques on panel, Museum Ulm. One of the artworks included in the olfactory guided tour.

Museum Ulm's collection is expansive, with a wide range of images and artifacts spanning over many time periods. Already having experience working with sensory approaches, the museum staff were open and willing to work with smell as a valuable tool for engaging their audiences and integrating new modes of storytelling. The museum wants to use smell in their museum as a way to educate their visitors on information that would be difficult and invisible from a primarily visual perspective. Additionally, the guided tour is meant to connect their Old Masters collection with the Contemporary Art collection.

Due to Covid-19, the official launch of the olfactory tour has been postponed until January 2022. However, predevelopment was successfully executed.

5.1.3   Olfactory exhibit design

As concluded from OE1 (see above, and D6.1), GLAM professionals are often unsure about how to incorporate scent into their collections and narratives. For this event, Odeuropa engaged olfactory art historians, who, on the basis of the digital collections and through input of the museum curators, selected a first round artworks with possible interesting olfactory narratives. Due to Covid-19 restrictions, the Odeuropa team was unable to explore Museum Ulm's collection in person. Instead, the museum director and curator gave a virtual tour over Zoom in which Odeuropa members (Caro Verbeek, Lizzie Marx, Inger Leemans and Sofia Ehrich), identified artworks which obtained meaningful olfactory storylines or qualities. Together with the collections specialists, we narrowed down the selection to eight artworks, chosen for their strongest olfactory storylines (for one of these artworks see Figure 3).

After the artwork selection, a short round of further research was required, before we could start the scent development process. Research involved gathering information about the artworks, about olfactory objects, historical smell scapes, and historic perfume recipes. Museum Ulm established key messages on the information to be communicated to the visitors. Appendix B presents a description of the selected artworks, scents and olfactory storylines.

After selection of the artworks and basic storylines, International Flavours and Fragrances (IFF) engaged in the development of the scents. They created ten draft scents for eight different artworks: three raw materials and seven compositions. To rationalize the scent design process we developed a brief for GLAMs and scent designers, Olfactory Heritage Scent Design Brief (see Appendix C), intended to assist museum professionals, humanities scholars and scent designers through the scent development process. The brief outlines all the steps to be covered, and provides questions that should be answered in order for the scent designer to successfully start the scent development process, such as:

- What sort of olfactory event will be organized? (exhibition, conference, guided tour, etc.)

- What is the projected timeline of the event?

- What artworks are selected, what olfactory narratives do they encompass?

- What kind of scents are projected to narrate the storylines? (raw materials, compositions based on historical recipes, creative interpretations on the basis of (art) historical information or free creative interpretations?)

- What hedonic qualities are expected (level of fragrant / malodorous components of the scents)?

- How frequent will the scents be used, for how many participants?

- How will the scents be distributed?

Figure 4: Hand fan, blotter and point of scent distribution technique. Three different scent distribution techniques tested for the olfactory guided tour in Museum Ulm 2022. Photos: Sofia Ehrich

For the field of olfactory heritage to move forward, it is not only useful to help GLAMs prepare a brief for scent designers and olfactory artists, it is also crucial to capture reliable and reproducible knowledge about the designed scents. The brief therefore also outlines information that the scent designer can provide for the heritage institution once the scent is created. For example, the notes of the perfume, the weight percentage of the ingredients and a scent description. It can be filled out for each artwork, artefact, text, or space that the scent will be created for; and updated for every draft scent that is created. This brief will be further refined in 2022, through the input of scholars, fragrance professionals, heritage professionals and creative consultants. This template will be a valuable contribution to Odeuropa's Toolkit for Olfactory Storytelling.

After the artwork selection and scent development, a scent distribution plan was developed for the execution of the olfactory guided tours. For the Ulm tours, we tested different strategies for scent distribution. For this expertise we could build on the accumulated knowledge of previous research projects, such as In Search of Scents Lost. We choose to explore three different scent distribution methods: hand fans, blotters and whispies (a point-of-scent presentation technique)(see figure 4).

In December 2021, the Odeuropa team traveled to Museum Ulm to assist with four test tours. Through this process we were able to test and evaluate the draft scent creations and the scent distribution plan. Here, we will summarize our findings, which will be described in more detail in the manual How to Use Scent in Guided Tours, to be finalized as a part of Odeuropa's Toolkit for Olfactory Storytelling (see also D6.1). An impact evaluation model is designed to measure the effect of the tours.

5.1.4 Test Tours

In December 2021, we organized four test tours over two days. Participant groups consisted of: 1. friends and family of the museum (N = 6), 2. high school students (N = 18), 3. museum staff and high school students (N = 12), 4. tour guides (N = 6). The tours tested different distribution methods and different storylines (arranging artworks and scents in different order). Participant feedback was collected through observation techniques and person-to-person feedback. Before the tours, the visitors were informed that this was a test tour and that we would welcome feedback, also on the scent design. Participants did indeed freely, and also sometimes critically, evaluate the tour and the draft scents, sharing insights on how the scents related to their expectations. The results of the feedback informed the final orchestration of the olfactory tour (artwork / scent storyline sequence) and scent distribution methodology.

For the scent distribution methodology we captured the following insights:

a. **Hand fan technique:** A hand fan, or handheld fan, is a broad surface (of paper or fabric) that can be folded and unfolded. These are useful for spreading scent in museums as when waived, the fan only emits scented air, and not liquid mist. This method also has its advantages during the Corona Virus pandemic, as it does not require close contact or the passing of items from one person to another: it can rather be waived from 1.5 meters, without the need for participants to take their masks off. In previous tours, tour guides calculated 1-2 fans per scent per group. These fans can be kept in a thick plastic bag and labeled by scent and artwork. The hand fan is ideal for larger groups and is an easy technique for including visitor participation. While operating a hand fan, the tour guide is able to walk around the group, speaking about the scent and the artwork which keeps the group focused and engaged. We also noticed participants coming together towards the fan, eager to get a whiff. We concluded that the hand fan method was an appropriate technique for large groups, not only because it required less preparation time, but because it helped keep the larger group engaged;

b. **Blotter Technique:** Blotters are acid-free, absorbent paper sticks on which a fragrance can be applied. They are easy to operate. On the basis of our test runs, we suggest that when using blotters, they are paired with a covering to avoid the scent emitting into the space. If blotters are used without a covering, a regular sealing bag can be used to protect visitors from smell overexposure (see right of figure 5). Through observation techniques we learned that participants were mostly able to understand how to use a blotter, and valued the controlled and immersive scent experience that the blotters allowed. This was all the more true for the unpleasant smells (such as the *Smell of Hell* and *Tanned Leather*): participants preferred these scents not to be waived via a hand fan into their face. However, while blotters are easy to use for participants, they pose challenges for tour guides. Guides expressed they were struggling to hold five / six blotter packages (1 bag per artwork / scent) and operate the blotter distribution while guiding the visitors;

c. **Point-of-Scent Technique:** Point-of-scent techniques (E.g. Whispi; see left of figure 5) are containers which can produce puffs of dry air infused with a few drops of scented oil. With a small amount of scented oil the containers can be used many times, and the scent can last for months. The containers can also be re-scented and reused with other smells. Museums can choose to provide each participant with a set of containers to hold to their nose, or provide tour guides with one set, to distribute in front of an artwork. The containers thus have the advantage of reuse, usage for larger groups, and advance preparation possibilities. For the Ulm tours we did not use Whispies in the museum, but used them to send the scents around for smell assessment and online discussions about the event development.

For the content of the tours, we captured the following insights:

a. **For Storylines:** Timing and pacing of the scents and artworks is a challenge of the olfactory event design. One thing we concluded after our test tours is that artworks and scents should not be too similar (e.g. two malodours provided with artworks from a similar time period and genre). Participants showed a great deal of interest in the specific ingredients of the scents. This poses a challenge, since in the perfume industry protection of the original formula is common practice. One of the aims of the Odeuropa project is to design new strategies for obtaining specific scent descriptions, so that the visitors can truly 'learn by smelling'. For this, we have designed the scent design brief (Appendix C) which helps to inform curators and tour guides about the scent components;

b. **For Malodours:** Malodours can be particularly challenging in GLAM context. While challenging odours are part of our olfactory heritage, and can provide strong visitor experiences and a high level of discoverability during olfactory tours, both GLAMs and scent designers

Figure 5: Lizzie Marx using a Whispi in front of an artwork at the Museum Ulm in Germany. Caro Verbeek with scented blotters in a plastic bag to contain scents during a guided tour training at the Rijksmuseum Amsterdam. Photos: Sofia Ehrich

are quite malodour averse (cf. D6.1). However, as the Odeuropa project is digging into the European olfactory past, the importance and historic relevance of stenches and infectious miasmas is an important storyline that we aim to bring to the GLAM visitors. The first challenge here is to encourage scent designers to create unpleasant smells. The second challenge is to cope with GLAMs' concerns about malodours harming the collections and disturbing visitor experiences. In fact, through observation methods, we gathered that participants did not consider the malodours challenging enough. For instance, from the Smell of Hell, they expected a stronger impact. We will further explore this topic in OE3 'Malodours as Cultural Heritage?'

c. **For Impact:** Our first observations about the impact of the scented tours were that visitors had a positive response to the tours, both in terms of enjoyment of the artworks, as in expanding their knowledge. While smelling in front of a painting participants pointed out specific details in the artworks. The artworks that participants were especially excited about were the ones that had specific olfactory relevance (for instance the leather glove smell for Andreas Schuch's Portrait of Helena Schermar (c. 1620). The scents seemed to bring valuable learning moments. We also noticed that the olfactory guided tours drew attention to certain elements of the museum. For example, many participants noticed the smell of their surroundings more, for example the smell of the museum building. The tours also indicated that scents can help to better engage junior visitors. We observed that while young participants, at the start of the tours, seemed a bit distracted and uninterested, once the smells were introduced, they became more lively, comfortable and engaged with the tour guide, with each other and with the artworks.

In 2022 we will investigate visitor responses more systematically, through our impact measurement model.

Figure 6: Strawberries by Klaus Pichler, the communication image for the workshop- Sort: Strawberries 'Elsanta' / Place of production: San Giovanni Lupatoto, Verona, Italy / Cultivation method: Foil greenhouse / Time of harvest: June - October / Transporting distance: 741 km / Means of transportation: Truck Carbon footprint (total) per kg: 0,35 kg / Water requirement (total) per kg: 348 l / Price: 7,96 €/ kg; photo courtesy of Klaus Pichler

6   OE3. Odeuropa x Berlin Center for Cold War Studies (BKKK)

6.1   Workshop: Malodours as Cultural Heritage?

6.1.1   Practical Information

Coordinators:	Sofia Ehrich, Inger Leemans
Coordinators BKKK:	Bodo Mrozek
Support team:	Christina Kotsopoulou, Helena Gand
Scents:	DIY scent program created by Christina Kotsopoulou and Victoria-Anne Michel
Date:	December 15th and 16th, 2021
Time:	10:00-17:00h CET
Location	Zoom
Lecturers	31
Participants:	160 registered
Media Attention	medium

6.1.2   Introduction - Goal of the Workshop:

On 15 and 16 December 2021, the Odeuropa project hosted its second workshop, Malodours as Cultural Heritage?: Malodours are an interesting phenomenon, especially if they are thought of as olfactory and cultural heritage (see figure 6). Heritage and museum initiatives, as well as the perfume industry, tend to shy away from malodours, often focusing on pleasant fragrances. Consequently, while developing techniques for sensory mining and sensory museology, we lack methods to include malodour classifications and the knowledge of how to incorporate malodours into heritage storytelling. If we consider smells as heritage which are an integral part of our culture and past, we must also consider malodours. In this workshop an interdisciplinary group of scholars, museum professionals, perfumers, and other interested parties explored and challenged the topic of stench, dealing with the specifics of historicising malodours while also providing methods and techniques of how to use malodours as an important means of storytelling within the museum.

The main activities of this workshop (T7.4) were to:

• invite heritage professionals, scholars and experts from a wide array of disciplines;

• to engage in conversations on malodours as essential components of our cultural heritage;

• investigating the concept of 'malodours' (and olfactory heritage in general), its possible meaning, valuations, and change over time;

• investigating the historical storylines and significance of stench and aggressive odours (rural, urban, industrial);

• mapping useful descriptions and classifications of malodours for olfactory AI models;

• seeking to understand the current anxieties around incorporating malodours in GLAMs and GLAM narratives.

By capturing this knowledge we aim to:

• help computer science scholars to capture and classify historical information on malodours (a challenge since the state of the art in sensory computing has a bias for fragrant scents);

• convince GLAMs that malodours, as well as olfactory heritage, can be a powerful means of storytelling, enabling GLAMs to address urgent topics such as climate change, globalization and the history of colonialism and capitalism;

• empower cultural heritage professionals to work with challenging odours in sensory storytelling, easing anxieties by providing a framework for storytelling with malodours;

• help the Odeuropa team in its policy making targets, to emphasise that historical malodours form an essential component of olfactory heritage.

For the workshop, Odeuropa collaborated with the Berlin Center for Cold War Studies (BKKK): a joint project of the Institute of Contemporary History Munich-Berlin, the Federal Foundation for the Study of the Communist Dictatorship in Eastern Germany and the Humboldt University Berlin. Due to Covid-19 restrictions, Odeuropa was unable to host participants and speakers in-person. Therefore, we organized an online workshop. As the workshop was cancelled at the last moment, we were not able to prepare scent kits for home mailing. Instead, we designed a 'do it yourself' smell guide for malodour smelling at home (see Programme in Appendix D)

6.1.3   Description of the Programme Design, Scent Selection and Coping with Covid-19:

Thirty one experts in malodours were invited to present at the event. This selection was interdisciplinary: (art) historians, heritage experts, museologists, and scientists. The presentations were divided into five different sessions (see Appendix D for the full online programme)

Day 1 - December 15, 2021

1. Malodours as Cultural Heritage?

2. Smell Cabinets (the group was split into two)

    (a) Smell Cabinet 1: Smells from 'Hidden' Infrastructures - Sewers and War
    (b) Smell Cabinet 2: Smells of Leather and Body Fluids

Day 2 - December 16, 2021

1. Malodours and Environmental Relations: Past and Present

2. Shaping 'Otherness' through Smell

3. How to Incorporate Malodours in Heritage Institutes?

Odeuropa always aims to promote a nose-on approach, to create embodied knowledge through smelling, while also promoting new methods and practices of the smelling process. Due to the Covid-19 pandemic and the rapidly changing restrictions just before the workshop, Odeuropa was forced to cancel the in-person event last minute. Therefore, we developed a 'Do it Yourself' curriculum for remote smelling which online participants could follow before and while attending the workshop. This online program was provided to all registered participants a few days before the workshop so participants could participate in the smelling exercises well before the workshop began. This 'Do it Yourself' curriculum offered Odeuropa a new opportunity to try out new methods of smelling for online workshops. Each 'Do it Yourself' direction was created based on the scent choice of each speaker which were chosen from the scent library of International Flavours and Fragrances and AromaPrime.

6.1.4   Description of Presentation and Discussions:

The transition to a strictly online event allowed us to invite a larger, international group of participants and speakers, enabling us to expand our network. For the online event, we had over 160 registered participants. Although we were unable to hold a hybrid event where we were able to have rich, in-person discussions. To ensure a professional and smooth webinar, inviting all participants to interact, we worked with a technical team at the Stadmuseum Berlin.

A full summary of the insights and discussions has been captured for future reference. Here, we will present the major takeaways from the presentations and discussions that took place at the workshop.

Session one introduced the main topics of the workshop, working to define "malodour", how to approach the histories and practices around malodours, and how to present them as heritage. For this session, the Odeuropa team was able to present its draft definition of olfactory heritage (see D7.1 Policy Brief). We discussed the volatility of olfactory heritage, and the challenges for safeguarding. For instance, heritage objects often hold smells which are eliminated in the process of preservation. This is even more true of malodours, as the effects of these scents often have negative associations and impact. Heritage sites, for example, often consider the growth of mould undesirable and use its effects as a sign of danger. Although concepts around malodours can grant us many entries to varying narratives, the expectations surrounding the health, safety and environmental impact of these scents are perceived negatively within the cultural heritage sector. However, new trends in heritage policy are opening up to concepts like "sensorial heritage",

paving a pathway for future dealings with malodours as cultural heritage. Lastly, we discussed the state of the art in computer science technologies to capture information about stenches and fragrances in digital heritage collections. Discussions with experts from the perfumery and odor nuisance industries here were very insightful, in terms of thinking about the ontologies of smelling, the fact that malodours are "in the nose of the beholder", and that we should make distinctions between different "noses": expert noses (e.g. perfumers, physicians, waste water workers), public noses (e.g. visitors to GLAMs) and the period nose (the culture of smelling and sensory valuation in a certain period).

Session two was split into two 'smell cabinets' focusing on four different malodours: leather, body odours and fluids, war, and sewer. These talks showcased the varying perspectives that can be taken when considering malodours as heritage. For example, computer science, history, and museology. The smell cabinet on leather and body odours and fluids explored malodours as a means of communication, for example how the chemical structures of sweat can impact our interactions with others, how the scent of tanned and perfumed leather can teach museum goers about a historic olfactory process, or if computers can detect gestures of smell in images. The smell cabinet focusing on the smells of sewer and war focused on the perception of malodours and descriptive smell language: how do different 'noses' deal with malodours and how do the public experience such smells in the museum? This session showed that the exploration of just one malodour can lead many directions and is an important exercise when exploring storylines of malodours as cultural heritage.

Session three focused on malodours as a sign of environmental impact. In everyday life, malodours are a key indicator of pollutants and environmental annoyance which affect our health. The panels in this session explored how olfactory artists have used malodours as a narrative tool to communicate the politics of breathing and the impacts of climate change. Although these odours and the conditions that follow are toxic norms within everyday life around the world, when presented in the museum, the scents must go through complicated health testing in order to be considered safe to present in the museum. This highlights the controversial storylines which malodours can raise: although these pollutants are released into our cities and neighbourhoods, they are difficult to incorporate into the museum space.

Session four focused on how malodours 'shape otherness' The talks in this panel highlighted that malodours are not only a measurement of communication and environmental impact but also of difference in society (race, gender and religion). Here the question of when and why an odour becomes a malodour was raised. When thought as a cultural construct, a malodour can define a people, shape their identity and be used to enforce segregation. This panel raised that not only should we be sensitive when using certain malodours as a means of storytelling but also that it is important to be aware of our olfactory language. If a negative olfactory logic is around someone or something's smell, it can cause extreme and long lasting stereotypes and ideologies of people.

The last session, on how to incorporate malodours into heritage institutes, raised the perspectives of perfumers, scent consultants, scent designers and curators. This session started with tips, tricks, and challenges: malodours can act as a tool of a memorable learning experience, a way to engage and immerse visitors and a way of memorable marketing. On the other hand, malodours are powerful and can cause strong physical and emotional reactions from visitors, therefore, museum institutions must be careful with how they diffuse the scents into the museum space. Also apparent is the aesthetics of malodours. How are malodours depicted through seventeenth century Dutch art, and how can perfumers - creators of fine fragrances- be instructed to capture the aesthetic of such a paradoxical concept?

The last two presentations showcased the varying perspectives of two artist-curator groups focusing on the relationship olfactory artists and scent designers have with museum curators. The important communications that must happen between them throughout the scent designing process was apparent through both presentations. Both of these projects involved the museum staff early in the process of scent creation. It was emphasised that there are many challenges which come with creating scents that come from historical, oral or material histories. The scent designers struggled with the idea of authenticity versus accuracy and how to communicate that these scents may not be an exact representation of the past. All presenters emphasised the

cultural importance of designing with (mal)odours, for instance because they can either capture nostalgic qualities communicating a lost past, or help to invite people to new, more sustainable future behaviour. These presentations highlighted again that malodours do not simply stand alone, but the context and perception of the people which lived through these malodours are also important.

6.1.5 Conclusion:

Through our malodour workshop, we learned that although the concept of malodour is difficult to define, it provides ample opportunities for heritage exploration and experimentation. The historical and scientific presentations of this workshop provided insight in the reasons for the rejection of malodours within heritage institutes. All in all, this workshop reinforced some of the learned outcomes of the *Working with scent in GLAMs* workshop: olfactory heritage and sensory museological practices are still underrepresented and underused in the cultural heritage sector. With malodours, the challenges and anxieties of museum professionals are even greater. Not only are malodours hedonically impactful and can possibly cause negative physical and emotional reactions, but due to their intensity, it is also important that they are presented in a very intentional and controlled way. Although unpredictable, this workshop emphasised the historical importance of malodours and the valuable impact they can have on storytelling and community shaping. All museum professionals and scent consultants who presented accentuated the valuable addition malodours added to narratives and the unique and powerful stories they are able to communicate.

Feedback from our attendees:

- "let me thank you all for a wonderful workshop, which - despite its virtual form - has been two days of most valuable inspiration. Not only perfectly organized, but of great vibes and genuine interest in each other's work - I enjoyed every single contribution and it was great to get more insight into the many projects and transdisciplinary approach of Odeuropa - truly pioneering!"

- "I would like to tell you that ODEUROPA Webinar organization was excellent and the panelist chosen was outstanding. I hope such event it will be not the last one and if I may contribute to support you and your team in this project, please do not hesitate to contact me. "

- "This workshop was fascinating! Congratulations for organizing it. [...] Who would have thought that malodours could be such a rich subject except some passionate researchers?"

7 Conclusion

For the Odeuropa project, the olfactory events are case studies, which help us to research how to improve the pathways for olfactory interpretation, event design, visitor experiences, and conservation, while integrating digital heritage collections in these pathways. The impact activities in the first year were successful, as they succeeded to communicate the Odeuropa project (goals, activities and first results), to activate a network of different stakeholders, to collect experiences and concerns from experts about working with scent and sensory experiences in GLAMs, to co-create and evaluate techniques for olfactory storytelling, building up to the Olfactory Storytelling Toolkit we aim to disseminate in 2023. In 2022 we will have a second round of olfactory events, to deepen our knowledge and to develop other elements for the toolkit. In addition, we are designing our impact measurement plan in alignment with the Europeana Impact Measurement Framework to design, assess, narrate and evaluate the project impact and measure its societal benefit.

A   OE1 Programme

Sample Kit by

Mediamatic

For the Odeuropa Workshop
Working with Scent in GLAMs

Do not open the Sample Kit until the workshop starts on the 20th of May and have a pair of your scissors ready.

In this package you will find a zip-lock bag in which you can dispose of the blotters, to contain their smell.

Program

May 20th, 2021 via Zoom
13.00-17.00 CET

13:00 - 13:10
William Tullett
Introduction to the Odeuropa Project

Panel #1:
Why Work with Smell within GLAMs?

13:10 - 13:20
Caro Verbeek - Introduction

13:20 - 13:30
Jorge Otero Pailos - An Olfactory Reconstruction of the Philip Johnson Glass House

13:30 - 13:40
Isabelle Chazot - L'Osmothèque : the world's only living perfume archive

13:40 - 13:50
Marie Clapot - Olfaction: a tool towards democratizing the museum experience

13:50 - 14:00
Lizzie Marx - 'Fleeting – Scents in Colour' at the Mauritshuis

14:00 - 14:10
Q&A

14.10-14.15 Break

Panel #2:
Storytelling (challenges and results)

14:15 - 14:25
Caro Verbeek - Challenges for Tour Guides

14:25 - 14:35
Chris Tuckley - Smelly Vikings: synthetic fragrances at the JORVIK Viking Centre from 1984 to the present day

14:35 - 14:45
Peter de Cupere - The use of 'Olfactory Transfers' in Exhibition models

14:45 - 14:55
Andrea Buettner - Smell- Transporter of information and meaning since the early beginning of life

14:55 - 15:05
Q&A

15:05 - 15:25
Panel Discussion/breakout rooms

15:25 - 15:35 Break

Panel #3:
How to integrate smell into GLAMs?

15:35 - 15:45
Cecilia Bembibre - Scent of Place: old books and historic libraries

15:45 - 15:55
Tasha Marks - AVM Curiosities & The Sensory Museum

15:55 - 16:05
Lizzie Ostrom - How to Tame Your Dragon: bringing scent into a gallery or museum

16:05 - 16:15
Saskia Wilson Brown - The Institute of Art & Olfaction

16:15 - 16:25
Q&A

16:25 - 16:45
Breakout Rooms

16:45 - 17:00
Good-byes

B   OE2 Artwork Descriptions

Refined selection of smells for the olfactory tour at Museum Ulm, September 2021.

By

Eva Leistenschneider
Stefanie Dathe
Lizzie Marx
Sofia Ehrich
Caro Verbeek

No.	Artwork	Fragrance	Hedonic note	Composition/ Raw material
1	Portrait of Eitel Besserer	Pomander	Very fragrant	Composition based on IFF's collection of pomander scents.
2	Anastasis / Christ in Limbo	The smell of hell	Very foul	Composition – a smoky compound an indolic compound scatole
3 A	The Adoration of the Magi	Frankincense	Fragrant	Raw material
3 B	The Adoration of the Magi	Myrrh	Fragrant	Raw material
4 A	Portrait of Helena Schermar	Tanned leather	Very foul	Composition – Slaked lime (calcium hydroxide /slaked lime – calcium oxide (quicklime) mixed with water, known as slaked lime. Not the citrus, more trigeminal) Alum Urine (IFF replacement for ammoniac?) Something rotten?

4 B	Portrait of Helena Schermar	Tanned leather and perfume for leather gloves	Very fragrant	Composition – Tanned leather (as above) *with* Civet Rosewater Water of myrtle flowers Cyprus powder Oil of jasmine Incense (see incense recipe below) Ambergris Oil of Ben Perfumed water Dried roses
5	Tableau piège N° 7	A discarded meal	Neutral to slightly unpleasant	Composition – Cigarettes – cold ashes and smoke.
6	NEW: Orange Blue	A synaesthetic interpretation of Orange Blue (see below)	Up to the perfumers!	IFF's interpretation of the fragrances of blue and orange, proportionate to the colour distribution of the painting.
7	Ideal concept of a Fortified Pleasure Garden	Tulips	Fragrant	Composition.
8	Kleine Landschaft	Foul cheese	Relatively foul	Raw material

1. Pomander recipe
Composition
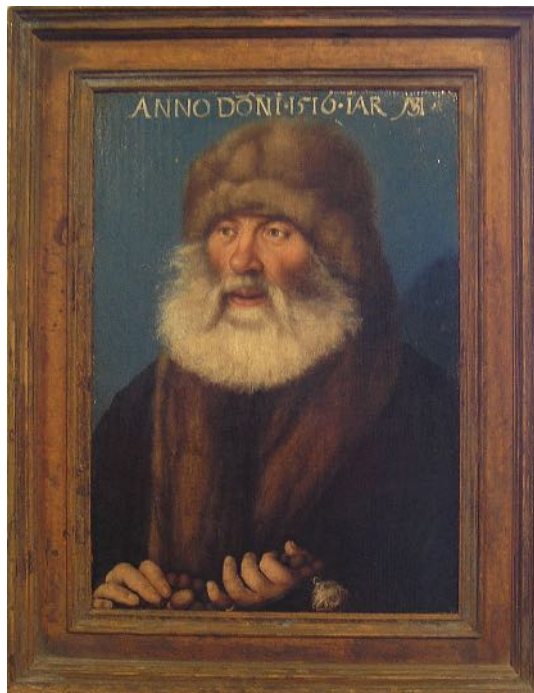
Martin Schaffner (c. 1478 - after 1546)
Portrait of Eitel Besserer
1516
Mixed techniques on panel

Martin Schaffner's portrait of Eitel Besserer shows the Ulm councillor at prayer. The slightly open lips are saying a prayer while the hands clasp the wooden rosary. The filigree silver ball on the rosary represents a pomander filled with fragrant substances.
Besserer's coat is trimmed with valuable fur and shows the wealth and high social status of the portrait subject. For the painter, on the other hand, the masterfully rendered texture of the fine fur serves as proof of his artistic skill. The blue background of the painting does not reveal any space; only the direction of the light and the shadow of the head lend depth to the painting.

fragrant

key message: What is a pomander? How do we know about pomander recipes and what substances were used? >> Scent used during guided tours should recreate such an existing recipe as an example. Information about smell and health / smell and medicine

> Nutmeg
> Rosemary
> 'Schlag' (a balm made up of nutmeg, cinnamon, cloves, lavender, marjoram, rosemary, ambergris, musk, civet)
> Cloves
> Rose
> Lavender
> Lemon
> Combine, in equal proportions

Pomander recipes can be found in books of secrets (household manual) and medical treatises. The recipes can also be seen on the pomanders themselves. In the sixteenth and seventeenth centuries, silver and gold segmented pomanders stored ingredients separately, much like pieces of a tangerine. Sometimes each of the compartments had the name of the balm engraved onto each segment. The above recipe is a typical formula for a pomander.

Bibliography: L. Marx, 'Perfume and Books of Secrets', in A. van Suchtelen (ed.), *Fleeting – Scents in Colour* (exh. cat.), Mauritshuis, The Hague, 2021.

J. M. Riddle, 'Pomum ambrae Amber and Ambergris in Plague Remedies', *Sudhoffs Archiv für Geschichte der Medizin und der Naturwissenschaften*, Vol.48, 1964, pp. 111-122.

2. "Limbo, hell", indolic compounds, smoke
composition

Martin Schaffner
Anastasis / Christ in limbo
1549

mixed techniques on panel

3 A + 3 B.
A frankincense
B myrrh
(2 scents, both raw materials)

Jörg Stocker / Martin Schaffner
Adoration of the Magi
ca. 1480
mixed techniques on panel

Frankincense and myrrh as separate, raw materials.

Bibliography: *Fleeting Scents in Colour*, Mauritshuis, 2021, p. 56.
4 A + 4 B
A tanned leather
B perfumed leather gloves
(2 scents, both compositions)

Andreas Schuch
Portrait of Helena Schermar
c. 1620
Oil on canvas

This portrait depicts Helena Schermar from Ulm. In the year the painting was created, she married the councillor Anton Schermar. Andreas Schuch portrayed the newlyweds in two related paintings.
The couple belonged to the patriciate, the most distinguished social class in the bourgeois society of the city of Ulm. Even very wealthy citizens usually had their portraits painted only once in a lifetime, often on the occasion of a wedding. The only picture that remained for posterity therefore not only had to reflect a person's appearance, but also immortalise their social status. The jewellery, the clothes made of expensive fabrics and the elaborate headdress testify to wealth. A knowledgeable contemporary would have been able to recognise Helena Baldinger's social status from her jewellery alone: The dress codes of the city of Ulm allowed only patrician women to wear large gold chains.

a) foul (tanned, unperfumed leather)
b) fragrant (perfume used to mask the scent of tanned leather)

Key message: To tell the story of why the leather had to be perfumed. Scent a) should be very malodorous. Scent b should give an idea how this malodorous smell was masked by using perfume for leather goods like gloves. b) could be any recipe from the 17th century.

Recipe A: Foul, unperfumed/ tanned leather
Slaked lime (calcium hydroxide /slaked lime – calcium oxide (quicklime) mixed with water, known as slaked lime. *Not* the citrus, more trigeminal)
Alum
Urine (IFF replacement for ammoniac?)
Something rotten?

Recipe B: Fragrant perfume for leather
Civet
Rosewater
Water of myrtle flowers
Cyprus powder
Oil of jasmine
Frankincense
Ambergris
Oil of Ben
Perfumed water
Dried roses

The above recipe for scenting gloves came from the book of secrets, a household manual, by the Italian physician, alchemist, and cartographer, Girolamo Ruscelli (Alessio Piemontese). The recipe can be found between directions on how to soothe aches and pains, chase away pests, and preserve foods. Ruscelli's book was first published in Venice in 1555 and the first German translation was published in Basel in 1569. Numerous other editions and translations were published throughout the sixteenth, seventeenth, and eighteenth centuries.

The scent of the tanned leather never fully disappeared, but the perfumes helped to cover the foul scent.

Bibliography: H. Dugan, 'Oiled in Ambergris', in *The Ephemeral History of Perfume: Scent and Sense in Early Modern England*, The Johns Hopkins University Press, Baltimore, 2011.

5. A discarded meal
composition

Daniel Spoerri
Tableau piège N° 7
mixed media

The French word "piège" translates as trap. Daniel Spoerri invented the trap images. The French term is "tableau piège". Spoerri gave this explanation: "Objects found in random neat or messy situations, fixed on their random support (table, box, drawer, etc.). ... By declaring the result an image, the horizontal becomes vertical. Example: The leftovers of a meal are fixed on the table and hung on the wall with the table. ...."
Because it appeals to all the senses, Spoerri, founder of the so-called Eat art, liked to work so much with food. In his Düsseldorf restaurant, which he opened in 1968, he cooked for the guests himself. He fixed what was left over in his trap images. Transience became an elementary component of his works; the separation between art and life seemed almost completely abolished.

>> neutral to slightly unpleasant
Composition
Cold ashes as the dominant note
Bordeaux red wine
Matchbox
Hints of something rotten (the spoiled (undefined food waste)

Key message: In the late sixties and seventies, Daniel Spoerri ran a bohemian restaurant in Düsseldorf ("Spoerri"), a meeting point for many artists. With our scent sample, we want to add sensory information to the art work <u>and</u> evoke the atmosphere of the "Spoerri".

6. A synaesthetic experience of *Orange Blue*
Composition

Ellsworth Kelly
Orange Blue
1964/65
oil on canvas

Ellsworth Kelly's works are characterised by an extreme reduction of forms and colours. He contributes to the development of the "shaped canvas", a playful form of hard-edge painting. Here, the motif of the painting becomes identical with the outer form of the painting support. In "Orange-Blue" Kelly explores the relationship and interaction between colour and form, the connection between coloured light and optical weight.

7. Tulips
Raw material

Jonas Arnold
Ideal concept of a Fortified Pleasure Garden
1645
Oil on canvas

From the upper storey of an imaginary building, the viewer looks down like a ruler on his palace garden by the sea: the grounds offer space for sport and play, for walks amid fragrant flowerbeds, past artificial lakes, grottos, aviaries and a pavilion, through arcades and an animal garden. A fortress wall with bastions protects this paradise against any outside threat.

This ideal garden was designed by the Ulm architect Josef Furttenbach (1591-1667). In his book "Architectura civilis" he published a plan with a detailed description in 1628, in the middle of the Thirty Years' War. The painter Jonas Arnold translated the architect's ideas into a painting that vividly illustrates the almost paradisiacal charm of the garden and Furttenbach's world of ideas.

8. Rotten cheese

Dieter Roth
Kleine Landschaft
processed cheese on sandpaper wrapped in plastic

*In the vast food oeuvre of Dieter Roth (1930-1998), the use of edible and thus bodily substances reflects a direct connection to elementary life processes, to becoming and passing away, preservation and decay. Whereas real food had previously been used and understood primarily as an expression of the vital principle, Dieter Roth moved the inevitable mortality of all organic matter into the focus of his artistic interest. The valid work of art that transcends time became a radically **real memento mori.***
*In the mid-sixties Dieter Roth began to work with foodstuffs such as potato salad, bread, sausage, cheese and, again and again, minced meat. **He directly presented the processual decay of these materials, i.e. their successive destruction by mould, rot, insects and maggot infestation, as a work of art. He calculated the sometimes beastly stench as a new sensory experience.** In 1968, Joseph Beuys appointed him to the Düsseldorf Art Academy. Here Daniel Spoerri ran his Eat Art Gallery, where Roth repeatedly exhibited. He visibly toned down his choice of materials and initially worked with chocolate, which he heated and moulded, spread on wood or paper and into which he sank toys, garden gnomes and knick-knacks. Their connotation, positive in itself, could quickly turn into the opposite with increasing maggot infestation.*

>> rotten, foul
>> processed cheese with a hint of plastic + decay

C   OE2 Perfumer Brief

Odeuropa

<u>Scent Design Brief</u>

This form is intended to assist museum professionals, historians and scent designers through the scent development process. It should be filled out for each artwork, artefact, text, or space that the scent will be created for.

<u>Scope of the Project:</u>

Exhibition/Guided tour title:
Institution:
Location:
Projected opening date:
Total number of fragrances:
Scent distribution method(s):

What is the artwork, artefact, text, or space (e.g.) that the scent refers to?

Insert text/ image here

(if applicable)
Title:
Date:
Creator:
Medium:
Dimensions:
Description:

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Historical Background

1. Proposed smell connection (e.g. detail in a painting, the smell of the dog in a historic dog collar, quotation):

   _____
   _____
   _____
   _____
   _____
   _____
   _____

2. Intended function of the scent (teaching moment, educational, emotional etc.):

   _____
   _____
   _____
   _____
   _____
   _____

3. Hedonic tone (pleasant, neutral, unpleasant):
   (to brief writer: include a couple of sentences on ideal hedonic tone, using the below scale for reference)

   Score   Perceived hedonic tone
   +4   Very pleasant
   +3   Pleasant
   +2   Moderately pleasant
   +1   Mildly pleasant
   0   Neutral odour/ no odour
   -1   Mildly unpleasant
   -2   Moderately unpleasant
   -3   Unpleasant
   -4   Very unpleasant

4. Proposed ingredients:

(to brief writer: include ingredients that are historically significant)

_____
_____
_____
_____
_____
_____

5. Proposed notes:
(to brief writer: include descriptions of the desired olfactory effect)

_____
_____
_____
_____
_____
_____

6. Context and/or (art) historical background:

_____
_____
_____
_____
_____
_____

7. Sources:

_____
_____
_____
_____
_____
_____

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8. Any other references that the perfumer might find helpful:

_____
_____
_____
_____
_____
_____
_____

Proposed by:

_____
Signature   Date

Remarks:

_____
_____
_____
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Scent Development Report

Scent developer/perfumer profile:

Name:
Company/Institution:
Specialty/expertise (e.g. malodours):

Is this the first time you have created a heritage scent (scent design for heritage organisation and/or historical recreation)? If yes, can you tell us which one and provide a brief description? If no, any remarks about how the process went?

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Scent descriptions:

1.Provide a description of your scent

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2. What narrative does your scent communicate?

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3. What are the ingredients of the perfume? (e.g. Eugenol)

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4. What are the notes of the perfume? (e.g. cloves)

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5. Please provide the weight percentage of each ingredient.

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Odeuropa

Scent design process:

1. Can you describe your work/scent design process?

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2. How many versions of the scent did you develop? In what ways did they change? How was the smell evaluated between versions?

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3. What knowledge did you pick up from the historical description and ingredients? Were historical techniques followed, or historical utensils used? What did you include or not include? In what ways did you adapt the versions of the scent?

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SIGNED OFF BY   Date

D   OE3 Programme

Workshop: Malodours as Cultural Heritage?

Date: December 15-16, 2021
Location of hosting Institution: Stiftung Stadtmuseum Berlin at the Humboldt Forum; Berlin,
Germany
Organizers: EU-research network Odeuropa & Berlin Center for Cold War Studies (BKKK) of
Leibniz-Institute for Contemporary History (IfZ)
Format: Guided at home Nose-on sessions with malodours; live and pre-recorded lectures
Participants: open for virtual participation

Caption: Strawberries by Klaus Pichler- Sort: Strawberries 'Elsanta' / Place of production: San Giovanni Lupatoto, Verona, Italy / Cultivation method: Foil greenhouse / Time of harvest: June - October / Transporting distance: 741 km / Means of transportation: Truck Carbon footprint (total) per kg: 0,35 kg / Water requirement (total) per kg: 348 l / Price: 7,96 € / kg; photo courtesy of Klaus Pichler.

Description

Sensorial perception is as much a cultural phenomenon as a physical and biological function. Fragrances, aromas, and the mouth-watering smells of foods are defining elements of our social perception, building memories and situating us into particular cultural contexts. But what about the unpleasant or foul odours? Heritage and museum initiatives tend to shy away from malodours, focusing on pleasant fragrances from the past, distorting our ideas about olfactory history. In this workshop an interdisciplinary group of scholars and museum professionals will explore and challenge the topic of stench, dealing with the specifics of historicising malodours. The border between the malodorous and the pleasant is not only individually, but also collectively, culturally and historically defined. What do malodours tell us about transitions and advancements within urban, social, cultural, and environmental contexts? How can the sense of smell act as a measurement of analysis for histories of the past and present? How can we locate malodours, intangible by definition, within the cultural heritage sector and how can they be used as a storytelling technique?

A Note on the 'Nose-On' Components

★ **DIY Alternatives for Remote Smelling !** ★

The *Malodours as Heritage?* workshop will provide the opportunity for online participants to experience the unique scents that are paired with most of the speakers' talks in a do-it-yourself way! For the first time, online participants of this workshop will be able to actively participate by arousing their olfactory stimuli with similar scents to the ones presented in each talk. These scents can be found in everyone's home or daily surroundings. Therefore, we would like to share with you a few suggestions for olfactory alternatives that will help you to be prepared for the days of the workshop. We also kindly advise you to take notes during each smelling process so that you can give us your valuable feedback regarding your individual olfactory experience.

Attention

Some of these smelling suggestions may trigger unexpected reactions. Please be mindful of memories, associations and physical reactions that may occur while following the remote smelling experience. You should follow these suggestions at your own discretion.

Programme:

DAY 1: December 15, 2021.9:45-15:35 (all times in CET)

ZOOM LINK: https://zoom.us/j/99267525332

Welcome and Introductory Session
9:45-10:15
Moderator: None

- **Paul Spies** (Stadtmuseum Berlin/ Humboldt Forum) " Welcome note on behalf of the Stadtmuseum"
- **Bodo Mrozek** (BKKK/IfZ) "Welcome note on behalf of BKKK"
- **Sofia Ehrich** (Odeuropa, Royal Netherlands Academy of Arts and Sciences) "Welcome note on behalf of Odeuropa"

Session 1: Malodours as Cultural Heritage?
10:15-11:30
Moderator: Lizzie Marx (Odeuropa, University of Cambridge)
What is a malodour? Who defines this? Why would we consider malodours as heritage? How can we identify and document malodours through AI? How can we make use of digital heritage collections to find historical narratives and sensitivities of malodours? How can we use malodours as a storytelling technique within heritage institutions?

- **Inger Leemans** (Odeuropa, Royal Netherlands Academy of Arts and Sciences, Vrije Universiteit Amsterdam) "Malodours as Cultural Heritage?: A Short Introduction."
- **Cecilia Bembibre** (Odeuropa, University College London) "Fluffy Growth and the Threat of Decay: An Exploration of the Smell of Mould". It will follow a discussion with Cecilia and Tomasz Sawoszczuk

  To smell mould, we suggest two options:
  - ★ **If it is possible, take a walk through the woods or a park and smell the environment, specifically some fallen wet leaves that have been staying in damp soil.**
  - ★ **Alternatively, buy some fresh beetroot, leave it in a closed bag outside the fridge and open it to smell on the day of the talk.**

- **Victoria-Anne Michel** (Odeuropa, Anglia Ruskin University) "Smellscapes of Museums, Galleries, Libraries, Archives and Heritage Sites"

  For the scent of libraries and archives, we suggest that you:
  - ★ **Pick up an old, aging book from your home or buy a cheap one in a second-hand shop or flea market and smell its pages.**
  - ★ **Alternatively, place a piece of paper in the oven at a low temperature (50 °C) for one hour.**

Q&A

Break

Session 1 continued: Malodours as Cultural Heritage?
11:50-12:30
Moderator: Victoria-Anne Michel (Odeuropa, Anglia Ruskin University)

- Raphael Troncy (Odeuropa, EURECOM) "Modeling and Classifying Scents in Knowledge Graphs"
- **Bernardo Fleming** (International Flavours and Fragrances) "On Briefing Perfumers to Create Malodourous Heritage Scents for Museums"

Q&A

Lunch Break: 12:30-13:30

Session 2: Smell Cabinets
Inspired by the Cabinets of Curiosities which aimed at categorizing objects belonging to natural history, these two breakout rooms will focus on the following smells/objects:**Smells of Leather and Body Fluids** (continue in the main webinar) and **Smells of War and Smells from´Hidden´Infrastructures - Sewers** (leave main webinar and follow this Zoom link which will also be provided again just before the session). These Smell Cabinets will happen simultaneously, therefore you must choose which pairing you would like to join **(Smells of Leather and Body Fluids OR Smells of War and Smells from´Hidden´Infrastructures - Sewers)**

LOCATION: Main Webinar
For Smell Cabinets, Leather and Body Fluids and Smells, please stay in the link of the main webinar.
13:30-16:00
Smell Cabinet: Smells of Leather
Moderator: Raphael Troncy (Odeuropa, EURECOM)

- Sofia Ehrich (Odeuropa, Royal Netherlands Academy of Arts and Sciences) "Storytelling with Malodours in Guided Tours: Early Results from the Scents Created for the Museum Ulm"

  For reproducing the scent of a historical, perfumed tanned leather, you can combine the three smells of :
  - ★ Leather, from leather goods that you can find at home or explore a nearby leather shop.

- ★ Tannins from a green tea infused for too long, from a red wine (especially Cabernet Sauvignon) or from unripe persimmon fruit. You can also smell Tannic acid, if available.
- ★ Rose water or Rose essential oil.

- **Shivani Kapoor** (O.P. Jindal Global University, Sonipat, India) - "Smelling Caste: Politics of Odours in a Leather Tannery"

To experience the smell of blood and leather respectively, you could :
- ★ Spray water on an old metallic object, like keys, to release the smell of it.
- ★ Shivani Kapoor has also suggested that you bring any leather goods such as bags, boots, gloves, etc. to your computer for the talk.

Q&A

Smell Cabinet: Body Fluids and Smells
Moderator: Victoria-Anne Michel (Odeuropa)
- **Mathias Zinnen** (Odeuropa, Friedrich-Alexander University Erlangen-Nürnberg) "Searching for Smell Gestures in Historical Paintings"
- **Helene Loos** (Odeuropa, Chair of Aroma and Smell Research, Friedrich-Alexander-Universität Erlangen-Nürnberg, Erlangen, Germany, and Fraunhofer Institute for Process Engineering and Packaging, Freising, Germany) "Body Odours - Chemical Composition and Function in Human Social Communication"

For this talk, two smells may be contemplated; blood and sweat respectively. To reproduce them, you can :
- ★ Spray water on an old metallic object such as keys to release the smell of it.
- ★ Keep a few articles of sweaty clothes (like a t-shirt after doing sports or working out) in a closed plastic bag and smell it during the talk.

- **Ruben Verwaal** (Institute for Medical Humanities, Durham) "How Physicians Grew Sniffy About Sweat"

To reproduce the smell of sweat, we suggest that you :
- ★ Keep some sweaty clothes (like a t-shirt after doing sports or working out) in a closed plastic bag and smell it during the talk.

Q&A

LOCATION: Zoom link hosted by Helena Gand at the Berlin Center of Cold War Studies
For Smell Cabinets, Smells from ´Hidden´Infrastructures - Sewers and Smells of War, please leave the main webinar and follow this Zoom link which will also be provided just before the Smell Cabinet begins.
13:30-16:00

Smell Cabinet: Smells from ´Hidden´Infrastructures - Sewers
Moderator: Inger Leemans (Odeuropa, Royal Netherlands Academy of Arts and Sciences, Vrije Universiteit Amsterdam)

- **Rebeca Ibáñez Martín** (Royal Netherlands Academy of Arts and Sciences) "Urban Sewers and Innovation"

  For the smell of sewer, if you cannot go down to your city's sewers, we suggest that you:
  ★ Boil a piece of broccoli or cauliflower and keep it in a closed container for a few hours. When you would like to experience the smell, carefully open the jar and take a whiff.

- **Lizzie Marx** (Odeuropa, University of Cambridge) "Exhibiting a Foul Canal at the Mauritshuis, The Hague"

  To experience the smell of a 17th century Dutch canal, we suggest that you:
  ★ Let flowers sit in water for five days. Afterwards, smell both the dipped stem and the old water.

- **Aude Hendrick** (Museums of the City of Brussels) "How to Play with Odors Associated with Sewers?"

  For the smell of sewer, If you cannot go down to your city's sewers, we suggest that you:
  ★ Boil a piece of broccoli or cauliflower and keep it in a closed container for a few hours. When you would like to experience the smell, carefully open the jar and take a whiff.

Q&A

Break

Smell Cabinet: Smells of War
Moderator: William Tullett (Anglia Ruskin University, Cambridge)

- **Bodo Mrozek** (Berlin Center for Cold War Studies) "Smells like Cat Scat: Border Crossing Stenches in Times of Political Partition"

  To experience the smell of brown coal, we suggest that you smell :
  ★ Charcoal that is usually used for BBQ. If the smell is not strong enough, you can crush some in a plate. Be careful not to inhale too deeply as you may get powder on your nose.

- [Caro Verbeek](#) (Kunstmuseum The Hague, Vrije Universiteit) "When Foul Becomes Fragrant - Reconstructing the Olfactory Universe of the Futurists"

  For this talk, there are two distinct smells suggested:
  - ★ **For the smell of old urine, you can visit the public toilets of the city or the ones of a busy cafe/ bar. In case you have a cat, you could leave its litter box for 2 days before the workshop..**
  - ★ **For the smell of Cologne 4711, either ask for a free sample of Cologne 4711 at a perfume store or buy a small bottle (about 12 euros) from a store.**

- [Josely Carvalho](#) (Independent artist) "Within the Smells of History"

  To learn more information about "Within the Smells of History" by Josely, see:
  - ★ [**Within the Smells of History - Josely Carvalho**](#)

Q&A

Please return to the [main webinar link](#) after this session.

16:00-16:30: Concluding Remarks

Day 2: December 16, 2021.9:45-16:00 (CET)

Welcome and Reflection on Day 1
9.45-10.00

Session 3: Malodours and Environmental Relations: Past and Present
10:00- 11:00

How has the presence, perception and impact of malodours changed in the face of industrialization? To what effect and in what institutional and social contexts? What role does smell play in environmental annoyance and toxicity? How could we use malodours in heritage spaces to help enhance environmental awareness? What are the dominant historical narratives and sensitivities around malodours? How can we make use of digital heritage collections to find these?

Moderator: Rebeca Ibáñez Martín (Royal Netherlands Academy of Arts and Sciences)
- **Clara Muller** (Nez, The Olfactory Magazine) "Experiencing the Foul Breath of the Capitalocene. The Potency of Olfactory Art"

    To smell pollution:
    - ★ **If you have the opportunity to go to a car garage, please take some time to smell this environment.**
    - ★ **This experience can be enhanced by exploring a busy street with many cars, buses or motorcycles.**

- **Tina Asmussen** (German Mining Museum Bochum, Ruhr University of Bochum) "The Smell of Early Modern Silver Refining"
- **Emily Cockayne** (University of East Anglia) "The Stench of Coal Tar"

    To reproduce the smell of coal gas, we suggest that you smell:
    - ★ **Charcoal that is usually used for BBQ. If the smell is not strong enough, you can crush some in a plate. Be careful not to inhale too deeply as you may get powder on your nose.**

Q&A

Break

Session 3 continued: Malodours and Environmental Relations: Past and Present
11:10-11:50
Moderator: Rebeca Ibáñez Martín (Royal Netherlands Academy of Arts and Sciences)

- **Anton Philip van Harreveld** (Guest Researcher at the Royal Netherlands Academy of Arts and Sciences) "The Impact of Malodour on Environmental Aesthetics and Public Health"

  To smell Horses, we suggest that you :
  - ★ **Smell some horses if you live nearby any.**
  - ★ **Otherwise, you could again use the scent of old urine either by visiting the public toilets of the city or the ones of a busy cafe/ bar, or leave your cat's litter box for 2 days before the workshop, or pour some drops of ammonia liquid on a blotter.**

- **William Tullett** (Anglia Ruskin University, Cambridge) "That New (and old) Car Smell: Automotive Odours"

Q&A

Session 4: Shaping *'Otherness'* Through Smell
11:50-13:00

How are gender, class, race, and sexuality constructed not only through social and cultural institutions but also carried out through definitions of sensorial 'otherness'? Who gets to define what is and what is not a malodour? What are the effects of such dichotomies for social and cultural relations? How has the definition of malodours historically created sensorial communities through the construction of 'otherness'"?

Moderator: Bodo Mrozek (Berlin Center for Cold War Studies)
- **Ally Louks** (University of Cambridge) "Witches, Demons and Nymphs: The Seduction and Subversion of the Olfactory Occult"

  To explore the scent of 'burning witch', we suggest that:
  - ★ **You burn a piece of wool string.**
  - ★ **You can also burn a bit of wood, like a wooden toothpick for instance, and smell it.**

- **Stephanie Weismann** (University of Vienna) "Onion & Garlic - Giving a Sniff at the Jewish 'Other'"

  For reproducing the smellscape of the Jewish neighborhood in interwar you could:
  - ★ **Leave some peeled onion and garlic in a plastic bag, glass jar or tupperware and open it during the talk.**

- **Jean-Thomas Tremblay** (New Mexico State University) "The Character of Smog"

  To smell pollution:
  - ★ **If you have the opportunity to go to a car garage, please take some time to smell the place.**
  - ★ **This experience can be enhanced by exploring a busy street with many cars, buses or motorcycles.**

Q&A

Lunch Break: 13:00-14:00

Session 5: How to Incorporate Malodours in Heritage Institutions?

14:00-15:30

Can we regard malodours as heritage objects? How can we preserve heritage malodours (and should we)? What are the different methods and practices we can apply to the uses of malodours within heritage institutes? How can we work with the different sensitivities and difficulties which come with malodours? How can heritage institutes use malodours as a form of storytelling and provide a new understanding of past communities? How should these institutes confront issues about accuracy vs representation of heritage scents?

Moderator: <u>Victoria-Anne Michel</u> (Odeuropa, Anglia Ruskin University)
- <u>Liam Findlay</u> (AromaPrime) "The Benefits and Challenges of Using Malodours in Educational Venues"
- **Nadjib Achaibou** (Symrise Mexico) "The Aesthetic Experience of a Terrible Smell"
- <u>Michael Philipp</u> (Museum Barberini, Potsdam) " Unpleasant Odours in Dutch Art of the 17th Century"

Q&A

Session 5 continued: How to Incorporate Malodours into Heritage Institutions?

14:45-15:30

Moderator: <u>Victoria-Anne Michel</u> (Odeuropa, Anglia Ruskin University)
- **Artists** <u>Regina Mamou and Lara Salmon</u> **with** <u>Joes Segal</u> (The Wende Museum of the Cold War, Los Angeles, California) "Common Fantasy: Tincturing Relics from the GDR"

    To learn more information about "Common Fantasy / Gemeinsame Fantasie" see:
    ★ <u>Website – Research for the Bermuda</u>
    ★ <u>Common Fantasy</u>

- <u>Tasha Marks</u> (Independent Artist) **and Claire Dobbin** (Freelance Museum Curator) "Port City: Olfactory Creation and Curation" .

    For reproducing the unique scent of 'Mink Skins', you can either smell:
    ★ **Any leather goods you can find at home or in a nearby leather shop.**
    ★ **Fur Coats that you can find in second-hand shops and specialized fur shops.**
    ★ **Pets, such as guinea pigs or cats.**

★ **You can find out more information about the exhibition, "London: Port City"** [here](#) **and more information on the scents** [here](#).

Q&A

Conclusion and Goodbyes
15:45-16:00

Concluding statements by **Inger Leemans** (Odeuropa, Royal Netherlands Academy of Arts and Sciences, Vrije Universiteit Amsterdam) and **Sofia Ehrich** (Odeuropa, Royal Netherlands Academy of Arts and Sciences)