

A Comparative Analysis of
Successful Boy Band Management Teams

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DEDICATION PAGE

Dedicated to the hardworking boy bands and their managers.

May we know them. May we see them. May we be them.

ABSTRACT

This paper reviews previous and current boy band management teams to develop ways to improve such management going forward. The four case studies include: Brian Epstein with The Beatles; Lou Pearlman with Backstreet Boys, *NSYNC and others; Syco with One Direction and others; and Prestige Management with The Vamps and others. In some cases, the inexperience (Epstein) or greed of the manager (Pearlman) affected the band's ability to succeed and receive their due. The management team may dictate everything about the band leading to eventual discord (Syco). In other cases, the band is given too much leeway (Prestige) and is allowed to ignore advice that could help them. By reviewing these cases, we can see that certain steps can help current boy band management: (1) Create a moral and varied team. (2) Know the target audience. (3) Have a social media presence. (4) Cross-market the bands. (5) Start small.

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I. INTRODUCTION

Backstreet Boys. One Direction. Even The Beatles. These names may ring a bell as they are among the top boy bands ever, but what is not as familiar is the person or team behind the scenes, who assists in their escalation to stardom. Artist management is a career designed for the betterment of the artist. By Berklee College of Music's definition, "Artist managers guide every aspect of their clients' careers, counseling them on professional decisions and opportunities, overseeing their day-to-day schedules and activities, and representing their interests within larger productions and teams." (Berklee).

Managing a solo artist may seem like a challenge, but add four more members, and you'll have the standard size of a boy band. As the Merriam-Webster's Dictionary defines it, a boy band is "a small ensemble of males in their teens or twenties who play pop songs geared especially to a young female audience" (Merriam-Webster's Dictionary, 2019). Although this appears to be a justified definition, most people include that members of a boy band, aside from The Beatles, do not play any instruments or write their own music; however, they often memorize choreography, perfect harmonies, and coordinate in style.

There are many belittling stigmas against boy bands. People across the globe have decided that the term boy band does not deserve respect. They are more of an "act" than a "band", lacking in authenticity or talent. In fact, in 1998, at the height of boy band popularity, Jay Boberg made the decision that Universal would no longer be signing any boy bands. Universal forfeited deals with groups such as 4 Letr Word, even after paying the million-dollar deal and having recorded an album (Wagnon). There was no stopping

Boberg's restructuring of the company which would assist in the inevitable end of the boy band era until the creation of One Direction in 2010.

The lack of respect members of boy bands receive is unjustified. The grueling schedules of back to back dance rehearsal and vocal training is unending until finally the groups move on to non-stop touring. The training that goes into their shows is worth the multimillion dollars that are generated from the tours. In 2018, after reconnecting as a band, the Backstreet Boys earned \$2.8 million during their Las Vegas residency which lasted 6 dates.

While the work ethic is striking, it is important to understand that when joining a boy band, members are young and inexperienced. They must rely heavily on their management for guidance and advice. The power of the manager is significant in a boy band, power which can be colored by the managers' experience as well as their personal flaws. The manager needs to protect the interest of their band members, however, in worst cases, band members are exploited, eventually cast off for "the next big thing."

Following are four case studies: Brian Epstein with The Beatles; Lou Pearlman with Backstreet Boys, *NSYNC and others; SyCo with One Direction and others; and Prestige Management with The Vamps and others. By reviewing the backgrounds, marketing strategies, flaws and legal issues these encountered, we can see some possible ways to better manage boy bands going forward.

II. BRIAN EPSTEIN: FROM FURNITURE TO BOY BANDS

The Beatles. Everyone has heard the name. The iconic group won over the hearts of the world while simultaneously becoming the first official boy band. Made up of John Lennon, Paul McCartney, George Harrison, and Ringo Starr, the group from Liverpool began as a group of college students forming a band but developed as members ebbed and flowed until the final four were solidified. Their journey however would not have been complete without their unofficial fifth member, Brian Epstein.

The Team and Their Background

Brian Epstein worked in the family furniture making business as a youth. At the age of 16, he declared he wanted to go to London to be a dress designer. This sparked a disagreement with his father, Harry, who had planned for his son to take over the family business. I. Epstein & Sons had been started by his grandfather, Isaac, and eventually expanded to include North End Music Stores (NEMS). His grandfather disapproved of Brian's radically flamboyant window dressings. Brian was eventually drafted into the Royal Army Service Corps in December 1952. His long-lasting emotional turmoil spiked while in the army resulting in an immobilized state of depression. The army psychiatrists, having learned of Epstein's past emotional issues and homosexuality, dictated that he be discharged prior to the original date (Spitz 258-261).

When Epstein returned home, he began working at the family business once again. With the help of his father, he moved from the furniture making store to the head of NEMS. NEMS became the place to find *Mersey Beat*, a popular rock 'n roll magazine authored by Bill Harry. Epstein saw how quickly the magazine would vanish off the shelves and met Harry to ask about the bands that were included in the publication.

Harry, an art school classmate of John Lennon, told Epstein about The Beatles. They had made a name for themselves in Liverpool with their constant shows along with having actual recorded music with the song “My Bonnie.”

Epstein arranged for Harry to join him at The Cavern to see The Beatles. This led to Epstein introducing himself to the band, complementing their performance, but not pushing for the band’s commitment. He continued to go to their performances until he finally invited the group to his office where on December 3, 1961 he simply asked, “Do you have a manager? ... It seems to me that with everything going on, someone ought to be looking after you” (Spitz 273). From then on, Epstein was the person promoters would seek if they wanted to book The Beatles although he was simultaneously very opposed to the manager being in the spotlight.

With the band’s exponential growth propelling the group beyond what Liverpool’s music scene could handle, Epstein eventually opened a second office in London in 1964, as well as expanded his team. Figures of note include Wendy Hanson, Alistair Taylor, Geoffrey Ellis, and Tony Barrow who would form “the nucleus of a staff necessary to oversee the expanded organizational effort: capable, serious-minded managers whose experience would ensure growth and efficiency” (Spitz 570).

Bands

Beginning in Liverpool, The Beatles as we know them consisted of Paul McCartney (Bass/Vocals), John Lennon (Guitar/Vocals), George Harrison (Guitar/Vocals), and Ringo Starr (Drums). In the developmental stage, prior to the final four, the group played around Liverpool with a different drummer, Pete Best. Eventually

they were booked to play in Hamburg, Germany, a trip where they eventually met the final member, Ringo. In Hamburg, The Beatles learned how to perform as well as began experimenting with new styles of attire. The group created a movement known as Beatlemania that took the world by storm. The Beatles were eventually awarded MBEs (Most Excellent Order of the British Empire) in 1965 by the Queen of England because their record sales around the world helped the British economy.

With the success of The Beatles, Epstein was a sought-after figure in the music industry. Acts were lining up for a chance to be managed by “the” manager of The Beatles. Acts such as Gerry and the Pacemakers, Billy J Kramer and the Dakotas, and The Cyrkle were chosen by Epstein and had considerable fame during that time, but now they are relatively unknown to most people.

Marketing Strategies

Everything done for The Beatles, had a significant effect. The signature Beatles’ “look” in clothing and haircuts, for example, led to a generation inspired by them. From mop top haircuts, skinny ties and matching suits, they eventually transitioned to more casual looks and psychedelic prints. The clothes were always in keeping with the music they were producing. When Epstein first joined the band, they wore jeans while performing which was considered a tremendous disrespect to the audience. Shortly after Epstein’s adjustments were made, the members began to wear suits and bow at the end of their performances (Why the Beatles Were).

In addition, The Beatles played to the strength of the individual members. “As Beatles aficionados know, each member of the Fab Four had a distinct identity: Paul was

the cute one, George was the quiet one, Ringo was the funny one and John was the smart one” (Ventre). Epstein ensured the boys would be marketable to every girl. He went as far as to require wives and girlfriends to stay away from the band members as much as possible in public. The Beatles allowed this type of marketing, accepting that their appeal was geared toward massive audiences of young girls. It paid to have one type for each girl. This is a strategy that would be used in later boy band creations.

Eventually, as Epstein began to manage more bands, he saw a possibility to overlap his clients to assist in promotion of each group. This cross-marketing style led to Lennon and McCartney “producing a cover of ‘You’ve Got to Hide Your Love Away’ for the Silkie, a quartet of long-faced Hull University students that Brian had signed to NEMS” (Spitz 573). This allowed the less-known bands to earn some exposure from the Beatles’ fame.

Flaws

The Beatles played constantly until they became so famous, they no longer had to. As a band, they toured relentlessly, fitting in studio time to record music on their off days. They worked non-stop, but they were able to do this because “their will to survive was incredible” (Dougan). Finally, there came a day when Epstein began to turn down not one but all publicity offers, deciding no promotion would be done for the new album, *Rubber Soul*. Epstein chose that moment to pause future exploitation for fear of oversaturating the market. The audience still craved The Beatles, so this resulted in strain among fans. Still, the band still had a large enough following that it did not ultimately harm them financially or in the fan base.

From a young age, Epstein was aware of being homosexual during a time when these desires were illegal. Throughout his school years he attempted to suppress these feelings, ignoring his inhibitions, but he faced a challenge when he was drafted. These tendencies led to his early release from the army, and ultimately played into the power struggle that developed in The Beatles.

Once part of The Beatles' team, the manager was seen to take an interest in John Lennon. He did not act on these feelings until he invited John alone on a trip to Spain. The details of the trip are limited and died with both parties, but there have been many assumptions. Authors such as Albert Goldman, Pete Shotton, Peter Brown, and Steve Gaines all claim in their biographies and memoirs that "[John] and Brian had sex," (Spitz 404). Whatever happened on that trip is between Epstein and Lennon, but it is understood that something occurred that shifted their personal dynamic upon return.

A flaw in the management role has often been an assertion of power. One way managers access inappropriate relations with subordinates is by promising power. Without Epstein acknowledging this publicly, Lennon was likely aware that "more influence with Brian also meant more control of Paul--and ultimately of The Beatles" (Spitz 405). There was a power struggle between McCartney and Lennon that created inner tension and turmoil, and by giving in to Epstein, Lennon could possibly hold more power within the band.

As for how the boys handled Epstein's sexuality, there are multiple accounts where they came to his defense. Jock McLean, an assistant to George Harrison, witnessed an artist who was potentially to be signed by Epstein lose all favor when referencing an issue with Epstein's sexuality. McLean recalled:

It was all great until Harry said, ‘The only thing is, I don’t think I could be managed by a gay man.’(Mr. Epstein’s sexuality was known by many in the industry at the time.) Incensed, Mr. Harrison gave his assistant a nod. ‘In a heartbeat, Harry was out of the house,’ Mr. McLean said. ‘George, like all The Beatles, was extremely supportive of Brian. To them, Brian was the man.’
(Farber)

The boys’ dedication to Epstein was beyond comprehension. Leading up to The Beatles, he had never managed a music group before. His experience came from being a part of a family furniture and eventually music store business. It is astounding that The Beatles never grew out of his management, even after he entered into a multitude of flawed contracts on their behalf.

While The Beatles began to partake in illicit drugs, Epstein joined in. “Brian seldom spent a waking moment without being medicated to some extent” (Spitz 567). The emptiness and depression he felt throughout his childhood haunted him till his final days. The drugs he took were used as a source for numbing the negative emotions. They would eventually lead to his cause of death. August 27, 1967, Epstein died of a drug overdose which is credited as the beginning of the end for The Beatles’ sense of unity.

Legal Issues & Legalities

Brian, although adored by The Beatles, was not known for his incredible contracts. His lack of experience led to him leaving “a lot of money on the table that should have gone to The Beatles” (Dougan). He signed multiple detrimental contracts that prevented The Beatles from earning what they had worked for. For example, Epstein

negotiated a deal with United Artists for three films. Originally the band was to receive a flat rate of £25,000 to be split between Epstein and the four members, but Epstein said the band could receive no less than 7.5% of the movies. While this appears to be Epstein fighting for the boys' rights, he unknowingly lost them a great deal of money. The average percentage allocated should have been between 20% and 25% with United Artists having prepared to pay the larger of the two percentages (Spitz 432).

Another flawed deal Epstein was involved in was with Nicky Byrne, a small-time hustler, who hoped to spread Beatles merchandise globally while retaining the worldwide rights, excluding the UK. Epstein tried to approach the deal in the proper fashion, working with a well-known entertainment attorney, David Jacobs, to review the contract. Jacobs, being uninterested, did not review the documents enough to catch that The Beatles and NEMS would only receive a split 10% on royalties. The merchandise was predicted to earn \$50 million, of "which The Beatles should have received around \$35 million" (Dougan, slide 12), but they only would earn \$5 million.

As for a publishing deal, Brian Epstein did find one for the group. John and Paul, as the writers, would go on to sign a deal known as The Dick James Deal that required Lennon & McCartney "to write 6 songs per year for the next four years – songs that would not be under their control" (Dougan, slide 2). Simultaneously, royalties from a newly created company, Northern Songs, of which James held the majority stake. On top of having an equal share to the individual writers and Epstein, James also took 10% off the top for Dick James Music. This deal would go on to haunt McCartney years later for his inability to own his original works. Michael Jackson is noted to have purchased the collection after he "had famously been told about the value of publishing by McCartney"

(Rys). With the members of the band being uninterested in the matters of business, Epstein was left to his own accord, no matter the cost.

In addition to the legalities within the business of the band, Epstein's relationships outside of the band, were very toxic in nature. On multiple occasions, legal actions were required against men in his life after they robbed or attacked him. In his early years, Epstein himself was arrested for soliciting men for sex.

III. LOU PEARLMAN: THE CON MAN

During the 90's, a fresh wave of boy bands surfaced. The catchy melodies and coordinated dances moves were what the audience searched for. The groups that came out of this era continue to fill arena tours even today. Sadly, this is an era that holds one of the most notable, corrupt figures in boy band management history.

The Team and Their Background

Lou Pearlman was an unpopular youth, who grew into an ambitious entrepreneur willing to skew deals to his own benefit. He ultimately managed some highly successful boy bands, but his greed has tainted that success.

In the 2019 documentary by Lance Bass, *The Boy Band Con: The Lou Pearlman Story*, figures from Pearlman's past such as Danny Lebenstein, recount "He was different, and he didn't fit into any of our crowds... He got picked on a lot" (*The Boy Band Con: The Lou Pearlman Story*). Ironically, Lebenstein was listed as Pearlman's "childhood friend", while simultaneously claiming Lou only had one friend, Alan Gross. This childhood of loneliness gave way to an ambitious entrepreneur. Teaming up with Gross, the two created a blimp company, Airship Enterprises Ltd. Through the company, Pearlman manufactured a deal with Jordache to provide them with a blimp. Gross recalls the horrible incident of the unkept blimp that was provided, along with the crash that followed. Pearlman was aware of the possible issues and still "he deceived the client and he deceived everyone" (*The Boy Band Con: The Lou Pearlman Story*). Pearlman claimed \$3 million from the insurance company, making this his first instance of insurance fraud. After Gross questioned his intentions, the duo was split.

Pearlman took the money and moved to Orlando, purchasing a house and blimp hangar while simultaneously changing the company name to Airship International Ltd. With the company revamped, he began working with companies like Sea World, MetLife, and McDonalds. The newfound success from the blimps led to the next venture, Trans Continental Airlines, which he also sold stock and retirement plans through. The music industry came into the picture when one of his planes was leased to New Kids on the Block. Seeing how wealthy they were at such a young age, Pearlman was determined to get involved in boy bands. He created Trans Continental Records in Orlando, FL, finding and showcasing talent through the tourism scene, with Walt Disney World, Sea World, and Universal Orlando.

The other team members that would come to work with Pearlman had already made a name for themselves with the artist that first drew Pearlman into the business, New Kids on the Block. Johnny Wright worked as their road manager while later taking trips to Orlando to “source and recruit his bands from performers at... theme parks” (Music Manager Johnny Wright). He was involved in the formation of groups including the Backstreet Boys and *NSYNC. His involvement continues today as he manages many of the members in their solo careers today through his company, Wright Entertainment Group. His wife at that time, Donna, was also on the management team for New Kids on the Block. Her expertise lies in marketing and promotion, and she planned radio tours for her bands.

Bands

In 1996, the Backstreet Boys started as a group of three friends who met at a casting-call in Orlando auditioning for Pearlman. From there, they added two more

members to fill out the sound. Members AJ McLean, Nick Carter, Howie Dorough, Brian Littrell, and Kevin Richardson performed for Wright Stuff management, founded by Johnny and Donna Wright, who immediately began booking the band on a high school tour circuit around Florida. Their initial success was in Europe before signing to Jive Records to create a plan for expanding their market into America. Their strategy was to let every member have a chance to sing rather than having a specific front man. The band's success inspired new groups to form, as well as acted as a proof of concept when Pearlman began searching for new bands to sign and continue to profit from.

The group that followed Backstreet Boys went by the name, *NSYNC. When Chris Kirkpatrick wanted to form a vocal group in Orlando, he joined forces with Joey Fatone after meeting at Universal and went on to include Justin Timberlake, his previous co-star JC Chavez, and the final member, Lance Bass. John Seabroock, author of *The Song Machine*, recalled Lou's retelling of the origin story of *NSYNC as him saying, "Well where there's Coke, there's Pepsi, and somebody's gonna come along and do the Backstreet Boy knockoff, so why shouldn't it be us" (The Boy Band Con: The Lou Pearlman Story)?

Whatever his mindset was, Pearlman's participation in the formation of *NSYNC was kept secret from the Backstreet Boys. It was eventually revealed simultaneously with *NSYNC's US breakout. The group, like the Backstreet Boys, made it big in Europe but struggled to connect with the US audience. This changed when the Backstreet Boys backed out of a performance for a Disney Concert Special. That opportunity, which Pearlman filled with *NSYNC, would continuously be aired on TV, winning over teenage hearts the entire time (The Boy Band Con: The Lou Pearlman Story).

The number of bands Pearlman was involved with would grow throughout his time as a manager. Pearlman capitalized on the boy band craze of the 90's, expanding his client list to include groups like LFO, C-Note, and Take 5. As that era faded, he still hoped to monetize the creation of boy bands

As Pearlman's career continued and his original bands left him, he searched for a new group as documented in the series, *Making The Band*. In the first season, the band O-Town was ultimately formed. Of 25 individual competitors, the final 5 members were assembled into a new boy band: Ashley Parker Angel, Erik-Michael Estrada, Ikaika Kahoana, Trevor Penick, and Jacob Underwood. (Kahoana was later replaced by Dan Miller.) The show documented what went into the creation of a boy band. The band would go on to have their first single reach number 10 on the Billboard music charts, but the group soon faded, only together from 2000-2003. They ultimately came together again in 2013 and are still be active.

Marketing Strategies

Notably one of the biggest rivalries of the 90's was the debate over who was better, Backstreet Boys or *NSYNC. By sharing a manager there was a conflict of interest. Who would he promote more? Who would get the better opportunities? This began because of Pearlman's own meddling. The secrecy of the new band being created, the lies being told to each group, from the beginning, Pearlman wanted to instigate a feud. The opportunity for media exposure exponentially grows during a feud, and in this instance, Pearlman controlled both sides of the story. He fueled the hatred between the members of the group by complaining to each about the other. In some ways, this is another form of cross-marketing. The actions of one band influencing the other. In other

instances, the cross-marketing has been a positive interaction between bands, but this was an example of using negative interactions to keep fans interested.

When Pearlman saw his expenditures declining as boy bands lost popularity with the public, he saw an opportunity to combine what he had seen make money with the up and coming industry of reality TV. The creation of *Making The Band* would allow for audiences to fall in love with members as they develop into a sellable product. O-Town was conceived and Pearlman was able to continue to profit.

The fans were knowingly the source of income for bands. It continues to be important to focus on where the audience is and what they want. By starting Backstreet Boys touring different high schools, they became accessible to fans, signing autographs and having conversations. Those fans would grow up and continue to request them to be played on the radio. Following the fans' desires, a new styling was chosen for *NSYNC. While Pearlman's first two groups had many similarities and followed the same career trajectory, *NSYNC was represented as the boys next door rather than pop idols. By putting them in basketball jerseys and streetwear, the boys of the band felt more approachable to fans, thus expanding their market (The Boy Band Con: The Lou Pearlman Story)

Flaws

Pearlman's business dealings were always on the shady side. From the blimp company insurance fraud to later creating phony investments that drained people's life savings, he was always looking to get rich. These views are reflected in the way he structured his contracts to allow for him to be included as a member as well as the

manager. He had invested in each band, funding lavish lifestyles while concurrently paying only \$35 a day salary to the members.

He had not been involved in the music industry before diving head first and learning that running an aviation company is much different than managing bands. As Johnny Wright explained “if the band is starting out at zero and all of a sudden makes a million dollars in six months, you can’t not pay them for the work that they do... you have to change your agreement as the band gets more successful” (The Boy Band Con: The Lou Pearlman Story). Yet that was exactly what Pearlman refused to do. Lance Bass was anticipating what number would be on the first check he received. The band had sold over 10 million copies of their albums which increased anticipation. When opening the envelope, the number was at a mere \$10,000. The realization came to Lance Bass that the numbers could not possibly add up. Their compensation for their work amounted to less than minimum wage. It was impossible for Pearlman to have made a mistake on the amount. That was when Bass and the other members began to review their contract, learning that everything that Lou had bought them was being recouped from their own earnings (The Boy Band Con: The Lou Pearlman Story).

Pearlman felt like a family member to the bands he managed. He got close to the members, and that was when some started to question his motives. Members were warned of the possibility of Pearlman’s sexuality as well as his behavior towards minors. There were rumors circulating that Pearlman was a sexual predator. In Bass’ documentary, Rich Cronin, of LFO, recounts Pearlman discussing a big break with a European record company owner that required the members to touch the man’s penis, but first, they would be allowed to practice on Lou. Nikki Deloach, of the American girl

group Innosense, learned after the fact that the room with Pearlman's tanning bed had hidden cameras. Lou would film unknowing victims using a control room based out of his bedroom. He showed these films to some of the boys. To support such claims, Jim Reyes, PR for Trans Continental, described having seen the multitude of cameras in Pearlman's house.

In the documentary, Aaron Carter appeared to be the only defender of Pearlman during these allegations, however, his mother appeared to have a different opinion. A phone call interview from 2007 between his mother and Variety comes just short of acknowledging the fact that Pearlman had made advances on her older son, Nick. The article's focus was on allegations against Pearlman's sexual conduct with the young men he managed. When the purpose was revealed to Mrs. Carter, she is quoted as saying "If you're doing that, and exposing that, I give you a big flag. I tried to expose him for what he was years ago.... I hope you expose him, because the financial [scandal] is the least of his injustices" (Burrough). No matter how excited the parents were for their child's accomplishments, there would remain a looming concern of Pearlman throughout the process.

Legal Issues & Legalities

Pearlman knew how to write a contract to his benefit, but in doing so, he made many enemies in the music industry. Once the true nature of the contracts became clear, giving him the vast majority of the proceeds and very little to the band members, his pride and joys, *NSYNC and the Backstreet Boys, were determined to find a way out as soon as possible. The only out that could be found within the *NSYNC contract was a clause that if Trans Continental failed to sign the boys to a US label within a certain

allotted time, the contract was void. Pearlman had signed them to a German label instead. In 1999, Louis J. Pearlman vs. *NSYNC was taken to court when Pearlman sued the members for \$150 million, claiming that he in fact was *NSYNC, not the members of the band. The judge ruled in favor of the members.

Bands who signed after both groups left Pearlman were aware of the high probability that the contract would be disastrous for them. Tim Christofore from Take 5, when presenting the contract to his attorney, was informed, “This is a bad contract, but it’s a record contract. His exact words were ‘I don’t know how many more of these you’ll see’” (The Boy Band Con: The Lou Pearlman Story). Multiple attorneys for these young artists informed them that the contract would be career suicide, but still, it was the opportunity of a lifetime. That allowed Pearlman to continue signing new bands and being a corrupt figure. It was well documented how Pearlman took advantage of the Backstreet Boys and *NSYNC financially and in some cases sexually, but still, it was Lou Pearlman who had been involved in countless big names and he had all the opportunities to offer young performers. He could offer something that most people only dream of.

Pearlman’s end is one many could say he deserved. He was convicted in 2008 for money laundering and conspiracy for the Ponzi scheme he created involving the multitude of his companies. Not only did he create contracts that gave him all the money while the band received none, but he also took investors' money for himself. The retired communities that he promised 10% increase on returns had their life savings unjustly stolen from them. The Ponzi scheme he created began to collapse when he no longer was earning revenues to fund it all.

Upon discovery of his illegal behaviors, Pearlman fled the country, avoiding even the FBI, until finally, a reporter was informed by one of her readers on holiday in Guam that he had been spotted in a hotel restaurant. The sentence was 25 years in prison and a \$300 million fine. However, the judge allowed that for every million returned to victims, a month would be shaved off his sentence. In 2016, Pearlman died of heart failure leaving all of his victims with no possibility of closure. As put by Trevor Pentrick of O-Town, if Pearlman had “just done it right and not have been greedy, he could have gone down as one of the greatest music people ever” (The Boy Band Con: The Lou Pearlman Story).

IV. SYCO: SIMON SAYS

Syco Records is a British record label associated with developing some of today's biggest boy bands. Although they are not a strictly management company, and this may seem counterintuitive to the paper, they are necessary in the discussion of boy bands because of their widespread influence in the realm. Their company certainly has a team, but Simon Cowell is the face of the organization. The management team is him because of his influence. Cowell's significance is his ability to see solo potential and join talents together, while knowing what the market is looking for.

The Team and Their Background

Simon Cowell is a record producer, TV personality and producer, and a talent scout. He is known for his heartless remarks on American Idol and has played an integral part in the realm of 21st century boy bands. The music mogul, having started off as a mailroom attendant at EMI Music Publishing (Simon Phillip Cowell), has risen to the top of the industry of both television and music.

Born in Brighton, England, Cowell was raised in a privileged life. His mother was a ballerina, and his father was a music industry executive. EMI eventually offered Cowell a position in a new department where he met Pete Waterman, his future mentor. Fanfare Records was formed, and this is where Cowell had his first success working with a boy band. Through his musical ventures, Cowell partnered with Simon Fuller and Nigel Lythgoe for a TV show called Pop Idol. Two years later, the show would be moved to the states where the name would be changed to American Idol and Cowell would be a judge. He found success in this line of work, and launched similar shows such as The X Factor, Britain's Got Talent, and their American counterparts along with creating Syco

Entertainment, a joint venture with Sony Music that encapsulates music, film, and television. The offices are found in Los Angeles, CA and London, England. Forbes describes him as “a textbook entrepreneur in the world of creatives” (Guttman). He sees what the market is looking for, and he finds the best way to develop it.

The importance of other management team members is required in the structure Cowell has developed. He, as the front man, is unable to monitor day to day activities of each group, although he played a key role in developing their style and sound. This means that each group requires their own personal team, but Cowell is consistently shown to be the managerial figure for his bands.

Bands

Having career success under his belt, Cowell worked with Louis Walsh in 1995 to create the Irish boy band Westlife, formed of Shane Filan, Markus Feehily, Kian Egan, Nicky Byrne, and Brian McFadden. The band had only just begun to grow when Cowell came into the picture. They would go on to release 11 studio albums, and hold countless world records including being “the first act to have six consecutive singles go straight to the top of the UK chart” (Westlife Break Own Record).

Cowell’s biggest success story in the realm of boy bands came in 2010 on his TV show X Factor. During Season 7, Harry Styles, Louis Tomlinson, Liam Payne, Niall Horan, and Zayn Malik arrived as solo acts. Simon determined that they would be stronger as a group rather than as solo artists, so he turned them into One Direction. Interestingly, as a group, they only came in third on the TV show. In reality, they should have vanished as quickly as they appeared, however “once they left the show, it was all

about the fans. Literally from the second it finished, the fans made it their mission that One Direction was going to become the biggest band in the world” (Simon Cowell).

Debuting at the Teen Choice Awards in 2017, Prettymuch was formed by Simon Cowell and Syco’s president Sonny Takhar a year prior. Prettymuch is an American-Canadian boy band consisting of Nick Mara, Brandon Arreaga, Austin Porter, Edwin Honoret and Zion Kuwonu. “Like One Direction before them, the members of PrettyMuch were pursuing solo careers until Cowell, recognizing their individual strengths, melded them into a group” (Angermiller). Cowell’s introduction for the group also was seen as him filling the shoes that One Direction left behind. Like Pearlman, he saw an opportunity that someone would take in which he knew he was capable of. The group has released numerous singles and EPS to date although no full albums.

Following the same trend of Cowell’s reality TV show competitions, La Banda was created in 2015 by Cowell and Ricky Martin, a past member of Menudo. Together, the group CNCO surfaced, expanding the global reach of the Latin music scene with members Richard Camacho, Joel Pimentel, Erick Brian Colón, Christopher Vélez, and Zabdiel De Jesús. The music they perform has romantic elements as well as classic, old-school rhythm. By 2018, their self-titled album, their second release, debuted at #1 in 13 countries including the US and Puerto Rico, as well as in the top 20 for another 30 countries across four continents. Whereas Menudo introduced the idea of a Latin boy band, CNCO has expanded the horizon of Latin music further across the globe. The list of collaborations includes top billed artists such as Little Mix, Meghan Trainor, Enrique Iglesias, and so many more.

Marketing Strategies

Cowell has used his appreciation for music and TV to his advantage by becoming involved in shows such as the X Factor which have been vital in the creation of boy bands. By working from the ground up with these artists, he is able to shape them into the bands he knows will sell and tailor their personalities to the audience. A key element to the boy band formula is to have a boy fill every role. The Beatles started that, Pearlman elevated that, and Cowell capitalized on that. He stylized the members of One Direction to fit specific personalities for teenage girls to fall in love with.

One of Syco's marketing strategies is to control the TV and the music pieces of the band development. "Syco co-owns the television formats and claims a royalty for all record sales" (Moir). Still, Cowell does not let that get ahead of the band itself. Simon Cowell, although cold-hearted on air, says was taught from a young age by his father to live by the mindset that "everybody around you has an invisible sign on their head which says 'make me feel important.' What I understood from that is what you've got to recognize that everyone around you wants to be recognized, wants to be appreciated" (Gallo). As a businessman, Cowell has learned to appreciate the talents that people can give.

A strategy used across multiple Syco acts is having the bands live in a home together. At Simon Cowell's insistence, One Direction lived together for a few weeks to get to know each other before being presented as a band. The time was spent on rehearsing as well as teenage boy hijinks. Prettymuch have been living together since their formation of the group. The experience has high chances of being toxic, ruining any brotherhood, but the reward when it works is a well-blended group all on the same wave

length. Simon Cowell continues to have his band members live together especially as they are starting out.

With the bands Cowell has worked with, he has successfully moved from one to the next. When One Direction announced their hiatus in January 2016, it was not long after that Cowell's newer project, Prettymuch began performing. He is well known to the fans of these boy bands and he can leverage the audience of one band for the next one. With his entrepreneurial mindset, he is constantly on the search for the next big thing, sometimes distracting from the band currently before him

Flaws

Along with the entrepreneur mindset, Cowell lives by his father's quote to treat everyone with appreciation. This small step allows for more meaningful connection with potential clients as well as team members, however, this lifestyle merely allows for him to grow into a better entrepreneur who people seek for business. His dedication to multiple outlets including TV and music requires a strong work ethic, but also a willingness to do what it takes to succeed.

The TV personality that Cowell designed for himself is one who delivers harsh comments and few compliments. He became a judge that contestants feared hearing a remark from during auditions. Was this unfeeling attitude a personality trait or merely a character? Sometimes his cold remarks have caused artists to lose their musical drive. In other instances, his negative feedback has inspired artists to work even harder to prove him wrong. Liam Payne had been turned down his first audition on the X Factor but came

back after two years and was ultimately added into One Direction. These tactics, though questionable, continue to create numerous breakout artists.

Legal Issues & Legalities

There are very few public lawsuits against Syco or Simon Cowell. Those that are found relate to a copyright infringement suit for X Factor in 2004 and a suit for executive Producer credit and fees in 2011 (Belloni and Halperin). There was also a suit by a woman who tripped over a cable at a taping of American Idol. In California, a pop-rock band filed a federal lawsuit in 2012 against Syco Music, Sony Music Entertainment, and One Direction for trademark infringement. The California group had already released two albums prior to the lawsuit. As a final decision, “all claims and counterclaims between the parties were dismissed with prejudice with both sides agreeing to bear their own legal costs” (Gardner).

The lawsuits found are not related to the management or treatment of the band. There is no public contract disputes, financial issues, or claim of sexual misconduct as we’ve seen in other management groups. It is unclear whether this is because there are not many problems, or possibly because Syco has a good team of lawyers that either prevents lawsuits from being filed or keeps them out of the public eye.

Cowell’s strategy for copyright ownership is that of many music moguls. Through the partnership he created between Sony Music and Syco Records, all the copyrighted works for his bands are filed under Sony rather than the artist. Cowell’s focus stems from the money and business side over the creative. The TV shows Cowell is associated with are known for having awful contractual deals which trap artists in them for years. Artists

go on the show doe-eyed but leave learning the harsh realities of the music business.

Though Pearlman's strategy was an extreme method, Cowell similarly finds young performers who are willing to sign any contract put in front of them for fear that they will never see an opportunity like such again.

V. PRESTIGE MANAGEMENT: MODERN DAY MODEL

In the UK, boy bands saw a rising success after One Direction. Groups covered every one of their songs on YouTube in hopes of catching the right eyes and earning views. One band that caught the world's attention in 2012 by covering One Direction's "Live While We're Young" was The Vamps. The band, minus their final member, had developed with the help of Prestige Management, a reputable company.

The Team and Their Background

Prestige Management was founded in 1997 by Waddy Solomon in Los Angeles, CA. He worked together with Tom Hulett, "concert promoter and personal manager who co-founded a company (Concerts West) that produced tours for such artists as Frank Sinatra and Elvis Presley" (Tom Hulett; Concert Promotor), learning from a professional the proper way of conducting a moral business, such as how to create the correct separation between manager and client. Together at Tom Hulett and Associates they managed acts such as The Beach Boys; McFly; Earth, Wind & Fire; and more.

Joe O'Neill, a young up-and-coming manager in London, England, joined Solomon around 2012, at the same time as The Vamps, creating a London office in the process. This gave a team with Solomon as a veteran of the industry, along with A&R and music supervision experience. O'Neill, on the other hand, was still towards the beginning of his career and managing lesser known groups such as The Struts and Dive Bella Dive prior to connecting with The Vamps. This global teamwork enabled The Vamps to focus on two of the biggest music markets in the world: the UK and the US. Solomon had made countless connections that would inevitably assist in the band's growth while O'Neill was able to be the ground team for the members, touring England

and beyond with them. Eight years later, O'Neill now appears as the face of Prestige Management. He is constantly showcased with all of their bands, showing up to rehearsals, writing sessions, shows, and even the occasional "football" match.

Evie Baudains is the newest addition to the team as well as the first female staff member. The 27 year old got her start in TV production working on teams for the Olympics, FIFA 2014, and other sporting events, which eventually led to working at Disney on the production team. Based on her previous positions held, a connection to The Vamps likely stemmed from her working as the touring and day-to-day manager for Tini, an artist the band has collaborated with and toured with on multiple occasions.

As time has passed and the number of bands being managed by Prestige increased, it is understandable that the team needed to expand as well. In 2015, Prestige created New Hope Club, and of course, they needed a team. With The Vamps, O'Neill was their right-hand man, traveling everywhere with them, but it is impossible to spend every day on the road with two separate bands. Instead, Benjamin Everest became the tour manager for the band while Joshua Fairbrother is the band's videographer and photographer. Everest had worked previously in multiple facets of the tour industry including jobs such as a backline tech, guitar tech, driver, and tour manager. He was originally in a band of his own, Dive Bella Dive, which O'Neill was also heavily involved in (Everest n.d).

Bands

The Vamps began gaining attention for their YouTube covers showcasing their musicianship. As a whole, the band is made up of Brad Simpson (lead singer), James

McVey (harmonies and guitar), Connor Ball (harmonies and bass), and Tristin Evans (drums). The group acquired a multitude of fans across Europe which has only continued to expand across the globe. Through strife of both managers finding multiple sync opportunities for major motion pictures as well as planning national tours, the band has only scraped the surface of stardom. A notable achievement of The Vamps is they are “the first performers to play five years in a row at the O2 arena” (The Vamps Ride in Style). Still, the group, despite their best efforts, has not been able to break into the USA market.

After beginning with The Vamps in 2012, Prestige Management continued to expand its lineup to include more boy bands. Their next step was to try to expand into the US market, and to do this, in 2015, they signed an American boy band, The Tide. The Tide, consisted of Austin Corini (lead singer), Drew Dirksen (harmonies and guitar), Levi Jones (harmonies and bass), and Nate Parker (drums). This group was designed under the same format as The Vamps, with the same number of members, the same instruments, and the same age range. The only difference was that the group originated from America. The band was active for a total of two years before mysteriously splitting at the end of 2017. This attempt to expand into the American market never achieved the fame they thought the formula would produce.

Shortly after The Tide’s creation in 2015, New Hope Club became the next up and coming success story for Prestige. This British group consists of Blake Richardson (singer and guitar), Reece Bibby (singer and bass), and George Smith (singer and guitar). This is a change to the format, including the number of members, as well as no single lead singer. All members share the main singing duties and all are given their own solos

although remaining united on stage. The group has been able to develop sizable theaters' worth of fans across European cities. They have also begun to focus on the American market by playing as an opening act for Sabrina Carpenter's 2017 tour, The De-Tour, as well as headlining a smaller tour across multiple US cities. Although they were playing rooms of roughly 400 capacity, the boys sold out the majority of the tour dates.

The newest installment to Prestige's line-up is The Tyne. This trio reflects the same design as New Hope Club. Ryan Lofthouse (singer and guitar), Cooper Stout (singer and bass), and Daniel Porter (singer and guitar) came together as a group in September of 2019. Daniel, however, officially announced his departure from the band on March 5, 2020. In the aftermath, Stout and Lofthouse have continued to perform with a friend, Josh James, filling the hole. The band is still within its first 6 months but has toured as an opening act across England, as well as appeared on a UK performance show, *Got What it Takes*.

Prestige announced via Instagram on January 31, 2020 that they are auditioning musicians and singers based in the UK ages 14-17 for a new group. Since that time, the post has been taken down, possibly implying they have found the desired members. In the past, Prestige's calls to action have included girl groups as well as boy bands, however this post does not specify a gender, which is a new step for the management. With the recent post about auditions, it is possible that Prestige is expanding their band demographic from boy bands to a band with mixed gender members. This expansion could come from 8 years of focusing on the same target audience and a desire for expansion.

Marketing Strategies

TV and film is an integral part of marketing plans for boy bands. There have been multiple instances where the bands at Prestige have been affiliated with Disney. The Vamps were Radio Disney's "Next Big Thing" in 2014 as well as having the leading track in the movie "Alexander and the Terrible Horrible No Good Very Bad Day". This movie along with numerous other soundtracks that include Prestige's bands draws from Solomon's previous experience with music supervising. His affiliation and knowledge of sync increases the bands' capability of the unique opportunity, yet somehow, this has not pushed The Vamps to the US fame you might expect (The Vamps are Radio).

Prestige is also following a pattern seen with Lou Pearlman, Syco, and others: create a band, start them on a path, create another band. They continue to fill the pipeline so there is always a "next" band waiting in the wings. Even "K-Pop" (Korean Pop) companies are functioning to be ready with another product when the boys in their current boy band age out or miss out on the intended success. This also allows cross-marketing.

With the continued creation of bands and the need to find ways of promoting each group, Prestige has taken to using their previous success stories to promote their new groups. When The Vamps went on tour, they originally had The Tide as their opening act, but once The Tide split, New Hope Club filled their shoes. Now that New Hope Club is starting to tour on their own, The Tyne has begun to play as their opener. As the bands continue to grow and Prestige continues to create new bands, this marketing method will surely continue.

Aside from having a built-in opening act, this strategy allows the veteran bands to work with even more creative freedom. Simpson has produced a Christmas song as well as a remix of New Hope Club's "Fixed". New Hope Club was given their own single on The Vamps album *Night and Day: Day Edition*. Ball has been seen in writing sessions with The Tyne, having co-written the first original song the group posted. The creative freedom encourages the younger groups to be inspired by seeing what the more experienced members achieve.

Prestige has created a supportive fandom surrounding The Vamps that has continued to trickle down to the other acts. The support includes more than just the fans but is between fellow artists as well. They provide mentorship for the less established musicians upon joining the company. By the time a new band is added, the next has had global experiences. This simple method creates a community under the management, similar to that of a family.

It may be worth noting that Blake Richardson is currently dating a notable young American actress, Bailee Madison, after having her star opposite him in a music video. They both have publicly posted about the relationship which promotionally has the ability to grow the band's US audience. Along with the promotional effects of the relationship, Madison has just directed their most recent music video for the song "Worse" as well as starring yet again as the leading lady. The fans can see the collaboration between this couple as Richardson was the producer on the video.

Flaws

The biggest flaw of Prestige Management is unwillingness. They have proven in the past to be unwilling to take to small steps that are necessary to achieve the big successes, unwilling to have their bands labeled a boy band, and unwilling to have a social media and online presence.

As time has passed, and the bands have grown, one key market has barely been touched. The Vamps, having been active 8 years as of 2020, have only been on 3 US tours, one of which was as one of three opening acts for Austin Mahone in 2014. This is in striking comparison to 7 headlining tours and 6 as opening acts throughout Europe. If a band's management has two offices across the ocean from the other, it is safe to assume that both markets would be top priority, especially when those markets are the number one and number four largest music markets in the world. How is it that they are neglecting the biggest industry?

Prestige has prevented further touring of the US for The Vamps after their 2015 US Headline Tour. The cause for this is unclear but may be due to a financial burden that could not be met. Large stadium or arena shows are expensive, and without having built up a following through smaller venues, they likely could not fill the large US stadiums they are used to selling out in the UK. This drastic difference in venue size and inability to fill the stadiums and arenas they would sell out in the UK is a disheartening experience. They could have certainly filled smaller concert spaces but were not willing to go through this necessary step. By not booking the required smaller shows, management has halted any chance of further expansion in the states.

If we look at Prestige's bands who have come after The Vamps, different strategies have already been implemented in an attempt to hopefully learn from this mistake. The Tide, being American, was likely an attempt at forming the bridge across markets. Sadly, the group dissolved prior to gaining a big enough audience in the US. New Hope Club has already completed their own headline tour in smaller venues which should give them a chance for future expansion here that The Vamps have been unable to achieve.

The Vamps from the beginning have been unwilling to call themselves a boy band. It is a label that the male population, in particular, views with disdain. The harsh reality is if they had accepted that title, they likely could have gained so much more than a few rolled eyes. Throughout history, the successful boy bands knew who they were and how they would present themselves. The Vamps, on the other hand, are marketed like a boy band to the typical audience of a boy band, covering songs by other boy bands, but still they refuse to accept that categorization. Ball said in an interview with the Philippine Daily Inquirer, "we're boys in a band," adding "we play instruments ... We've been compared to other artists, but we would rather focus on doing our own thing" (Policarpio). Of course, the band should always have the right to decide who they want to be as artists, but it is the management team's role in advising them on what can and will assist in the group's success. Prestige should have discussed the matter, explaining to the members the advantage of accepting the boy band label. The public may never know if this discussion ever happened. Perhaps the members said no, and Prestige let that stand.

The final unwillingness which has proved to be a looming issue is that they are unwilling to have a social presence for the team. Had The Vamps never mentioned

Prestige Management, they would go unheard of by the remainder of the world because they have such a small digital footprint. It is as if they never existed. A simple search for Prestige Management on Google pulls up multiple housing and residential companies. When the actual company's website is found, it is a stark white page with little to no information, in fact, it references the Instagram as the source with the most information. For a growing company, they have done little to expand their own digital presence which is required in the 21st century markets. The Vamps have been named a "social media band" having connected across digital platforms to create the group as well as an entire fanbase. Their YouTube videos made it viable to reach all points of the globe. Not so with Prestige. Likely, they are practicing the more traditional approach of having management remain in the background. Epstein attempted this practice, but even he in the days before the internet, had to accept a level of spotlight on himself in order to assist in the band's glory.

In comparing O'Neill and Solomon alone, there is an obvious difference in social media presence. O'Neill being of the younger generation consistently uses Instagram and Twitter as a public platform of his life, as well as promotion for his bands. Solomon has proven to be more apprehensive to the platforms, only using them when necessary. It may be because he sees it as an invasion of privacy rather than a platform. With the life experience Solomon has had, social media is a juvenile outlet. A possible way around the issue of an invasion of privacy is by Prestige Management expanding the use of the corporate Instagram account rather than focusing on Solomon's personal account. No one should feel forced to be showcased on social media, however, today's market requires a digital footprint of some kind, whether that means musician, manager, or management

company. Someone on the team must be promoting the bands on the numerous digital platforms. Slowly but surely the assembly of management at Prestige is expanding their social media presence. With the team members getting younger, social media is more ingrained in them from the outset.

Another flaw is management's inexperience in the boy band realm. Going into managing these groups, O'Neill and Solomon had little to no experience with boy bands. They were both involved in rock music prior to connecting with The Vamps. Learning to target such a specific demographic requires a different mindset and an overall adjustment. Part of Prestige's desire for The Vamps to perform only at arena level in the US stems from Solomon's past in arena tours. He has been in the industry for long enough, he knows what it is like to work at the top of an artist's career. Even with The Vamps, when they are in Europe, they are at the top, however, the US remains a market that requires cultivation and an adjusted mindset.

Legalities & Legal Issues

Trademark ownership within a group can be a tricky subject. As seen, managers often insert themselves into the picture, becoming an honorary sixth member of the band. Whereas Prestige is following the factory structure of continuously creating bands, it is very different when it comes to trademarks, "a symbol, word, or words legally registered or established by use as representing a company or product" ("Trademark"). Prestige allows the band members themselves to own the trademarks. The discrepancy there is that each band has a different level of ownership.

For The Vamps, McVey and Simpson are the only ones with ownership of the trademark. They are the founding members, only adding the others later. The band has continued strong through the years and not shown any rifts in their bond to the public. This ownership never showed to be a problem. The Tide had a different approach. Corini was the only one with ownership. With the unspoken tension over why the band split, there is reason to believe part of it was lack of control among band members.

(@TheTideAustin). This assumption is supported by the complete 180° change made with New Hope Club, a group where every member has ownership. The band appears as equals in the eyes of the audience as well as on paper. With the newness of The Tyne, they have yet to be registered in the US. It will be interesting to see what happens if or when Prestige brings them across the pond. From what has worked in the past, it is most likely that all three members will have ownership.

To emphasize the encouragement coming from management to allow the band's role of ownership, The Vamps launched Steady Records in the beginning of 2015. This record label works in partnership with Universal and EMI (purchased by Universal officially in 2012) while simultaneously signing the up-and-coming bands. It also lacks a digital footprint.

While the bands are able to own their own trademark, the copyrights for their works, be it an album or merchandise, are registered by the labels Virgin EMI Records and Universal Music Operations Limited. If the members were involved in the songwriting process, which they are encouraged to do so, they rightfully are listed under copyright owners on the individual song, but they are not the claimant for the overarching work.

Going into this research process, it was disheartening to see how many boy bands have taken up a case against their manager. In this regard, Prestige shines through as a company of note. From looking at the other management teams, Prestige continues to work with a moral standard above the rest with the legal actions taken against Prestige Management being few to none. With the power being spread out between multiple members, perhaps this moral standard comes from a team with checks and balances in place. It does not allow for misconduct or an ego.

VI. CONCLUSION

Artist management is the behind the scenes role that runs the music industry. Figures like Epstein, Pearlman, Cowell, and Solomon influence and inspire the next generations of managers such as O'Neill, Everest, and Baudains. Whether or not the band succeeds is uncertain, even with the best managers. It is a game of fate. There is no promise whether a band will make it. All that the manager can do is give them a fighting chance.

As observed across the boy band management styles through the decades, there are specific steps that can be taken to create the highest potential for success.

1. **Create a team of hardworking, moral people.** The team should consist of people who will benefit the band's growth. Each group has their team. As the band's popularity grows, more team members have to become involved. The team should have experts in various roles including specialists in contracts, day to day ground team, *etc.*
2. **Know the target audience.** Although artists should be allowed creative freedom, it is important to know and understand what the target demographic is looking for and strive to achieve it. When the Backstreet Boys began performing, the US music scene was not ready to accept boy bands since many teens were listening to angst teen music. Once they went to Germany, their music was an instant hit. By the time O-Town was created, boy bands were fading in popularity, so the band's career was short-lived. One Direction was formed at the beginning of the newest era of boy bands. Their success skyrocketed because of the invested interest of fans who had been craving a boy band. Cowell copied the classic formula of

finding a member who fits each role such as “the cute one”, “the bad boy” and “the funny one” when choosing members for the group. By having different personalities, every girl can find a member they imagine being perfect for.

3. **Have a Social Media Presence.** In the 21st century, it is unofficially required that management has a social media presence. At present, successful companies in any field should be on social media to help promote their sales. In the realm of boy bands, the importance is emphasized because the target audience is constantly on their phones, scrolling through the multitude of social media outlets. Of the management companies and personnel mentioned, the number of followers increases as the users become more familiar with the outlet and the user. This also means the younger, up and coming figures are better prepared to handle the platforms moving forward. Syco, Wright Music Entertainment, and Prestige all have Instagram accounts that they use for artist promotion, as they should. The managers involved also have personal accounts with varying degrees of usage and styling. Still, Prestige appears to be lagging behind the rest.
4. **Cross-Market the bands.** A strategy appearing in all management groups is cross-marketing their bands. Prestige Management has the clearest formula mapped out. One artist succeeds, the next learns from them until they can break off on their own, and so the cycle goes. Epstein had his other groups work with The Beatles on occasion, but due to their enormous popularity, he mostly focused on the Beatles.
5. **Start small.** The management must be willing to work from the ground up with the groups in order to achieve success. The Beatles toured relentlessly, playing

every show possible no matter the size. They only stopped when they had reached all the markets they desired and needed to take a breath after their tireless work ethic. The Backstreet Boys and *NSYNC had success in Europe but struggled to gain the attention of the American audience. Still, they played until the audience listened. The Vamps did not follow this course. Once they began playing arena shows throughout Europe, it became lackluster to play theaters in the US. By Prestige's decision, there have been no further tours for the band, but with multiple bands on the horizon and New Hope Club's recent tour, there is a distinct possibility that they will be adjusting this mindset.

In this current market, Prestige Management is one company who can learn from other boy bands' managers successes and mistakes. With a new horizon of potential for Prestige's artists, it is important to assess these steps and review how to adjust for the betterment of the artists. Although Prestige Management has the expertise of years in the music industry, they must keep in mind the young mindset of a fan and what they need to see from the band and the management company. For example, it is impossible to find a website for Steady Records. If fans are encouraged to support other artists affiliated with The Vamps' record label, easy accessibility is required.

The internet presence is minimal which emphasizes the fact that the social media presence needs to be improved as well. Currently on Prestige's Instagram account, posts are being made on average of every two weeks although in the most recent months, there has only been one post per month. With Instagram as the only form of news outlet for the company, it is important to be active and constantly adding to the page. Interestingly, the

personal accounts of the managers have done more promotion for the bands than the actual management account. In a trying time, such as a global pandemic, fans as much as everybody are on their phones. Management should be pushing for media exposure to keep audiences interested in their clients, but still, Prestige's account has not posted for over a month.

While a need for media outlets remains, the company has successfully implemented cross-marketing between bands. The Vamps worked hard to achieve their level of success, and now they are able to fill a mentorship role with the younger bands. These connections keep both bands involved and on the radar of the other's audience. It also allows for the newer bands to hone in their talents to become more professional. There have been co-writes and remixes which inspire creativity. It is important to continue to encourage the collaboration of these creative groups.

The final take away from this research is that it is important to work hard for the entire journey. It is acceptable to play theater sized venues across America, some may say impressive, so Prestige should not stop after one tour. The Vamps have blocked off an entire audience. There does however appear to have been improvement in the following years as New Hope Club has already begun touring in club sized venues in the US. By accepting these small venues, the possibilities open up to the larger markets.

Boy bands are a viable music group genre with a potentially large and lucrative audience. Management of these bands requires careful consideration of the target audience, but also wise advice to the bands themselves. There are plenty of potential problems, but by acting based on morality, the management team can give the band the best opportunity to succeed. It requires a strong, moral code that keeps the band members

in mind, bringing in the right team members to ensure solid contracts and considerations, while also looking for opportunities to learn from previous bands successes and failures.

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