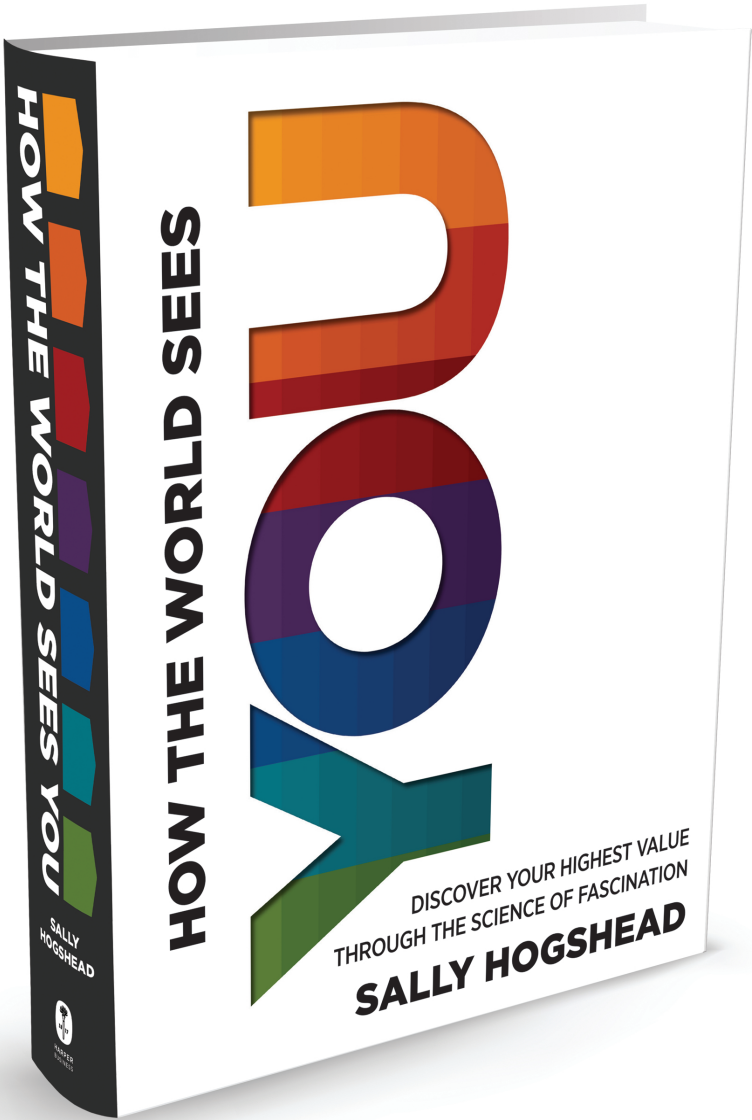


OUR GIFT TO YOU...

AN EXCERPT FROM
HOW THE WORLD SEES YOU



COMPLIMENTS OF SALLY HOGSHEAD
AND TEAM FASCINATE

WHERE IT BEGINS: UNLEARN BORING

I stood alone onstage, paralyzed. Seconds ticked by, each more excruciating than the last. The spotlight had seemed so luminous a moment before, but now it burned me with its bitter circle. I'd let everyone down.

It was in this moment that I learned how to be boring.

FRANKLY, I HADN'T really expected to perform in that dance recital. The year before, my older sister Nancy was anointed fastest swimmer in her event by the *Guinness Book of World Records*, and my older brother Andy was accepted into Harvard. I couldn't outswim my sister or outthink my brother. How could I stand out, and make my parents proud?

Dance, I decided, would allow me to define myself away from the overcrowded family trophy mantel of sports and Ivy League schools. So I took dance lessons and learned pirouettes and jazz hands, grapevines and old classic tap maneuvers like the "Shuffle Off to Buffalo."

I wasn't a great technical dancer, by any means. The other girls in my class were more skilled, more talented, and more classically beautiful. That said, I doubt any of them had as much fun as I did in class. My dance teacher, Miss Mervyn, apparently agreed. "Sally, you're not a great dancer," she once commented, "but you do have a certain spark."

I beamed. A spark? I can work with that. Hand me the kerosene.

That year, she gave me a solo in the dance recital. This was in part an honor, and, I suspect, also a way to fund the performance since it required dozens of individual lessons and a hand-sewn costume. I was ecstatic. Finally, I'd get to be good at *something*.

We rehearsed for several hours a week, my mom driving me to the studio after Brownies and before dinner. At the dinner table, I would look around and just glow. Nancy had swim practice, Andy had school, and now at last I too had my place among them. I would make the family proud. I pointed my toes and practiced my steps under the dinner table.

I spent every moment mentally rehearsing in order to get the steps just right. The steps, however, felt painstakingly intricate. Secretly, I would have preferred a simpler routine so I could enjoy the dancing instead of counting out the choreography. But since none of the other girls struggled with their dances, I didn't want to disappoint Miss Mervyn.

At last came opening night. My costume was finished: a confection of itchy and highly flammable nylon bedazzled with sequins, held up by too-tight elastic straps.

It was the most beautiful thing I'd ever seen.

I stood backstage, watching my teacher intently, awaiting my cue. My music began. I was ready. As I was about to prance onstage, Miss Mervyn whispered into my ear.

"Just don't forget the steps."

Well, you can probably guess what happened next. My mind went blank. Those carefully engineered steps fled from my brain like rats abandoning a sinking ship. I froze with panic. The music stopped awkwardly mid-note. The audience was silent. The spotlight turned off with a loud clank, echoing through the auditorium.

I glanced backstage to find Miss Mervyn. She looked horrified. It was the first time I'd ever worn mascara, and a black teardrop cascade began.

I never took another dance lesson.

Ever.

YOU ARE ALREADY FASCINATING

On the day you were born, you already knew how to fascinate. Like breathing and swallowing and smiling, the ability to fascinate is a hardwired survival mechanism. Fascination is an instinctive form of connection. We all have this ability in some form.

But over time, people can lose their innate ability to fascinate. They acquire

layers of boring. Like an oyster protecting itself against the grain of sand, people build shells that they believe can shield them from a negative outcome. You've seen this before, or perhaps experienced it. It's the student who learns how to camouflage himself to blend into the popular high school crowd. The employee who waters down his ideas in order to shield himself from criticism. The new entrepreneur who tries to run her business just like everyone else, and ends up with a "me-too" product. In any pressured environment, it can be easier to stay in the background. Unnoticed seems easier than unworthy.

Hiding works for a while. But it always backfires. You will never be your most successful when evaluated according to criteria that do not allow you to stand out.

There's a certain puritanical goodness to avoiding attention. It's almost a moral cleanliness, like organized closets and modest hemlines. It's beyond reproach, in a "nobody gets fired for buying IBM" sort of way. Across geographic borders and cultural boundaries, attention attracts danger while anonymity can be seen as a virtue.

When the stakes rise, so does perceived danger. Just as chameleons rush to hide by changing colors to match their surroundings, people tend to want to hide.

In a sense, most of us were schooled to avoid being too fascinating. As kindergartners we're taught to stand in line for class. Color within the lines. Raise a hand. Wait your turn. Standing out is labeled as misbehaving.

The problem is, the real world isn't like that. At least, not anymore. In today's world—the one with distracted clients, bigger competitors, and people who are willing to work for less than you—the old model is deeply flawed. You will not win by being invisible. Today, you win by being seen and remembered.

I've never met anyone who doesn't have a few insecurities about how they're perceived by others. Why do we care so much about what others think of us? An easy answer would be to say it's fear of looking bad in front of others, or making a fool of ourselves. Yet, I believe the real answer goes deeper than that.

Most people are afraid they have nothing special to give. They think there's nothing distinctly valuable that they can offer. Most people don't want to ask

for attention, because they're afraid nobody cares. Even when people do want to rise above the fray, they are terrified by the prospect of what to do with attention once they've successfully earned it.

Your most fascinating traits are your most valuable traits. Too often, these traits are the first to go in favor of blending in or avoiding criticism. Yet when you dull your edges, on some level you're giving up.

I gave up dance. What did you give up?

DID YOU GIVE UP YOUR ABILITY TO FASCINATE?

The Study of Fascination is the first in-depth national marketing study about why we become fascinated by certain types of communication, how fascination drives the workplace, and how much fascination is actually worth. It was developed and executed specifically for my company, How To Fascinate. It was conducted by Kelton Global, one of the world's top global marketing research firms. This initial research includes more than one thousand people around the United States, in a wide range of ages, industries, and professional levels. Our survey measured what types of communication are most likely to fascinate people, and which types of marketing, news, conversations, and media are most likely to engage others. We measured their level of engagement in the workplace (only 8% of employees think their boss is extremely fascinating) and in their lives (96% of parents think their children are fascinating).

For instance, most people would rather be compelling on a job interview than on a first date.

With the results, we analyzed the ROI ("return on investment") of improving the quality of communication within a company, and with customers. For instance, we measured how much it is actually worth to a company, in dollar amounts, to make its products more fascinating to customers (they will pay up to four times as much for a fascinating version of the same product).

We found that on average, a woman will pay more to be fascinating than she pays for food and clothes combined—an average of \$338 per month, or roughly 15% of her net income. (The lesson: If you can help someone feel that they are more fascinating, they will pay you a premium. This is especially true with women. When selling to women, highlight how your product can help

her feel more fascinating—in other words, can your product help her have more interesting conversations, or more emotional moments with kids? Will it help her be more powerful at work, or more attractive on a big night out?)

In our study, we measured whether people already consider themselves fascinating. Sadly, we found that only 40% have found their lives fascinating in the previous year. You'll see more insights on this research and application in this book's Appendix B, "Inside the Research," but there's one piece I want to show you right now.

These results were perhaps most surprising of all. Let's see how *you* compare to our study.

Ask yourself a question: *Am I a better driver than the average person?* Just answer with a yes or no. Got your answer? Overwhelmingly, the odds are that you said "yes." Over and over, studies show that people overestimate their driving ability. When asked if they're a better driver than the average person, 93% will report that they are. (That's impossible, of course. On a bell curve, 50% of people are above average and 50% are below.)

Now ask yourself a different question: *Am I more fascinating than the average person?* If you don't think that you are more fascinating than the average person, you are not alone. Only 39% of people do.

Huh? Only 39% consider themselves more fascinating? But yet 93% consider themselves better drivers? Why do we so grossly overestimate our ability to drive, but we underestimate our ability to fascinate? My first thought was . . . How sad is *that*?

Yet now, having interviewed several thousand people, it's clear to me why people are reluctant to think of themselves as fascinating. On some level, most people have a fear of being fascinating.

Stop and think about it. At some point in your life, did you have a defining moment like I did at my dance recital? Was there an incident that undermined your confidence because you put yourself out there, and lost? Was it a harsh comment from a teacher? Humiliation in front of friends? A missed pass in a basketball game, a failed contest, a rejection from a friend? Were you the very last kid picked for the softball team? The very first student to sit down in the spelling bee? Most people can remember their moment. It shattered their

confidence at the time and (although they might not realize it) still holds them back today.

The greatest value you can add is to become more of yourself.

AFTER COLLEGE, I discovered the field of advertising and instantly fell head over heels. My personality felt custom-built for this profession: the creativity, the hallway brainstorming, the opportunity to create pop culture and invent taglines from a handful of ordinary words.

Right from the start, in my second year in the business, I was the most award-winning copywriter in the country. I opened my first advertising agency at age twenty-seven and went on to become a global creative director for major brands. Over the course of my advertising career, my clients broadcasted billions of messages through advertising campaigns for brands such as MINI Cooper, Nike, Godiva, Coca-Cola, and BMW. I studied every great agency, devoured books and magazines, and honed my craft so that I could develop new ideas for my clients. Advertising and I had a torrid affair for more than a decade.

Along the way, I learned how communication is received and interpreted, and which types of messages stand out in a crowded marketplace. Yet, that's not the most important thing I learned. My experience in advertising taught me how to look at words and ideas through the eyes of others, and identify what others value.

I learned *how the world sees you*.

Great advertising isn't about what a company wants to *say*. It's about what the market wants to *hear* about, *talk* about, and *buy*. When companies don't listen to what consumers need and want and value, they can damage their own brand.

Imagine a car manufacturer creates a massive national advertising campaign around a new feature in its cars ("extra uncomfortable seats to keep you from falling asleep at the wheel!"). The car manufacturer thinks this is a great new safety feature, but didn't bother to see how customers perceive the feature. The campaign would probably flop. As a result, the company wasted its energy and money on messages that didn't work. Worse, consumers now have a negative impression.

It matters less how a company sees the world and more how the world sees

that company. Increasingly, the same is true for you. Just because *you* perceive yourself a certain way doesn't mean that your team or customers necessarily see you the same way (both positively and negatively). In a connected workplace, your success relies on understanding the impressions you create.

It matters less how you see the world. It matters more how the world sees you. If you fail to understand what your audience truly values, then you can't communicate yourself in a way that makes people want to build connection and loyalty.

THE SCIENCE AND ART OF FASCINATION

In 2006, I began studying why certain messages earn attention but others are ignored. I spent three years learning about a broad range of disciplines, including neurology, linguistics, and biological anthropology, looking for patterns behind different approaches to communication, and why certain types of messages earn attention. I looked to economics to find correlations between attention and purchase decisions. I searched hundreds of years' worth of historical source material to find out what types of messages have the most consistent and lasting effect.

One day, while reading a dusty journal, I happened to notice that *fascination* is one of the oldest and most feared words in written language. Tracing back the Latin roots, it means "to bewitch." For thousands of years, fascination has been feared as an evil power that could grip anyone's attention, holding them captive, powerless to resist. I stopped reading, transfixed by this piece of information. Fascination used to be more powerful than witchcraft? What happened?

In researching, I found that fascination has been a powerful influence in cultures around the world, since the beginning of recorded time. Since the dawn of written history, ancient and modern civilizations have precisely described the same force of influence. From Renaissance scholars to Sigmund Freud, scholars have used the word *fascination* to describe the same hypnotic power of persuasion. The literature on the topic is incredibly rich and descriptive. But then, abruptly, in the twentieth century, the exploration of fascination just stopped. Fascination was toppled from its mighty throne by a new force of persuasion . . . modern marketing.

I wanted to understand the difference between fascination and marketing. Why do we become fascinated by certain messages, but not others? What are the patterns behind this force of attraction?

That's when I realized the difference. Fascination is not the same as interest. It's a neurological state of intense focus, one that creates an irresistible feeling of engagement. It's almost the same as falling in love.

By 2009, I'd isolated seven different types of communication that each trigger a specific type of fascination response in a listener's brain. These were my original seven Triggers of fascination: Power, Lust, Mystique, Prestige, Alarm, Vice, and Trust.

Think of these seven Triggers as a set of tools, or a set of golf clubs. Each one has a different purpose, and each creates a different result. When you're mesmerized by an advertisement or political speech, your brain is responding to one of these seven forms of fascination.*

The results of my research were published in my book *Fascinate: Your 7 Triggers to Persuasion and Captivation*. That book centers on how our brains respond to different types of marketing and brands, and how a company can captivate its customers. For instance, Brooks Brothers triggers Trust, because the classic designs feel timeless. The Harry Winston brand triggers Prestige with flawless craftsmanship and detail.

That book led to this one, in an unexpected way.

As most authors can attest, publishing a book is a fairly nerve-racking process. Personally, I find the months of editing the manuscript to be grueling. I'm more of a big-picture communicator, so painstakingly proofing a hundred thousand words is an OCD hell that makes me want to poke out my eyes with a mechanical pencil.

Suddenly, after all the deadlines and detail-obsessed agony, there's a bizarre stage when the manuscript has to be turned into an object called a book. The words have to become molecules. It has to be printed, shipped off to bookstores, put on shelves. The book is finished, but it hasn't been born

*The word *trigger* originally described how brands "trigger" a response in consumers with different types of cues such as marketing, product design, or customer experience. However when I refocused my research on personalities, I renamed these Trigger categories "Advantages," since they point to the ways in which your personality can help you gain an advantage in communication.

yet. I find this stage disarmingly silent. It's the eye of the hurricane before the book's publication date.

During this stage of silence, while *Fascinate* was being printed, my husband said something that would change the course of my life. He said, "What if you did a personality test for people, based on the seven different ways to fascinate?"

The assessment went live in 2010 as a side project, just an experiment. It worked. We realized that people want to know what makes them interesting to others. The test grew faster than I could have imagined, and pivoted the course of my company.

And here we are today: me writing this book, and you reading it.

HOW YOU ADD VALUE

There are seven different ways to successfully communicate. Seven ways to add value. Seven different ways to break through and win.

Of these seven, each has a different way of standing out. Each fascinates for a different reason. Each follows its own set of patterns.

Your personality has a specific Advantage. When you communicate according to this Advantage, you will be more likely to add distinct value.

In certain situations, your Advantages make you intensely valuable. In other situations, you're far less likely to succeed, because you're unable to apply your Advantages.

My team and I have measured hundreds of thousands of participants and worked with teams inside AT&T, Unilever, General Electric, and Cisco. Based on this research, we developed a training curriculum to teach how to add more distinct value. Every day I study communication in our real-world laboratory, measuring how people are applying this system within teams and organizations. This book is your gateway to the system.

You might be asking yourself: What makes the Fascination Advantage system different from other assessments?

Most assessments measure how you see the world. This is different. This system looks at the cues and signals that you're intentionally or unintentionally sending to the world, and the pros and cons of each. If you've already done a test such as Myers-Briggs® or DISC or StrengthsFinder®, you already

know *how you see the world*. This used to be the most important metric to know. It's still an important one today. But it's no longer the *only* metric.

POWER	Leading through authority
PASSION	Creating warm emotional connections
MYSTIQUE	Thinking before speaking
PRESTIGE	Achieving success with higher standards
ALERT	Careful precision
INNOVATION	New ideas and solutions
TRUST	Building loyalty over time

As conversations become more compressed, and the marketplace more crowded, you need to know how others see you and respond to you. Rather than just knowing your strengths, you need to know your *differences*.

That's where this book comes in. Until now, if you wanted to measure how others perceive your communication, you had to make a choice: You could either take a test like Myers-Briggs, and try to figure out how to apply your results to your personal brand and marketing. Or, you could learn about marketing, and try to figure out how to plug in your own personality traits. The Fascination Advantage combines both personality *and* marketing into one system.

Together, you and I will use the modern lens of branding to study your personality. You'll learn how to see yourself through the eyes of your clients

and co-workers so that you can build rapport more quickly. By the end, you'll find out what makes you distinctly valuable to others, so that you can become the most valuable you.

LOUD VOICES, QUIET VOICES

Within a team, loud voices can drown out the quieter voices. Outgoing personalities can overshadow more subtle ones. That's why it's so important for organizations to understand how individuals contribute to the whole. There are many, many ways to communicate and become more valuable. Understanding the full spectrum helps to make sure that each person makes a real difference.

You'll fascinate differently than I. You might be more detailed, more reserved, more analytical. These differences between us are good. They give us diversity, and make us stronger as a whole. If we partnered on a team, our differences would improve our results more than our similarities.

Diversity strengthens a team and makes it more multifaceted, as long as each person understands and develops his strong suit. Leaders need to know how to tap into their team's variety of Advantages so that they can help each person develop signature areas of performance.

You already have built-in differentiators, and they don't have to be brash and flamboyant. In fact, subtle personalities can have the most distinguishing features. Yet no matter what your natural approach, you must learn how it's being perceived by others. In order *to* communicate, you must learn how *you* communicate.

Whether you are soft-spoken or outspoken, you speak a certain "language" of fascination.

WHAT LANGUAGE DO YOU SPEAK?

When I say "language," I'm not asking whether you speak English or Portuguese. I'm referring to all of your verbal and nonverbal signals that shape how the world sees you.

If you have the Passion Advantage, you speak the language of *relationship*. You make a lot of eye contact; you choose highly descriptive words and phrases with expressive inflection. If you have the Mystique Advantage, on

the other hand, you speak a different language. You speak the language of *listening*. Unlike a Passion personality, who can sometimes “overcommunicate,” you are seen as someone who carefully thinks before speaking so that you can get the facts right the first time.

POWER	is the language of confidence
PASSION	is the language of relationship
MYSTIQUE	is the language of listening
PRESTIGE	is the language of excellence
ALERT	is the language of details
INNOVATION	is the language of creativity
TRUST	is the language of stability

When you understand which of these languages comes most naturally to you, you can see how your communication is being heard by others. If you’re taking a road trip to Italy, you don’t need to be fluent in Italian, but you’ll want to know a few key phrases so that you can reach your destination and maybe even make a few friends along the way. Similarly, if you have a meeting with a new client, you might want to know what “language” they speak so that you can communicate in a way that builds rapport. And while you might never be fluent in every language, you can learn how to recognize the most essential points.

If you believe that you have a message worth listening to, then you have a responsibility to get your message out into the world. That's true whether you are delivering a newsletter or a church sermon. You are the guardian of your message. Even if you are shy or reluctant, it's your duty to help your important message be heard.

Having an important message means nothing if nobody notices or cares.

UNLEARN BORING

My daughter Azalea is nine years old, and she expresses herself with the fearlessness of a young girl who has not yet acquired the self-doubt of public failure. She hasn't learned *boring*, yet. I know she'll probably learn it soon. Or more accurately, the world will teach her. One day she will forget the steps, or miss the ball, or flunk the test. Someone will tell her she's not good enough or smart enough or cool enough, too *this* or not enough *that*.

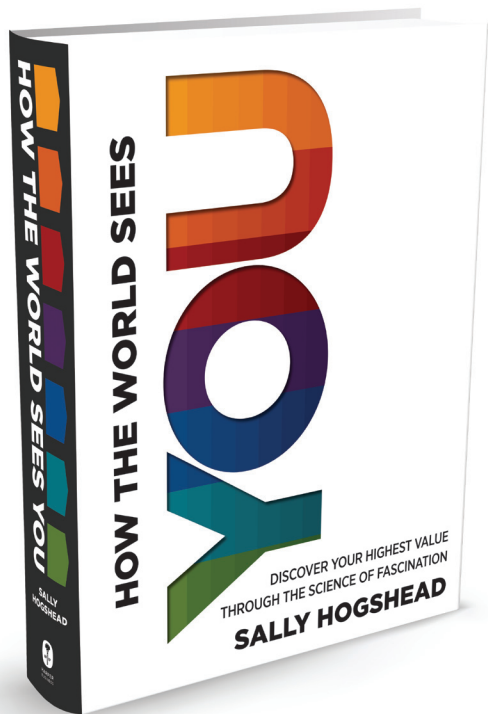
And no matter how untrue it is, no matter how much evidence there is to the contrary, she'll take a little piece of her personality and hide it away in a box. Here's what I want to tell my daughter, and yours, and you:

You don't need to find the light. You *are* the light. When you let your personality shine, you can light up the world.

In this book, you and I are going to discover the most extraordinary parts of yourself. You will see the *best* of how the world sees you. By the time we're finished, you will have the words to communicate your highest distinct value . . . why people hire you and promote you and befriend you and champion for you and fall in love with you.

This book will not change who you are. Quite the opposite. This book will help you become more of who you are.

YOU'VE SEEN THE BEST OF HOW THE WORLD SEES YOU



SEE THE REST OF HOW THE WORLD SEES YOU

HOW THE WORLD SEES YOU: DISCOVER YOUR HIGHEST VALUE THROUGH THE SCIENCE OF FASCINATION

AVAILABLE NOW

Combining marketing and neurology with a decade of proprietary research and studies inside world-class companies, author Sally Hogshead describes how your personality is most likely to fascinate your team, clients, and organization.

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