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Scents Development with Archetypes

Master Thesis

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Abstract

Brands, their formation, design, and management are a fundamental theme of marketing and market-oriented firm management at a time when marketplaces are frequently subject to the most intense worldwide rivalry (Steiner, 2011, p. 1). Particularly, memories and feelings are brought up that are meant to influence the customer's choice to buy. Preferably, this occurs through archetypes and the sensory organs. This work investigates the relationship between archetypes and the sense of smell, with an emphasis on specific scents and scent combinations. An empirical study in the form of an online survey is conducted based on the research question of whether scents can be archetypes and the hypotheses that archetypes are related with pleasant-smelling scents and anti-archetypes with unpleasant-smelling scents. The main findings of this study demonstrate that scents can be associated with archetypes, and that feminine anti-archetypes and archetypes are connected to pleasant scents whereas masculine anti-archetypes are connected to unpleasant scents. Two models are developed as a result, which start-ups and other businesses can employ to manage their brand and differentiate themselves apart from competitors.

1 Introduction

Businesses and their stakeholders, including customers, employees, and shareholders, place a high value on their brands. Due to this, brands, which are "understood as a distinctive image of a product or service anchored in the consumer's psyche," serve as a function of identification and differentiation for customers (Meffert & Burmann, 1998, p. 36). In this way, brands help their customers manage the multiplicity of offerings and build trust. Successful brand management not only results in increased target group loyalty and retention but also provides a platform for the growth of new markets (Steiner, 2022b, p. 45).

1.1 Relevance of the Problem

Managing brand meaning and brand personality are two key facets of brand-building initiatives. For the purpose of managing brand meaning and personality in order to develop powerful brands, Mark and Pearson recommended the study and application of archetypes in 2001 (Mark & Pearson, 2001). Many archetypal brand practices are arguably based on gut instinct or some anecdotal based evidence, and how brands transfer archetypal meanings to consumers is still unknown (Bidram, Talebnejad, Samavatian, & Ranjbarian, 2019, pp. 17-18).

Yet, in today's global consumer culture, the key brand is not just perceived visually; it is also experienced and perceived by the consumer with other senses. To improve the brand experience and brand image, a multisensory strategy might be applied (Hulten, 2017, p. 1). Smell, sound, sight, taste, and touch can all be used to provide the customer a fully immersive brand experience (ibid). Connecting sensory traits to archetypes could help make a brand more tangible to buyers. One of the most recognisable aspects of corporate identity is its visual component, which essentially works to express to the observer the meaning and personality of the brand (Liou, Rao-Nicholson, & Sarpong, 2018, pp. 1-2; Steiner, 2022a, pp. 49-51). Although our sense of smell only makes up around 3.5 % of our sensory impressions, Millward Brown and Lindstrom 2005 discovered in their brand sense study that customers give their sense of smell the second-highest priority after their sense of sight when making purchasing decisions (Lindstrom, 2005). Since the average person breathes around 20,000 times a day and picks up smells each time, it becomes clear what potential targeted scent branding offers

(Steiner, 2022b, pp. 45-46). Therefore, the consideration of a connection with archetypes is even more interesting and necessary for strategic brand management.

1.2 State of the Research and Research Gap

Currently, there are no studies and literature on scents in connection with archetypes. However, there is a study on the association of colours with archetypes called “Colour associations of archetypes: lessons for Brands” from 2019. This study is the first to examine the colour associations of common archetypal characters in a marketing context in Eastern culture. Based on qualitative and quantitative analyses of in-depth interviews, colour associations and the relationships between colour characteristics and colour associations of archetypes are identified. The results generally support the idea of culture-specific associations of archetypes and colours in addition to physiological meanings (Bidram et al., 2019, pp. 17-18).

Furthermore, there are several books on olfactory marketing, multi-sensory marketing as well as sensory branding, which serve to understand the importance of the sense of smell. Although, a book on the physical components of the sense of smell will also be consulted to understand the olfactory aspect. To understand the archetype models, the original literature by Carl Gustav Jung is used on the one hand, but the archetype model by Pätzmann and Hartwig is used later on. The latter is used because the authors have developed a more up-to-date archetype model of 14 archetypes and anti-archetypes each instead of 12.

1.3 Objectives and Research Question

Attributed to the shortage of research on scents and their relationship with archetypes, as well as the importance of the sense of smell, this study investigates a major research question: "Can scents be archetypes?" and is supported by three hypotheses. Based on the archetypal model and smell development, the research topic was developed. The purpose is to ascertain whether it is possible for certain scents to be connected to archetypes and, as a result, for a scent to represent an archetype. In order to discover a smell for each archetype as well as anti-archetypes, it is necessary to analyse how many different people perceive scents. This information could be useful for businesses looking to reinforce and expand their brands. To support the research question, the following three hypotheses were formulated:

H1: The better a fragrance smells, the more likely it is to be associated with an archetype.

This hypothesis is intended to prove that an archetype is more likely to be associated with a pleasant-smelling fragrance because an archetype is mostly associated with something positive.

H2: The worse a fragrance smells, the more likely it is to be associated with an anti-archetype.

This hypothesis is intended to find out whether it is the case that anti-archetypes are associated with unpleasant-smelling fragrances.

H3: The older the participants, the more different the scent perception of the archetypes and anti-archetypes is to the younger age group.

The aim is to find out whether age has a certain influence on the scent perception of the archetypes and whether this differs from person to person as they get older.

1.4 Limitations and Scope of the Thesis

Owing to the complexity of the multisensory system, this work only deals with the sense of smell and its connection with archetypes and thus excludes the other sensory organs. Furthermore, as already mentioned, the archetype model by Pätzmann and Hartwig is used here, which deals with 14 archetypes and 14 anti-archetypes. To cover them all, only 34 known odours are selected here. In addition, this limitation of smells serves to have as small a number as possible to achieve a better result.

Moreover, an online questionnaire is used, which will contain scent and archetype descriptions but no scent samples. A questionnaire of this kind, especially about sensory organs, is not predictable and may not produce useful results due to the subjectivity of the participants. However, this remains to be found.

1.5 Procedure and Research Design

The research procedure is a concurrent one with a quantitative research method. In addition, a literature search is carried out and serves as a qualitative content analysis. The quantitative research method consists of a quantitative online questionnaire, created with the online tool UmfrageOnline.de and is sent out in German and English. The bilingual questionnaire aims to generate a large sample in order to get valid and significant results. The 14 archetypes and 14

anti-archetypes will be the main content of the questionnaire. Those will be defined briefly at the beginning of each question and the participants have to match the respective archetype to one of the 34 given well-known smells. Multiple-choice questions are asked. In addition, demographics such as age and gender are asked at the end of the survey to include them in the evaluation and to discover possible correlations.

The sample consisted of a convenience sample. The questionnaire was shared within social networks such as LinkedIn, Instagram, Facebook, and WhatsApp as well as family members and friends. To reach a higher number of participants snowball sampling was used.

2 Archetypes

In the following section, the original archetypal model by Carl G. Jung is presented first, followed by an explanation of the modern archetypal model by Pätzmann and Hartwig that is relevant to the empirical study.

2.1 Archetypal Model by Carl G. Jung

According to the psychiatrist C. G. Jung, the individual conscious, individual unconscious, and collective unconscious make up the human psyche. The only aspect of the mind that is discernible to the individual and others is personal consciousness. The remainder is still hidden. All of the preceding generations' memories and experiences make up the collective unconscious (Solomon, 2013, p. 221). In psychology, archetypes are viewed as archaic representations of human conceptual patterns that are ingrained in the subconscious and shaped by fundamental human events including conception, infancy, puberty, childbirth, parenthood, ageing, and death. (Jung, 1934, pp. 45-56). According to Jung's perspective, these primordial images are part of the human psyche's equipment and are present before birth and all other human experience. Despite giving psychic energy a specific form, archetypes themselves are unfathomable and amorphous (Roesler, 2016, p. 16).

Archetypes fulfil the innate human urge for communication by providing both the concept and the form. They exhibit the following traits.:

1. *Innate patterns of behaviour and experience*: The archetypal model contends that people are born with a complete understanding of how to organize psychological experience. Jung relates this to animal impulses. This equipment in the human mind reveals itself in everyday human behaviour, such as the proclivity to make a firm commitment and marry (Roesler, 2016, p. 17).
2. *Universal*: Archetypes are universal. They exist regardless of culture and are present in the same way in everyone's actions, convictions, and inner psychological experiences everywhere in the world at all times (Roesler, 2016, pp. 17-18).
3. *Affective charge*: Archetypes are very strongly affectively charged. They are associated with specific perceptible emotions. Moreover, they structure and channel emotions.

Usually, when archetypal experiences are faced, they are experienced as powerful, terrifying, or frightening (Roesler, 2016, p. 18).

4. *Unconsciously*: Archetypes originate in the unconscious and influence conscious experience. Jung believes that they are not accessible to human consciousness unless they take the form of images, symbols, or something comparable (Roesler, 2016, p. 18).
5. *Autonomy*: In terms of awareness, archetypes have autonomy. As a result of their roots in the subconscious, they are impractical and beyond the conscious ego's capacity to influence (Roesler, 2016, p. 18).
6. *Symbols*: Archetypes frequently manifest themselves as symbols. However, they also show themselves through societal occurrences, human behaviours, and behavioural patterns (Roesler, 2016, p. 18).

The fundamental tenet of Jung's theory of the human psyche is that it is made up of opposites, and as a result, archetypes are likewise made up of opposites – the anti-archetypes. Every personality attribute, psychic quality, and personality characteristic has an opposite pole, in his opinion, and psychic energy is produced by the tension between the two poles (Roesler, 2016, p. 21). The dynamics of love and hate, attraction and segregation, and connection and autonomy between the sexes give rise to this energy. Therefore, it might be claimed that Jung created a list of essential opposites (Roesler, 2016, p. 21). Since Jung held that there are an endless number of archetypes, there is no self-contained model of his archetypes (Jung, 1934, p. 56).

2.2 Archetypal Model by Pätzmann and Hartwig

Numerous other archetypal models have since been developed in the wake of Jung's publication of his own. Above all, brand management was the main application of these concepts. In addition to Jung's model, others were created by Margaret Mark and Carol S. Pearson, Young & Rubicam, and Scholz & Friends in collaboration with the Spiegel Institute Mannheim (Pätzmann & Hartwig, 2018, pp. 1-3; Pätzmann & Genrich, 2020, p. 10).

However, each of these models had flaws that inspired Jens U. Pätzmann and Jessica Hartwig to create a new paradigmatic model. This modern paradigm is based on an empirical examination of the 50 most popular blockbusters in the last ten years, during which 14 archetypes and 14 related anti-archetypes have been formed. The archetypes in this model are both masculine and feminine, in contrast to preceding models (Pätzmann & Genrich, 2020, p. 10).

According to psychologist Norbert Bischof's Zurich Model of Social Motivation, the archetypes considered in the model correspond to the three fundamental reasons. Each of the three motivational systems consists of two states, that are distinguished by either exceeding or falling short of the target level of motivation. Underachievement can be compared to a motivational barrier, and overachievement to an amplifier of motivation (ibid, p. 11).

The motivational factors (motivational endorsers) in Bischof's work are assigned as follows: Attachment to the fundamental motive of safety; curiosity to the fundamental motive of excitement; and self-assertions to the fundamental motive of autonomy (Pätzmann & Hartwig, 2018, p. 3). These positive motivations are given to archetypes.

The following are the negative reasons (motivational barriers): Tedium is related to Safety, Fear to Excitement, and Subjection to Autonomy. These motivational barriers are attributed to anti-archetypes (Pätzmann & Hartwig, 2018, p. 3).

Six groupings appeared after allocating the archetypes to a motif map: Three archetypes with the motive of the relationship as their main motive, and three anti-archetypes with the motive of tedium. Curiosity or fear is followed by five archetypes or anti-archetypes. Five additional archetypes represent self-assertion as a motivation, whereas five anti-archetypes represent subjection (Pätzmann & Hartwig, 2018, p. 5). An archetype and its opposing partner occupy a special position and are not associated with any of the Zurich model's fundamental motifs, which will be covered in greater detail later (ibid, p. 5). The stated archetypes and anti-archetypes are organized in a motif map in Figure 1.



Figure 1 Motif map

Source: Pätzmann & Busch, 2019, p. 7; Pätzmann & Adamczyk, 2020, p. 10

The need to bond drives the archetypes **Mother**, **Friend**, and **Mother Earth**. Their behaviour is dictated by their social conscience and altruism, and they frequently put other people's needs ahead of their own. The majority of the feminine archetypes belong to this group. This statement is not surprising considering that every person has a mother who is usually the first caregiver. Therefore, associations with the feminine are inevitably sparked by concepts of security and attachment. Due to this, that group is also known as the group of feminine archetypes (Pätzmann & Hartwig, 2018, p. 7).

Angel, **Artist**, **Beauty**, **Happy Nature**, and **Explorer** are some of the archetypes associated with the motivational endorser of curiosity. There is a decent amount of equality between male and female archetypes (Pätzmann & Hartwig, 2018, p. 12). All of them engage in exploratory, playful, and risk-taking behaviour, or they encourage it in their opposite (Bischof, 2014, p. 443). Similar to how feminine and bonding are related, the infantile is also mentioned in this association. Therefore, this group includes infantile archetypes (Pätzmann & Hartwig, 2018, p. 12).

The motivational endorser self-assertion is given to the archetypes of **Genius, Mentor, Leader, Amazon,** and **Model Student** since they all display greater dominant behaviour. Due to the perception that this trait is typically associated with men, male characters primarily embody this group of archetypes. The female role models in this group defy stereotypes of women by being empowered and powerful. This is the most aggressive motivational endorser. This category comprises masculine archetypes (Pätzmann & Hartwig, 2018, p. 18).

The most recognizable and possibly most significant archetype is the **Hero**. He makes sure the tale has a satisfying conclusion. He is the most courageous character because he is willing to take the chance of death in order to defend his beliefs and his fellow humans. His unique place in the realm of archetypes is highlighted in this model by the fact that he cannot be allocated to any of the three motivational reinforcers (Pätzmann & Hartwig, 2018, pp. 25-26). As the only archetype, the **Hero** follows all three reinforcers and is thus situated in the centre of the model. He fits the motif of relationship since he prioritizes the well-being of others over his own. He is selfless and gives up his interests to benefit others. Additionally, he amplifies his interest by being eager to explore new areas and take chances in order to stand up for his beliefs. And finally, he adheres to assertions. Without this element, he wouldn't be able to fight off his enemies (ibid, pp. 25-26). Figure 2 depicts the archetypes together with their three descriptive qualities and motivational endorsers.



Figure 2 Archetypal model

Source: Pätzmann & Hartwig, 2018, p. 8

The inclusion of the anti-archetypes in the model completes the syzygy described by Jung, as these form the pairs of opposites to the archetypes (Pätzmann & Genrich, 2020, p. 11).

The motivational barrier tedium in connection to safety develops if the need for attachment tolerance level is crossed. Through escape behaviour and distance, the person avoids social connections that have brought on this weariness. The **Materialist**, the **Traitor**, and the **Diva** are among the anti-archetypes that correspond to these group of feminine archetypes (Pätzmann & Hartwig, 2018, p. 26).

The anti-archetypes **Leper**, **Victim**, **Femme Fatale**, **Coward**, and **Psychopath** are linked to the motivational barrier of fear. One interpretation is that the associated infantile anti-archetype is terrified of something. On the other side, it could imply that it makes others fearful. The majority of these naive anti-archetypes aren't always bad. It can be argued that whereas anti-archetypes who are afraid of themselves are more likely to be pleasant, those who cause fear are more likely to be evil (Pätzmann & Hartwig, 2018, p. 30).

The motivational barrier of subjection is principally addressed by the anti-archetypes **Idiot**, **Avenger**, **Tyrant**, **Slave**, and **Rebel**. There are two additional ways to interpret this pattern. The equivalent anti-archetype either actively elevates himself in the hierarchy by subjugating others, either deliberately or inadvertently, or he subjugates others to himself. The division between good and evil is just as large among masculine anti-archetypes as it is among infantile anti-archetypes (Pätzmann & Hartwig, 2018, p. 36).

The **Destroyer** also occupies a unique role because he serves as the antagonist to the hero. The destroyer, like the hero, cannot be reduced to a single motivational barrier alone. In his malevolence, he unites all three. He has had enough of humanity. His happiness is not dependent on anyone else. Since he has complete faith in himself, he does not tie himself to anyone. He lacks a good heart, cares nothing, and has no sympathy. Intending to enslave and reign over others, he sows fear and horror. The destroyer is the personification of all that is negative and wicked, therefore it is obvious that his disposition can be assigned (Pätzmann & Hartwig, 2018, pp. 43-44). Figure 3 depicts the anti-archetypes, as well as their descriptive features and motivational barriers, as a pair of polar opposites to the archetypes.

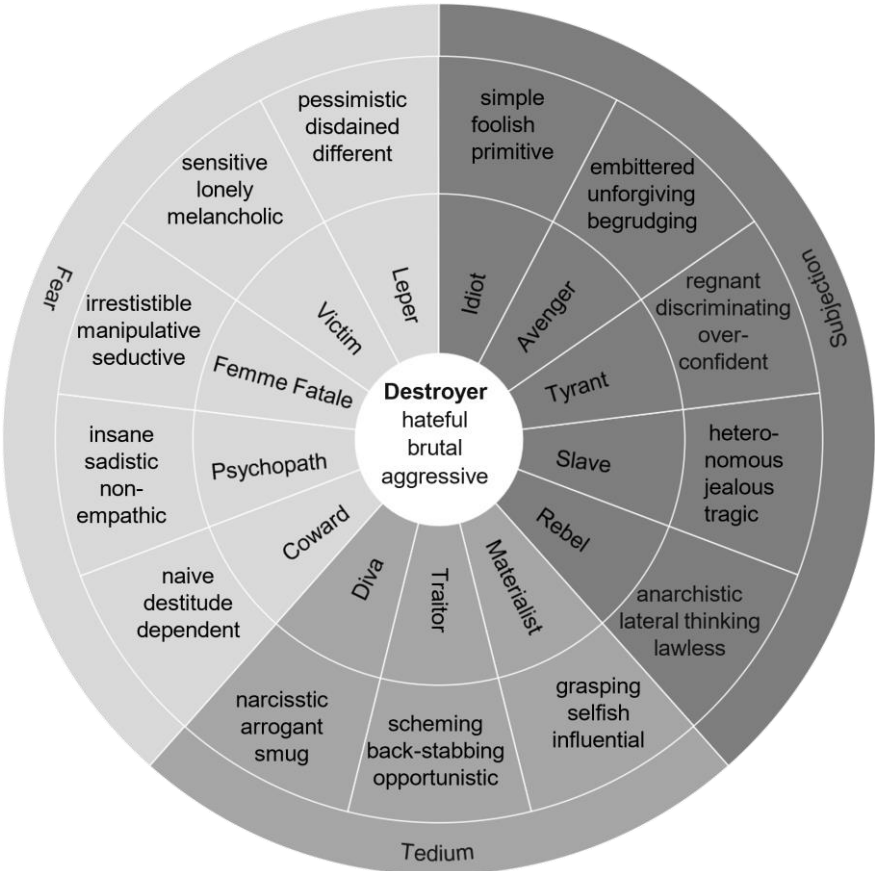


Figure 3 Anti-archetypal model
 Source: Pätzmann & Hartwig, 2018, p. 27

3 Scents

Since the world of smell is imperceptible, silent, and invisible, it occasionally feels impersonal and unimportant to us. Most people don't pay much attention to smells, perfumes, or odours that go along with them. Thus, the goal of the chapter "Scents" is to reawaken initial interest in the sense that has been neglected as well as to provide the fundamental knowledge that is required.

3.1 The Importance of the Human Sense of Smell

The sense of smell is the oldest sensory organ and is intimately linked to the limbic system, the region of the brain where feelings begin (Werner & von Braunschweig, 2016, p. 30). For a long time, smell was thought to be a "lost sense." Among humans, it is considered to be one of the "lower" senses. But, especially nowadays, when we are overloaded with visual and audible stimuli, the smell is becoming more significant (Steiner, 2022a, p. 15). The so-called chemical sense organs are comprised of taste and smell. These stimuli fall within the category of chemistry. The sense of smell is particularly enigmatic since it has yet to be fully decoded and because most people are unaware of the importance of smell. Therefore, the nose is frequently undervalued as a sensory organ. However, the sense of smell has a crucial role in the operation of the sense of taste, as well as having an alert function in life-threatening situations. It also has an impact on health, motivation and memory, learning, learning processes, sexuality, and general well-being (Vroon, van Amerongen, & de Vries, 1996, pp. 13-14). Therefore, through the nose, we are able to perceive things that are imperceptible to other senses. It is incorruptible: despite having a pleasing appearance, it is possible that we "can't smell" someone (Werner & von Braunschweig, 2016, p. 30).

Compared to simply hearing or seeing something, the memories connected with a smell are significantly more strongly ingrained (ibid, p. 30). Today, we have a great deal of knowledge regarding the nose's operation and the brain's evaluation of odour data. The principle of pattern analysis, a technique that enables our brain to distinguish between a very wide variety of odours, plays a specific function. Olfactory memories allow for the long-term storage of olfactory events and their associated meanings. The olfactory system allows animals and humans to access a complex and multi-layered universe of chemical information that is intricately entwined with emotions and sensitivities (Frings & Müller, 2014, p. 96).

Along with sounds and visuals, olfactory senses play a significant role in how we perceive the world. Humans have extraordinarily sophisticated eyes and ears, and they are intricately connected to the brain in many ways. However, the information we get via these senses is only ever consciously experienced (Vroon et al., 1996, p. 33). What we hear and see quickly engages us, whereas fragrances just briefly elicit aversion or pleasure or do not even reach us. Nevertheless, even this unconscious or barely conscious perception plays a significant part in how we behave and how operate. Along with being ancient, the sense of smell is also built into the brain from the very beginning of fetal development. Other sense organ development only occurs later (ibid, p. 34-35). Due to this, babies are able to distinguish their own mother's aroma from strangers` and can identify their mother's breast according to a scent released by the glands around the nipples (Birbaumer & Schmidt, 2003, p. 449). Genetics determines the natural odour that everyone of us has. It is based on the major histocompatibility complex (MHC) and immunological self- and foreign recognition. The more closely related, the more similar the inherent odour. This is the root cause of family odours. Mother-child bonding, mate preference, the incest barrier, and miscarriage rates can all be affected by MHC-associated odours (Schmidt, Lang, & Heckmann, 2011, p. 787). As a result, the sense of smell is crucial for both people and animals, especially because it is closely related to memories and emotions.

3.2 Structure of the Sense of Smell

How crucial the sense of smell is to humans was already discussed in the previous section. In the following, the functioning and structure of the sense of smell is explained.

Three components of scent perception are currently understood by science to give us knowledge about diffusible elements in the air and allow us to detect odours and smells in our surroundings: The olfactory brain, the trigeminal nerve, and the vomeronasal organ are all involved (Legrum, 2015, p. 5; Vroon et al., 1996, p. 53). The next three sections explain how these components work.

3.2.1 The Olfactory Brain

The inner portion of the human nose is not visible and is divided into two cavities by the nasal septum. The outside portion of the human nose is visible. These two nasal chambers connect in the oral cavity by a canal in the nasal cavity (Steiner, 2011, pp. 44-45). Three overlapping conch-like structures (conches), which are covered with mucous membrane (respiratory or

olfactory epithelium), are present in each nasal cavity. The highest conch's olfactory region (also known as the olfactory epithelium) is a small space of only 2 x 5 cm². The actual olfactory cells, supporting cells, and basal cells are the three types of cells that make up the olfactory epithelium (Schmidt et al., 2011, p. 782). Throughout our lives, the basal cells — adult stem cells — renew the supporting and olfactory cells every four weeks. This is one of the few instances of adult nervous system neurons that are still capable of regular mitosis division (Schmidt et al., 2011, p. 782). Olfactory cells include tiny sensory hairs called cilia on one end, which are carried into the nasal mucus and allow them to interact with the environment and pick up scents.

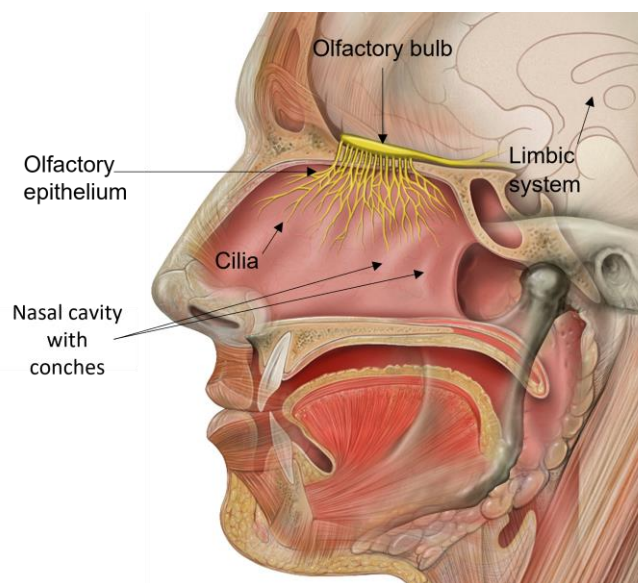


Figure 4 Overview of the olfactory brain

Source: in Accordance to Schmidt et al, 2011, pp. 780-787

The olfactory brain, or *bulbus olfactorius*, is located at the opposite end of the olfactory cell and receives information about olfactory cell stimulation through a long nerve process that extends through tiny perforations in the skull bone. Small, spherical cell clusters called glomeruli are where the nerves of the olfactory cells finish. There they interact with specialised receptor cells called mitral cells, which send the olfactory information to deeper brain regions (Werner & von Braunschweig, 2016, p. 32). When the incoming fragrance information reaches the olfactory brain properly, it hasn't yet arrived at its intended location. It then continues to the limbic system's hypothalamus (Isak, 2008, p. 99). This is a component of the phylogenetically oldest region of our brain, that also serves as the source of all of our desires, motives, and emotions. The name of this region of the brain is derived from the Latin word "limbus," which means "the ring," and refers to how it surrounds the forebrain (ibid, p. 98). Given the short distances of the

neuronal connections from the olfactory mucosa to the olfactory brain to the limbic system, it is no surprise that olfactory processes in the particular act in this region of the brain are frequently given an "emotional power." The relevant feeling is formed here depending on the smell (ibid, p. 99). Continually reaching the cerebral cortex, which contains consciousness, depends on how powerful the impulses are. Olfactory adventures that are memorable leave a lasting impression. Strong emotional memories associated with smells are particularly well-anchored (Frings & Müller, 2014, p. 104). To put it simply, certain switching mechanisms analyse and decode the odour, while others are in charge of the actual conscious or unconscious sense of odour (Vroon et al., 1996, p. 56). The following figure shows a representation of a scent`s journey to the limbic brain.

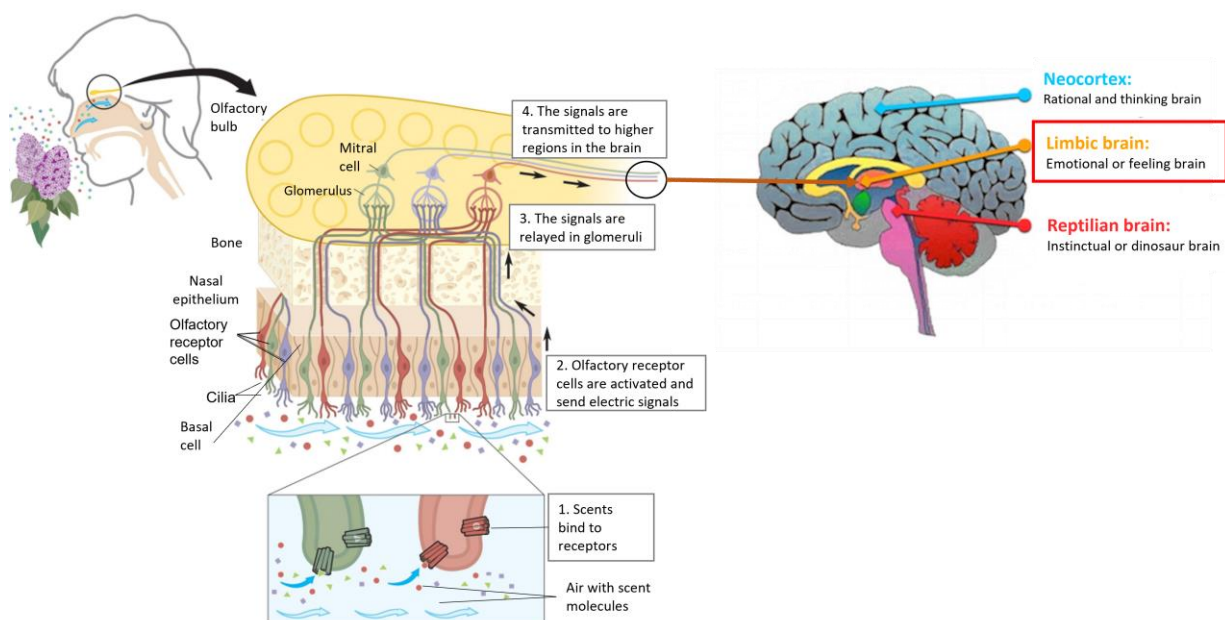


Figure 5 Journey of scents to the limbic brain

Source: in Accordance to Anatomy (n.d.) Team

3.2.2 The Trigeminal Nerve

As explained earlier, there are three components of our scent perception. The second component of this perception is the trigeminal nerve. The trigeminal nerve, the fifth cranial nerve with three branches, is a sensitive nerve with tremendous significance for maintaining bodily integrity but receives little attention in relation to odour (Werner & von Braunschweig, 2016, p. 36). This nerve is mostly responsible for facial "feeling." As previously said, it contains three primary channels that are positioned in the face at the level of the ears (Vroon et al., 1996, p. 56). The primary branches extend in many directions, including toward the chin, oral cavity, cheeks, nose, and nasal cavities. The nerve divides into numerous little branches in the nasal cavities, which mostly sense pain, heat, and cold. These branches' ends are linked to touch, pressure, and temperature-sensitive sensors (ibid, p. 56). However, many of these ends are "free," meaning they are not linked to specific receptors. The presence of odorous chemicals in high concentrations stimulates these expansions. For the nasal trigeminal system, typical sensations include strong and acrid (hydrochloric acid, ammonia, chlorine), hot and spicy (piperidine, capsaicin), or icy (menthol). Irritation or pain is caused, particularly when exposed to hazardous substances. Thus, the trigeminal system serves the broad purpose of shielding us from potentially dangerous external impacts (ibid, p. 56). These sensory inputs elicit reflexive defence responses such as a tear or saliva secretion, respiratory rhythm abnormalities, and the sneezing reflex. The olfactory substance's water solubility determines whether irritation happens. However, stimuli are viewed as favourable when consumed, such as mustard, horseradish, carbonic acid, alcohol, or onions (Legrum, 2015, p. 16). In general, the trigeminal system is essential in the transmission of information created by food ingestion (Hatt & Dee, 2016, p. 206). Even if the olfactory system fails completely, odorants having a trigeminal component can still be perceived (Legrum, 2015, p. 16).

Because the olfactory and trigeminal olfactory systems are similar in nature, odorous compounds were roughly classified into the respective system. Both perceive a wide variety of compounds, including alcohol, turpentine, and butyric acid, as well as less pungent ones like carbon dioxide. The fact that the olfactory organ responds to low odour concentrations in particular is remarkable. The trigeminal system is triggered when a threshold value is reached, and it can be shown that despite the significantly increased quantity, the olfactory organ only notices the odour very badly or not at all.

As a result, it can be claimed that the actual smell becomes less prominent with rising stimulus intensity in favour of a form of alert function, which appears as pain or irritability (Vroon et al., 1996, pp. 57-58).

As a result, it may be claimed that real olfactory compounds, also known as "olfactorius stimuli," are almost entirely seen by the olfactory system (also known as the olfactory organ), whereas counterfeit olfactory compounds, also known as "trigeminal stimuli," are instead recognised by the trigeminal system (e.g., menthol, acetic acid, butyric acid). They are deficient in either the trigeminal or the olfactory elements (Legrum, 2015, p. 17).

3.2.3 The Vomeronasal Organ

After discussing the first two components of olfactory perception, the third component is now discussed. The vomeronasal organ, also known as the Jacobson's organ, is located in animals in a mucosal fold on either side of the anterior nasal septum. It is made up of a tube that is only open at the front and is filled with an aqueous solution. Peristaltic motions are thought to aid in the delivery of airborne odorants, including pheromones, through the lumen to a sensory epithelium, where they are analysed by receptors (Legrum, 2015, p. 15). The vomeronasal organ has its own connections to the olfactory brain in addition to those it shares with the olfactory organ. At the same time, a variety of nerve tracts connect the ethmoid bone to other areas in the brain. The signals are processed and sent, among other places, to the hypothalamus and other regions that are crucial for emotions like aggression and sexual behaviour in a section of the olfactory bulb that is specifically reserved for this organ (Vroon et al., 1996, p. 60). The primary function of this organ is the detection of odourless pheromones, which are used by a particular species as chemical signals (Schmidt et al., 2011, p. 788). The phrases "pherein" (to deliver, transmit, and excite) and "hormone" (to move) are ancient Greek terms that were combined to form the word "pheromone" (Hatt & Dee, 2016, p. 121).

In the animal world, in particular, the vomeronasal organ plays an incredibly significant function, notably in the perception of stimuli with pronounced social and sexual importance (Vroon et al., 1996, p. 59). This includes information on one's social status or sexual orientation. Animal communication relies heavily on the exchange of pheromones and other smelly compounds. Without the sense of smell, animals would simply not be able to survive (Legrum, 2015, p. 22). Therefore, the major purpose of the vomeronasal organ is to form a first, rapid,

and frequently firm impression of odours that are present in a social and/or sexual setting (Vroon et al., 1996, p. 60).

The vomeronasal organ is also formed during foetal development in humans, but it regresses after a few months and is eventually only present in a rudimentary form (Vroon et al., 1996, p. 59). The vomeronasal epithelium shares a lot of similarities with the olfactory epithelium in terms of structure. This epithelium also undergoes constant renewal throughout life in its sensory cells. However, by adulthood, roughly 75 % of people no longer have a visible vomeronasal duct (Legrum, 2015, p. 15). Evolutionary biology has already demonstrated that the majority of monkeys changed from pheromone control to visual communication during the reproductive process. This also liberated human evolution from pheromone-controlled coercive behaviour, which had served as the foundation for the creation of social organisations (Frings & Müller, 2014, p. 112).

Nevertheless, some observable occurrences suggest to the existence of pheromones in humans. Humans are more likely to attribute their experience of odorous or pheromone-like compounds that enter their noses to the olfactory or trigeminal olfactory systems. A theory suggests that genes for supposedly vomeronasal receptors were expressed from their native physiological position into the olfactory mucosa (Legrum, 2015, p. 15). However, it is still widely accepted in science that olfactory inputs play a role in shaping social, cultural, and communicative behaviour patterns and motivations (ibid, p. 25).

3.3 Specifications for Olfactory Sensory Impressions

When it comes to scent sensitivity, a distinction is established between various odour thresholds (Schmidt et al., 2011, p. 786). The lowest stimulus intensity at which an olfactory sensation is simply perceived is known as the absolute stimulus threshold (odour threshold). It varies from scent to scent and refers to the concentration of a scent at which people can detect it (Steiner, 2022a, p. 18). At low scent concentrations, the smell can only be recognized; the scent itself cannot be distinguished. Only a 10-fold increase in scent concentration enables the identification (Schmidt et al., 2011, p. 786). The saturation threshold is accompanied by the perception threshold, that specifies the threshold a person may identify a change in stimulus concentration (Steiner, 2022a, p. 18). Above a certain concentration, an increase in concentration no longer results in a change in sensation. The point at which a stimulus is

recognised is indicated by the detection threshold (ibid, p. 18). It is only obtained when the absolute perception threshold is exceeded (Rempel, 2006, p. 99).

Some substances are especially corrosive to the human nose. Just a few fragrance molecules need to contact a sensory cell for this to happen. The difference threshold also shows how much the concentrations of two samples of the same fragrance must vary from one another for them to be regarded as having a different intensity. It is approximately 25 %. In comparison to vision, this number is around 100 times higher. Scent perception is influenced by several physiological factors: Low temperatures, low air pressure, dry air, smoking, and hormonal factors like menstruation can cause it to degenerate. Certain scent thresholds decrease during hunger and considerably increase with satisfaction (Schmidt et al., 2011, p. 787).

Similar to other senses, the perception of smell is susceptible to receptor mistakes. This inability to perceive a particular odour is called anosmia. It can appear as both partial and complete anosmia. Since scents are nearly always mixtures, the issue comes when a wide variety of fragrances are experienced differently than they would be with normal olfactory ability due to olfactory blindness to one aroma (Rempel, 2006, p. 101; Steiner, 2011, p. 47).

An individual's olfactory system will adapt if it is exposed to a fragrance stimulus with steady concentration over time. This depends on how long the presentation lasts and how strong the stimulus is (Steiner, 2022a, p. 19). This method is based on peripheral (olfactory sensory cells) and central processes (mitral cells, brain). There is just a small, repeatable subset of odours that are adaptable (Doty, 1991, p. 101; Steiner, 2022a, p. 784). When the stimuli are faint, this decrease in sensitivity may be so great that the scent is no longer detectable at all. Adaptation is only a transient phenomenon because after the person is no longer exposed to the scent stimulus, the original sensitivity to the scent is restored (Steiner, 2022a, p. 19). Humans benefit from the process of adaptation because it frees up additional information processing capacity, which is important to process new odours as soon as possible and, if necessary, respond promptly to changes (Burdach, 1988, p. 27 ff). This is known as readaptation. A decrease in one scent sensitivity might either result in a decrease (cross-adaptation) or an increase (facilitation) in the intensity of the sense of other odours. Another possibility is habituation, or "growing used to" a particular aroma (Burdach, 1988, p. 28ff; Rempel, 2006, p. 103).

Hedonics also has a significant impact on how we experience odours. The term hedonics refers to the subjective evaluation of a scent. This refers to how pleasant or disagreeable a scent smells. Most smells become "imprinted" on us as a result of our parenting or the circumstances surrounding our early exposure to them (Schmidt et al., 2011, p. 787). As a result, scents are never neutral but are constantly understood emotionally and appraised subjectively (Gutjahr, 2019, p. 162).

3.4 Scent Vocabulary and Description of Scents

Scents and fragrances are poorly named and described in our lexicon. The reason for this is, that the portions of our brain responsible for language usage are only infrequently directly connected to the olfactory system. Language and consciousness, on the other hand, are inextricably intertwined, which explains why olfactory information is particularly prevalent at the unconscious level (Vroon et al., 1996, p. 142). Due to that odours are frequently characterised by the source or the thing being smelt, such as leather, violets, or garlic (ibid).

There are no particular terms that are used exclusively to describe scents. Scents are sometimes described using adjectives from other senses, such as "sweet," despite the fact that sweet is a taste attribute. Additionally, they may feel "cold" or "strong," as if touched or in terms of temperature. Evaluations, such as "fragrant" and "smelly," are also used to describe odours. (Keller, 2019, pp. 111-112). However, some odours are also described by acoustic adjectives like clear, hazy, or dark. It is common for adjectives to be generated from corresponding nouns when they are directly related to an olfactory perception or evaluation: air, odour, stink, and fragrance. Furthermore, the word field is not particularly large: musty, numbing, stinking, filthy, penetrating, spicy, scented, volatile (Vroon et al., 1996, p. 142).

Neither dictionaries nor common use include any specialised olfactory vocabulary. The lack of scent words in a language simply indicates that odours were not valued highly enough to justify scent terms in the cultural context in which the language was established (Keller, 2019, p. 112). According to Knoblich and Schubert 1995, the following table (table 1) provides a list of adjectives for describing odours (Knoblich & Schubert, 1995, p. 9).

Describing adjectives of scents		
good	bad	lovely
gentle	strong	flowery
mild	aggressive	fruity
gentle	difficult	lemony
pleasant	unpleasant	natural
light	strong	sweet
decent	wild	sweetish
discreet	vulgar	tart
subtle	intrusive	unrefined
fresh	stale	rancid
cheap	musty	burnt
appetising	tasty	appetising
spicy	clean	pungent
stinky	spicy	disgusting

Table 1 Describing adjectives of scents

Source: in Accordance with Knoblich & Schubert, 1995, p. 9

Is the basis of our very limited verbal abilities solely biological, or is there more to it? One reason is because, particularly in contemporary, sophisticated civilizations, the sense of smell has largely lost its significance. As a result, the ability to smell is no longer necessary for human survival (Vroon et al., 1996, p. 143). In contrast, school education is more focused on analytical recognition than intuitive grasping, which is why training in seeing and hearing is primarily focused on these two senses (Kobal, 1990, p. 130).

Thousands of new words would need to be added to our vocabulary, and it would need to be augmented every time something new was discovered. Learning the names of the scents and their accompanying odours is similar to learning new words. This knowledge, however, cannot be taught through literature. There is no laboratory box filled with a huge number of perfume bottles, and scents cannot be seen. Additionally, subjective impressions have a significant impact on how odours are perceived and described (Isak, 2008, p. 34).

3.5 Scents Classification

Humans can recognise approximately 10,000 different fragrances but can discriminate up to a billion odours. In contrast, there is a severe scarcity of verbal scent classifications. So far, neither physiological, biochemical, nor psychophysical approaches have been able to distinguish scent classes from one another with sufficient sharpness (Schmidt et al., 2011, p. 784). Based on a variety of factors, scents can be categorised into scent classes. Depending on the perceptions, chemical qualities, molecular structure, or substance shape, are criteria's that can be categorised (Vroon et al., 1996, p. 63). Despite being a well-known objective, science is still far from harmonising categories. For instance, Carl von Linné (1707–1778) classified olfactory perceptions into seven groups, which he then arranged hierarchically according to their descending pleasantness (Engen, 1982, pp. 7-8; Vroon et al., 1996, pp. 63-64):

- aromatic
- fragrant
- ambrosial or musky
- pungent or garlicky
- fetid, goat-like, sweaty odour
- nauseating
- disgusting

The categories created by Linné were improved and expanded upon by Zwaardemaker in 1925. He identified nine major classes, which he further subdivided into smaller groups (Doty, 1991; Vroon et al., 1996, p. 64). Table 2 covers the major classes and provides examples for each.

Scent category	Example
Ethereal	Acetone, chloroform, ether
Aromatic	Lavender, Menthol, Laurel
Balsamic	Vanilla, Lily, Jasmine
Ambery	Musk
Allizy	Ammonia, rotten eggs
Empyreumatic	Coffee, tobacco smoke
Hiriziose	Cheese, sweat, urine
Repulsive	Potato, pepper, tobacco
Nauseating	Decomposing meat, corpse smell

Table 2 Zwaardemaker scent categories

Source: in Accordance with Vroon et al., 1996, p. 64 and Doty, 1991

Both of these divisions are still in use today. Amoore put up a new classification system in 1952 that integrates the two earlier concepts. The major odours in this approach are divided into seven types. The known compounds for them are shown in the following table (table 3), along with an example (Vroon et al., 1996, p. 784). This will be relevant to the empirical study.

Scent class	Known compound	Smells like
Floral	Geraniol	Rose
Ethereal	Benzyl acetate	Pears
Musky	Musk	Musk
Camphor-like	Cineol, camphor	Eucalyptus
Foul	Sulphur hydrogen	Rotten Eggs
Pungent	Formic acid	Vinegar
Sweaty	Butyric acid	Sweat

Table 3 Scent categories with relation and scent examples

Source: Schmidt et. al, 2011, p. 784; Steiner, 2022a, p. 27; Steiner, 2022b, p. 16

3.5.1 Fragrance Wheel

The Fragrance Wheel is a unique mechanism for classifying fragrances that Michael Edwards created in 1983. The reference book "Fragrances of the World", which began as a straightforward retail guide with 323 fragrances, is now the fragrance industry's most thorough classification and is regarded as the "bible" (Edwards, 2016, p. 7). He edited numerous modifications to his initial 1983 model, yielding the most recent iteration shown in Figure 6 (Edwards 2016, p. 9).



Figure 6 Fragrance Wheel by Michael Edwards
Source: Edwards, 2016, p. 3

Edward based his Fragrance Wheel on the previously presented classification frameworks. He ignored the unpleasant-smelling scents in his model since only the pleasant-smelling fragrances are important to the perfume industry (ibid). According to Edwards, a circular model has the advantage of making the relationships between the 14 various families of scents evident and allowing all of the fragrance classes or fragrance families, to be easily identified. The system continues to assume four main groups into which the 14 fragrance families can be classified: **Floral Notes**, **Oriental Notes**, **Woody Notes** and **Fresh Notes**. The fluid transition between the major groupings must also be considered in this case. The fragrance family "woody oriental", for example, belongs to both the primary group of oriental notes and the woody notes. This is a reference to the arrows that highlight the seamless change from one family to the next. For instance, floral scents can be made more delicately fragrant by blending them with sparkling aldehydes and a powdery base note. When orange flower and sweet spices are added, delicate floral scents become floral oriental scents. According to Edwards, a person's preferred scents are so obvious that just one or two fragrance families are represented by the perfumes they enjoy smelling the most (Edwards, 2016, p. 9).

4 Sensory Branding and Scents Marketing

Today's global consumer culture places a high value on how consumers view and interact with brands. This is especially true when it comes to using sensory methods such as scent, sound, sight, taste, or touch to create multimodal brand experiences that strengthen both brand identity and brand image. It is evident that all worldwide multisensory brand experiences should be built around the five human senses, making this a crucial topic (Hulten, 2017, p. 1). Since this study mainly addresses the sense of smell, the subsequent chapter discusses scent marketing, the impact of odours, and finally the sensory branding model. These points will become relevant at the conclusion of this study.

4.1.1 Scent Marketing

Continuous brand management, particularly a continuous communication plan, is crucial to a brand's success. To stay attractive and desirable to customers and to be able to compete on the market in the long term, brand management must evolve over time and be modernised in response to technological and social advances. In order to distinguish itself from the competition early on through creative ideas, a great brand must not only be handled dynamically but also anticipate development processes. Concepts focusing on customer loyalty and customer recovery are becoming increasingly vital for companies to compete in stagnant and saturated industries. To be able to create long-lasting relationships between businesses and customers, two-way communication processes — in the sense of dialogues — are required in this situation. Dialogues have a particularly high impact when information is presented in a multimodal manner and is assimilated by the target population. Scent marketing is one of the sub-areas of multimodal brand management (Steiner, 2022a, pp. 50-52).

The brand must be experienced through all senses for efficient brand management. It is important to take care that every sensory impression conveys the same feeling. In general, olfactory brand communication can be applied more successfully the more sensory touch points there are with the target audience. Multi-sensory stimuli should be synchronised with one another to facilitate processing (Esch, Wicke, & Rempel, 2005; Steiner, 2022a, p. 52).

The use of smells in marketing is fundamentally dependent on these basic principles of effect, which are not always easy to convert into tangible measures. Smells can inform us about the

efficacy of cleaning and personal care products, the cleanliness of restrooms at dining establishments, the purported quality of an eau de toilette, or even the presence of a bakery nearby. We typically ignore the aroma of freshly baked products if we are fully satisfied. But if we are hungry, we may be persuaded by this aroma to purchase an additional slice of cake (Knoblich, Scharf, & Schubert, 2010, p. 1).

The potential to generate emotions and experiences makes fragrance, a design element at the disposal of product and service providers, an almost ideal anchor point for an experience-oriented (multi-sensual) offer design. Because of the developmentally very early onset of the sense of smell, as was previously discussed, the potential of emotional experience impact is much greater than the impact of other stimuli modalities (Knoblich et al., 2010, p. 5).

A relevant brand positioning that is based on a brand identity created especially for the brand, including the brand core, is needed to properly apply olfactory brand management. The following step is to convert the brand positioning into a primary brand emotion. The essential question is: What emotions or feelings will be elicited by this positioning? Olfactory brand management is now responsible for communicating this central brand feeling through scent to all brand touch points (Steiner, 2022a, pp. 60-61). The most memorable encounters and long-lasting, positive brand memories result from authentic scent branding. Relative to the other senses, scents can recall especially emotive autobiographical memories (ibid). Also, it's crucial to take age and gender differences in smell perception into account when trying to properly utilise scent marketing. At puberty, women have a lower perceptual threshold, are better at recognising odours, and have more intense scent experiences (Steiner, 2022a, p. 61). The intensity of multisensory perception is also affected by age. As we age, the quality of our senses degrades, which also affects how sensitively we can perceive things using multiple senses (Steiner, 2011, p. 209).

Fragrances are generally used in marketing in product design, communication policy, and shop design. The traditional uses for fragrances may be seen particularly in product fragrancing, which refers to the use of fragrances in personal care items like perfumes and cleaning supplies. The importance of smell as a component of atmospheric space or retail design has increased recently (Knoblich et al., 2010, pp. 8-12). Fragrances are being employed in increasingly more places. Fragrances are employed not only in retail, but also in countless cinemas, airports, train stations, trade fairs, exhibitions, auto dealerships, and other locations. Hence, it will be more crucial than ever in the future to not only plan and develop product ranges that are technically,

haptically, acoustically, and aesthetically sound, but also to incorporate smell as a source of additional emotional advantages and a transmitter of information (Knoblich et al., 2010, pp. 8-12).

4.1.2 The Effects of Scents

Olfactory stimuli, such as fragrances, are frequently related with intensity, product congruence, and gender, which influences people's perceptions of design, pricing, and quality, as well as purchase and stay duration (Hulten, 2017, p. 7). Every individual has their own distinctive smell identity, an affective judgement in regard to other scents that affect a person's mood in a favourable or bad way, and the capacity to express a sensory experience. Individuals attach personal significance to fragrances, which are frequently associated with events, locations, experiences, items, products, and other people (ibid, p. 7). Although our sense of smell only makes up about 3.5 % of our sensory impressions, Millward Brown and Lindstrom discovered in their BRAND sense study that customers give their sense of smell the second greatest priority behind their sense of sight when making purchasing decisions (Lindstrom, 2005; Steiner, 2022a, p. 52).

Non-visual stimuli form images in the mind, which requires prior exposure to a commercial advertisement. Visual impressions are substantially more potent and last longer in the memory when combined with another sense stimulus, such as sound or smell. For instance, since people are unable to close their ears or noses, sounds and smells are always perceived once the perceptual threshold is crossed. While many elements of a store's visual design only have an impact when a customer pays attention to them or looks directly at them, music and smell can have a constant, pervasive impact across the whole sales floor. Scents, as previously stated in chapter 2, have an unconscious influence, and can be processed with little cognitive effort. As a result, they can communicate information and feelings, especially when the consumer is not actively involved (Steiner, 2022a, p. 53). When smells are present in the service environment, however, they impact individual cognitive behaviour, leading to more creativity and problem solving. Additionally, fragrances should be regarded a powerful stimulus because scent memory lasts longer than, visual memory. There is no doubt that emotions play a significant impact in how consumers perceive and feel distinct scents in the context of brands and service locations (Hulten, 2017, pp. 7-8).

4.1.3 Sensory Branding Model

The five senses — eyes, ears, nose, tongue, and skin — are fundamentally how humans are exposed to various environmental stimuli. The perceptual threshold is only exceeded by a small number of stimuli, therefore only a small portion of what is perceptible is truly perceived. Marketing messages are frequently delivered mono- or duo sensually, that is, through one or two sensory channels, most notably visual and aural. This indicates that businesses are losing out on significant opportunities to increase customer awareness of their brands and establish a memorable connection with them (Steiner, 2011, p. 207). People are more immediately exposed to and able to remember companies when they are presented with information through all five senses. Compared to brands that draw customers in by appealing to just one or two senses, multi-sensual brands offer far stronger perceptual intensity and experience quality (Steiner, 2011, p. 208). Companies will focus more on multi-sensual brand communication in the future due to the demand to differentiate, as consumers perceive their environment with all of their senses and as a result base their decisions on that perception. The various sensory impressions appeal to various values and connections, that can eventually result in a purchase (Steiner, 2011, p. 210).

The concept of sensory branding refers to how a brand positions itself on an individual level and develops its brand identity via the use of the five senses. As a result, the question of which marketing situations this pertains to and what features of the five senses can be regarded arises. Social culture, the environment in which services are provided, and the brand are all key components of a sensory branding paradigm. The model demonstrates how consumer preferences, stimuli, perception, and symbolism, in combination with sensory branding methods, can affect customers' emotional and cognitive reactions as well as their purchasing behaviour. In order to increase long-term profitability, long-term relationships, and a sustainable brand image, sensory branding techniques are particularly crucial for multinational brands (Hulten, 2017, p. 2). In accordance with the paradigm, the significance of society culture in regard to human senses is described below in relation to sensory branding. Particular emphasis will be placed on the universality of the senses for brands, the development of global sensory strategies, and the primary challenges and hurdles, as well as the contrasts and similarities (ibid). Figure 7 shows an example of such a model.

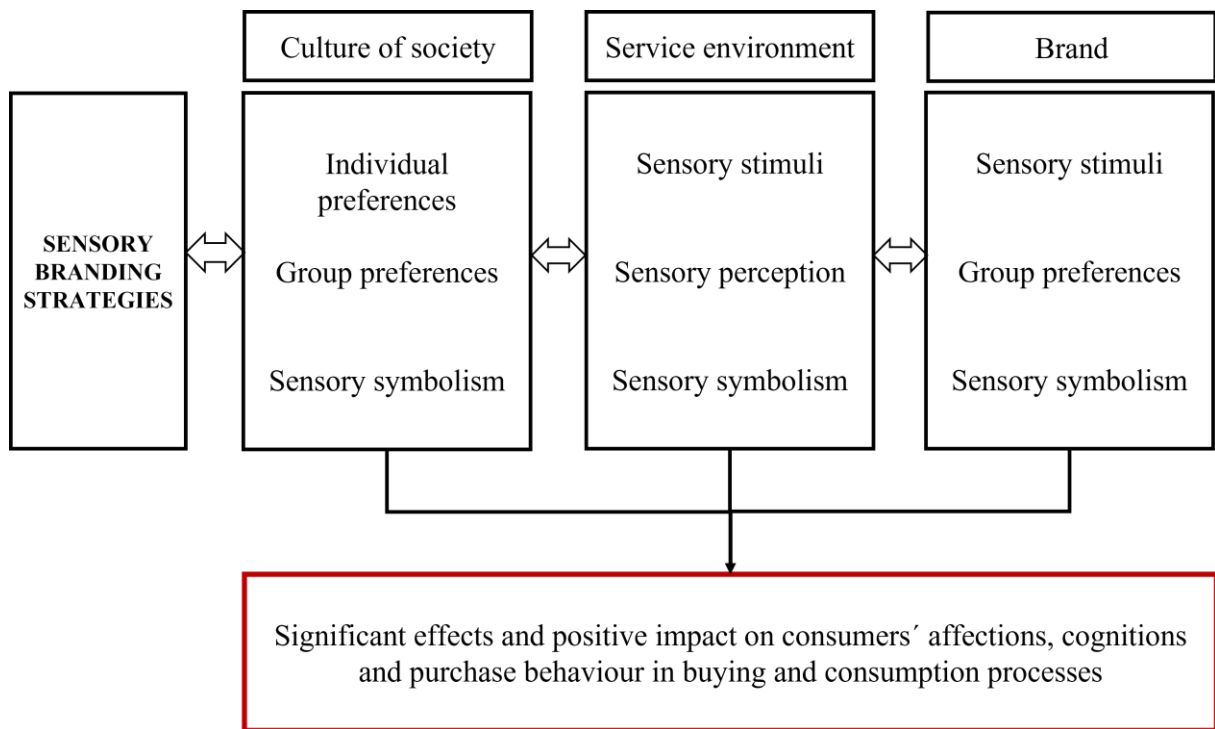


Figure 7 Sensory branding model
 Source: Hulten, 2017, p. 2

5 Empirical Study

Based on the previous findings, the relationship between archetypes and scents will be explored further in the following quantitative empirical study. The empirical study's technique is detailed first, followed by the results, which are presented and discussed.

5.1 Approach

An initial literature study was carried out in the earlier chapters. This approach contributed to the development of a theoretical framework for the study of scents and their associations with archetypes. As previously stated in these chapters, no research has been conducted on the connection between archetypes and fragrances. Following the completion of the literature study, the next step was to design and implement an online questionnaire. Due to its relevance and usage of the archetypal paradigm with 14 archetypes and 14 anti-archetypes, the study by Jens U. Pätzmann and Jessica Hartwig was chosen for this study. For clarity, the term archetypal was briefly defined at the start of the questionnaire. In each question, the archetype or anti-archetype was briefly described and summarised in 3-4 sentences to aid visualising. The descriptions were based on Jens U. Pätzmann and Jessica Hartwig's book "Markenführung mit Archetypen" (Brand Management with Archetypes). Table 4 provides some examples of the description. The complete descriptions can be found in the appendix.

Archetype	Description
Mother	“A mother is caring, has a strong protective instinct and always puts the needs of others first. She makes you feel that she is always there for others and only wants the best. For the world, she wants to prevent her children from being sad and discouraged. To take on her protective role, she remains strong - no matter how hopeless the situation may seem. (Pätzmann & Hartwig, 2018, pp. 8-9)”
Friend	“The friend is a person who can always be counted on. He knows you inside out and accepts you with all your faults. He keeps his word, is always honest and helps where he can. (Pätzmann & Hartwig, 2018, p. 10)”

Table 4 Examples for the archetypal description
 Source: Own representation in Accordance with Pätzmann & Hartwig, 2018, pp. 8 ff

After the archetypes and anti-archetypes were described, 34 scents were chosen. On the one hand, fragrances were picked from the previously described Fragrance Wheel, and on the other hand, scents that should be familiar to everyone. To be able to portray the anti-archetypes with a scent, the author chose scents that, in her opinion, do not smell good. In addition, descriptors were employed to define each of the 34 scents chosen. These adjectives help to clarify the smells described. To be able to categorise the selected fragrances, including their descriptions, a table was built. That table is intended to be an extension of the Fragrance Wheel, as it does not mention the unpleasant-smelling fragrances. Due to this, chapter 3's classifications for fragrances and the Fragrance Wheel's scent families were combined. Table 5 on the following page illustrates the classification of the 34 scents in the combined table. At the end of the questionnaire, demographic questions such as age, gender, education level, and employment status were asked.

Scent family	Scent	Description
Soft amber	Musk	sweet, powdery, creamy, woody, leathery, intense, lively
Amber	Vanilla	sweet, balsamic, warm
	Cinnamon	tart, spicy, sweet, exotic, christmassy
Woody Amber	Jasmine	seductive, heavy, eroticising, sweet, slightly fruity
Woody	Spruce	balsamic, spicy
	Coffee	fruity, spicy, nutty, earthy, woody
	Hay/straw	woody, musty, warm
Mossy woods	Earth	earthy, spicy, woody, mossy
Dry woods	Leather	leathery, earthy
	Log fire	warm, woody, relaxing
	Tobacco	tart, mossy, aromatic, sweetish
	Cannabis	earthy, woody, herbaceous, sweetish
	Incense sticks	spicy, smoky, woody, sweetish, warm
Aromatic	Lavender	fresh, tart
	Mint	fresh, balsamic, menthol-like
	Eucalyptus	fresh, balsamic, strong, menthol-like
Citrus	Lemon	fresh, lemony
Water	Sea	fresh, light, salty
Green	Meadow	fresh, earthy
	Cucumber	fresh, light
Fruity	Orange	fresh, fruity, sweet, spicy
Floral	Rose	floral, fresh
Soft Floral	Fresh washed laundry	fresh, floral, light
Floral Amber	Carnation	tart, spicy, christmassy
	Chamomile	fresh, light, spicy, herbaceous, slightly sweet
Pungent/Strong	Petrol/Diesel	acid, sourish
	Alcohol	severe, acid, sweetish-sourish
	Ammonia/urine	unpleasant, pungent, acid
	Varnish/Paint	slightly sweetish, pungent
	Garlic	strict, garlicky
	Onion	hot, spicy
Foul	Sulfur	strict, putrid
Smoky	Smoke	acid, musty, smoky
	Exhaust fumes	acid, smoky

Table 5 Scent family and scent description

Source: Own representation

The questionnaire was separated into two questionnaires due to the high number of archetypes and anti-archetypes, as well as the enormous number of scents. This should keep participants from becoming fatigued and leaving the survey too soon.

The first questionnaire included inquiries regarding the initial seven archetypes and their matching anti-archetypes. The participants were asked to select at least one and up to three scents from the 34, they consider are best matched to the archetypes or anti-archetypes. The second questionnaire covers the remaining seven archetypes and their seven anti-archetypes. The questionnaires were built equally and had the same 34 scents to choose from. Along with the demographic questions, both questionnaires had a total of 18 questions.

Both questionnaires were distributed through various methods with the aim to reach different participants. The first questionnaire was distributed via WhatsApp, Instagram, and survey forums, while the second was sent out via email, LinkedIn, Xing, and Facebook groups. The sample consisted of a convenience sample, that was achieved via snowball sampling. Both questionnaires were conducted over a 35-day period.

5.2 Findings

The demographic information is first provided and discussed, and then, using the information gathered, the hypotheses are either accepted or denied. Since there are two surveys, they are listed and assessed one after the other in the section that follows.

5.2.1 Demographics

Questionnaire 1:

185 people participated in the first questionnaire. Of these, 151 individuals (81.6 %) completed the questionnaire, while 34 people dropped out. The reasons for the questionnaire's premature termination could be the size of the questionnaire, as previously stated, with 18 questions, or the fact that participants had to consider how each archetype might smell and that it was simply too time-consuming. Since all participant data is important to the study's effectiveness, incompletes are considered in the evaluation as much as possible. The graph below depicts this distribution.

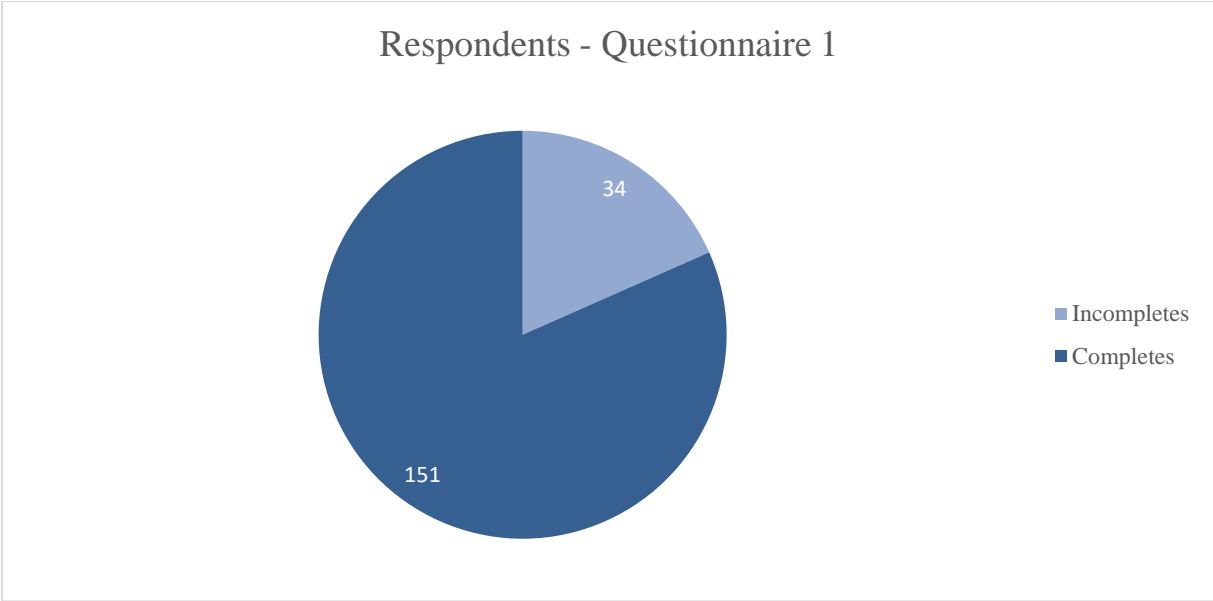


Figure 8 Representation of respondents - Questionnaire 1; n = 185
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

The survey was completed by 102 participants who identified as female, 45 as male, and three as varied, with 35 of the total 185 participants dropping out before the gender question was asked. The graph (Figure 9) below provides another visual representation of these results but excludes the 35 who quit participation.

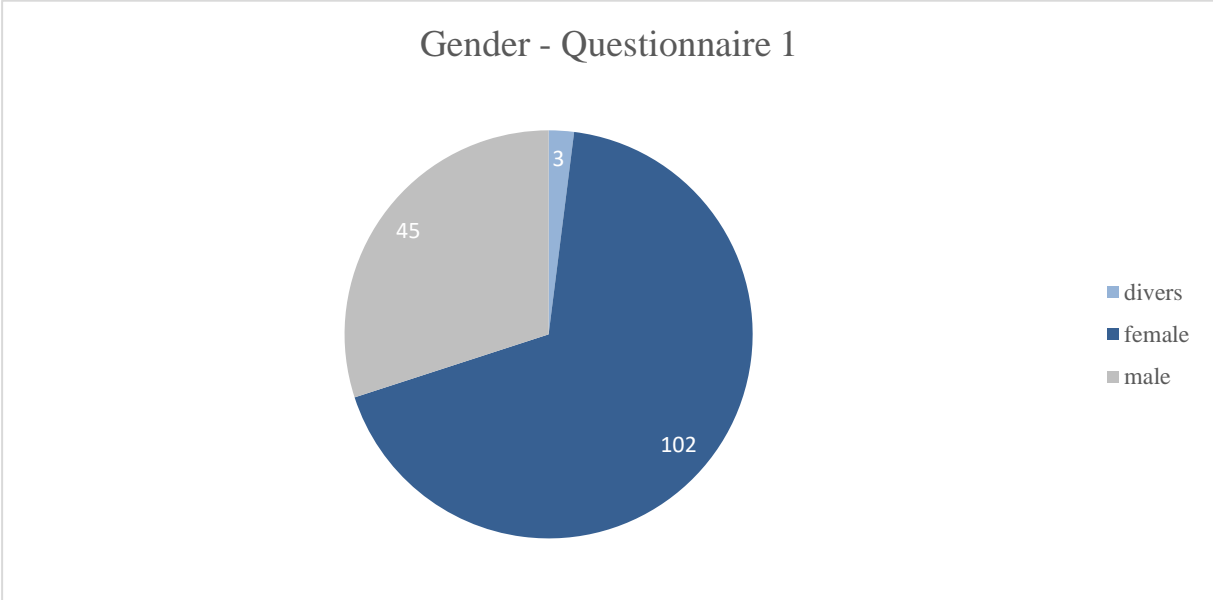


Figure 9 Representation of gender distribution in Questionnaire 1; n = 150
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

Another demographic conclusion is the age distribution of the participants. This was separated into age groups. The graph clearly shows that the majority of participants are between 25 years and 49 years old. With 103 people, this age group accounted for 55.7 % of the total number of participants. This is followed by the under 25 years age group with 28 participants and the 50 years and older age group with 19 individuals. A breakdown of the age groups is shown in Figure 10.

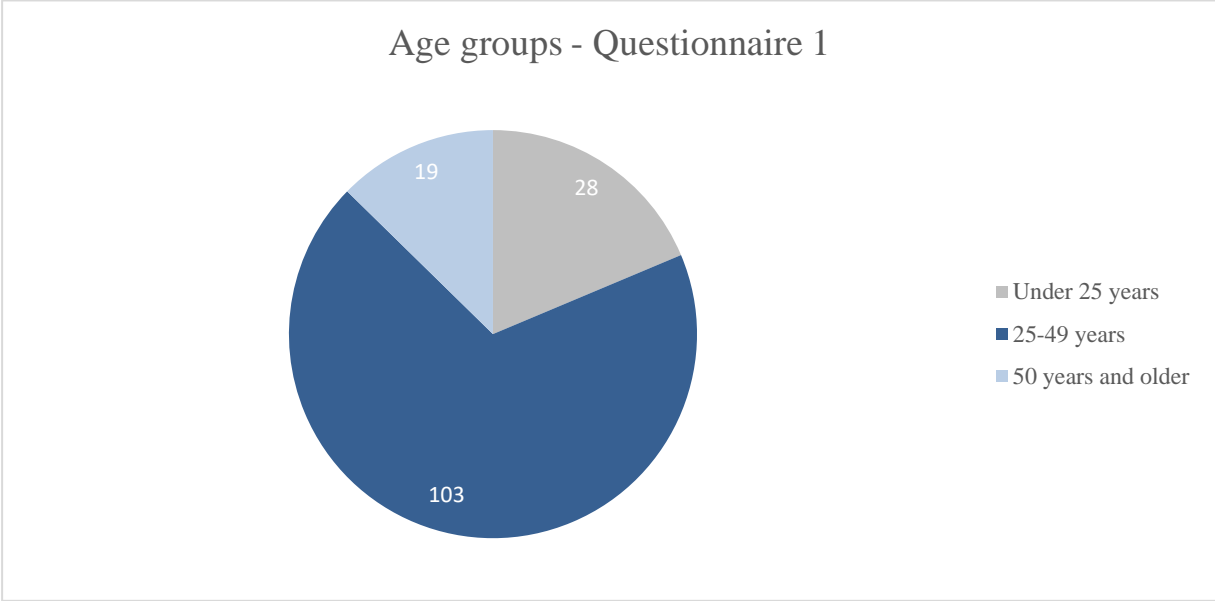


Figure 10 Representation of age groups in Questionnaire 1; n = 150
Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

Questionnaire 2:

The second questionnaire had a total of 200 participants. Of these, 153 people (76.5 %), completed the entire survey and 47 dropped out. Given that the two questionnaires had a similar format, the same explanations for the survey's early termination can be deduced in this case. Also here, the evaluation tries to take the incompletes into account. This participation distribution is represented graphically in Figure 11.

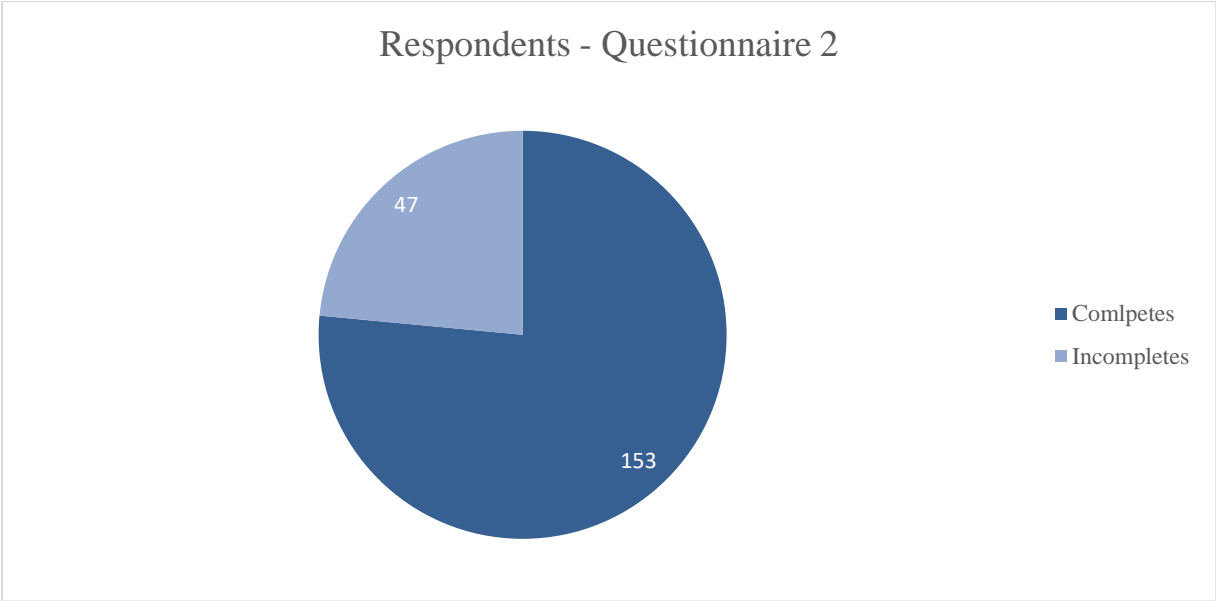


Figure 11 Representation of respondents - Questionnaire 2; n = 200
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

The gender distribution in the second questionnaire was similar to the gender distribution of the first one, with 90 people identifying as women and 61 people identifying as males. Contrary to the first questionnaire, a higher percentage of men participated in this one. The early drop out of the questionnaire and the fact that the gender question was not mandatory, to which two people did not respond, can both be used to account for the 49 missing numbers.

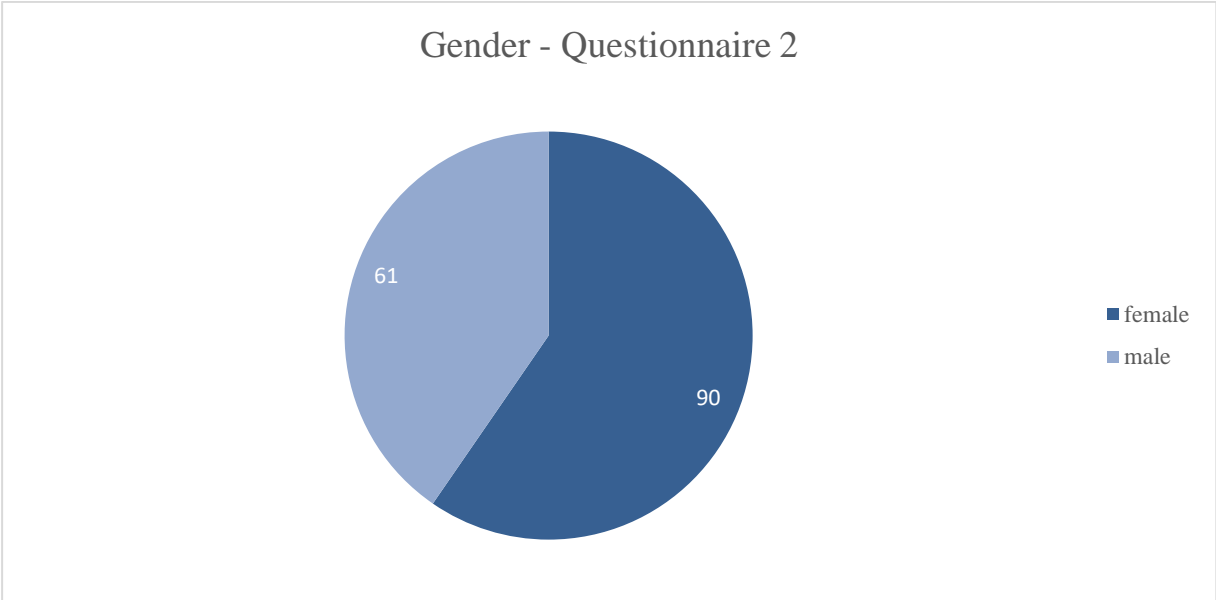


Figure 12 Representation of the gender distribution in Questionnaire 2; n = 151
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

The distribution of respondents by age group in the second survey is similar to the first one. 100 participants are between 25 years and 49 years old. This is followed by 26 people who are under 25 years, and 22 participants who are 50 years or older. Its distribution is depicted in the figure below.

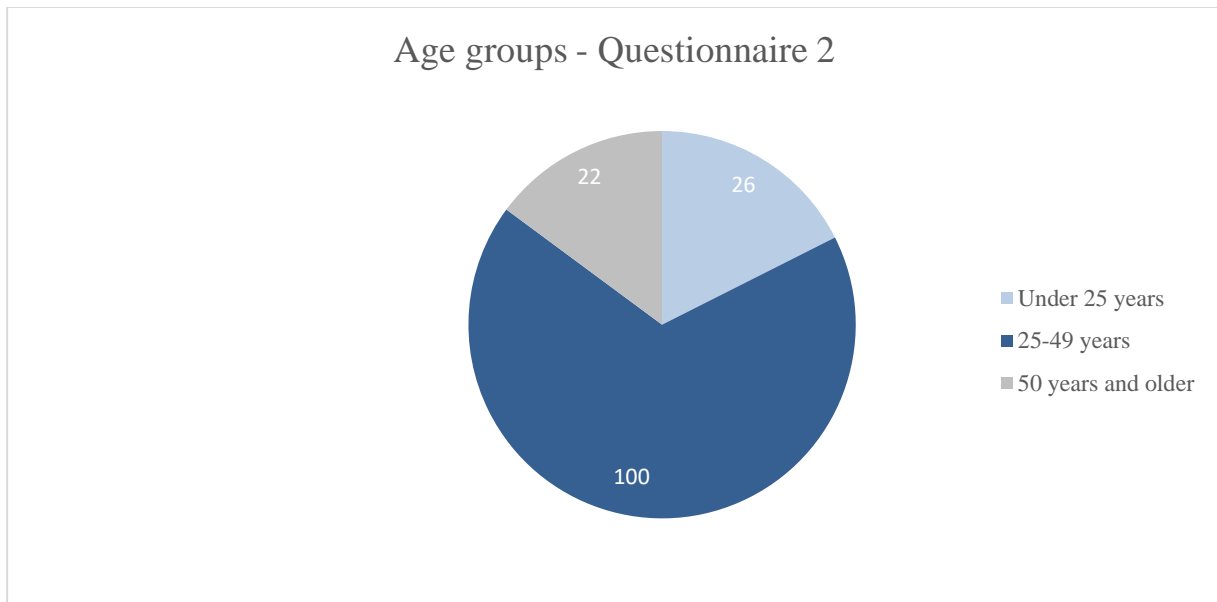


Figure 13 Representation of age groups in Questionnaire 2; n = 148

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

The appendix contains the remaining demographic information, such as educational achievement and job status.

5.2.2 Core Findings

The following discussion will examine the various archetypes and anti-archetypes' scent associations to test the hypotheses put stated. The archetypes and anti-archetypes' are displayed as diagrams.

Hypothesis 1

To test the first hypothesis: "*The more pleasant a scent is, the more probable it is to be connected with an archetype*", the 14 archetypes are first explored in more detail. For each archetype, the top three scents with the highest votes from participants were highlighted. Furthermore, when the evaluation was created, the scents had already been divided into pleasant and unpleasant scents. The results are illustrated graphically in the following charts.

Archetypes can be divided into several groups, as was already stated in the chapter Archetypes. Individual group outcomes are evaluated and analysed below for a more systematic examination.

The colours of the bars in the diagrams correspond to the archetypal model developed by Pätzmann and Hartwig. Initially, a closer examination and illustrations of the group of feminine archetypes are presented.

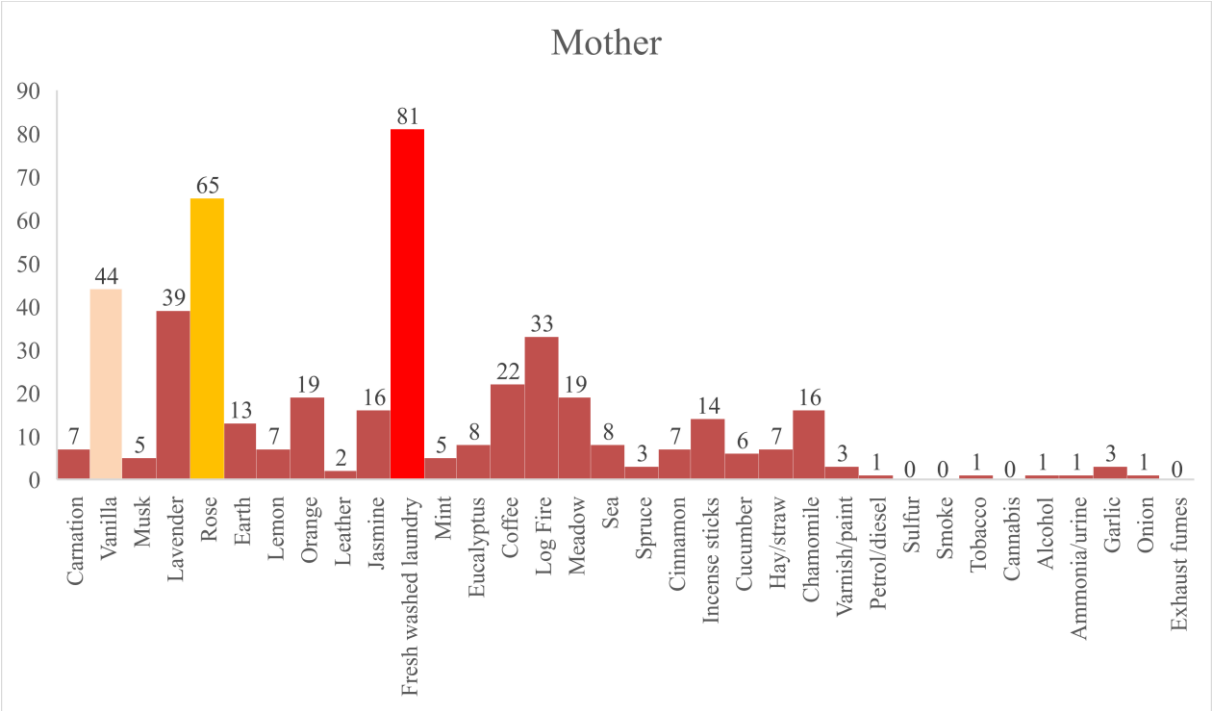


Figure 14 Scent association of the archetype Mother; m = 457
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

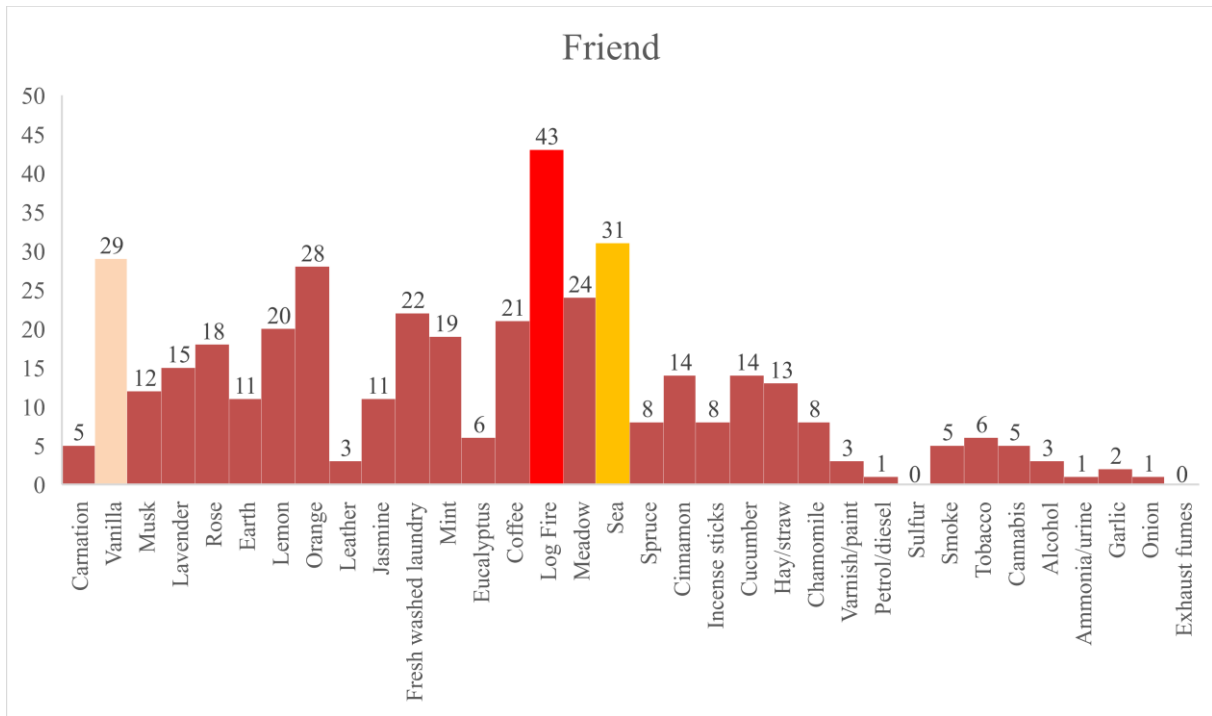


Figure 15 Scent association of the archetype Friend; m = 410

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

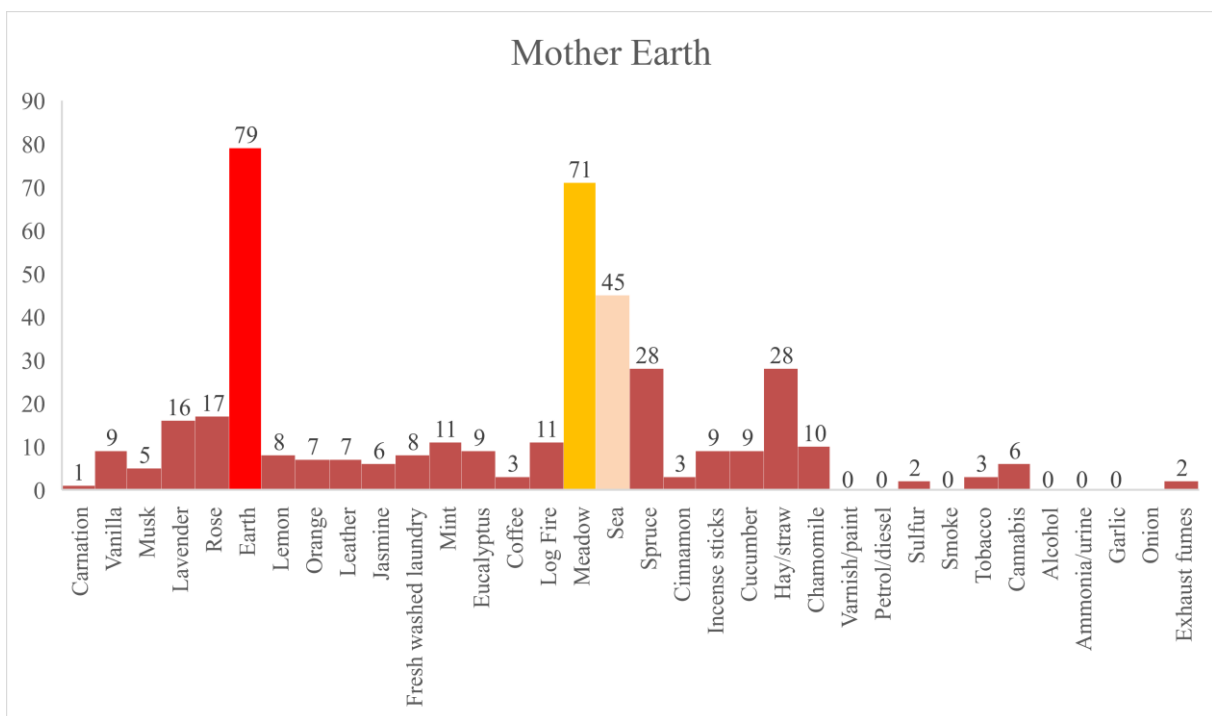


Figure 16 Scent associations of the archetype Mother Earth; m = 413

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

Looking at the distinct archetypes of this group, the top three scents become visible. The scents of freshly washed laundry, rose, and vanilla are connected with the archetype Mother. When the remaining scents are evaluated, it is obvious that, in addition to the top three, floral and calming scents were chosen, which also mirror the characteristics of the Mother archetype, such as loving, caring, and self-sacrifice (Pätzmann & Hartwig, 2018, p. 9).

The archetype Friend is less obvious than the Mother archetype. An apparent scattering can be seen in Figure 15. Nonetheless, a top three can be established. The top three are log fire, sea, and vanilla. If we consider the qualities of a friend in this context, this dispersion can be explained by the fact that everyone has a connection with someone they can rely on, someone who always helps, and someone with whom they can be themselves. As a result, people generally identify different scents with this person and this connection.

For the Mother Earth archetype, there are three clear preferences. It is not unexpected that the top three scents are mostly those from nature if we consider the attributes of this archetype, such as the balance of all living things and the role of the mediator between humanity and the natural world. The majority of people relate the scents of earth, meadow, and sea to this archetype. Yet, a closer look at the diagram reveals that spruce and hay/straw might also be included in this scent association. These scents can also be found in the natural world.

When the archetypes of this group are analysed collectively, it is clear that all three archetypes are associated with pleasant scents. The diagrams' noticeable left-hand scatter makes this clear. Looking at the diagrams on the right, it is evident that very few people identify unpleasant-smelling perfumes with the three feminine archetypes. This can also be accounted for by the fact that the feminine group is connected to safety, and someone who feels comfortable links it to pleasing scents. As a result, the hypothesis for the feminine archetypes can be confirmed.

To ensure comprehensive confirmation, all archetypal groupings must be evaluated. Due to this, a presentation of the infantile archetypes is made below, followed by an analysis.

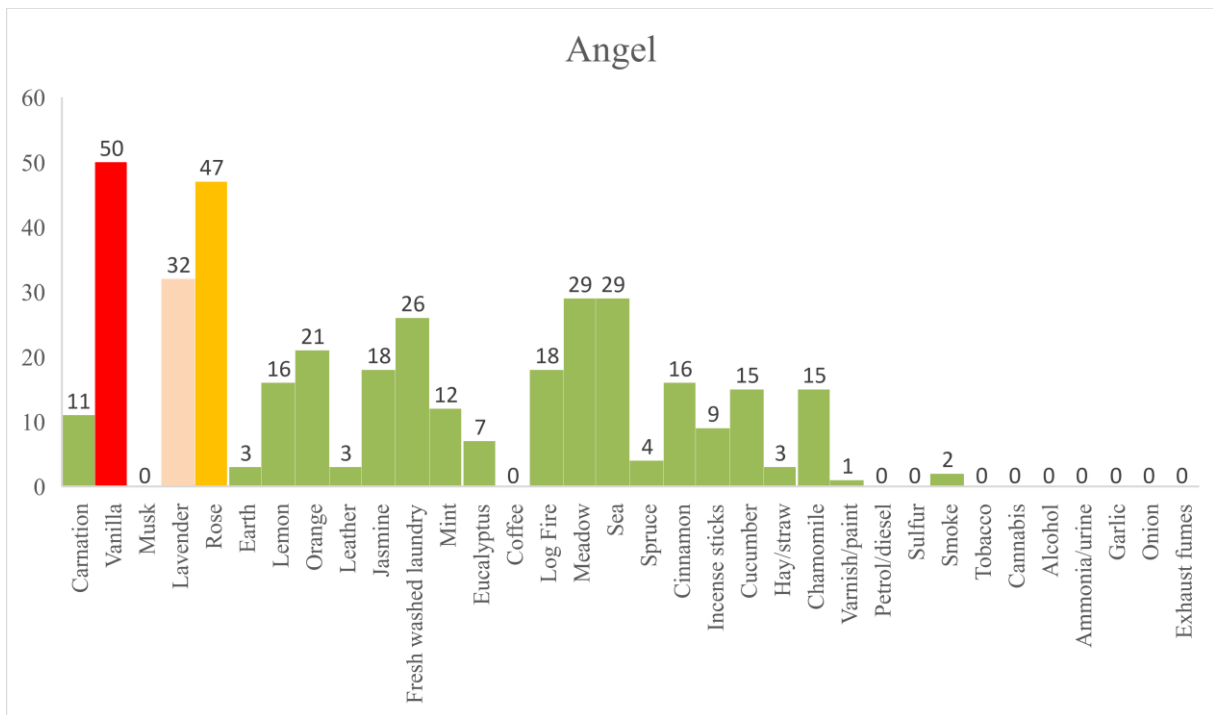


Figure 17 Scent associations of the archetype Angel; m = 387

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

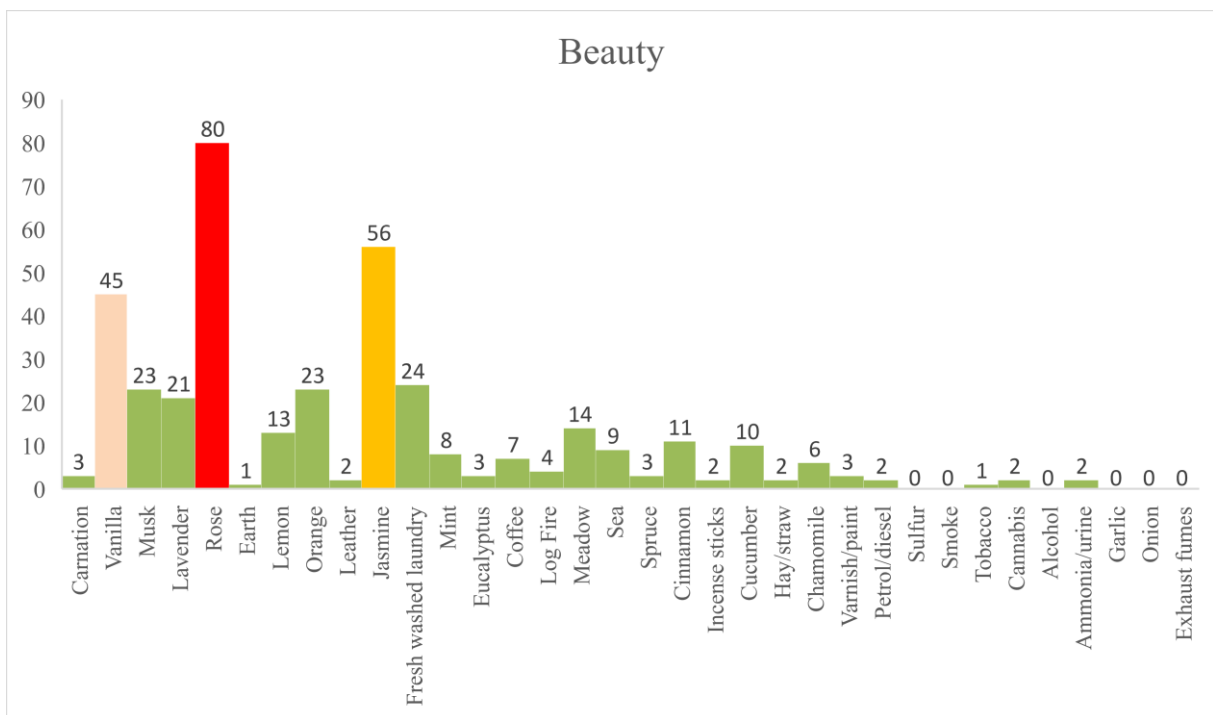


Figure 18 Scent association of the archetype Beauty; m = 380

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

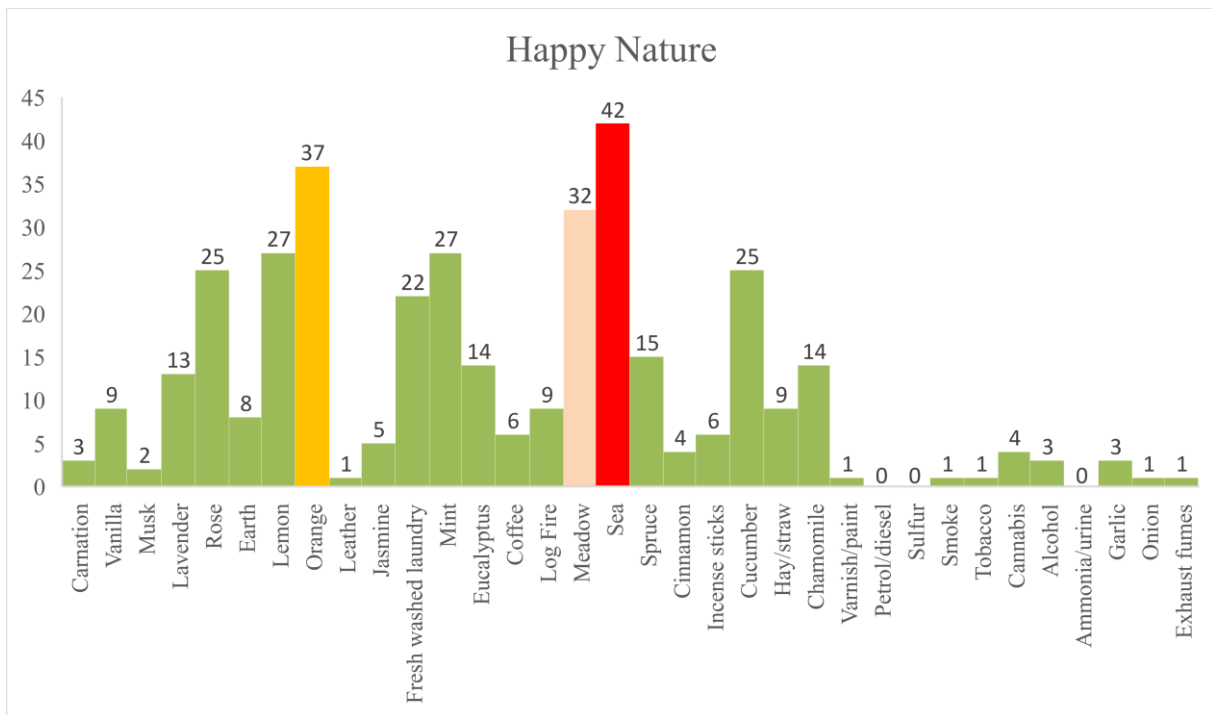


Figure 19 Scent association of the archetype Happy Nature; m = 370

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

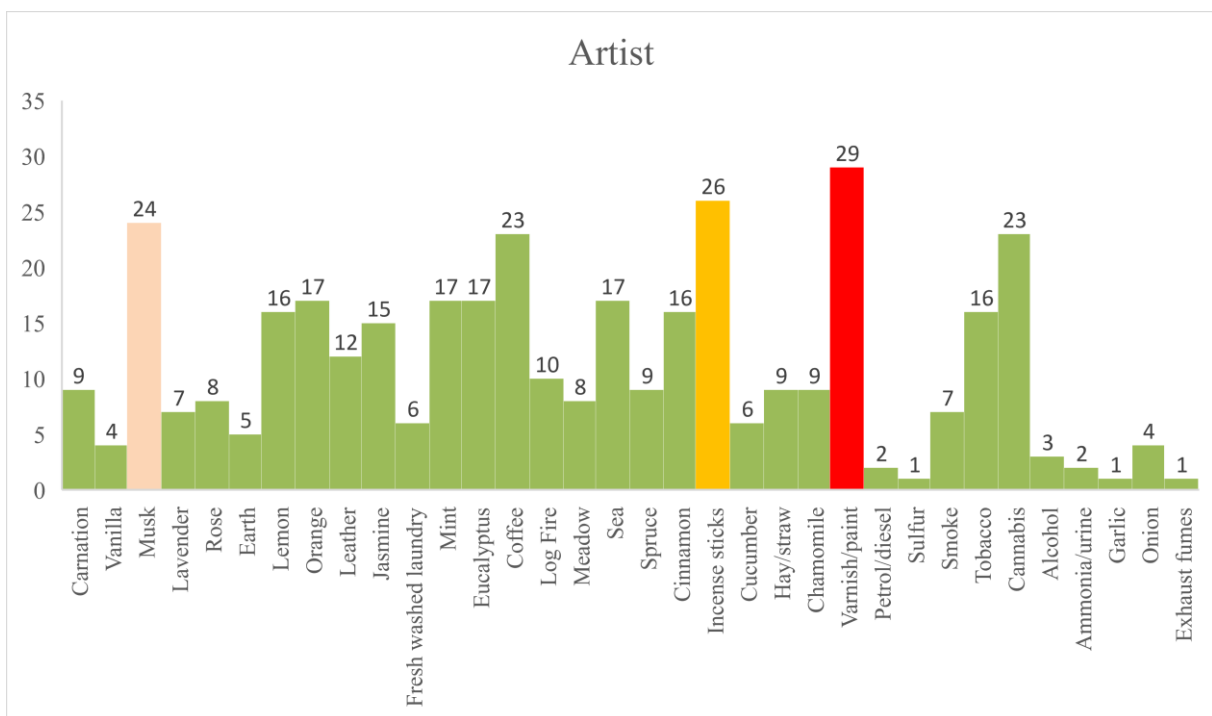


Figure 20 Scent association of the archetype Artist; m = 379

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

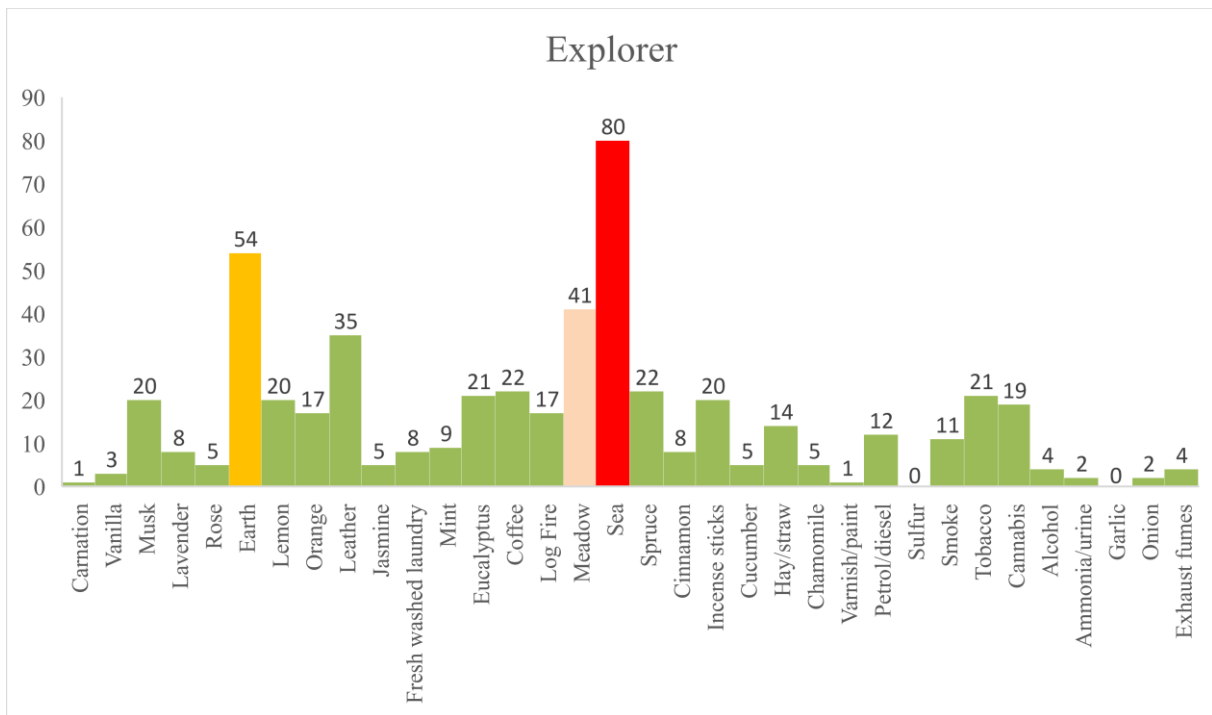


Figure 21 Scent association of the archetype Explorer; m = 516

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

The fragrance distributions of three archetypes in the group of infantile archetypes are comparable to the feminine archetypes group in terms of scent distributions. In this group, two archetypes stand out. In the beginning, the three archetypes that are comparable to the group of feminine archetypes are considered. Scents that are floral and just a little bit sweet are linked to the Angel archetype. Particularly with the vanilla, rose, and lavender scents. Nevertheless, gentle scents such as meadow, sea, or freshly washed laundry can also be used. All these lovely, calming scents are related to the kind, healing angel, and are associated with it.

The scents rose, jasmine, and vanilla are clearly associated with the archetype Beauty. Like with the mother archetype, floral and fresh scents were chosen to indicate a connection to this archetype. The fresh flowery scent of rose, along with the sweet seductiveness of jasmine and vanilla, accentuate the characteristics of the Beauty.

The archetype of Happy Nature is most closely related with the scents of sea, orange, and meadow. It is, nevertheless, connected with pleasant scents like mint, lemon, rose, or cucumber. This represents the Happy Nature's optimism and has a revitalising, energising influence. Like with the feminine group's archetypes, it is obvious that participants hardly ever identify these three archetypes with unpleasant smells. This is since the fact that these three archetypes are more frequently found in female characters.

Unlike the preceding archetypes, the archetype Artist is more ambiguous. Like with the Friend archetype, there is a wide range. Yet, this archetype is also chosen for scents with quite unpleasant smells, like tobacco and cannabis. But still, the top three are varnish, incense, and musk. The most frequently chosen smells, however, also include coffee. When the Artist's attributes are viewed in this context, it becomes evident why unpleasant-smelling scents were also chosen. Scents like tobacco or cannabis are connected to such "rebellious" behaviour since the artist can frequently swim against the stream and do his or her own thing (Pätzmann & Hartwig, 2018, p. 14).

This is comparable to the archetype Explorer. The scent of the sea is most closely related with this archetype, followed by the odours of earth and meadow. In terms of unpleasant smells, the explorer is an exception, comparable to the artist. In this case, several participants picked the scents of tobacco or cannabis as a link with the Explorer. This implies that some people see an explorer who enjoys smoking or ingesting cannabis while travelling. The hypothesis may also be verified for the group of infantile archetypes since the selected unpleasant smelling scents do not belong to any of the top three fragrances.

The hypothesis has previously been proven for the two prior groups. The next step is to see if the hypothesis can also be applied to the masculine archetypes. Like the outcomes of the prior groups, the findings of this group are visually shown, followed by explanation and analysis.

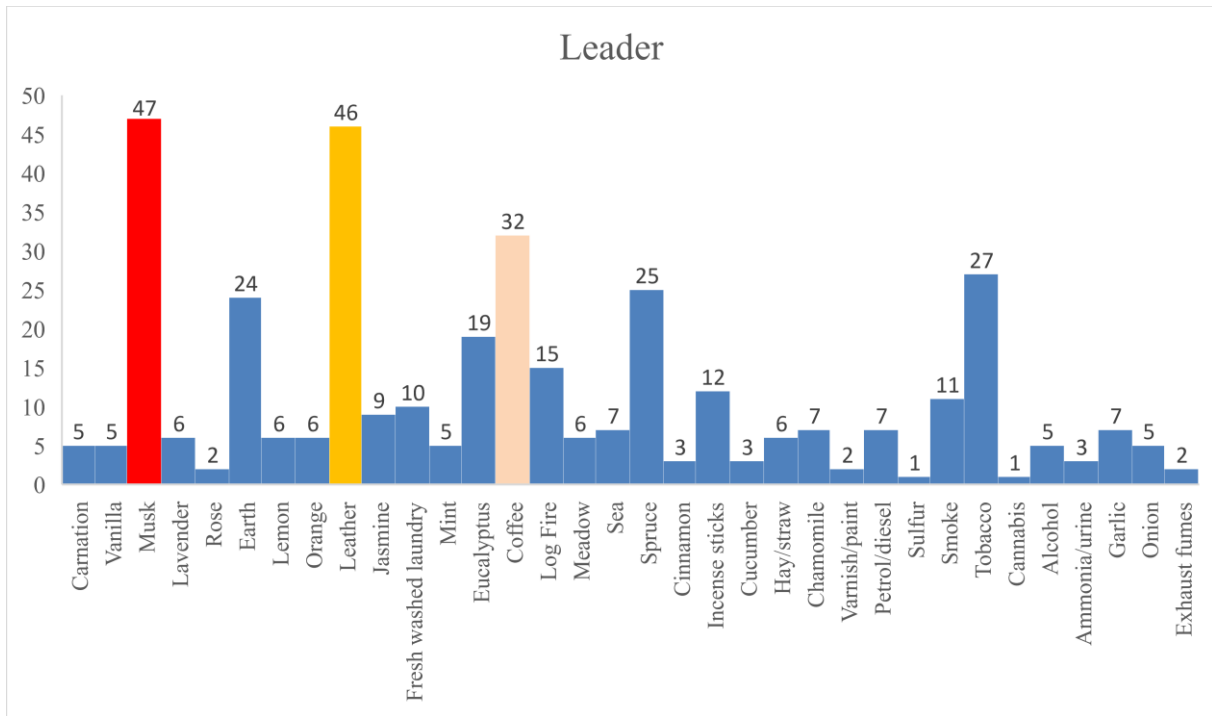


Figure 22 Scent association of the archetype Leader; m = 377

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

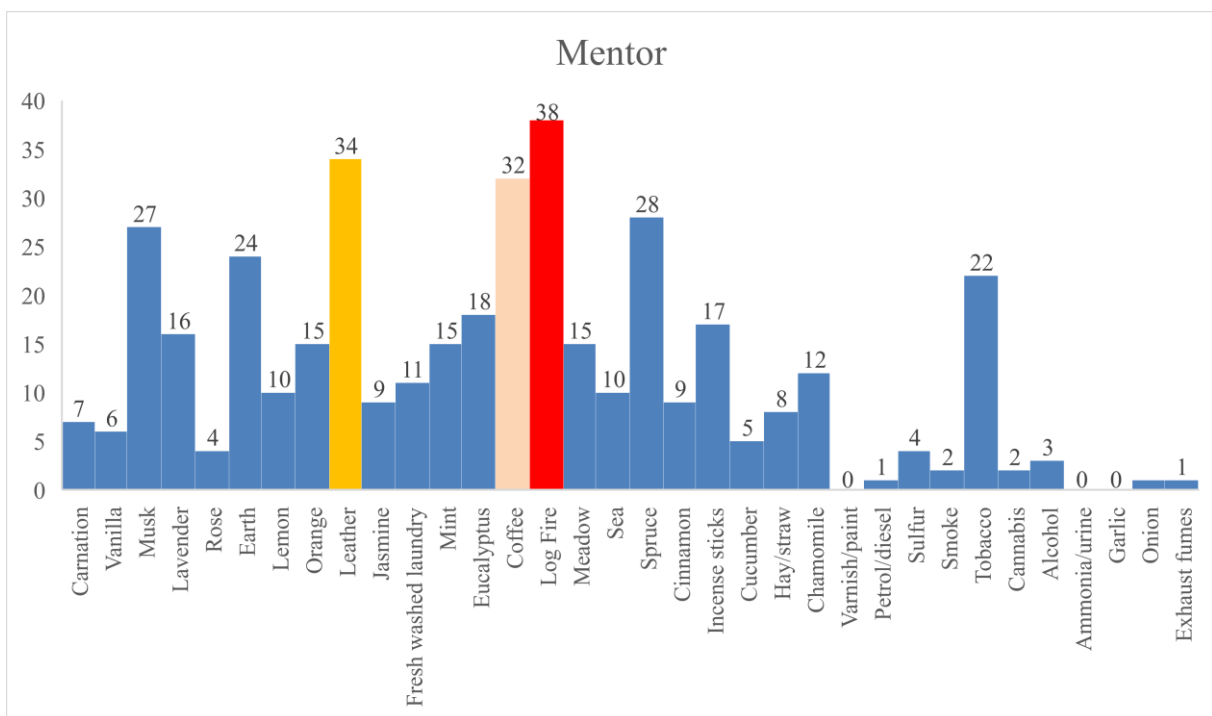


Figure 23 Scent association of the archetype Mentor; m = 406

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

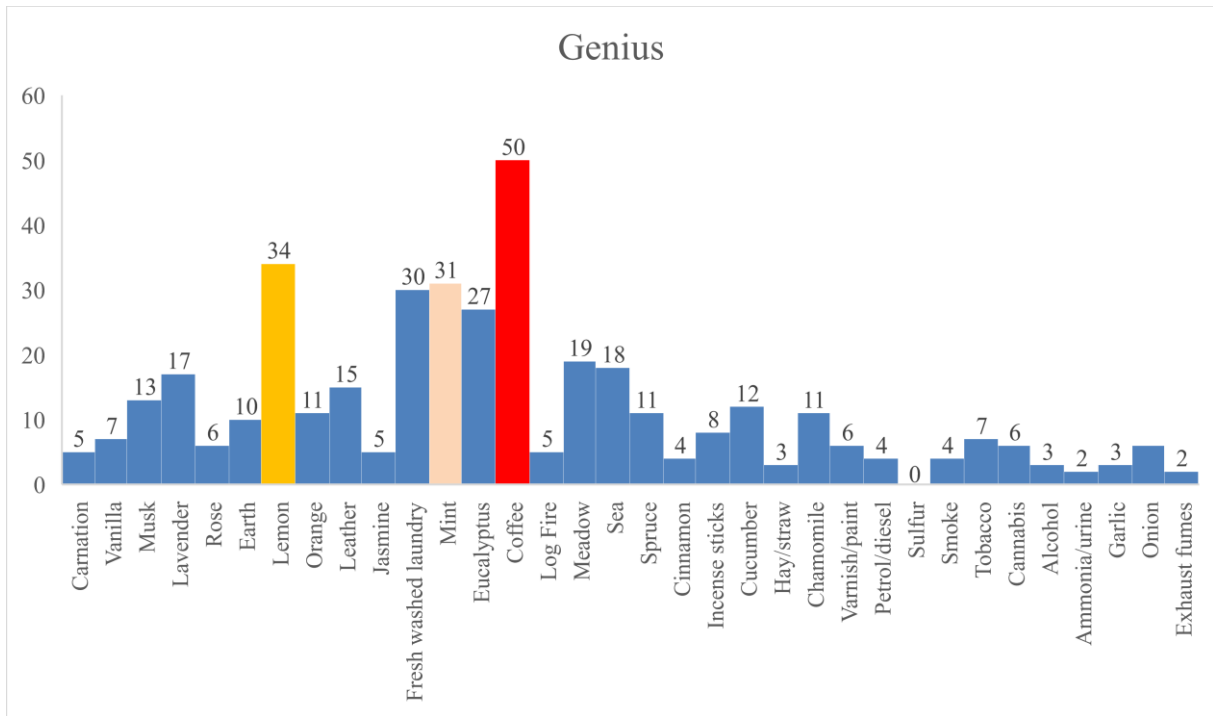


Figure 24 Scent association of the archetype Genius; m = 395

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

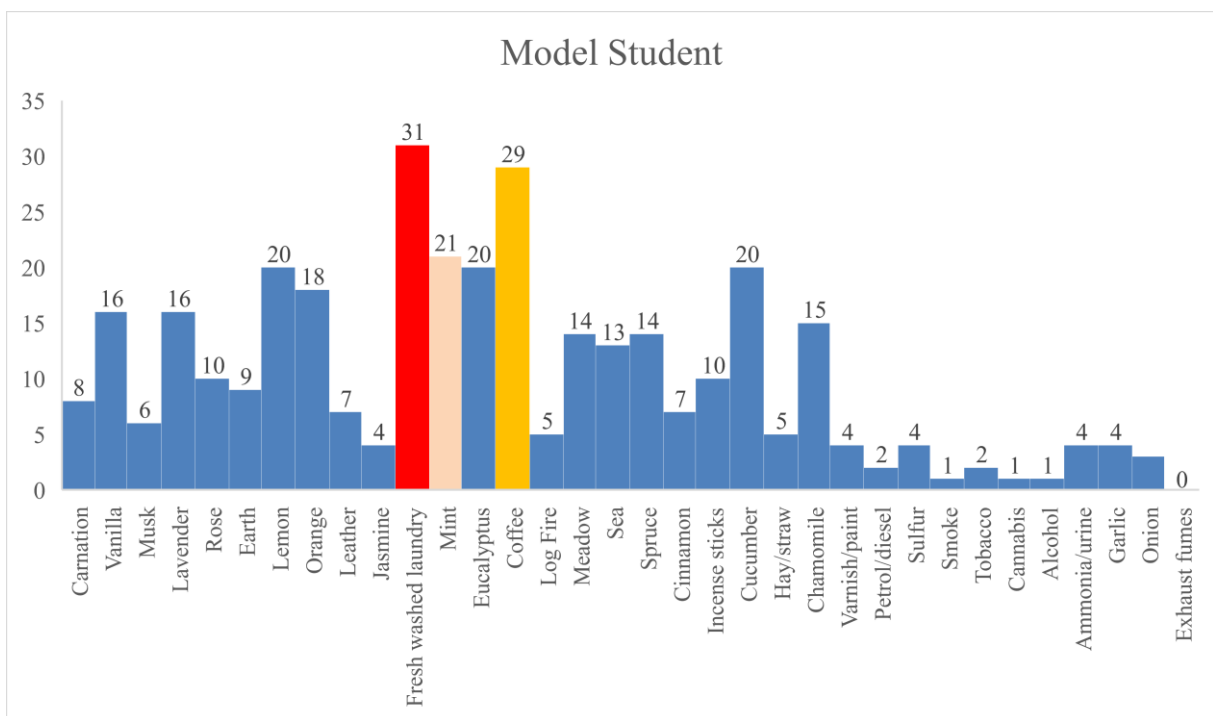


Figure 25 Scent association of the archetype Model Student; m = 344

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

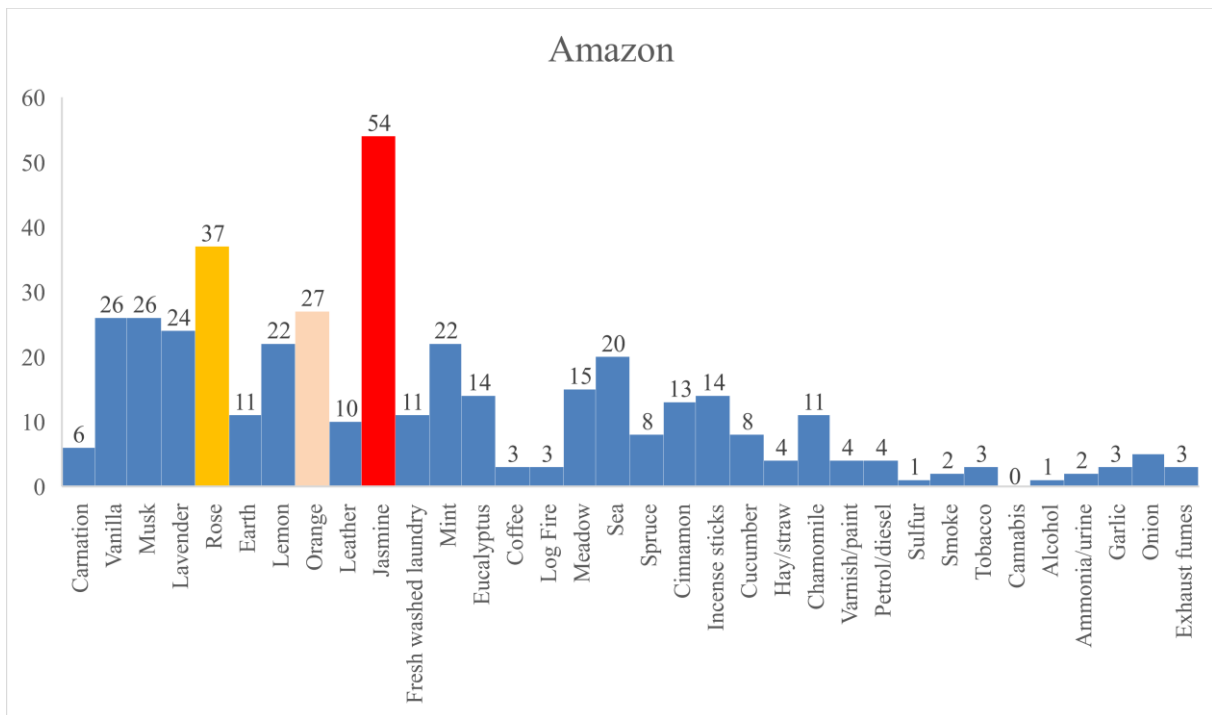


Figure 26 Scent association of the archetype Amazon; m = 417

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

The group of masculine archetypes is comparable to the group of infantile archetypes. There are two exceptions within the group of masculine archetypes, but the other three follow the same pattern as the previous two groups. The Leader archetype is one of the archetypes that deviates from the pattern. This is connected with the scent’s musk, leather, and coffee. Looking closer reveals that a leader is also linked to scent of tobacco. A rather unpleasant smelling scent. Although it is not one among the top three scents, it is ranked fourth among a top five.

Similar to the Leader archetype is the Mentor archetype. The top three scents in this case are leather, coffee, and log fire. Nonetheless, the scents of spruce, musk, and tobacco are also associated with the archetype Mentor. This archetype again deviates from the pattern because tobacco is one of the unpleasant smelling scents, but since the top three scents come under the category of fragrant scents, it once more fits to the pattern. By looking at these two archetypes in particular, it is clear that they represent masculinity, and the smells are similarly heavy and male. The following archetypes share similarities with the previous two groups.

The scents coffee, lemon, and mint are commonly connected with the archetype Genius. The explanation for this might be that a genius is typically connected to an individual who spends a lot of time in his idea factory and therefore consumes a lot of coffee. In contrast to the other

male archetypes, the Genius is more frequently connected with light smells than with strong masculine ones.

The Model Student archetype is comparable to the Genius archetype. These two archetypes have the same scent associations because they share many traits in common. Freshly washed laundry, coffee, and mint are the top three scents for the archetype of the Model Student. Only one scent separates them in this instance. But so far, the model student was also connected with fresh scents.

The Amazon is the last archetype in the masculine group. The group of masculine archetypes contains just one feminine archetype. She belongs to the masculine class, nevertheless, due to her emancipated personality. This can also be seen in the scent association. The top three scents in this section are generally jasmine, rose, and orange. Nevertheless, musk and vanilla are also connected with Amazon in the top five. On the one hand, these scents capture the feminine, seductive side of the Amazon, while on the other, they capture its masculine, emancipated side.

So far, if all five archetypes are considered, it becomes obvious that, with the exception of the two archetypes described, very few participants identify these archetypes with bad smells. Since the scent tobacco is not among the top three for the archetype's leader and mentor, and the participants associate pleasant scents with them, the hypothesis may also be confirmed for the masculine archetypes.

Finally, since the archetype Hero embodies characteristics from each group and is listed separately as indicated in chapter 2, it needs to be seen if the hypothesis can also be extended to this archetype.

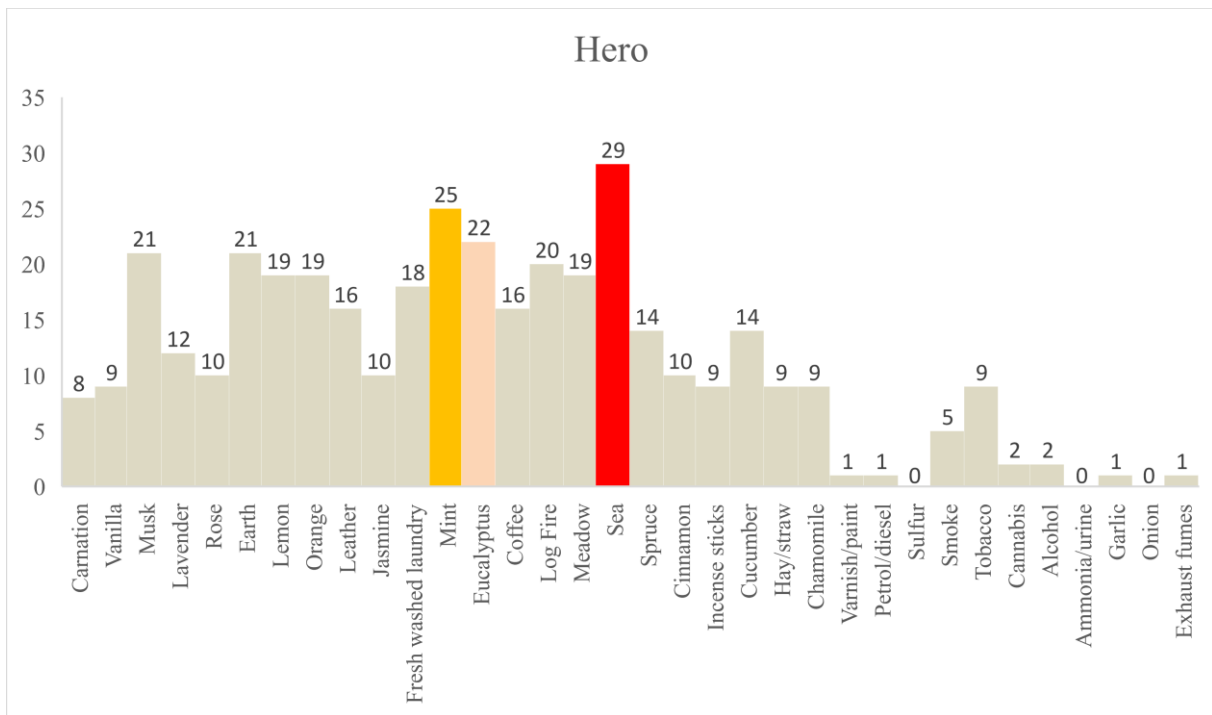


Figure 27 Scent association of the archetype Hero; m = 381

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

While looking at findings of the archetype Hero, it is clear that the chosen scents are not far off and have a wide variety. Still, the top three scents could be determined here. They include the scents as eucalyptus, mint, and the sea. The scents of musk, earth, and log fire, however, are just one or two vote points away. Tobacco has a slight swing on the right side of the chart, comparable to the Mentor and Leader archetypes. Participants rarely choose the remaining unpleasant scent options. In conclusion, participants also identify the Hero archetype with fragrant, pleasant odours rather than unpleasant scents. Furthermore, it may be claimed that the Hero archetype takes up on the scent associations of each group, and so the characteristics of each group can also be discovered in the form of scents. Thus, the hypothesis also remains true for this archetype.

In summary, the better a scent smells, the more likely it is to be associated with an archetype and the hypothesis: *"The better a scent smells, the more likely it is to be associated with an archetype"* can be accepted.

Hypothesis 2

To test the second hypothesis: "*The more terrible a fragrance smells, the more probable it is to be connected with an anti-archetype*", just the 14 anti-archetypes are assessed. They are categorised into groups and displayed visually in diagrams, comparable to archetypes. The top three most popular scents for the anti-archetypes are also highlighted. The diagrams have previously been arranged in order of least pleasant to most pleasant scents, left to right. Initially, the feminine group's anti-archetypes are examined. The diagrams that follow illustrate these.

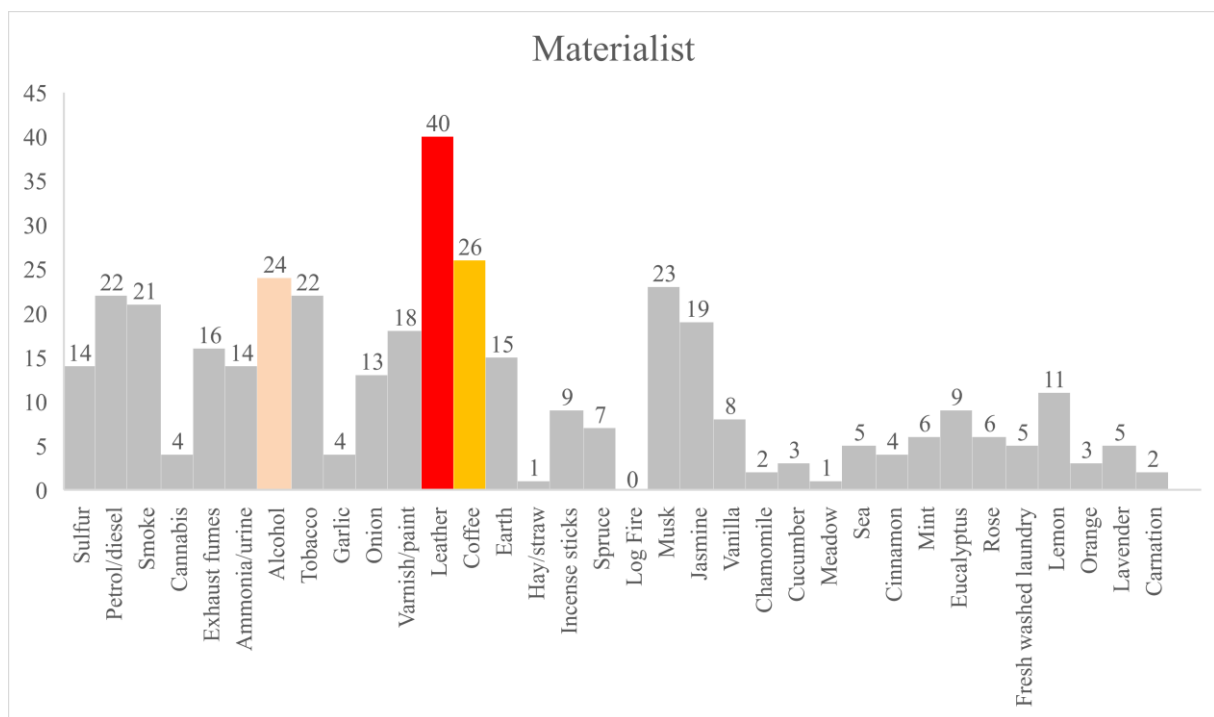


Figure 28 Scent association of the anti-archetype Materialist; $n = 382$

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

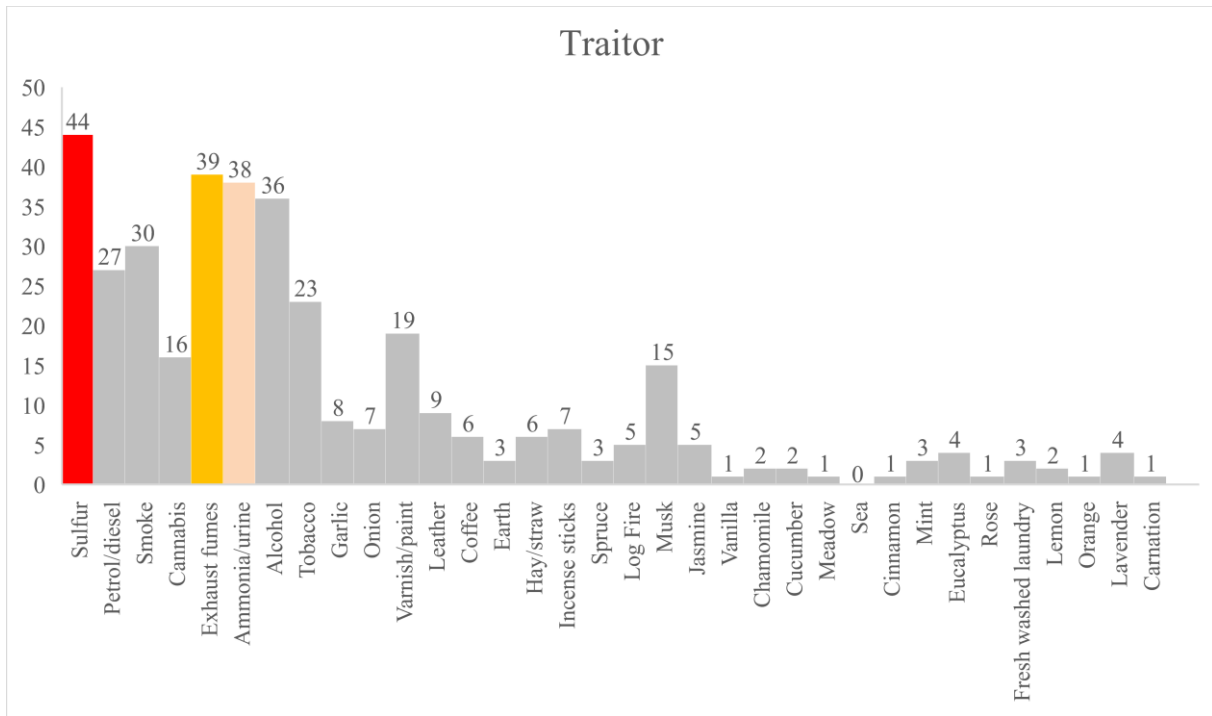


Figure 29 Scent association of the anti-archetype Traitor; m = 372

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

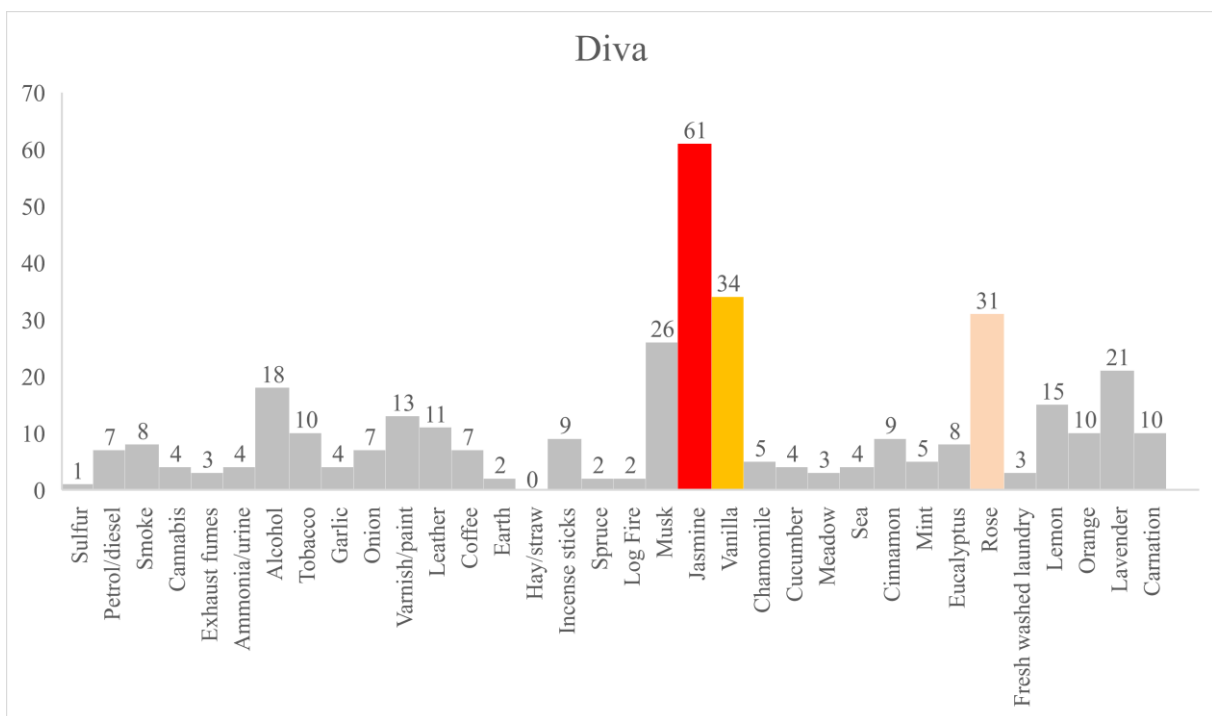


Figure 30 Scent association of the anti-archetype Diva; m = 361

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

This group of anti-archetypes exhibits no visible pattern at first glance. The top three scents remain capable of being distinguished even though each of the three anti-archetypes has a different dispersion. The top three favoured scents for the anti-archetype Materialist are leather, coffee, and alcohol. There are both somewhat unpleasant and rather pleasant scents present in the scent combinations. This might be the case since women, as already seen in the archetypes, are frequently linked to pleasant-smelling perfumes, and a materialist has a feminine character. But when we consider the characteristics of the materialist, the associations between the unpleasant scents and those connections become obvious. This individual doesn't care about making friends and is solely concerned with herself and material things (Pätzmann & Hartwig, 2018, p. 28).

The outcome is more obvious in the case of the anti-archetype Traitor, which stands in opposition to the friend. The distribution of the selected fragrances is strongly dispersed on the left side of the diagram, and hence associated with the unpleasant-smelling scents. Sulfur, exhaust fumes, and urine/ammonia smells crystallise here. Which, when considering the circumstances, is barely surprising. Someone who is scheming and has only egoistic intentions is related with negative things, and so are the scent components.

Furthermore, the scenario is different for the anti-archetype Diva. Safe for one or two fragrances, the scent associations for this anti-archetype are with the more pleasant fragrances. Particularly sweet flowery smells like rose, jasmine, and vanilla. The same perfumes were chosen for this anti-archetype as for the archetype Beauty, but with a different weighting. While a fresh flowery perfume is typically connected with a Beauty, a seductive sweet scent is typically associated with a Diva. These findings support the previously stated idea that female positions are more likely to be associated with pleasant smells, even if they do not belong to an archetype but rather to a female anti-archetype.

Considering this, the hypothesis for the group of feminine anti-archetypes must be rejected because it is impossible to identify any distinct pattern when considering all three anti-archetypes in this group.

The following group will be examined below, regardless of whether the hypothesis must be rejected for all anti-archetypes or only partially rejected. Those are the anti-archetypes for the group of infantile archetypes. They are also displayed graphically before being described.

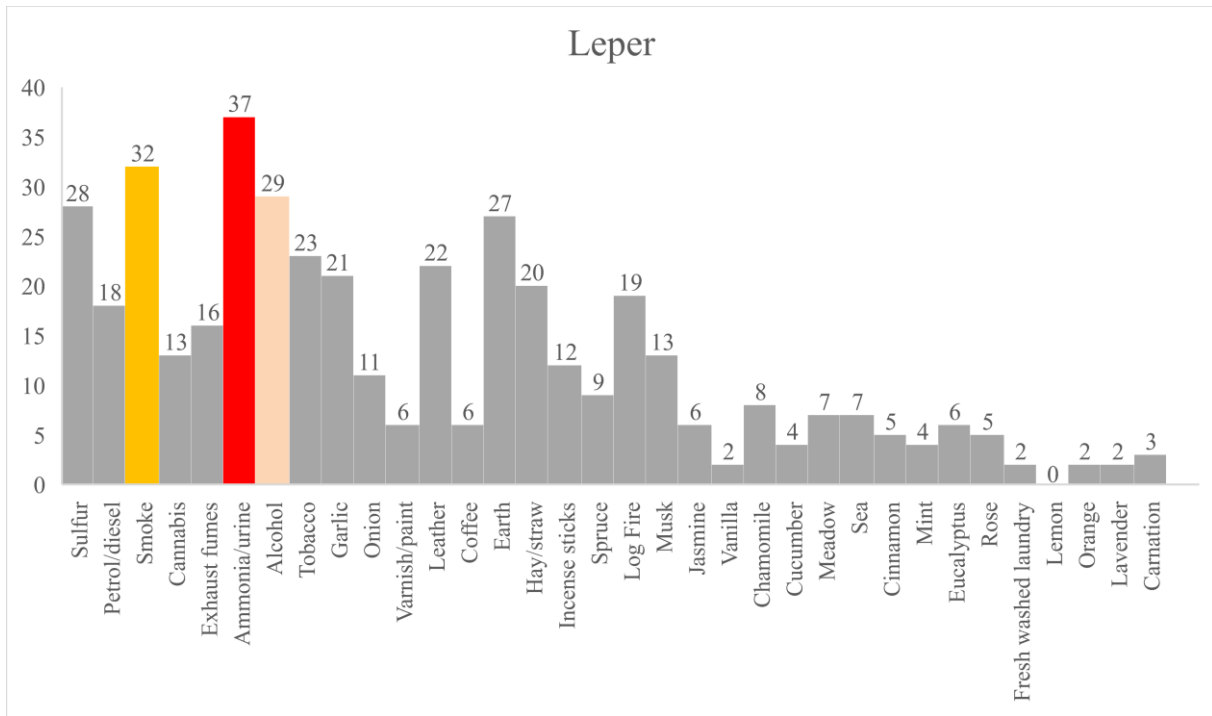


Figure 31 Scent association of the anti-archetype Leper; m = 425

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

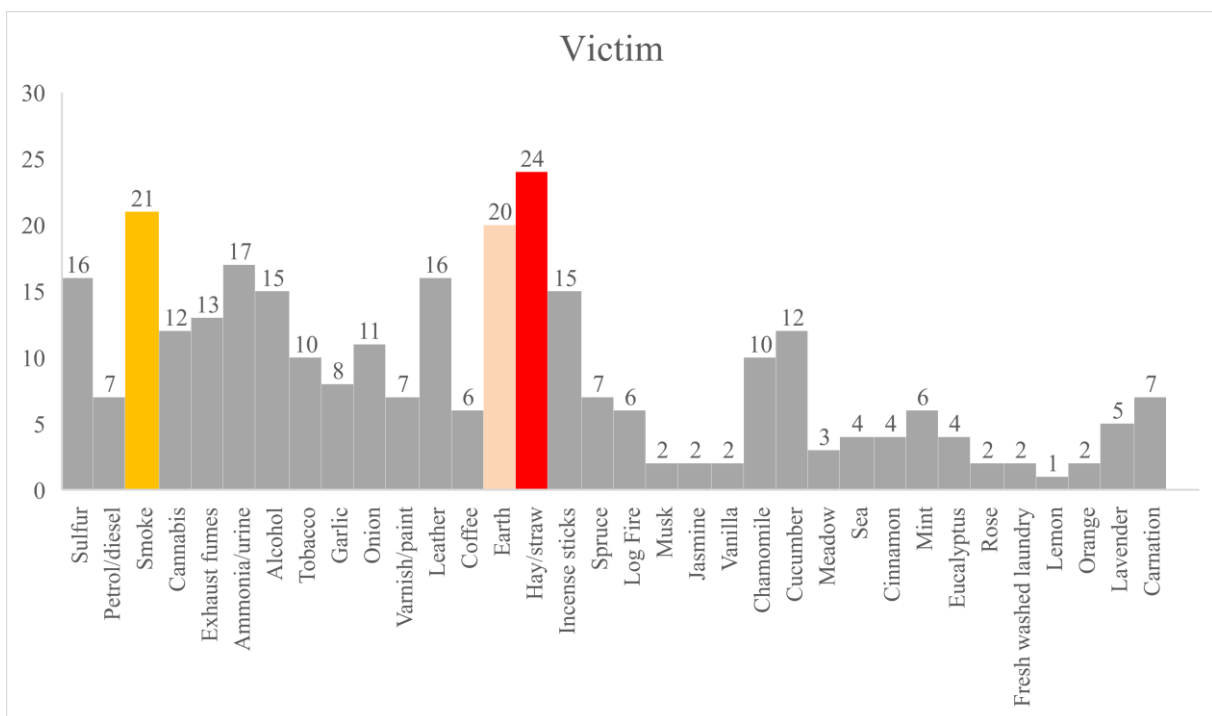


Figure 32 Scent association of the anti-archetype Victim; m = 299

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

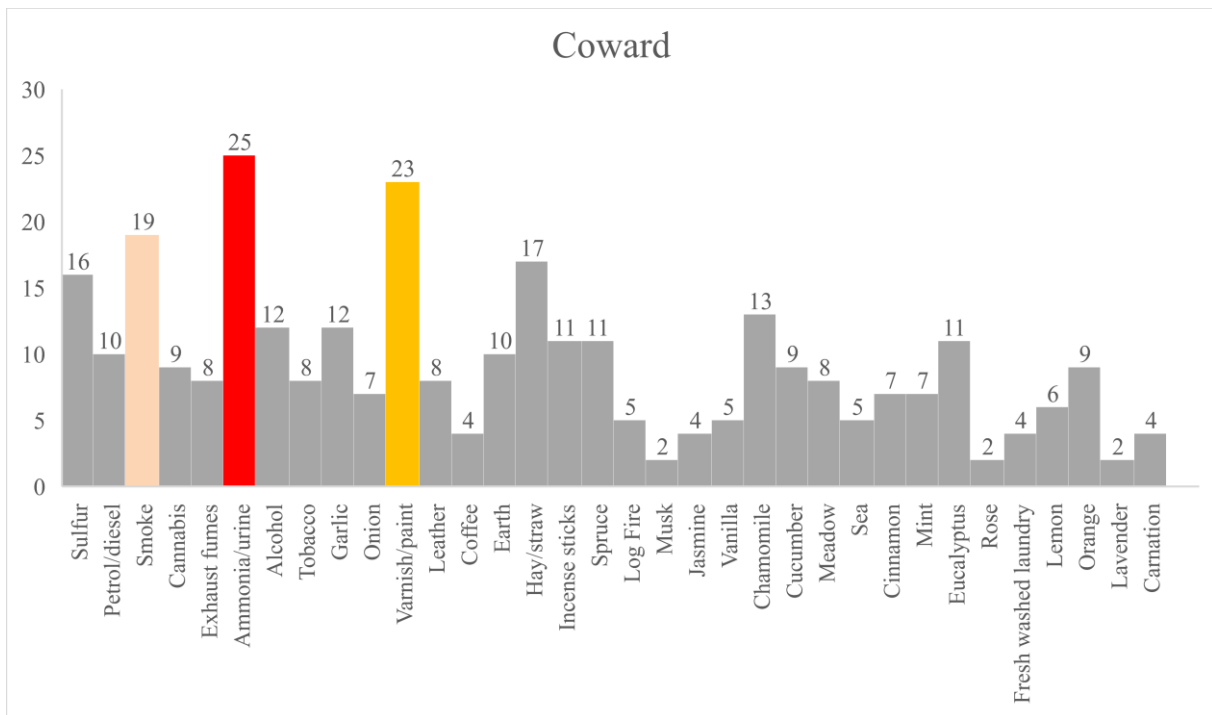


Figure 33 Scent association of the anti-archetype Coward; m = 313

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

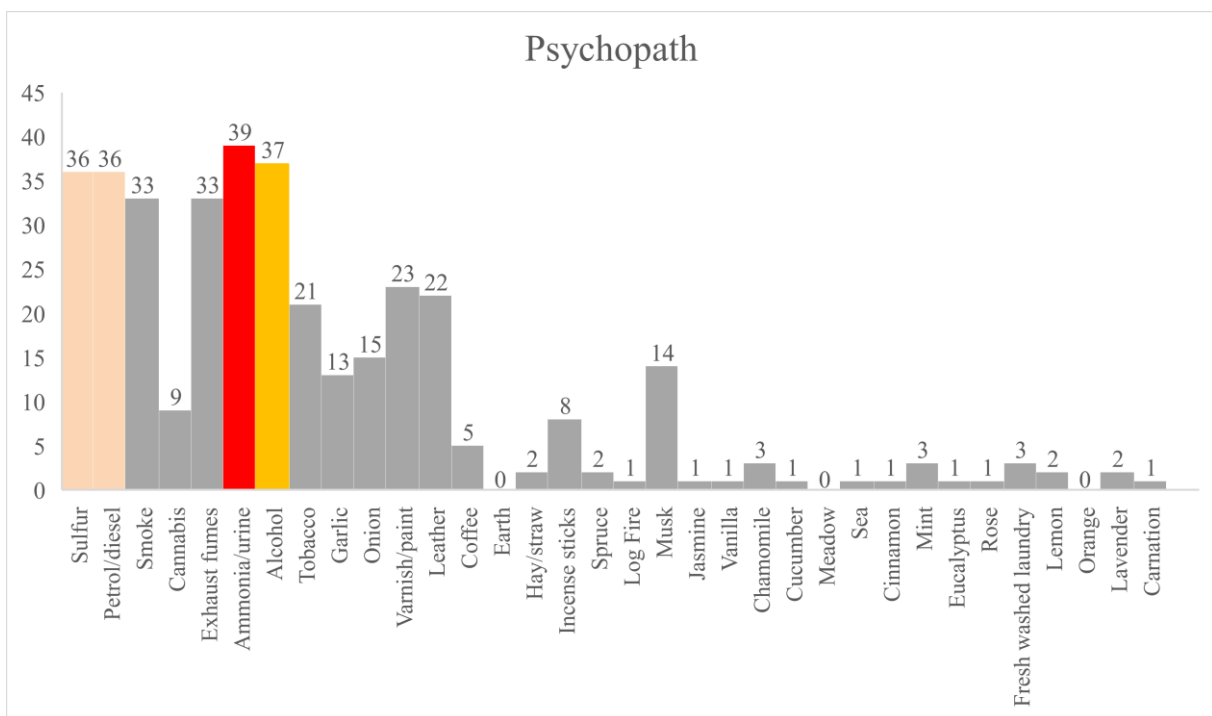


Figure 34 Scent association of the anti-archetype Psychopath; m = 370

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

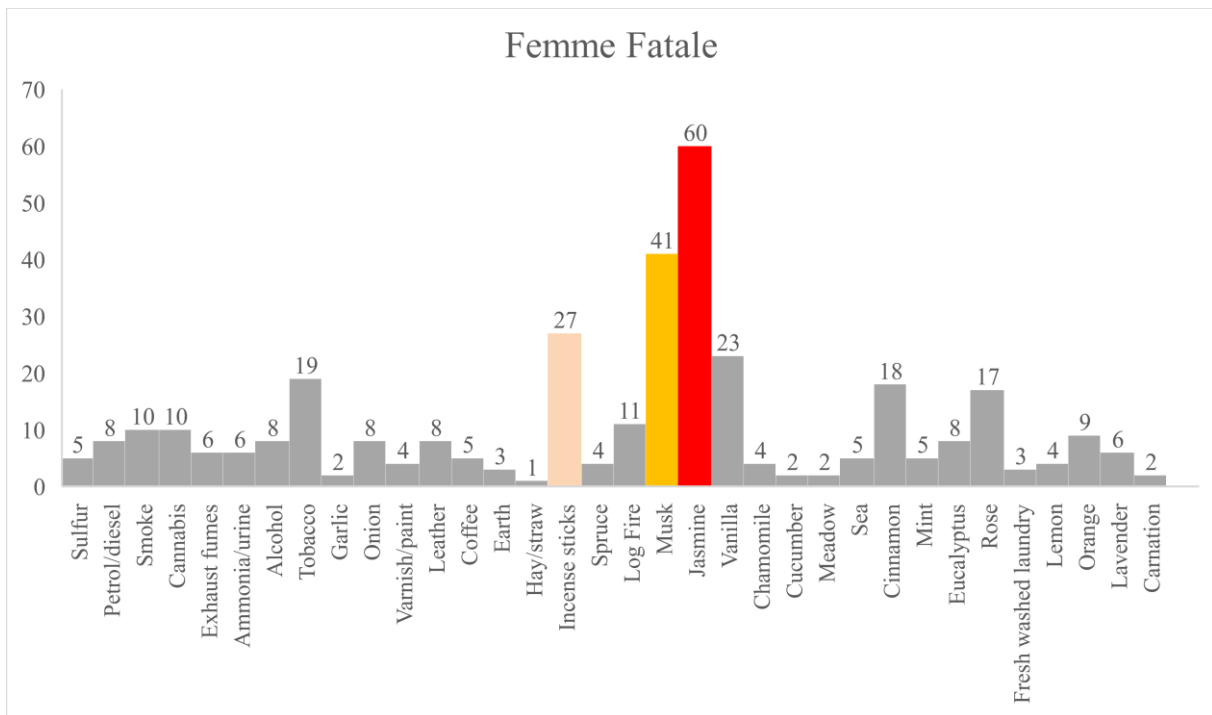


Figure 35 Scent association of the anti-archetype Femme Fatale; m = 354

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

As the five infantile anti-archetypes are examined, a pattern emerges in four of the five anti-archetypes. A left-sided distribution of the smell components is visible in all four anti-archetypes.

But first, a thorough examination of the anti-archetypes is conducted. The scents ammonia/urine, smoke, and alcohol are mostly associated with the anti-archetype Leper. Additionally, except for one or two pleasant-smelling scents, the remaining scents tend to be positioned in the area of unpleasant-smelling scents.

The anti-archetype Victim produces slightly different outcomes. The scents in this case were also chosen in part from the pleasant variety. They include the scents of earth, smoke, and hay/straw. Nevertheless, the scattering is more on the side of the unpleasant-smelling scents, even though the top three include scents from the fragrant area. In this case, it is more difficult to articulate the scent associations than it was with the prior archetypes. Everyone has a unique perception of what a victim smells like. This explains the substantial dispersion.

Similar observations can be made for the anti-archetype Coward. All three of the top three are in the range of unpleasant-smelling fragrances. These are the scents ammonia/urine, paint/varnish, and smoke. Again, the spread tends to be to the left.

For the anti-archetype Psychopath, the outcome is quite clear. Due to the equal number of votes, there is a top three for this anti-archetype with two scents sharing the third place. Thus, the anti-archetype Psychopath is associated with the scents exhaust fumes, alcohol, sulfur, and petrol/diesel. In addition, in graph 34 the clear left-sided distribution can be seen. Since a psychopath is described with the characteristics barbaric and cruel, among others, the reason for the strong left-sided distribution becomes visible.

And finally, the anti-archetype Femme Fatale is analysed. This one does not quite fit into the pattern of the previous anti-archetypes. But since this is again a female role, this is not surprising. Looking at the figure, the scents that are associated with this anti-archetype are mainly pleasant-smelling scents. The top the include the scents jasmine, musk, and incense. Described as erotic, seductive, and attractive, these scents reflect the characteristics of a Femme Fatale.

In a nutshell, it can be concluded that the majority of the group is more likely to be associated with unpleasant-smelling scents. Therefore, the hypothesis for the anti-archetypes of the infantile group can be partially accepted and partially rejected.

To test the hypothesis further, the anti-archetypes of the masculine group are analysed in the next step. Similar to the previous step, the diagrams are displayed first and discussed afterwards.

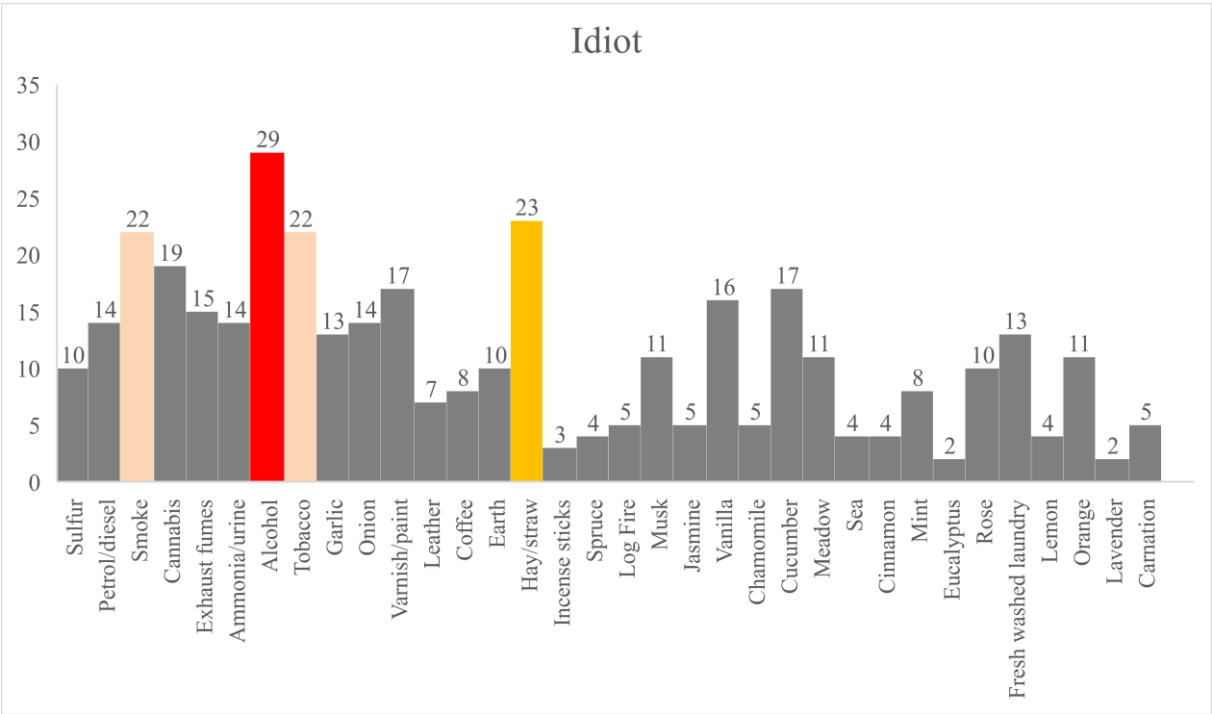


Figure 36 Scent association of the anti-archetype Idiot; m = 377
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

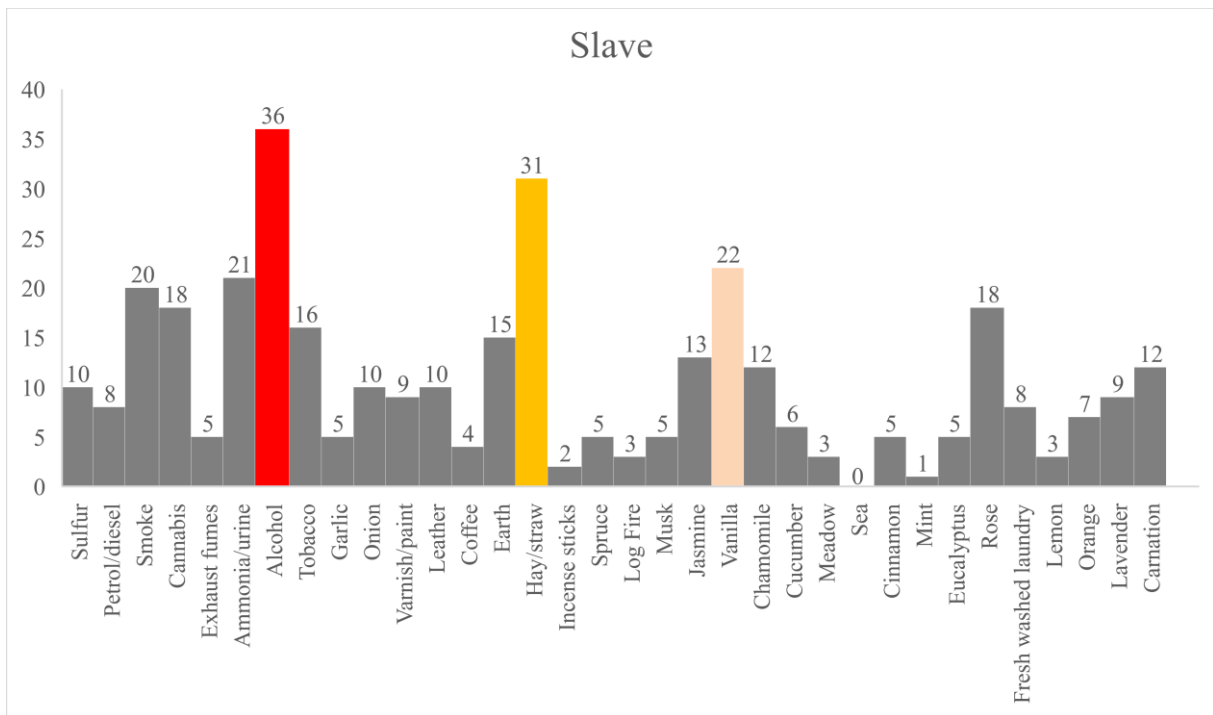


Figure 37 Scent association of the anti-archetype Slave; m = 357

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

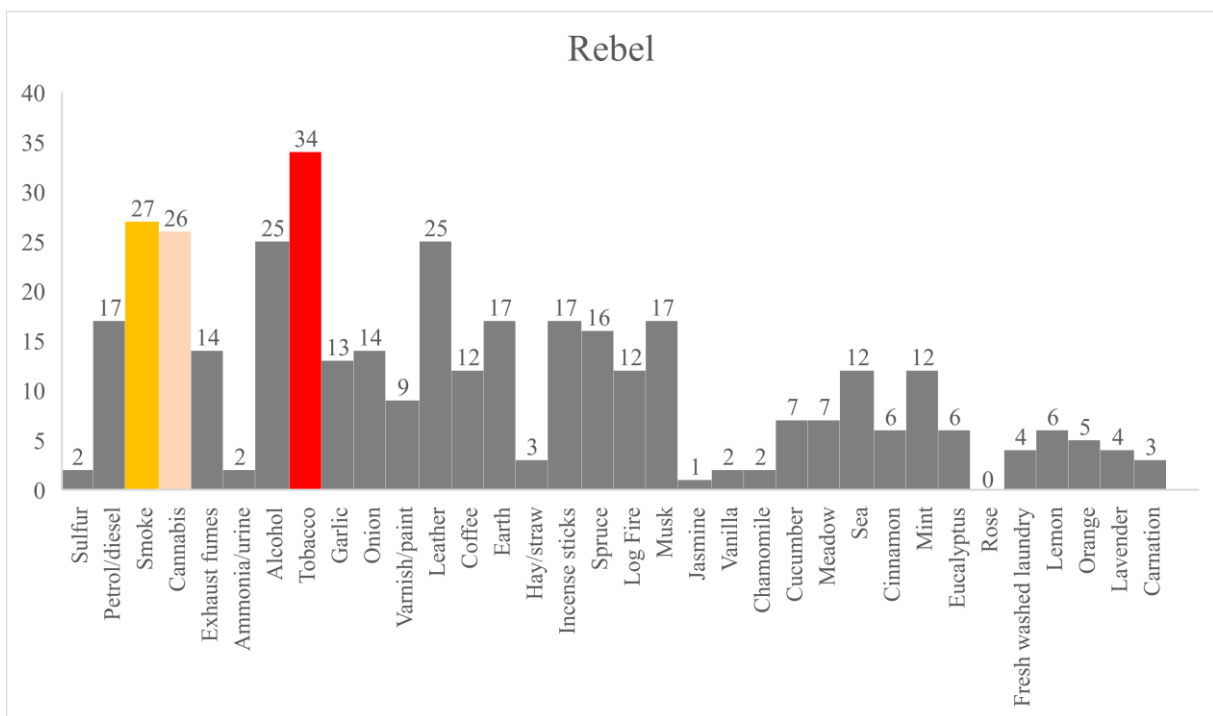


Figure 38 Scent association of the anti-archetype Rebel; m = 379

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

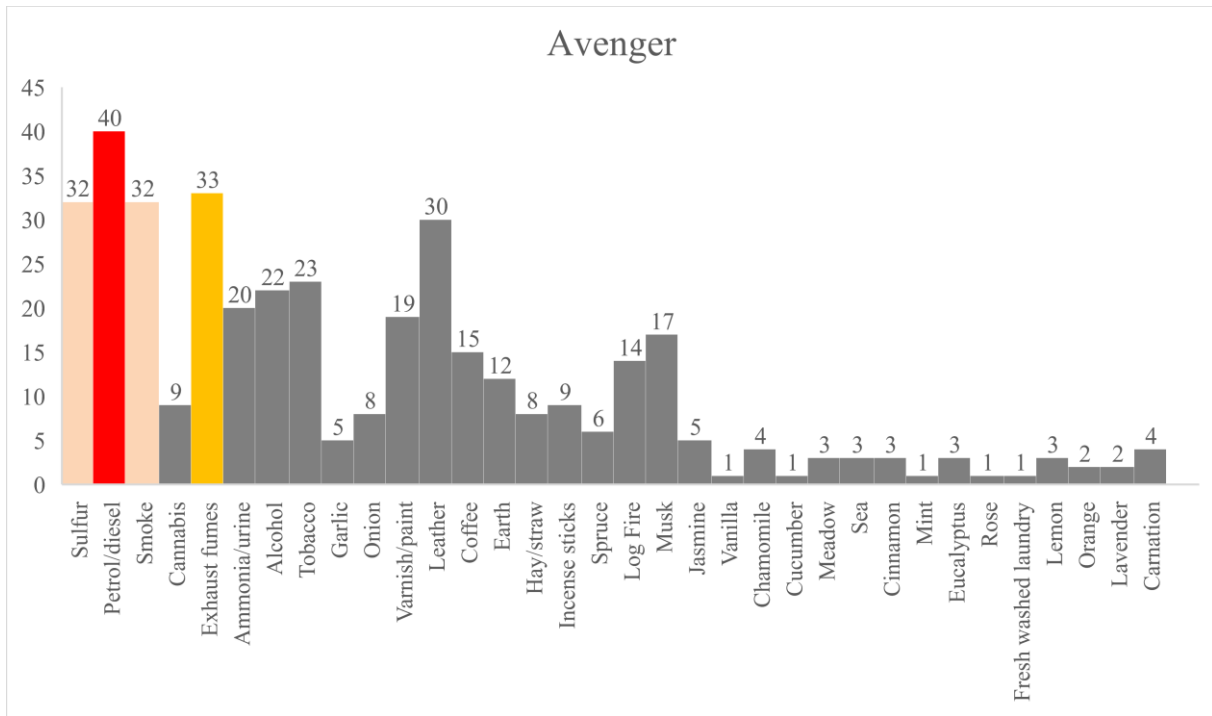


Figure 39 Scent association of the anti-archetype Avenger; m = 391

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

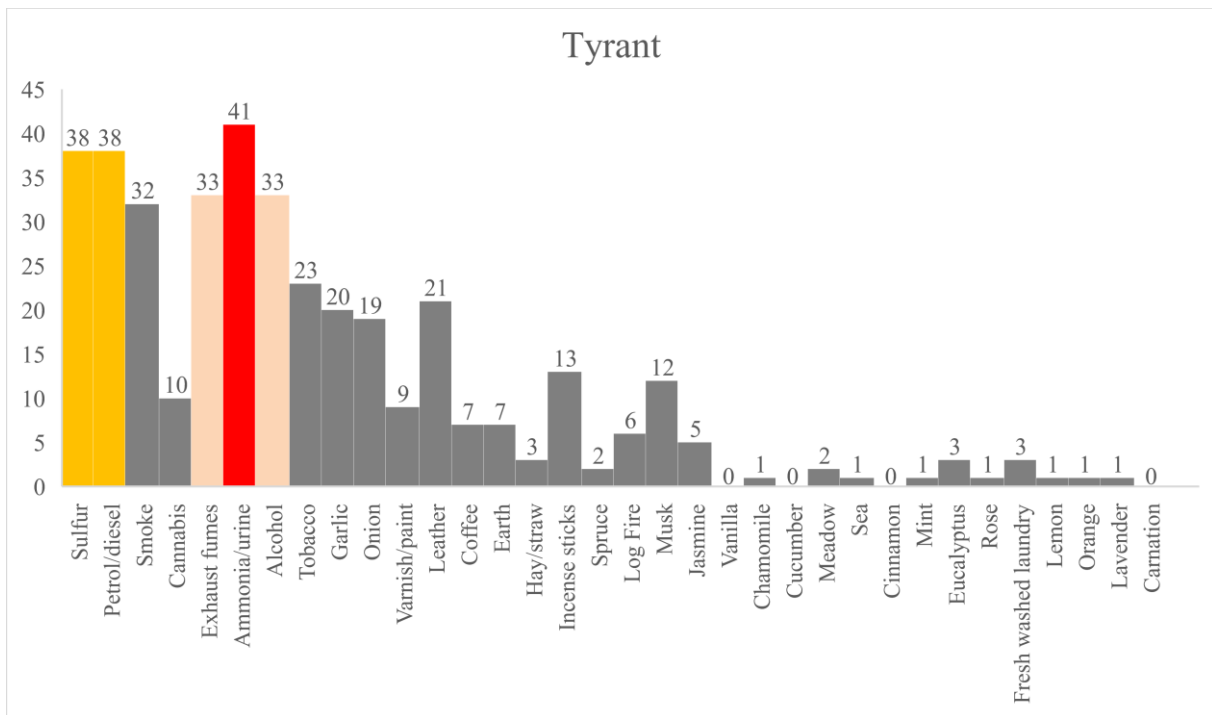


Figure 40 Scent association of the anti-archetype Tyrant; m = 387

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

Like the other anti-archetypes before mentioned, the anti-archetypes of the masculine group do not act according to a pattern. With the first three anti-archetypes, there is a wide dispersion in both areas. Unpleasant-smelling scents as well as pleasant-smelling scents were associated with

these anti-archetypes. Moreover, the top three of each of the three anti-archetypes can be found in both the unpleasant-smelling fragrances and the more pleasant-smelling fragrances.

The anti-archetype Idiot is mainly associated with the scents alcohol, tobacco, smoke and hay/straw. In this case, the top three are composed of four scents and are mostly distributed in the unpleasant-smelling range of scents, but nevertheless there is one rather pleasant-smelling scent that is associated with this anti-archetype. One reason for the wide spread could be that each person has a different experience with an idiot and thus has different scent perceptions for them.

A similar situation applies to the anti-archetype Slave. For this, the top three scents are more in the area of pleasant-smelling scents. These include the scents alcohol, hay/straw, and vanilla. This scent association can be explained by the fact that someone who is addicted to alcohol is a "slave" to alcohol. Additionally, the other two scent compounds could be associated with the history of slavery and for this reason the scents hay/straw and vanilla were associated with this anti-archetype.

A different pattern emerges for the anti-archetype Rebel. Although there is also a scattering here, the top three scents associated with this anti-archetype are located in the area of unpleasant-smelling scents. These are the scents tobacco, smoke, and cannabis. Looking at the characteristics of the Rebel, it can be said that the selected top three scents might fit a rebellious behaviour. Furthermore, it is noticeable with this anti-archetype that, unlike the previous anti-archetypes, the scattering tends to be distributed on the left-hand side, or in other words, the unpleasant-smelling scents.

The results are similar for the anti-archetype Avenger. The selected scents are almost all distributed on the side of the unpleasant-smelling scents. This also reveals the top three scents. According to these results, the Avenger is mainly associated with the scents petrol/diesel, exhaust fumes, smoke, and sulfur. Based on the same number of votes, four scents were included. A quite distinct result is visible with the archetype Tyrant. Through the obvious distribution on the side of the unpleasant-smelling scents, the scent connection with this anti-archetype becomes very clear. Different from the other anti-archetypes, here not three or four scents were included in the top three, but rather five scents were selected based on the same number of votes. The scents ammonia/urine in first place followed by the scent sulfur and petrol/diesel in second place and in third place the scents exhaust fumes and alcohol. These

scent compounds can be explained by the characteristics of this anti-archetype, as the Tyrant is associated with the characteristics of dominance, violence and crime, the selected scent combinations fit perfectly. To summarise, it can be said for the anti-archetypes of the masculine group that, with the exception of two anti-archetypes, all are located in the area of unpleasant-smelling scents. Thus, the hypothesis can also be partially accepted and partially rejected.

To conclude, it is necessary to check whether the hypothesis can be applied to the anti-archetype of the hero. Just like the archetype Hero, the anti-archetype Destroyer does not belong to any group. It has the characteristics of each group and is therefore evaluated individually.

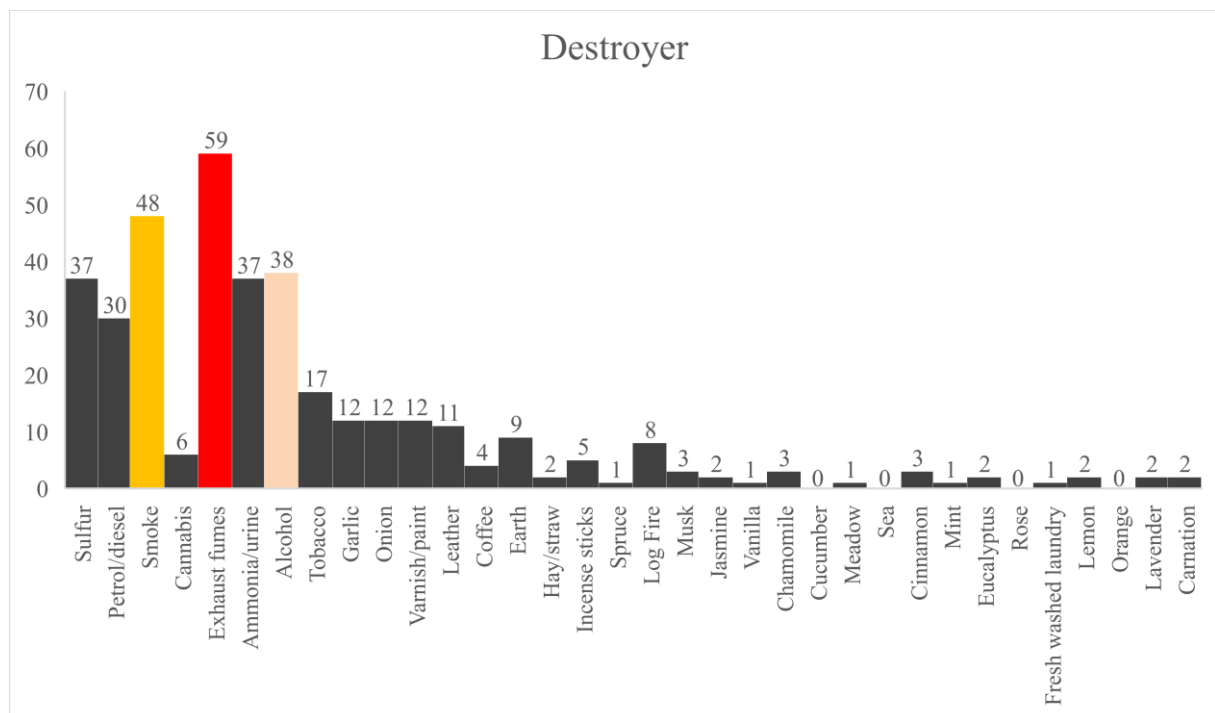


Figure 41 Scent association of the anti-archetype Destroyer; m = 371

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

There are very obvious results for the anti-archetype Destroyer in the diagram. Looking at the right side of the diagram, it is clear that the participants associate barely any to no pleasant-smelling scents with Destroyer. Thus, the top three fragrances are exhaust fumes, smoke, and alcohol. The remaining selected scents are distributed among the other unpleasant-smelling scents such as sulfur, ammonia/urine and petrol/diesel. Regarding the anti-archetype Destroyer, the hypothesis can be accepted. Considering all groups together, the hypothesis: “*The more unpleasant a scent smells, the more likely it is to be associated with an anti-archetype*” can be partly accepted and partly rejected. A summary of all the top three scent associations of the archetypes and anti-archetypes is shown in the following two tables.

Archetype	Top 3 scents
Mother	Fresh washed laundry, Rose, Vanilla
Friend	Log fire, Sea, Vanilla
Mother Earth	Earth, Meadow, Sea
Angel	Vanilla, Rose, Lavender
Beauty	Rose, Jasmine, Vanilla
Happy Nature	Sea, Orange, Meadow
Artist	Varnish/paint, Incense sticks, Musk
Explorer	Sea, Earth, Meadow
Leader	Musk, Leather, Coffee
Mentor	Log fire, Musk, Coffee
Genius	Coffee, Lemon, Mint
Model Student	Fresh washed laundry, Coffee, Mint
Amazon	Jasmine, Rose, Orange
Hero	Sea, Mint, Eucalyptus

Table 6 Top 3 scent associations of the archetypes

Source: Own representation based on conducted survey from 15. November 2022 – 19. December

Anti-Archetype	Top 3 scents
Materialist	Leather, Coffee, Alcohol
Traitor	Sulfur, Exhaust fumes, Ammonia/urine
Diva	Jasmine, Vanilla, Rose
Leper	Ammonia/urine, Smoke, Alcohol
Victim	Haw/straw, Earth, Smoke
Coward	Ammonia/urine, Varnish/paint, Smoke
Femme Fatale	Jasmine, Musk, Incense sticks
Psychopath	Exhaust fumes, Alcohol, Sulfur, Petrol/diesel
Idiot	Alcohol, Tobacco, Smoke, Hay/straw
Slave	Alcohol, Hay/straw, Vanilla
Rebel	Tobacco, Smoke, Cannabis
Avenger	Petrol/diesel, Exhaust fumes, Smoke, Sulfur
Tyrant	Ammonia/urine, Sulfur, Petrol/diesel, Exhaust fumes, Alcohol
Destroyer	Sulfur, Ammonia/urine, Petrol/diesel

Table 7 Top 3 scent associations of the anti-archetypes

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

Hypothesis 3

Two of the three hypotheses have been tested, now the last hypothesis: “*The older the participants, the more different the scent perception of the archetypes and anti-archetypes is to the younger age group*” will be tested. To test this it, one archetype and one anti-archetype were selected as a sample. These are the archetype Hero, since it possesses characteristics from all groups of archetypes. In contrast, the anti-archetype Destroyer, as it represents the antipole of the Hero and also possesses the characteristics of all groups of anti-archetypes. Furthermore, only two archetypes or anti-archetypes were chosen here, as the third hypothesis is not as relevant to answering the research question as the other two hypotheses already tested.

In order to answer the hypothesis, the results of the age groups are compared with each other. For this purpose, the participants younger than 50 years of age were divided into the age group "younger than 50 years" and the participants 50 years and older were divided into the age group "50 years and older" and displayed graphically. Due to the unequal number of participants who are 50 years and older, the evaluation was presented in percentages. First, the results of the Hero archetype are analysed and evaluated.

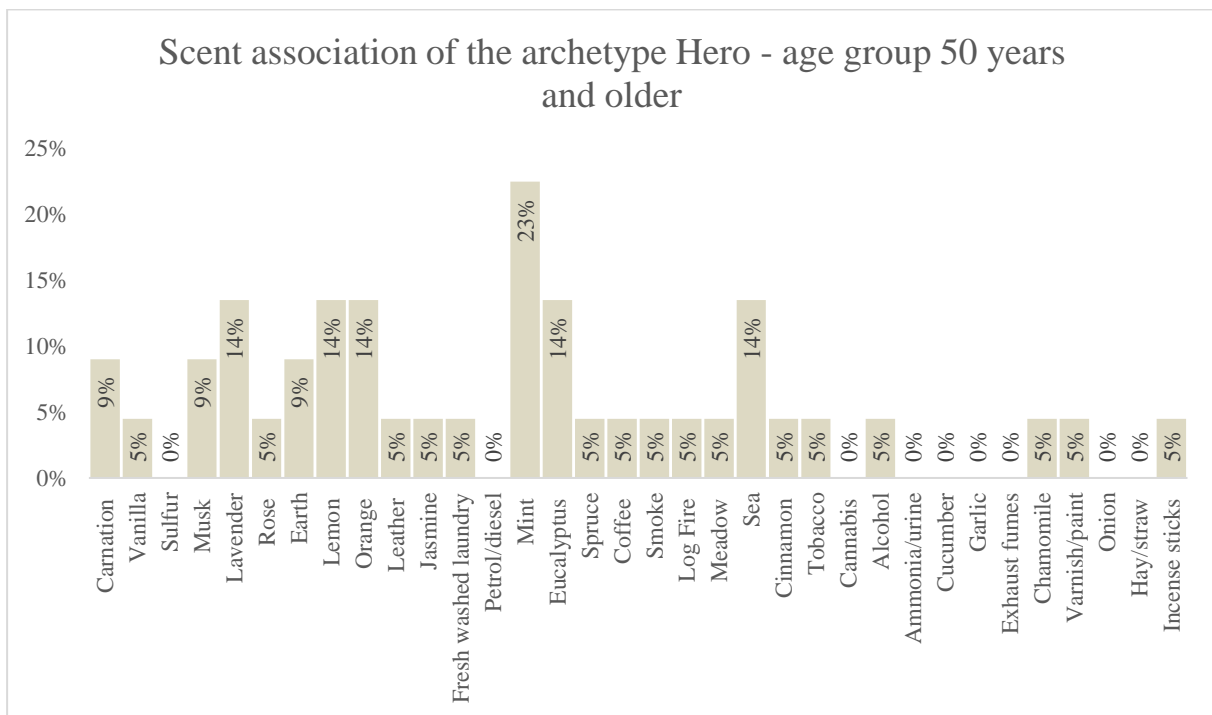


Figure 42 Representation of the results for the archetype Hero - age group 50 years and older; n = 19
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

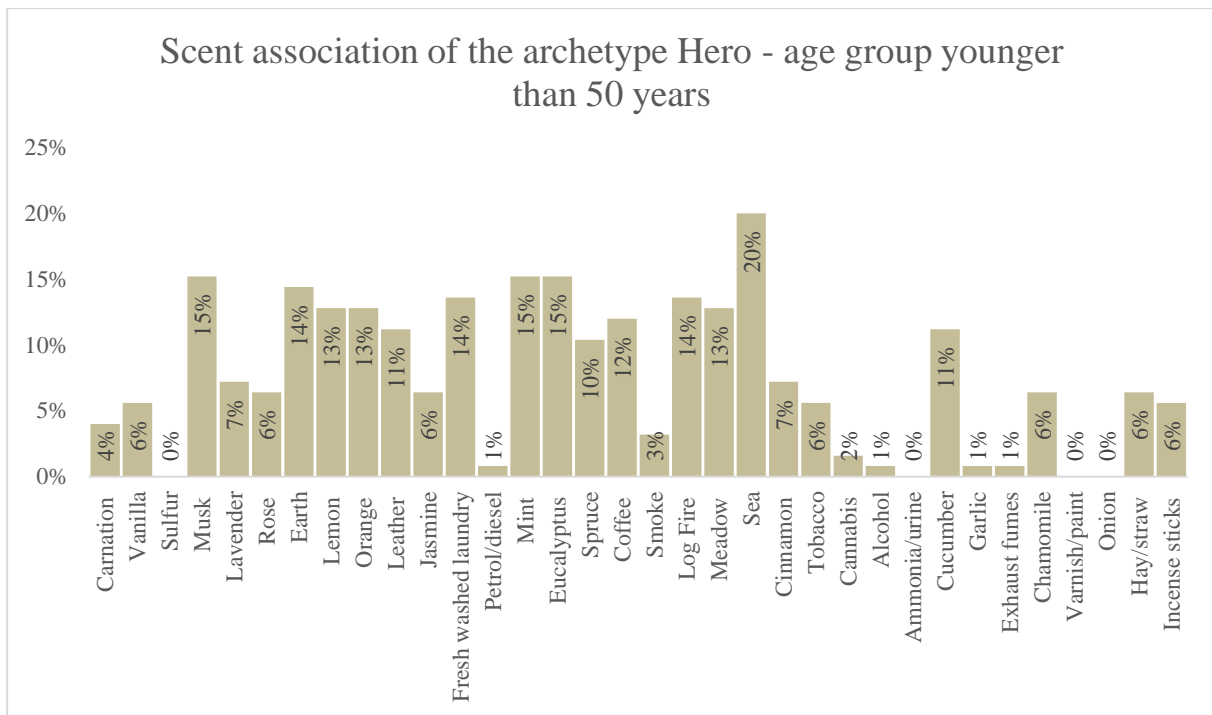


Figure 43 Representation of the results for the archetype Hero - age group younger than 50 years; n = 131

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

Looking at the results of the two age groups, it is quickly clear that the scent perceptions of the age group "50 years and older" differ from the scent perceptions of the age group "younger than 50 years". Whereas the age group "50 and older" associates the archetype Hero primarily with the scent Mint, the age group "younger than 50" primarily associates the scent Sea with this archetype. Moreover, a considerable scattering can be seen in the younger age group, while in the age group "50 years and older" a scattering is hardly recognisable. Generally, it becomes clear in the graphs that the scent perceptions are different.

To be able to analyse the hypothesis, the next step is to compare the results of the age groups of the anti-archetype Destroyer.

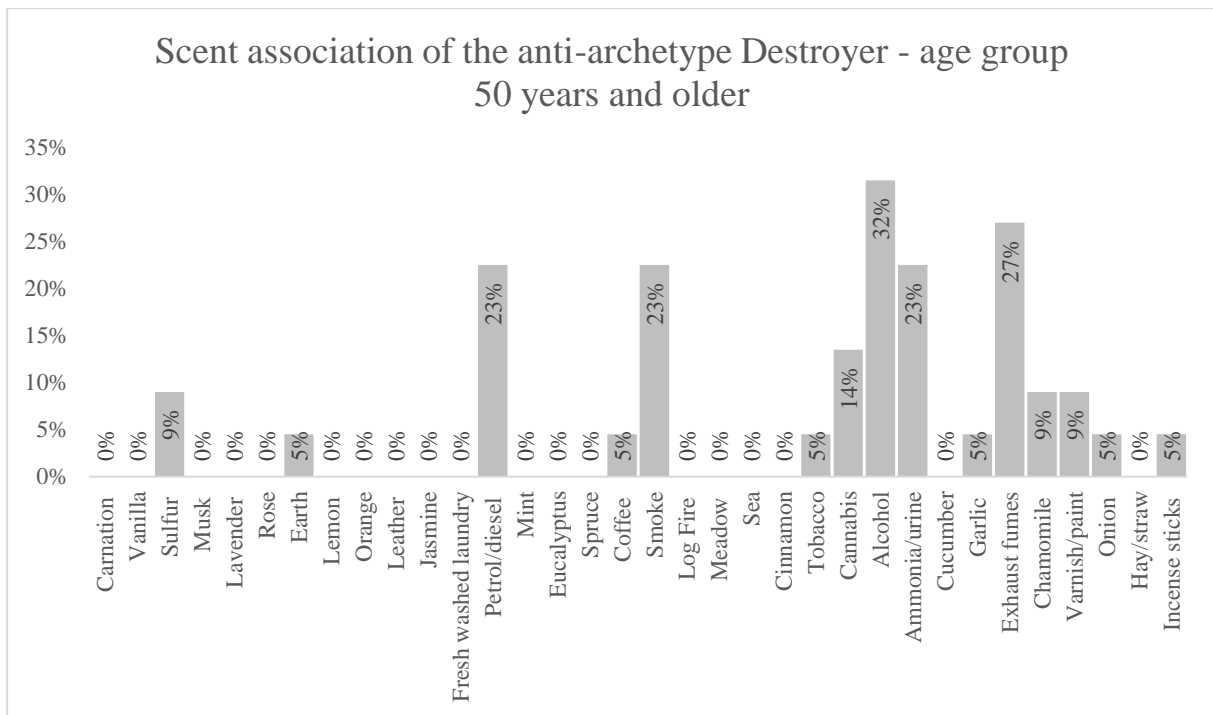


Figure 44 Representation of the results for the anti-archetype Destroyer - age group 50 years and older; n = 22
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

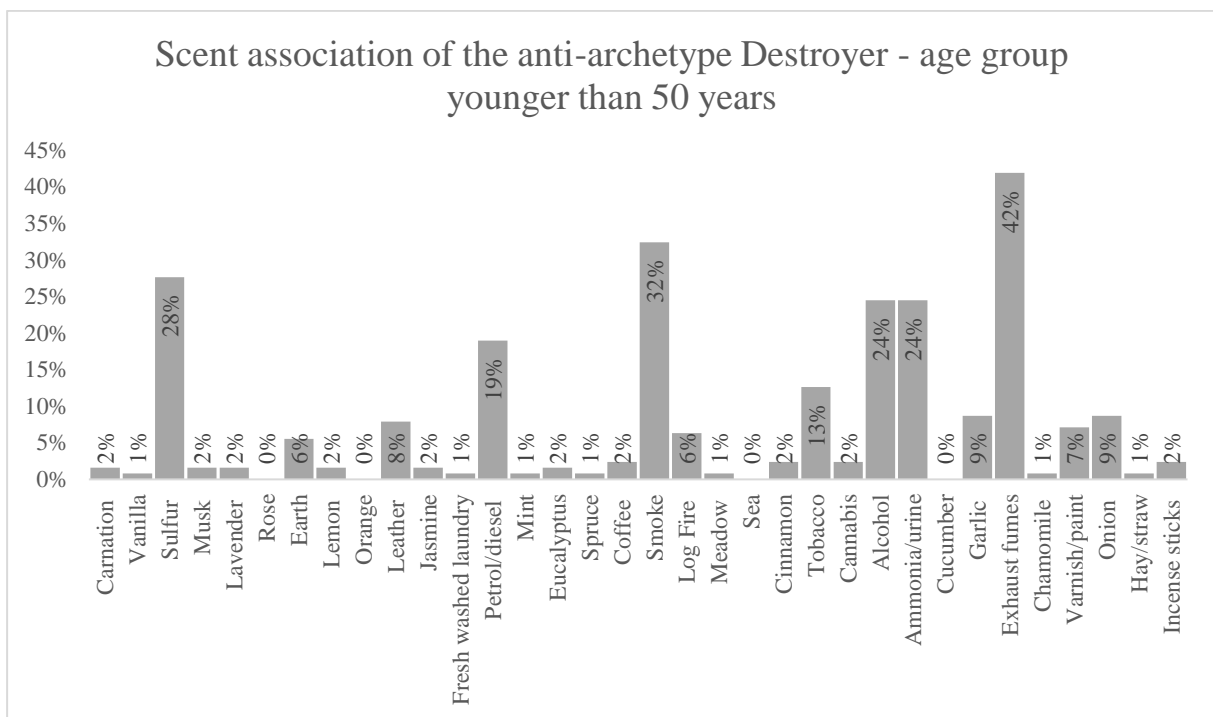


Figure 45 Representation of the results for the anti-archetype Destroyer - age group younger than 50 years; n = 126
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

Regarding the anti-archetype Destroyer, the difference in scent perception is not as obvious as for the archetype Hero. But nevertheless, 32 % of the participants in the age group "50 years and older" associate the Destroyer with alcohol while 42 % of the participants in the age group "younger than 50 years" associate the Destroyer with exhaust fumes.

Yet, for the age group "50 years and older", the scent exhaust fumes are in second place. Looking at the rest of the scent associations of the two groups, they differ again. No scent associations are the same in both groups. Likewise, it is noticeable that in the age group "50 years and older" there is barely any dispersion and in the age group "younger than 50 years" only a slight dispersion can be found. While some pleasant-smelling scents were also selected in this age group, only unpleasant-smelling scents were selected in the age group "50 years and older", with the exception of coffee.

Combining the two evaluations, it can be said that the scent perceptions of the age group "50 years and older" are different from those of the age group "younger than 50 years". However, since out of 150 participants only 19 from the first questionnaire and 22 from the second questionnaire respectively belong to the age group "50 years and older", this is not sufficient for a valid result. Therefore, the hypothesis can only be answered by a random assumption based on the two evaluations. Due to the fact that this hypothesis, as already mentioned, is not that relevant for answering the research question, this random guess is adequate for answering it. Consequently, the evaluation shows that the hypothesis: *"The older the participants, the more different the scent perception of the archetypes and anti-archetypes is to the younger age group"* can be accepted.

5.3 Archetype-Scent-Model

When the first two hypotheses were tested, a top three scent could be formed for each of the 14 archetypes and 14 anti-archetypes. These top three are the scent combinations that are associated with the respective archetypes or anti-archetypes. Consequently, the scent combinations are related to the respective archetype or anti-archetype. Since some archetypes or anti-archetypes have been identified as having the same scent combinations, the placement of the scents is also relevant for the scent combination and this placement should be considered when creating a perfume, for example. The scent that is ranked first should be the most common in that perfume/scent. Therefore, the top three fragrances are inserted as a further circle in the archetype model by Pätzmann and Hartwig, resulting in an extended model which can be used as an archetype-scent connection model. This model is created for both the archetypes and the anti-archetypes and is presented on the following pages.



Figure 46 Archetype-Scent-Model

Source: Own representation in accordance to Pätzmann & Hartwig, 2018, p. 8

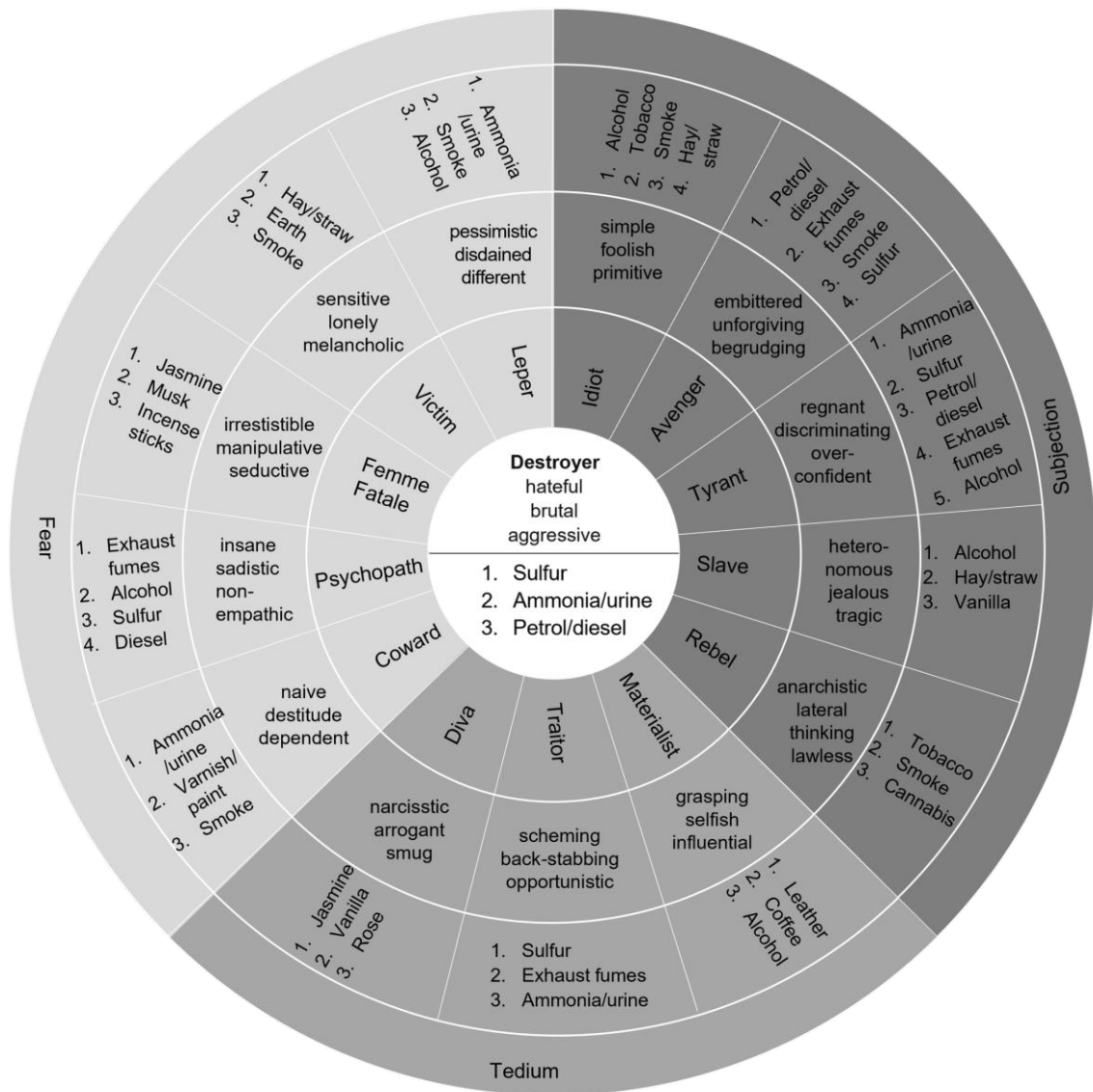


Figure 47 Anti-Archetype-Scent-Model

Source: Own representation in accordance to Pätzmann &Hartwig, 2018, p. 27

6 Relevance for Start-ups

Brand management is more than design and advertising. While it has been a matter of course for decades for larger companies, especially in the consumer goods sector, to professionally manage their own brand, many start-ups are initially only concerned with the operational development of their own brand. Often start-ups equate "brand" with design and advertising as well as the legal protection of names and logos (Kilian, 2019, pp. 55-56). However, these are primarily operational aspects of brand management. Conversely, the strategic perspective, especially what one's own brand stands for, what constitutes its identity, often remains unnoticed and thus unclear. Brand identity and brand message are understood as a unique set of brand associations that need to be established and defended (ibid). Using this set, start-ups should be superior to their competitors in the market and thereby give them a competitive advantage. As already mentioned in chapter 4, companies will rely increasingly more on multisensory brand management in the future. Especially for start-ups, it is important to understand that a catchy value system is becoming increasingly important. The brand becomes a point of orientation for employees and customers alike (ibid). Through brand elements such as vision, taste or smell, start-ups can specifically address several sensory channels and thus contribute to creating a recognition value (Kilian, 2021, pp. 116-117). For this purpose, start-ups can also use the sensory branding model presented in chapter 4 as a guideline.

Since this paper primarily deals with the sense of smell and the results refer to scent perception, the relevance for start-ups in terms of scent marketing and scent perception is explained below. If a start-up wants to differentiate from its competitors, it should pay attention to the olfactory elements in addition to the visual brand elements and focus on scent marketing. Especially since the sense of smell plays an enormously important role in the decision whether to choose a brand or not, as already explained in chapter 4.1. If a start-up wants to strengthen a special brand bond with the customer, it should make use of the olfactory connections of the archetypes. However, it should bear in mind that the use of certain scent connections triggers a different emotional association. Depending on what association the start-up wants to trigger, it should select the corresponding scent combinations. Nevertheless, it would be advantageous if only the scent combinations of the archetypes were used for scent marketing. But it is also possible to use the anti-archetypes Diva or Femme Fatale if for instance seductive, stimulating emotions should be triggered, as for example in the sale of lingerie. If a start-up wants to project the image of a

friend, for example, it should resort to a fragrance that contains the scents of log fire, sea, and vanilla. This scent is sprayed in the store of a startup that has a stationary trade. This gives the customer a feeling of loyalty and friendship. For a more natural feeling, the scent combination of the archetype Mother Earth should be used. This scent could, for example, be sprayed on the goods to be shipped in a shipping company, so that the customer has a sense of being in nature as soon as opening the delivery. These considerations can be applied to every archetype and its scent combinations.

Generally, start-ups should first and primarily be aware of the feeling and value system they want to transmit to their customers. After this fundamental question has been clarified, the characteristics of the archetypes are inspected and the archetypes that best fit the value system are selected. Using the models created in chapter 5.3, the companies can extract the corresponding scent combinations and integrate them into their scent marketing. The extended archetype models are supposed to serve as a guideline for start-ups and contain the characteristics of the archetypes and anti-archetypes as well as the scent combinations that were revealed in the empirical study.

Summarising, it can be said that a strong brand requires distinctive brand management with a focus on brand identity. Especially through scent marketing, which considers the archetype-scent connections, start-ups can differentiate themselves from their competitors. Consequently, they can emotionally trigger their customers and thus strengthen their brand loyalty. By taking the sense of smell into account, start-ups can stand out from the crowd and gain a foothold on the market more quickly.

7 Conclusion and Implications

Since our sense of smell frequently has a stronger impact on our decisions and often decides for us without our knowledge, we frequently underestimate the significance of this sense when selecting a brand (Gutjahr, 2019, p. 162). In the human brain, the deep connection between the sense of smell, emotion and memory already provides the first indications that archetypes and scents can be connected. When choosing a brand, we are often not aware of the importance of the sense of smell, as it frequently has a greater influence on our choices and makes the decision for us even without realising it. In addition, the literature review revealed that our sense of smell is a highly unexplored, but very important human sense. As a result, the connection between archetypes and scents and what enrichment this connection brings to brand management has not been investigated yet, as so far only the focus has been on the visual and acoustic factors. Nevertheless, it could be established that a basic framework already exists in the field of scent marketing and multi-sensory branding, which makes it easier to integrate and implement the developed archetype-scent models. It can be said from personal experience that the background information about the sense of smell equips one with a more receptive and conscious nose towards various influences, even in everyday life.

The current study has shown that archetypes as well as anti-archetypes can be connected with scents. Findings from the surveys show that a combination of three to five scents represent an archetype or anti-archetype and its character traits. Therefore, the research question set out at the beginning, "*Can scents be archetypes?*", can be confirmed in the affirmative, as each archetype or anti-archetype can be associated with a combination of scents. This can also be confirmed by the hypotheses that have been formulated. Based on these, a pattern can be derived that can be applied to the archetypes and anti-archetypes. According to this pattern, archetypes, especially feminine and infantile archetypes, are mostly associated with pleasant fresh scents. This contrasts with the anti-archetypes, for which the results were not quite as clear-cut as for the archetypes. The reason for the inconclusive results is that there are some feminine and partly infantile anti-archetypes that are mostly associated with pleasant-smelling fragrances, while all masculine anti-archetypes are associated with unpleasant-smelling scents.

Furthermore, not all preferred fragrances were directly evident from the data, as there was increased dispersion among some archetypes as well as anti-archetypes. Nevertheless, it was

possible to assign a scent combination of three to five scents to each archetype and anti-archetype and to derive the two extended models based on these scents.

Besides, age also plays a role in the perception of scent. According to the results, people older than 50 years have a different perception of the scent of an archetype than people who are younger. Nevertheless, the last statement is not very valid, since no reliable result could be obtained due to the small number of participants over 50 years of age. To obtain solid results for this hypothesis, a new study should be conducted with a focus on a high number of participants in the age group 50 years and older. Despite this, the results do not affect the research question posed in this paper but serve as additional input and a possible starting point for further research in this area. In addition to the few participants in the age group 50 and older, the two surveys had to be distributed through increased pushing via WhatsApp and Facebook groups, as the desired number of participants per survey could not be reached at the beginning to achieve a valid result. For this reason, the duration of the online surveys was increased to 35 days after 14 days. In addition, it was initially difficult to find suitable literature, therefore the focus was increasingly on two to three main sources.

Generally, the topic of archetypes and scents receives not enough attention in brand management and marketing. Companies are barely aware of the importance of the sense of smell, and therefore it is usually left out of the equation when it comes to creating new customer loyalty measures. Especially start-ups should be aware that they can differentiate themselves enormously from their competitors by considering the sense of smell through distinct scent marketing or also through multisensory branding with a focus on scent marketing. Specifically, if the archetype scent models are considered, stronger customer loyalty can be achieved by triggering certain emotions. From my point of view, the topic of scent marketing with archetypes will become increasingly important in the future, especially for start-ups. However, it remains to be seen whether this idea and the theory established in this paper can gain a foothold in practice. Nevertheless, the archetype-scent-model and the anti-archetype-scent-model already represent a first basis, which must be tested for its practicability.

In conclusion, the sense of smell is a so far underestimated sensory organ and enormously important due to its close connection with the limbic system. The same applies to the archetype theory, which has enormous significance for brand management. When the sense of smell and the archetypes are brought together in an archetype-scent model, new possibilities arise to bind customers to a brand and to touch them emotionally without them consciously noticing.

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Affirmation

„I hereby confirm that I have authored this thesis independently and without illicit assistance from third parties and using solely the aids mentioned. The thoughts that were retrieved directly or indirectly from other sources are marked as such. The work was submitted or published so far in the same or similar form of no other test authority.”

Giengen a. d. Brenz, 14.04.2023

Place, Date

Daniela Seibel

Signature

Appendix

Description of the archetypes and anti-archetypes:

Archetype	Description
Materialist	“For a materialist, possession is all that matters. Social contacts and ties mean nothing to her, which is why they are assigned to boredom. With her possessions and wealth, she thinks she owns the world. She firmly believes that every human being can be bought. She never has enough and would not give anything of her money and possessions without receiving something in return (Pätzmann & Hartwig, 2018, p.28).”
Traitor	“The traitor pretends to be someone he is not for a long time. In doing so, tries to imitate a friend and act helpful and loyal in order to gain the trust of others. At one point, however, it turns out that the person in question has selfish intentions and has been playing a set game since the beginning of the story. He then turns out to be scheming and opportunistic. He can therefore also be seen as an actor who manages to deceive his entire environment (Pätzmann & Hartwig, 2018, p. 29)”
Mother Earth	“Mother Earth tries to be in harmony with all living beings. She represents a personification of creation and lives according to the principle of reincarnation. She firmly believes that all living things have the same origin. Therefore, every living being deserves to be treated with respect and valued. She also tries to avoid all forms of suffering, knowing that people only harm themselves by doing so. It often acts as an intermediary between different parties, mostly between humans and nature (Pätzmann & Hartwig, 2018, p. 11).”
Diva	“The diva is narcissistic, arrogant, and conceited because of her looks or reputation. She thinks she can get anything in life just because she's beautiful or she's good at a certain thing. She's absolutely vain and wants herself because she's herself finds so beautiful just surrounded by other beautiful people. She doesn't do this for the sake of social contact, which she is tired of, but for self-expression and to enjoy the sight of others (Pätzmann & Hartwig, 2018, p. 30)”.
Angel	“The angel is pure and innocent. In most cases, he is still very young. He often grows up sheltered and therefore has no idea how evil and cruel life can be. For this reason, he is gullible and open to new ideas. The angel has the gift of empathizing with other people. If another person is doing badly, he acts as a guardian angel and tries to build them up (Pätzmann & Hartwig, 2018, p. 13).”
Coward	“The coward is fearful and overcautious from lack of life experience. He can't handle being on his own. He needs an anchor that gives him support, shows the way, and protects him. He is also physically young and underdeveloped which causes him to be clumsy. He prefers to stick to the tried and tested and does not venture into unfamiliar territory (Pätzmann & Hartwig, 2018, p. 31).”
Artist	“The artist has his own views on life and when in doubt, swims against the tide. He stands behind his convictions and therefore likes to express his

	<p>otherness in a visible way for everyone else. He knows his uniqueness and is proud of it. Because he knows the feeling of being left out, he wants to do better and is tolerant of people who are also different. He just has no understanding of cruel and malicious people and also expresses that. Due to his free-thinking nature, he attaches great importance to his personal freedom rights (Pätzmann & Hartwig, 2018, p. 14)".</p>
Psychopath	<p>"The psychopath has such a high level of creativity and free spirit that they descend into insanity. In addition, he is violent and takes pleasure in the suffering of others. It is impossible for him to put himself in other people's shoes and empathize with their feelings, which makes him appear inhuman. He often has an ideal vision of the world and works towards making it a reality. However, this is just as cruel and barbaric as the psychopath himself. In his past, he was often mistreated, abused, rejected, or despised, which ultimately contributed significantly to his mental instability (Pätzmann & Hartwig, 2018, p. 32)."</p>
Beauty	<p>"Beauty is a character everyone falls in love with at first sight. Not only is she attractive, but she also has a charisma that captivates everyone. When she enters the room, all eyes are on her. Men would like to have her by their side, women want to be like her. The beauty knows about its effect and does not stop using it to achieve its goals. However, she is not malicious. She is very emotional and enjoys physical closeness with other people (Pätzmann & Hartwig, 2018, p. 15)."</p>
Femme Fatale	<p>"The femme fatale is an erotically fascinating, but demonic, destructive woman. With her irresistible attraction to the male sex, she binds her victims to herself and then becomes their undoing by plunging them into misfortune. She is callous and ruthless. It slowly but surely induces fear in its victims (Pätzmann & Hartwig, 2018, p. 33)."</p>
Happy Nature	<p>"The happy nature is often faced with an impossible task and still manages to maintain her optimism and humour and make the best of her situation. Where others would have given up long ago, she still has at least one ace up her sleeve. She is the typical roly-poly and doesn't let anything get her down. She sees life as a gift, even if it often has difficult times in store (Pätzmann & Hartwig, 2018, p. 17)."</p>
Victim	<p>"The victim has no significant others because his family and friends have passed away or left him. The victim is now a sad and sensitive bereaved, desperate for support. The victim was involuntarily uprooted, becoming a withdrawn, melancholy person. They are reluctant to talk about their fate as they feel there is no one they can confide in. All of these traits result in it having a rather anxious nature (Pätzmann & Hartwig, 2018, p. 34)."</p>
Explorer	<p>"The explorer is always looking for new adventures. Spending his whole life in the same place doing the same tasks day in and day out is not for him. He knows the world still has many surprises in store for him and doesn't want to miss any of them. Although others find him strange, he follows his heart and always throws himself into new experiences. He doesn't allow himself to be forced into a social corset, but instead follows his dreams (Pätzmann & Hartwig, 2018, p. 18)."</p>
Leper	<p>"The leper has chosen of his own free will to lead a life of solitude. He often has a gift or flaw that sets him apart from everyone else. Since he is ridiculed and ostracized for this, he prefers to isolate himself. Many are afraid of him and his extraordinary nature. Sometimes they even scare</p>

	him, and he wishes he could be like everyone else (Pätzmann & Hartwig, 2018, p. 35).”.
Genius	“The genius is highly intelligent, has a great general education, and usually a field in which it is unbeaten. It has an unending thirst for knowledge and strives to learn more about the world every day. Even at a young age, the genius is far ahead of his peers. It stands on the threshold between the two motives of assertion and curiosity. From his point of view, it tends to follow his curiosity, since learning and gathering information gives him pleasure and is therefore an inner activity (Pätzmann & Hartwig, 2018, p. 19). “
Idiot	“He is not very intellectual by nature and is not motivated to think for himself, learn anything or teach himself anything. His reasoning is primitive. Because his intellect is no match for that of his fellow human beings, he involuntarily places himself in a submissive position. It is easy for others to manipulate and fool him. However, the advantage of his limited mind is that he can often be much more positive and cheerful than the more concerned people around him. There's always something to laugh about with the idiot (Pätzmann & Hartwig, 2018, p. 36).”
Mentor	“The mentor is interested in passing on his knowledge to future generations. He has already gained a lot of experience in his long life and therefore almost always knows what to do. Younger people often ask him for advice and see him as a role model. In addition, the mentor not only has great expertise but also has a great understanding of morality and knows what is right and what is wrong. He is very farsighted and recognizes disaster and danger long before others do (Pätzmann & Hartwig, 2018, p. 20). “
Avenger	“The Avenger has a kind of intimate enemy he wants revenge on. This intimate enemy has wronged the avenger or a loved one of the avenger in the past, which he cannot let go of. This injustice is often about the intimate enemy taking a loved one from the avenger through death. However, instead of playing the victim role, the avenger wants to use vigilantism to restore justice (Pätzmann & Hartwig, 2018, p. 38). “
Leader	“The leader represents the alpha animal within a group. He combines intelligence, strength, and courage and was therefore chosen by his group members to be the leader. Others, therefore, follow him and are loyal to him. His word counts and is not questioned. In addition, he usually has a rival who is jealous of his position and wants to outwit him with intrigues in order to take his place. Aware of the responsibilities that his position entails, the leader is serious and rarely humorous (Pätzmann & Hartwig, 2018, p. 21). “
Tyrant	“The tyrant has no interest in fighting for the welfare of his group. All he cares about is showing his dominance by subjugating others. As an absolutist, he has an ideal of social structures and tries to implement them. He discriminates against certain social groups and tries to exclude them from society. He demonstrates his power through violence and crimes against humanity for which he cannot be prosecuted (Pätzmann & Hartwig, 2018, p. 39). “
Amazon	“The Amazon combines her femininity with otherwise typical masculine characteristics. In a male-dominated world, she doesn't give up and comes across as self-confident and strong. She doesn't allow herself to be persuaded that she can't or can't do something just because she's a woman.

	<p>On the contrary - she even considers the woman to be the more skillful and intelligent sex. She doesn't want to make herself dependent on a man but wants to stand on her own two feet (Pätzmann & Hartwig, 2018, p.23). “</p>
Slave	<p>“The slave involuntarily submits to a person, thing, condition, or higher power. She is physically or psychologically dependent on it and cannot live without it. This makes her alien. She is addicted to beauty, an object, or a substance such as alcohol. She can't get rid of her drug, although she often would like to. This makes her a tragic person for whom others feel sorry (Pätzmann & Hartwig, 2018, p. 40). “</p>
Model Student	<p>“The model student is modelled on the mentor or the genius. He claims to be the best in a certain field. He usually works towards this goal from an early age. He spends most of his time learning and constantly improving. Similar to the genius, he has an insatiable thirst for knowledge. Some others like to see him as a nerd and tease him because of his exaggerated commitment. The model student, however, does not let himself be diverted from his path. Only the opinion of his teachers counts to him (Pätzmann & Hartwig, 2018, p. 24). “</p>
Rebel	<p>“The rebel always does what he thinks is right. He does not take orders from anyone and therefore cannot be subjugated. He is his own boss whether others approve of it or not. He has his own views on life that he won't let anyone talk him into. He doesn't obey laws unless he believes them to be legitimate. He is sometimes provocative and open with those around him when he feels they are trying to subjugate him or try to change him (Pätzmann & Hartwig, 2018, p.41). “</p>
Hero	<p>“The hero is someone who takes on a difficult task with fearlessness and courage. He is selfless and willing to sacrifice himself to fight for justice. This can mean a politician, a doctor, a musician, or your own mother (Pätzmann & Hartwig, 2018, p. 25). “</p>
Destroyer	<p>“The Destroyer is weary of humanity. He doesn't need another person to be happy. He does not attach himself to anyone as he trusts only in himself. There is no good heart in him, no caring, and no compassion. He spreads fear and terror with the aim of subjugating and ruling over others. Filled with hatred, the Destroyer unleashes his hatred through his brutality. He does not shy away from psychological, verbal, or physical violence. His environment usually sees him as thoroughly malicious without exception (Pätzmann & Hartwig, 2018, p. 43). “</p>

Additional Demographics:

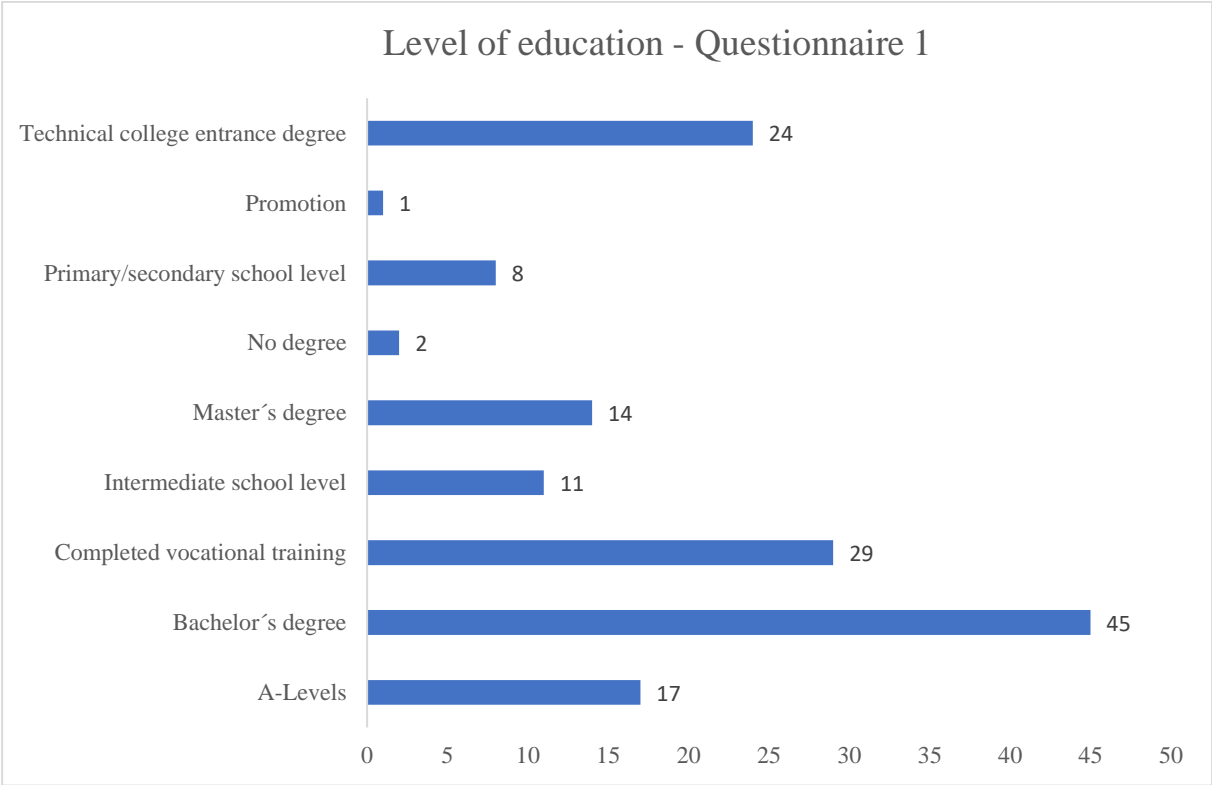


Figure 48 Level of Education - Questionnaire 1; n = 151
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

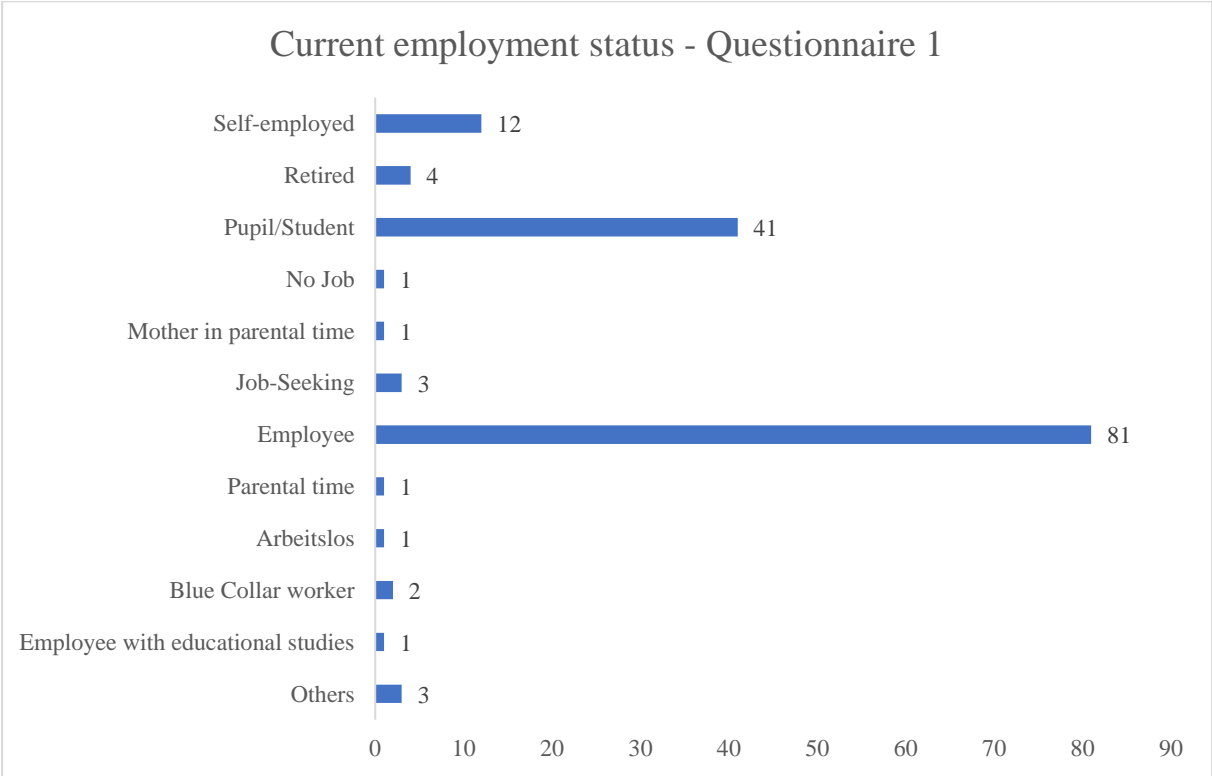


Figure 49 Current employment status - Questionnaire 1; n = 151
 Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

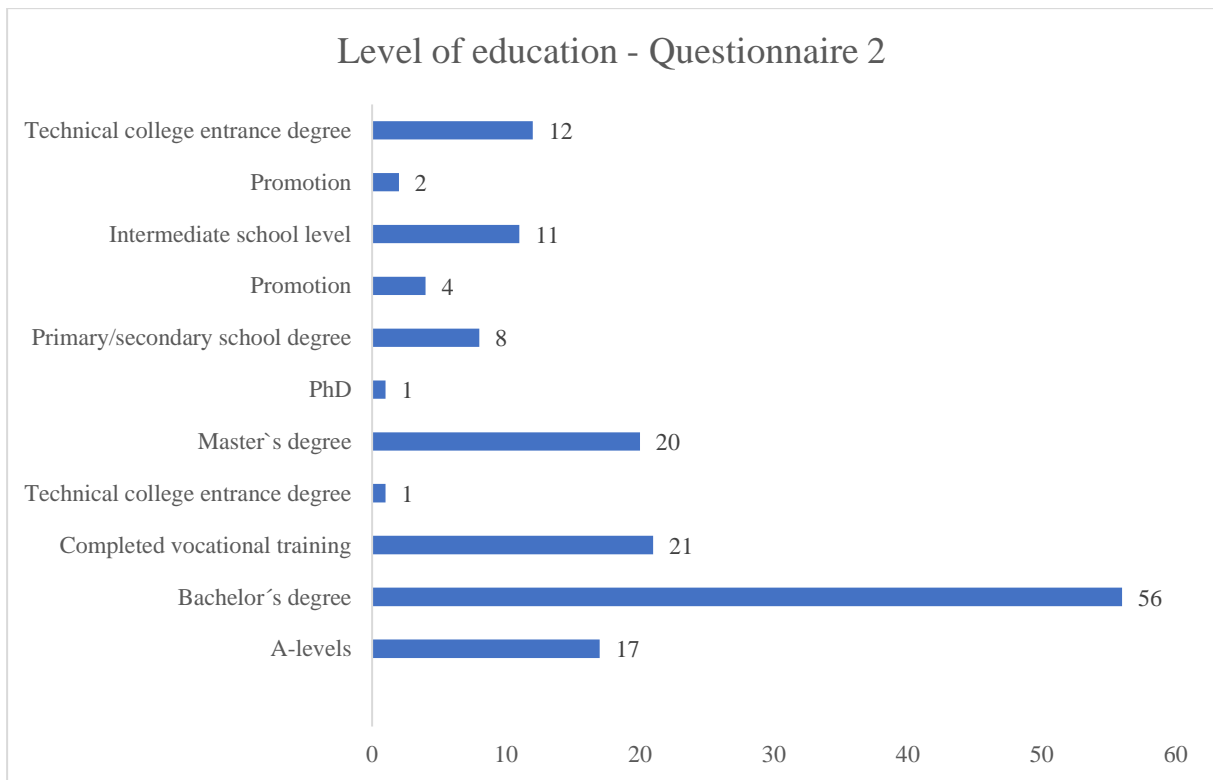


Figure 50 Level of education - Questionnaire 2; n = 153

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022

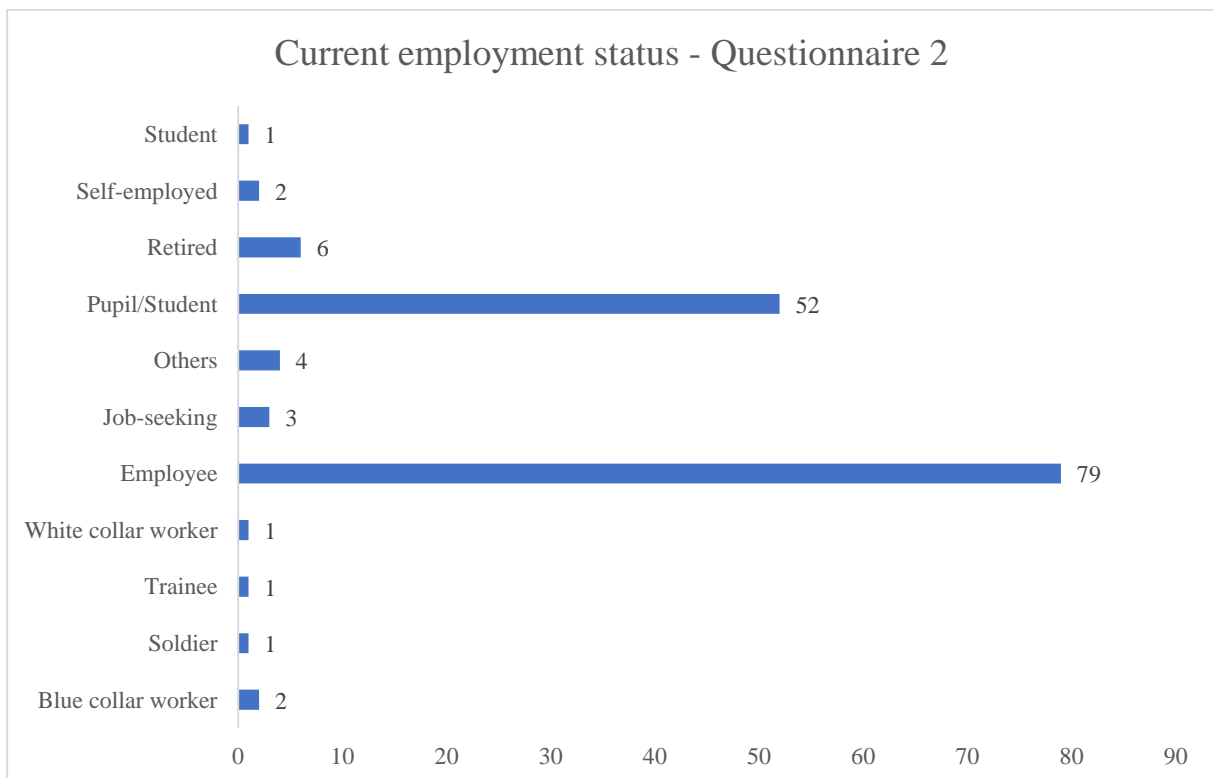


Figure 51 Current employment status - Questionnaire 2; n = 152

Source: Own representation based on conducted survey from 15. November 2022 – 19. December 2022