An investigation of celebrity brand hate influence in the arts marketing sector of Ghana

Iddrisu Mohammed

Department of Marketing and Entrepreneurship,
University of Ghana Business School, College of Humanities, University of Ghana,
Accra, Ghana, and

Alexander Preko, Leeford Edem Kojo Ameyibor, Mawuli Feglo and
George Cudjoe Agbemabiese

Department of Marketing, University of Professional Studies, Accra, Ghana

Abstract

Purpose – This study aimed at investigating negative past experience (NPE), symbolic incongruity and ideological incompatibility on celebrity brand hate (CBH) within the arts marketing sector.

Design/methodology/approach – Anchored on the self-congruity theory (SCT), the study is based on two studies with 618 hip-life music (HLM) listeners in Ghana (Study 1 = 340 face-to-face participants; study 2 = 278 online participants), who responded to 20 celebrities they hate. The study validates Hegner *et al.*'s (2017) product brand hate (BH) model in the arts sector utilizing the structural equal modeling in testing the research hypotheses.

Findings – The study found that negative past experience, symbolic incongruity, and ideological incompatibility significantly influences CBH. Furthermore, CBH significantly influences celebrity brand avoidance (CBA) and negative word-of-mouth (NWoM), brand retaliation, private complaint and brand switching. Nevertheless, CBH had no significant influence on CBA in the second study. In all, BH had the strongest effects on NWoM for products in Hegner *et al.* (2017) model, whereas in our model BH strongly impacts on brand retaliation for celebrities (i.e. people).

Practical implications – The study provided evidence to marketing scholars, celebrity image managers and brand professionals, on critical factors to consider in building and sustaining celebrity brands as viable currencies for economic leveraging within the arts industry.

Originality/value – Though BH has received academic recognition, little is known about the concept of CBH and its outcomes in the arts marketing literature.

Keywords Celebrity brand hate, Negative past experience, Symbolic incongruity, Ideological incompatibility, Celebrity brand avoidance, Negative word-of-mouth, Arts marketing sector, Ghana

Paper type Research paper

Introduction

Celebrity brand hate (CBH) is a phenomenon that has its roots from social cognitive cues where adorable public figures are significantly judged instantly based on their public appearance, utterances, actions and inactions (Finsterwalder *et al.*, 2017). In recent times, brand hate (BH) (Curina *et al.*, 2021; Husnain *et al.*, 2021; Islam *et al.*, 2019; Rodrigues *et al.*, 2020) has gained much attention from researchers in a bid to understand signals sent to the public. Hegner *et al.* (2017) utilized the concept to measure BH within products. Also, studies have called for the extension of the concept from general product (Hegner *et al.*, 2017), and service literature (Curina *et al.*, 2020; Hashim and Kasana, 2019), to another context, including the arts sector. This present study set out to identify whether negative past experience (NPE), ideological incompatibility and symbolic incongruity predicts CBH, and to determine the outcomes of music CBH among young music listeners. Largely, investigation of this nature has consequences for policy, marketing and research in the arts marketing industry.

The motivation for this study is presented in three ways. First, hip-life music (HLM) is regarded as one of the main popular music genres in Ghana (Bonsu and Adepong, 2019). However, this form of music has not received much needed academic interest (Sowah, 2017; Quainoo, 2014), creating an evident gap in literature. A study in this neglected area provides detailed understanding of what HLM can offer to Ghana and beyond. Second, the music industry is among the fast-growing sectors in Ghana, which has generated a total receipt of over $20 million to the economy in 2018 and expected to increase to $34 million in 2023. Thirdly, this study responds to calls to extend the concept of BH from general product perspective (Curina *et al.*, 2020; Hashim and Kasana, 2019; Hegner *et al.*, 2017) to other functional areas of marketing including CBH in the arts literature, which has been overlooked in earlier studies.

We make three principal contributions to the literature. First, our study provides new insight into the existing arts marketing literature on BH by showing that NPE, ideological incompatibility and symbolic incongruity are considered as antecedents of CBH among music fans. Our second contribution relates to the validation of the concept of BH in the arts context by comparing the path coefficients of Hegner *et al.* (2017) model to our model 2. The findings reveal that BH has the strongest effects on negative word-of-mouth (NWoM) for products in Hegner *et al.'s* (2017) model, whereas in our model, BH strongly impacts on brand retaliation for celebrities (i.e. people). Indeed, the contribution from this paper is the argument that consumers (music fans) may retaliate to the celebrity brand based on the negative which is translated from dislike for celebrities' music and performances, to speaking and writing negatively about them on various social media platforms. Theoretically, this supports the self-congruity theory (SCT) that allows customers to compare their impression of a brand image to their own self-concept, helping in explaining HLM fans in context. Thirdly, we introduced and tested two additional constructs: private complaint and brand switching (Curina *et al.*, 2020; Fetscherin, 2019), which is evidenced by the significant results obtained in our study to extend the understanding of the concept of BH for celebrities, which has been understudied in CBH literature.

Literature review

Self-congruity theory

This theory is characterized as providing in-depth understanding of the self-concept of consumer behavior. Self-congruity, in other words, is a psychological process and result in which customers compare their impression of a brand image to their own self-concept (Sirgy, 1986, 2018). Naturally, self-concept is described as the combination of a person's ideas and feelings about himself as an object (Rosenberg, 1979). In the SCT, actual and ideal image were the two main underpinning constructs that explained consumer behavior. Studies (Kesse *et al.*, 2021; Zhang, 2021) streamlined the term by addressing the product context, whereby consumers may reinforce their ideas by purchasing brands that are highly congruent with their notion of self (Zhang, 2021), and may hate brands that are extremely incongruent (Hegner *et al.*, 2017). This study contextualized self-congruity as a mismatch between consumer actual self which represents symbolic incongruity and ideal self which is ideological incompatibility, and NPE as an antecedent of BH within the CBH literature. Despite this theory's applicability in measuring these constructs (Islam *et al.*, 2019; Pinto and Brandão, 2020), its applicability within the arts market literature remains limited. Therefore, this study assumed that NPE, symbolic-incongruity and ideological incompatibility can be primary antecedents of CBH. Importantly, this contextualization of self-congruity advances the on-going discussions on how music listeners perceived celebrities in the entertainment context. Hence, it is worth researching this neglected field.

Brand hate conceptualization
Within the psychological scholarship, hate has been grounded within two perspectives which comprise singular or multiple emotional instruments (see: Fehr and Russel, 1984; Sternberg, 2003; Yadav and Chakrabarti, 2022). It is elucidated as the compounded emotions of dissatisfaction and bad experience which churn into anger, retaliation, NWoM and avoidance (Bryson and Atwal, 2018; Curina *et al.*, 2020; Hegner *et al.*, 2017). Using data from the Persian context, Shabahang *et al.* (2021) found that low source credibility and belief in a just world is likely to predispose audiences to hate a celebrity. Rifon *et al.*'s (2016) study on do not hate me [. . .] evidenced that character, attitude towards celebrity and physical attractiveness have a significant impact on celebrity trustworthiness. We operationalized the concept of CBH as a fan's negative emotional reaction of disappointment, dislike, anger and revulsion towards brands that have essentially failed to meet their expectations, and sometimes rendered them worse than expected. Hence, we applied the concept within the art industry based on Hegner *et al.*'s (2017) determinants of BH, specifically, on celebrities, to investigate the determinants of CBH and the possible outcomes of fans' behavior. The antecedents and outcomes of CBH as applied to the arts marketing industry measure fans' NPE, symbolic incongruity and ideological incompatibility in predicting hate for the celebrity brand. In previous studies, it was observed that not only does the predictors discussed above predict BH, but it forms the basis for CBH to predict outcomes such as NWoM and brand boycotts (see: Hegner *et al.*, 2017; Kucuk, 2019). The arts industry provides a new contextual challenge for conceptualizing the SCT with CBH antecedents and outcomes, and it would be interesting to see the direction of consumers' behavior outcomes. The study further provided insightful understanding with additional outcomes, such as private complaints, and brand switching.

Hypotheses development
Negative past experience. Within the product brand literature, NPE relates to a previous encounter with the product that failed to meet its basic functional requirements (Joshi and Yadav, 2021). We contextualized the NPE as previous negative encounters with the celebrity's music, merchandise and a transgressive behavior which is a mismatch of the fans' image. Within the arts market, the effect of NPE on fans' reaction towards the brand has been argued to vary within different cultural contexts due to the typology of social comparison status (Sääksjärvi *et al.*, 2016). Scholars have called for more attention to the phenomenon of NPE within varying cultural contexts to establish convergence or divergence of evidence within the arts (Rodrigues *et al.*, 2020; Yu *et al.*, 2018), and testability with outcome such as BH, which has received little academic recognition. Despite existing empirical literature establishing the outcomes (i.e. BH) with products (Husnain *et al.*, 2021; Zarantonello *et al.*, 2018), BH still remains limited within the arts literature. Therefore, this study hypothesized that:

H1. NPE significantly leads to CBH.

Ideological incompatibility. This construct is characterized with contextual issues and wrong doing that consumers believed are not compatible with their beliefs (Nguyen, 2021). That is, the views of the consumer are not aligned with the beliefs of the brand; of which is related to "moral misconduct, deceptive communication or inconsistencies of values by the brand" (Hegner *et al.*, 2017, p. 15). We contextualized ideological incompatibility as the beliefs, attitudes and values of fans that are not reflective of the artist. This goes beyond individual fan's self-image by including societal and moral values. Banerjee and Goel (2020) have established that consumers hate a brand that is corporately irresponsible based on non-alignment of ethical values, legal and societal concerns. Previous studies have proven a

positive impact of ideological incompatibility and BH in extant BH literature (Brandão and Popoli, 2022; Bryson *et al.*, 2021; Curina *et al.*, 2021; Lopez, 2021) albeit not in the arts marketing literature. Therefore, we hypothesized that:

H2. Ideological incompatibility significantly leads to CBH.

Symbolic incongruity. Symbolic incongruity has been operationalized in the BH literature, as "any concept that does not truly represent itself, and not in sync with consumers' image" (Hashim and Kasana, 2019, p. 231). That is, consumers do not only buy to satisfy their needs and wants but own the entire offering of product/service as their representation (Atwal *et al.*, 2020), which drives their social pattern for a particular brand (Islam *et al.*, 2019). Islam *et al.* (2019) found symbolic incongruity as a worthy predictor of BH in the food and restaurant brands. Hegner *et al.* (2017) characterized symbolic incongruity as the undesired image of the brand to the consumer. In this study, symbolic incongruity has been contextualized as the undesired image of the celebrity brand that is inconsistent with the fan's self-image or personality. Earlier studies (Balikçioğlu and Kiyak, 2019; Zhang and Laroche, 2021) have considered symbolic incongruity in understanding the concept of BH. For instance, Banerjee and Goel (2020) indicated that symbolic incongruity increases BH within the political context. However, the testability of symbolic incongruity within the arts marketing literature remains understudied, specifically with celebrity brands. Therefore, we hypothesized that:

H3. Symbolic incongruity significantly leads to CBH.

Celebrity brand avoidance (CBA). Celebrity brand avoidance (CBA) is one of the outcomes of BH (Curina *et al.*, 2020; Fetscherin, 2019), which is defined as the refusal to be connected with a brand (Hegner *et al.*, 2017), and "being a more passive action towards a brand" (Pinto and Brandão, 2020). Further, brand avoidance is described as a phenomenon where consumers passively turn their backs on brands or show indifferent behavior towards brands (Bryson *et al.*, 2021). The nexus between BH and brand avoidance is clearly established in the extant BH literature. Previous studies empirically validate the ability of BH in generating brand avoidance as an outcome across various industries (see: Banerjee and Goe, 2020). Nevertheless, explaining the underlying mechanism within the arts marketing literature has been overlooked. We contextualized CBA as fans' disengagement or keeping away from listening and not involving in the celebrity's activities. That is, once fans reach the point of CBH, it becomes difficult to revert to any form of love towards the brand and therefore this strong negative emotion would instigate a complete stay away from the celebrity brand. Therefore, we hypothesized that:

H4. CBH significantly leads to CBA.

Online negative word of mouth (NWoM). Literature has grounded that BH depicts NWoM such as complaining, both privately and publicly (Fetscherin, 2019), which finds expression on both online and offline NWoM (Curina *et al.*, 2020). This can be done through (1) negatively writing or sharing social media posts online or offline; or (2) complaining to friends and relatives. Since, "the speed at which NWoM diffuses through social media, as well as the sheer extent of the negativity is shocking" (Pfeffer *et al.*, 2014, p.117). Based on these assumptions, we have operationalized NWoM as any negative social media post (videos, texts) about the celebrity. Literature established that, "negative opinions about products are formed by and propagated via thousands of people within hours" (Pfeffer *et al.*, 2014, p.118). CB could build on this to behave "transgressively" for fans to attack them, and share their negative stories. This sometimes causes traffic on the celebrity's social media pages, which can be an enabler for them to be known within the industry. Extant studies (Curina *et al.*, 2020; Hegner *et al.*, 2017)

showed the influence of BH on NWoM on product brands but largely the concept has been overlooked within the arts industry. Thus, we hypothesized that:

H5. CBH significantly leads to NWoM.

Brand retaliation, private complaining, brand switching and CBH. Brand retaliation is defined as hurting the brand in order to compensate for a loss (Hegner *et al.*, 2017). The main goal of brand retaliation is to get equity. This demonstrates the severe and deliberate harmful activity aimed at the brand (Fetscherin, 2019). We contextualized brand retaliation as vengeful behavior of a fan targeted at the celebrity brand. Celebrities create stunts through "transgressional" behaviors in order to get mileage and currency. However, transgressions sometimes hurt fans, which could result in the fans taking vengeance, as the behavior is considered a typical act of betrayal. Furthermore, private complaining can also be referred to as NWoM. That is, telling friends and families about the negatively perceived brand, while speaking of it, of course, this is the contextualization of Fetscherin (2019). However, we extended the contextualization of private complaints as legal action that is taken by a fan against a celebrity for his transgressional behavior before the proper authorities for investigations and actions to be taken. Action-taking is by individual fans rather than the police. For example, fans have taken actions against celebrities due to their negative behaviors. However, this has not been empirically tested in context. Thus, there is scarcity of research that tested the contextualization of this study. In addition, brand switching behavior which also takes the direct form of retaliation is defined as where customers switch to another brand due to BH. In the arts industry, switch behavior of fans could largely decrease future mileage and currency of the celebrity. We contextualized brand switching as the shift of fans from one celebrity brand to another. Though BH impacts brand switching in literature (Husnain *et al.*, 2021; Kesse *et al.*, 2021), however, the issues of BH and fan switching have been overlooked in the art marketing literature. To address these limitations, the study hypothesized that:

H6. CBH significantly leads to brand retaliation.

H7. CBH significantly leads to private complaining.

*H8.* CBH hate significantly leads to brand switching.

Methodology
Research settings, sampling and instrumentation
We used a cross-sectional survey with a targeted sample of youth HLM listeners, aged 15–35 years, and who hate a celebrity brand, as the inclusion criteria for participation in the study. Ghana is an interesting case to study because of a number of reasons. First, Ghana was among the early African countries that have embraced HLM emerging from Jamaican reggae and American hip-hop in the early 1990s (Bonsu and Adepong, 2019). Second, Ghana's hip-life has decolonized and Africanized music which is gaining popularity in and outside the continent (Boateng, 2009). Third, in 2017, one of Ghana's hip-life musicians, Sarkodie, was ranked in the Top 10 Most Bankable African Artists by Forbes African (Nikoi, 2020). Remarkedly, HLM was chosen due to the messages that it delivers to the youth. Hip-life songs often draw on key themes that usually teach the youth moral behaviors. For example, the music warns the male youth to focus on their future career. While the female youth are advised to dress decently in public places.

We used a two-stage survey: Study 1 focuses on face-to-face participants (see: Figure 1), while study 2 concentrates on online participants, using the SurveyMonkey app (see: Figure 3). In study 1, we used the convenience sampling method to sample 340 participants from different universities, assembled for Youth Summer Camping (July, 2019)
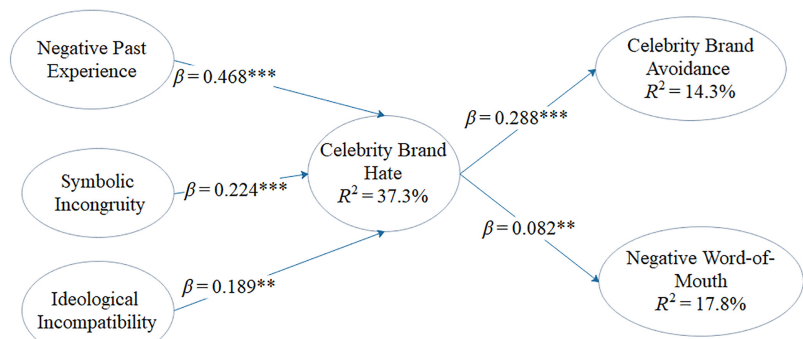
Note(s): Unstandardized coefficient betas, *$p \leq 0.05$, **$p \leq 0.01$, ***$p \leq 0.001$

(sports, musical entertainment) in one of the public universities in Ghana. The sample sizes adopted were justified, following Hair *et al.*'s (2010) suggestion on minimum proposed sample size determination of 100 for SEM. In study 2, we used the purposive sampling method to identify organized youth bodies such as old students' associations, hometown associations, and the convenience approach was used to obtain 278 valid sample size. We used adapted scales rated on a five-point scale that have been validated in previous studies (see: and Table 2).

Demographics of the participants
Of these demographics, female accounted for 57%, single (59%) and (43%) listen to hip-life four and more times a week for the face-to-face participants, while for the online participants, the males recorded 53%, single (71%) and 57% listen to hip-life four and more times in a week. We used multiple response questions in assessing the celebrities that the youth hate. In Table 1, the result shows the three most hated celebrities. It was observed that Shatta Wale was considered as the most hated celebrity. This could be attributed to the celebrity displaying behaviors that fans assumed were immoral, and contrary to the values of the Ghanaian culture to gain currency. Remarkably, the descriptive findings of the averages and standard deviation are presented in Table 3. In all, the average of averages of the CBH variables recorded 2.44 suggesting CBH in context.

Data analysis
STATA 14, with SEM approach was used to estimate the model fitness. Earlier, we conducted the normality test and found that all items of the constructs were above 0.05, indicating no deviation from normality (Brown, 2006). Common method bias (CMB) was tested through the simultaneous loading of all the items in a PCA producing a total variance of 27.2% (<50%), an acceptable maximum threshold of the total variance (Podsakoff *et al.*, 2003). This signified that there was no possibility of CMB.

Factor analysis
Furthermore, a two-stage principal axis factorial (PAF) approach of exploratory factor analysis with varimax rotation method was utilized (Kaiser–Meyer–Olkin (KMO = 0.787; Bartlett's test of sphericity $x^2 = 2,377.43$, *Sig.* < 0.001) to identify the underlying factor structure of the adapted constructs. In the first PAF, the 24 items for the face-to-face

Celebrities	Face to face		Online	
	N	Percent (%)	*N*	Percent (%)
Stonebwouy	18	2.4	15	2.3
Shatta Wale	78	*10.5 (1st)*	76	*11.8 (1st)*
Samini	18	2.4	15	2.3
Sarkodie	29	3.9	24	3.7
King Ayisoba	41	5.5	35	5.4
Fancy Gadam	53	7.1	64	*9.9 (3rd)*
Maccasio	64	*8.6 (2nd)*	45	7.0
Edem	29	3.9	24	3.7
Atongo	28	3.8	25	3.9
Obrafour	14	1.9	13	2.0
Patapaa	22	3.0	20	3.1
MzVee	21	2.8	20	3.1
Efya	16	2.2	15	2.3
Wiyaala	58	*7.8 (3rd)*	39	6.0
Kuami Eugene	34	4.6	31	4.8
KiDi	18	2.4	16	2.5
Fella Makafui	54	7.3	47	7.3
Medikal	47	6.3	39	6.0
Strongman	30	4.0	66	*10.2 (2nd)*
Kwadwo Nkansah (Lil Win)	25	3.4	23	3.6
Others	46	6.2	40	6.2
Total	743	100.0	645	100.0

Note(s): The *N* represents the number of responses for a celebrity

Table 1.
Multiple response of
celebrity hate brand

participants loaded six factors with total variance of 70.49% (CBH, NPE, CBA, symbolic incongruity, ideological incompatibility and NWoM). In the second PAF, 12 items for online participants loaded three factors ((KMO = 0.821; Bartlett's test of sphericity $x^2 = 2,023.29$, *Sig.* < 0.001) with total variance of 63.6%: brand retaliation, private complaining and brand switching. The results suggested the adequacy in conducting a factor analysis (Hair *et al.*, 2010).

Next, the correlation coefficients (Table 3) are not above 0.80, revealing that multicollinearity was not an issue (Hair *et al.*, 2010). All reliability values in Table 2 were above the threshold of 0.70 indicating an acceptable level of internal consistency within the data of the study (Hair *et al.*, 2010). The confirmatory factor analysis (CFA) was used to assess the convergent and discriminant validity of the studied instruments (Bagozzi *et al.*, 1991). The AVEs in Table 2 were used to check the convergent validity, with the cut-off point of 0.5. Discriminant validity was also tested to determine the latent instruments distinction from others. For discriminant validity to be established within the data set, the square of average variance extracted (AVEs) should be greater than the correlations between the instruments in a model (Fornell and Larcker, 1981). This can be seen in Table 3.

Measurement and structural models
We reported on the measurement and structural statistics of the interaction model. However, the face-to-face model was refined through the modification indices by allowing CBH to correlate with NWoM which produced a revised model of better fit index presented in Table 4, revealing that the measurement model fit the data and had met the cut-off points (Hu and Bentler, 1999; Steiger, 2007; Barrett, 2007). We produced three models (See: Figure 1–3) indicating their corresponding beta and R^2 values.

Constructs	Loading	Face-to-face participants = 340			Loading	Online participants = 278		
		AVE	Alpha	CR		AVE	Alpha	CR
Celebrity brand hate (CBH) (Hegner et al., *2017)*		0.57	0.81	0.90		0.68		0.85
I am disgusted by the celebrity brand	0.76				0.74		0.95	
I do not tolerate the celebrity brand and what s/he endorses	0.78				0.72		0.93	
The youth would be better without the celebrity	0.78				0.65		0.94	
Am totally angry about the celebrity brand	0.70				0.62		0.94	
Negative past experience (NPE) (Hegner et al., *2017)*		0.65	0.82	0.93		0.73		0.88
The celebrity performance is poor	0.85				0.77		0.95	
The celebrity songs are inconvenience	0.79				0.74		0.94	
My hate of the brand is linked to his bad performance	0.80				0.72		0.87	
I am dissatisfied by the celebrity brand	0.78				0.70		0.85	
Symbolic incongruity (SI) (Hegner et al., *2017)*		0.62	0.72	0.92		0.65		0.82
The celebrity brand does not reflect who I am	0.84				0.67		0.88	
The celebrity brand does not fit my personality	0.74				0.66		0.76	
I do not want to be associated with the celebrity brand	0.76				0.65		0.84	
The brand does not represent what I am	0.81				0.60		0.83	
Ideological incompatibility (II) (Hegner et al., *2017)*		0.63	0.86	0.92		0.64		0.82
The celebrity brand acts irresponsible	0.82				0.80		0.84	
The celebrity acts unethical	0.82				0.72		0.83	
The celebrity brand violates moral standards	0.80				0.54		0.86	
The celebrity brand does not match my beliefs and values	0.73				0.52		0.82	
Celebrity brand avoidance (CBA) (Hegner et al., *2017)*		0.61	0.89	0.94		0.78		0.93
I do not listen and watch the shows of the celebrity anymore	0.72				0.83		0.78	
I reject all products endorsed by the celebrity	0.78				0.81		0.76	
I do not use products and services endorsed by the celebrity	0.81				0.79		0.82	
I refrain from watching all musical videos of the celebrity	0.79				0.73		0.81	
I avoid all shows endorsed by the celebrity	0.77				0.72		0.82	
Negative word-of-mouth (NWoM) (Hegner et al., *2017)*		0.52	0.73	0.85		0.74		0.86

Table 2.
Items of the main constructs for the study

Constructs	Face-to-face participants = 340				Online participants = 278			
	Loading	AVE	Alpha	CR	Loading	AVE	Alpha	CR
I spread negative word of mouth about the celebrity brand	0.74				0.77		0.75	
I degenerate the celebrity brand to my friends	0.74				0.74		0.74	
When my friends were looking for similar music to listen, I told them not to listen or download from the celebrity brand	0.70				0.70		0.73	
Brand retaliation (BR) (Hegner et al., 2017)						0.77		0.91
I deliberately stop listening to the music of the celebrity brand					0.79		0.79	
I have unfollowed the brand on all my social media handle					0.78		0.78	
I intentionally stop buying products and services endorsed by the celebrity brand					0.77		0.80	
I deliberately deleted all the celebrity music and videos on my electronic gadgets					0.74		0.81	
Private complaining (PC) (Fetscherin, 2019)						0.63		0.81
I personally want to lodge a complaint to the police about the celebrity brand					0.78		0.81	
I personally want to report the celebrity brand to MUSIGA					0.73		0.82	
I personally want to initiate a civil complaint against the celebrity brand					0.52		0.80	
I personally want to lodge a complaint to the police about the recent criminal stunt against the celebrity brand					0.50		0.82	
Brand switching (BS) (Liao et al., 2021)						0.62		0.81
I will prefer other celebrities' music which sync to my values					0.69		0.88	
I am considering switching to other celebrity brands					0.63		0.84	
I make up to mind to switch to other brand in future					0.60		0.86	
I intend to switch to another brand					0.58		0.82	

Table 2.

We compared the coefficients of Figures 1 and 2, and the result revealed that NPE has the strongest impact on CBH, and CBH also strongly impacts on CBA. While in Figure 2, symbolic incongruity has the highest impact on CBH, and CBH strongly impacts on brand retaliation. Furthering, we compared our Figure 2 to Hegner *et al.*'s (2017) model which showed that ideological incompatibility has the highest impact on BH for products, whereas our result revealed that symbolic incongruity has the highest impact on CBH, for people (celebrities). This is the departure of our study from Hegner *et al.*'s (2017). Finally, we compared our Figure 3 to Fetscherin's (2019) findings, where BH has the highest impact on

Constructs	Mean	SD. deviation	1	2	3	4	5	6
Face-to-face participants								
CBH	2.443	1.151	*0.756*					
NPE	2.112	1.133	0.631**	*0.815*				
SI	2.214	1.345	0.544**	0.511**	*0.796*			
II	2.445	1.188	0.587**	0.572**	0.511**	*0.794*		
CBA	3.617	1.089	0.554**	0.437**	0.355**	0.532**	*0.785*	
NWoM	2.146	0.970	0.382**	0.301**	0.267**	0.485**	0.396**	*0.726*
Online participants								
CBH	3.032	0.552	*0.825*					
CBA	2.452	1.003	0.599**	*0.854*				
NWoM	2.742	1.203	0.445**	0.479**	*0.883*			
BR	2.411	0.721	0.486**	0.473**	0.500**	*0.877*		
PC	3.020	1.072	0.464**	0.507**	0.497**	0.326**	*0.794*	
BS	3.622	1.370	0.430**	0.408**	0.401**	0.256**	0.410**	*0.787*

Table 3.
Inter-factor correlation matrix

Note(s): All intercorrelation coefficients are significant at **$p \leq 0.01$. The bold italics represent the square root of AVE and the values below the diagonal are the correlations between constructs

brand retaliation among US consumers, while our result on CBH has the strongest impact on NWoM in the Ghanaian arts industry. In all, we presented a summary of the hypotheses tested results in Table 4, where in model 1; H1 to H5 have been confirmed. In model 2 and 3, H5 to H8 have also been confirmed.

Discussion and conclusion
We examined the antecedents of CBH and its outcomes (brand avoidance and NWoM). The overall findings substantiate that HLM fans experience BH for their celebrities' brands. Empirically, it suggests that fans of HLM may hate their celebrities' brands based on their public behavior in terms of what they do or speak, which supports the concept of the SCT adopted in this research. This finding is regarded as one of the original contributions of this study to existing arts marketing literature. In line with the first findings as presented in model 1, NPE, symbolic incongruity and ideological incompatibility contribute to CBH. This buttresses the fact that fans who have NPE with the celebrity's music and performances would feel withdrawn from the celebrity's brand leading to BH. Similarly, these music celebrities sometimes represent an idea or an image (symbolic incongruity and ideological incompatibility) that is not most popular or in sync with fans or as it happens in Ghana, pitch an image developed through notoriety and exhibited through unacceptable dress codes and social lifestyles. In context, societal cultural issues such as public decency and modesty are important to be exhibited by celebrities. According to Nenycz-Thiel and Romaniuk (2011), we conclude that unhinged expressions of arts contribute to hate.

Similarly, the finding also demonstrated that CBH also leads to outcomes of NWoM and CBA. In context, consumers of these celebrity products might translate their dislike for celebrities' music and performances into speaking and writing negatively about them on various social media platforms. The phenomenon of NWoM and CBA which stems from hate of the brand is perhaps attributable to some of the stunts pulled on social media, and sometimes as deliberate publicity stunts, and other times straight out celebrity feuds.

Evidently, the finding of Figure 2 showed the important influence of CBH on NWoM and brand retaliation. However, CBH has not significantly impacted on CBA using celebrity data within the arts marketing literature context. This outcome contradicts with the earlier result of Hegner *et al*'s (2017) where BH hate significantly impacted on CBA of products within the German consumers. Possibly, this could be accounted for due to contextual issues, where

Hypotheses	Face-to-face data model 1			Online data model 2			Online data model 3		
	Path	Beta value	t-value	Path	Beta value	t-value	Path	Beta value	t-value
H1	NPE → CBH	0.468***	5.09	NPE → CBH	0.125***	7.23	NPE → CBH	0.321***	7.01
H2	SI → CBH	0.224***	4.98	SI → CBH	0.534***	7.04	SI → CBH	0.424***	7.17
H3	II → CBH	0.189**	2.72	II → CBH	0.377***	2.52	II → CBH	0.209***	6.94
H4	CBH → CBA	0.288***	6.11	CBH → CBA	0.088	1.61	CBH → CBA	0.174	1.78
H5	CBH → NWoM	0.082**	2.41	CBH → NWoM	0.366**	2.58	CBH → NWoM	0.582*	2.00
H6				CBH → BR	0.454*	1.98	CBH → BR	0.293**	2.54
H7							CBH → PC	0.016*	1.98
H8							CBH → BS	0.292	1.93

Goodness of fit statistics: face to face, data: ($x^2 = 377.303, df = 201, p = 0.002, RMSEA = 0.061, CFI = 0.976, TLI = 0.955, SRMR = 0.001$)
Goodness of fit statistics: online, data: ($x^2 = 230.420, df = 167, p = 0.001, RMSEA = 0.041, CFI = 0.938, TLI = 0.901, SRMR = 0.021$)

Note(s): *** $p \leq 0.001$, ** $p \leq 0.01$, * $p \leq 0.05$, italic values represent not significant coefficients
Negative past experience (*NPE*), celebrity brand hate (*CBH*), symbolic incongruity (*SI*), ideological incompatibility (*II*), celebrity brand avoidance (*CBA*), negative word-of-mouth (*NWoM*), brand retaliation (*BR*), private complaining (*PC*), brand switching (*BS*)
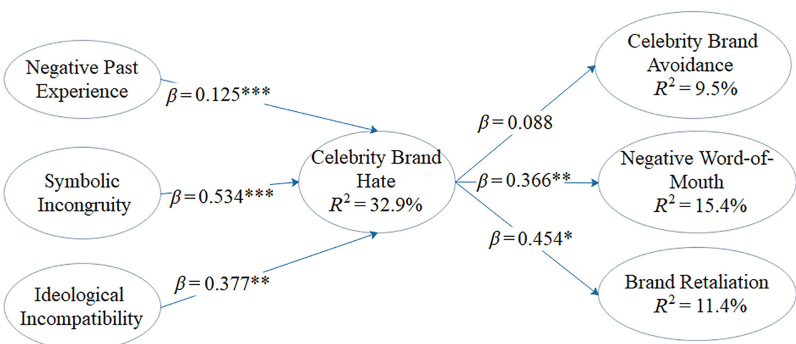
Table 4.
Hypotheses path

Figure 2.
Tested conceptual
model II with three
outcome variables

Note(s): Unstandardized coefficient betas, *$p \leq 0.05$, **$p \leq 0.01$, ***$p \leq 0.001$
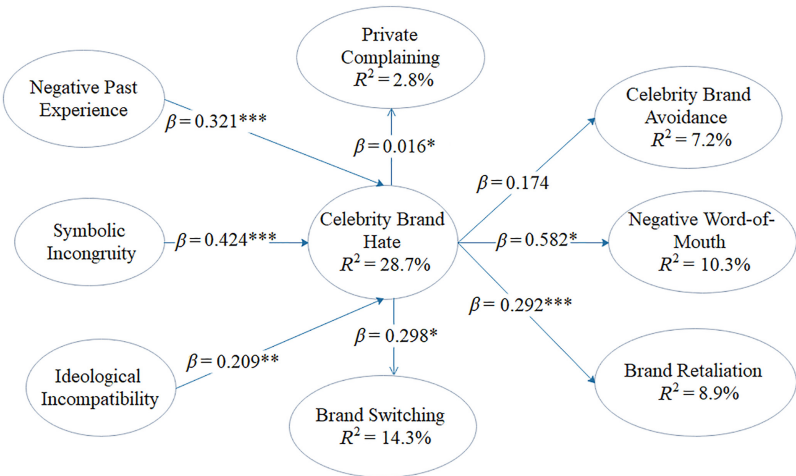

Figure 3.
Tested conceptual
model III with five
outcome variables

Note(s): Unstandardized coefficient betas, *$p \leq 0.05$, **$p \leq 0.01$, ***$p \leq 0.001$

celebrity brands might be hated, yet fans would be reluctant to avoid the celebrity music. For instance, though Shatta Wale brand was indicated as the most hated brand, his music over the past years has received some appreciable attention within the Ghanaian society. Also, in Figure 3, the study provided an insight through extending the concept of CBH by proving that CBH can lead to outcomes such as private complaint and brand switching (Fetscherin, 2019), which is missing within the outcomes of Hegner *et al.*'s (2017). For instance, in recent times, some fans have lodged legal action against celebrities and their transgressional actions, and this could be among the factors that accounted for this result. Additionally, the findings revealed that BH leads to brand switching. This is possible as the Ghanaian environment is more inclined to culture and religious values. Therefore, transgressional stunts which are in sync to these values might lead the fans to other celebrities that synchronize with their family values and religion. Interestingly, it has been shown that customers carefully protect their image by avoiding specific brands (O'Cass and Muller, 2015), just as fans would boycott music produced by the celebrity. BH can result from the brand not being aligned with the customer's self-ideology.

Given that this study was deeply rooted on previous research of Fetscherin (2019) that attested to the importance of understanding private complaints, and brand switching in the

marketing literature. The result of the current study agreed that, private complaint is seen as a passionate expression with emotions of anger from the consumer. Once the celebrity's behavior triggers a negative outcome, consumers are likely to express anger or take legal action against the celebrity. This implies that individual fans are likely to have similar lifestyles and values of their celebrities. In cases where there is mismatch due to the celebrity's negative behavior, fans begin to welcome brand switching behavior. This means that fans' brand switching begins to occur when they are inspired to accept alternative celebrities.

To conclude, we show that the concept of CBH in the arts industry generates attention and attraction towards the artist out of curiosity. This may not in the long term offer a sustainable brand image of the celebrity's brand due to its ability to create inconsistencies in the celebrity's brand value proposition which the wider consuming public may have difficulties in relating with. The use of celebrity controversies within the musical industry as a strategy to gain popularity within context might be counterproductive. Henceforward, it is prudent for celebrity brand managers to study reference group needs and wants, so that the music and musician as a brand can be marketable to wider categories of fans to prevent symbolic incongruity, especially when these celebrities are now used as influencers because of their media currency, which is largely determined by levels of fans' likability.

Implications
Theoretically, this study applied the SCT (Sirgy, 2018) to explore the negative brand relationship in two ways. First, the study contextualized self-congruity as the mismatch behavior to measure CBH in context. Second, actual and ideal self were theorized as symbolic incongruity and ideological incompatibility to measure CBH. Beyond the conventional service and product brands, BH has proven to have efficacy in an entertainment industry with symbolic incongruity, ideological incompatibility and NPE as significant predictors. This new insight could add to the existing knowledge on CBH influence. Contextually, this research makes the first attempt to extend the understanding of BH for products to BH for people (celebrities) in the arts marketing literature. Second, this study has also made conceptual contributions to the CBH literature by extending the SCT with NPE as an additional congruent element which acts as a predictor and five CBH outcomes in an arts industry. This study's findings have not only validated the SCT in context, but also proposed theoretical models that will be relevant for further studies. In addition, the findings of our study, therefore, respond to calls to support some conceptualization and theorization of BH to other industry sectors in the literature (Bryson and Atwal, 2018; Hegner *et al.*, 2017). This is evidenced in the explanation of the mismatch behavior of the SCT to the concept of CBH in context.

From a managerial perspective, these findings present both opportunities and challenges for handlers and management teams of celebrities. Opportunities such as the preparation and orientation of celebrities to portray their acts both in private and public in conformity with the consumer value system. This can be reinforced with a strong public relations strategy that promotes the celebrity's brand as responsible, ethical and decent, to align ideological and symbolic compatibility and congruency respectively. A strategy such as corporate social responsibility with the celebrity brand, using the brand for social change/marketing causes within places such as the ghettos and less privileged communities, would positively enhance the celebrity's brand perception through a strong ideological compatibility. Managerial challenges for managing celebrities stem from the difficulty in managing artist behavior, which is often unpredictable; hence, the risk of acting in ways not congruent with consumer values. In minimizing this risk, a number of options are opened up to managers and handlers of celebrities. For example, constant monitoring and measuring of consumers' reactions on social media platforms on their brands offers proactive insights into artist brand level of congruence. As observed by Casalo *et al.* (2017), today's consumers are progressively using social media sites in getting information about brands and using the same in disseminating

displeasure and dislike for those brands. Practically, for the future endeavors of celebrity in the Ghanaian arts sector, authorities of Musicians Union of Ghana (MUSIGA), Ghana Music Rights Organization (GHAMBRO) including brand professionals should educate or provide some form of trainings on BH to prevent celebrities acting in negative manners or ways which could influence their brand negatively.

Limitation and direction for future research

Like all research studies, this study has limitations. The generalization of the study is limited to the youth; hence, the study should be replicated with a larger and more geographically diverse sample. Again, the youth demographics (such as age, ethnicity, educational background and regional affiliation) were not considered as factors that influence BH. Future studies should consider the demographics in other geographical settings to measure the effect of the determinants of BH and its outcomes. Again, future research should consider the introduction of mediators or moderators (e.g. brand inauthenticity, willingness to punish brand, negative brand engagement), which allows for direct and indirect effect into the proposed model of this study to improve the understanding of BH in context. Also, future research could enhance the understanding of the concept by determining whether the familiarity, attitude of celebrities and brand revenge contribute to CBH.

References

Atwal, G., Bryson, D. and Kaiser, M. (2020), "The chopsticks debacle: how brand hate flattened Dolce & Gabbana in China", *Journal of Business Strategy*, Vol. 43 No. 1, pp. 37-43.

Bagozzi, R.P., Yi, Y. and Philips, L.W. (1991), "Assessing construct validity of organisational research", *Administrative Science Quarterly*, Vol. 36, pp. 421-458.

Balikçioğlu, B. and Kiyak, F.M. (2019), "Marka Nefretinin Nedenleri ve Sonuçları Üzerine Antakya'da Görgül Bir Çalışma", *Çankırı Karatekin Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi*, Vol. 9 No. 1, pp. 225-243.

Banerjee, S. and Goel, P. (2020), "Party brand hate in political market: antecedents and consequences", *Asian Journal of Political Science*, Vol. 28 No. 2, pp. 97-121.

Barrett, P. (2007), "Structural equation modelling: adjudging model fit", *Personality and Individual Differences*, Vol. 42 No. 5, pp. 815-824.

Boateng, K. (2009), "Ghanaian hip-life rap music as a popular or political rap, and a mixed cultural bag of Ghanaian high-life and North American rap music", *Intercultural Communication Studies*, Vol. 18, pp. 202-213.

Bonsu, N. and Adepong, S. (2019), "Hiplife music in Ghana: its evolution and westernisation", *Afro Asian Journal of Social Sciences*, Vol. 5 No. 10, pp. 1-21.

Brandão, A. and Popoli, P. (2022), "'I'm hatin'it'! Negative consumer–brand relationships in online anti-brand communities", *European Journal of Marketing*, Vol. 56 No. 2, pp. 622-650.

Brown, T. (2006), *Confirmatory Factor Analysis for Applied Research*, 1st ed., The Guilford Press, New York.

Bryson, D. and Atwal, G. (2018), "Brand hate: the case of Starbucks in France", *British Food Journal*, Vol. 25 No. 1, pp. 11-25.

Bryson, D., Atwal, G., Hultén, P. and Heine, K. (2021), "Antecedents of luxury brand hate: a quantitative study", *Strategic Change*, Vol. 30 No. 1, pp. 35-43.

Casaló, L.V., Flavián, C. and Ibáñez-Sánchez, S. (2017), "Antecedents of consumer intention to follow and recommend an Instagram account", *Online Information Review*, Vol. 41 No. 7, pp. 1046-1063.

Curina, I., Francioni, B., Hegner, S.M. and Cioppi, M. (2020), "Brand hate and non-repurchase intention: a service context perspective in a cross-channel setting", *Journal of Retailing and Consumer Services*, Vol. 54, 102031.

Curina, I., Francioni, B., Cioppi, M. and Savelli, E. (2021), "Traits and peculiarities of different brand hate behaviours", *Journal of Strategic Marketing*, Vol. 29 No. 3, pp. 227-246.

Fehr, B. and Russell, J. (1984), "Concept of emotion viewed from a prototype perspective", *Journal of Experimental Psychology*, Vol. 113, pp. 464-486.

Fetscherin, M. (2019), "The five types of brand hate: how they affect consumer behavior", *Journal of Business Research*, Vol. 101, pp. 116-127.

Finsterwalder, J., Yee, T. and Tombs, A. (2017), "Would you forgive Kristen Stewart or Tiger Woods or maybe Lance Armstrong? Exploring consumers' forgiveness of celebrities' transgressions", *Journal of Marketing Management*, Vol. 33 Nos 13-14, pp. 1204-1229.

Fornell, C. and Larcker, D.F. (1981), "Evaluating structural equation models with unobservable variables and measurement error", *Journal of Marketing Research*, Vol. 18 No. 1, pp. 39-50.

Hair, J., Babin, B., Anderson, R. and Tatham, R. (2010), *Multivariate Data Analysis*, Prentice-Hall, London.

Hashim, S. and Kasana, S. (2019), "Antecedents of brand hate in the fast food industry", *Spanish Journal of Marketing-ESIC*, Vol. 23 No. 2, pp. 227-248.

Hegner, S.M., Fetscherin, M. and van Delzen, M. (2017), "Determinants and outcomes of Brand hate", *Journal of Product and Brand Management*, Vol. 26 No. 1, pp. 13-25.

Hu, L. and Bentler, P. (1999), "Cutoff criteria for fit indexes in covariance structure analysis: conventional criteria versus new alternatives. Structural equation modeling", *A Multidisciplinary Journal*, Vol. 6 No. 1, pp. 1-55.

Husnain, M., Wang, Z., Poulova, P., Syed, F., Akbar, A., Akhtar, M.W., Akbar, M. and Usman, M. (2021), "Exploring brand hate and the association between similar competitor offer and brand equity: a moderated-mediation model", *Frontiers in Psychology*, Vol. 11, p. 3702.

Islam, T., Attiq, S., Hameed, Z., Khokhar, M.N. and Sheikh, Z. (2019), "The impact of self-congruity (symbolic and functional) on the brand hate", *British Food Journal*, Vol. 121 No. 2, pp. 71-88.

Joshi, R. and Yadav, R. (2021), "Captivating brand hate using contemporary metrics: a structural equation modelling approach", *Vision*, Vol. 25 No. 4, pp. 439-447.

Kesse, A.A., Kwesi, A. and Rhodalene, A. (2021), "The antecedents and consequences of brand hate: a review of current literature", *Marketing Communications in Emerging Economies*, Vol. 1, pp. 137-160.

Kucuk, S.U. (2019), *Brand Hate-Navigating Consumer Negativity in the Digital World*, 2nd ed., Palgrave Macmillan, Cham.

Liao, J., Li, M., Wei, H. and Tong, Z. (2021), "Antecedents of smartphone brand switching: a push–pull–mooring framework", *Asia Pacific Journal of Marketing and Logistics*, Vol. 33 No. 7, pp. 1596-1614.

Lopez, A. (2021), "Can we get back together? Measuring brand relationship breakup", *Journal of Consumer Behaviour*, Vol. 20, pp. 681-694.

Nenycz-Thiel, M. and Romaniuk, J. (2011), "The nature and incidence of private label rejection", *Australasian Marketing Journal*, Vol. 19 No. 2, pp. 93-99.

Nguyen, H.N. (2021), "Antecedents and consequences of brand hate among netizens: empirical evidence from Vietnam", *The Journal of Asian Finance, Economics and Business*, Vol. 8 No. 7, pp. 579-589.

Nikoi, N. (2020), "Hiplife music in Ghana: postcolonial performances of the good life", *International Journal of Communication*, Vol. 14, pp. 1951-1969.

O'Cass, A. and Muller, T. (2015), "A study of Australian materialistic values, product involvement and the self-image/product-image congruency relationships for fashion clothing", in *Global Perspectives in Marketing for the 21st Century*, Springer, Cham, pp. 400-402.

Pfeffer, J., Zorbach, T. and Carley, K.M. (2014), "Understanding online firestorms: negative word-of-mouth dynamics in social media networks", *Journal of Marketing Communications*, Vol. 20 Nos 1-2, pp. 117-128.

Pinto, O. and Brandão, A. (2020), "Antecedents and consequences of brand hate: empirical evidence from the telecommunication industry", *European Journal of Management and Business Economics*, Vol. 30 No. 1, pp. 18-35.

Podsakoff, P., MacKenzie, S., Lee, J. and Podsakoff, N. (2003), "Common method biases in behavioural research: a critical review of the literature and recommended remedies", *Journal of Applied Psychology*, Vol. 88 No. 5, pp. 879-903.

Quainoo, M. (2014), *Appropriation and Incorporation of Popular Music in the Methodist Church Ghana since 1980*, Methodist Church Press, Accra.

Rifon, N.J., Jiang, M. and Kim, S. (2016), "Don't hate me because I am beautiful: identifying the relative influence of celebrity attractiveness and character traits on credibility", *Advances in Advertising Research*, Springer Gabler, Wiesbaden, Vol. VI, pp. 125-134.

Rodrigues, C., Brandão, A. and Rodrigues, P. (2020), "I can't stop hating you: an anti-brand-community perspective on apple brand hate", *Journal of Product and Brand Management*, Volume ahead-of-print, pp. ahead-of-print.

Rosenberg, M. (1979), *Conceiving the Self*, Basic Books, New York.

Sääksjärvi, M., Hellén, K. and Balabanis, G. (2016), "Sometimes a celebrity holding a negative public image is the best product endorser", *European Journal of Marketing*, Vol. 50 Nos 3/4, pp. 421-441.

Shabahang, R., Rezaei, S., Madison, T.P., Aruguete, M.S. and Bagheri Sheykhangafshe, F. (2021), "Celebrity hate: credibility and belief in a just world in prediction of celebrity hate", *Psychology of Popular Media*, Vol. 10 No. 4, pp. 500-504.

Sirgy, M.J. (1986), *Self-congruity: Toward a Theory of Personality and Cybernetics*, Praeger, New York, NY.

Sirgy, M.J. (2018), "Self-congruity theory in consumer behavior: a little history", *Journal of Global Scholars of Marketing Science*, Vol. 28 No. 2, pp. 197-207.

Sowah, E.A. (2017), *Bridging Genres: Experiencing Choral Highlife in the Ghanaian Orthodox Churches*, University of Ghana, Accra, Legon.

Steiger, J. (2007), "Understanding the limitations of global fit assessment in structural equation modelling", *Personality and Individual Differences*, Vol. 42 No. 5, pp. 893-898.

Sternberg, R. (2003), "A duplex theory of hate: development and application to terrorism, massacres, and genocide", *Review of General Psychology*, Vol. 7, pp. 299-328.

Yadav, A. and Chakrabarti, S. (2022), "Brand hate: a systematic literature review and future research agenda", *International Journal of Consumer Studies*, Vol. 46, pp. 1992-2019.

Yu, M., Liu, F., Lee, J. and Soutar, G. (2018), "The influence of negative publicity on brand equity: attribution, image, attitude and purchase intention", *Journal of Product and Brand Management*, Vol. 27 No. 4, pp. 440-451.

Zarantonello, L., Romani, S., Grappi, S. and Fetscherin, M. (2018), "Trajectories of brand hate", *Journal of Brand Management*, Vol. 25 No. 6, pp. 549-560.

Zhang, X. (2021), "Can you represent me? The influence of consumers' self-congruity on their brand loyalty behavior", *Asia Pacific Journal of Marketing and Logistics*, Vol. ahead-of-print, pp. ahead-of-print.

Zhang, C. and Laroche, M. (2021), "Brand hate: a multidimensional construct", *Journal of Product and Brand Management*, Vol. 30 No. 3, pp. 392-414.

Corresponding author
Iddrisu Mohammed can be contacted at: imohammed031@st.ug.edu.gh, middrissu5@gmail.com