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Writer
Faith Rogow, PhD
Insighters Educational Consulting

Guide Producers and Background Research, POV
Eliza Licht
Vice President, Community Engagement & Education, POV
Aubrey Gallegos
Coordinator, Community Engagement & Education, POV
Emma Dessau
Associate, Community Engagement & Digital, POV
Kristiana Reyes
Intern, Community Engagement & Education, POV

Design:
Rafael Jiménez
Eyeball

Copy Editor:
Natalie Danford
In 1964, a group of British 7-year-olds were interviewed about their lives and dreams in a groundbreaking television documentary, *Seven Up*. Since then, in one of the greatest projects in television history, director Michael Apted has returned to film the same subjects every seven years, tracking their ups and downs. *POV*, which presented the U.S. broadcast premiere of *49 Up* in 2007, returns with *56 Up* to find the group settling into middle age and surprisingly upbeat. Through marriage and childbirth, poverty and illness, the “kids” have come to terms with both hope and disappointment.

As an outreach tool, *56 Up* is the ultimate in “reality television,” inviting viewers to look at the lives of others to find out what we can learn about ourselves and our society. This update raises familiar series questions about the determinism of socioeconomic class and whether or not adult lives can be predicted by what happens in early childhood. In adding grandchildren to the mix, the film also raises new questions about how personal experiences and external events influence what is passed along to subsequent generations. As was the case with its predecessors, *56 Up* is a fascinating portrait of the human experience.
**56Up** is well suited for use in a variety of settings and is especially recommended for use with:

- Your local PBS station
- Groups that have discussed previous PBS and POV films relating to human development, including *49 Up, An American Family, The Family Album* and *An American Love Story.*
- Groups focused on any of the issues listed in the Key Issues section
- High school students, youth groups and clubs
- Senior centers and communities/living facilities for the elderly
- Faith-based organizations and institutions
- Cultural, art and historical organizations, institutions and museums
- Civic, fraternal and community groups
- Academic departments and student groups at colleges and universities
- Community organizations with a mission to promote education and learning, such as local libraries

**56Up** is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- aging
- anthropology
- childhood
- class mobility
- developmental psychology
- divorce
- documentary film
- domestic relationships
- ethnography
- family dynamics
- health and illness
- human development
- love
- marriage
- modern history
- politics
- reality shows
- socioeconomic class
- sociology
- United Kingdom

**USING THIS GUIDE**

This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for people who want to use **56Up** to engage family, friends, classmates, colleagues and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

The discussion prompts are intentionally crafted to help a wide range of audiences think more deeply about the issues in the film. Rather than attempting to address them all, choose one or two that best meet your needs and interests. And be sure to leave time to consider taking action. Planning next steps can help people leave the room feeling energized and optimistic, even in instances when conversations have been difficult.

For more detailed event planning and facilitation tips, visit [www.pbs.org/pov/outreach](http://www.pbs.org/pov/outreach)
Listed below are some of the events that provide context for the comments and experiences of the film’s subjects, organized by year of interview.

1964

The Beatles sang “I Want to Hold Your Hand,” and millions of women in England and America swooned over John, Paul, George and Ringo. Muhammad Ali (still known by his birth name of Cassius Clay) was crowned heavyweight champion of the world and Mary Poppins packed audiences into movie theaters. While Martin Luther King, Jr. was awarded the Nobel Peace Prize, another future Nobel Peace laureate, Nelson Mandela, was sentenced to life in prison in South Africa. Harold Wilson was the prime minister of Britain in 1964, and Lyndon B. Johnson had recently become the president of the United States after the assassination of President Kennedy in Dallas, Texas on November 22, 1963. After a U.S. destroyer was allegedly attacked off the coast of North Vietnam, the U.S. Congress passed the Gulf of Tonkin Resolution, giving Johnson the power to conduct military operations and escalate the war in Vietnam.
1971

1971 saw further escalation of both the war in Vietnam and protests in the United States against the war. *The New York Times* began publishing the Pentagon Papers, revealing secret U.S. involvement in Vietnam from 1945 to 1971; 60 percent of Americans opposed the war; and the Weather Underground allegedly bombed the U.S. Capitol to protest the war’s expansion into Laos. Meanwhile, Bangladesh declared independence from Pakistan, General Idi Amin took control of Uganda and Switzerland finally granted women the right to vote. In popular culture, the Beatles broke up, the ground-breaking sitcom *All in the Family* debuted and sleekly designed Corvettes roamed the highways of America.

1978

The participants in the *Up* series were 21 years old. Disco reigned supreme, and the world’s first “test-tube baby”—Louise Brown—was born. Jimmy Carter was the president of the United States and James Callaghan was the prime minister of England. Music from *Grease* and *Saturday Night Fever* dominated the charts, *The Deer Hunter* won the Academy Award for Best Picture and the atergoers made *Annie Hall* and *Animal House* two of the year’s most popular films.
Margaret Thatcher and Ronald Reagan led Great Britain and the United States, respectively, in 1985, while behind the Iron Curtain, Mikhail Gorbachev became the general secretary of the Communist Party of the Soviet Union. In Britain, a bitter, protracted miner’s strike ended with the Conservative government defeating the National Union of Mineworkers and going on to privatize major national industries. In America, Bruce Springsteen’s *Born in the U.S.A.* topped the charts, *The Cosby Show* was the most popular series on television and *Rambo: First Blood Part II* nearly swept the Razzie Awards with Worst Picture, Worst Actor, Worst Original Song and Worst Screenplay honors.

**1992**

George H.W. Bush was coming to the end of his first and only term as the president of the United States and John Major served as the prime minister of England (1990-1997) and leader of the British Conservative Party. The European Union was founded with the signing of the Maastricht Treaty. Rioting broke out in South Central Los Angeles after the acquittal of the police officers who were videotaped beating African-American Rodney King. Madonna released the controversial coffee table book *Sex*; the Princess Diana biography *Diana: Her True Story* was a bestseller on both sides of the Atlantic; and *Wayne’s World* was one of the most popular movies of the year in America.
1999

Bill Clinton, the president of the United States, was impeached and then acquitted by the U.S. Senate on charges of perjury and obstruction of justice. Tony Blair was the prime minister of Britain, and the Euro currency was introduced. Amid overblown threats of cascading computer failures and widespread disaster when the new millennium began, billions of dollars were spent worldwide on Y2K computer upgrades. Meanwhile, the file-sharing service Napster quickly became popular by enabling users to share copyrighted music. Lance Armstrong won his first Tour de France, and two students opened fire at Columbine High School, killing 15 people, including themselves.

2006

George W. Bush, president of the United States, Tony Blair, prime minister of England and Saddam Hussein, the president of Iraq, dominated the news in 2006. The war in Iraq, supported by the United States and by Britain, continued on, and Hussein, who had been captured and deposed in 2003, was executed in December 2006. In sports, French captain and soccer icon Zinedine Zidane head-butted Italian defender Marco Materazzi in the final minutes of the World Cup championship match, while top athletes such as cyclist Floyd Landis and baseball player Barry Bonds were questioned about their use of performance-enhancing drugs. The Queen, an English film dramatizing the real-life events that transpired after the death of Princess Diana in 1997, won accolades in Britain and in the United States and the American television show CSI: Miami was the most-watched show in the United Kingdom.
2013

Barack Obama began the new year by delivering his second inauguration speech as the president of the United States. The Supreme Court ruled Section 3 of the Defense of Marriage Act, which denied legal marriage to same-sex couples, unconstitutional. Edward Snowden intentionally disclosed classified information. Nina Davuluri made history as the first Miss America of Indian descent. On June 30, president Mohammed Morsi was deposed by Egypt’s military after millions of Egyptians took to the streets in Cairo and other cities in a mass protest against his presidency. The Duke and Duchess of Cambridge welcomed their first son, Prince George. On October 1, the federal government in the United States shut down (though services deemed essential were kept running). Margaret Thatcher, Britain’s first female prime minister, passed away at 87.
Andrew, along with Charles (who stopped appearing in the films after 28 Up) and John, appeared in Seven Up as one of three boys from a pre-preparatory school in Kensington. Andrew married Jane before 35 Up and eventually became a partner in a law firm. He still works in law and has two sons.

Bruce, as a public schoolboy in Seven Up, said he wanted to be a missionary so he could work in Africa and “teach people who are not civilized to be, more or less, good.” Bruce graduated from Oxford before going on to teach in Bangladesh. In 35 Up he was not married, but confessed that he hoped he soon would be. By 42 Up, Bruce had met a fellow teacher, Penny, while working in London’s East End, and the pair had tied the knot. The two are still married and have two sons, who attend a Quaker school.

Jackie has three sons. She was married in her early twenties and divorced by the age of 35. In 35 Up, she revealed that she had a son who was the result of a brief relationship she had after her divorce. By 42 Up she had two more children but was no longer with their father. This update sees Jackie dealing with a terminal cancer diagnosis for the father and grandmother of her younger two sons, the recent passing of her stepmother, brother-in-law and sister and the death of her ex in a car accident. Due to government cuts, Jackie has also lost her benefits despite her rheumatoid arthritis and is currently being supported in part by her two sons. On the bright side, she sees the birth of her first grandchild.

John, who attended pre-preparatory school with Charles (who stopped appearing in the films after 28 Up) and Andrew, became a lawyer after studying law at Oxford. He married Claire, who, like himself, has strong ties to Bulgaria and Bulgarian heritage. After 35 Up, John decided to stop participating in the films, but he then returned for 49 Up. In 56 Up, John talks about how he feels his designation as upper-class and privileged in the series was a misrepresentation, since his father died when he was 9 years old and his mother had to support the family.
Selected People Featured in 56Up

Lynn had a childhood goal: to work at Woolworth’s. Instead, she went on to work in a mobile library for more than 30 years. After the mobile library was shut down, she worked in a school library, but budget cuts eventually eliminated that job, too. By 56 Up, Lynn’s two daughters had given her several grandchildren, including a grandchild who was born premature, but is now preschool-age and has remained healthy. She is still married to her husband, Russ.

Neil appeared as a happy child and friend of Peter’s in Seven Up, but was wandering lonely and homeless in the Highlands at 28. He surprised viewers when he was rediscovered working as a Liberal Democrat councilor in Hackney at the age of 42. At 49, he’d moved to northwest England and was a Liberal Democrat on his local council, and he is still there in 56 Up. Despite doubts about God and religion expressed in previous Up films, Neil now also works in his local church.

Nick, a farmer’s son, was 7 when he first told viewers of the series that he wanted to learn about the moon but refused to answer any questions about girls. The shy teenager repeated the comment seven years later, but by 21 had met his first wife. In 35 Up the couple had married and were living in the United States, where Nick was a university professor. By 49 Up, Nick had divorced his first wife but was remarried to Cryss. Nick still lives and teaches science in the United States. Nick and fellow participant Suzy became friends over the course of the series and appear together in this film.

Paul, who lived in a children’s home as a 7-year-old, emigrated to Australia with his family in his early teens and now has a wife and children. His daughter, Katy, became the first member of his family to go to university. His son is a mechanic and has five children of his own. In 56 Up, Paul is still married to Susan and is working at the senior center where she’s also employed.
Selected People Featured in 56Up

**Peter** and Neil were friends growing up in Liverpool. Peter went to a comprehensive school and earned a history degree from London University. He left the teaching profession shortly after 28 Up, studied law and joined the civil service, where his wife also works. He has two teenage children. Viewer responses to political views that Peter expressed in 28 Up led him to drop out of the series, but he returns in 56 Up to promote his band, the Good Intentions, which has had some success in recent years.

**Sue** was one of the first participants to marry. At 24 she had wed Billy and given up her job to have and raise her two children. By 35 Up, the couple had divorced and in 42 Up, she was still living as a single mom, supporting her son and daughter by herself. At the end of that film, Sue revealed she had met a new man but said, “It’s early days yet.” 49 Up revealed that Sue and her new man had been together for the last seven years. In 56 Up, Sue is still engaged to Glen and has moved up in the ranks of the administrative department of Queen Mary Law School. She is also involved in community theater.

**Suzy** was from a privileged family, but in 21 Up revealed that as a teen she had left school and moved to Paris. At several points in the series she has spoken about the difficulties in her own childhood and how she hoped to give her children a more stable upbringing than she had. Suzy is still married to Rupert, her husband since 28 Up. Suzy and fellow participant Nick became friends over the course of the series and appear together in this film.

**Symon** lived in the same children’s home as Paul as a child and is the only non-white participant. When Symon was a child, his father was absent from his life. By 28 Up he had married and had five children, only to divorce before the next film installment. By 42 Up, Symon had remarried (to Vienetta), and they were raising a 4-year-old son, Daniel, but several of his children from his first marriage refused to see him. In 56 Up, Symon and Vienetta have trained to become foster parents and Symon works near Heathrow Airport in a freight warehouse.
Selected People Featured in 56Up

**Tony** never achieved his ambitions to be a jockey, though he came close. He supported his wife, Debbie, and three children working as a cabbie. In 42 Up he confessed to infidelity, and Debbie revealed her decision to stand by him. By 49 Up they were grandparents and had done well enough to have a second home in Spain. In 56 Up Tony shows the lot he was planning to develop before the economy turned sour. Tony also expresses frustration at the changes in the population of his longtime neighborhood, the East End, and the high volume of immigration into the United Kingdom. Tony and Debbie are still together and live in their London home with several of their children and one of their daughter’s children while their daughter works through some emotional issues. Tony is still a cabbie.

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**GENERAL DISCUSSION QUESTIONS**

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question (examples below) and give people some time to themselves to jot down or think about their answers before opening the discussion:

- If you could have dinner with anyone in the film, whom would you invite and what would you want to talk about with him or her?
- What have you learned by looking at the lives of the people in the film? What insights did it provide?
- If a friend asked you what this film was about, what would you say?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?
LIFE CYCLE

Consider insights the film offers about the following:

- Marriage, divorce and expectations for spouses
- Parenting
- Grandparenting
- Aging
- Education
- Success

In the film, who most closely shares your experiences and/or opinions on these issues?

What do people in the film worry about? How have their concerns changed over the years? How do their concerns compare to the things that concern you?

The filmmaker asks Paul, “How are you dealing with getting old?” How might each of the film’s subjects answer that question?

What are the various subjects’ ideas about marriage and how do they change over time?

The film examines the Jesuit maxim “Give me a child until he is 7 and I will give you the man.” Did you find yourself able to predict accurately the futures of the film’s subjects after seeing them as children? In your view, which factors seemed most critical in influencing the lives of these children as they evolved into adults?
PARENTING AND GRANDPARENTING

Peter says that the greatest gift a parent can give a child is “unstinting love and support and time. The time—I think children value that more than anything.” Do you think he’s right? What factors influence the amount of time that parents spend with children?

What are the similarities and differences in how each of the film’s subjects interact with their children? What types of activities do they do with them? How do these compare with activities in your own family?

Sue comments on the toughest part of single parenting: “Probably a combination of not having enough money to do what you want and being alone and being scared when things happen, when things go wrong, which they always do when you’ve got kids. You’ve got no one there to turn to to talk about things like that.” How does Sue cope? How does her experience compare to the experiences of single parents you know?

Sue says that “the secret to being a grandparent is to make every child feel that they have someone that they can relax with, be themselves with. Grandparents now have a really huge part to play in their parents’ lives because the pressure is on them to work so much and that the grandparents fill that hole of Mum not being home every day.” How does a grandparent’s role differ from a parent’s role in a child’s life? How have economic struggles changed or influenced the role that grandparents play?
DEFINING SUCCESS

What did you learn about human desires and dreams from the film? What types of things seem to provide people in the film with the greatest sense of fulfillment or satisfaction? Do you see universal themes in their experiences, or are the portraits culturally specific to Great Britain?

Peter defines success as the “satisfaction of knowing that I’ve left some sort of imprint rather than just lived out my life.” How does this compare to the way other film participants view success? What role does work play in those views? How about the views of spouses and/or children? How does their vision of success change with age? How does it compare to your own definition?

Symon says, “I admire people with great determination, like people who have just come up from nothing and build up their life from absolutely nothing.” What types of people or accomplishments do you admire? Is there anyone in the film that you admire? What about them is admirable?

The Up series originally began as an examination of whether or not being born into a particular class determined one’s future. Did you see any links between happiness and material wealth? What role did socioeconomic status play in people’s expectations for themselves as children and their capacity to find fulfillment as adults?

John, who wanted to be a politician, acknowledges that he is “blessed with wonderful friends,” happily married and an “incredibly lucky person in all sorts of respects.” Nevertheless, he finds it depressing that “my two eldest friends are both ministers at the moment, and one I’ve known since 4 one I’ve known since 5 and, I mean, obviously one can’t helping feeling [one] was a bit of a failure by comparison.” How did his initial expectations for his life influence the level of satisfaction he now feels?

At age 56, several of the film’s subjects have started to think about their legacies. What legacies do they want to leave? How do they compare to the legacy you want to leave?
WORK, CLASS AND THE ECONOMY

Based on evidence from the film, what beliefs and policies make for a stable, successful society?

From the cancellation of Jackie’s disability benefits and increases in the age of eligibility for state pensions to the elimination of Lynn’s job because the government declared that she wasn’t a specialist, changes in government policies directly impact the lives of many people in the film. What effects do you see? What role does socioeconomic class play in the type and degree of impact?

Did participants’ economic backgrounds as children accurately predict where they would end up? Beyond earning power, how do the jobs they hold relate to class identity?

How do the homes and neighborhoods they live in reflect (or not) those identities? How much of their lives seems to have resulted from circumstance and how much from individual self-determination and effort?

The original cast members were finishing university and/or starting careers in the midst of unprecedented government cuts implemented by the conservative Thatcher administration. How does one’s stage of life influence the impact of cuts?

How did economic prospects differ for the original film participants and their children (the next generation)? In your view, what accounts for those differences?

John believes that “the premise on which the program was based, namely that England was still in the grips of a Dickensian class system, was outmoded even in 1964.” In contrast, Andrew thinks that, “the premise of the original film
was that there was a very strong class system at that time and I think that’s absolutely true.” Which position do you think is best supported by evidence in the film?

Nick recalled an encounter at university: “There was this fella who lived in the room next door to me and he came in one day to tell me some story and on his way out he said, ‘You know, I don’t associate intelligence with your accent.’” How was this encounter related to socio-economic class? Have you experienced similar prejudice? What happened?

Symon thinks that he could have been an accountant but was stopped by a real-world encounter: “I went in this office. I looked at this gray grubby office and the people there looked gray suited and miserable, and I thought, this isn’t for me. I want to stay out in the fresh air. I don’t want this. Years later I realized that not every office is like that. Some offices are vibrant and moving, but it was too late then, I’d already stagnated myself driving forklifts and working in a warehouse.” What types of workplaces are the young people in your community exposed to, and how does what they see (and don’t see) affect their aspirations?

EDUCATION

Neil says that, “No formal education can prepare anybody for life. Only life can prepare you for what comes and sooner or later you’re going to have to cross certain barriers.” Do you agree? In your experience, how did formal education contribute to preparing you for life and where did it fall short? What important life lessons did you learn outside of school walls?

Andrew believes that education is a critical part of the legacy he is leaving to his children: “An education is very important, and you can never be sure of leaving your children any worldly goods, but at least you can be sure that once you’ve given them a good education that’s something that no one can take away.” What messages did your family convey to you about the importance of education? What messages have you conveyed about education to your children, and how have you communicated those messages?

Symon once dreamed of being an electrical engineer but now handles freight at a warehouse near Heathrow Airport. He concludes, “If I’d pushed myself at school probably I could have done a lot better.” What things might the people around Symon have done to inspire him to push himself while he was still in school?

Nick remembers coming to school after having missed a day “and they’d been talking about something to do with airplanes and the teacher said, ‘We missed you because you would have known about airplanes.’ I knew nothing about airplanes, but I thought, oh I know about airplanes, do I? So then I went off and read about airplanes so that could easily have been the start of ‘I want to go to the moon.’” What do you remember about the things that teachers told you? How did their words affect you?

Peter says, “Teachers are undervalued and underrated and the whole system is beginning to crumble. People outside of it don’t realize but it is, and it’s very disillusioning.” What messages do the teachers in your community get about their value? What are the sources of those messages?
DISCUSSION PROMPTS

GENDER
Lynn comments, “In a grammar school I don’t think you find many girls that really want to do metalwork or woodwork.” While watching the film, did you notice any gender-based patterns in choices that participants made related to careers, marriage or parenting?
Recalling their youth, Suzy says, “I was never one to push myself forward . . . and no one else pushed me.” Nick, on the other hand, was pressured to succeed, and describes the message he received as “You’re going to be in trouble if you don’t do well.” What role might gender have played in their contrasting experiences?

OTHER ISSUES ALONG THE WAY
What role does religion play in the lives of the film’s subjects? How do their ideas about religion change over time? (See, for example, Neil and Bruce.)
Neil has had lifelong mental health issues. How have his country and community contributed to or undermined his well-being? What services and supports are available in your community to help people like Neil?
Both Andrew and John are concerned with climate change and environmental issues. Why do you suppose this is a focus for them and not as important to the others?
Neil says, “To what extent am I a good model for others I don’t know. On the other hand, I am angry that so many doors have been closed not just for me but for so many people. I do feel nobody’s listening out there, you know, there seem to be few currents that are encouraging people to stand up for their rights, not just their strict legal rights but their rights to be human.” What could make Neil feel like somebody is listening? What do you think he means by the “rights to be human”?

ANALYZING THE MEDIA EXPERIENCE
How do the topics covered in the Up series compare with the kind of personal information revealed in current television “reality shows” and “talk shows”? In what ways does 56 Up differ from a reality show?
Neil observes that people who have seen the films “think they know absolutely everything about me. There were countless people writing to me saying, ‘I know exactly how you feel,’ and actually from those letters I would say none of them, not a single one of them knew exactly how I was feeling.” What is it about seeing someone in this media format that makes viewers feel like they know him or her?
Several of the participants complain that the film doesn’t accurately convey who they are. As Suzy puts it, “you don’t get a very rounded picture.” Nick concurs, saying, “They present this tiny little snippet of your life and it’s like that’s all there is to me.” What are the limitations of media portraits? If you were a filmmaker, what could you do to address this concern?
Nick says, “The idea of looking at a bunch of people over time and how they evolve—that was a really nifty idea. It isn’t a picture really of the essence of Nick or Suzy; it’s a picture of everyman. It’s how a person—any person—how they change, you know, just seeing me this age and the next age with more wrinkles and more . . . It’s not an absolute accurate picture of me but it’s a picture of somebody and that’s the
value of it.” Do you agree that the people featured in the films are representative of generic types? How would you describe the value of the *Up* series?

Participants’ reactions to their celebrity status varies. For example, Tony enjoys the attention (and laughingly talks about driving Buzz Aldrin and having a stranger ask for his autograph instead of the famed astronaut’s); Andrew expresses surprise at being recognized from just a few minutes of screen time; and Peter has been the target of anger. How does fame affect the life of a “regular” person? How might it have affected the overall film project, which was intended to document average lives?

After several years, Peter returns to the *Up* series to promote his band. For Peter and for the other subjects, in what ways is participation self-serving? In what ways is it self-sacrificing? Who benefits from the *Up* series and how?

Peter, who was initially vocal about his negative views of government policies, dropped out of project at 28, because, he says, “I was absolutely taken aback, completely genuinely shocked, at what I saw as the level of malice and ill will directed towards me. Until you have experienced it yourself you can’t begin to appreciate how it feels.” In your view, what accounts for viewers’ willingness to attack people who have appeared in the media?

Some have observed that what people come to think about those in the film says more about the viewers than about the people in the film. What do you think your conclusions might reveal about you?

With its series of “snapshots” over 50 years, *56 Up* provides a portrait of England. What’s missing from that portrait?

Additional media literacy questions are available at: www.pbs.org/pov/educators/media-literacy.php
Taking Action

• Screen 56 Up with similar documentaries from other countries that were inspired by the Up series. Films have been made featuring children from the former Soviet Union, South Africa, Australia and the United States. Encourage people to identify events and issues that are universal and those that are specific to particular cultures, classes or locations.

• Document yourself and/or your family. Take (or review) your own home movies and compare across time. Consider sharing your records with others, perhaps via a social media site.

• Host a block party so people in your neighborhood can learn more about each other and to celebrate the diversity in your own community. Decorate with displays of photos that record the span of years that each person has lived in the neighborhood. Invite the people in the photos to share stories about what neighborhood life was like in the year that each photo was taken.

• Research sociological patterns of marriage, divorce and childbirth for the years covered in 56 Up (1964, 1970, 1977, 1984, 1991, 1998, 2005 and 2012). Investigate the historical context that might have influenced people’s lives in each of these years and assess how typical or representative the film’s subjects were.
**About the Film and Filmmaker**

**THE GUARDIAN:** “56 UP: ‘IT’S LIKE HAVING ANOTHER FAMILY’” AND THE TELEGRAPH: “SEVEN UP! NOW WE ARE 56”

www.guardian.co.uk/tv-and-radio/2012/may/07/56-up-its-like-having-another-family

www.telegraph.co.uk/culture/tvandradio/9206960/Seven-Up-Now-we-are-56.html

This pair of articles from different points on the spectrum of the British press provide background on the series (including links to clips), as well as reflections on how Up has affected the lives of participants. It’s worth scrolling through the comments on the articles to get a sense of British reaction to the series.

**HACKWRITERS.COM:**

“THE UP SERIES DIRECTED BY MICHAEL APTESED”

www.hackwriters.com/Upseries.htm

This 2006 Dan Schneider review of the Up series offers comprehensive background.

**ON THE MEDIA:** “THE ‘UP SERIES’ AT 56”

www.onthemedia.org/2013/jan/11/up-series-56/

In 2012, the National Public Radio program On the Media conducted an interview with director Michael Apted and series “star” Tony. For comparison, see the On the Media interview about 49 Up:

www.onthemedia.org/transcripts/2006/10/06/07

**POV: 49 UP**

www.pbs.org/pov/fortynineup/

The POV website for the previous film includes information on the series, as well as reading lists and a lesson plan.

**THE TREATMENT:** “MICHAEL APTESED”

www.kcrw.com/etc/programs/tt/tt061115michael_apteed

In this 2006 interview for KCRW radio, film critic Elvis Mitchell talks with Michael Apted about the Up series, marking time on film, the education system in the United Kingdom, and how the series has affected the Up participants.

**Original Online Content on POV**

POV’s website for 56Up—http://www.pbs.org/pov/56up—offers a broad range of exclusive online content to enhance the PBS broadcast. Watch the full film online for free for a limited time following the broadcast (October 15 – November 13, 2013), view a video interview with the director, download a discussion guide and other viewing resources, and play an online game that revisits the eras of the Up series.

**What’s Your POV?**

Share your thoughts about 56Up by posting a comment at http://www.pbs.org/pov/56Up
Sociology

WIKIBOOKS: “INTRODUCTION TO SOCIOLOGY/FAMILY”
http://en.wikibooks.org/wiki/Introduction_to_Sociology/Family

This entry provides a general overview of the questions that social scientists examine when looking at the history of the family, childhood and the ways that societies organize themselves.

CHILDHOODS TODAY
http://www.childhoodstoday.org/index.php

This open-source journal features articles that examine many of the issues that arise in the Up series.
HOW TO BUY THE FILM

To order 56Up, go to www.http://firstrunfeatures.com/56updvd.html

Produced by American Documentary, Inc. and beginning its 26th season on PBS in 2013, the award-winning POV is the longest-running showcase on American television to feature the work of today’s best independent documentary filmmakers. POV has brought more than 365 acclaimed documentaries to millions nationwide. POV films have won every major film and broadcasting award, including 32 Emmys, 15 George Foster Peabody Awards, 10 Alfred I. duPont-Columbia University Awards, three Academy Awards® and the Prix Italia. Since 1988, POV has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today’s most pressing social issues. Visit www.pbs.org/pov.

POV Digital www.pbs.org/pov

POV’s award-winning website extends the life of our films online with interactive features, interviews, updates, video and educational content, as well as listings for television broadcasts, community screenings and films available online. The POV Blog is a gathering place for documentary fans and filmmakers to discuss their favorite films and get the latest news.

POV Community Engagement and Education

POV’s Community Engagement and Education team works with educators, community organizations and PBS stations to present more than 600 free screenings every year. In addition, we distribute free discussion guides and standards-aligned lesson plans for each of our films. With our community partners, we inspire dialogue around the most important social issues of our time.

POV has the honor of receiving a 2013 MacArthur Award for Creative and Effective Institutions. Major funding for POV is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, New York State Council on the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, the desJardins/Blachman Fund and public television viewers. Funding for POV’s Diverse Voices Project is provided by the Corporation for Public Broadcasting. Special support provided by The Fledgling Fund and the Lucius and Eva Eastman Fund. POV is presented by a consortium of public television stations, including KQED San Francisco, WGBH Boston and THIRTEEN in association with WNET.ORG.

American Documentary, Inc. www.amdoc.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream-media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online, and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

You can follow us on Twitter @POVengage for the latest news from POV Community Engagement & Education.

Front cover: Tony Walker.
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