

EVERY

BRILLIANT

BY DUNCAN  
MACMILLAN  
WITH JONNY  
DONAHUE

2023.24 SEASON  
NEWMONT STAGE AT THE  
BMO THEATRE CENTRE  
FEBRUARY 8-MARCH 3,  
2024

THIS SHOW IS GENEROUSLY  
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DOCKSIDE  
RESTAURANT



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## **PRE-ATTENDENCE RESOURCES**

In the following pages, you will find resources that  
may be helpful prior to attending the show



# WELCOME



This guide was created for teachers and students. It contains an overview of the play's story as well as informative resources and activities for teachers and students. The guide aims to provide background knowledge and critical perspectives on the play that will yield fruitful discussion and foster an understanding and appreciation of theatre arts.

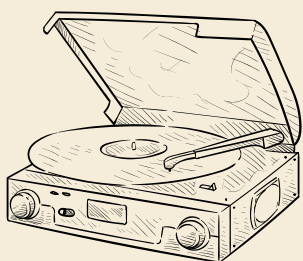
If you have any questions, comments, or suggestions for the guide, please contact our **Education Coordinator, Mikenzie Page**, [mpage@artsclub.com](mailto:mpage@artsclub.com)

This study guide was written by Cloris Li, Mikenzie Page, and Yun Young Heo.

## ABOUT THE ARTS CLUB

The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors. It became the Arts Club Theatre in 1964 when the company opened its first stage in a converted gospel hall at Seymour and Davie Streets. Now in its 60th season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates three theatres: the Granville Island Stage, the Stanley Industrial Alliance Stage, and the Newmont Stage at the BMO Theatre Centre. Its popular productions range from musicals and contemporary comedies to new works and classics.

Learn more about the Arts Club Theatre Company at [artsclub.com](http://artsclub.com).





# LEARNING OBJECTIVES



After viewing *Every Brilliant Thing* and working through the following activities, students will:

- Promote understanding of mental health issues, while emphasizing the importance of compassion, empathy, and the value of small moments of joy in life.
- Raise awareness about mental health stereotypes surrounding depression.
- Create and foster a supportive and inclusive environment for those who may be struggling.



## CONNECTIONS TO BC CURRICULUM

### First People Principal of Learning

- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).

*The play explores the protagonist's holistic journey of self-discovery, reflection, and growth. It emphasizes the importance of personal experiences, relationships, and self-reflection in understanding and navigating life's challenges.*

- Learning involves recognizing the consequences of one's actions.

*Throughout the play, the protagonist's experiences and interactions with others highlight the impact of their actions on themselves and those around them. The play encourages reflection on the consequences of choices and behaviors, promoting a sense of responsibility and accountability.*

- Learning requires patience and time.

*The play depicts the protagonist's ongoing journey of learning and growth, which takes time and patience. It emphasizes that healing and understanding are not immediate but rather processes that unfold gradually.*

### Drama 10/11/12



#### Big Ideas

- Drama communicates ideas, emotions, perspectives through movement, sound, imagery, and language.

#### Curriculum Connections

- Explore and create dramatic works to express ideas and emotions.
- Reflect on dramatic works and make connections with personal experiences.
- Demonstrate respect for self, others, and the audience.

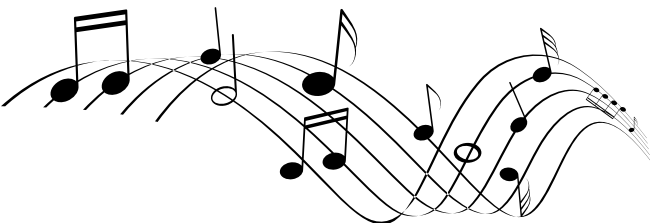
### Physical and Health Education 10

#### Big Ideas

- Health choices influence, and are influenced by, our physical, emotional, and mental well-being.

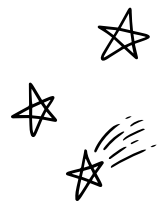
#### Curriculum Connections

- Evaluate and explain strategies for promoting mental well-being.
- Create and evaluate strategies for managing physical, emotional, and social changes during puberty and adolescence.





# CONNECTIONS TO BC CURRICULUM



## **Social Studies 10/11/12**

### *Big Ideas*

- Worldviews lead to different perspectives and ideas about developments in Canadian society.
- Social justice initiatives can transform individuals and systems.

### *Curriculum Connections*

- Use Social Studies inquiry processes and skills to ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions.
- Assess and compare the significance of people, places, events, or developments at particular times and places, and determine what is revealed about issues of social justice in the past and present (significance).
- Explain different perspectives on past and present people, places, issues, and events, and distinguish between worldviews of the past or present.



## **SHOW INFORMATION**



**GENRE: COMEDY/DRAMA**

**SHOW DATES: FEBRUARY 8–MARCH 3, 2024**

**AGE RANGE: RECOMMENDED FOR GRADES 9-12**

**VENUE: NEWMONT STAGE**

**CONTENT ADVISORY: THE PLAY HAS PHYSICAL INTERACTION WITH THE AUDIENCE, REFERENCES TO SUICIDE AND MENTAL ILLNESS, AND MATURE SUBJECT MATTER.**

# BRIEF SYNOPSIS



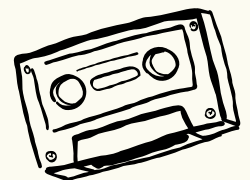
"Every Brilliant Thing" is a heartfelt and uplifting play that explores the complexities of life, mental health, and the power of human connection. Written by Duncan Macmillan with Jonny Donahoe, the play takes a unique and interactive approach, inviting the audience to participate in a beautiful journey of resilience and hope.

The story revolves around an unnamed protagonist, who at a young age, discovers the power of making lists of everything that makes life worth living. Beginning with the number one, the protagonist compiles a collection of brilliant things that bring joy, from ice cream and water fights to roller coasters and yellow. These lists become a coping mechanism for the protagonist, an anchor in times of darkness.

As the protagonist grows up, facing the challenges and complexities of life, they find solace and strength in the ever-expanding list. From experiencing the beauty of falling in love to witnessing the miracles of everyday life, the list becomes a constant companion. The play delves into the protagonist's relationships with family, friends, and partners, showcasing the impact of mental health struggles on these connections.

"Every Brilliant Thing" beautifully intertwines moments of humor and vulnerability. The audience becomes an integral part of the performance, as the protagonist engages them, assigns roles, and shares the stories behind each brilliant thing on the list. This interactive format creates a unique sense of intimacy and empathy, fostering a deeper understanding of mental health issues and the importance of supporting one another.

Throughout the play, the narrative gracefully navigates the delicate balance between darkness and light. It highlights the complexities of living with depression, while also emphasizing the transformative power of small joys and acts of kindness. The list evolves, expanding with contributions from the audience, reminding everyone of the multitude of reasons to keep going, to cherish every brilliant thing, no matter how small.





# Long Synopsis



The show opens with our narrator, speaking to the audience. He explains that after his mother's first suicide attempt, he began to create a list for her of every brilliant thing in the world, like ice cream or rollercoasters.

The narrator speaks to the audience explaining his first interaction with death was when his pet dog, "Sherlock Bones", was put down. The narrator begins his first interaction with an audience member who is given lines and a coat to play the vet. The narrator thanks this audience member for their work and jumps into the story of how the list began.

The narrator calls up a new audience member to play the role of his dad and the audience is transported back to November. 9th, 1987. The narrator explains how the day his mother always picked him up from school on time and had him sit in the backseat "because he was seven". On this day, his father picked him up late and he sat in the front seat. As they drive to the hospital, the narrator's father explains how his mother has tried to hurt herself because she didn't see the point of living. When they reach the hospital, his mother refuses to see him so instead the narrator sits outside the hospital room and begins to compose his list.

The narrator and his father drive home together after the tense hospital visit. Once they reach their home, the narrator follows his father everywhere around the house until his father goes into the study and shuts the door. The narrator explains that depending on what music is playing, he knows whether to continue following his father. Free jazz is played and our narrator leaves, explaining "...if it sounded like all the instruments were just falling down the stairs, it meant I should leave him alone."

The seven-year-old narrator leaves the study door to go downstairs and make himself dinner. As he sits to eat, he decides to keep adding to his list.

He continues to add brilliant things to the list while explaining that his mom didn't come home for a week, and during this time he had to go speak to the school counsellor, Mrs. Patterson. The narrator asks an audience member to remove her shoe and place her sock on her hand like a sock puppet, as that's what Mrs. Patterson used to do. Mrs. Patterson would then communicate through the sock-dog puppet to offer comfort to students who would come speak to her. The narrator expresses how he thinks the sock-dog is another "brilliant thing" and adds it to his list.

The narrator reveals that once he moved schools, he never saw Mrs. Patterson or her sock-dog again. By the time his mother came home from the hospital, he had accumulated three hundred and fourteen things on his list. The narrator leaves the list on his mother's pillow and while she never acknowledged it, he knows she saw it because she corrected his spelling mistakes. The narrator assures the audience that his mother wasn't a monster, and his childhood wasn't some terrible nightmare, and that there was music and joy in their home.





After this assurance, the narrator moves the story to ten years later when he's forgotten about the list, until his mother's next suicide attempt. He tells us he didn't handle it as well this time and lashes out at his mother when she returns from the hospital. Later that evening, our narrator finds a box under his bed, containing the list. He begins to add to it again and the next morning, follows his mom around, forcing her to listen as he reads her his list of all the good things in life. Our narrator begins to put post-it notes with brilliant things around the house and resolves to get the list to one thousand brilliant things. The rules are simple...

1. No repetition
2. Things must be genuinely wonderful and life affirming.
3. Not too many material items.

The list continues until the narrator leaves for university. When he reaches nine hundred and ninety-nine, he mails the list to his mother. When he returns home for winter break, he finds his mother has returned the letter to his room, with no indication that she read it. In response, the narrator places the list in the pages of her favourite book. He explains this Christmas was quiet and difficult. His father drives him back to university and gifts the narrator a box of records.

As he returns to university, the narrator asks an audience member to play one of his university lecturers. This university lecture series focuses on the 1774 novel, *The Sorrows of Young Werther* by Johann Wolfgang von Goethe. The lecturer offers a brief synopsis of this book...

*"The first great 'confessional' novel, The Sorrows of Young Werther draws both on Goethe's own unrequited love for Charlotte Buff and on the death of his friend Karl Wilhelm Jerusalem. The book was an immediate success, and a cult rapidly grew up around it, resulting in numerous imitations as well as violent criticism and suppression on the grounds of its apparent support of suicide."*

The narrator interrupts the Lecturer, attempting to clarify what they just said. He questions why they should read this novel when it's reportedly caused people to take their own lives. After this lecture, the narrator goes to the library and begins researching suicide as a social contagion (e.g. The Werther Effect). He then expresses that overall, he thought "the book was shit."

Suddenly, the narrator looks up and locks eyes with a new audience member. This audience member is transformed into Sam, the narrator's love interest who he met while studying in the library. They connect over the books they are both reading, and their relationship begins to blossom. As they fall in love, the narrator ends up lending Sam the book containing the list of every brilliant thing. She reads the book and the list and returns it to him.



Embarrassed by his list, the narrator goes to rip it up when he realizes someone else has added to the list. Sam has added more reasons to the list including number one thousand, when someone lends you books. Renewed by her act of kindness, the narrator continues adding to the list. The next morning, he goes to the library and kisses Sam. From then on, the pair are inseparable.

The scene changes and the narrator addresses the audience. He tells them how his mother used to have such high moods and then would plummet into depression. He expresses his real fear and risk, is that one day he will feel the same as his mother and take the same action. The narrator takes Sam to meet his family and the list continues to grow. More people in his life begin to add to the list and as the list grows, so does our narrator's life. The narrator finishes university, marries Sam, moves to London, gets a job, and falls into a routine. Sam and the narrator end up always arguing and when Sam encourages the narrator to see a mental health professional, he refuses. Eventually at the end of a tumultuous period, Sam leaves the narrator. Before leaving, Sam leaves the narrator a note in an album sleeve which he doesn't find until seven years later.

When the narrator finds the note, he doesn't know how to react, so he does "one of the oddest things" he's even done and calls his old school counsellor, Mrs. Patterson. He asks if she remembers him which she does. He asks if he can speak to her sock-dog puppet again and she agrees. The narrator asks if he was happy when he was a child.

The scene resolves without a definitive conclusion and the narrator decides to join a support group, which turns out to be the audience. He explains that for his mother's fatal suicide attempt, he wasn't there as he was working far away. The day of the funeral, the narrator receives a text from Sam, wishing him well and expressing her condolences. She tells him a fact about Beyonce which she thinks should be added to the list. Inspired, our narrator decides to sit down and type up the entire list. He prints it and leaves it for his father, who thanks him for this gift. The narrator types out the millionth reason...

"1000000. Listening to a record for the first time. Turning it over in your hands, placing it on the deck and putting the needle down, hearing the faint hiss and crackle of the sharp metal point on the wax before the music begins, then sitting and listening while reading through the sleeve notes."

Music begins to swell, and the narrator exits, leaving a million brilliant things behind him.







# Characters



## **NARRATOR**

The only performer in the play.



**vet, Dad, Sock, Lecturer, Sam, Mrs. Patterson:**

Played by various audience members throughout the play.



# ABOUT THE PLAYWRIGHT (S)



## Duncan Macmillan



Duncan Macmillan is an English playwright and director. In his plays he addresses complex issues he finds not often being discussed in theatre, such as the environment, depression, and suicide. This and his plays *Lungs*; *People, Places, Things*; and his recent adaptation of Orwell's *1984* have been seen internationally. He trained in film but became fascinated by playwriting, though his first love is music, as this shown throughout *Every Brilliant Thing*.



## Jonny Donahoe

Jonny Donahoe is a British comedian, writer and performer. He is one half of the comedy band *Jonny and the Baptists*, with Paddy Gervers. Donahoe is best known for his comedy band, *Jonny & the Baptists*, a collaboration with Paddy Gervers, making several appearances on BBC Radio 4. He has toured internationally with the critically acclaimed *Every Brilliant Thing*, which he co-wrote with Duncan Macmillan, following a very successful off-Broadway run at the Barrow Street Theatre in New York City. In 2014/15 Donahoe was nominated for the Drama Desk Award for Outstanding Solo Performance and the Lucille Lortel Award for Outstanding Solo Show. *Every Brilliant Thing* was also filmed and screened on HBO in 2016.



# Pre-Show Discussion Questions



## Thematic

1. What do you consider as "Brilliant Things" in life? (What makes life worth living?)
2. Would you ever ask for help if you are struggling with something, or you would rather keep it to yourself? Why?

## Genre

1. Have you ever seen a one-person theatre show? Have you ever heard of a solo show before this theatrical piece? (e.g. Fleabag (Phoebe Waller Bridges), I'm Glad My Mom Died (Jennette McCurdy), etc.)
2. What are the pros of having only one actor onstage telling a story? What are the challenges?
3. Do you like audience interaction in live performance? Does it make you nervous?
4. Can you think of other pieces of media that rely heavily on audience interaction and feedback?







## POST ATTENDENCE RESOURCES

In the following pages, you will find resources that  
may be helpful AFTER attending the show






# Post Show Discussion Questions



## Thematic

1. How do you think the conversations around mental health have changed since 1987? How have conversations changed from 5 years ago to now?
2. The narrator is never given a full name. Why do you think this is?

## Genre

1. Why do you think the playwright wants to interact with audience throughout the entire performance?
  2. What was the purpose of doing improv on stage?
  3. During the show, which part did you want to participate in the most?
  4. How did music support the show? What music would tell the story of your life?
- 

# SPECTRUM OF DIFFERENCE

# Being happy is simple and easy.

Agree

Agree

Agree

Agree

Agree

Agree



# Activity 1:

## How Would a Brilliant Day Look?

*Recommended for Drama 10–12, English Language Arts 10–12*

In the play, the narrator compiled a list of brilliant things that can bring meaning to life. Now it's our turn to reflect on the brilliant things that have made our lives more enjoyable. These things can be as small as hearing birds chirping in the morning or as significant as life-changing events that have brought immense positivity. Then students are invited to share their brilliant things with the class and together, create a brilliant day within their groups.

♥♥ **Materials:**  
**Sticky notes,**  
**pens.**

**Reflection & Discussion:** After the performance, gather the students for a reflective discussion:

- How did it feel to showcase your brilliant day as a group?
- Did you notice any similarities or differences between the performances?
- How did this activity connect to the themes of resilience and finding joy in the play?

### Instructions

1. The teacher will hand out sticky notes to each student, and they are encouraged to write down **at least three** different brilliant things on their notes.
2. Form a circle with the students and instruct them **to share one thing** from their notes with the person sitting beside them.
3. Once everyone has shared their brilliant things, allow the students to post their notes on the **whiteboard or wall**.
4. Divide the students into groups of five, ensuring each group member takes one note from the whiteboard or wall.
5. Once the notes have been picked, each group should have a **minimum of 15 brilliant things** to start with.
6. In their groups, students will collaborate to create a "Brilliant Day" using the ideas they collected from the sticky notes. They can present the day using **four group tableaux's** or create a **mini scene** based on the notes.
7. Allocate 25 minutes for each group to work on their "Brilliant Day," and as the teacher, you can walk around, observing their progress, and ask them to showcase random parts of their work.
8. Finally, each group will perform their "Brilliant Day" to the class, and the audience will guess the brilliant things they have chosen.

### Individual Reflection

Instruct each student to choose one or two brilliant lines/tableaus from the group work that resonated with them the most. Have them write a short reflection on how these lines and tableaus make them feel and why. Provide an opportunity to share their reflections with the class, if comfortable. By engaging in this activity, we aim to foster creativity, positive thinking, and appreciation for the small and significant things that bring joy to our lives. Let's make this a truly brilliant day for everyone!



# Activity 2:

## Music as an Thematic Device

Recommended for English Language Arts 10–12, Visual Arts 10–12, Music 10–12

Throughout *Every Brilliant Thing*, the narrator uses different albums and jazz music to express their and others innermost thoughts and emotions. In lots of films and plays, music and sound design help shape and build the world of the story, while influencing the audience's perception (sometimes unconsciously!). The right combination of sound can leave the audience feeling hopeful and uplifted or full of suspense and fear. In this activity, students are encouraged to explore the world of sound design by picking and curating the perfect playlist for their imaginary production of *Every Brilliant Thing*.

**Materials:**  
**Art supplies,**  
**paper,**  
**magazines,**  
**markers, glue.**

### Part 1: Brainstorm

**Step 1:** Read over the following lines from pivotal moments in *Every Brilliant Thing* on your own. As you read, think about the emotions and feelings the narrator has throughout the story.

**Step 2:** Get into groups of 3-4 and discuss what music/song you think fits with each moment in the play. What music do you think should be underscoring these scenes?

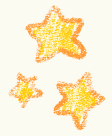
**Step 3:** Decide on one song per line as a group and write them out on a piece of paper.

**Step 4:** As a class, discuss the following questions...

1. The narrator exclusively used jazz music throughout the play. What genre of music did you pick? Are there certain genres that tell the story more effectively than others?
2. What was the difference between the music you chose for lighter, comedic scenes vs the music chosen for heavier, more emotional moments?
3. Are there moments that should be silent with no music? Do you think there are moments where there should be music and no speaking?
4. Why do people connect so deeply to music? How does it affect our everyday lives?

# Activity 2:

## Music as an Thematic Device



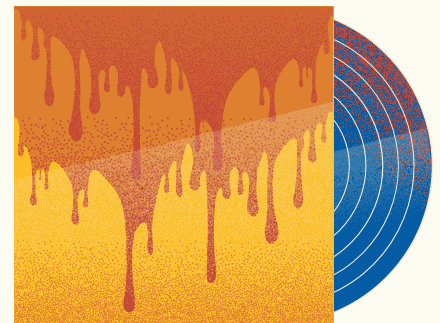
Recommended for English Language Arts 10–12, Visual Arts 10–12, Music 10–12

### Part 2: Design an Album



**Step 1:** As a group or individually, students now can design their own *Every Brilliant Thing* album based on the music they chose as a group. This can be done through drawing, coloring, painting, collaging, etc.

**Step 2:** Have students order the track list based on the moments throughout the show. They can include liner notes on the inside to explain their choices in addition to the track list.



### Part 3: Share and Reflect

In a large group, have students reflect on the following questions...

- How did the music influence how you designed your album cover?
- How do you create a theatrical journey using music? Did you incorporate a journey when choosing your songs?
- How do music and mental health connect?





## Activity 2

### Lines/Stage Directions



*The houselights are on full and will remain so throughout. There is no set. The audience are seated in the most democratic way possible, ideally in the round. It is vital that everyone can see and hear each other. Music is playing...*

*"When something bad happens, your body feels it before your brain can know what's happening. It's a survival mechanism. The stress hormones cortisol and adrenaline flood your system. It feels like a trapdoor opening beneath you. Fight or flight or stand as still as you can..."*

*"In the New Year, Dad drove me back to university. He gave me a box of his records. I wanted to ask him why but I knew better than that. We didn't speak. We just listened to the radio."*

*"For the first time in my life I understood the lyrics of pop songs. And then finally, after weeks, I summoned up the courage to say hello."*

*"I have some advice for anyone who has been contemplating suicide. It's really simple advice. It's this: Don't do it. Things get better. They might not always get brilliant. But they get better."*

*"When I was younger I was much better at being happy. At feeling joy. Being a grown-up, being conscious of the problems in the world, about the complexities, the tragedies, the disappointments... I'm not sure I can ever fully allow myself to be joyful. I'm just not very good at it. It's helpful to know there are other people who feel the same. I um— I made a list. Everything that's brilliant about the world."*

*"I completed the list. ... I printed it out and left it in Dad's chair. I drove back to London. He never mentioned it directly, but when we spoke a few weeks later, he said, "Thank you."."*

*The Narrator then bows and leaves. The list remains scattered around the stage so that the audience can look through the box and read the entries. The music continues to play as they exit.*





## Activity 3:

# Sock Puppets and Improv: An Unexpected Intersection!

*Recommended for English Language Arts 10–12, Drama 10–12, Visual Arts 10–12*

Throughout the play, the narrator connects with their school guidance counselor, Mrs. Patterson, and her dog sock puppet, Mostyn. The narrator finds they are able to open up to Mostyn and eventually adds him to their list of brilliant things. Throughout this activity, students will explore creating characters from inanimate objects and explore the process of creating their own sock puppets.



### Part 1: Sock Puppet Creation

Individually, each participant will design and create their own “Mostyn” sock puppet. The possibilities are endless and participants can choose to create simpler or more elaborate sock puppets depending on the time available.

### Part 2: Character Exploration

Once students have created their sock puppets, split them into pairs. With their partner, encourage students to explore what the “voice” and movement of their sock puppet is.

- How is it different from their own voice?
- How does their sock puppet look around the room and interact with others?
- What personality traits does their sock puppet have? How do they display these personality traits?





## Activity 3:

# Sock Puppets and Improv: An Unexpected Intersection!

Recommended for English Language Arts 10–12, Drama 10–12, Visual Arts 10–12

### Part 3: Improv!



Once students feel confident in their puppet characters, pair them into groups of 3-4 for **Talk Show Host**, a popular improv game which encourages quick thinking and accepting offers, much like the narrator in *Every Brilliant Thing*.

**Step 1:** Two students will sit on chairs, opposite each other like a talk show. The “guest/expert” is the sock puppet, controlled by one student, while the “host” is the other student without their sock puppet. The remaining students are now the audience members, who will be able to ask the “guest” questions throughout the talk show.

**Step 2:** The host’s goal is to throw focus and facilitate questions for the sock puppet guest. The host will begin by asking the audience to name an object and an action (e.g sticky notes and folding). This will become what the sock puppet guest is an expert in ( e.g “So and So is the leading expert in the art of folding sticky notes into paper airplanes”).

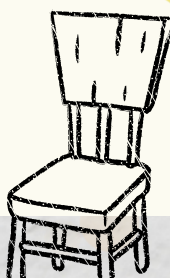
**Step 3:** Rotate roles so everyone has a chance to be interviewed, ask questions, and host!

**Step 4:** Share and reflect as class.

1. Was it easy or challenging to create your sock puppet character?
2. How was the experience of being “on the spot” as a guest? Was it stressful? Was it exciting?
3. What are the challenges that come with creating a show that has a large improv element? What are the perks?
4. Why do you think Mrs. Patterson’s character used a sock puppet as a listening tool? Is it effective?



Feel free to create a silly introduction to your talk show before beginning. The host will then ask a few warm up questions before opening up the floor to audience questions. The audience will then ask questions of the sock puppet expert. The sock puppeteer will then answer each question with the confidence of an expert (even if they have no idea about the subject they are talking about!).





# Resources



"I have some advice for anyone who has been contemplating suicide. It's really simple advice. It's this: Don't do it. Things get better. They might not always get brilliant. But they get better."

-Narrator, Every Brilliant Thing

If you are in a crisis, distress, or having thoughts of suicide, help is available. If there is an urgent safety concern, please call 9-1-1 or go to the emergency room at your nearest hospital.

## **9-8-8 National Suicide Crisis Helpline**

**Anywhere in BC 1-800-SUICIDE: 1-800-784-2433**

**Mental Health Support Line: 310-6789**

**Vancouver Coastal Regional Distress Line: 604-872-3311**

**Kids Help Phone: 1-800-668-6868**

**KUU-US Crisis Support Line**

**(BC Wide Indigenous Toll Free Crisis and Support Line): 1-800-588-8717**

**Sunshine Coast/Sea to Sky: 1-866-661-3311**

**Online Chat Service for Youth: [www.YouthInBC.com](http://www.YouthInBC.com) (Noon to 1am)**

**Online Chat Service for Adults: [www.CrisisCentreChat.ca](http://www.CrisisCentreChat.ca) (Noon to 1am)**





# Sources

## BC Curriculum:

<https://curriculum.gov.bc.ca/curriculum>

## About the Playwright (s):

<https://www.jonnydonahoe.co.uk/>

## Activities:

<https://www.orlandoshakes.org/wp-content/uploads/2021/06/Every-Brilliant-Thing-Study-Guide.pdf>

<https://asf.net/wp-content/uploads/2018/08/EVERY-BRILLIANT-THING-STUDY-GUIDE.pdf>

## Resources:

<https://www.vch.ca/en/service/child-youth-mental-health-intake-ages-6-18>

<https://crisiscentre.bc.ca/about-us/>

<https://www.vch.ca/en/health-topics/mental-health-substance-use-services-vancouver>