JRL of the Faculty of Commerce for Scientific Research.

July 2018,Vol. 55 No. 2

Dr. Passent Ibrahim Tantawi
Associate Professor of Marketing

Dr. Eiman Medhat Negm
Associate Professor of Marketing

Arab Academy for Science, Technology and Maritime Transport

The Impact of Social Media's Creative Advertising Design on Consumers' Intentions to Purchase Automobiles: An Empirical Study on Egyptian Consumers

Abstract

Currently, people are spending a bulky amount of time on social media. Thus, it has become a popular marketing tool to communicate to consumers; making consumers bombarded by advertising messages online. The need for creative advertising has become one of the top priorities for effective advertisers and marketers - to standout and to better persuade the minds of their target market. Creative advertising plays a crucial role in influencing consumers' attitudes towards products, services, and experiences. Originality, flexibility, elaboration, synthesis, and artistic value were the most popular dimensions of divergence criterion in creative advertising literature and which form the basis of creativity in various contexts. The aim of this study is to measure the impact of the dimensions of creative advertising design found on social media on consumers' intentions to purchase automobiles, specifically BMW cars. The divergence dimensions of a creative ad constitute the independent variables in this study. The researchers hypothesized that each dimension has a positive impact on the purchasing intentions of automobiles. This study is considered a conclusive research that has a descriptive purpose. The researchers distributed 600 questionnaires. However, 406 questionnaires were returned complete and accurate, creating approximately 68% response rate. According to the results and hypotheses testing, with the use of multiple regressions analysis, originality and elaboration were the two dimensions of social media's creative advertising that impact consumers' purchasing intention of BMW automobiles in Egypt.

Key words: Divergence dimensions, Creative advertising, purchasing intentions, and automobile industry

1. Introduction

In the contemporary business market, industries of various fields operate in a clutter (Fulgoni et al., 2017). Thus, advertising is a vital tool for competition in the 21st century (Belch and Belch, 2018). Companies use creative and appealing advertisements to ensure that consumers' attention is captured and to lure consumers to patronize their brands (Wilson et al., 2015). According to Terkan (2014), advertising plays not only an informative role but also a persuasive role through creative advertising appeals to convince consumers to make a purchase.

Nowadays, marketers are turning to social media to advertise their products and services (Wilson et al., 2015). Market reports have showed that: "while there are hundreds of different marketing strategies, only one can bring in consistent sales from day one: social media advertising" (Jolly, 2018, p.1). Social media advertisings are commercials served to users on social media platforms. Social media advertising comes in many forms. The most popular forms are: Social networking (Facebook, LinkedIn, Google+), Microblogging (Twitter, Tumblr), Photo sharing (Instagram, Snapchat, Pinterest), and Video sharing (YouTube, Facebook Live, Periscope, Vimeo). Marketing online is up-and-coming and fruitful (Kotler and Armstrong, 2017). It is effective as: "social networks utilize user information to serve highly relevant advertisements based on interactions within a specific platform" (Jolly, 2018, p.1). This means, the media tool collects consumers' socio-demographic information and send the relevant advertisements to them.

There is vivid notice that automobile industries are marketing abundantly online (Pitts, 2018). This industry sighted that with online advertising, the company doesn't have to wait for someone to search for the product (Moth, 2013). The advertisement is distributed automatically to the targeted consumers, without waiting for someone to run the promotion (Jolly, 2018). This business feature is vital when the market is cluttered with competitors (Fulgoni et al., 2017), like the automobile industry (Sandu, 2018).

BMW is known as the groundbreaker in creating online presence. The company realized its significance and launched the first marketing push for Retail Online (e-commerce platform). BMW claimed that customers respond well to the "open all hours" communications and offerings. Marketing online develops ease on people to become aware and learn about the car (Faull, 2016), allowing the company to: "create a more holistic experience both on and offline for the customer. It recognized some time ago the shift in how people were engaging with the brand and that its in-store proposition was increasingly about 'validating' a decision that had already been made online" (p.1). Thus, this study will use BMW commercials as example of a brand using online advertising.

The battle of the car manufacturers in the advertising industry is entertaining and appealing for consumers (Pitts, 2018). When it comes to automobile commercials, specifically online, there are three types of advertisements: the showoff, prestige or brand building, the ones that focuses on a certain feature, and the ones that stress corporate social responsibility (CSR) campaigns (Sandu, 2018). Automobile advertising

that glamorizes style, speed, functions, or powerful engines in an exceptional manner may affect drivers' purchase choice (Sandu, 2018), especially that of younger drivers, who are more easily influenced by online advertising (Kotler and Armstrong, 2017) and who are frequently on social media (Moth, 2013). According to Pitts (2018), companies should invest in creative advertising because it is a genuine way to attract and convince consumers about specific car brands in the automotive industries (Pitts, 2018; Sandu, 2018). Conversely, a cause and effect relationship between exposure to auto advertising on social media and adopting behavior has not been conclusively demonstrated (Pitts, 2018). Accordingly, this academic gap is the focus of this research.

Creativity is critical to effective advertising (Wilson et al., 2015). It is what gives vivacity and interest to messages about products and services that may otherwise be boring or insignificant to target customers (Wilson et al., 2015; Fulgoni et al., 2017). Great inventive and creative ideas get talked about, change behavior, and ultimately build brands (Kotler and Armstrong, 2017). Accordingly, knowing how to use creativity to deliver powerful advertising messages is key to help distinguish brand leaders (Belch and Belch, 2018). Hence, creative concepts in advertising are practically important and "most companies nowadays work very hard to make their advertisement campaign very unique, striking and successful" (Barry, 2012, p. 55).

The purpose of advertising designs is to reach the public and generate consumer responses (Demir et al., 2017). Nevertheless, creativity is subjective and based on consumers' perceptions and depends on the domain, consensus, and method of judgment (Kotler and Armstrong, 2017). "What is novel, has value and is elegant in one context (industrial, cultural, personal, generational) may be commonplace, lack value or be crude (or somewhere in between) in another" (Gardner, 1994, p.145). Therefore, how creativity in advertising is perceived varies between the public (the social context). "What is and is not creative in advertising will always be subjectively determined" (Stulfaut and Yoo 2013, p.93), leading to the demand for further investigation and understanding of advertising creativity over various time and social contexts. This makes the advertising literature move towards a new direction and look for more effective ways of understanding consumer perceptions of creative advertising (Demir et al., 2017).

Marketing and advertising research confirmed and declared that creativity is one of the essential elements for advertising success in a cluttered market (Kotler and Armstrong, 2017). This philosophy is apparent in advertising textbooks (Belch and Belch, 2018), academic research (Fulgoni et al., 2017), and trade publications (e.g. Advertising Age, Ad Week, and Creativity). Nevertheless, advertising creativity attribution is narrow in research investigations (Wilson et al., 2015). Limited empirical studies have been reported in the literature and most investigate specific issues regarding creativity rather than trying to model the overall phenomenon (Bellman et al., 2017).

It is known that creative advertising appeals to consumers (Belch and Belch, 2018). But does creative advertising appeal to consumers online? Does it trigger consumers to buy products more than functional advertising

that provide product features? Numerous researches have concluded that creative ads capture consumers' attention and lead to favorable attitudes towards marketed products. Firms lack evidence that proves the influence of creative ad dimensions on purchase behavior (Reinartz and Saffert, 2013). There is insufficient research that focused on adverting through social media. Also, little empirical research linked creative advertising online to factual sales revenues (Bellman et al., 2017).

This study plans on filling these gaps found in prior studies. The aim of this study is to investigate the dimensions of the creative advertising concept and its role in social media's advertising design, which influences consumers' purchasing intentions. The study will be applied in the automobile context due to the nature of competition in the automotive industry, which calls for a need for creative messages. Companies require more than ever developing the best car ads to promote themselves in front of the car manufacturers' consumers (Pitts, 2018).

The main objectives of this research are to provide empirical answers to the following key research questions: (RQ1) What are the significant dimensions of ad creativity found on social media commercials? (RQ2) Does creativity in social media commercials impact consumers' purchasing intentions when it comes to automobiles? The responses to these questions will provide a better understanding of the social media's advertising creativity through developing a model that provides explanations to the related contributing elements in the context of Egypt.

1.1 Research Purpose

Singam et al., (2014) declared that: "consumers receive and deconstruct advertising according to their needs, and what they think is creative can well differ from the 'hunches' of creative" (p.310). Wilson et al. (2015) emphasized that practitioners have a long-term interest in understanding consumers' views of creativity, as this allows relations between them to be maintained (Demir et al., 2017).

Research also shows that advertising creativity has a positive impact on brand attitude and interest (Fulgoni et al., 2017), which indirectly affects firm performance (Reinartz and Saffert, 2017). Accordingly, the purpose of this research is to improve the understanding of the role of creativity within advertising that is aired online, specifically on social media. This research contains twofold goals: (1) increase knowledge on how consumer consumers' judge creative online advertising - outlining what are the constructs for creative advertising found on social media in the consumers' perspectives and (2) investigate how the dimensions of creative online advertising impact consumers purchasing intentions. This study will achieve these twofold goals and answer the research questions by focusing specifically on BMW's social media advertising campaigns. This specific brand was selected due to its leading business role online.

2. Literature Review

Effective marketing communications is becoming a vital component of companies' progress to promote their products and services (Kotler and Armstrong, 2017). A business does not become a well-known brand until it invests in its promotional activities,

and focuses on the consumer market in its advertisements (Hussainy et al., 2008). Advertising helps businesses to reach prospective customers and influence their awareness, attitudes and buying behavior (Belch and Belch, 2018). It has been defined in marketing texts as: "impersonal communication of information about products, services or ideas through the various media, and it is usually persuasive by nature and paid by identified sponsors" (Kotler and Armstrong, 2017). Bellman et al. (2017) and Terkan (2014) explained that advertising aids in communicating brand images; it reflects and forms a brand's reception by the public.

Trehan and Trehan (2017) declared that consumers dominate most markets in which businesses operate; therefore, companies have to persuade consumers about their offers. Persuasion is increasingly essential for effective advertising campaigns (Wilson et al., 2015; Fulgoni et al., 2017). The principal of advertising is to convince consumers to buy specific products and keep on buying them (Kenechukwu et al., 2013). Hence, persuasive advertising motivates people to buy especially when there is an increased competition (Kotler and Armstrong, 2017). Persuasive communication involves getting attention, generating interest, creating a desire for change, and encouraging action (Reinartz and Saffert, 2017). Demir et al. (2017) stated that creativity in advertising is one of the ways to affect persuasion, and ultimately, behavior. Furthermore, research has shown that creative advertising positively affects advertising effectiveness (Bellman et al., 2017; Terkan, 2014). Reinartz and Saffert, (2017) emphasized that: "Nothing is more efficient than creative advertising. Creative advertising is more memorable, longer lasting, and builds a fan community…faster" (p.1).

In the literature, definitions differ, but most definitions mentioned that ad creativity is: "the art of establishing new and meaningful relationships between previously unrelated things in a manner that is relevant, believable, and in good taste, but which somehow presents the product in a fresh new light" (El-Murad and West, 2004, p. 190). Hence, a creative advertisement is one that is artistic, professionally done and has original ideas (Singam et al., 2014). In a conceptual article, Smith and Yang (2004) suggest that creative advertising helps to attract more attention from consumers because divergence creates a contrast with less-creative ads. In a clutter of advertisements, creative advertising acts as a magnet in grabbing people's attention (Bellman et al., 2017).

Neifield (2010) stated that: "it has the power to persuade, the power to influence the mind and to shape destiny. It has the power to change markets and improve profit margins" (p.10). This approach to advertising uncovers new information, builds awareness, and improves credibility. It also conveys brand image, promotes emotional bonds with the brand, and yield a positive reputation. Subsequently, research has proven that creative advertising is more favorable (Demir et al., 2017), more likable (Wilson et al., 2015), and able to bestow value to brands (Fulgoni et al., 2017).

Various prior studies have tested and declared different perspectives of this topic. For example, Pieters et al. (2002) find that creative advertisements draw more attention, which improves brand memory. Till and Baack

(2005) concluded that creative ads facilitate unaided recall. Ang et al. (2007) use a three-component definition of ad creativity (novelty, meaningfulness, and connectedness) and provide evidence that creative ads have favorable impacts on brand recall and attitudes (Soloman, 2016).

Smith et al. (2007) explained that advertising creativity impacts processing variables such as attention, motivation, and depth of processing, as well as outcome variables such as attitudes and purchase intentions. Yang and Smith's (2009) research results showed positive effects of ad creativity on consumer cognitive processing and emotional reactions. Priest (2014) explained how advertising creativity could increase the effectiveness and efficiency of sales by up to ten times. Kotler and Armstrong (2017) clarified that advertising creativity is powerful enough to exert direct (unmediated) effects on brand awareness and brand liking. While there is widespread recognition of the value of creativity in advertising, we have less knowledge about how creativity is operationalized (Stuhlfaut and Yoo, 2013). More work is needed, however, to comprehensively document how ad creativity achieves its effects (Demir et al., 2017).

Creativity is highly acknowledged for its ability to capture attention and to present information in an entertaining or exciting way (Fulgoni et al., 2017). Prior researchers concluded that ad creativity is determined by divergence (the extent to which an ad emphasizes elements that are original, novel, different, or unusual) (Smith and Yang 2004; Kotler and Armstrong, 2017). Smith et al. (2007) examined the divergence factors developed in the early research of creativity in several contexts in which Guilford (1936) and Torrance (1974) identified the five main dimensions which originality, flexibility, elaboration, synthesis, and artistic value.

The dimension of originality in advertisements refers to elements in a commercial that are rare, surprising, or move away from the obvious and commonplace. Flexibility of advertising is when commercials involve different ideas or perspectives at once. If a commercial combines, connects, or blends normally unrelated objects, it refers to the dimension of synthesis. When advertisements contain unexpected details or ideas that are intricate, complicated, or sophisticated, this implies the dimension of elaboration. Finally, the last dimension is artistic value, referring to the advertisements with arty verbal impressions or attractive colors or shapes (Smith et al., 2007).

There are a few empirical studies on the effects of advertising creativity, most of which adopt an outcome perspective. Most studies focus on creative advertising effectiveness related to impact and retention. Impact would refer to the ability of the advertisement to attract attention, while retention is its ability to stay in people's minds. Academics and practitioners agree that it will be a wasted effort to invest time and money in ads that have no effect. Therefore, this study plans on testing the five dimensions of ad creativity on purchasing intentions, specifically the commercials related to the automobile industry.

The core focus of this research will be the consumers' conation or intention stage. Purchase intentions refer to

the likelihood that a consumer will buy a product he/she is knowledgeable of (Fulgoni et al., 2017). It is the prospect of a person buying a brand featured in an advertisement if the person was in the market for such a product (Solomon, 2016; Zhang et al., 2018). At this point, the consumer moves past mere liking of the product and establishes it as a preference (Kotler and Armstrong, 2017). Accordingly, as a preferred object, it now creates approach behaviors from the consumers (Ajzen, 1991).

In this study, intentions included the consumer's intent to purchase the automobile brand and/ or to recommend the advertised brand to those wanting to purchase an automobile. The research assumes that advertising creativity has favorable effects on intentions, producing more favorable conative responses. As, (H1), (H2), (H3), (H4), and (H5) represent originality, flexibility, elaboration, synthesis and artistic value respectively, where all have a positive impact on purchasing intentions of automobiles.

3. Research Methodology

This research aimed to provide a deeper insight into the studies presented in the literature. This section describes the methodology and tactics that were used to test the research hypotheses. This study is considered to be a conclusive research that uses a cross sectional design and has a descriptive nature. Furthermore, since the needed information was known beforehand, the research process was carried out using a quantitative research approach, with a positivist perspective (formal and structured procedures).

3.1 Research Design

This study's primary objective is to examine, describe, and predict the relationships among predictor and criterion variables. The predictor variables are the sub-variables of advertising creativity; these lead to an advertisement impacting purchasing intentions towards automobiles. A correlational research design exposed non-causal relationships among the said variables. The data collection of the study includes participant selection and recruitment, instrumentation, and survey administration. The data collected would yield statistical descriptions about purchase intention and the attributes of the elements of creativity: flexibility, originality, elaboration, synthesis, and artistic value.

In order to accurately assess creativity of online advertisements, specifically the ones that run on social media, the research focused on BMW's latest 3x campaigns. According to market reports, when it comes to advertising automobiles online, BMW holds the spotlight, having a strong presence on Facebook and other social media networks (Faull, 2016). BMW has attracted more than 13.4 million fans to its main pages on social media, and interests them with innovative and inspired advertisements and communications of its cars. The number of responses it gets for each post and video is astonishing compared to other brands, averaging around 50,000 'likes' and it is common for posts to exceed 100,000 (Jolly, 2018). Practitioners classify their recent online commercial as inventive and entertaining: Exceed. BMW X3: At a glance.

3.2 Population and Sampling

According to statistics from the World Bank, 4% of Egypt's GDP is lost due to traffic crowding (Hussein, 2014). However, in terms of business, the automotive consumer car market has been progressing in recent years (Jullens et al., 2018). Crowded streets mean high demand on cars (Sandu, 2018). Adding to the problem, there are no enough public transportation facilities and options. This reflects that the country's automotive market is based on necessity (Hussein, 2014). Different global car producers joined Egypt's automotive market (Jullens et al., 2018). Thus, due to the high consumer demand and industry competitiveness, this industry is the focus of this research analysis.

The studied populations are consumers with intentions to purchase a car or have already purchased cars. The researchers aimed to collect and analyze not less than 384 questionnaires from the studied population. Krejcie and Morgan's (1970) table was the reference for the sample size. They declared if a population was over one million, 384 were an adequate sample quantity. Cohen (1969) supported the statement and stated that 384 respondents were suitable in examining a population of 15,000,000 or 100,000.

The consumers intercept data collection method was used to reach the respondents and to ensure the collection of large amounts of data in a relatively short period of time in order to test the hypotheses. The data collection was conducted during January, February, and March 2018. The researchers specifically went to numerous malls in Cairo and Alexandria that contained car dealerships and showrooms in order to reach those the targeted respondents. These cities were the two most populated regions in Egypt with high demand for car purchases according to Jullens et al. (2018).

When conducting the consumers intercept data collection, the researchers stopped random individuals in the malls and asked if they would like to participate in a brief academic research study. The respondents who agreed were shown the 3x commercials on an electronic tablet, then given a brief description of the survey process and an administrated questionnaire to fill out on the spot. This distribution was conducted between the hours of 5:00 and 7:00 pm, Sundays through Thursday and on Friday and Saturday between the hours of 1:00 and 6:00 pm.

3.3 Survey Instrument

An administrated-based survey consisting of four main sections collected usable data from the participant concerning awareness of automobile commercials, elements that make up advertising creativity, and purchasing intentions.

The first section in the questionnaire contains introduction questions assessing the consumers' level of enjoyment towards ads, elements that attract them to ads, and their levels of amusement towards the automobile ad. The second section measures the advertising creativity dimensions: originality, flexibility, elaboration, synthesis, and artistic value. The third element processes the automobile purchasing intentions. The survey's final section gathered demographics, including the gender, age, education, marital status, occupation, income, and geographic location from the participants.

A five-point Likert-type interval scale was used to measure the variables in the current study, namely; (1) strongly disagree, (2) disagree, (3) neutral, (4) agree, and (5) strongly agree. The scales used were adopted from prior studies. Most of the operational definitions and measures of creativity are based on the work of psychologist Joy Paul Guilford (1936), who defined creativity as the ability to think differently along clearly defined dimensions. Building on Guilford's work, Ellis Paul Torrance (1974) developed the Torrance Test of creative thinking, which is used in the business world and in education to assess individual's capacities for creativity. In 2007, Robert Smith and his team adopted Torrance work to an advertising context. He focused on the components that are directly related to how consumers' use and process advertisements, focusing on advertising creativity, which comprise five dimensions: originality, flexibility, elaboration, synthesis, and artistic value.

The questionnaire contained words that are simple and straightforward. The survey was originally created in the English language. However, an Arabic version was also created due to the fact that the native language in Egypt is Arabic. The researcher used the back-translation process in order to ensure that the language conversion was done accurately. This procedure was vital because it helped to develop an equivalent questionnaire.

3.4 Survey Administration

The pilot study's objectives were to estimate the reliability of the scale items and identify areas of improvement prior to the full study. The pilot study's participants gave their feedback in areas pertaining to the considered variables in the research survey. The researcher took the comments from the pilot and adjusted the statements in each measurement to be clear and comprehensible among the target population. After revising the research survey, the researcher began the actual data collection.

3.5 Data Analysis

The first part of the data analysis focused on estimating the reliability and the construct validity of the survey scale. The results of Cronbach's reliability test and principle components analysis (PCA) would indicate whether the research survey was acceptable for the data collection. The second part of the data analysis involved conducting normality tests and producing descriptive statistics of the collected data. Pearson's correlation analysis tested the degree of association between the advertising creativity dimensions and automobile purchasing intentions variables. Multiple regression analysis assessed the strength of predictive relationships among predictor and criterion variables.

4. Results

Out of the 600 administrated questionnaires, the researcher received back 406, which were complete and accurate. Hence, this research received a response rate of 68 percent. The following sections illustrate the outcomes of the various analyses conducted.

4.1 Reliability Analysis

The reliability analysis was carried out to help indicate the stability, consistency and the "goodness" of each instrument that measured the variables. The Cronbach's Alpha in this analysis pointed to how well the scale's statements were positively correlated to one

another. The closer the Alpha was to one, the higher the internal consistency. This research showed that all the variables' Cronbach's Alpha were above 0.75, indicating that their scales were stable, consistent and free from error across time and across various items. The results were: originality (α = 0.75), flexibility (α = 0.703), elaboration (α = 0.781), synthesis (α = 0.835), artistic value (α = 0.832), and purchasing intentions (α = 0.93). In addition, the overall questionnaire had a Cronbach's Alpha of 0.78, signifying that all questions were correlated to one another.

4.2 Validity Analysis

The validity analysis was conducted to help distinguish whether the scale measured what it was supposed to assess. This study used the content validity and face validity tests. The content validity test was performed to ensure how well the dimensions and elements of a concept (variable) had been defined. Face validity was performed next to confirm the results of the previous validity analysis (Kidder and Judd, 1986). This analysis included a group of expert judges (professors in marketing and qualified researchers) who evaluated and confirmed the instrument and indicated that the items used to measure the variables assessed the concept correctly. Based on the results, the scales were valid, and the researchers were able to proceed in analyzing the data further.

4.3 Frequency Analysis

The frequency analysis is part of descriptive statistics analysis. In statistics, frequency is the number of times an event occurs. Table (1) shows the respondents' traits. In this study, the researchers conducted the frequency analysis on the introduction questions and the socio-demographic questions. This research included participants of different demographic backgrounds (age, gender, marital status, career, and income) in order to ensure a large enough variety in the studied population.

The respondents were asked general questions regarding their consumption and evaluation of advertising, specifically when related to the automobile industry. Four main questions were asked: Do you enjoy watching advertisements? What attracts you to advertisements? Do advertisements act as a source of information that helps you in your future purchasing? Do you enjoy car advertisements that are presented these days? The following Table (2) illustrates the responses of the respondents.

Table (1): Frequency of the Respondents'demographic Characteristics

Demographic characteristic	N	%	Demographic Characteristic	N	%
Gender:			**City of Residence:**		
Female	160	39.4	Cairo	98	24.1
Male	246	60.6	Alexandria	298	73.4
			Other	10	2.5
Age:			**Level of Education:**		
Under 20	36	8.9	Elementary School	2	0.5
20 less than 35	198	48.8	High School	56	13.8
35 less than 50	116	28.6	College	194	47.8
50 less than 65	52	12.8	Post Graduate	116	28.6
65 and above	4	1.0	Other	38	9.4
Marital Status:			**Number of Children:**		
Single	124	30.5	None	158	38.9
Married	238	58.6	One	70	17.2
Divorced	38	9.4	Two	52	12.8
Widowed	6	1.5	More than two	126	31.0
Job Status:			**Average Monthly Income:**		
Manager	84	20.7			
Clerk	50	12.3			
Professional	62	15.3	Less than 2,000	2	0.5
Academic	40	9.9	2,000 less than 5,000	74	18.2
Self Employed	84	20.7	5,000 less than 10,000	92	22.7
Laborer	2	0.5	Over 10,000	238	58.6
Technician	28	6.9			
Other	56	13.8			

Table (2): Frequency of the Respondents Answers to the Introduction Questions

Question	N	%	Question	N	%
Did you enjoy watching the online advertisements?			**Did you enjoy the car advertisement that is presented?**		
Yes	374	92.1	Yes	298	73.4
No	32	7.9	No	10	2.5
What attracts you to the advertisements?			**Did the advertisements act as a source of information that helps you in your future purchasing?**		
Celebrities/ actors	22	5.4			
Appeal Usage	2	0.5			
Storyboard	336	82.8	Yes	362	89.2
Melody	42	10.0	No	44	10.8
Other	4	1.0			

4.4 Correlation Coefficient Analysis

Correlation analysis, which indicated the direction, strength and significance of the relationships of the variables in the hypotheses, was conducted (Sekaran, 2003; Pallant, 2007). This analysis tests the relationship among the variables in an isolated manner. Table (3) illustrates the outcome of the correlation analysis.

Table (3): Correlation Analysis

		Flexibility	Originality	Elaboration	Synthesis	Artistic	Intention
Flexibility	Pearson Correlation	1	.578**	-.172**	.550**	.522**	.178**
	Sig. (2-tailed)		.000	.000	.000	.000	.000
	N	406	406	406	406	406	406
Originality	Pearson Correlation	.578**	1	-.635**	.614**	.853**	.093
	Sig. (2-tailed)	.000		.000	.000	.000	.060
	N	406	406	406	406	406	406
Elaboration	Pearson Correlation	-.172**	-.635**	1	-.281**	-.563**	.242**
	Sig. (2-tailed)	.000	.000		.000	.000	.000
	N	406	406	406	406	406	406
Synthesis	Pearson Correlation	.550**	.614**	-.281**	1	.724**	.081
	Sig. (2-tailed)	.000	.000	.000		.000	.102
	N	406	406	406	406	406	406
Artistic Value	Pearson Correlation	.522**	.853**	-.563**	.724**	1	.023
	Sig. (2-tailed)	.000	.000	.000	.000		.649
	N	406	406	406	406	406	406
Purchasing Intention	Pearson Correlation	.178**	.093	.242**	.081	.023	1
	Sig. (2-tailed)	.000	.060	.000	.102	.649	
	N	406	406	406	406	406	406

**** Correlation is significant at the 0.01 level (2-tailed).**

Based on the analysis, when isolated, the advertising creativity dimension of flexibility and purchasing intentions towards automobiles have a positive, significant, but weak relationship (.178**); and advertising creativity dimension elaboration and purchasing intentions towards automobiles have a positive, significant, but weak relationship (.242**). Flexibility of advertising occurs when commercials involve different ideas or perspectives at the same time; this impacted consumers purchasing behavior. When advertisements contain unexpected details or ideas that are intricate, complicated, or sophisticated, this implies the dimension of elaboration. The results indicate that this influenced purchasing intentions of automobiles as well. The remaining creativity advertising dimensions (originality, synthesis, artistic value) did not impact the consumers'' purchasing intentions of automobiles.

4.5 Multiple Regression Analysis

The Pearson's Correlation analysis treated and measured the variables in an isolated manner. This is a limitation, because in real life most variables are part of a more complex system. Furthermore, prior studies explained that consumers' perceptions of an ad's overall creativity, and subsequently measuring their perceptions of the ad's divergence and relevance is a joint function of the five dimensions of flexibility, originality, elaboration, synthesis, and artistic value (Smith et al., 2007).

The multiple regression tests are beneficial as they examine the significance of the proposed conceptual framework; identify the amount of variance in the dependent variable caused by each independent variable; and permit a more sophisticated examination of the interrelationship among variables. In this study, the researcher used this analysis to test the hypotheses. In order to get accurate results, the data should undergo certain statistical tests to check its assumption. Thus, the researcher checked whether data statistics was suitable to give valid results (before conducting the multiple regression) by conducting methodological assumptions: multicollinearity, scatterplots, Normal P-P Plot, and outliers. Results indicated that there were no problems with the data on hand.

The multiple regressions first evaluated the model significance as a whole (the interrelationship among the set of variables). The researcher examined the ANOVA (Analysis of Variance), which tested whether the overall regression model was a good fit for the data. The results showed that the creative advertising dimensions in the model predicted the dependent variable (purchasing intentions). The variables were significant with an ANOVA value of 0.000. The researcher examined the adjusted R Squared value (coefficient of determination), which expressed how much of the variance in the dependent variable was explained by the model. In this study, the analysis showed that the adjusted R squared value was 0.161. This means that the creative advertising dimensions in the proposed model explained 16% of the variance in the consumers' intentions to purchase automobiles.

The multiple regression analysis was used next to test the hypotheses. This study contained five main hypotheses, that (H1) flexibility, (H2) originality, (H3) elaboration, (H4) syn-

thesis, and (H5) artistic value have a positive impact on the purchasing intentions of automobiles. According to the analysis of hypothesis one, the impact of the advertising creativity dimension of flexibility on the creation of purchasing intentions of automobiles has a sig value of 0.357. This value is greater than the common alpha level of 0.05. The high sig. value (>0.05) indicates that this hypothesis is not supported. According to the testing of hypothesis two, the impact of the advertising creativity dimension of originality on the creation of purchasing intentions of automobiles has a sig value of 0.000. This value is less than the common alpha level of 0.05. The sig. value (<0.05) indicates that this hypothesis is supported. According to the testing of hypothesis three, the impact of the advertising creativity dimension of elaboration on the creation of purchasing intentions of automobiles has a sig value of 0.000. This value is less than the common alpha level of 0.05. The sig. value (<0.05) indicates that this hypothesis is supported. According to the testing of hypothesis four, the impact of the advertising creativity dimension of synthesis on the creation of purchasing intentions of automobiles has a sig value of 0.895. This value is greater than the common alpha level of 0.05. The high sig. value (>0.05) indicates that this hypothesis is not supported. According to the testing of hypothesis five, the impact of the advertising creativity dimension of artistic value on the creation of purchasing intentions of automobiles has a sig value of 0.093. This value is greater than the common alpha level of 0.05. The high sig. value (>0.05) indicates that this hypothesis is not supported. Table (4) illustrates the sig. value analysis outcomes of the multiple regressions.

Table (4): Multiple Regression Analysis Beta and Sig Value

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.317	.532		-.595	.552
	Flexibility	.113	.123	.056	.922	.357
	Originality	.616	.120	.519	5.112	.000
	Elaboration	.654	.085	.483	7.683	.000
	Synthesis	-.010	.075	-.009	-.132	.895
	Artistic Value	-.221	.131	-.170	-1.683	.093

a. Dependent Variable: Intention

The multiple regression analysis concluded that originality and elaboration were the two dimensions of creative advertising that impacts the consumers' purchasing intention of automobiles. The multiple regressions have further explained each creative advertising dimension contribution in impacting the purchasing decision of automobiles. This was recognized by the Beta coefficients (B). The variable with the largest Beta value had the strongest effect. Based on the analysis, the variable with the strongest contribution, impacting purchasing intention was originality (B=0.519), followed by elaboration (B=0.483)

5. Discussion and Conclusion

In today's highly competitive world, consumers are faced with vast arrays of products and choices. Thus, businesses need to devise creative and innovative ways of attracting and retaining customers. Creative and innovative advertising strategies serve as major tools (Smith and Yang 2004; Kotler and Armstrong, 2017). According to prior studies, creativity is the production of something original and valuable. Creativity involves coming up with new and fresh ideas or plans (Smith et al., 2007). It is characterized by the use of the imagination and expression (Wilson et al., 2015; Fulgoni et al., 2017). Creative advertisements are applied on videos and commercials shown on social media.

The aim of this study was to measure the impact of the dimensions of creative online advertising design (commercials run on social media), which are originality, flexibility, elaboration, synthesis and artistic value on consumers' intentions to purchase automobiles. The researchers hypothesized that each dimension has a positive impact on the purchasing intentions of automobiles. This study is considered a conclusive research that used a cross sectional design and had a descriptive purpose. Furthermore, since the needed information was known beforehand, the research process was carried out using a quantitative research approach. Questionnaires were used to collect the needed data. The researchers distributed 600 questionnaires. However, only 406 questionnaires were returned complete and accurate, yielding a 68 percent response rate. According to the results and hypothesis testing, with the use of multiple regressions analysis, originality and elaboration were the two dimensions of creative advertising that impact purchasing intention of automobiles. Thus, commercials advertisements need to reflect elements that are rare or surprising (move away from the obvious and commonplace). Furthermore, advertisements should contain unexpected details or ideas that are intricate or sophisticated. This will attract consumers' attention and allow them to notice the ad. Individuals when wanting to buy a car use online commercials (social media videos) as information source in purchasing decisions. It signifies the likelihood of a person buying a car brand featured in advertisements if the person was in the market for such a product.

5.1 Research Contributions

When reviewing the literature, prior studies have indicated that while there is widespread recognition of the value of creativity in advertising, there is less knowledge about how creativity is operationalized (Stuhlfaut and Yoo, 2013). More work is needed, however, to comprehensively document how ad cr-

eativity achieves its effects (Smith et al., 2007). The measurement of advertising creativity according to consumers has never been rigorously modeled (Bellman et al., 2017). As a result, its influence on persuasion remains largely unexplored (Fulgoni et al., 2017). This study is an essential first step toward a better understanding of this concept. This study aided in providing insights on what creativity-advertising dimensions is seen as significant in creating inspiration. The construction of a measurement scale of advertising creativity allows for attaining a comprehensive view of advertisement creativity, taking into account consumers' perceptions.

This study opens the way to new areas of research and enables the multidimensionality of the concept of creativity to be taken into account. The research shows that this aspect of a creative ad cannot be studied in isolation. The identification of the significant dimensions shows that advertising creativity does not depend on all the five dimensions' aspects of production, but concerns the significant cognitive component (originality and elaboration of the message). Furthermore, this identification allows differentiated theoretical consideration to be given to each dimension and sheds light on the role of expectation and relevancy in defining creativity.

5.2 Managerial Implications

Online advertisements (social media advertising) embrace several vital features and should include creative strategies and tactics to encourage consumers take an action in favor of products (Terkan, 2014). Online advertising survives or dies on creative and innovative communication (Fulgoni et al., 2017), which implies that marketers should take into consideration the elements of creativity to effectively communicate with their target markets. Online advertising's effectiveness is determined by the impact and retention, the ability of an ad to attract attention while retaining its ability to stay in people's minds (Kotler and Armstrong, 2017). It will be a wasted effort to invest time and money in ads that have no effect (Wilson et al., 2015; Fulgoni et al., 2017).

More precisely, the measurement of perceived online advertising (social media advertising) creativity and its influence on persuasion allows the basic premise of many advertising agencies that "a creative product should work" (Kotler and Armstrong, 2017), to be supported. Selling a creative campaign to an advertiser can be difficult due the conceptual vagueness surrounding the concept (Wilson et al., 2015). This study aided in identifying main dimensions of online advertising creativity that impact consumer's purchasing intentions of automobiles. Results indicate that originality and elaboration were the two dimensions of creative online advertising that affect the purchasing intention of automobiles. Practitioners when developing creative online advertising to attract consumers should focus on producing advertising that contains elements that are rare, surprising, or move away from the obvious and commonplace (originality); and creating advertising that contains unexpected details, or finishes and extends basic ideas so they become more intricate, complicated, or sophisticated (elaboration).

5.3 Limitations and Future Research

When conducting this research several limitations arose. Future research should take these restrictions into consideration. One of the main limitations concerns the age of the sample and the media chosen (online social media commercials). It would be advisable to verify the stability of the scale on other media (print advertisements), and focus on specific age groups, not the general population. This study focused on the online advertisements related to the car industry, specifically BMW. Future studies can implement this research on different industries in the market or different brands. This study emphasized the role of the creative online advertising dimensions in affecting the purchasing intentions. It also focused on citizens in Cairo and Alexandria. The present study used convenience sampling, making the end results not truly representative. Thus, future studies should use probability-sampling techniques to further validate this study. For upcoming research, a larger sample is needed and the data should be gathered proportionately from all regions of the country. This study focused on the Egyptian context, neglecting other Middle Eastern countries. Thus, future research can test this research in other Arab countries. Future research could also develop a possible transcultural approach to the concept of perceived advertising creativity. This would lead to a more nuanced understanding of the workings of advertising on an international level. Future research could reincorporate the concept of perceived advertising creativity into an integrative model so as to measure its influence on different mediating variables in the advertising persuasion process, such as attention (cognition) in regard to the advertisement and the brand, affective reactions and attitudes.

6. References

Ajzen, I. (1991). The theory of planned behavior. Organizational Behavior and Human Decision Processes 50(2), 179–211.

Amabile, T.M. (1983). The social psychology of creativity: a componential conceptualization. Journal of Personality and Social Psychology, Vol. 45 (2), 357-376.

Ang, S.H., Yih H.L., and Siew M.L. (2007). The Ad Creativity Cube: Conceptualization and Initial Validation. Journal of the Academy of Marketing Science, Vol. 35(2), 220–232.

Barry, P. (2012). Advertising Concept Book. Thomson & Hudson.

Belch, G. and Belch, M. (2018). Advertising and Promotion: An Integrated Marketing Communications Perspective (11th Edition). McGraw-Hill, ISBN10: 1260152308.

Bellman, S., Robinson, J.A., Wooley, B., and Varan, D. (2017). The effects of social TV on television advertising effectiveness. Journal of Marketing Communications, Vol. 23 (1), 73 -91.

Demir P., El-Murad J., and Mai L. (2017). Consumers' Perceptions of and Responses to Advertising Creativity: An Abstract. In: Rossi P. (eds.) Marketing at the Confluence between Entertainment and Analytics. Developments in Marketing Science: Proceedings of the Academy of Marketing Science. Springer.

El-Murad, J., and West, D.C. (2004). The Definition and of Creativity: What Do We Know? Journal of Advertising Research, Vol. June, 188-201.

Faull, J. (2016). BMW says people are buying luxury cars online as it plans first marketing push for e-commerce site. Retrieved March 2018 from: https://-www.thedrum.com/news/2016/03/16/bmw-says-people-are-buying-luxury-cars-online-it-plans-first-marketing-push-e

Fulgoni, G.M., Pettit, R., and Lipsman, A. (2017). Measuring the Effectiveness of Branded Content across Television and Digital Platforms. Journal of Advertising Research, Vol. 57 (4), pp.362-367; DOI: 10.2501/JAR-2017-046

Gardner, H. (1994). The creator's patterns. In M.A. Boden (ed.) Dimensions of creativity. Cambridge: The MIT Press, pp.143-158.

Guilford, J.P. (1936) Psychometric Methods. New York, NY: McGraw-Hill.

Hussainy, S. K., Riaz, K., Kazi, A. K., and Herani, G. M. (2008). Advertising Styles' Impact on Attention in Pakistan. KASBIT Business Journal, Vol. 1(1), pp. 28-38.

Hussein, G. (2014). What cars are Egyptians buying? Retrieved March 2018 from:https://thinkmarketingmagazine.com/what-cars-are-egyptians-buying/

Jolly, W. (2018). The 6 Most Effective Types of Social Media Advertising in 2018. Retrieved January 2018 from: https://www.bigcommerce.com/blog/social-media-advertising

Jullens, J., Hirsh, E., Singh, A. and Wilk, R. (2018) 2016 Auto Industry Trends. Retrieved March 2018 from: https://www.strategyand.pwc.com/trends/2016-auto-industry-trends

Kenechukwu S. A, Ezekiel S. Asemah, and Leo O.N. Edegoh (2013). Behind Advertising: The Language of Persuasion. International Journal of Asian Social Science, 2013, Vol. 3(4), pp. 9-51-959

Krejcie, R.V., and Morgan, D.W. (1-970). Determining sample size for research activities. Educational and Psychological Measurement, Vol. 30 (3), p-.607-610

Kotler and Armstrong (2017). Principles of marketing. Pearson Prentice HallPieters, R., Rosbergen, E., and Wedel, M. (2002). Breaking Through the Cluster: Benefits of Advertisement Originality and Familiarity for Brand Attention and Memory. Management Science, Vol. 48 (6), 765–781.

Pitts, F. (2018). Creativity and the Commodity in the Automobile Industry. School of Human Sciences and Technology, pp. 1-10 Retrieved January 2018from:http://www.academia.edu/11641911/Creativity_and_the_Commodity_in_the_Automobile_Industry

Priest, I. (2014). Client-agency relationship: Seven principles for better commercial creativity. Market Leader, Quarter 3. Accessed December 2017:http://www.warc.com/Content/ContentViewer.aspx?MasterContentRef=7654819d-4ed7-47f7- 9323-f039e5cc8ec4&q=priest&CID=A102137&PUB=MKT.

Reinartz, W. and Saffert, P. (2013). Creativity in Advertising: When It Works and When It Doesn't. Harvard Business Review. Harvard Business School Publishing.

Reinartz, W. and Saffert, P. (2017). Creativity in Advertising: When It Works and When It Doesn't. Harvard Business Review. Harvard Business School Publishing.

Sandu, B. (2018). Car Ads: 70 Creative And Clever Print Advertisements. Retrieved January 2018 from: http://www.designyourway.net/blog/inspiration/70-creative-print-ads-from-the-automotive-industry/

Singam, G.D., Karunagaran, P., Selvi, T., Pandiyan, D., Subramanian, T., and Govind, S. (2014). Creative Advertising Impact on Customer Acceptance of Fast Food Restaurant. Academic Research International, Vol. 5(5), 308 -318

Smith, R., Scott B. MacKenzie, Xiaojing Yang, Laura Buchholz, and William K. Darley (2007). Modeling the Determinants and Effects of Creativity in Advertising. Marketing Science, Vol. 26 (6), 819–833.

Stuhlfaut, M. W., and C. Y. Yoo. (2-013). A Tool For Evaluating Advertising Concepts: Desirable Characteristics As Viewed By Creative Practitioners. Journal of Marketing Communications, Vol. 19 (2), 81-97

Terkan, R. (2014). Importance of Creative Advertising and Marketing According to University Students' Perspectives. International Review of Management and Marketing, Vol. 4 (3), 2014, 239-246

Till, Brian D., and Daniel W. Baack (2005). Recall and Persuasion: Does Creativity Matter?, Journal of Advertising, Vol. 34 (3), 47–57

Torrance, E.P. (1974). Torrance Tests of Creative Thinking. Scholastic Testing Service Inc.

Trehan, M., and Trehan, R. (2017). Advertising and Sales Management. New Delhi: V.K Enterprises.

Wilson, R.T., Baack, D.W., and Till B.D. (2015). Creativity, Attention And The Memory For Brands: An Outdoor Advertising Field Study. International Journal of Advertising, Vol. 34 (2), 23-2-261

Yang, Xiaojing, and Robert E. Smith (2009). Beyond Attention Effects: Modeling the Persuasive and Emotional Effects of Advertising Creativity, Marketing Science.

Zhang, L., Chen, L., Wu, Z., Sizhen, Z., and Song, H. (2018). Investigating Young Consumers' Purchasing Intention of Green Housing in China. Sustainability, Vol.10, p.1044- 1059; doi:10-.3390/su10041044

Dear participants,

This questionnaire aims to assess the elements that make up creativity in online commercial advertising design, which are found on Social Media. The study focuses on consumers' judgments of the creativity of automobile advertisements (perceived creativity). The Focus will be on BMW X3 latest commercial. Before answering the questionnaire, you will be shown the online commercial.

Why Specifically the BMW commercial? According to market reports, when it comes to advertising automobiles online, BMW holds the spotlight, having a strong presence on Facebook and other social media networks (Faull, 2016). BMW has attracted more than 13.4 million fans to its main pages on social media, and interests them with innovative and inspired advertisements. The number of responses it gets for each post and video is astonishing compared to other brands, averaging around 50,000 'likes' and it is common for posts to exceed 100,000 (Jolly, 2018).

What is the Participant's Role? After watching the commercial, fill in the questionnaire. The information you provide will help the researcher better identify, explore and measure various variables associated in this study. Since you are the one who can give the correct information, the researcher requests that you respond to the questions frankly and honestly. Your identity will not be exposed and confidentiality will be taken into consideration. Thank you very much for your time and cooperation.

The Researchers.

Question 1: Did you enjoy watching the advertisement?

- Yes
- No

Question 2: What attracted you to pay attention to the advertisement?

- Celebrities
- Appeal usage
- Storyboard
- Melody/ Audio
- Other (specify): _____

Question 3: Can this advertisement act as a source of information that helps you in your future car purchases?

- Yes
- No

Question 4: In general, do you enjoy car advertisements that are presented these days?

- Yes
- No

Question 5: If yes, specify the advertisement: _____

Please answer the following questions in this survey according to the BMW online commercial that you just watched.

Question Six: The following questions assess the elements that make up creativity in advertising design. The statements focus on consumers' judgments of the creativity of automobile advertisements (perceived creativity). Please from a scale of 1 (strongly disagree) to 5 (strongly agree), circle your opinion about the statements.					
	Strongly Disagree	**Disagree**	**Neutral**	**Agree**	**Strongly Agree**
The ad contain ideas that move from one subject to another	1	2	3	4	5
The ad contain different ideas	1	2	3	4	5
The ad shift from one idea to another	1	2	3	4	5
The ad is out of the ordinary	1	2	3	4	5
The ad departs from stereotypical thinking	1	2	3	4	5
The ad is unique	1	2	3	4	5
The ad contain numerical details	1	2	3	4	5
The ad extend basic ideas and make them more intricate	1	2	3	4	5
The ad contains more details then expected	1	2	3	4	5
The ad connect objects that are usually unrelated	1	2	3	4	5
The ad contains unusual connections	1	2	3	4	5
The ad brings unusual items together	1	2	3	4	5
The ad is visually and verbally distinctive	1	2	3	4	5
The ad makes ideas come to life graphically and verbally	1	2	3	4	5
The ad is artistic in its production	1	2	3	4	5

Question Seven: The following questions assess the impact of creativity in advertising on purchase intention. The statements focus on consumers' judgments on whether perceived creative advertisements encourage the purchases of automobile. Please from a scale of 1 (strongly disagree) to 5 (strongly agree), circle your opinion about the statements.					
After watching the creativity automobile advertisements…	**Strongly Disagree**	**Disagree**	**Neutral**	**Agree**	**Strongly Agree**
It is very likely that I will approve the advertised car	1	2	3	4	5
I will definitely consider trying the advertised car	1	2	3	4	5
I will go to the dealership to purchase the advertised car next time I need it	1	2	3	4	5

Q8. Age: ○ Under 20 ○ 20 – less than 35 ○ 35 – less than 50 ○ 50 – less than 65 ○ 65 and above	**Q9. Highest Completed Level of Education:** ○ Elementary School ○ High School ○ College Degree ○ Graduate Degree ○ Postgraduate Degree ○ Other: _____
Q10. City of residence: ○ Cairo ○ Alexandria ○ Other: _____	**Q11. Gender:** ○ Female ○ Male
Q12. Marital Status: ○ Single ○ Married ○ Divorced or Separated ○ Widowed	**Q13. Number of Children:** ○ None ○ One ○ Two ○ More than two children
Q14. Current job status: ○ Manager/Executives ○ Clerks ○ Professionals ○ Academics ○ Self Employed ○ Laborers ○ Technician ○ Other:_____	**Q15. Average Monthly Household income in Egyptian Pounds:** ○ Less than 2,000 ○ 2,000 – less than 5,000 ○ 5,000 – less than 10,000 ○ Over 10,000

Thank you for your time and cooperation. I sincerely appreciate it. Please check to make sure that you have not skipped any questions accidentally.

Once again thank you ☺