ABOUT ME

HELLO, I'M DUBEM

I'M A FIRST-CLASS SOFTWARE ENGINEERING GRADUATE, FOUNDER OF IDISCOVR, AND SOMEONE WHO HAS SPENT THE LAST FEW YEARS WORKING AT THE INTERSECTION OF TECHNOLOGY, CREATIVE DISCOVERY AND MUSIC.

I'M INTERESTED IN HOW CREATIVE TALENT GETS DISCOVERED, DEVELOPED AND TURNED INTO SOMETHING PEOPLE CAN ACTUALLY BUILD AROUND.

IFEANYICHUKWU CHUKWUDUBEM

wts

THIS IS MY ATTEMPT TO SHOW YOU HOW I THINK, WHAT I CAN ALREADY DO, AND WHERE I BELIEVE I COULD BE USEFUL AT WETALKSOUND — NOT AS SOMEONE WHO ALREADY HAS ALL THE ANSWERS, BUT AS SOMEONE WHO IS READY TO DO THE WORK.

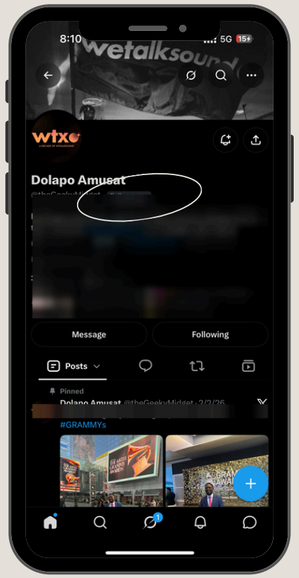
SO, INSTEAD OF SENDING YOU ANOTHER CV, I BUILT THIS.

TALENT ACCELERATION & A&R OPERATIONS BLUEPRINT
TALENT INTELLIGENCE, CREATIVE OPERATIONS & RELEASE EXECUTION

A SMALL SIGNAL

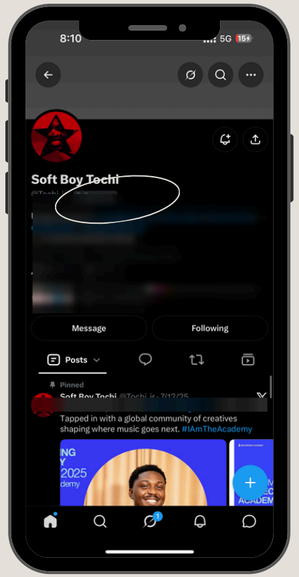
A few people from WTS already follow me
So I'm guessing I've already caught somebody's attention.
I'd like to see what happens when I put that attention to work.

Dolapo Amusat



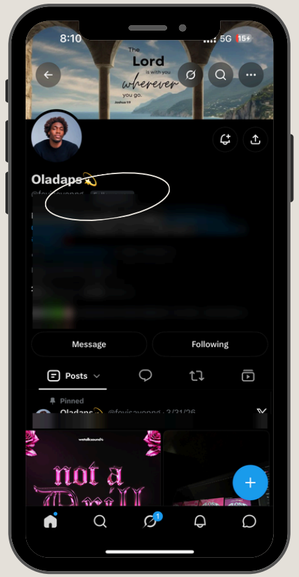
Founder / CEO of WeTalkSound.

Tochi Distro



Label Manager at WeTalkSound.

Oladaps



Multifaceted Visual/Brand Designer at WTS.

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I MIGHT BE DOING SOMETHING RIGHT.

TALENT INTELLIGENCE: FROM ENCOUNTER TO OPPORTUNITY

WTS does not need another channel for finding talent. The more interesting opportunity is what happens after a promising artist, producer or creative enters its orbit.

What am I saying ?

Across recommendations, projects, communities and programmes, useful information about creatives can easily remain scattered across conversations, links and individual memory. A more structured talent-intelligence layer could make that information easier to retrieve when an A&R opportunity, collaboration, development project or release comes up.

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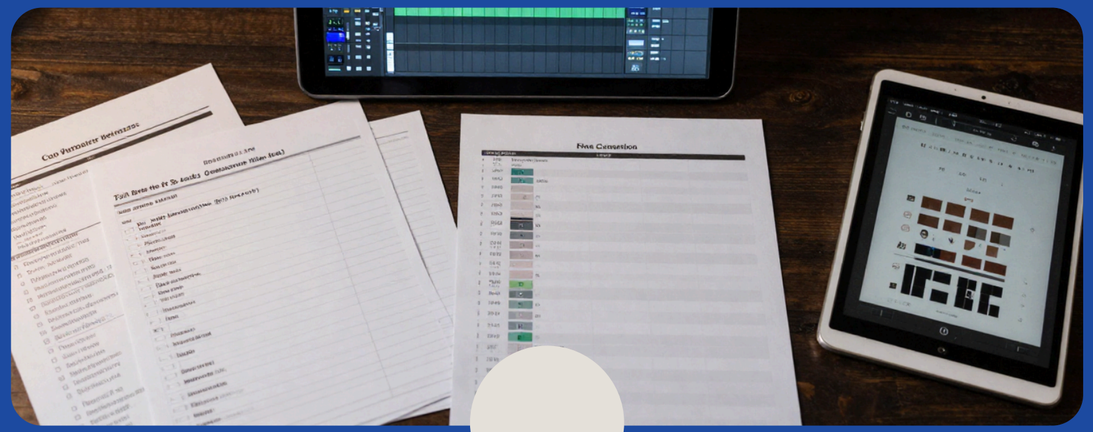
TALENT INTELLIGENCE: ORGANISING CREATIVE INFORMATION



The objective is simple: understand who the creative is, what they can actually do, where they are in their development, what makes them interesting and what could happen next.

The profile does not need to become another database for its own sake. It should capture the information that makes a creative actionable: their role, music or portfolio, creative direction, relevant collaborators, strengths, development gaps and previous interaction with WTS.

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TALENT INTELLIGENCE: ORGANISING CREATIVE INFORMATION

That creates a more useful question than “Do we know any artists that…?”

It becomes…

“We know this creative. What do we know about what they can do, and is there something we should do with that?”

Why me ?

My experience with iDiscovr and its university-based discovery work has involved thinking about creative talent in exactly this way. I have worked on ways of understanding creatives through their capabilities, work and potential connections.

That translates into a capability I could bring into WTS: organising creative information so that talent already within reach becomes easier to understand, connect and develop.

CREATIVE & PRODUCER OPERATIONS

Talent intelligence only becomes useful when it can lead to actual creative work.

My experience around SHALLYTHECHAMPION gave me exposure to the operational side of artist and producer workflows. Combined with my systems background, it shaped how I think about the less visible work required to move a creative project forward: keeping people aligned, knowing which version of a record is current, tracking what is outstanding and making sure important information does not disappear between the studio and release.

A collaborative project can begin with something as simple as a brief and a producer match. From there, the work can quickly become more complex: sessions generate multiple versions, additional contributors enter the record, credits and splits need to be captured, revisions happen and eventually the finished record has to become a complete delivery package.

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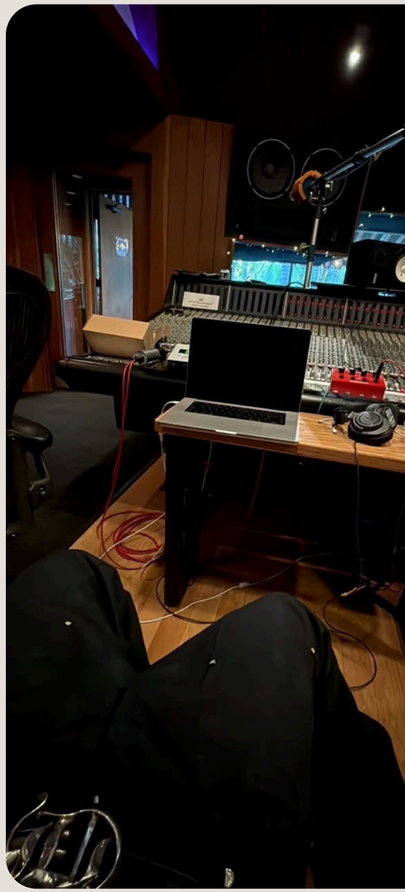
CREATIVE & PRODUCER OPERATIONS

For a WTS recording project...

compilation or talent-development programme, I could contribute by helping maintain a clear view of the project: who is involved, what has been created, which version is current, what still needs to be resolved and what needs to happen next.
That becomes particularly important as creative work moves toward label services and distribution, where metadata, credits, assets, artwork, scheduling and delivery requirements become part of the same process.



THE straightforward approach

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The goal is to reduce the distance between “this is promising” and “this is ready to move.”

ARTIST A&R: STRUCTURED DEVELOPMENT INSIGHT

Analytical A&R Framework

A promising artist does not always need more attention. Sometimes the opportunity is identifying what is already distinctive and understanding what needs to become clearer before more attention is applied.

That is the A&R lens I would bring.

I am interested in the space between hearing something promising and being able to explain why it is promising, what could make it stronger and what the next development decision should be.

Case 1: Imelda IDK

With an artist like Imelda IDK, I start by assessing their existing sound, identity, and target audience. From there, I pinpoint the core direction, identify development gaps, and determine the exact material, collaborations, content, and release strategy needed to elevate the work.

ARTIST A&R: STRUCTURED DEVELOPMENT INSIGHT

Emmytee presents a different A&R question.

I would explore the relationship between the two sides: the production work that establishes credibility, the original material that establishes an artist identity and the personality or story that connects them.

If those elements reinforce one another, the producer does not need to abandon what already makes them valuable. The development opportunity may be to make that existing creative identity more visible.

For WTS, it can inform how emerging creatives are assessed, what kind of development they need, which collaborators make sense, how a release should be positioned and whether the work is ready to move into distribution and amplification.
I am not presenting myself as an experienced A&R executive.
I am presenting myself as someone who can help make the thinking around A&R more organised, researched and actionable.

Case 2: EMMYTEE

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A producer can accumulate creative equity through production credits, collaborators and a recognisable sound while remaining relatively invisible as an artist. The interesting question is whether that existing producer identity contains the foundations of a stronger artist proposition.

CULTURE TO RELEASE: CONNECTING MUSIC TO AUDIENCE RESPONSE

The work does not end when a good record is made.

WTS operates across culture, content, talent and label services, which creates an interesting connection between what is happening culturally, the artists being developed and the music being released.

My experience in music commentary, artist spotlights and music-business analysis has trained me to pay attention to the signals around music: what people are discussing, how artists are being discovered, which communities are forming around particular sounds and what makes an unfamiliar creative suddenly become interesting.

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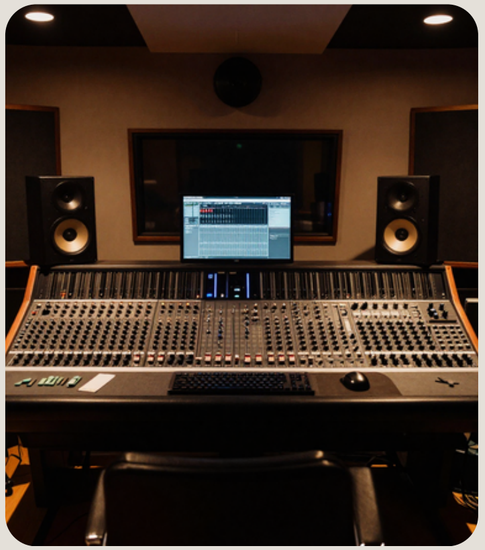
WHAT HAPPENS NEXT

Instead of treating the campaign as finished once the record is out, the response becomes another source of A&R information. Which part of the story travelled? What did people respond to? Which content generated genuine interest? Who discovered the artist through it? Did the record create new collaboration or community opportunities?

WHAT I BRING

My background sits across four areas that rarely exist together in one role.

I have built around creative discovery and networks through iDiscovr, worked around artist and producer operations, developed experience thinking about artist positioning and creative development, and spent time studying and documenting music culture and the way African creatives are discovered and connected.
My Software Engineering background adds another layer: systems thinking, structured problem solving, process design and the ability to turn repeated activities into workflows that can actually be managed.



4+ Integrated Skill Layers Across A&R & Ops

I am not bringing WTS another talent platform, and I am not approaching the company as someone who already knows everything about A&R.
I am bringing an operating mindset that sits between creative instinct and execution.

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THE PROPOSITION

I am interested in the layer between creative instinct and execution.

- Understand the talent
- Organise the work
- Strengthen the proposition.
- Learn from the response.

I have already spent time building around talent discovery, creative networks, artist/producer workflows and systems for organising creative information.

I now want to apply that operating ability inside an environment where the scale, talent and creative opportunities are significantly larger.

WeTalkSound is the environment I am proposing to learn in, and contribute to.

CLOSING

I am not presenting myself as an experienced A&R executive. I am presenting myself as someone who can help and is also open to learning in an environment I respect so much

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