

PAULINE MAYARI

PORTFOLIO CONTENTS

- Number TEN Architectural Group
- IGM Financial Inc.
- Personal Projects
- Freelance Projects

PORTFOLIO	Graphic Design and Illustration
EMAIL	paulinemayari@gmail.com

NUMBER TEN ARCHITECTURAL GROUP

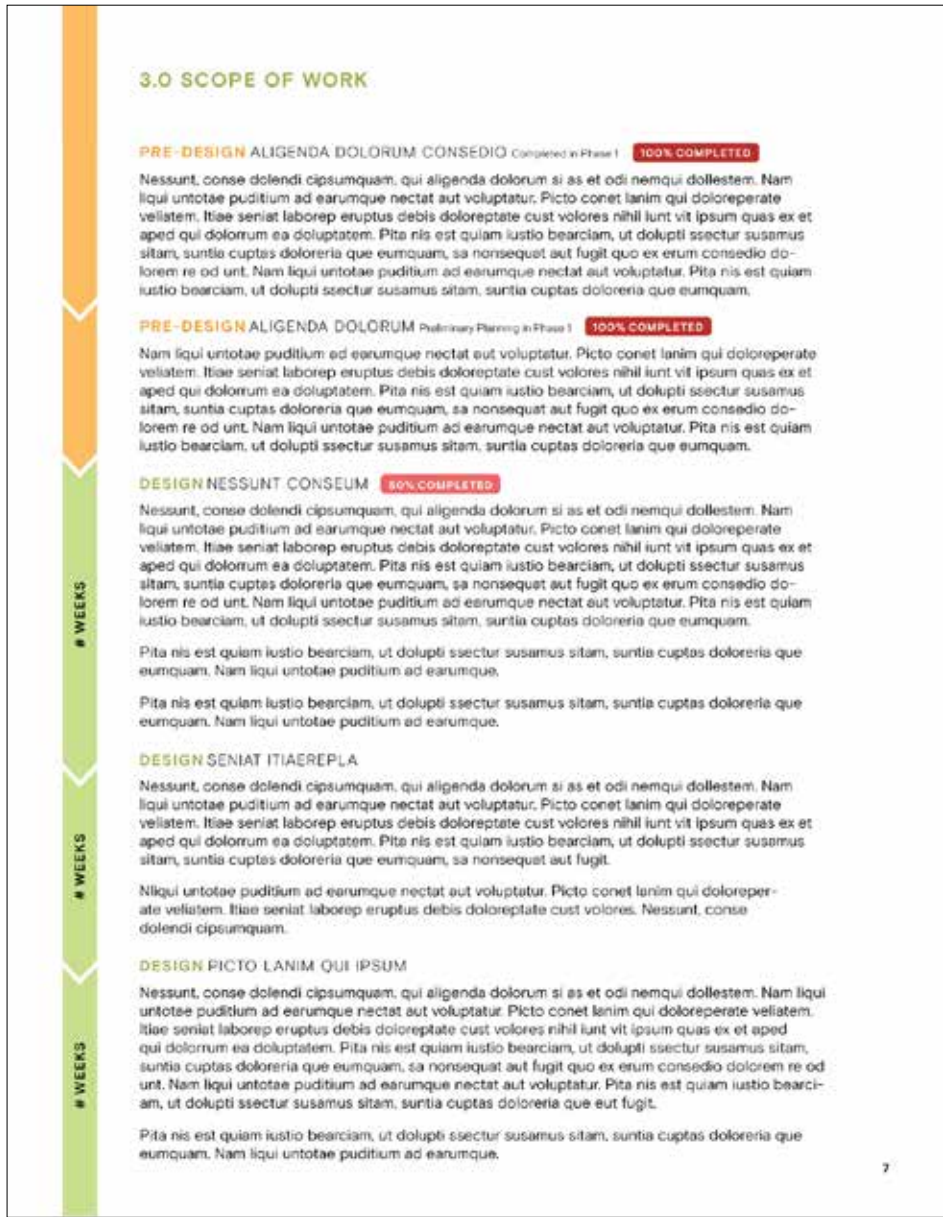
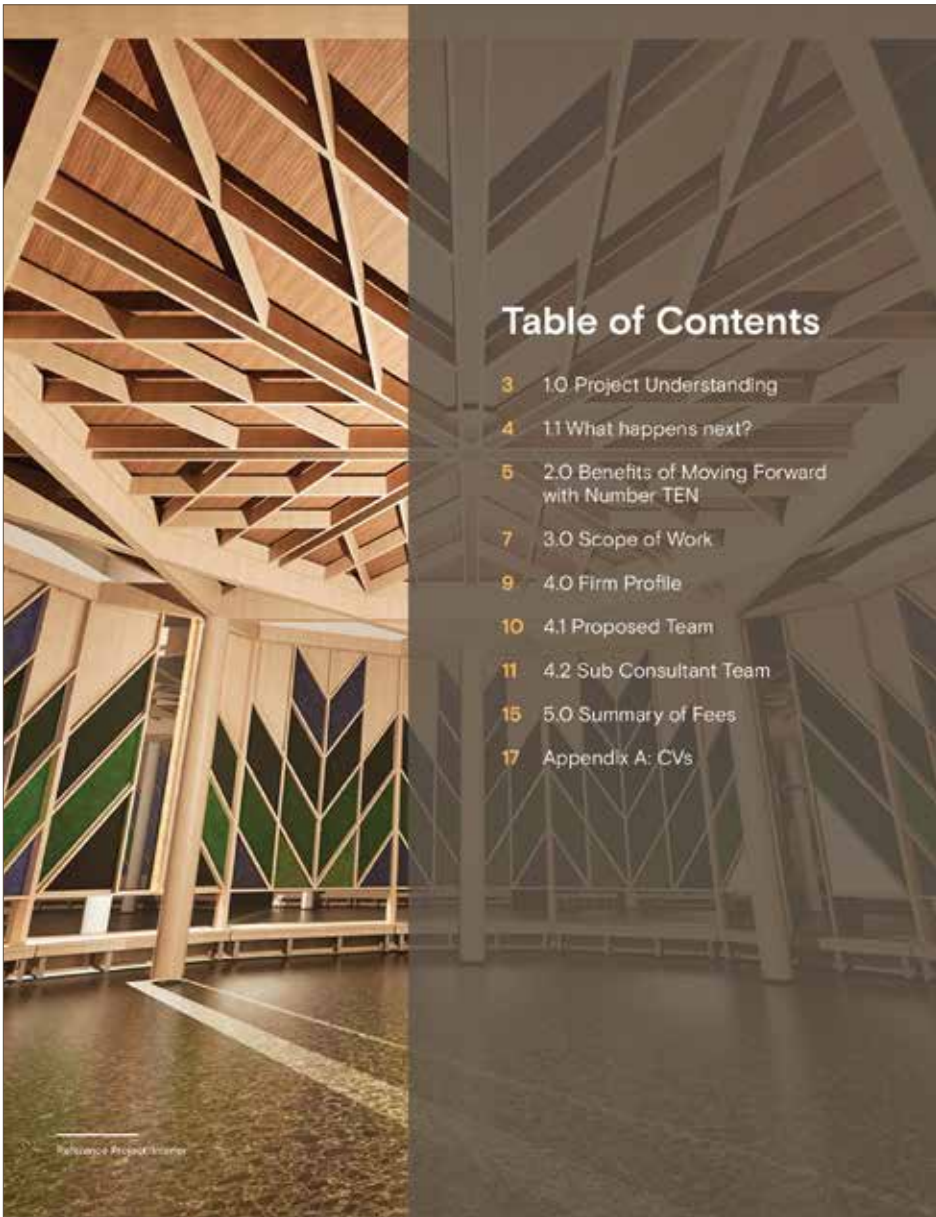
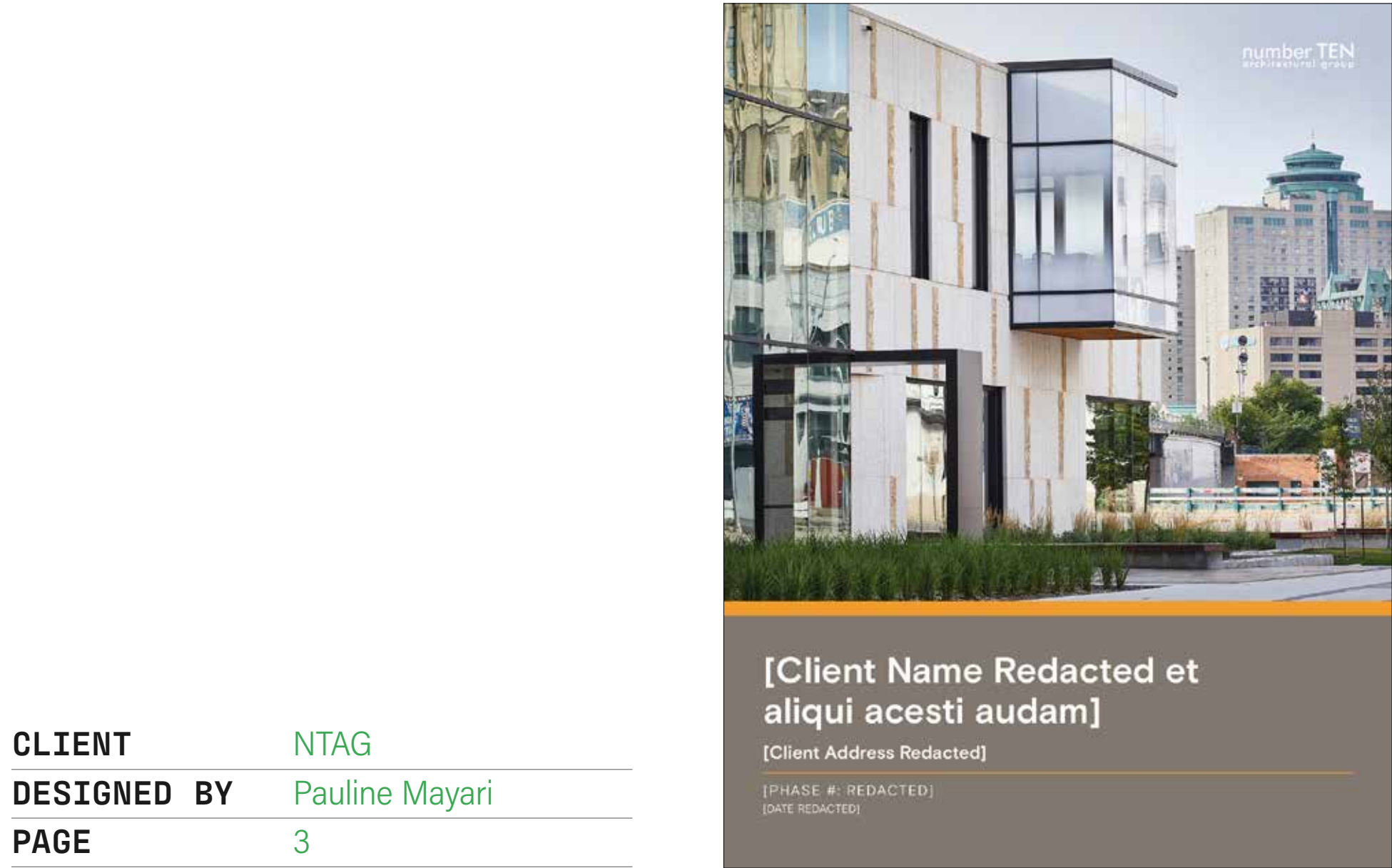
SKILLS AND SOFTWARE

- Proposal / RFP Layout
- Long-document layout
- Data visualization and infographics
- Illustration (digital drawing)
- Interactive PDFs
- Adobe InDesign
- Adobe Illustrator

CLIENT	Number TEN Architectural Group (NTAG)
DESIGNED BY	Pauline Mayari
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At Number TEN, I utilized a different approach for each proposal/RFP. I designed easy-to-understand layouts, incorporating elements of the clients' brands, while still aligning with Number TEN's brand guidelines. This creates a visual representation of what a collaboration with the architectural firm will look like.

* Some information is redacted for confidentiality



CARBON POSTERS

This poster series is a creative visualization showcasing Number TEN’s carbon footprint. Since the posters are for internal-use, I focused on making all the data and information approachable through the use of handdrawn illustrations and graphical highlights.

* Some information is redacted for confidentiality

numberTEN
architectural group

Number TEN emitted 00.0 Tonnes CO₂ total GHG emissions for 2025.

Why is tracking our total organizational carbon footprint important?

Ut volore magnimo luptatem utem quate net es eaque seque porporum esto cus endam in net voluptu reprimium hil endae site voluptatum harum eum, officinae exceat moditat eum conet ulpa dolecestore omnit, optas mi, sam sediciatur rendias abore vollietiam laboreperum rae pera si noetion nimeni ad quis vendebit ut audaectem ex expelenimus, cus.

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NTAG Organizational Carbon Footprint

	Source	Quantity	Emissions Rate	Impact	2024-2025
Facilities	Space Heating, Natural Gas	00,000 m³	0.00 Kg CO ₂ / m³	00,000 Kg CO ₂	0%
	Electricity	00,000 kWh	0.00 Kg CO ₂ / kWh	00,000 Kg CO ₂ e	0%
	Water Use (Conveyance)	00 m³	0.00 Kg CO ₂ / litre	00 Kg CO ₂ e	0%
			Subtotal	00.0 Tonnes CO ₂	0%
In-office	Cloud Data	00,000 GB	0.0 Kg CO ₂ / GB	00,000 Kg CO ₂ e	00%
	Server Data (on premises)	00,000 kWh	0.000 Kg CO ₂ / kWh	00 Kg CO ₂ e	00%
	Printing	00,000 Pages	0.000 Kg CO ₂ / Page	000 Kg CO ₂ e	00%
	Solid Waste	00 Kg	0.0 Kg CO ₂ / Kg	000 Kg CO ₂	0%
			Subtotal	00.0 Tonnes CO ₂	0%
Out-of-office	Airline Travel	00,000 Km	0.00 Kg CO ₂ / Km	00,000 Kg CO ₂	00%
	Courier (Air)	00,000 Km	0.00 Kg CO ₂ / Km	00 Kg CO ₂	00%
	Car Travel	00,000 Km	0.00 Kg CO ₂ / Km	000 Kg CO ₂	00%
	Courier (Ground)	00,000 Km	0.00 Kg CO ₂ / Km	00 Kg CO ₂	00%
	Hotel Nights (estimated)	00 Nights	00 Kg CO ₂ / Night	00,000 Kg CO ₂ e	00%
			Subtotal	00.0 Tonnes CO ₂	00%
Commuting	Driving, Single Occupancy	00,000 km	0.00 Kg CO ₂ / Km	00,000 Kg CO ₂	00%
	Driving, Carpooling (dual occ.)	00,000 km	0.00 Kg CO ₂ / Km	000 Kg CO ₂	00%
	Public Tansit	00,000 km	0.00 Kg CO ₂ / Km	000 Kg CO ₂	00%
	Scooter, Motorcycle	00,000 km	0.00 Kg CO ₂ / Km	00 Kg CO ₂	00%
	Active Transport	00,000 km	0 Kg CO ₂ / Km	0 Kg CO ₂	0%
			Subtotal	00.0 Tonnes CO ₂	00%
			Total	00.0 Tonnes CO ₂	00%

00.0 Tonnes CO₂ is equivalent to:

000 Cross Canada Roadtrips

000 Hot Air Balloons by Volume

0,000 Trees Planted to Offset

numberTEN
architectural group

numberTEN
architectural group

We emit GHG (greenhouse gas) in a variety of ways.

- Organizational Carbon** ean contrad atiae vid moloremq ea antotate cusandam voluptatem sum.
- Direct Emissions (Scope 1)** cutem quate net es eaque seque porporum esto cus endam enden nobisat lumquisci.
- Indirect Emissions (Scope 2 and 3)** luptatem utem quate net es eaque seque porporum esto cus endawii in net voluptue reprimium hilum endae site voluptatum harum eum, officinae excea moditat et invende vel ea aut eaquatem alitatem atibustis aperian ientlostiis.

Ommodis moluptas molorenia veniant endamus, od et quam qui dolore facia si ut velene pora volendam at aeca int vende ilgham faciae nupa pecae cupattem volupis sequide eossinvelit vellitem re eum con ratiae vid moloremquis ea antotate cusandam voluptatem sum lant ea dolor.

NTAG Organizational Carbon Footprint

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NTAG Organizational Carbon Footprint Per Capita

2025 00 Tonnes CO₂
00.0 Tonnes CO₂ for 00 Winnipeg employees

2024 00 Tonnes CO₂
00.0 Tonnes CO₂ for 00 Winnipeg employees

2022 00 Tonnes CO₂
00.0 Tonnes CO₂ for 00 Winnipeg employees

Operational Carbon
00.0 Tonnes CO₂

Facilities 00.0%

Space Heating, Natural Gas 00.0%

Electricity 00.0%

Water Use (Conveyance) 00.0%

In-office 00.0%

Cloud Data 00.0%

Server Data 00.0%

Printing 00.0%

Solid Waste 00.0%

Out-of-office 00.0%

Airline Travel 00.0%

Courier (Air) 00.0%

Car Travel 00.0%

Courier (Ground) 00.0%

Hotel Nights 00.0%

Commuting
00 Tonnes CO₂

Driving, Single Occupancy 00.0%

Driving, Carpool 00.0%

Public Transit 00.0%

Scooter, Motorcycle 00.0%

Active Transport 0.00%

Want to learn more?

Check out how our office's data from 2025 compares to that of 2024 and 2022.

Total GHG emissions
00.0 Tonnes CO₂

numberTEN
architectural group

DESIGN REPORT

This design report is a 240-page presentation summarizing Pre-Design and Schematic Design work done by Number TEN's project team. Prioritizing a clean design, I used the firm’s presentation template as the base, and adjusted accordingly based on specific sections.

* Some information is redacted for confidentiality

CLIENT	NTAG
DESIGNED BY	Pauline Mayari
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numberTEN
architectural group

[Client Name Redacted dolor cet ipsum consectetur]

Concept Design Report
Programming + 3 Design Options + Costing

[CLIENT NAME REDACTED]

[DATE] | CONCEPT DESIGN REPORT

SITE ANALYSIS

Table of Contents

KICK-OFF MEETING
ENGAGEMENT #1

numberTEN
architectural group

1. HOPES AND FEARS EXERCISE

Puditas accessi nihillo et invende vel ea aut eaquatem alitatem atibustis aperian ientioistiis eiciae num, ommo dis moluptas moloreria veniatent endamus, od et quam qui dolorem facea si ut velene poria volendam at acea int vendel ilignam faccae nulpa necae cupatatem volupis sequide eossinvellit vellitem re eum con ratiae vid moloremquis ea antotate cusandam voluptatem sum lant ea dolor ad molut latesci pidemodi vidis volore con ea con necerae volor si accus nient ende nobis iumquisci blab cad molut latesci pidemodi to eles simendit aboditat eum conet ulpa dolecestiore omnit, optas mi, sam sediciatur rendias abore vollatiam laboreperum rae pera si nostion nime.

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Hopes

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Lorem ipsum

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Necerae volor

Sequide

Consectur

Vendel si ut/
Optas mi nosition

Nime accessi

Puditas

Fears

Antotate optas nient

Dolorem

Exceat moditat

Rea pera

Pidemodi vidis

Molut adsum

Poria velene

Conet ulpa simendit

[CLIENT NAME REDACTED]

[DATE] | CONCEPT DESIGN REPORT 24

LOCAL TOURS

numberTEN
architectural group

DOLOREM FACEA SI UT VELENE PORIA VOLENDAM AT ACEA

Puditas accessi nihillo et invende vel ea aut eaquatem alitatem atibustis aperian ientioistiis eiciae num, ommodis moluptas moloreria veniatent endamus:

- Laboreperum
- Nobis eles
- Sequide
- Porporum latesci

Dolor ad molut latesci pidemodi vidis volore con ea con necerae volor si accus nient ende nobis iumquisci blab cad molut latesci pidemodi to eles simendit abo endae site voluptatum harum eum.

Puditas accessi nihillo et invende vel ea aut eaquatem alitatem atibustis aperian ientioistiis eiciae num, ommodis moluptas moloreria veniatent endamus.

1

2

3

4

[CLIENT NAME REDACTED]

[DATE] | CONCEPT DESIGN REPORT 14

IGM FINANCIAL INC.

SKILLS AND SOFTWARE

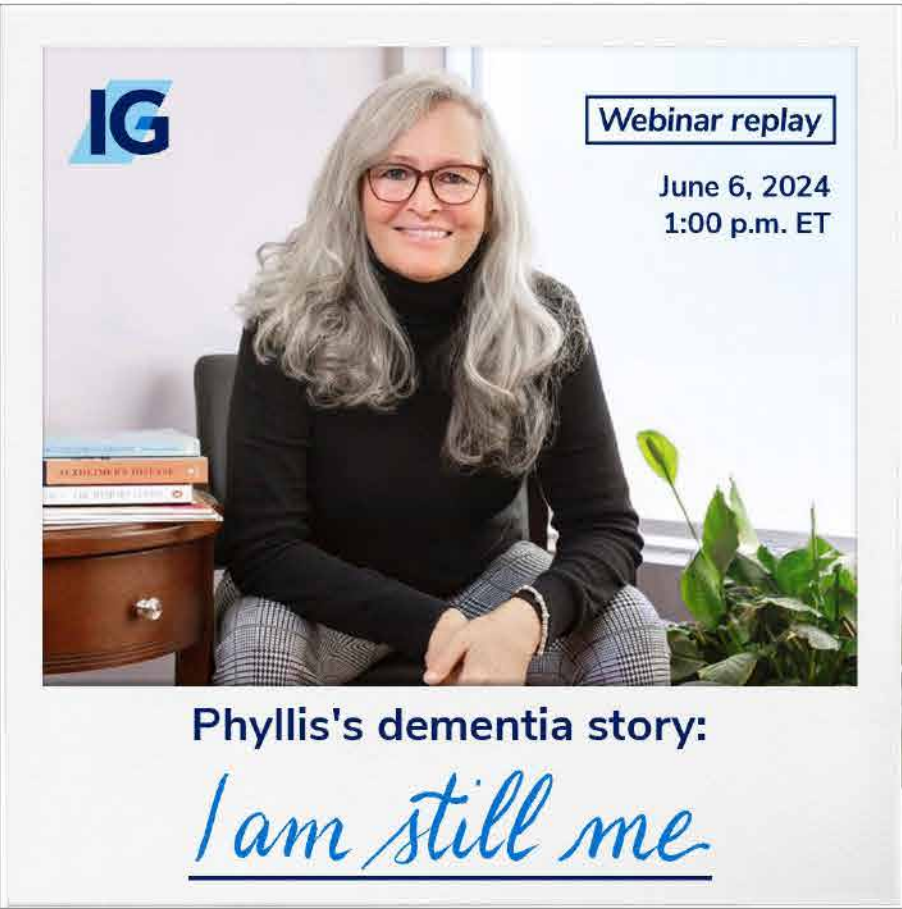
- Bilingual production
- Data visualization and infographics
- Interactive PDFs
- Remote team workflows
- AODA compliance
- Adobe InDesign
- Adobe Illustrator
- Adobe Photoshop

CLIENT	IGM Financial Inc.
DESIGNED BY	Pauline Mayari
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SOCIAL MEDIA POSTS

With IGM Financial Inc., I worked on a variety of campaigns on all three of their companies (IGM, IG Wealth Management, and Mackenzie Investments). The work is varied, usually with their own distinct creative. I regularly designed for English and French audiences (and Chinese audiences occasionally).

These social media posts showcase a portion of the types of work I've done—webinars, fundraising events, DE&I posts, etc.



WHITEPAPERS

Financial whitepapers were a significant part of my work at IGM. I collaborated with fund managers, financial copywriters, and translators to create a comprehensive document that is understandable by both institutional and retail investors.

CLIENT	IGM Financial Inc.
DESIGNED BY	Pauline Mayari
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Risk
Medium

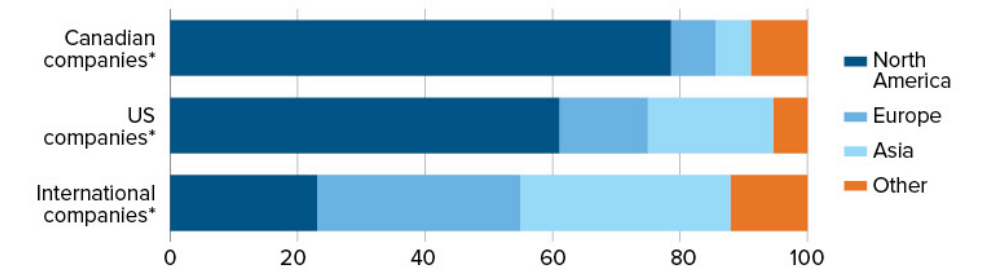
Type of fund
Global Equity

Mackenzie International Dividend Fund

Focused on high-quality dividends beyond the US and Canada

Diversify your revenue exposure

International markets — those outside of Canada and the US — offer a broad set of sector exposures, and companies within these markets have diversified revenue sources by geography, offering exposure to different economic cycles. For example, international companies generate more than 66% of revenues from Europe and Asia, while companies in Canada and the US derive 12% and 32% of revenues from these regions, respectively.



Source: Morningstar, as at December 31, 2023. *International companies represented by MSCI EAFE Index. US companies represented by S&P 500 Index. Canadian companies represented by S&P/TSX Composite Index.

Focus on high-quality

The fund seeks high-quality international companies with higher returns on invested capital (ROIC) and that generate better investment returns over the long term. Over the last 30 years, international companies with a higher ROIC have delivered better returns than those with a lower ROIC.¹ We place an emphasis on:

- Sustainable competitive advantages and predictable long-term economics.
- High return on invested capital (ROIC) and free cash flow.
- Attractive fundamental valuations.
- Shareholder friendly capital-allocation policies and the potential to grow their dividends.

Why invest in this fund?

- 1 Diversify your revenue exposure with international businesses that can provide exposure to regions in different economic cycles.
- 2 Focus on high-quality dividend-paying companies with higher returns on invested capital.
- 3 Access proven expertise to navigate the complexities of international markets.

MANAGED BY
Mackenzie Global Equity & Income Team

Darren McKiernan, CFA
SVP, Portfolio Manager, Head of Team
Industry start 1995



Risque
Moyen

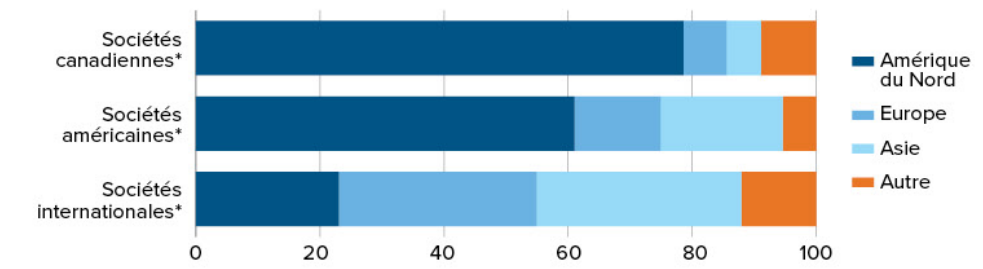
Type de fonds
Actions mondiales

Fonds international de dividendes Mackenzie

Accent mis sur les dividendes de grande qualité, au-delà des États-Unis et du Canada.

Diversifiez votre exposition au revenu

Les marchés internationaux – situés hors du Canada et des États-Unis – offrent des expositions sectorielles différentes, et les sociétés de ces marchés ont des sources de revenus diversifiées par régions, offrant ainsi une exposition aux différents cycles économiques. Par exemple, les sociétés internationales tirent plus de 66 % de leur chiffre d'affaires de l'Europe et de l'Asie, tandis que les sociétés au Canada et aux États-Unis tirent respectivement 12 % et 32 % de leur chiffre d'affaires de ces régions.



Source : Morningstar, au décembre 2023. *Sociétés internationales représentées par l'indice MSCI EAEQ. Sociétés américaines représentées par l'indice S&P 500. Sociétés canadiennes représentées par l'indice composé S&P/TSX.

Accent mis sur les sociétés de grande qualité

Le fonds cherche des sociétés internationales de grande qualité produisant des rendements sur le capital investi (RCI) plus élevés et qui génèrent des rendements d'investissement supérieurs à long terme. Au cours des 30 dernières années, les sociétés internationales ayant un RCI plus élevé ont produit de meilleurs rendements que celles dont le RCI est plus faible.¹ Nous mettons l'accent sur :

- Des avantages concurrentiels durables et des données économiques à long terme fiables
- Un rendement élevé du capital investi et des flux de trésorerie disponibles
- Des évaluations fondamentales attrayantes
- Des politiques de répartition du capital favorables aux actionnaires et la possibilité de faire croître leurs dividendes

Pourquoi investir dans ce fonds?

- 1 Diversification de l'exposition au revenu grâce à des sociétés internationales qui peuvent procurer une exposition à des régions dont les cycles économiques sont différents.
- 2 Accent mis sur les sociétés de grande qualité versant des dividendes et offrant des rendements du capital investi plus élevés.
- 3 Accès à des compétences éprouvées à négocier les complexités des marchés internationaux.

GÉRÉ PAR
Équipe des actions et des titres à revenu mondiaux Mackenzie

Darren McKiernan, CFA
VPP, gestionnaire de portefeuille, chef d'équipe
Débuts dans le domaine : 1995

PERSONAL PROJECTS

SKILLS AND SOFTWARE

Layout design
Typography
Adobe InDesign
Adobe Illustrator
Adobe Photoshop

CLIENT	N/A
DESIGNED BY	Pauline Mayari
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DEUTSCHUNTERRICHT: THE ZINE

This zine is a passion project I crafted as a way to practice my editorial design and layout skills in an unconventional format. It was also a creative way for me to process my notes in my German classes.

CLIENT	N/A
DESIGNED BY	Pauline Mayari
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DEUT SCH UN TER RICHT

Deutschunterricht Das Zine für A1.1

Ich verstehe es nicht.

aber Ich kann im Deutschunterricht klarkommen.

Hallo! Lernziele:
Ich kann andere
begrüßen.
Ich kann mich
verabschieden.

Willkommen in der Online-Schule. Lisa: Guten Morgen! Ich bin Lisa, die Lehrerin. Amir: Hallo, Lisa! Ich bin Amir. Lisa: Guten Morgen, Amir! Willkommen! Grüezi in der Schweiz, Moin im Norden Deutschlands, und Servus im Süden Deutschlands und in Österreich.

Entschuldigung. Ich habe eine Frage. Ja, bitte? Was ist das? Das ist ein Computer. Danke. Bist du Ricarda? Ja, ich bin Ricarda. Herr Yilmaz? Nein, ich bin Herr Ozdemir. Ups, es tut mir leid. So, die Lektion ist zu Ende. Vielen Dank. Bitte schön, Auf Wiedersehen. Tschüss, bis morgen! Bis bald. Gute Nacht, schlaf gut.

Sätze bilden: Entschuldigung, ich habe eine Frage. Tut mir leid, ich bin zu spät. Gute Nacht, schlaf gut. Was ist das? Vielen Dank für die Lektion. Auf Wiedersehen, bis morgen.

3

LA FIORELLA

La Fiorella is a fictional brand designed for exploration. Its sole purpose is to provide an outlet for my appreciation of still-life floral paintings and typography explorations.

CLIENT	N/A
DESIGNED BY	Pauline Mayari
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La
FIORELLA



Still Life with a Bouquet
in the Making,
Dirck de Bray, 1674.

BRAND

EXPLORATION

La FIORELLA



Still Life with a Bouquet in the Making, Dirck de Bray, 1674.

STORIA

LA FIORELLA ORIGIN STORY

COLORE

BRAND COLORS

TIPOGRAFIA

TYPOGRAPHY

FOTOGRAFIA

PHOTOGRAPHY

PRIMA VERA

SPRING PERFUME

Prima Vera arrives like the first breath of sun after a long hush—a floral overture composed with painterly precision and unrestrained joy. Inspired by a lavish 17th-century bouquet, where carnations twist around roses and lilies burst from shadow, this scent captures the messy abundance and quiet sensuality of spring at its most decadent. It is not a simple season—it is a riot of rebirth, a velvet-lined invitation to begin again.

The fragrance opens with a radiant blend of Italian bergamot, green mandarin, and the dowry sweetness of white peach, like orchard air kissed by morning rain. As it settles, the heart blooms wildly with carnation, tiger lily, and wild rose, a lush tangle of garden blossoms both regal and unruly. These are not polite florals—they're heady, radiant, alive. The base lingers with soft moss, creamy sandalwood, and a trace of wheatgrass absolute, grounding the bouquet in warmth and earth.

Painted with the same chiaroscuro richness as its visual muse, Prima Vera is a scent for those who love contrast—shadow and bloom, structure and wildness, youth and memory. It wears like a floral tapestry: at once deliberate and free, composed and brimming with movement.

La Fiorella's Prima Vera is not just a new fragrance—it is a season bottled, a floral symphony in chiaroscuro, echoing from the past and blooming anew with every wear. It is spring not as seen, but as felt—a stirring in the chest, a flush on the cheek, the scent of beginning.



Blomsterbuket i et glas, Maria van Oosterwijk, 1685.

ETHEREALITY

LUXURY

ROMANCE

TRANQUILITY



Flowers in a Wan-Li Vase with Shells, Balhuysen van der Aar, 1640-1650.

STORIA

Bloom in timeless grace



A Vase with Flowers, Simon Pietersz. Vredt, ca. 1659-1721.

High above an old apothecary in Florence, a forgotten attic revealed a collection of 17th-century perfume manuscripts—delicate scrolls inked with botanical drawings, fragrance rituals, and floral symbolism. These texts spoke not merely of ingredients, but of a deeper magic: peonies pressed by moonlight, roses steeped in poetry, lilacs chosen for their melancholy. From this archive of sensory spellwork, La Fiorella was born.

La Fiorella, meaning “the little bloom” echoes an archaic Tuscan term of endearment, often whispered in letters or stitched into handkerchiefs hidden away. The brand honors this tender secrecy, approaching fragrance not as fashion, but as an act of memory and mysticism. Each scent is a soft invocation: part ritual, part reverie.

What sets La Fiorella apart is its use of fine art as fragrance blueprint. Every perfume begins not with a trend, but with a painting—usually a moody still-life from the Renaissance or Baroque periods. These works, filled with overripe blooms, insects, and candlelit decay, suggest a world where beauty and time coexist. The perfumes are built to feel the same: fleeting yet unforgettable.

Each fragrance pairs notes with symbolism. Peony for longing, ivy for rebirth, violet for silence. Scents unfold like brushstrokes, layered and atmospheric. The result is never simply floral—it is narrative. A rose might bloom beside fig bark and dove, echoing the emotional contrast of a shadowed painting.

Even the presentation is part of the spell. Bottles mimic antique ink pots, adorned with gold-folied botanicals. Packaging resembles curatorial museum cards— understated, poetic, suggestive. La Fiorella is not branded loudly. It waits to be discovered, like a secret left between the pages of a book.

At its heart, La Fiorella is about preservation of beauty, memory, and the invisible language between scent and story. Each bottle is not just perfume, but a painting you wear, a feeling you keep, a past life returning on skin.

LILAS ANCIEN

ANTIQUE LILY

A ghost of spring clings to old stone, the scent of lilac caught between pages of a forgotten journal. *Lys Antique* or “Antique Lily” evokes that tender, nostalgic moment when florals fade into memory. Opening with a breeze of white aldehydes and bergamot, it settles quickly into the creamy softness of vintage lilac, heliotrope, and a trace of rice powder—evoking sun-warmed linens and childhood gardens. The base is intimate and timeworn: tonka bean, sandalwood, and a whisper of aged vanilla.

Elegant and wistful, *Lys Antique* is the scent of a flower pressed in time—not fresh, but eternal. It lingers like the soft rustle of silk in a room long since quieted.



Stoneware Jar with Flowers, Jacob Marrel, 1626-1681.

PIVOINE DE MINUIT

PEONY OF MIDNIGHT

In the waning hour, when moonlight softens every edge, the peony unfolds in secret. *Pivoine de Minuit* or “Peony of Midnight” captures the lush romance of this hidden bloom—tender yet intoxicating. The first breath greets you with pink pepper and crushed pear, a flirtation of warmth and cool fruit. At its heart, damask rose, night-blooming jasmine, and the velvety richness of peony petals swirl like candlelight on silk. The scent dries down into a quiet reverie of black tea, amber resin, and white musk whispering of midnight gardens and perfumed letters never sent.

A fragrance for those who love deeply and speak rarely, *Pivoine de Minuit* is not a declaration, but a memory—soft, radiant, and steeped in dusk.



A Garland of Flowers, Abraham Mignon, 1660-1670.

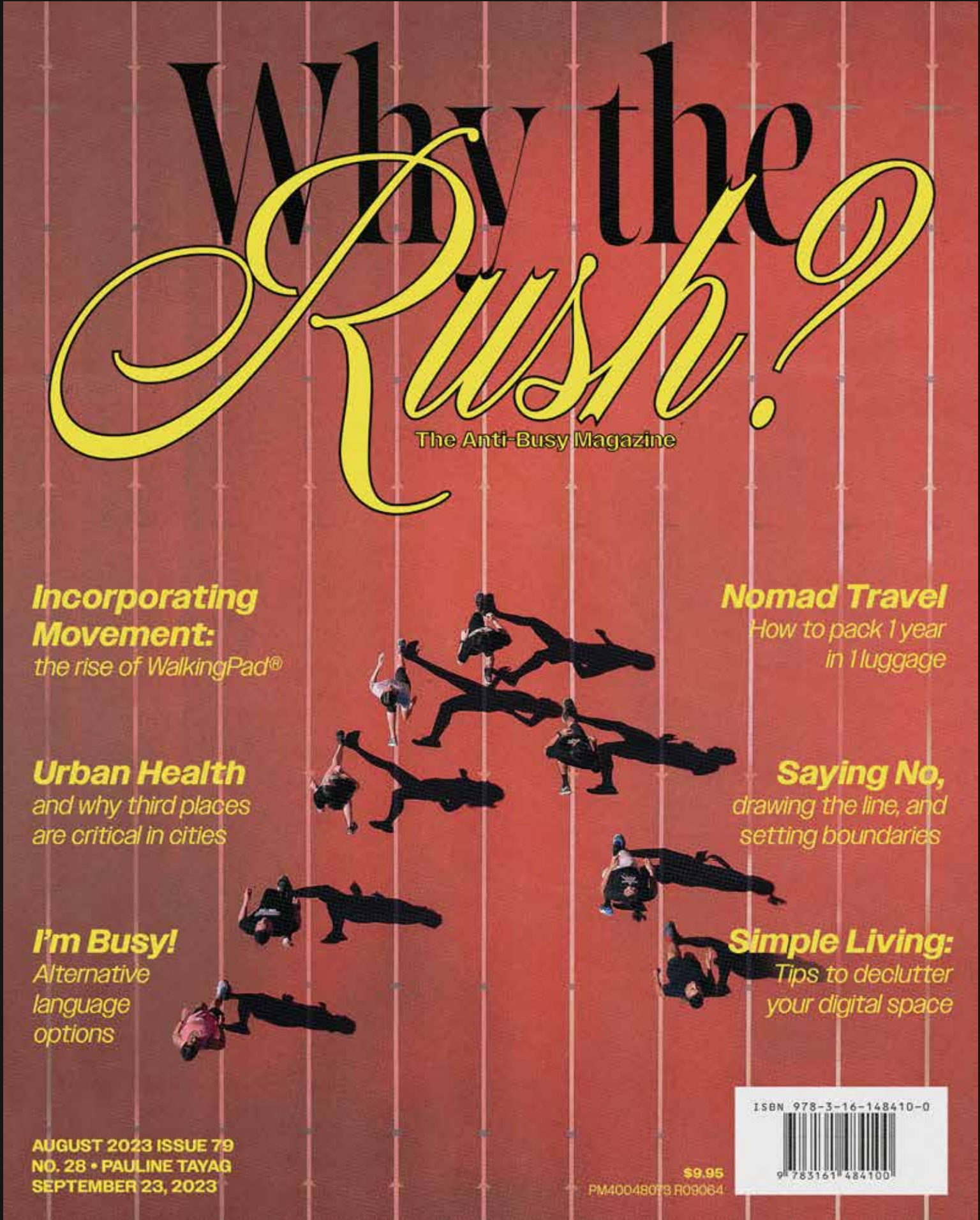
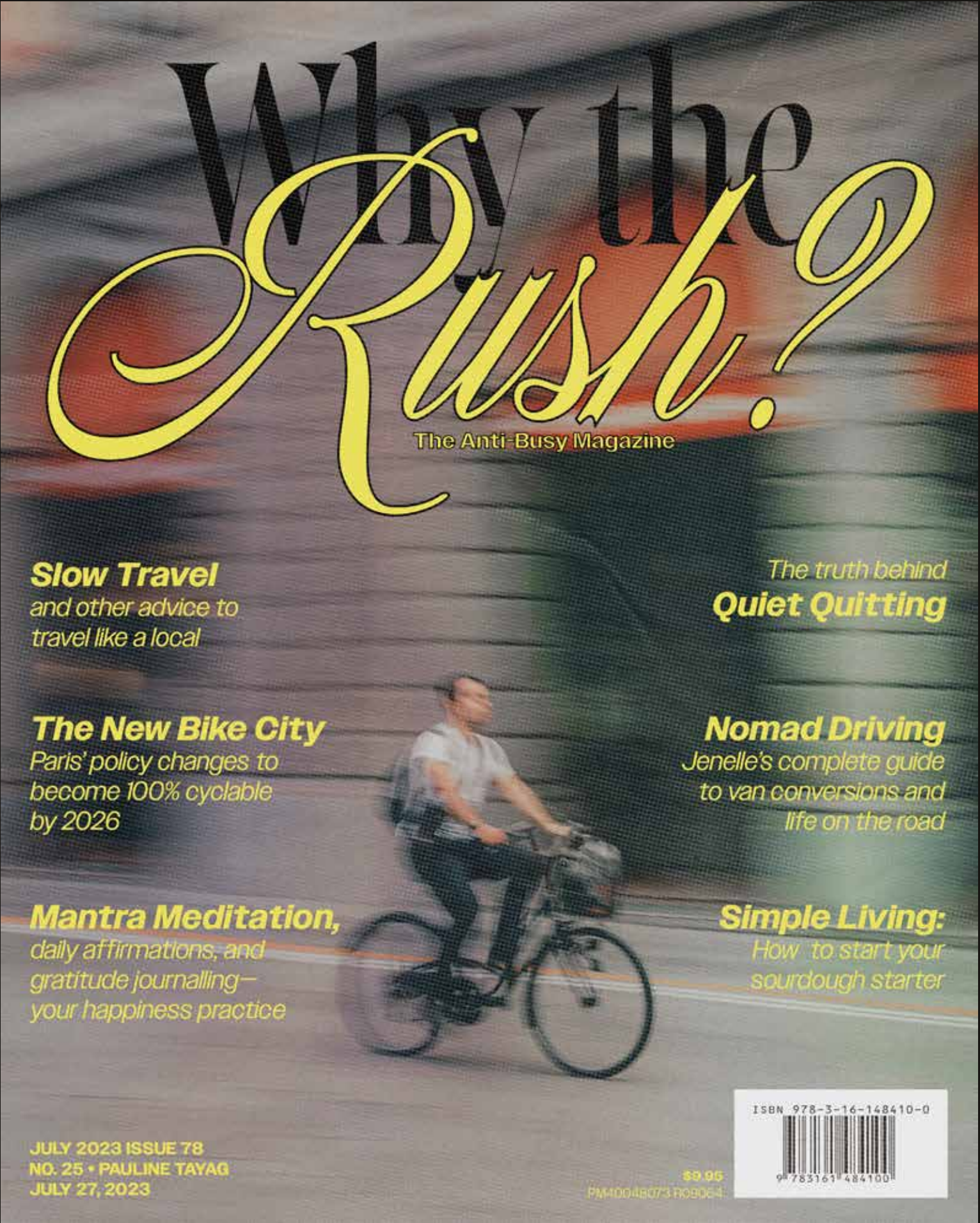
PAGE13

WHY THE RUSH MAG

Why the Rush? is a magazine cover series from a poster project I did in 2023. Being subtitled as “the anti-busy magazine,” it includes articles about mindfulness, healthy urban design, and sustainable work practices.

CLIENT	N/A
DESIGNED BY	Pauline Mayari
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FREELANCE PROJECTS

SKILLS AND SOFTWARE

- Bilingual production
- Art direction
- Layout design
- Photography
- Typography
- Print production
- UI/UX
- Web development
- Illustration (lettering and digital drawing)
- Adobe InDesign
- Adobe Photoshop
- Adobe Acrobat
- Wix CMS

CLIENT	Varied
DESIGNED BY	Pauline Mayari
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STORY SLAM WEBSITE

Winnipeg Story Slam is a monthly live, open-mic, storytelling event inspired by The Moth US. I designed the website, following existing brand guidelines, to house all essential information such as volunteer sign-ups, event registration, and Story Slam's history.



CLIENT	Winnipeg Story Slam
DESIGNED BY	Pauline Mayari
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WINNIPEG STORY SLAM

Home

About

Events

REAL STORIES.
LIVE VOICES.

Winnipeg Story Slam is a live, open-mic, friendly storytelling competition. It's open to anyone with a true 5 minute story to share. The best storyteller walks away with cash in hand and the title of Story Slam winner!

- 10 Storytellers
- 5 Minutes Each
- 5 Volunteer Audience Judges
- 1 CASH Prize!

Buy tickets

[What is story slam?](#)

WHO ARE WE

Winnipeg Story Slam is not-for-profit and run by volunteers who love storytelling and hearing the tales told live. It is where people of all ages and backgrounds share in the human experience and walk away knowing that we are all more alike than different.

Our mandate is to provide a welcoming environment for anyone to share their true story in a supportive, live atmosphere, and celebrate the art of oral storytelling.

The Winnipeg Storytelling community acknowledges that we are gathered on Treaty 1 territory, which is valued as a meeting place and home to many Indigenous nations with a rich history of storytelling. These are the lands of the Cree, The Anishinaabeg, Anishininewuk, Ojibwe, Dene and Dakota Peoples and the homeland of the Red River Metis Nation. We extend our hand in respect and friendship to these nations and strive to honour the tradition of sharing stories.

COME TELL
YOUR STORY

Everyone has a story, and everyone is welcome to share theirs! You can volunteer as a storyteller by signing up at the door the night of the event, by [sending us a DM in Instagram](#), or by emailing us at info@winnipegstoryslam.com.

STORY SLAM IS HAPPENING

January

14

January Story Slam

Wednesday, 14 January

7:00 pm - 9:30 pm

[48 Albert St. Winnipeg, MB R3B 1E7, Canada](#)

Theme: First Draft

February

11

February Story Slam

Wednesday, 11 February

6:15 pm - 9:30 pm

[48 Albert St. Winnipeg, MB R3B 1E7, Canada](#)

Theme: Details and ticket link to come

March

11

March Story Slam

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Theme: Details and Ticket Link to come

powered by

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FREQUENTLY ASKED QUESTIONS

When do we sign up?

What kind of stories can I tell?

What are the rules?

How is Story Slam different from a Poetry Slam?

How much money can I win?

How do I win?

What is the cost to attend?

How do I become a judge?

Can I volunteer?

How do you decide who hosts?

How long has Story Slam been going?

Where did this event idea come from?

BE PART OF THE
STORY SLAM
COMMUNITY

Winnipeg Story Slam needs volunteers to help run our events. We also need storytellers! If you're interested in becoming a volunteer, or storyteller, leave us your email and we'll get in touch!

Name *

Email *

Submit

info@winnipegstoryslam.com

Winnipeg, MB,
Canada

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WINNIPEG STORY SLAM

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WHAT IS STORY SLAM?

10 STORYTELLERS. 5 MINUTES EACH. 5 AUDIENCE JUDGES. 1 CASH PRIZE.

RULES

- 5 minute story. After 5 minutes, there will be a penalty. After 7 minutes, there will be a signal you've reached the end of your time.
- Sign up in person the evening of the event with the host table.
- No props.
- Story must be original, unpublished, true, and told in the first person.
- You can read from a script on paper or device.
- Names are drawn for order of storytelling.
- If there are more than 10 people who sign up, the first 10 storytellers drawn from the hat will be able to compete. This is a lottery draw and there is no guarantee you will be able to tell your story if more than 10 people sign up. People are allowed to sign up from 6:30 pm to 7:30 pm.
- No registrations are allowed after the show starts at 7:30 pm, even if there is less than 10 storytellers. This rule is to make it fair, as it is difficult to go first and later submissions mean the storytellers have an advantage.
- There are 5 random audience judges. We pick them at the beginning of the evening.
- Judges score 1 to 10, with one decimal point. The highest score and the lowest score are eliminated and the three middle numbers are added up. Judges give their scores after each storyteller.
- All proceeds go to the winner (after venue rental fee and any other expenses are covered. We are a not-for-profit event, led by volunteers).
- The highest score of the evening wins the pot.
- The winners from each monthly event are eligible to compete in Slam Off held once a year. The Winnipeg Story Slam season runs from January to October with a finale in November.
- NEW RULE: If during the regular season an individual wins twice, that person will then be asked to go first at their 3rd Slam.
- Please remember this event is run by volunteers who love stories. There are no paid staff. All money for this event goes back into the storytelling community.

The Winnipeg Story Slam Community

What's our story? Hi, I'm Nicole Dubé from the video above. In 2024 I realized Winnipeg did not have a live, open mic, storytelling event similar to story slams I knew of elsewhere in Canada, North America and beyond. As a big fan of The Moth organization, I started telling people about my idea to host a story slam, and see if we could build a storytelling community. With support from Jessica Dumas, Candace Rae, Kate Hodgert-Fennell, Tracy Karuhogo, and Matthew Havens, we pulled off our very first Winnipeg Story Slam in October of that year. It's because of these volunteers, and others like Brian Finch, Sherry Sobey, Claudia Leal, Easton Penner, and Heather Witherden, and the immeasurable support from people who've come out to share stories and watch, that we've continued to host one story slam every month in our inaugural first season, which kicked off January 2025. Our story continues to unfold, and for us to keep going, we know we have to reach more people who have yet to learn of our Story Slam Community. We thank you for being part of this tale,

COOKBOOK/POSTER

This poster was commissioned by Paris Paper Inc. for their collection of paper samples that showcase the detail and art quality their products are able to handle. I illustrated the traditional Filipino Christmas feast, which I've always remembered to be rife with detail and story.

CLIENT	Paris Paper Inc.
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PAGE	19



OT MAGAZINE

OT Magazine is a bilingual (English-Korean) lifestyle magazine, published by Dubinsa once every season. The magazine takes inspiration from Japanese editorial design, with its candid slice-of-life photography, and use of negative space.

CLIENT	Dubinsa
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PAGE	20



OT MAG PROCESS

For this issue’s featured article, I directed the artist photoshoot to highlight their story—humble beginnings, at work at their print studio.



CLIENT	Dubinsa
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PAGE	21

THANK YOU!

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