

Assessment of the brand experience effect on the gender dimension of the brand personality on the example of Dior

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Abstract. The aim of this study is to measure the effects of the brand experience on the gender dimension of the brand personality on the example of Christian Dior (more specifically, its fragrance-line branch). The study used a quantitative method to explore two variables: the brand experience and the gender dimension of the brand personality. The research sample consisted of data collected from 173 respondents from the Kurdistan region of Iraq and the study covered the period from January to August 2021. The analysis demonstrates that the brand experience of the Dior brand is more inclined towards the feminine than the masculine characteristics of the brand, which makes it more appealing to female consumers. The study contributes to the exploration of the specific concept of the gender dimension of a brand personality.

Keywords: brand, brand experience, brand personality, gender, masculine, feminine

JEL: M30, C18, C35

Ocena wpływu doświadczenia marki na jej osobowość w aspekcie płci na przykładzie Diora

Streszczenie. Celem badania omawianego w artykule jest ocena wpływu doświadczenia marki na jej osobowość w aspekcie płci na przykładzie marki Christian Dior (a dokładnie, jego linii produkującej perfumy). Analizowano zależności między dwiema zmiennymi: doświadczeniem marki i osobowością marki w aspekcie płci przy wykorzystaniu metody ilościowej. Próba badawcza składała się ze 173 respondentów pochodzących z irackiego Kurdystanu, a badanie było prowadzone od stycznia do sierpnia 2021 r. Analiza wykazała, że doświadczenie marki Dior charakteryzuje się większą skłonnością do feminizacji jej cech, co w konsekwencji czyni ją atrakcyjniejszą dla kobiet. Przeprowadzona analiza stanowi wkład w badania nad koncepcją osobowości marki w aspekcie płci.

Słowa kluczowe: marka, doświadczenie marki, osobowość marki, płeć, mężczyzna, kobieta

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1. Introduction

The notion that customers seek out new and unforgettable experiences as a function of emotional, impactful and other perceptual objections is quite widespread in the literature on marketing. Also, as a trend, both experts and scholars have shown deep interest in the whole philosophy underlying a brand experience, recognising its significance for the improvement of marketing communication for commodities. Studies in product marketing have shown that creating and providing an emotionally rich product distinguishes the company and affects sales, customer satisfaction and brand building (Das, 2014).

Breaking down the concept of brand experience seems to be the most reasonable means to understanding it. 'Brand' is how the rest of the world sees your business. Your brand expresses the reason for your being and what you present to others (Brakus et al., 2009), while 'experience' explains how you grow up, prosper and live. Therefore, 'brand experience' refers to how consumers interact with a brand and how they perceive it through the whole buying process, the use and experience of the products of a given brand (Turner & Bruner, 1986).

So we can see that brand experience is a wider notion that describes an individual's experience with the product brand. The essential element of a brand experience is producing an unforgettable, pleasant moment for an individual. A brand experience is an aspect of the experience process in its entirety. The formation of a 'brand personality' occurs when the audience are willing to buy the brand product because it represents their style and matches their character and behaviours (Erenkol & Merve, 2015). It is essential for businesses, especially for new or small ones, to establish their brand identity in order to communicate with the right group of customers. This is because brand personality enhances the brand's image, value, recognition, equity and reputation, and establishes the business's position on the market (Klaus & Maklan, 2013).

Being of a male or female sex is a natural biological differentiation, and it is frequently the cornerstone for most human civilizations, communities and cultures (Grohmann, 2009). Gender, on the other hand, is a concept of the differences between females and males created by society, which varies in prominence depending on the cultural context (Kapferer, 2012). However, in addition to biological differences and different gender roles, men and women have distinct psychological traits.

Brands, their standard measurement and their capacity to participate in marketing practices, have yet to be investigated. Further research in this respect should involve the study of each dimension of the masculine and feminine attributes

of a brand which reflect individual personal characteristics (Avery, 2012). Thus, this paper focuses exactly on the above with respect to the Christian Dior brand.

A brand experience involves building a physical sensation which encourages a customer to enter into an enduring and meaningful relationship with the brand. The 'brand experience' phrase came to life with the evolution of the media and platforms that companies use to tell the 'story' of their brand, as do many other phrases in the marketing industry. Terms like 'live events', 'sponsorship activation', etc., have been used to describe companies' offering (Coelho et al., 2019). Brand experience is a type of a marketing concept that integrates a comprehensive collection of conditions that an organisation creates to impact the customer's feelings about a specific product or company name (Klaus & Maklan, 2013).

Companies aim to build a sense of goodwill, reliability and trust through different means of communication with the customer in order to build a connection between the brand and the client's particular needs, desires and emotions. It encompasses the experiences, feelings, ideas and activities created by the brand. Since consumer demands change, brand experience is becoming a critical component of any business plan (Holbrook, 2016). If properly constructed, it provides a complete and interactive platform enabling marketers to promote their brand stories effectively. This sort of marketing appeals to young customers who seem to be prepared to take their time to comprehend a company's mission and objectives.

The gender dimension of a brand personality (Hess & Melnyk, 2016) addresses consumer preferences and involves the differentiation of the offered products to suit the needs of a specific group of consumers. Consumers, performing their daily duties, often busy and in a hurry, when they have time to scroll through their social media, are exposed to a multitude of posts featuring a multitude of brands (Lemon & Verhoef, 2016). They tend to be tired and confused when faced with such a mass of available options. Therefore, a differentiation strategy is crucial for the brand to reach their target audience. The brand should aim to shorten the time for people to identify and focus on its range of products. This is possible to achieve by simple and already well-established brands whose personality characteristics are distinct among the rest. Brand personality as a factor determining the success or failure of a brand is yet to be explored (Brakus et al., 2009).

Researchers have carried out extensive studies on understanding different orientations of brand experience and the gender dimension of a brand personality (Hess & Melnyk, 2016). Brand experience is always crucial when a brand aims to position itself on the consumer market. Consumers experience a brand through their perception of it constructed on the basis of a pre-understanding stored in their memory. The gender dimension of brand personality is another factor that matches the brand with individual personality (Pang & Ding, 2020). Companies can work on

enhancing the brand experience to satisfy consumers, while the gender dimension of a brand personality directs the products to the targeted consumer markets (for men or women). The current study focuses on a research problem involving the exploration of the crucial determinants of the consumption of a branded product, which shows that there is a need to understand the effects of the brand experience on the gender dimension of a brand personality (Zhu & Argo, 2013). Therefore, the aim of the study is to measure these effects on the example of the perfume branch of Christian Dior company.

2. Literature review

Within the concept of brand experience, four dimensions have been distinguished and deemed important: the sensory dimension (such as touch stimulations), the affective dimension (refers to brand-generated emotions and helps create a deep customer-brand relationship), the cognitive dimension (refers to the brand's contribution to the process of the customer's cognitive and creative thinking), as well as the behavioural dimension (considered as the act of an individual using the brand with respect to lifestyle; Coelho et al., 2019). In other words, the customer experience is the outcome of a series of phenomena occurring between the customer, the product and the company (or its branch) that causes a reaction. This is a completely unique experience requiring the customer's participation on multiple levels (rational, emotional, sensorial, physical and spiritual; Gentile et al., 2007).

A similar approach to brand experience as a unique offering is presented by Caru and Cova (2003), who describe it as 'a way for customers to emotionally, psychologically, socially, spiritually, and physically participate in the consumption of a product or service'. Experience happens when customers gain a sensation or a piece of information that evokes a feeling or experience of the brand (Gupta & Vajic, 2000). Lemon and Verhoef (2016) offer another definition of brand experience, describing it as: 'A customer's mental impression of a corporation's product offering as they connect with it online. Benefits, feelings, decisions, and intentions are all affected by these mental experiences, or a customer's cognitive, mental, behavioural, sensory cues, and social reactions to a company's products over the process of their buying journey'.

The four dimensions of brand experience are linked with human senses, i.e. the sensation, the feeling, the cognition and the behavioural sense.

The sensation element, also known as 'sense' in marketing, involves appealing to senses in ways to construct sensory experiences through vision, hearing, touch, taste and smell (Schmitt, 1999). Sense marketing can help businesses and brands stand out, inspire consumers, and add value to products, for example through aesthetics or invoking excitement.

Customers' inner emotions and feelings are referred to in the 'feel' marketing. Its aim is to generate successful interactions that vary from a moderately optimistic mood brand associations resulting from something like a service or industrial goods to intense emotions of confidence and happiness for consumer durables, technology or social advertising strategy (Shimp & Wayne, 1993). The ability to understand what triggers or activates those emotions, as well as the willingness of the customer to participate in the cognitive processes, and empathy, are all required for the 'feel' marketing to function. However, both the emotion-inducing stimuli and the ability to interact in a given scenario vary from culture to culture, so it is difficult to build active 'feel' campaigns on a worldwide scale.

The cognition ('think') marketing engages consumers creatively by appealing to their intelligence to undergo intellectual, problem-solving experiences. It uses surprise, intrigue and provocation to connect to consumers' divergent and convergent thoughts. 'Think' campaigns are popular especially for new technological gadgets.

Customers' lives are enhanced through 'act' marketing, which targets their physical experiences and shows them new forms of doing things, in business-to-business and industrial markets, alternative behaviours, attitudes, and interactions. The changing behaviour is proven by theories of reasoned actions, where the rational behaviour change methods are one of the various examples of the changes in the behaviour of an individual stimulated by the available choices (Lundqvist et al., 2012). Changing lifestyles and attitudes are frequently more motivating, inspiring and emotional, and therefore often influenced by role models such as movie stars or sportspeople.

The 'sense', 'feel', 'think' and 'act' types of marketing focus on the particular aspects of the marketing process. The 'relate' marketing, on the other hand, goes beyond the individual's intimate, personal feelings, allowing him or her to be associated with something other than his or her private state (Eisend & Stokburger-Sauer, 2013). 'Relate' strategies refer to a person's desire for self-improvement, such as the potential 'ideal self' with whom he or she wishes to connect. They relate to the need to be liked by specific people; for example, peers, friends, spouses, relatives or co-workers. They connect the person to a larger social system of a subculture, a country, etc.

As previously mentioned, each of these five forms of strategic experiential modules (SEMs) has its own set of frameworks and values. Here we will look at commercials following the five SEMs. A traditional TV commercial dazzles the audience with fast-paced, fast-cut images and music. It is dynamic and attention-grabbing, and even after as short as 15 seconds it can leave a lasting impression. The 'feel' TV advertisements, on the other hand, are mostly slice-of-life ads that take

their time to engage the audience and gradually create emotion. ‘Think’ campaigns are frequently ‘sedentary’. They start with a voiceover and then transition to text on the screen. The ‘act’ commercials present behavioural consequences or lifestyles. In the ‘relate’ campaigns, an individual or a community to whom the customer is expected to relate is usually visualised. Experience-based appeals seldom result in a single form of experience. Products are limited, but not self-contained structures; rather, they are linked and interactive. Experiential hybrids, which incorporate two or more SEMs to broaden the experiential appeal, are used by many prominent businesses. Marketers should aim to create holistically interconnected interactions that have the ‘sense’, ‘feel’, ‘think’, ‘act’, and ‘relate’ qualities at the same time (Schmitt, 1999).

Experience-event marketing is described as ‘the process of combining an institution’s interest as well as aims and trademarks with a particular activity to promote the institution’s interests and trademarks’ (Shimp & Wayne, 1993). It involves the customer’s engagement with the brand product, provides first-hand brand experience and is recognised as a way to build brand equity and profitability through the brand experience. Customer loyalty and the development of a lasting brand experience are also supported by the marketing event strategy (Fransen et al., 2013). The brand interaction with customers is referred to as ‘brand contact’. Psychology has also stressed the importance of the ‘brand contact’ as a precursor to the brand experience. It is asserted that among all the numerous brand product interactions, the ‘selling point’ is most important in the marketing strategy (Mascarenhas et al., 2006).

Storytelling (narrating an event) induces optimistic emotions in the shoppers’ minds and perception and is much more persuasive than facts (Bradosti & Singh, 2015). Customers’ imagination is attracted by stories that relate to their emotions and desires, resulting in memorable encounters. People are fascinated by brand stories which are easier to recall than those from reality (Lundqvist et al., 2012). They can also be used to reinforce the brand-customer relationships by providing brand experiences. As a precursor to brand experience, storytelling is a recently-coined word that demands further focus. As buyers need change, the brand experience has become a critical component of every marketing campaign. It is a comprehensive and engaging outlet for advertisers to distribute their message. This style of an advertisement appeals to contemporary shoppers who are usually willing to take their time to consider a brand’s intent or message.

For the purpose of earlier research, a 42-trait assessment measurement tool of the brand personality scale was created (Aaker, 1997). Five personality measurements appeared even though the sample was separated by gender or age, or when sub-categories of labels were included. Sincerity, excitement, competence, sophistication

and ruggedness are the five brand personality measurements required by many businesses for their items or products. The technique (Eisend & Stokburger-Sauer, 2013) has proved helpful to both researchers and professionals in describing the implications of intangible brand interactions with a customer. These measurements were also used to formulate the brand personality scale (Aaker, 1997). In Japan, five original measurements were used (sincerity, excitement, competence, sophistication, and ruggedness). Peacefulness was claimed to be a culturally distinct factor in Japan, whereas ruggedness was argued to be a distinctive cultural aspect in the United States.

Likewise, data from Spain revealed measurements that were similar both in the United States and Spain (sincerity, excitement and sophistication) as well as distinct national measurements: passion and peacefulness in Spain and competence and ruggedness in the United States. Just the three above-mentioned aspects (sincerity, excitement and sophistication) were uniformly important and standardised across experiments in Japan, Spain and the United States. Similar results were obtained from later research. The study of Sung and Tinkham (2005) showed disparities in the structural model and item significance between the United States and Korean results through the supplementation of Aaker's scale items with those that had arisen from the original, qualitative research. Some aspects of the Aaker scale were repeated in the Muniz and Marchetti (2012) analysis in Brazil, although not all of them. In the meantime, interest in extending the concept of brand personality assessment to certain other stakeholders, investors, as well as specific staff and future employees was growing.

Along with the notion of brand personality, and following the theory of brand personality (Aaker, 1997), gender dimensions of brand personality are defined as a set of human personality traits associated with masculinity and femininity applicable to and relevant to brands (Grohmann, 2009). Gender dimensions of brand personality have become the basic definition that describes the customer's emotional connection with the company. A deep emotional attachment to a brand seems to take place when an individual observes a significant level of congruity between his or her current and perceived identity and the characteristics of the product brand personality. Although advertisers have been using such masculinity and femininity brand comparisons as bold vs pastel shades, patterns, and colour in packaging, according to Grohmann (2009), the scale that assesses the gender dimension of brand personality characteristics was created and verified in 2009.

Organisations' most precious commodities are their brands (Kapferer, 2012). Corporations often seek to associate their products either with more male or female personality characteristics and traits (masculinity or femininity), because of their inability to successfully place their product's brands to unspecified consumers

(Grohmann, 2009). This strong identification of a label as either purely masculine or feminine would support consumption patterns to move toward a concentrated model, prospective shopping intentions and, ultimately, brand equity (Lieven & Hildebrand, 2016). Furthermore, many labels have a gender identity, which is described as the company's brand personality characteristics that are correlated with masculinity or femininity (Avery, 2012); for example, the Chanel brand was identified as just a feminine product brand, whereas Hugo Boss was identified as a solely masculine product brand.

Gender identification of an item or name entails giving it a masculine or feminine appearance and reputation. Some products can be bought and used by both men and women. The fundamental criteria of gendered commodities apply to any gender; however, the identifiable design elements, advertisement, packaging, marketing, and the method of sales are adjusted in such a way as to be associable with one gender only. The terminology and signs or logos used to describe the products as belonging to one gender or the other are those that offer a masculine or feminine appearance, which is mostly determined by the foundation of the gender roles assigned by culture, lifestyle and society.

3. Research method

The study focuses on the assessment of the gender dimension of the brand personality and the brand experience on the example of the Dior brand. A quantitative method is used to explore the variables of the gender dimension of the brand personality and the brand experience. The sample consists of the data from 173 respondents from the Kurdistan region of Iraq (Sahin & Singh, 2017). This region was chosen as the location of the study because it has potential for business – its inhabitants have a considerable buying power. The data cover the period between January and August 2021. The study used a quantitative approach applying statistical tools and techniques for data analysis, similarly to other published research in the same area (Singh & Mishra, 2013; Sahin & Singh, 2017), although this research is indeed a snapshot captured at a given time to accomplish the desired goal.

The participants of this research are all consumers of the Dior fragrance industry, i.e. people who use Dior perfume in the Kurdistan region and other governorates, among whom the sample was randomly distributed. In order to select participants for this experiment, a non-probability sampling method was used (Bradosti & Singh, 2015). Due to the COVID-19 pandemic, questionnaire forms were distributed online to gather the data. The questionnaire link was e-mailed to colleagues, family and relatives. Since the study's geographic focus is the entire Kurdistan region of Iraq, we received the support of several acquaintances from Sulaymaniyah and Duhok, Erbil,

and other governorates of Iraq who helped in the distribution of the questionnaire on various websites, among different internet groups and social media programmes (see also Bradosti & Singh, 2015; Piwowski et al., 2019).

As indicated in Table 1, the sample size of the participants was chosen based on Cohen (1992), which helps to choose an optimal sample size dependent on the statistical techniques employed and on the total number of the assumed hypotheses (Singh & Mishra, 2013). The method used to gather data was, as mentioned above, random sampling. The sample consisted of 173 Kurdish and Iraqi citizens, and the data were collected from Erbil, Sulaymaniyah, Duhok, and other parts of Kurdistan. Just over 47% of the collected data came from Erbil city, 22.54% from Sulaymaniyah, 13.29% from Duhok, and 16.18% from other governorates of the Kurdistan region. Detailed questionnaire forms were prepared for the purpose of the study. The questionnaire measuring brand experience (Brakus et al., 2009) consisted of 20 items, and the questionnaire assessing the gender dimension of brand personality (Grohmann, 2009) consisted of 12 items, which together comprised all the queries necessary to solve the research problem. All answers were provided on a five-point Likert scale, where 1 stood for 'strongly disagree', 2 for 'disagree', 3 for 'neutral', 4 for 'agree', and 5 for 'strongly agree'. In this study, 5 was the highest and 1 was the lowest value in the answers. The questionnaires covered three sections: demography, i.e. the respondents' background, the brand experience (BE) and the gender dimension of brand personality (GDBP). As mentioned before, the sample data were obtained via an online questionnaire form. It was analysed by means of the SPSS statistical analytical software with the employment of a one-sample T-Test, one-way ANOVA, and regression. The T-Test was based on the value of the significance level with a 95% level of confidence, which means that 0.05 is the accepted region. The one-way ANOVA interprets the variation of an individual from his or her group's mean, and the regression measures the variation of the group means from the overall means. Regression measures the effect of the BE on the GDBP.

4. Results of the study

As already mentioned, the study analyses responses of 173 participants and the brand experience was tested by a one-sample T-Test consisting of 20 items. The analysis indicates that the *p*-value is less than 0.05, which means there are significant differences in the participants' perspectives, requiring all of the 20 questions in Table 1 to be approved for further research (see also Azad & Singh, 2019). The same is performed for the 12 items of the gender dimension (Table 2), which shows that the *p*-value is also less than 0.05.

Table 1. One-sample T-test analysis for brand experience

Items	<i>t</i>	<i>df</i>	Sig. (2-tailed)
The Dior brand is visually appealing to me or leaves a strong impression on my other senses	-14.665	172	0.000
I find the Dior brand interesting in a sensory way	-14.345	172	0.000
The Dior brand does not appeal to my senses	-47.699	172	0.000
Dior perfume makes me feel relaxed and happy	-15.141	172	0.000
I am not willing to discontinue purchasing Dior perfume	-15.417	172	0.000
Dior perfume makes me feel positive	-15.930	172	0.000
I do not have strong emotions for the Dior brand	-42.554	172	0.000
Those from my nearest environment know how much I love Dior perfume	-18.767	172	0.000
Dior perfume is pleasing to my senses and invokes a whirlwind of emotions	-16.884	172	0.000
The packaging of Dior perfume has always impressed me	-16.359	172	0.000
The Dior brand inspires me to engage in physical activity and behaviours	-19.033	172	0.000
The use of Dior products results in bodily experiences	-19.752	172	0.000
The Dior brand is not action-oriented	-53.991	172	0.000
Dior perfume helps me look more attractive	-15.285	172	0.000
Dior perfume influences my physical features and behaviours	-18.636	172	0.000
The Dior brand inspires various thoughts in me	-11.836	172	0.000
I always purchase Dior perfume whenever I encounter it when shopping	-14.465	172	0.000
The Dior brand stimulates my curiosity and enhances my problem-solving abilities	-16.331	172	0.000
Dior perfume inspires me to follow a modern, rebellious and elegant path in whatever I engage in	-15.622	172	0.000
Dior perfume affects my perception abilities and my mood	-14.672	172	0.000

Note. Test values = 5.

Source: self-reported dataset based on surveys constructed by the authors.

Table 2. One-sample T-test analysis for gender dimension of brand personality

Items	<i>t</i>	<i>df</i>	Sig. (2-tailed)
The Dior brand makes me feel adventurous	-48.632	172	0.000
The Dior brand causes me to feel aggressive	-47.568	172	0.000
The Dior brand makes me feel brave	-21.960	172	0.000
The Dior brand makes me feel thrilled and daring	-18.185	172	0.000
The Dior brand puts me in a dominant mindset	-18.898	172	0.000
The Dior brand makes me believe I am sturdy	-19.895	172	0.000
When I use the Dior perfume, I can express any of my more tender feelings	-15.307	172	0.000
The Dior brand gives me the feeling of being fragile	-18.188	172	0.000
The Dior brand makes me think I am graceful	-15.698	172	0.000
The Dior brand allows me to feel sensitive	-14.942	172	0.000
The Dior brand makes me look sweet	-13.327	172	0.000
The Dior brand gives me the impression of being tender	-12.610	172	0.000

Note. As in Table 1.

Source: self-reported dataset based on surveys constructed by the authors.

Table 3. One-way ANOVA for brand experience by gender

Parameters a – between groups b – within groups c – total	Sum of squares	df	Mean square	F	Sig.
The Dior brand is visually appealing to me or leaves a strong impression on my other senses	a 1.754 b 115.113 c 116.867	1 171 172	1.754 0.673 .	2.605 . .	0.108 . .
I find the Dior brand interesting in a sensory way	a 1.829 b 96.969 c 98.798	1 171 172	1.829 0.567 .	3.225 . .	0.074 . .
The Dior brand does not appeal to my senses	a 6.424 b 128.663 c 135.087	1 171 172	6.424 0.752 .	8.537 . .	0.004 . .
Dior perfume makes me feel relaxed and happy	a 0.732 b 86.713 c 87.445	1 171 172	0.732 0.507 .	1.443 . .	0.231 . .
I am not willing to discontinue purchasing Dior perfume ...	a 0.452 b 142.716 c 143.168	1 171 172	0.452 0.835 .	0.541 . .	0.463 . .
Dior perfume makes me feel positive	a 0.014 b 94.113 c 94.127	1 171 172	0.014 0.550 .	0.025 . .	0.874 . .
I do not have strong emotions for the Dior brand	a 0.260 b 158.653 c 158.913	1 171 172	0.260 0.928 .	0.280 . .	0.597 . .
Those from my nearest environment know how much I love Dior perfume	a 0.544 b 138.578 c 139.121	1 171 172	0.544 0.810 .	0.671 . .	0.414 . .
Dior perfume is pleasing to my senses and invokes a whirlwind of emotions	a 1.277 b 100.700 c 101.977	1 171 172	1.277 0.589 .	2.168 . .	0.143 . .
The packaging of Dior perfume has always impressed me	a 0.015 b 104.841 c 104.855	1 171 172	0.015 0.613 .	0.024 . .	0.877 . .
The Dior brand inspires me to engage in physical activity and behaviours	a 0.052 b 100.075 c 100.127	1 171 172	0.052 0.585 .	0.089 . .	0.766 . .
The use of Dior products results in bodily experiences	a 0.728 b 117.075 c 117.803	1 171 172	0.728 0.685 .	1.064 . .	0.304 . .
The Dior brand is not action-oriented	a 1.390 b 101.407 c 102.798	1 171 172	1.390 0.593 .	2.344 . .	0.128 . .
Dior perfume helps me look more attractive	a 0.838 b 88.630 c 89.468	1 171 172	0.838 0.518 .	1.617 . .	0.205 . .
Dior perfume influences my physical features and behaviours	a 0.180 b 134.630 c 134.809	1 171 172	0.180 0.787 .	0.228 . .	0.634 . .
The Dior brand inspires various thoughts in me	a 1.212 b 83.112 c 84.324	1 171 172	1.212 0.486 .	2.494 . .	0.116 . .
I always purchase Dior perfume whenever I encounter it when shopping	a 0.023 b 123.144 c 123.168	1 171 172	0.023 0.720 .	0.032 . .	0.858 . .
The Dior brand stimulates my curiosity and enhances my problem-solving abilities	a 0.046 b 144.624 c 144.671	1 171 172	0.046 0.846 .	0.055 . .	0.815 . .

Table 3. One-way ANOVA for brand experience by gender (cont.)

Parameters a – between groups b – within groups c – total	Sum of squares	df	Mean square	F	Sig.
Dior perfume inspires me to follow a modern, rebellious and elegant path in whatever I engage in	a 0.288 b 101.411 c 101.699	1 171 172	0.288 0.593 .	0.486 . .	0.487 . .
Dior perfume affects my perception abilities and my mood	a 0.028 b 131.880 c 131.908	1 171 172	0.028 0.771 .	0.036 . .	0.850 . .
The Dior brand makes me feel adventurous	a 13.027 b 105.192 c 118.220	1 171 172	13.027 0.615 .	21.177 . .	0.000 . .
The Dior brand causes me to feel aggressive	a 12.357 b 119.112 c 131.468	1 171 172	12.357 0.697 .	17.739 . .	0.000 . .
The Dior brand makes me feel brave	a 10.968 b 126.269 c 137.237	1 171 172	10.968 0.738 .	14.854 . .	0.000 . .
The Dior brand makes me feel thrilled and daring	a 7.964 b 113.505 c 121.468	1 171 172	7.964 0.664 .	11.997 . .	0.001 . .
The Dior brand puts me in a dominant mindset	a 3.692 b 144.863 c 148.555	1 171 172	3.692 0.847 .	4.358 . .	0.038 . .
The Dior brand makes me believe I am sturdy	a 9.183 b 113.499 c 122.682	1 171 172	9.183 0.664 .	13.835 . .	0.000 . .
When I use Dior perfume, I can express any of my more tender feelings	a 23.141 b 141.530 c 164.671	1 171 172	23.141 0.828 .	27.959 . .	0.000 . .
The Dior brand gives me the feeling of being fragile	a 73.361 b 251.969 c 325.329	1 171 172	73.361 1.474 .	49.787 . .	0.000 . .
The Dior brand makes me think I am graceful	a 0.001 b 130.716 c 130.717	1 171 172	0.001 0.764 .	0.001 . .	0.972 . .
The Dior brand allows me to feel sensitive	a 2.897 b 119.820 c 122.717	1 171 172	2.897 0.701 .	4.134 . .	0.044 . .
The Dior brand makes me look sweet	a 5.872 b 120.070 c 125.942	1 171 172	5.872 0.702 .	8.363 . .	0.004 . .
The Dior brand gives me the impression of being tender ...	a 12.357 b 119.112 c 131.468	1 171 172	12.357 0.697 .	17.739 . .	0.000 . .

Source: self-reported dataset based on surveys constructed by the authors.

Table 3 shows 32 parameters which were taken into account to assess the brand experience and the gender dimension of the brand personality, with gender acting as a factor. What is noticeable here is that except for the listed 12 items, the remaining 20 showed differences in opinions (based on gender-specific responses) at a 95%-level of confidence and a 0.05-level of significance.

In the ‘Masculine’ column in Table 4, the value of *R*, which is 0.606, i.e. 60.6%, shows a relationship between the first brand experience variable of an independent variable (BE) with the first dimension of dependent variable (MGDBP). It is accepted as significant at the value of 0.000 and the level of the effect of the BE on dependent variable (MGDBP) is 0.778, which means that the brand experience has a 77.8%-effect on the masculine gender dimension of the brand personality. This interpretation is specific to the masculine dimension of the Dior brand personality, which is compared with the feminine dimension of the brand personality in Table 4.

Table 4. Regression analysis assuming brand experience as the independent variable and the masculine/feminine gender dimension of brand personality as the dependent variable

Specification	Masculine	Feminine	
Model summary			
<i>R</i>	0.606 ^a	0.663 ^a	
<i>R</i> ²	0.368	0.440	
Adjusted <i>R</i> ²	0.364	0.437	
Std. error of the estimate	0.48120	0.53555	
ANOVA^b			
Sum of squares	regression	23.009	38.533
	residual	39.596	49.045
	total	62.606	87.578
<i>df</i>	regression	1	1
	residual	171	171
	total	172	172
Mean square	regression	23.009	38.533
	residual	0.232	0.287
	total	.	.
<i>F</i>	regression	99.369	134.349
	residual	.	.
	total	.	.
Sig.	regression	0.000 ^a	0.000 ^a
	residual	.	.
	total	.	.
Coefficients^b			
B (non-standardised coefficient)	constant	0.507	0.165
	BE	0.778	0.921
Std. error for non-standardised coefficient	constant	0.290	0.323
	BE	0.078	0.087
Beta (standardised coefficient)	constant	.	.
	BE	0.606	0.663
<i>t</i>	constant	1.747	0.512
	BE	9.968	11.591
Sig.	constant	0.082	0.609
	BE	0.000	0.000

a Predictors: constant, BE. b Dependent variable in the ‘Masculine’ column: MGDBP and in the ‘Feminine’ column: FGDBP.

Source: self-reported dataset based on surveys constructed by the authors.

In the 'Feminine' column in Table 4, value R , which is 0.663, i.e. 66.3%, shows a link between the first brand experience variable of an independent variable with the second dimension of dependent variable (FGDBP). It is accepted as significant at the value of 0.000 and the level of the effect of the BE on dependent variable (FGDBP) is 0.921, which means that the brand experience has a 92.1% effect on the female gender dimension of the brand personality.

The presented study, as stated in the research problem, was aimed at measuring the effects of the brand experience on the gender dimension of the brand personality and involved the application of a quantitative method. The findings have been prepared following a thorough analysis and evaluation of the data provided by the survey participants (Surarchith & Singh, 2013). The results indicate that all four dimensions, i.e. the sensory, the affective, the intellectual and the behavioural dimension of the BE impact the GDBP. All 32 items measuring the concept were qualified for the research due to their highly significant values, as indicated by the provided figures. The four dimensions of the independent variable of the BE were accepted. As regards the dependent variable, six out of 12 items characterised the masculine gender of the brand personality, and the other six the feminine gender. Moreover, any item with a result exceeding 0.5 was not to be taken into account in case any further research is done.

Every brand projects a specific brand experience oriented towards one of the genders. Based on the above analysis, it may be concluded that the brand experience of Dior tends to have feminine rather than masculine characteristics. The Dior brand experience provides a solution to the research problem which aimed to measure the effects of brand experience on the gender dimension of the brand personality. The results demonstrate that Dior is a brand inclined towards female consumers.

5. Conclusions

The study contributes to the exploration of the gender dimension concept of the brand personality. The results of the study indicate that Dior is a company showing mostly feminine attributes, which is appealing to female consumers. They furthermore display the effect of the brand experience on the gender dimension of the brand personality in Dior, where the brand experience proved more associated with women.

Both the presented research and the study of the literature show that women form the main group of Dior's consumers. The analysis of the gender dimension of the brand personality allowed the achievement of the aim of the study, which, as mentioned before, was to measure the effects of brand experience on the gender dimension of the Dior brand personality in the Kurdistan region of Iraq.

The conducted research can benefit Dior by deepening the company's understanding of its position on the market in terms of the consumer acceptance or rejection. The market is a combination of genders, so a brand should be able to offer products addressing the needs of both male and female consumers. Dior should therefore carefully analyse their future expansion plans and range of products for a vaster consumer base.

The research presented in this paper allows the conclusion that the Dior brand tends to address their female consumers' needs rather than those of their male clients, even though the statistics of Kurdistan consumers show that the masculine characteristics of the brand are almost equal to the feminine characteristics. The concept of unisex products has been increasingly popular among many brands, which also seems to be a good strategy for Dior, as the company appeals to a large group of male consumers as well. The unisex concept may prove helpful in increasing Dior's sales and expanding its market share.

Kurdistan is the land of a multicultural society, consisting of inhabitants from all over the world. Although the study is specific to Kurdish consumers, most of the population is exposed to the Western style of life and a restriction-free attitude is preferable to them. Moreover, a significant part of the population are consumers of products purchased online from a variety of international markets. This provides the Dior branch in Kurdistan with a perfect opportunity to expand its business and sales by offering a broader range of products to consumers worldwide.

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