



## APPENDIX CHECKLIST

This appendix checklist serves as a tool for reference when taking the first steps of creating an olfactory event. This brief overview serves as a guide, summarising the steps taken in the chapters of the *Olfactory Storytelling Toolkit: A 'How-To' Guide for Working with Smells in GLAMs* and to point one in the right direction. This checklist and its phases of observation and reflection were inspired by the proposed methodology in the monograph: *The Dress Detective: A Practical Guide to Object-Based Research in Fashion* (2015) by Ingrid Mida Alexandra Kim. The dress detective's object-based methodology can be used, albeit modified, for olfactory events too. In this appendix, the object-based research methodology is meant in a more metaphysical or abstract way, where the object of study can also be a smellscape or an olfactory object, a story about or told through smell.

### ~ CHECKLIST REVIEW ~

**What is the item/object/story of your choice?**

\* Refer to Section 1: Curating Olfactory Narratives

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**How does that item/object/story translate into scent?**

\* Refer to Section 2: Heritage Scent Development

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### What kind of olfactory event are you planning?

\* Refer to Section 3: Olfactory Event Design

- Olfactory exhibition/installation
- Workshop or lecture
- Olfactory guided tour
- Olfactory self-guided tour
- Smell training
- Smellwalk

### How will the scent be presented?

\* Refer to Section 3: Olfactory Event Design

- Environmental diffusion (e.g. scent machine, Aroma Jockey, etc.)
- Mobile diffusion (e.g. hand fan, blotter, printed matter, etc.)
- Fixed scent stations (e.g. scent column, affixed container, etc.)

## SECTION 1: CURATING OLFACTORY NARRATIVES

What are olfactory stories and how do you find them? As a first step we advise to roughly identify an object of study, which does not necessarily have to be an actual three dimensional object such as a painting. It could be a smellscape, a story, a concept, an area, a time period, etc. Once the object of study is chosen we start the *observation* phase. Here a thorough objective analysis of your chosen object is conducted, for which this checklist provides guiding questions (see below). After gathering object-based information, the next phase of *reflection* is initiated. This is where the previously gathered information fuses with personal sensory reactions and contextual information.

### ~ CHECKLIST FOR OBSERVATION (E.G. COLLECTION ITEM, SOURCES, BACKGROUND INFORMATION) ~

#### 1 What is the item/object/story of your choice and what was its function or purpose?

\* Refer to Section 1, Chapter 1

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**2 Can you identify a particular olfactory iconography with the item/object/story?**

\* Refer to Section 1, Chapter 1 > Olfactory Iconographies

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**3 What are the main materials of the item/object/story?  
(is it natural or man-made)**

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**4 Does the item/object/story have an inherent smell?  
Did that item hold olfactory materials or substances in the past?**

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**5 What decade or general time period does the item/object/story belong to?**

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**6 Does the collection have any other item/object/story like it, either by the same maker or from a similar time period? Can this lead to new trails and discoveries in your collection?**

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**7 What olfactory keywords could assist in finding more information about this object?**

\* Refer to Section 1, Chapter 2 > Keyword Searching

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**8 Describe the main structure or ingredients of the object/subject.  
This can be done in the form of a drawing or written words.**

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9 What source material could provide more information? (books, digital archives, etc) Do these sources identify any scented materials that would be connected to the object in the past?

\* Refer to Section 1, Chapter 1 > Smell Sources

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10 What digital resources can assist you in the exploration of the object? (tip: the [Odeuropa Smell Explorer](#), the [Odeuropa Encyclopaedia](#), and [Iconclass](#))

\* Refer to Section 1, Chapter 2

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~ CHECKLIST FOR REFLECTION (E.G. ORAL HISTORY, BIASSES, KEYWORDS, SOURCE MATERIAL) ~

1 What was the impetus to examine this item/object/story?

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2 Do you have an emotional reaction to the item/object/story?

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3 Can you identify any personal biases in your research process and approach?

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4 Can you identify with the individual that owned/used/experienced this object?

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5 Does the collection hold any provenance records associated with the item/object/story/subject? What do these reveal?

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## Sensory reactions

- 1 Sight (visually) – Does the object have stylistic/iconic/artistic or religious references?

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- 2 Touch (tactile) – What does the item feel like, what materials could it be made from?

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- 3 Sound (auditory) – Does the object make noise? If so, what would it sound like?

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- 4 Taste (gustatory) – Does this item/object/story have a taste? Is the object used for the preparation or creation of food?

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- 5 Smell (olfactory) – Would you say the related/inherent smell of the item is classified as a malodour or a fragrance?

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## SECTION 2: HERITAGE SCENT DEVELOPMENT

How do you interpret the chosen olfactory subject into a scented material safely and efficiently? Section 2, focusses on how you take this material from section one and translate it into tangible scented material. Here, the *observation* phase poses questions to ask yourself throughout the process of scent development. The information outlined in section 2 and its related resources, the *Heritage Scent Design Brief* and the *Heritage Scent Development Report* are helpful. The *reflection* phase asks open ended questions which leaves one to philosophise on their own heritage scent creation: its purpose, relevance, and use.

~ CHECKLIST FOR OBSERVATION ~

**1 How does your object translate into a scent? What type of heritage scent suits your item/object/story? (e.g. Materially Informed Reconstruction, Historically Informed Interpretation, Artistic Translation)**

\* Refer to Section 2, Chapter 1 > Heritage Scent Creations

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**2 What is your scent, what is the item?**

\* Refer to OST Resource 6 > *Heritage Scent Design Brief*

\* Refer to OST Resource 8 > *Heritage Scent Development Report*

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**3 What type of material is your scent? (e.g. alcohol-diluted, pure (perfume) oil, essential oil, extracts etc.)**

\* Refer to Section 2, Chapter 2 > Types of Materials

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**4 How will you acquire the scent(s)? (e.g. develop with a scent designer, purchase raw materials, etc.)**

\* Refer to Section 2, Chapter 4 > Develop Heritage Scent with Scent Designer

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**5 How will you evaluate the heritage scent design process?**

\* Refer to Section 2, Chapter 5 > Evaluating Heritage Scents

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~ CHECKLIST FOR REFLECTION ~

1 How would you interpret a story into a scent?

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2 Why should this scent be safeguarded?

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3 Can you identify any key stakeholder communities whose thoughts and experiences may be relevant and helpful when developing and evaluating the heritage scent for this item/object/story?

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4 Is this heritage scent going extinct? How much longer can we experience this scent in reality?

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5 If you would smell this scent at your intended event, how would you want to see/experience it?

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6 What content is necessary to understand the provenance of this heritage scent?

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7 Do you foresee the heritage scent raising any particular emotions or reactions in the visitor?

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8 Can you identify any personal biases here in regards to developing the scent in this specific way?

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## SECTION 3: OLFACTORY EVENT DESIGN

How do I ensure that the design of my olfactory event is suitable for the museum space, staff, and visitors? Section 3 explains how to design an olfactory event based on the resources available to you and your institution. In the *observation phase* more practical questions are posed, as these are the final steps in order to set up the event. The *reflection* part offers more speculative or open-ended questions because this is where the curation of the space and smells comes to an imaginary fruition. Overall, presentation techniques and smell distribution are of importance here.

### ~ CHECKLIST FOR OBSERVATION ~

#### 1 What kind of olfactory event are you planning?

- Olfactory exhibition/installation
- Workshop or lecture
- Olfactory guided tour
- Olfactory self-guided tour
- Smell training
- Smellwalk

#### 2 Who is the event's target audience?

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#### 3 What is the budget and resources available for the olfactory event? (hours, staff etc.)

- \* Refer to Section 3, Chapter 2 > Costs of an Olfactory Event

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#### 4 What are the affordances of the space where the olfactory event will take place? (ventilation, walking spaces, etc.)

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**5 What olfactory distribution technique will you use?**

\* Refer to Section 3, Chapter 3

- Scent machine
- Aroma Jockey
- Hand fan
- Handheld dry diffusers
- Blotter
- Blotter kit
- Rub and Sniff
- Scent column
- Affixed (glass) container with hand pump system

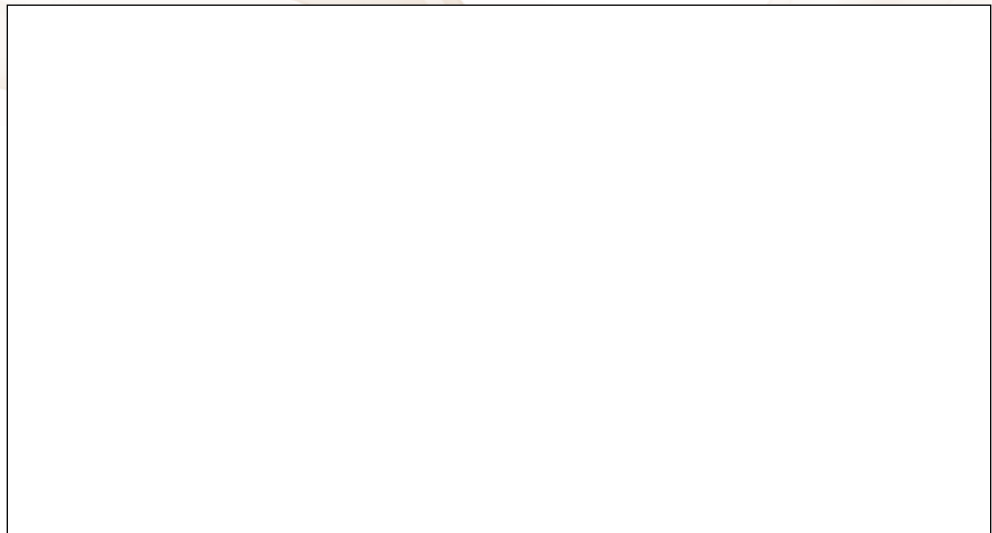
**6 What are the chosen smell distribution methods and their pros and cons?**

\* Refer to Section 3, Chapter 4

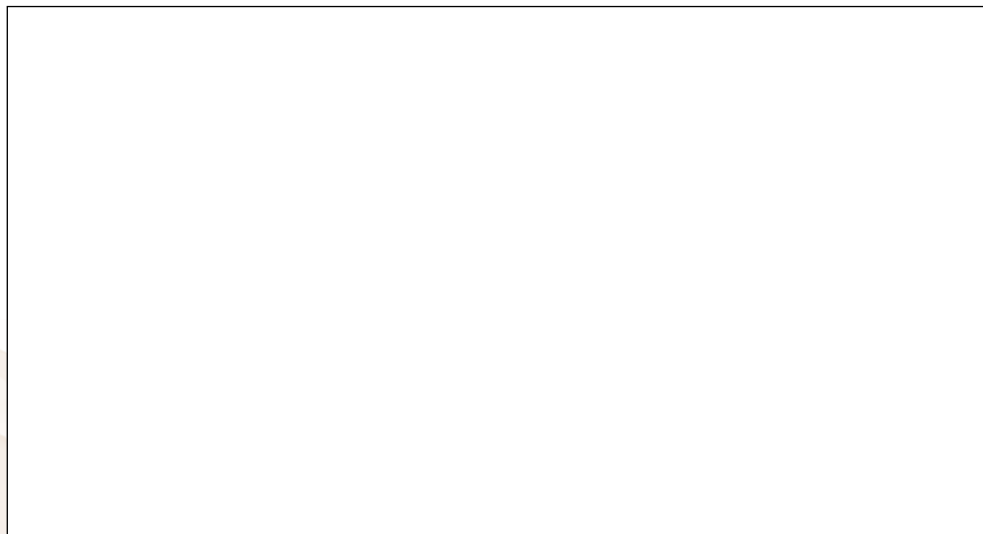
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**7 Draw a sketch of your olfactory event space BEFORE the olfactory event will be placed there.**



8 Draw a sketch of what your olfactory event may look like.



~ CHECKLIST FOR REFLECTION ~

1 Reflect on any possible personal biases you may have towards the topic.

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2 Reflect on what this content could mean for your audience.

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3 What steps do you need to take to ensure that the olfactory event design suits the needs of your target audience?

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4 What safety measures must be put in place (for staff and visitors) to ensure proper preparation and execution of the olfactory event?

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- 5 Thinking of your potential exhibition space, where and how will you store the olfactory event materials? (olfactory materials, blotters, etc.)

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## SECTION 4: ASSESSING RISKS

**How should you approach the potential risks of olfactory storytelling and minimise them?** Section 4 maps out how to navigate potential risks of olfactory storytelling and tips on how to mitigate them. Many museum professionals are inexperienced with olfactory storytelling techniques, and as of yet there is limited information regarding what risks scents in heritage environments pose and how to assess such risks. Here, the observation phase focusses on considering the placement of specific scents and their presentation techniques as well as the materials your space holds. The *reflection* phase helps you think about how you may assess and mitigate these risks based on your individual case. Working through this process is best done in partnership with the institution’s scientific team. Though there are risks involved in techniques of olfactory storytelling, when the proper measures are followed these risks are minimal.

### ~ CHECKLIST FOR OBSERVATION ~

- 1 Where are the scent distribution techniques placed in regards to the artworks?

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- 2 What type of materials and objects are in the space where the olfactory event will take place?

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- 3 How many scents will be presented in the space?

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4 Does your chosen distribution technique (environmental diffusion or mobile diffusion) pose a risk to the space, collection, staff, and visitors?

\* Refer to Section 4, Chapter 1

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5 Based on the desired effect that you want to achieve, how intense should the presented scents be?

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~ CHECKLIST FOR REFLECTION ~

1 How will you mitigate the potential risks of the chosen diffusion technique?

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2 How will you mitigate the risk of scents lingering in the exhibition space?

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3 How will you prevent the risk of scents 'leaking' into other spaces?

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4 How will you minimise any risks to the collection itself?

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5 How will you involve other members of staff to identify and handle these risks?

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## FINAL REMARKS

After detailed information has been gathered directly from the object of study, through *observation* and *reflection*, for all the sections in the *Olfactory Storytelling Toolkit*, one can connect them to create one's own well-rounded olfactory narrative. To flesh out this narrative, we can now move from the object oriented research method to a more textual and secondary sources driven research approach. Like in any exhibition, this is a necessary step in order to be able to (re)produce as accurately as possible the time and place within which your object of study and your olfactory narrative sits.