



ANALYSING CHARLES CHUKWUEMEKA OPUTA “CHARLY BOY” AS A MODEL OF PERSONAL BRANDING IN NIGERIA

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ABSTRACT

The study “Analysing Charles Chukwuemeka Oputa (‘Charly Boy’) as a Model of Personal Branding in Nigeria” seeks to unravel a Nigeria enigma who has consequently evolved as a brand. Personal branding is a strategic process whereby individuals define and communicate their unique value proposition. This paper provides valuable perspectives on the tactics employed by “Charly Boy” to sustain his brand identity. The research was anchored on Aaker (1997) brand personality scale (BPC) showing how Charly Boy embodies certain traits which has given his brand a personality and perspective in the mind of his teeming audience. The objective of the research is to highlight the key elements of Charly Boy's personal brand identity, examine the strategies employed by Charly Boy to build and maintain his brand and assess the impact of Charly Boy's brand on Nigerian popular culture and social discourse. The qualitative research method was employed to garner data and gather insights using purposive sampling technique with a sample of 20 participants across five generations (Gen A to Gen E). The findings revealed that Charly Boy's brand employs music, social activism and fashion weirdly as vehicles to maintain his presence in the public eye, consistently reinventing himself while staying true to his core values which has resonated with his audiences for decades. The researchers recommend that further research could explore the specific strategies Charly Boy employs to maintain his brand's consistency across different media platforms.

Keywords: Branding, Brand identity, Charly Boy, Mass Media, Personal Branding,

Introduction

Personal branding has become increasingly important in today's digital age. Individuals are leveraging various platforms and strategies to build a distinct and recognisable brand identity. They are no longer passive consumers; they are actively shaping their online presence and building brands that reflect their values and aspirations (Kaplan & Haenlein, 2010).

Personal branding largely revolves around the perception others have of us, with the idea suggesting that by being consistent and transparent about our identity, we can shape this perception to some extent. While our inner thoughts and ideas remain hidden, our actions and accomplishments are what others observe (Baltezarevic & Milovanovic, 2014). Collins (2012) compares personal branding to a commercial brand, showing that it is a collective representation of how one is perceived by their publics.

This societal perception has been a strategy for achieving professional success in the context of project-based work structures and more transitory employment systems (Gorbatov et al., 2018). Personal branding extends beyond an individual's online presence and includes their self-portrayal. Presenting a strong and consistent image of oneself through speech, behaviour, appearance, grooming and body language is the principle behind having a strong personal brand. It also entails managing one's own public relations by limiting one's visibility.

The branding of individuals is as old as human interaction, and has become a vital part of society, culture and economy (Scheidt & Henseler, 2018). It is not unusual to acknowledge that humans are branded in this world of brands, where even culture and civilization are branded. Celebrities are frequently treated like products and controlled accordingly.

Celebrities with well-managed personal brands include Cleopatra, Beethoven, Napoleon Bonaparte, Marilyn Monroe, Elvis Presley, Madonna, Omar Sharif, Bill Gates, Steve Jobs, Mohamed Ali, Michael Jordan, Shakira, Oprah and others. When people hear these names, they get a distinct impression in their minds that is linked to past experiences and memories, whether positive or negative; this is similar to the impression that people have when they hear about well-known brands like Coca-Cola, Hollywood, Microsoft, Apple, Ferrari, Nike, etc. (Mazloun, 2024)

In Nigeria, it is believed that Charly Boy’s personal branding identity stems from his career trajectory spanning music, activism and social media influence. It is believed that as a result has been able to make himself relatable for people within and outside his generation through his career choices and social engagements, the impact of which can be traced to influencing people’s dressing, music choices and causes to fight for.

This paper offers valuable insights on the strategies deployed by Charly Boy to build a strong personal brand that transcends generational gaps. We will delve into Charly Boy's career trajectory, analysing the impact of his brand in Nigerian pop culture and society, as this study seeks to analyse Charly boy’s personal branding model and the elements of his brand that has kept him relevant through the years.

Statement of the Problem

People tend to interchange reputation and branding giving each the same meaning when they are not remotely related in definition. Your reputation is made up of the opinions and beliefs people form about you based on your collective actions and behaviours. Your personal brand, on the other hand, is much more intentional. It is how you *want* people to see you.

Whereas reputation is about credibility, your personal brand is about visibility and the values that you outwardly represent (Monarth 2022). Charly boy is from a reputable family in Nigeria and he has also made a name for himself in music and activism, are people mistaking these opinions and beliefs formed about him for personal branding or has he actually succeeded in carving a brand for himself.

Communicating one’s brand requires deliberate and calculative measures which means an individual can be selective in their self-presentation techniques and that selection process can present themselves in positive ways. Charly boy's brand impact can be imposed through calculative strategies or misconstrued with his reputation and personality as a person. This paper aims at Charly Boy’s personal brand and its impact in Nigerian society and what elements of his brand have kept his brand evergreen through the years.

Objectives of the Study

The broad objective of this study is to evaluate “Charly Boy” as a model of personal branding in Nigeria, while the specific objectives are to:

1. Establish the key elements of Charly Boy's personal brand identity
2. Determine the strategies employed by Charly Boy to build and maintain his brand
3. Assess the impact of Charly Boy's brand on Nigerian popular culture and social discourse
4. Ascertain the intergenerational appeal and longevity of Charly Boy’s personal brand

Literature Review

To go further into the study, there will be a clear definition of the concepts that will be maximised throughout.

Personal Branding

This signifies the deliberate and strategic process of crafting and projecting a desired image or persona to achieve personal or professional goals (Kaplan & Keller, 2012). Personal branding is everything you do to present and promote yourself, such that you are remembered for something specific whenever people see your face or hear your name. It is the intentional process of discovering your unique combination of skills, values, experience, personality traits and communicating that value to your audience (Michaels, 2019). This value is communicated to the intended audience to build a perception or image in their minds.

This suggests individual credentials like abilities, know-how, experience, or proficiency. Secondly, an emphasis on the target audience or particular groups and how they view the branded individual and associated contexts (Scheidt et al. 2020). This aspect contains a wide range of definitions, from very specific ones like "the employee trying to impress his boss" and "clients" of psychologists (Cederberg, 2017) to more general, highly abstract ones like "who you are to the world around you" or "to a target audience." Personal branding emphasises distinction and an effort to set people apart from competitors based on their special skills and traits. It is related to product and service branding (Boztepe, 2019).

Brand Identity

This defines the unique set of associations that a person or entity evokes in the minds of their target audience (Aaker, 2016). Brand identity is how an organisation or individual is identified through nuances, slogans, dressing or personality. Furthermore, brand identity will be transformed in one or more of the following components in order to produce the desired brand image: logo, apparel, signage, stationery, marketing collateral, messages and actions, products and packaging, emotions and other components. These components are considered as the vehicle that leads to the aimed brand image. Brand identity is the direction the vehicles must follow to reach their destination, namely the customer's perception.

To differentiate itself, a brand must follow a complex process considering the components of a specific importance. Every component that will be encountered by the public is relevant for forming brand identity and thus creating brand image.

Branding

Branding is the process of giving a meaning to a specific organisation, company, products, or services by creating and shaping a brand in consumers' minds. It is a strategy designed by organisations to help people to quickly identify and experience their brand and give them a reason to choose their products over the competition's, by clarifying what this brand is and is not (Cid et al 2022).

From its inception, branding has been practically applied to market products and services, but there are now a number of branding strategies that go beyond advertising. The literature defines a number of branding strategies, including those for individuals, corporations, investors, industry brands, NGO brands, government brands, local brands and national brands, among others (Di Somma, 2015).

The impact of brand image is best exemplified in the company "Apple" which amassed a whopping 2.8 trillion dollars in 2021 and is considered the most valuable brand in the world, its valuation is on par with Italy, Brazil and Canada's GDP. This is the power of perception and branding (Kolakowski, 2021).

Personal Branding in Nigeria

Although the phrase "personal branding" is relatively new, the practice of branding people dates back to the beginning of human interaction. According to Andy Warhol's "idea that 'everyone will be famous for 15 minutes' comments on a world where image reigns supreme", Shakespeare said "all the world's a stage, and the men and women are merely actors" (Keehn, 2013). Research has reacted appropriately, with several academic fields eventually focusing on this topic from a variety of angles (Scheidt & Henseler, 2018).

People attaining celebrity status and being associated with certain personalities as a brand is as old as time, one of the most well-known figures in human history is Alexander the Great, who was depicted as a military commander and statesman in antiquity and can be seen on coins and in statues (Scheidt & Henseler, 2018). Several studies have explored the concept of personal branding in various contexts and highlights the importance of social media platforms in personal brand building.

In the Nigerian context, there is a scarcity of study on personal branding. Nevertheless, Okoro (2018) and Ogunlade (2019) conducted research that examined the increasing use of social media and digital marketing tactics by Nigerian entrepreneurs for the purpose of establishing their personal brands. This practice has been admired and adopted into Nigerian pop culture as far back as the 70's and 80's where artists saw the need to expand outside their industry of practice and make it more relatable and personal to their audience.

The audience began to mirror themselves in the artists, which brought about the rise of brand endorsement in the early 2000s. When a company decides upon using celebrity endorsement, the main focus lies in exposing their brand (Udo & Nwulu, 2015) and leveraging on the brand personality built by the celebrity of choice to relate to their target audience. This marketing strategy ushered a more intentional and strategic branding effort in companies and individuals as a whole who want to be associated with certain companies and certain groups of people, so they take on the persona relative to their target audience or create a community by expressing their true and authentic self.

In the Nigerian music industry (afrobeat and pop culture) Fela Anikulapo Kuti and Charles Oputa (“Charly Boy”) disrupted the playing field by introducing music that speaks to the causes of the people and addressing the government in power of their laxities and excess use of power. This revolutionised and changed the game, giving them relevance and credence in the mind of their listeners as their music is relatable and motivational (Akande, 2016).

This research is placing the spotlight on Charly Boy and his brand's impact in the Nigerian pop culture, the new crop of musicians is beginning to adopt the provocative political style of music with the likes of Burna boy, Falz, Tekno and so on calling out the government on their ills and encouraging the people to take action. With Charly boy still active in the entertainment industry, how much of his impact is reflected in today's entertainment industry.

The core of Charly Boy's brand is rooted in its steadfast authenticity. Throughout his career, he has consistently upheld his authenticity by questioning traditional standards and openly expressing his thoughts, often in a provocative manner. The sincerity and willingness to challenge norms resonate with audiences that appreciate genuineness (Achumba & Mopeli, 2018).

Charles Chukwuemeka Oputa originates from Oguta, a Local Government Area in Imo state. The symbol Charly boy possesses exceptional musical and artistic talents, Charly Boy has consistently upheld his brand identity. His promotion of social justice and his dedication to utilising his platform to express the truth to those in positions of authority continue to be fundamental aspects of his brand identification. Consistency in Charly Boy's message enables audiences to comprehend his values, cultivating trust and loyalty (Filloux, 2019).

Theoretical Framework

The research is anchored on Aaker's Brand Personality Model (1997). The model helps to gain insight into how Charly Boy's audience perceive him and how he has been able to use these personality traits to create a lasting impact in the minds of his audience. It will further give insights into his reputation or brand given the human personalities brands possess.

The framework developed by Jennifer Aaker in 1997 on the topic "*Brand Personality Scale*", proposes that brands, like people, can possess distinct personality traits which influence excitement (e.g., daring, stimulating, trendy), including Sincerity (Down to earth, Honest, Wholesome and Cheerful); Excitement (Daring, spirited, Imaginative and Up-to-date); Competence (Reliable, Intelligent and Successful); Sophistication (Upper-class and Charming) and Ruggedness (Outdoorsy and Tough).

The Aaker's scale recognizes:

- (1) Brand Personality as a Differentiator; that is, brand's personality can be a key differentiator in a crowded marketplace wherein consumers are drawn to brands that reflect their own values and aspirations, and
- (2) Emotional Connection: that is, strong brand personality fosters an emotional connection with consumers, leading to brand loyalty and advocacy.

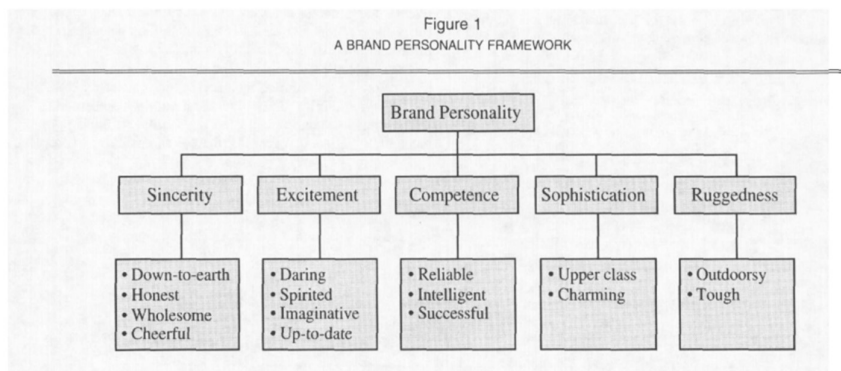


Image credit: Jennifer Aaker 1997 *Dimensions of brand personality Journal of marketing research*

(Figure 1 attached is a sketch of Aaker's Brand Personality Model)

Charly boy's personal branding has taken many personalities but the ones that stand out the most are ruggedness and sincerity which has earned him the nickname "Area Fada". His audience believes he is fighting a collective cause. He portrays a tough demeanour that communicates fearlessness to his counterparts which has earned him endorsement with Wandel International Nigeria Ltd.

Producer of Simba Motorcycles (Blerf, 2017). He utilises his music as a medium to stand up to the government of the day and to speak for social causes in the society. His popular album titled "1990" which was released in 1988 cited Nigeria's corrupt military government which was due to handover to civilian rule. Using the Aaker's model, his brand has taken a rugged and tough personality.

The five personality dimensions in the Aaker's scale might not be universally applicable across all cultures. Consideration should be given to how cultural context shapes perceptions of brand personality. Despite its limitations, Aaker's Brand Personality Model offers a valuable framework for analysing Charly Boy's personal branding strategies. By understanding how he cultivates and projects a distinct personality gives insights into how he has achieved recognition, built a loyal following and potentially influenced social movements in Nigeria.

Methodology

Research methodology pertains to the steps in practical implementation of this investigation. Specifically, this section identifies the steps used to design the study to assure accurate and consistent results that effectively answer the research objectives. Since the study’s objectives are exploratory in character, a qualitative methodology was employed.

This approach helps to assess the perception, patterns and contents that underscore the dynamics of Charly Boy’s brand development and sustenance through different phases and the adoption and mainstreaming of this identity in Nigeria’s pop culture. A thematic analysis was employed, the goal being to find themes, significant or intriguing patterns in the data and then utilise those themes to discuss the research or make a point (Maguire & Delahunt, 2017).

This research analysed “Charly Boy” (Charles Chukwuemeka Oputa) as a model of personal branding in Nigeria. Therefore, the target population encompasses individuals in Nigeria who are familiar with Charly Boy and his public image. This includes people across various generations who have been exposed to him throughout his career. Given the longevity of this brand, the target population of this research will cut across different generations (Gen A:18-27 years, Gen B:28-37 years, Gen C: 38-47 years, Gen D: 48-57 years, Gen E: 58 years and above) and how they perceive his brand hence the need to sample a population of 20 persons (5 participants from each generation) with each generation represented.

A sample of 20 participants, with an even distribution across generations, is appropriate for this study due to its qualitative nature. These participants represent people of all ages who have interacted with the Charly Boy brand as identified above. The purposive sampling technique was used in selecting five participants from each of the given generations. This was to ensure that each individual within a generation has an equal chance of being selected.

The instrument utilised for data collection is a structured interview guide which consists of relevant objectives of the study (Appendix A attached). The response from the discussants will be coded into discussant 1-20 to keep them anonymous.

Data Analysis

Relevant data garnered throughout the course of this study are presented and analysed hereunder.

Demographic Data Analysis

Demographic Variable	Frequency	Percentage (%)
Gender:		
Male	10	50
Female	10	50
Total	20	100
Age Range:		
18-27 years: Gen A	3	15
28-37 years: Gen B	3	15
38-47 years: Gen C	4	20
48-57 years: Gen D	5	25
58 years and above: Gen E	5	25
Total	20	100

Location:		
Lagos	2	10
Abuja	17	85
Enugu	0	0
Port Harcourt	0	0
Kano	0	0
Jos	1	5
Total	20	100

Source: Field Survey, 2024

Gender analysis shows that each of male and female are 10 in number, totalling 20 participants. The sample Age range of 18-58 and above years represents a broad spectrum of Nigerian adults who have potentially followed Charly Boy's career throughout its various stages, from his early music career to his current social activism. The selection focused primarily on Abuja with 17 discussants (95%), with smaller samples from Lagos at 2 discussants (3%) and Jos with 1 discussant (2%). This offers a window into brand awareness within Nigeria's capital city and two other major cities. As a result, it limits generalisability to the entire Nigerian population. Future research could benefit from a wider geographical spread.

Issues Analysis

The data gathered from the field are hereby analysed in line with the objectives of the study. Objective 1 required the research to establish the key elements of Charly Boy's personal brand identity. From the interviews carried out, discussants 8,10,18,15 and 6 believe his music is a key element of his personal brand; discussants 7,2,4,9, 14 and 11 were unanimous that his fashion sense is a key element of his brand while 18,12,1,5,3,13,15,16,19 and 20 suggested that the key element of the Charly Boy brand lies in his socio-political activism.

The research therefore established three key elements of Charly Boy's brand identity as his fashion sense, music and activism. Discussants 18, 14 and 12 (58 years and above and 38-57 years respectively) emphasised that these elements distinctively differentiate the brand from every other brand; that the brand Charly Boy resonates with its audience in all forms. When asked, 12 (80%) of the discussants affirm that the key elements of the Charly Boy brand are his bizarre fashion sense, (5) 15% believe his activism and rebellious lifestyle makes up his brand identity and (3) 5% hold the belief that his music is the key element of his brand identity.

Objective 2 required the examination of the strategies employed by Charly Boy to build and maintain his brand. Discussant 8 suggests that "His longevity is evidence of his intelligence. You know what, a lot of people are unaware of this? Eccentricity devoid of natural intelligence inevitably results in diminished impact. Because of his genius, Area Fada has remained relevant in all of the genres he dominates. His aptitude for spotting patterns that result in skillful placement and engaging with the brilliance that escapes his harshest critics.

The brand Charly boy has been able to morph easily into strategic representations in the minds of his audience, with every representation relative to the expectations of the audience." Discussant 18 (58 years and above) agrees with this statement affirming that "Charly Boy was first known for his alternate fashion sense, then his music, all of which has been able to keep him in the mind of his audience: it takes an intelligent mind to do that." When asked how significant Charly Boy's influence has been in fashion trends within the Nigerian pop culture, 5 (20%) of discussants believe he is of somewhat significance and

influence in the current fashion trends in today’s industry, 10 (50%) believe he doesn’t have any influence in current fashion trends and 6(25%) believe he plays a significant role.

The interviewees believe that Charly Boy utilised music, advocacy and alternate fashion sense to keep his audience engaged and glue to his brand and because of his care for many causes his audience are able to connect with him as they perceive his actions as being empathetic to their cause. Discussant 19 mentioned that Charly Boy has an advantageous edge from his days in the mainstream media which made it easier for his brand to blend into the generations.

Objective 3 required assessment of the impact of Charly Boy's brand on Nigerian popular culture and social discourse. Charly boy’s music centers majorly on societal discourse and injustice, he is known to use his words and rhythms to call out the government on their flaws and excesses. His music has influenced current musicians in the industry such as Falz (Folarin Falana) whose released he featured in his song titled “God of Men (Fake Pastors)”. The song sheds light on the scandalous and manipulative activities of religious leaders. He also sang with Oritse Femi with whom he released a song titled “Mumu don do” (Enough of stupidity) in 2020. According to his statement, the song aims to inspire societal transformation and a resurgence of values among Nigerians, particularly the younger generation who are expected to hold politicians accountable.

Discussants 8 and 18 (58 years and above and 38 -57 years) agree with the above statement; they said, “Charly Boy used his music and platform to shed light on corruption and the ills of our society today.” Charly Boy himself, in an interview with *Vanguard* Newspaper in 2020 also stated that, “I fought for respect for our artistes because I looked at the industry then and discovered that our artistes were not as colourful compared to as they are today.

At that time, only 10 percent of Nigerian music was played in our radio and TV stations, and even in night clubs, the rest were foreign music. Our intellectual property was not handled right, as many artists were unaware of what those rights were. Those were some of the things I set out to change, and I was able to use my goodwill and connections to cause the change.”

Objective 4 required the research to ascertain the intergenerational appeal and longevity of Charly Boy’s personal brand. The research found that different ages attribute different meanings to the brand as they all experience him differently. Generation E (58 and above) have a vantage view of the brand as they witnessed the birth of the brand but Generation A (18-27 years). When asked Gen B (28-37 years) which know him as an activist and social media personality, they are acquainted with his music but not as much as the Gen E (58 and above), D (48-57) and C (38-47).

When asked, which aspects of Nigerian pop culture do you think Charly Boy has had the most impact on? Five (5) discussants who are 58 years and above believe his music has the most impact. Discussant 15 categorically stated that “Charley Boy’s music paved the way for his limelight.” The discussant believes Charly Boy uses his platform to influence his audience, while discussant 6 who is within the 18-27 years age range believe that Charly Boy’s activism has the most impact, the discussant stated “I see him on social media calling out people and government officials.” This multidimensional view of the brand gives it an edge over other brands as different age groups resonate with the brand on different platforms and this has also created an opportunity for the brand to relate with the audience on different causes.

Discussion of Findings

Based on the research and interviews carried out, there are three key themes that stand out in analysing Charly Boy’s personal brand which resonates with participants and the content analysed. This finding agrees with the Aaker brand personality model which recognises brand personality as a key differentiator in personal branding and the responses from the discussants indicates that Charly boy has been able to make his brand distinct from others through these elements. These themes will be deployed in discussing this research to fully appreciate the depth of his personal branding in Nigeria; the themes are fashion, activism and music.

To unanimously arrive at this conclusion, discussants were asked what element of pop culture Charly Boy had the most impact on and (10) 50% believe it was social discourse (activism) while 62% believes his fashion sense played a major role, 6 (30%) believe his music was utilised more and 4 (20%) believe his media representation had more impact.

This finding is in tandem with Filloux (2019) who said that through his advocacy for justice and consistency in using his platform to express his dissatisfaction to the authorities, he has been able to communicate his values to his audience and in turn cultivate their trust and loyalty. Charly Boy is quite popular for his alternate sense of dressing and appearance; this has been an integral part of his brand as it sets him apart from other artistes in the industry.

His bizarre sense of dressing as believed by discussant 2,4,5,6,8 and 10 evokes curiosity amongst his audience, this curiosity breeds attention and he thrives on this element to maintain his brand. This attention keeps the brand in the mind of its audience and attracts potential audiences. This finding mirrors Boztepe (2019) position on personal branding stating that it emphasises on the distinction and effort made to set people apart from competitors based on their special skills and traits.

Though many do not understand the connection between his bizarre sense of dressing, music and activism, the brand Charly Boy has been in the forefront of activism and fighting injustice in the society to which he attributed his upbringing and personality.

Discussant 12 believes that Charly Boy doesn't pick sides when fighting injustices, he goes in the direction of justice and it doesn't matter who's side he's standing.

It is believed that his brand has given him a voice and influence that spurs his followers to action against social injustice. When asked how they believed Charly Boy has been able to maintain his brand, 9 (60%) of the discussants believed activism has kept the brand alive and vibrant in the public's eye while 6 (35%) believe his fashion sense and weird appearances has kept the curiosity and (5) 5% believe that his music kept the brand alive.

Discussant 8 (58 years and above) believes that though his music career had an early start, the brand Charly Boy thrives on many hats and personalities and even though he has whittled down on music it is still believed that he played a major role in Nigeria's music industry and is counted as pioneers of the industry. This finding is in line with Blerf (2017) research stating that Charly Boy has taken on many personalities, one of which has earned him the title "area fada" and has caused his audience to believe that he is fighting a collective cause and therefore join him in this fight.

Discussants were asked what ways they think Charly Boy has impacted the Nigerian pop culture and social discourse, 8 discussants (35%) believe his impact has challenged societal norms and advocated for justice bringing injustice under the microscope. He and Fela Anikulapo Kuti disrupted the music industry with sound and lyrics that speak to the plight of the people while questioning the policies of the government of the day, giving him popularity and credence amongst the people as Akande (2016) described it.

The discussants were also asked to rate the impact of Charly Boy's personal brand in the evolution of music trends on Nigeria. Discussants 11 (60%) affirmed that he was somewhat impactful in the evolution of current industry while discussants 2 (5%) believe he is not impactful in today's trends. This finding agrees with Achumba & Mopeli (2018) who stated that his uniqueness and ability to use his music as a platform to openly check the authorities and fight for justice, has in the recent crop of musicians like Falz and Tekno have adopted and modified his style of music to address injustice and government excesses.

Conclusion

The Charly Boy brand as a personal brand, has evolved over the years to fit current trends and it has taken on new personalities to stay relevant across generations with key elements as fashion, music and activism as pillars of the brand.

The research also established that he has deployed conventional and unconventional approaches to grow his brand and its relevant across all ages. These findings point out that a long-lasting personal brand is built on strong personality pillars and values that are easily relatable to the audience, easily assimilated and embodied by the individual or organization.

Recommendations

Further research could explore his strategies for maintaining consistency across different media platforms and audience demographics. Recommendations are based on the research findings:

- (1) Leveraging the Power of Activism: Using his platform to address contemporary issues and inspire action can further solidify his position as a voice for social change. Being a respected voice on salient issues and just causes gives a brand a thought leadership archetype which keeps it relevant to its audience across generations.
- (2) Preserving Legacy Through Storytelling: Charly Boy's journey offers valuable insights into the evolution of Nigerian music, his alternate personalities and entertainment industry, all carefully outlined to create a public perception. This indicates that the secret of brand longevity lies in how they tell their story and present themselves to this audience, not who they think they are.
- (3) Further research could explore the specific strategies Charly Boy employs to maintain his brand's consistency across different media platforms.

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