Personal Statement Guidelines

The Personal Statement is a short video, roughly two minutes long. It's a chance for the grant committee to get to know you beyond your Game Concept and Execution Plan. The goal is to hear your "voice" and understand something about the kind of creator you are or hope to become.

You may speak in any language. We encourage you to use whatever language allows you to express yourself most comfortably. If your video isn't in English, please include English subtitles or provide a written transcript.

There are no required topics, but here are some questions you might consider:

- What do games mean to you, and why have you chosen to make them?
- What kind of creator or creative leader do you aspire to become?
- Have there been experiences in your life that shaped your relationship with games?
- What personal experiences, interests, or perspectives do you hope to bring to the medium?

You're also welcome to talk about something outside of games if it helps us understand who you are and what matters to you.

You do need to appear on camera, but there's no need for elaborate production or a carefully rehearsed speech. A simple recording of yourself speaking naturally is fine. And there's no need to stretch the video to two minutes, a shorter video is fine too.

Please don't use the video to pitch or explain your Game Concept, that's the purpose of the Game Concept document. You're welcome to mention your project if it helps explain something about you.

Sample Statement

To give you a sense of what we're looking for, one of the NOVA founders put together a sample Personal Statement. It's informal and personal, without trying to be especially profound. That's intentional. We're not looking for an impressive speech, just an opportunity to learn something about you as a creator, player, or person. Note that this is shorter than the two-minute guideline, which is perfectly fine.

> *I've been fascinated by video games my whole life. In my earlier days of playing, I especially enjoyed the 'flow state' that it's possible to enter when playing an especially tough game, you can just lose yourself. It's intense but it's also calming in a way, you enter that state and then emerge an hour later and the world just feels different.*
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> *Regarding making games, I've been viewing it through a rather commercial lens. That hasn't been my intent, per se, it's just that by default games cost money to make and require an addressable audience to earn back that money. I'm really looking forward to discovering the more artistic side of what I can do when commercial concerns aren't such a dominant factor. Games really can create a sense of wonder,*

> *I’m hoping to construct quiet but significant moments where the game has a chance to breathe and that sense of wonder can really come through.*
>
> *If I had an aspiration, it would be to become a creator who can inspire through story. As a player, that’s where I gravitate these days, what we call ‘gameplay’ isn’t nearly as important to me as who the characters are in the game, how they relate to each other, and the grand sweep of the narrative. But as I said, that’s an aspiration, I don’t feel I have the skills to do that today.*