



CMGT 544
Creating Organizational Identity Meaning Through Messages
4 Units

“In this ever-changing society, the most powerful and enduring brands are built from the heart. They are real and sustainable. Their foundations are stronger because they are built with the strength of the human spirit, not an ad campaign. The companies that are lasting are those that are authentic.”

- Howard Schultz, Former CEO, Starbucks

Spring 2024 – Thursday, 2:00PM – 4:50PM

Section: 21759

Location: ANN 409ABC

Instructor: Jeffrey Hirsch

Office Hours: Tuesday, 11:00AM-1:30PM or by appointment

Contact Info: hirschj@usc.edu, 818-400-7922

I. Course Description

From the Course Catalog: Use of rhetorical theories and communication models to create organizational identification with internal and external audiences; the role of values and ethics in creating identities.

From the Professor:

Why should I buy your product?

A seemingly simple, innocent question that would seem to deserve a straightforward answer such as “it tastes better” or “it gets my laundry cleaner” or “it’s easier to use.”

However, when it comes to marketing, and the branding discipline in particular, the facts seldom matter. There is far more wrapped up in the consumer decision to buy one brand over another than the consideration of tangible features and benefits.

Access to technology has leveled the playing field to the point where creating a “great” product is simply the cost of entry. In fact, a knock-off PC provides essentially the same

functionality as a Mac and an Android-based smartphone will accomplish nearly anything that can be done on an iPhone. The Walgreens house brand of acetomenaphin contains precisely the same ingredients as Tylenol. And you will likely notice absolutely no difference in your laundry if you use the house brand from Costco rather than Tide.

The art of branding, making a product emotionally resonant and distinct, is what differentiates one brand from the next. From packaged goods to enterprise software, customers seldom, if ever, make decisions based on facts. Rather, consumers actively seek meaningful connections to brands they perceive to align with their values and self-image.

The most successful brands understand this intuitively. Starbucks makes coffee but what they really make is community. Disney makes movies and theme parks but what they really sell is magic. Nike makes athletic shoes but what they really sell is aspiration.

This course will help students answer the “why should I buy your product” question from the marketer’s perspective, providing the skills to develop products, services and communications that will strike a responsive chord in an increasingly crowded, cluttered and hyper-competitive marketplace.

II. Student Learning Outcomes

Students will learn vocabulary, concepts and frameworks to evaluate competitive brands, position existing brands to compete more effectively, and how to develop new brands to capitalize on unfulfilled consumer needs. You will study classical marketing theory along with the skills to “ladder up” from tangible product features to the emotional resonance, based on “bigger,” more aspirational ideals, needed to build solid relationships with consumers.

By the end of the course, students will be able to:

- Assess and analyze the state of a brand, in terms of its origin, its philosophy and stance, its position in the competitive space;
- Create a campaign to improve outcomes for the brand;
- Search through academic, professional and popular databases to locate relevant materials;
- Evaluate materials from popular, professional, and academic sources related to branding, to judge the different value of each source, and use each for specific purposes;
- Apply several key branding concepts to real branding cases.

III. Course Notes

Classes are centered around reading, exercises and projects and lectures.

IV. Description and Assessment of Assignments

(Ongoing) “This Week in Branding”

Each week, students must read at least one article about marketing or branding, and be prepared to lead a class discussion on the topic. Sources may include major newspapers (New York Times, Los Angeles Times, Wall Street Journal, e.g.), business magazines/websites (Forbes, Fortune, Bloomberg News, e.g.), trade publications (Adweek, Ad Age, The Drum, e.g.) or other publications.

BrandScript

Using the format presented in the book *Building a Story Brand*, students will create a seven part outline that tells the story of a brand to be selected from a list provided by the professor.

Personal Branding Project

Many in the marketing or communications professions are adept at working magic for others. Yet when it comes to marketing themselves, they prove to be sadly inept. Much of this phenomenon stems from the problem of objectivity and the difficulties of understanding who we are and how we appear to the outside world. In addition, while we easily tout the benefits of soap, cereal, apps, devices, cosmetics, retailers or any number of other products and services, self-doubt or other personal demons might limit our capacity to position ourselves in the most positive, aspirational light.

The Personal Branding Project will challenge to leverage learning from class lectures, discussions, and readings to develop a detailed creative brief for their own brand.

Major Brand Project

A team project starting with analysis of a brand's history and competitive environment, followed by a presentation that provides a vision for the brand's future.

Part 1	<ul style="list-style-type: none">• Description of Brand History and Relevant Branding Concepts
Part 2	<ul style="list-style-type: none">• Description of Brand's Current State and Environment; Application of Branding; Concepts to Diagnose Weaknesses and Possibilities
Part 3	<ul style="list-style-type: none">• Presentations

(For detailed descriptions, see "Project Specifications")

V. Grading

a. Breakdown of Grade

Assignment	% of Grade
<ul style="list-style-type: none"> • Personal Branding Project <ul style="list-style-type: none"> • Creative brief, detailing Fundamental Human Value, Brand Principle, Positioning & Personality 	20%
<ul style="list-style-type: none"> • BrandScript 	20%
<ul style="list-style-type: none"> • Team Project: Part 1 <ul style="list-style-type: none"> • Presentations of brand history; descriptions of relevant branding concepts that explain brand's success and/or failure 	10%
<ul style="list-style-type: none"> • Team Project: Part 2 <ul style="list-style-type: none"> • Description of brand's current state and environment; application of relevant branding concepts to diagnose weaknesses and explore possibilities 	10%
<ul style="list-style-type: none"> • Team Project: Part 3 <ul style="list-style-type: none"> • Presentation 	30%
<ul style="list-style-type: none"> • Class Participation <ul style="list-style-type: none"> • General discussion/readings • Questions & responses to classmates individual branding presentations and final team presentations 	10%
Total:	100%

b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

c. Grading Standards

The quality of thinking reflected in your assignments is the most important factor in grading. The following rubric offers basic guidelines.

Key Performance Measures	% of Grade
Your work should aspire to be original, creative and on strategy. Papers and presentations must transcend the obvious and demonstrate depth. Recommendations must always be appropriate for the brand, i.e., fit seamlessly with brand values, positioning and personality.	50%
Presentations must tell a story, with a reader/audience friendly, engaging and logical flow. This includes both the precise language you leverage to express your ideas as well as the visuals.	15%
Work must be supported by facts with appropriate citations.	10%
Recommendations must be realistic and not blue-sky fantasies. One must reasonably assume that your ideas for campaigns can be implemented in real life, i.e., you must leverage <u>existing</u> technology and support your plans with reasonable budgets using guidelines from brand history.	10%
Sound grammar and cleanly constructed sentences and paragraphs are essential. <ul style="list-style-type: none"> NOTE: <i>If English is your second language, or you feel that your writing needs improvement for any reason, please be sure to review all assignments with a USC writing coach.</i> 	5%
Presentations and papers must be free of typos. Typos that have been flagged for autocorrect are especially egregious. Any more than 3 typos will result in no credit for this segment, i.e., you will lose 5% of your grade off the top.	5%
TOTAL	100%

- A's will be the exception and must be earned. Only high-quality, near professional or professional work will receive an A.
- B's will be given for work that demonstrates thought, initiative and creativity.
- C's are for those who "phone in the work" or "just get by."
- D's are barely passing grades for undergrads and essentially F's for graduate students. For those who put a minimum of thought and effort into your work.
- F's are for turning in work more than 3 days late, work that does not with address project guidelines, or thoughtless work that reflects virtually no effort.

d. Grading Timeline

You will receive detailed feedback on all assignments. Most often, you will receive your grade within one week of handing in your work.

VI. Assignment Rubrics

- See Project Specifications for details on all assignments.
- See "Course Schedule: Weekly Breakdown" below for due dates.

VII. Assignment Submission Policy

Assignments will be emailed to the Professor ***no later than 11:59 PM on the designated due date.***

Even one minute late will incur a penalty. Grades will be reduced by one entire grade (A becomes a B) for each day the assignment is late for 2 days. If not submitted by the third day an F will be automatically issued. For team projects, each member of the team will be penalized equally.

Please use Word or PowerPoint documents whenever possible. Files should be name in the following format:

- Individual Assignment: Last name, first name, Assignment
- Team Assignment: Team Name, Assignment

Important Note: If you are submitting anything in Google Doc or Google Slides format, please send to jhirsch@therightbrainstudio.com.

VIII. Required Readings and Supplementary Materials

The following books are required:

Thompson, D. (2017). *Hit Makers: How to Succeed in an Age of Distraction*, New York NY: Penguin Press.

https://smile.amazon.com/Hit-Makers-Derek-Thompson-audiobook/dp/B01MY19JXP/ref=sr_1_1?dchild=1&keywords=hitmakers&qid=1597010149&sr=8-1

Moon, Y. (2010). *Different: Escaping the competitive herd*. New York, NY: Crown Business.

<http://www.amazon.com/Different-Escaping-Competitive-Youngme-Moon/dp/030746086X/>

Stengel, J. (2011). *Grow: How ideals power growth and profit at the world's greatest companies*. New York, NY: Crown Business.

<http://www.amazon.com/Grow-Ideals-Growth-Greatest-Companies/dp/0307720357/>

Miller, D. (2017). *Building A Brand Story*. New York, NY: HarperCollins.

https://www.amazon.com/Building-StoryBrand-Clarify-Message-Customers-ebook/dp/B06XFJ2JGR/ref=sr_1_1?crid=37EAX9O8BXIY7&keywords=Building+a+brand+story&qid=1702420020&sprefix=building+a+brand+story%2Caps%2C183&sr=8-1

Barnes, B. (2011) *Everything I Learned About Business I Learned From The Grateful Dead*. New York, NY: Hatchett Book Group

<https://www.amazon.com/Everything-About-Business-Learned-Grateful-ebook/dp/B004QZ9P6A - nav-subnav>

Other readings, including articles from academic journals, will be specified in the week by week agenda below (most are now TBD but will be added). Many will be provided on Blackboard, the course management system.

For your major course project, you should be prepared to spend some funds (about \$50) to acquire additional materials.

You are required to watch the following videos:

The Inventor: Out for Blood in Silicon Valley (HBO/Amazon Prime)

- Highly recommended but not required: Read the page-turning, highly praised book, [Bad Blood: Secrets and Lies in a Silicon Valley Startup](#) by John Carreyrou, the Wall Street Journal reporter who broke the story and is prominently featured in the HBO documentary.

“*Long Strange Trip*,” Episode 5, “Dead Heads,” on Amazon Video

- **Note:** Both should be available for rental or purchase on Amazon Prime Video. Contact instructor with any problems regarding access.

Other Reading:

Successful marketers must be in sync with the popular culture and the world around them. Most possess an insatiable curiosity, fueled, in part, by a wide range of reading.

Readings in addition to the required books will be assigned before each class. Students are also strongly encouraged to *read on a daily basis*, including:

- Newspapers on a daily basis, particularly the New York Times and the Wall Street Journal.
- Non-business-related magazines and blogs: The New Yorker, The Atlantic, Salon, Slate, Vanity Fair, Rolling Stone.
- Business related magazines and blogs: Ad Age, Adweek, Forbes, Harvard Business Review, LinkedIn, (The everyday feed and “Pulse” sections offer a wide range of blogs by “Influencers” and other marketing professionals).
- Non-business books: Novels, history, bios and other non-fiction
- Most importantly, whatever interests you

IX. 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 Digital Lounge** for more information. To connect to USC’s Secure Wireless network, please visit USC’s **Information Technology Services** website.

X. Add/Drop Dates for Session

First day of classes: Monday, January 8, 2024

Last day to add: Friday, January 26, 2024

Last day to change to Pass/No Pass: Friday, January 26, 2024

Last day to drop without a mark of "W" and receive a refund: Friday, January 26, 2024

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, February 23, 2024

Last day to drop with a mark of "W":Friday, March 29, 2024

Last day of classes: Friday, April 26, 2024

End of session: Wednesday, May 8, 2024

XI. Course Schedule: A Weekly Breakdown

Note: 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	TOPICS/ACTIVITIES	READINGS & ASSIGNMENTS (To be read/prepared before class.)
Week 1 January 9	<ul style="list-style-type: none"> • Course Introduction • Assignments & expectations of performance • Aspirational Marketing/ Laddering up to higher values • Assign Brand Teams 	<ul style="list-style-type: none"> • Course syllabus • Course project specifications
Week 2 January 16	<ul style="list-style-type: none"> • This Week in Marketing • Lecture: Brand Myth, Brand Ideals & Brand Principles • Reading Discussion 	<ul style="list-style-type: none"> • <i>Building a Story Brand</i>, pp. 1-131
Week 3 January 23	<ul style="list-style-type: none"> • This Week in Marketing • Selected student BrandScript presentations • Reading Discussion 	<ul style="list-style-type: none"> • <i>Grow</i>, pp. 1-54 • <i>Different</i>, pp. 1-46 • BrandScript due January 22, no later than 11:59 PM
Week 4 January 30	<ul style="list-style-type: none"> • This Week in Marketing • The Art of the Creative Brief <ul style="list-style-type: none"> • P&G format and its evolution • Brand Awareness/Self Awareness • How to work with creative people • Reading Discussion 	<ul style="list-style-type: none"> • <i>Grow</i>, pp. 55-114 • <i>Different</i>, pp. 47-103 • •
Week 5 February 6	<ul style="list-style-type: none"> • This Week in Marketing • Reading Discussion • Lecture: The Challenges of Personal Branding 	<ul style="list-style-type: none"> • <i>Grow</i>, pp. 115-199 <i>Grow</i>, pp. 200-296 • <i>Different</i>, pp. 107-178 • <i>Jeff Hirsch Essay: Kate Spade, Anthony Bourdain & Imposter Syndrome</i>

WEEK	TOPICS/ACTIVITIES	READINGS & ASSIGNMENTS (To be read/prepared before class.)
Week 6 February 13	<ul style="list-style-type: none"> • This Week in Marketing • Reading Discussion • Selected Student Personal Branding Creative Brief Presentations • Bud Light Case History 	<ul style="list-style-type: none"> • <i>Grow</i>, pp. 200-296 • <i>Different</i>, pp. 179-232 • Video: <i>The Inventor: Out for Blood in Silicon Valley</i> (HBO/Amazon Prime) • Personal Branding Creative Brief due February 12 no later than 11:59PM
Week 7 February 20	<ul style="list-style-type: none"> • This Week in Marketing • Discussion: How Imposters & Conmen Leverage Personal Branding • Travel Insured International Case History 	<p>Video: <i>Sour Grapes</i> (Netflix)</p> <p>Articles:</p> <p>Ellen DeGeneres's Relatability Crisis. The New Yorker</p> <p>A Vintage Crime. Vanity Fair</p> <p>Six Personal Branding Lessons We Can Learn from Donald Trump, Forbes</p>

WEEK	TOPICS/ACTIVITIES	READINGS & ASSIGNMENTS (To be read/prepared before class.)
Week 8 February 27	<ul style="list-style-type: none"> • This Week in Marketing • Reading Discussion • King's Hawaiian Case History 	<ul style="list-style-type: none"> • Video: <i>Long Strange Trip</i>, Episode 5, "Dead Heads," on Amazon Video (Contact instructor if you do not have access Amazon Prime to arrange viewing.)
Week 9 March 5	<ul style="list-style-type: none"> • This Week in Marketing • Reading Discussion • Guest Speaker TBD 	<ul style="list-style-type: none"> • <i>Grateful Dead</i>, pp. 1-84 • <i>Hit Makers</i>, pp. 1-95
Week 10 March 12	<ul style="list-style-type: none"> • SPRING BREAK – NO CLASS 	
Week 11 March 19	<ul style="list-style-type: none"> • This Week in Marketing • Reading Discussion • Part 1 Presentations • Simply Business Case History 	<ul style="list-style-type: none"> • <i>Grateful Dead</i>, pp. 87-159 • <i>Hit Makers</i>, pp. 96-162 <p><i>Major Project Part 1 due March 18 no later than 11:59PM</i></p>
Week 12 March 26	<ul style="list-style-type: none"> • This Week in Marketing • Reading Discussion • UCI Case History 	<ul style="list-style-type: none"> • <i>Grateful Dead</i>, pp. 163-204 • <i>Hit Makers</i>, pp. 163-230
Week 13 April 2	<ul style="list-style-type: none"> • This Week in Marketing • Team Meetings with Professor 	<ul style="list-style-type: none"> • <i>Hit Makers</i>, pp. 231-307 <p><i>Major Project Part 2 due November 17 no later than 11:59PM</i></p>
Week 14 April 9		<ul style="list-style-type: none"> • <i>Major Project Final Presentation <u>Outline</u> due November 24 no later than 11:59PM</i>

WEEK	TOPICS/ACTIVITIES	READINGS & ASSIGNMENTS (To be read/prepared before class.)
Week 15 December 2	<ul style="list-style-type: none"> • Final Presentations 	<ul style="list-style-type: none"> • <i>Major Project Final Presentation due December 1 no later than 11:59PM</i>
Week 16 April 23	<ul style="list-style-type: none"> • Final Presentations 	

XII. Policies and Procedures

Additional Policies

More on Class Participation

Each student must contribute to the learning in this class. In most class sessions, you must speak, ask questions, argue respectfully. To do so, you must prepare well: read the assigned materials before class; read, view or listen to other relevant and interesting content; think. Staying silent is poor behavior. Silence is especially unacceptable when we have guest speakers. It sets a poor impression of being disengaged. Judgment of participation is based on the instructors' aggregate impressions gained throughout the semester. If you participate frequently and enthusiastically, you will earn the full score. You will not earn the full score by merely attending classes. Simply attending classes and only occasionally participating will result in a mediocre score (e.g., half of the possible score). If you are absent, disengaged or disrespectful, you will earn zero.

The Importance of Great Writing

A graduate program in a globally renowned graduate program demands great writing, as does the greater world at large beyond school. Marketers must be adept communicators. Clear, focused expression, both in oral presentations and in writing is critical. Branding and the development of Creative Briefs, in particular, require the very precise selection of appropriate language and nuance.

Error free, grammatically correct papers and presentations are the cost of entry. All assignments must be spell and grammar checked. More important are ideas that are presented clearly and logically. There must be no confusion regarding facts presented or your perspective on those facts.

Attendance and Punctuality

A foundational behavior in business and the world at large is showing up on time, prepared and engaged. Please show up to class on time. (You can't blame traffic in the Covid world where classes are on Zoom!)

Equally important, please be present, that is, "in the moment," focused on what is going on in class.

Not being here (i.e., being absent or being late) will accumulate penalties. No unexcused absences are permitted. Students must notify the professor in advance of an absence, even if it is just before class starts. Most reasonable excuses (illness, family issues, emergencies, etc.) will be accepted.

Two excused absences will be permitted, though the professor will be less forgiving on the second absence.

Any unexcused absence will lower your final grade by one full grade. (For example, an “A” turns into a “B” and a “B” turns into a “C.”)

Two unexcused absences will result in a failing grade.

Attention and Mobile Screens in Class

Students must be 100% focused on lectures, discussions or other in-class activities when in class.

Notes should be taken by hand, written in a notebook.

Laptops, phones, tablets or other devices may not be used in class without explicit direction from the professor. Texting, checking emails, visiting websites, using apps, playing video games, etc. are strictly forbidden in the classroom.

Violation of this policy may result in being asked to leave the classroom and will result in penalties on the final grade.

Communication

Students should feel free to contact me with questions and concerns. Email for a phone, Zoom or (post-pandemic) face-to-face meeting.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

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 Part B, Section 11, “Behavior Violating University Standards” 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, policy.usc.edu/scientific-misconduct.

b. Support Systems

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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

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 and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
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
ucsa.usc.edu

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

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, 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

Non-emergency assistance or information.

Annenberg Student Success Fund

<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/>

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.

XIII. About Your Instructor

Jeffrey B. Hirsch is the Founder & President of [The Right Brain Studio](https://www.rightbrainstudio.com) and Adjunct Professor in the graduate communications program at the University of Southern California's Annenberg School.

His business development strategies and new product ideas are responsible for hundreds of millions of dollars in revenues for some of the world's top brands such as Pepsi, Colgate-Palmolive, General Mills, Johnson & Johnson, Brown-Forman, Pizza Hut, Taco Bell, Anheuser-Busch, Walt Disney, and many others.

A former executive with DKG Advertising, Brown-Forman, Campbell-Mithun and Chiat/Day, Jeff knows how to find the emotional core of a brand's identity.

An avid reader, fitness fanatic, meditator, golfer, filmgoer and music lover, Jeff enjoys performing solo – or joining his band – at local clubs and events.

Jeff has an M.S. in Advertising and a B.S. in Communications from Northwestern University.