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**Tom Kelley:**

Okay, next up, Heidi Dangelmaier. In fact it's gonna be Heidi Dangelmaier and company: she's bringing her girls along. And I think, I went to Oberlin College where they basically drove the word "girls" out of your vocabulary. But I think in this case it might be appropriate, especially, well, you'll hear -- Heidi will use that word a lot, I'm sure. But in case anybody is counting, there are actually 22 speakers at this year's AIGA Gain. And that is not counting those 20 and 20 minutes that you had yesterday and so, on a best-ever basis, I called all 20. I tried to get in touch with every single one of them before I arrived here in New York. So as a result, I had this great experience, which I've referred to several times from stage, of talking to this amazing group of smart, articulate, wonderful people before I arrived. But even amidst that group of remarkable people, something about our next presenter, Heidi Dangelmaier, from -- she's the founder of 3iying -- something about Heidi stood out. I was in California at the time and she was in New York, and still her personality managed to scream across the wires and emerge still vibrant on the other end, so I was meeting her over the phone but she made a big impression. And at one point Heidi the anthropologist was talking about how "the eyes are listening." And the next minute, Heidi the scientist was theorizing that with enough design rigor and enough of what she calls emotional rigor, you can practically deduce an innovation. And then, Heidi the former robotics student in Princeton's doctoral program explained to me that designing for large groups of people doesn't seem that different to her from wrestling with theoretical mathematics. So my wish for you in this next session is that Heidi and her colleagues will make as big an impression on you in person as she did with me over the phone. So fasten your seatbelts, take a deep breath, and please welcome Heidi Dangelmaier.

[Applause]

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**Chi Nguyen:**

Hello and we are the girls at 3iying. So, welcome to the adventure of excitement and of 3iying.

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**Heidi Dangelmaier:**

Okay, that was a big intro. I hope we live up to it, so let's go. Welcome to the exciting adventures of our business called 3iying.

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**Jo Wiggins:**

So, a lot of you are probably thinking to yourselves, what is 3iying?

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**Heidi Dangelmaier:**

We're gonna answer that today. But whenever you have a company with a weird name, made up of all girls, of course there's gonna be a lot of confusion and eye raising. So a lot of things that we've heard: Are you a focus group? Are you like an advocacy? Are you a movement? And I'm right here to say absolutely we are --

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**Chi Nguyen:**

Nope.

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**Heidi Dangelmaier:**

-- none of those. What is 3iying? We have very, very simple mission. Our goal was to make stuff that girls love. We basically looked around and we looked at products and ads and promos targeting girls and we were like, wow, this could be a lot better. And we pretty much figured that like if you could make stuff girls love, everybody's gonna win. You're gonna have happier girls and then brands would be more profitable. So our mission was very, very simple.

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**Jo Wiggins:**

Oops. So, somewhere along the way we found out that our simple little mission ends up landing us in a little bit of controversy.

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**Heidi Dangelmaier:**

Why was that? That was because when you get a bunch of girls together in a design team, the way that the industry was currently operating wasn't gonna work for us. We realized that if we actually follow traditional methodologies and design, we weren't gonna come out with things girls love. So what we did we have to do?

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**Jo Wiggins:**

Ta-da... We are introducing to you the new design methodology but importantly, it's the girl-approved methodology.

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**Heidi Dangelmaier:**

So, today we're gonna tell you about our girl thinking and then show you why it caused a little bit of, like, disruption in the industry.

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**Chi Nguyen:**

So, money can buy you love. Contrary to what you are thinking, yeah, I believe that if you want to get the girl, if you wanna get me, money can buy you love and you need to get used to the idea. Yeah. I'm 17 years old. I'm really young. I'm new to the biz. But it doesn't take a lot to realize that in this economy we cannot afford to waste money.

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**Jo Wiggins:**

So, everywhere we looked, brands are doing everything. They are going out of their way to turn us on.

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**Heidi Dangelmaier:**

Millions are being spent on creative alone and you know we are not even looking at all the money that goes into media buys and production. But just in creative, so much money is being spent.

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**Jo Wiggins:**

And every time we turn around, it seems like there's a new weird way of trying to reel us in. So we've got applications, faced with things, everywhere.

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**Heidi Dangelmaier:**

The big question is, is all of this creative the brands you're buying, is it worth their money, 'cause of course we don't want to be wasting money.

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**Jo Wiggins:**

So, is this rebranding really worth its millions?

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**Heidi Dangelmaier:**

Well, that TV commercial, was it a well spent millions?

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**Jo Wiggins:**

So in order to answer this, as we can, you have to look at it from the modern girl's perspective.

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**Heidi Dangelmaier:**

I think Chi should answer this one.

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**Chi Nguyen:**

So, I don't wanna be the one to have to tell you, but I'm so sorry, if your design doesn't mean shit to us, then it doesn't do shit for a brand. So, oops, you know.

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**Heidi Dangelmaier:**

Which is to really make it really bottom line. What where trying to tell you is, type can be beautiful and your copy can be so clever. And you can use the coolest technology to try to reel your way into our world and even fancy designers can be employed. However--

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**Jo Wiggins:**

None of this matters. If you can't make something that we the girl really, really love, we don't care.

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**Heidi Dangelmaier:**

And it probably sounds really extreme and you go, "Those girls are really radical." But this is so important, you must understand things are changing and millennial girls, the girls you are gonna be facing, if you don't in your future get to be really, really, really picky.

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**Jo Wiggins:**

Because I've grown up in an era where I have everything at my fingertips. I just have endless choices and as a result, I never ever have to settle.

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**Heidi Dangelmaier:**

And basically, when you have everything you ever want, when you have it all, you get to be very binary in your choices. You get to basically love it or hate it, and there's not much in between.

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**Jo Wiggins:**

So, we hate the rebranding; you've wasted your millions.

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**Heidi Dangelmaier:**

Aww! Boohoo. And that website that you invested in so enthusiastically to coop up with chicks? Guess what, we don't like it. Millions down the drain.

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**Chi Nguyen:**

So we all have agreed we cannot afford to waste money in this economy.

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**Jo Wiggins:**

And so, in essence money can buy you love. Because this belief really isn't disruptive, it's practical. If you want your creative to be a massive market success, then you just can't be wasteful. You have to raise the bar, raise your standards, because in the future it's just all gonna be about love. So, how easy is love? Let's find out.

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**Chi Nguyen:**

So if you wanna turn me on, you have to get used to the idea that there's something you just can't fake.

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**Jo Wiggins:**

As a result, we have to find out what you are faking. So, as designers, whenever we go to create something new, we bring along with us two very crucial things. First of all, we are bringing our craft excellence. You might be a complete web guru. But the other thing you bring along is yourself.

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**Heidi Dangelmaier:**

Let's look at this a bit scientifically. For example, I'm a TV genius, won all these awards. If I'm going to produce a commercial, what do I do? Bring that genius to the table, bring myself, my creativity, my insights, and together those things end up with a fantastic new TV commercial.

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**Jo Wiggins:**

And so I'm a massive web geek, I am brilliant, but I'm also bringing with me my "I" to make my new snazzy website.

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**Heidi Dangelmaier:**

Now, we're all very familiar as designers with this concept of craft and craft excellence, but what about this "I," what's this?

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**Jo Wiggins:**

So "I" is really each and every one of your individual ability to understand and then create for a target consumer.

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**Heidi Dangelmaier:**

Today as designers, we've been sort of assuming that as long as we're amazing at our craft, at our medium, then we can profoundly understand and create something for any consumer.

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**Jo Wiggins:**

So "I" can instantly understand soccer moms, hockey moms, teen girls, wrestling fans, Republicans, Democrats, Mormons, Muslims, everyone. I can instantly know exactly what they're about.

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**Heidi Dangelmaier:**

And create for them the perfect commercial 'cause I am actually good at television. But honestly, let's stop and really ask ourselves how realistic is this assumption? And how realistic it is today?

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**Jo Wiggins:**

So, can I truly get over myself and put myself aside to feel and laugh and fear as someone else does?

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**Heidi Dangelmaier:**

When it comes to our talents, our skills with human beings. Today we kinda give ourselves and "I am god" status regarding on our own "I"'s. And what we mean by that is?

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**Jo Wiggins:**

Well, we're giving ourselves a pretty intense resume. I am all loving. I can put aside my identity entirely in order to connect to viewers. So, I have complete lack of judgment. I'm empathic and above all else I get to the absolute truth of you.

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**Heidi Dangelmaier:**

So, that means wherever I am and whoever I'm sitting with and whoever my target is, that I can put myself to the side to really, really respect them and connect with them and feel as they do. This is how we operate today.

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**Jo Wiggins:**

Well, playing god is really hard, even if you are the most gifted of "I"'s.

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**Heidi Dangelmaier:**

Why is this? It's because so much personal junk we carry with us as individuals and this junk gets in the way of two "I"'s really understanding each other.

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**Jo Wiggins:**

And this kind of junk really cripples our ability to create particularly when two "I"'s are so unlike. So, when you're designing for another I you bring with you an entirely different life, an entirely different life experience. What turns you on and drives you in your life is completely different to what drives the other I.

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**Heidi Dangelmaier:**

So, when I'm listening I actually have between me and in truth my own personal experience. There are just some biases and some bad experiences and some habits and that's kinda clogs up our ability to truly listen and feel. And when two "I"'s get to be very different, the judgments, these other issues we've talked about, actually start to make it very difficult. And if

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there's one market out there that's different than any market that you have ever experienced that market is the modern girl.

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**Jo Wiggins:**

We grew up entirely differently to any other market. So, you know from the way it goes, my private life was actually on the blog. I did not watch scheduled TV anymore; I watch YouTube. And my friends don't just live in the state, they live all over the world.

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**Heidi Dangelmaier:**

When the growing gap between I, the designer and I, the consumer and this cave girl is that gap gets bigger, one's ability to understand actually gets worse.

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**Jo Wiggins:**

And the result is that everywhere we look as girls, we see a world that's actually filled with stuff that we don't love. We see packaging and promos and web applications and we just don't love them.

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**Heidi Dangelmaier:**

And if you actually look on your chairs, we've distributed just from magazines over the last year or so, of ads. These are different girls I've pulled out and they've commented on it and they're all different. And what I want you to understand here is in no way what we are saying is a negative comment against craft skill because craft skill isn't what we're trying to say lives alone in isolation. What we're talking about is the connections. So, the big question is, why don't girls love the stuff of which you all have examples of?

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**Jo Wiggins:**

Well, it's because they're based on insights that are just not relevant to us. And they're full of ideas that aren't meaningful to us. And as a result the art and copy don't get that excited and somewhere along the way your "I" didn't get my "I." It stopped being real to me.

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**Heidi Dangelmaier:**

Understanding another person is an impossible thing to fake. As our consumers get more sophisticated the future of design is going to demand not only amazing craft talent -- we need to keep that craft talent -- but we also have to have the ability to deeply understand a market. Deeper than ever before. And that is why a new design methodology was needed, which we'll talk about next.

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**Chi Nguyen:**

Alright, I understand that you have years of experience behind you, but to a certain extent, some things young girls just do better.

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**Heidi Dangelmaier:**

So young girls do it better.

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**Jo Wiggins:**

And this led us to realize that there was something very important that was missing in the current world of design.

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**Heidi Dangelmaier:**

What we desperately needed were experts who could deeply connect to a specific target market.

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**Jo Wiggins:**

Because really, in the end this isn't just true of girls. Because as all customers grow to be like us and to become more sophisticated, eventually every single market will demand love and they're going to require their own set of specialists.

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**Heidi Dangelmaier:**

However, just being really good at consumer connection wasn't gonna be enough to help this industry, nope. Something else, a little bit more was going to be required.

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**Jo Wiggins:**

So the experts that are really, really gonna make a difference, they also have to be capable of applying that consumer intelligence directly to the design process.

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**Heidi Dangelmaier:**

Right, so now we have to look at a group that totally knows a market but is capable also of understanding the design process. What would these experts be used for? Well they're gonna be hired to deliver what is missing today which are the relevant insights and ideas. And when we say relevant, what do we mean, very bottom line, it's the one that's gonna guarantee consumer love. And in every ad that's in front of you, one of those was missing: the wrong insight, the wrong idea or the wrong art, which had nothing to do again with craft skill.

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**Jo Wiggins:**

So right back to our 3iying girl-approved design methodology. So what's coming up now is how we restructured traditional design in order to really become the expert in the girl market.

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**Heidi Dangelmaier:**

Okay, so the first thing that we had to do, and we had to make our rules, so, we wrote out all these things: How are we gonna get it right? If we're gonna get it right, we're gonna do this, we wrote out a collection of rules. The first one was: Okay, don't specialize in craft. There's a lot of craft experts, we need something, let's specialize in "I" human connection.

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**Jo Wiggins:**

So at 3iying we are in the business or really knowing the consumer.

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**Heidi Dangelmaier:**

But as we've learned, we can't be arrogant about this and the next rule we had was: We can't be god. So don't even try.

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**Jo Wiggins:**

So, when you see this "I" and you see all of these other "I"'s, yeah you can pretend to know these "I"'s, but you're really gonna be faking it.

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**Heidi Dangelmaier:**

So instead we had to really give ourselves a good look and say, "Okay, we're really into human connection but how vast the markets can we do? Could we do, even soccer moms? We really look at ourselves and say, "No." We can really only be good at one market, the one we know best and that is going to be modern girl.

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**Jo Wiggins:**

But that didn't really fit into a catchy company name, so we went with ying.

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**Heidi Dangelmaier:**

And that leads us to 3iyng, which is specializing in one market only. So, we're a company that's an expert in a market and its one market only, the one that we know best, which is gonna be the modern girl. But that wasn't enough yet.

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**Jo Wiggins:**

So once you've got your "I," you've got to master every dimension of that "I." So, you really got to know every single aspect.

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**Heidi Dangelmaier:**

It wouldn't be enough to sort of be a superficial girl-market expert because love is a real demanding requirement. So at 3iyng we are not only focus on the girl market, we only work with brands that actually do have the young female as their target. So that's been--you know, we stay very strict because that way we get to know all dimensions of the girl and all aspects of her life, and then we can start to understand things in a profound way. So we only sell girl.

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**Jo Wiggins:**

So once that you've had your I's and you've decided you need to focus on, then you choose the most qualified I's for the job.

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**Heidi Dangelmaier:**

And in this case our entire crew is actually made up of the target market, so 3iyng team is actually all millennial girls. Apart from me, everybody else is truly in that target and we stay true to all of these roles.

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**Jo Wiggins:**

And this might not seem appropriate but even in our company it really is. So, when you're doing all these things, you can never ever let your designer ego corrupt the pureness of your "I."

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**Heidi Dangelmaier:**

So how are we gonna fix this, because otherwise you're gonna end up with one girl saying, "I know everybody," and that's not much attractive, either. We strive for mass appeal, that's really what we believe in. In order to get really high-quality things that are gonna, you know, be loved by millions, what we believe that requires is a complete collaboration. We only do collaboration design, so what you have here is the third "I," which is a deep vision. It has to be made up of several designers working at all times collaboratively, so we don't have somebody in the corner falling in love with their idea. The objective of this team is to find

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the most far-reaching insights that are gonna have the biggest impact and those ideas that are gonna sell out the strongest or have, you know, win more love. And so how we work is when you get a group of young girls who come from different cultures, different economic backgrounds working together to find something that they all together believe in simultaneously, then we know we're on to something that's deep and meaningful. So our collaboration helps keep our work grounded and what will work for people at large, and we get our own selves out of the way and we've been very strict about this.

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**Jo Wiggins:**

So it brings us back to, what is 3iying?

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**Heidi Dangelmaier:**

Which is a company. It's a new type of company that really focuses on excellence of consumer connection. 3i which is a profoundly deep vision that we try to get through collaboration and ying is about girls. And that is how we named our company. Deep, deep vision and an understanding of girls that we thought the market needed.

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**Jo Wiggins:**

So young girls do it better. Okay, fine, we just do girls better.

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**Chi Nguyen:**

I don't know if older people do it but as a young girl, I think threesomes make for the healthiest relationships.

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**Heidi Dangelmaier:**

Chi, I can't believe you said that!

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**Jo Wiggins:**

Don't worry. We didn't start 3iying in anyway to put agencies out of business. We do something differently.

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**Heidi Dangelmaier:**

And that's what happens when you coming through and you start something new. So, what we do know is what we're also not good at. We know what we're good at but we also know what we're not good at. And I really think it's important and I really emphasize that with my team that we could never compete with the experience and the talent that craft experts have. So we don't even pretend to be craft experts, so we just want to put that out there because it's really important and, however --

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**Jo Wiggins:**

It hasn't stopped, along the way, from agencies picking on us.

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**Heidi Dangelmaier:**

And that's one of the problems you do come across when you come out with something new. And it has been a little controversial 'cause we've had to stand up in order to do a good job and really point out things that aren't working. And clichés that we weren't used to using that aren't going to get results. So, but what's most important, what companies we hope, they

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didn't realize is our team does play well with others and we're actually here to help. And I really do say, that I actually started, founded the company with young girls and it's really exciting because their openness and their collaboration and their excitement was very genuine. And we are really hoping that other people have that attitude right back at us.

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**Jo Wiggins:**

So when we go to work at 3iying, there's many ways that we've tried to help. One of the first ways is we work directly with friends.

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**Heidi Dangelmaier:**

So, and that's what this look likes. So the brand 3iying, when we work with brands, we work with them and we create what we call sort of a girl-approved set of innovations and ideas. So like our derivables for a brand would be insights, what do you as a brand need to understand, what are the most relevant changes in girl market that will impact your particular industry category. We do a lot of innovation and that could be new products, it could be innovations and it could be story boards, it's the idea. So what people really need is ideas that a girl would love. And so if you're founding your innovations on the right, most relevant insights, if you got an idea that really all girls go "oh my God" to and the last thing that is really missing often is the right aesthetics and making sure that the language and the art, actually, she loves it first sight. And so, our, you know, these are our deliverables. We don't do final end product at all but they become a guidebook and grounding for a very strong work, work the consumer loves. The other way that we work is we also work with many creative, strategic and design agencies and in that model, we do the same thing but we work with them to help them provide their brands the right insights and ideas. So we sort of girl-approve it first and the other, we work with the brands of the top and they help spread that out to the different agencies out there. But for us, the most healthy relationship that could possibly be in this world out there is a threesome and we do believe, you know, that as we've come to see a lot of agencies and brands that I think we have to change and be open to new types of collaborations and knowing what our skills are and knowing what our limits are and then I think there could be a lot more success out there and I'm hoping that people do have in the future a more open attitude towards a sort of collaboration 'cause we really need it for success. And to conclude...

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**Chi Nguyen:**

We just wanna say, if any of you are into threesome, call us, the girls of 3iying.

[Applause]

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**Tom Kelley:**

Okay. So--

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**Heidi Dangelmaier:**

Oh no!

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**Tom Kelley:**

Not sure of what I'm supposed to say but anyhow, so okay. So I've been to your website. I'm sure some of the folks in the audience have been as well and certainly the edgiest part of your website is where you flip ads.

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**Heidi Dangelmaier:**

Oh.

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**Tom Kelley:**

You just test the ads that are out here and I haven't seen them. I don't know. Are you flipping them or you're just showing 'em the ads?

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**Heidi Dangelmaier:**

Oh, we--well we--we--we could--we said we would flip them online but we were really curious if they knew why they were flipped.

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**Tom Kelley:**

Okay. I see.

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**Heidi Dangelmaier:**

It was a little exercise.

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**Tom Kelley:**

So anyhow, if you go to the website, all that we're going to see is a series, a very, very long series of ads in which the 3iying girls tell you exactly what is wrong with the ad and they don't pull any punches in doing so. So I'm curious about this as a technique. Like how did you think of it, how did you get started, how do you actually use it in your work?

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**Heidi Dangelmaier:**

I think what surprised us is how many people sort of feel like, kinda like, almost dispassionate. "Oh yeah, that was a bad ad." And then our girls will go, "Oh my God! He spent like just like a hundred thousand at least for this thing that I'm rejecting. Each time this shows up, a hundred thousand out the window." And we did it to show that there is a crisis at large. Everywhere, girls are looking. There are so many things that -- they're laughable so they -- it was really shocking to us how -- not even shocking. Young girls see the problems and we really wanted brands and agencies to realize that the savviness of girls is so strong and they don't like any of this work and if we continue to make things like this and not understand them, we are wasting our client's money and it was really a wake-up call and we thought like by doing a lot, that no particular person or agency or brand will get blamed. It's just to say things are changing and we need to change.

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**Tom Kelley:**

So it's kind of equal opportunity dissing. You're not singling out this thing --

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**Heidi Dangelmaier:**

Exactly. Equal.

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**Tom Kelley:**

-- this group makes bad ads. Okay. Got it. Okay. So obviously they can be quite entertaining, the flipped ads. So obviously, you collectively, you and the team are very good at the, you know, kind of a clever critique. How about on the flip side? Who -- what -- what -- either ad programs or what company do you think really get it with respect to millennial girls?

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**Heidi Dangelmaier:**

One of the things we sort of -- a good design is at the top so the target is here and we always recommend target and when you -- I think it's very important for companies to not try to connect with girls but to find a true purpose and it's sort of confident and girls look a lot for individuality. So a company that has its own style, is fearless about speaking out for what it believes in and so when you get a company like a Target or an Apple, what we feel like is they're busy doing great work. And sometimes when companies try to connect with young people, they try to -- it's like dress like them or something like that -- and what they don't do is get busy finding the great product and finding a very strong individual identity and that's I think what girls pick up on.

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**Tom Kelley:**

So in our phone conversation last week, you talked about design rigor, emotional rigor deducing in innovation. I don't know if you were just riffing at that time but can you build on that in any way? Can you share with the audience what you meant, if you remember what you meant?

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**Heidi Dangelmaier:**

Well, it just sounded good.

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**Tom Kelley:**

I wrote it down. I even underlined it.

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**Heidi Dangelmaier:**

Oh, no, no, no. Design and emotion, it's funny when we work as a team collaboratively like I said we do. I think when you -- even insights take a lot of depth that plummet to not superficial truths but what are those things? Like when we look at an ad, it is a lot of whether to say what is it that really fundamentally -- when we look at those ads, we said, "What didn't the designer get?" So you could get and when we sit down to observe things, you have both your emotions that sort of inform you and they're saying "eww, yuck," or A, oh yum, or oh my God, that's so great. But then, we have to really look at why, why, why, why, why and as we come to understand those whys and add them together, I think you can get clarity around emotions and this is what we do as a team, you know, mercifully to find and understand what is it, what is it, what is it that every girl feels that nobody really is picking up on and that, you know, I think it's the equation of us collaboratively pursuing those things that are driven from our emotions really.

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**Tom Kelley:**

Two words I was pretty sure I was gonna hear while you were up on stage that I did not hear, "Gossip Girl?" Should -- if I am an advertiser, if I'm a company that wants to market to

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millennial girls, should I be interested in the show or should I be running the other direction? What do you think?

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**Heidi Dangelmaier:**

I mean, well, media-buy interest or interest in what the message is? It's, I think what's the -

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**Tom Kelley:**

I mean, another way to phrase that would be how -- because you're in touch with what millennial girls think, what do millennial girls think of "Gossip Girl?"

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**Heidi Dangelmaier:**

Well, I think that a lot of people were -- like older people will sort of discuss it. "Oh, I can't believe that." And then younger people saw their parents in there. I think, you know, it's -- I think the younger -- older people thought younger people took it more seriously or it was so, like, edgy and wrong, and to me, what's really interesting is how many younger people are interested in what it says about the adult, not just what it's saying about young people. And I think they see some truth in it. It's like a soap opera but a little more contemporary.

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**Tom Kelley:**

There you go. It seemed to be mostly people behaving badly to me, but not sure. So you said that --

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**Heidi Dangelmaier:**

Young and old.

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**Tom Kelley:**

You said that, you know, you've explained in detail that this is your only market. You're really only interested in millennial girls and, you know, that's a moderately sized market but how about marketing to boys who would be interested in millennial girls? Is that -- is that outside the...?

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**Heidi Dangelmaier:**

Yeah. Actually, that's been another segment of clients. We have worked with boy brands in certain categories which is beauty, anything in sort of beauty and personal care. And why is it? Because most -- because they sell products that they say "we'll get you girl." So our slogan is "get the girl" and it turns out that a lot of jean companies and fashion and, like perfume, they say, "If you'll use it, you'll get the girl." So we actually had a common goal and when we worked with boy brands, we actually help them understand what girls want because that's actually what they're selling. You know, they're selling that, "If you wear this jean, she'll love it." So we've actually been able to help them understand what girls really love so that they're actually gonna hook the guy up with the right thing and deliver on the promise of getting the girl. So it was a strange irony but it makes a lot of sense.

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**Tom Kelley:**

There you go. So --

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**Heidi Dangelmaier:**

I think. I explained it, right?

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**Tom Kelley:**

There's a blog on marketing to women online recently. You said that your real secret weapon at 3iying is the girls, right, and I don't know if the girls got introduced. This is Chi on your left and this is Jo on --

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**Heidi Dangelmaier:**

Oh gosh, you know, that's so terrible. They didn't.

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**Tom Kelley:**

-- on the audiences' left and Jo on the right. I don't know if you've gotten introduced but I'm interested. There's a question both for the girls and for you, which is, okay, if this is your secret weapon, how did you find them, how did they find you, how does the relationship work on an ongoing basis?

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**Heidi Dangelmaier:**

Oh well, I think I'll -- Well, it's obviously not a secret because [inaudible] we're all girls, but yeah, that's -- I built relationships with the gifted schools, the gifted high schools out there and also the colleges, but there is a certain type of person at 3iying that actually makes it. They have to go through training to qualify, but it takes a lot of, like, openness and empathy and our group actually starts to be very self-selecting. So girls come in. They have to go through trials. If they get trials, they actually make a training program. If they make the training program, then they graduate to become employees. But what happens is that, this type of work, there's an intensity in the work that we do and so, the girls that actually, you know, they sort of -- they either fit in or they don't and I think we've really developed a real understanding of those people that are very good at innovation and that are very good at explaining their feelings. So I think it's sort of been developing over time.

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**Tom Kelley:**

Great. Okay. Girls, rejoinder, rebuttal, anything you wanna add to that?

[ Simultaneous talking ]

Or not.

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**Chi Nguyen:**

Okay. So I was walking down the school hallway and I saw the ad from the 3iying and it said, "Are you a girl with talent?" and I was like, "Am I a girl with talent?" So I got the number. I called Heidi and she gave me an interview and I went through the trial and I'm currently still in the internship right now. I hope I'm gonna graduate soon. So yeah, it's really interesting working with Heidi, so...

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**Heidi Dangelmaier:**

Thanks.

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**Tom Kelley:**

Here you go.

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**Jo Wiggins:**

I came in at slightly different level and I approached Heidi because I've been reading in "BusinessWeek" about what 3iyng was doing and it seemed like it appealed to, you know -- I realized that it was for the modern girl market and I connected with it and I realized I could have a more active role there than what I was currently doing because I was the target market. So I approached her.

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**Heidi Dangelmaier:**

I think the girls that joined have a lot of conviction but it's actually very exciting because they actually get to impact change and do things that it might not -- it might take them 10, 20, you know, even if they get to that in their career, so.

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**Tom Kelley:**

Good. Okay. Thank you very much.

[Applause]

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**Heidi Dangelmaier:**

Thank you.