The Cinematic Arts Personal Statement will be read by the Film & Television Production admissions committee as a **measure of creativity, self-awareness and vision**. We are looking for **a sense of you as a unique individual and how your distinctive experiences, characteristics, background, values and/or views of the world have shaped who you are and what you want to say as a creative filmmaker**. We want to know about **the kind of stories you want to tell**. Bear in mind that enthusiasm for watching films, descriptions of your favorite films and the involvement in the filmmaking process is common in most candidates. As a result, we encourage that you **focus on your individuality**. Note that there is no standard format or correct answer. **(1,000 words or less)**

**The Personal Statement must be uploaded in PDF format only.**

In layman’s terms, your personal statement should be an essay of no more than 1,000 words that **captures your individuality and your passion for film**. I think USC gives very helpful hints to what makes a great (or terrible) personal statement. All film school applicants enjoy watching movies and have their favorites (if you didn't, why would you want to go to film school?), so you don’t want your personal statement to be all about that (otherwise, you'll seem unoriginal).

Think about it: **what distinguishes you from all those other candidates?** Your individuality, who you are. What USC wants to see in your personal statement is that you're an interesting, talented person they should add to their class. USC film school doesn't want average; it wants an engaging storyteller with unique tales to share.

Does USC want you to *tell* them what a great storyteller you are? No. USC, as well as other film schools, want you to *show* them what a great storyteller you are. **To do this, you must tell a story.**

<https://blog.prepscholar.com/how-to-get-into-film-school-by-usc-alum>

<https://medium.com/@tiffanylin_12639/how-to-get-into-usc-film-school-without-really-trying-5a934882b467>

Saying “yes” to partaking in dance classes in 3rd grade was probably the best decision I’ve made in my short 17-year old life. So far. At first, I was that one kid who just couldn’t look up from the floor, for fear that looking at the audience would cost mistakes. Whenever my parents offered constructive criticism, a go-to response of mine was “you don’t know what you’re talking about!” because I didn’t want to face the fact that I was a terrible performer. Of course, I came around eventually, after comparing my performances with others’.

Slowly but surely, I pushed myself to leave my comfort zone in order to deliver the best possible performance, fully throwing myself into learning how to steel and melt my body to the rhythm, and to channel concepts like emancipation through facial expressions. I pestered my coaches about how I could improve, watched countless tutorials and performances on Youtube, and spent extra hours to train myself at home. It quickly became my main outlet for self-expression and creativity, as well as a major source of solace. Stress is left by the door every time I step foot into the studio, grins quickly replacing frowns as I meet my coaches and friends. That’s not all, though.

Being a dancer exposed me to something far greater, this being the significance of unity in diversity. It was on full display in the dance community- workshops and competitions united individuals of all backgrounds through a shared passion, where everyone is welcomed no matter differences in race, sexuality, upbringing, whatever. It was a refreshing sight to behold and felt like a second home, having grown up in a country that, in my opinion, holds this phrase as a motto ironically. Each with distinct experiences and styles, we all had something new to bring to the table, and were all unquestionably accepted. In this, the idea of harmony through the embrace of each other’s identities was solidified, now held especially near and dear to my heart.

After 5 years of dancing, I established a dance collective together with my friends and coaches called Kindo Project. It didn’t take long for it to expand in number; from a mere 9 to almost 50 now, mutual friends came on board, and a Youtube channel was established as a means of expanding our horizons. With video productions occurring almost weekly, I took the liberty of coming to sets to offer my team members moral support.

Having stood in front of the camera as a performer for the past 8 years, the opportunity to take a step back fostered a growing fascination for the nitty gritty of the production process, supported by a budding affinity for films. Alongside cheering my friends to help them through tiresome shoots, I brought along my camera to experiment with its multitude of features, documenting tidbits of the process. With some knowledge on editing, I strung these clips together and sent them to my coaches for fun. I was delighted to discover that they had posted it on the collective’s Instagram account to promote the Youtube video. From coming to set for fun, my presence there practically became expected.

One thing led to another, and I became a communications officer and production assistant for an all-girl photography service team called LunARTography. Originally only assisting them find talent, I found myself getting more involved in the logistics - brainstorming concepts together over lunch breaks, spending hours on the internet scouting locations, reaching out to models, tracking finances, the works- and I loved every bit of it. The initial interest in production led to the interest in *managing* one; I want to know how a complex system of people worked together to successfully bring to life a concept that only existed inside the mind. I want to grasp the mechanics, from securing funds and team members to overseeing the project and eventually distributing the final piece.

It dawned on me that as a performer, I didn’t have that creative liberty. I hadn’t really gotten the chance to fully contribute my ideas to projects and had most of the time been merely following the directions of my coaches and video directors. Performing will always be my first love, seeing as how it acted as a vessel for self-discovery from an artistic perspective and allowed me to put a smile on others’ faces, but managerial roles opened me up to a whole new realm. They truly gave me the freedom to unleash all sorts of ideas and let my creativity run wild in ways I had never done before.

From experimenting with flowers for a beauty photoshoot to visualizing a 90’s themed concept for two sisters in the old towns of Jakarta together with LunARTography, my creative contributions in the producer position felt far more impactful. This process of creating and sharing was utterly magical and became the one thing that I wanted to pursue endlessly.

But with this role, I didn’t want to stop there. As a producer, I want to create an environment that breeds the values that dance taught me to both the audience and fellow collaborators - acceptance and unity in diversity. I’ve come to cherish these principles more when I realized that they aren’t so much present in other communities, like certain areas in Indonesia where sexist and racist attitudes are still condoned. Each project I have a hand in is an opportunity to represent people and situations that are too often overlooked and spark a progressive conversation, and more importantly, encourage empathy and compassion in a world overrun by narrow perspectives to champion love over hate. If my strong exposure to diversity in dance made me more open-minded and accepting of others, then I, as an aspiring producer, can provide that outlet for others.

With this in mind, I intend to collaborate with people whose perspectives have been overlooked - on and off screen - to bring to life underrepresented stories, like LGBT voices in Asian communities. I want to articulate human emotion in such a way that would enable individuals of whose perspectives we’re shedding light to resonate with the work, but also soften hearts and help people feel for others more. One recent way in which these notions have manifested in my life is through Gen Rise Media, a publication digesting culture, politics, identity & life from youth on the left. As a member of their new video production team, this has allowed me to actively participate in the discourse in a creative and multicultural environment, helping educate others in the process.

I’m not entirely sure what my style or “signature” is right now, having only begun my journey as a filmmaker a few months ago, but my exposure to diversity through dance has allowed me to truly discover the philosophy behind what I want to pursue in the wonderful world of film. I know that I possess the power to create and coordinate projects that intend to help people understand and feel for one another - hopefully make them reflect, even, about their own convictions and attitudes towards others. Chasing this may be the next best decision.

Hey! I can definitely see more focus in this essay and understand what you’re trying to focus at. The second last paragraph- I like it.

I understand the points you’re trying to make, but right now the paragraph seems to jump between ideas and chronological timeline, which makes it a bit hard to keep up with the point you’re trying to make. We went from “dance, diversity, dance, filming, production, dance, production, diversity.” I can see that you’re tying in the diversity with how you want to produce and film, but this makes your point a bit frayed around the edges. I think it’s easier if you want to focus chronological or by ideas one by one “dance, filming, diversity.”

It’s fine that you’re trying to write your raw thoughts and how it originally formed, but keep in mind to maintain order. We want you to be able to piece your thoughts and send your message as clear as possible. Especially since this is your story telling to the admission board, we want you to be clear and have good transitions. Think of this as a draft of a blockbuster movie, careful not to ramble on about the movie context instead.

Right now, I think it’s a good idea to edit the first half of your essay, the second half relates to producing and diversity and how your experiences promote this-which is very clear. Also you’re above the word limit so just watch out for that. The first half kind of confuses me. Since this is an essay about your persona as a creative filmmaker, I think it would be best if you cut a bit of your beginning as a dancer and just add more details on your projects as a filmmaker.