I. Course Description
This class is for the undergraduate student interested in learning the fundamentals of today’s advertising profession and its role in marketing communications. Advertising is one of the four aspects of the marketing communications plan (Promotions, Public Relations and Direct Response round out the remaining three). Advertising will be the primary focus; however, we will also address all facets of the Marketing Mix and how they are integrated so that the brand speaks with one voice.

Introduction to Advertising is a practical course and the first class in USC’s Advertising Minor curriculum between the Annenberg and Marshall schools.

II. Overall Learning Objectives and Assessment
PR 340 is designed to provide students with an understanding of:
1) At the macro level, the advertising industry and how advertising agencies operate.
2) Brands and brand positioning and how they manifest in advertising.
3) The development of strategic insight and the role it plays in creation of an advertising campaign.
4) How advertising campaigns are created and executed.
5) The role digital/social plays in the today’s marketing efforts.
6) The media landscape including how media is planned, purchased and sold.
7) How all the components of advertising (management, research, creative, media, production, direct, digital and promotions) work together to build a brand.

III. Description of Assignments
The class will consist of 5 assignments - (4) individual + (1) group assignment, a midterm exam, and a final group project. A professional approach will be expected of all participants. Students are expected to attend all classes and arrive promptly. Attendance will be taken and missed classes will impact your grade. Presentation skills are critical in the advertising profession. Thus, class participation counts towards your grade more so than in other classes you may have. It often makes the difference in your final grade in the class.

IV. Grading
a. Breakdown of Grade
A total of 500 points may be earned in this class. Final grade will be determined based on the following:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>50</td>
<td>10%</td>
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<tr>
<td>Assignment</td>
<td>Points</td>
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<tr>
<td>(5) Assignments</td>
<td>150</td>
<td>30%</td>
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<tr>
<td>Persuasive Communication Presentation</td>
<td>25</td>
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<tr>
<td>Midterm</td>
<td>100</td>
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<tr>
<td>Term Project</td>
<td>175</td>
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<td>TOTAL</td>
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b. Grading Scale

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c. Grading Standards

Advertising

“A” projects have writing near professional quality; one or no mistakes; clearly proofread and edited material. Excellent organization and flow; original thinking. Well thought out analysis of the material, with a clear point of view.

“B” projects indicate a completed assignment with a topline command of the material. There is an analysis of the topic, however, a strong argument or POV has not been established.

“C” projects indicate a completed assignment that covers the material, but fail to produce an analysis or POV on the topic.

“D” projects have more than 10 errors (spelling, grammar). Needs to be completely rewritten. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach.

“F” projects are not rewritable, late or not turned in.

V. Assignment Submission Policy

Class Website

Lecture Keynote presentations can be downloaded from the PR 340 class website on Blackboard on the Tuesday following Monday’s lecture. If class must be cancelled for an unforeseeable circumstance, an email will be sent out to the entire class and will be noted on Blackboard as well.

Take-Home Assignments

Written assignments are due the following class unless noted on the syllabus. Assignments are to be submitted on Blackboard by start of class each Monday. Late assignments will not be accepted. Assignments must be typed. Importance will be placed on grammar, spelling and writing ability. Print ads referenced in the assignment must be attached (photocopies, printouts or tear sheets from a magazine/newspaper). Analysis of TV, radio
digital, social media or outdoor advertising must include a detailed written description of the ad (a link to the spot should be included when possible). The magazine, newspaper, television program, or web site in which the ad was found should also be cited. You should be prepared to discuss your assignment in class on the day that it is due. In some cases, group review with your classmates will precede the final delivery of class assignments for grading.

**Persuasive Communication Presentations**
Students are required to present one case study of a current ad campaign they feel is particularly persuasive during the course of the semester, including their personal rationale for the success of the effort. Additionally, it is expected that all students keep up to date on current industry events as students will be chosen at random in class to discuss the topics of interest in the industry. Presentations will **each be graded out of a possible 25 points.**

**Reading**
If reading appears on the syllabus it is expected that the reading will be completed prior to that class’s meeting. Supplemental industry articles may be sent via email during the week.

**In-Class Assignments**
In-Class assignments will encompass lecture and reading material as related to real world case studies. They cannot be made up without prior arrangement.

**Midterm**
The Midterm will consist of a combination of definitions, essay questions and analysis. Questions will cover reading materials, lecture and guest speaker discussions.

**Final Term Project/Presentation**
The Term Project will be a culmination of all that has been covered in the course. The class will be broken up into groups, each acting as an agency pitching a piece of business. We will provide you with a brand for the pitch, basic background information and a budget. The group is expected to research the brand, create a strategy, conceptualize the ad campaign, determine what media to use and when, and present an integrated campaign to the class. A deck encompassing all aspects of the pitch will be handed in on **November 23 at 6:30 p.m.** As group presentations will start immediately at 6:30 p.m. on **November 23.** Term project decks will not be accepted late. Groups will be given 20 minutes to present their ideas. Your grade will be based on strategy, critical thinking, creativity, quality of the leave behind deck and presentation. 20% of an individual’s Term Project grade will be based on a group evaluation form where group members evaluate each person’s contribution to the project. If there are concerns amongst the group about the contribution of a member, it is imperative that they surface them early in the process.

**VI. Required Readings and Supplementary Materials**
Course Text and Additional Reading

1. **Positioning: The Battle for Your Mind by Al Ries and Jack Trout**

2. "Look At Me When I’m Talking To You: Building Brand Attraction in an Age of Brand Aversion” by Jason Sperling
   https://www.instagram.com/lookatmebook/
   *This is not a physical book; it’s the first of its kind published exclusively on Instagram*

3. Subscribe to AdAge Daily email (it’s free): AdAge, AdAge Digital, Creativity

4. Optional: pick one additional book from the following list to read during the course.

   - Truth, Lies and Advertising by John Steel
   - Hegarty on Advertising by John Hegarty
   - Eating the Big Fish by Adam Morgan
- Hey Whipple, Squeeze This by Luke Sullivan
- The Idea Writers by Teressa Iezzi
- The Brand Gap by Marty Neumeier
- A New Brand World by Scott Bedbury

Industry Publications:
VERY IMPORTANT: Adage.com will be required reading on Monday of each week for class discussion
Additional publications: Adweek, Fast Company (Fast Co-Create)

Occasionally, additional material and relevant web sites will be announced in class.

VII. Laptop Policy
All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Virtual Commons for more information. To connect to USC’s Secure Wireless network, please visit USC’s Information Technology Services website.

VIII. Add/Drop Dates for Session 001 (13 weeks: 8/17/20 – 11/13/20)
Friday, September 4: Last day to register and add classes for Session 001
Friday, September 4: Last day to change enrollment option to Pass/No Pass or Audit for Session 001
Friday, September 4: Last day to drop a class and receive a refund to avoid a mark of “W” on student record and STARS report
Friday, September 4: Last day to purchase or waive tuition refund insurance for fall
Friday, October 2: Last day to drop a course without a mark of “W” on the transcript only. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]
Friday, October 2: Last day to change a Pass/No Pass course to letter grade
Friday, November 6: Last day to drop a class with a mark of “W” for Session 001

IX. Course Schedule: A Weekly Breakdown
Important note to students: Be advised that this syllabus is subject to change – and probably will change – based on the progress of the class, news events, and/or guest speaker availability.

Week 1
August 17
Topics: Course Overview Objectives and Assignments
- A little about your instructors and their careers
- A little about you
- The role of Advertising and IMC
- Persuasive Communication Semester Assignment
- Syllabus Review
- Office Hour Signup (REQUIRED)

In class work: Brand Baseline Discussion

Office Hour Requirement: You are required to sign up for an office hour appointment with either Professor Blish or Dreyer. Appointments to be held by 8/30.

Assignment #1 “A day in the life” -
Pick one day in the upcoming week. For that day, we want you to be hyper aware of advertising that surrounds you. Literally count the amount of brands you see trying to market themselves to you. Create a list of the various places you see brands trying to reach you. Keep a log of which brands stood out the most and why? Which one
was most successful and why? Examples can be sponsorships, in-program TV commercials, posters and billboards, social media channels, etc. Take pictures to include in your analysis if appropriate. No longer than one typed page for the analysis, not including example pictures (pictures/screenshots are encouraged).

**Due August 24. 25 POINTS**

**Week 2**
**August 24**

Topics: Persuasive Communication Presentations  
Day in the Life Discussion  
IMC in today’s world  
The “4 P’s”, Role of Promotions Salesmanship and Seduction  
Discussion or “Positioning chapters 1-5; 25  
Anatomy of a pitch: Case study

Reading: Positioning 1-5; 25

**Assignment #2: Observational Research**
Pay attention for the next week to the sneaker category. Specifically, look for all you can find out about Reebok as a sneaker brand: How does the brand speak to you through its website/social presence? Who are they trying to appeal to? What types of people actually wear Reeboks? What products do they sell besides sneakers?

Do this same exercise for two competitors in the sneaker category.

Put your observations into a one-page write-up. Can be supported with video, photos, etc. if desired.

**Due August 31 - 25 POINTS**

**Week 3**
**August 31**

Topics: Persuasive Communication Presentations  
Observational Research Discussion  
Brands, positioning and the benefits of branding  
Anatomy of a brand: Nike Case Study

Guest Speaker: Steve Sanders, Group Account Director

In-class Exercises: Reebok: Planets and Moons exercise  
Interview/focus group methods

Reading: Positioning: Chapters 6-8

**Assignment #3: Primary Research**
Conduct qualitative research with people who buy sneakers. Look for attitudes and insights as it relates to brands
in the sneaker category. What is the role shoes play in people’s lives? What makes them prefer one brand over the other? What insights can you uncover that would favorably impact Reeboks position in the marketplace?

One page write-up of observations. Can be supported with video, photos, etc. if desired.
Due September 14 -- 25 POINTS TOTAL

Week 4
September 7 – LABOR DAY HOLIDAY - NO CLASS

Week 5
September 14
Topics: Persuasive Communication Presentations
       Primary Research Discussion
       Advertising Strategy, Targeting, and Research
       Role of quantitative in target selection and understanding/insight and positioning.

In-class Exercise: Branding in politics: Positioning a candidate

Read: Positioning chapters 14-22

Week 6
September 21
Topics: Persuasive Communication Presentations
       Elements of the Creative Brief
       The Creative Brief

In class exercise: Find the creative brief behind the campaign

Assignment #4 “Creative Brief”
Develop a creative brief for Reebok using the template handed out in class.
Due September 28 -- 25 POINTS

Week 7
September 28
Topics: Persuasive Communication Presentations
       Creative Brief Discussion
       The BIG Idea
       Creative Execution: Executing your Big Idea
       Anatomy of a brand: Apple Case Study
       Midterm Review

Guest Speaker: Valerie Moizel, Founder/ECD The Woo Agency

In-class exercise: Find the big idea behind a campaign

Read:  Look at Me When I’m Talking to You (entire book)
Assignment #5 “Mini-Campaign Creative Execution”
Now you’ll use your creative brief to develop the big idea for Reebok. **Each person will present their ideas on October 12. Creativity counts. 50 POINTS**

Week 8
October 5    MIDTERM

Week 9
October 12  Persuasive Communication Presentations
Peer review and feedback session
Guest Speaker: Armando Samuels, Creative Director
Midterm Review

Week 10
October 19  Topics: Persuasive Communication Presentations
Storytelling
Final term project briefing and expectations for final presentations
Guest Speaker: Tito Melega, Executive Creative Director

In-class Exercise: Storytelling Exercise
Group Work: Workshop term project

Week 11
October 26  Topics: Persuasive Communication Presentations
The Wonderful World of Media
Paid Media Planning Strategies and Budgeting

In class exercise: Media Sales Presentation

**Term Project Check-in:** Target selection and research insights

Week 12
November 2  Topics: Persuasive Communication Presentations
Strategies for generating earned media: public relations, social media publicity, celebs
Anatomy of a campaign: Pepsi Refresh Project

Guest Speaker: TBD

In class exercise: What are some ideas that will help generate earned media for your brand

Term Project Check-in: Creative Briefs due

Week 13
November 9

Topics: Persuasive Communication Presentations
Paid/Owned/Earned/Created Media
Branded Content
Leveraging Equity: Sponsorship and Partner Marketing

Guest Speaker: Evan Greene/Mike Lynch, 3 Emerald Marketing

Term Project Check-in: Big Idea/Campaign Handles

Week 14
Final Exam Period

November 23, 7-9 p.m. FINAL PRESENTATIONS

Reminder: There will be some adjustments in the syllabus during the semester. All guest lecturers are considered tentative.

X. Policies and Procedures

Internships
The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.

Statement on Academic Conduct and Support Systems
a. Academic Conduct

Plagiarism
Presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards (https://policy.usc.edu/scampus-part-b/). Other forms of
academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct ([http://policy.usc.edu/scientific-misconduct/](http://policy.usc.edu/scientific-misconduct/)).

**USC School of Journalism Policy on Academic Integrity**
The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

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**b. Support Systems**

*Student Health Counseling Services* - (213) 740-7711 – 24/7 on call
[engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline* - 1 (800) 273-8255 – 24/7 on call
[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

**Office of Equity and Diversity (OED) | Title IX** - (213) 740-5086
[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)
Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

**Bias Assessment Response and Support** - (213) 740-2421
[studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

**The Office of Disability Services and Programs** - (213) 740-0776
[dsp.usc.edu](http://dsp.usc.edu)
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

**USC Support and Advocacy** - (213) 821-4710
[studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

**Diversity at USC** - (213) 740-2101
[diversity.usc.edu](http://diversity.usc.edu)
Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

**USC Emergency - UPC**: (213) 740-4321, **HSC**: (323) 442-1000 – 24/7 on call
[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

**USC Department of Public Safety - UPC**: (213) 740-6000, **HSC**: (323) 442-120 – 24/7 on call
[dps.usc.edu](http://dps.usc.edu)
Non-emergency assistance or information.

**Annenberg Student Success Fund**
[https://annenberg.usc.edu/current-students/resources/additional-funding-resources](https://annenberg.usc.edu/current-students/resources/additional-funding-resources)
The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

**Breaking Bread Program [undergraduate students only]**
[https://undergrad.usc.edu/faculty/bread/](https://undergrad.usc.edu/faculty/bread/)
The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a
meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

XI. About Your Instructors

David Dreyer
Partner, Executive Strategy Director, Deutsch

For almost 20 years, Dave has been a part of a number of exciting campaigns spanning various categories and marketing environments. From Apple, to Pepsi, to the GRAMMYs, Dave understands how brands, and the companies that produce them, work. He’s seen it all, and is now honored to be sharing that knowledge with his students at USC. This is his 7th year teaching the PR 340 course.

Upon receiving his master’s degree in Integrated Marketing from Northwestern University, Dave started his career on the client side of marketing, working at Honda and Internet pioneer, Stamps.com. While he didn’t end up an Internet billionaire, he helped lead a team that launched not only a new brand, but also a new category.

In 2002, Dave decided to make a switch to the fast-paced agency side of the business, working for industry standouts Deutsch LA, TBWA\CHIAT\DAY, and TBWA\Media Arts Lab. Since making the switch, he’s worked with such brands as Apple, Pepsi, DIRECTV, Pizza Hut, Dr. Pepper, Snapple, 7UP, Infiniti, the GRAMMYs, Sara Lee (Jimmy Dean, Ballpark, and Hillshire Farm), and Pennzoil. While each brand has presented its own exciting challenges and successes, he was most proud of the work he did for Pepsi where he led the team that developed and launched the Pepsi Refresh Project, proving that a brand can do well by doing good in the world.

Dave is now the Director of Innovation at LA based agency, The Woo, where he helps the agency and their clients disrupt category norms.

He lives in Hermosa Beach with his beautiful wife Stephanie, three great kids, his dog Jag and every Apple product known to man.

Jeffrey Blish
Partner, Executive Strategy Director, Deutsch

Jeffrey began his career in marketing research, testing commercials for a living. He soon decided however that developing advertising would be more fun than testing it. So, he switched to the agency side of the business, starting with the Los Angeles office of McCann-Erickson, where he worked on brands like Hilton Hotels and Century 21. While there he became interested in a new approach to advertising research called Account Planning. That interest brought him to TBWA\CHIAT\Day, the only agency practicing the discipline in the U.S. at that time. That move turned into 13 years at the agency building brands like Nissan, Infiniti, NutraSweet and Eveready.

In 1997 Jeffrey joined a fledgling LA office of a New York agency called Deutsch. He led the Account Planning function at Deutsch as that agency went from 10-person shop to one of the largest on the West Coast by winning accounts like Mitsubishi Motors, DirecTV, Taco Bell, Volkswagen, Dr Pepper and Target.

During his career, Jeffrey has also managed to stay married and raise three children, to more or less success depending on whom you ask.