

POV

Community
Engagement & Education

DISCUSSION GUIDE

From This Day Forward

A Film by Sharon Shattuck



www.pbs.org/pov

When I was growing up, there were no families that looked like mine on TV or in the movies. I would watch *Full House* or *Family Matters* and daydream about what life would be like if I had a normal family—a mom who would pack me lunches and a dad who would come home from work in a suit and tie. What I didn't realize at the time is that no one really has a normal family—mine just stuck out a bit more than most.

Growing up with a transgender parent was challenging for my sister and me, mostly because we cared so much what our friends and neighbors thought. But as we got older, we realized that in our small town, everyone knew about Trisha. Though some townsfolk shunned us (and still do to this day), our close friends didn't care—and that made all the difference.

As an adult working in documentary film and journalism, I avoided the idea of making a film about my family for years, precisely because I'd never seen a story like ours in the public consciousness. The idea of filming my family made me very uncomfortable and I knew that my parents wanted to live a quiet life. They didn't want to defend their choices to outsiders. So, rather than focusing on my own family, I initially thought that I would make a film telling the story of numerous rainbow families—families with lesbian, gay, bisexual, transgender and queer (LGBTQ) members. An easy endeavor, right?

It soon became clear that this idea was too far-reaching. So when I took my camera out at home and saw what a ham Trisha was, and Marcia's eye-rolling indulgence in response, I decided to turn the story inward and began asking more pointed questions of my parents. In this way, the film evolved gradually over the course of several years.

Usually when I hear the story of a married transgender person, it's a tale of coming out and the inevitable divorce that follows. For my parents, the process was different. I know that Trisha doesn't think of herself as being representative of the transgender community, because she's not what she pictures as a typical transgender woman. Most of the time she doesn't wear dresses, makeup or heels, and she cut her long hair short around the time that I left for college. She explains these changes by saying that she peeled away “layers of the onion” to unveil her true self—a “farmer woman” comfortable in her own skin.

I chose to incorporate Trisha's ongoing search for identity into my film's narrative in part because I struggle with my gender expression every day, and I know that a lot of other women do, too. Does it make Trisha any less of a woman that she eschews skirts much of the time in favor of utilitarian overalls? Does it make me less of a woman that I wear jeans and a long-sleeve shirt nearly every day? I don't think so. I applaud the graceful, glamorous women who are the new faces of transgender identity—Janet Mock, Laverne Cox—while also recognizing that there are those who land elsewhere on the spectrum of gender expression.



Filmmaker Sharon Shattuck.

Photo courtesy of Michael Granacki



Trisha and Marcia walk through the Michigan forest.

Photo courtesy of Sharon Shattuck

The fact that my parents remain married, even though my mom identifies as straight, makes Trisha's search for identity all the more complex. But to my parents, the larger political conversations about gender identity are less significant than what they truly care about—staying together. They've prioritized one another in a way that may make not only heterosexual, but also some transgender people feel uncomfortable, because what Trisha has done could be viewed as compromising on her gender expression some of the time. Yet Trisha's choices are at once fully her own and, like everyone's, made in response to a plethora of social, cultural, familial and personal considerations.

In my own marriage, I constantly consider the feelings of my husband and make choices accordingly. Similarly, my parents' marriage is a give-and-take, a loving dance in which both partners willingly engage and, I believe, a beautiful thing to witness.

Unfortunately there are many stories of transgender people that don't have happy endings—stories of discrimination, abandonment and even violence. I think that it's important to hear these painful stories, because they galvanize society to push for change, for an end to discrimination. But I think it's equally important to hear stories of hope within the tapestry of transgender narratives. No two stories are alike, but they're all valid. Ultimately, my wish is for my family's story to inspire others to embrace the LGBTQ people in their lives with compassion, respect and love.

Sharon Shattuck

Director, **From This Day Forward**

What I've gleaned from my transgender research parallels many of my own life experiences. Self-harming behaviors, emotional self-loathing and risk-taking regardless of possible negative outcome were everyday compulsions.

Meeting Marcia during my college years, and confiding in her about my cross-gender drive, initiated the first stable relationship I'd ever had with a lover.

Within the larger population, all forms of partner relationships occur. The same holds true for the transgender community. I'm a transwoman attracted to women, so that resembles a lesbian relationship to some extent.

Social constraints continue to effect non-binary sexual relationships to this day, though remarkable improvements have been made. The Bill of Rights and the Constitution have been superb frameworks to support minority rights within the United States. But at the time of my early relationship with Marcia, that was not the case.

When society ostracizes and demeans non-binary relationships, grief results and often there is pain and suffering. We as a couple faced those same concerns. Our children experienced ridicule at school and directed their frustration at me. They implored Marcia to divorce me, leading to suicidal ideation on my part.

Counseling was marginally effective, because my behavior was an anomaly within my community. Therapists had to educate themselves on the topic of my treatment. Family counseling required driving long distances for brief and expensive sessions. Time, though, healed many wounds.

I'm persistent in my drive to express myself as a transwoman, because it's either that, or I die. Whether that's a figurative death of the woman within me, or my physical demise by my own hand, I feel I have no choice but to live genuinely in my chosen gender. I don't delude myself into thinking I'll ever be a woman, but I do experience great relief in expressing my femininity. I'm capable and creative, engaging and happy versus dark and inward, self-harming and sad. I can only assume my endocrine physiology got crossed somehow during my gestation in the womb, because I've felt these compulsions since early childhood.

Artistic expression has been my long-term love, and I find solace in my studio before my canvas. My space may seem disordered and cluttered as a playroom, but to me it's a spiritual space where I commune with my God. My paintings are pages from my diary and become expressions of my meditations. They are my artistic offspring.



Trisha Shattuck.

Photo courtesy of Sharon Shattuck

Trisha Shattuck

Featured in **From This Day Forward.**

Initially, I was reluctant to be a subject in Sharon's film **From This Day Forward**. Revealing the intimacies of my family dynamics felt too vulnerable. I thought that there would be little interest in a film about people who are rather ordinary in most ways. Over time, Sharon's vision became more clear to me, and I realized that the power of the film lies in connecting audiences with us as a typical American family that struggles to navigate relationships, as all families do.

It took a while to adjust to being filmed every time Sharon came for a visit and to the discomfort of not knowing what others revealed in their interviews. Revisiting past events and recalling the associated emotions was painful at times, but also cathar-

tic. I came to admire Sharon's professionalism as she skillfully questioned me, and I felt that she would be able to tell our story in a nuanced way that respected Trisha's and my decision to stay married and committed to each other. There were times when I felt guilty for not leaving our relationship, because I knew how difficult it was for the girls to live with a transgender father, but I found forgiveness from both daughters during the filmmaking process.

Not only does this beautiful film reveal Sharon's talents as a filmmaker, but the process of making it also made us more open with one another and brought us closer together as a family. I am immensely grateful to Sharon for this unexpected gift.

One of my hopes for the film is that it encourages understanding and acceptance of transgender individuals and conversations about the work and energy that every lasting relationship requires. Regardless of sex or gender identity, ultimately the most important element is love.

Marcia Shattuck

Featured in **From This Day Forward**



Marcia Shattuck.

Photo courtesy of Sharon Shattuck



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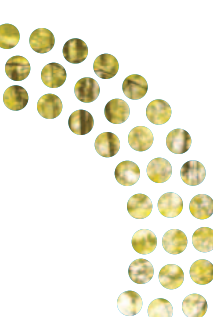
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From This Day Forward (75 min.) is a moving portrayal of an American family coping with one of life's most intimate transformations. When director Sharon Shattuck's father came out as transgender and began living as Trisha, Sharon was in the awkward throes of middle school. Her father's transition to female was difficult for her straight-identified mother, Marcia, to accept, but her parents stayed together. As the Shattucks reunite to plan Sharon's wedding, she seeks a deeper understanding of how her parents' marriage, and their family, survived intact. The family's experiences offer lessons for everyone about how our lives are shaped by beliefs about sexuality and gender and how we sustain loving relationships in the face of change.

Trisha Shattuck teaches her daughter, director Sharon Shattuck, self-defense.

Photo courtesy of Sharon Shattuck



From This Day Forward 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 other PBS and POV films relating to transgender identity or LGBTQ issues, including *Pink Boy* (POV 2016), *Georgie Girl* (POV 2003), *Metamorphosis* (POV 1990), *Family Fundamentals* (POV 2003) and *Growing Up Trans* (FRONTLINE 2015)**
- **Groups focused on any of the issues listed in the Key Issues section**
- **High school students, youth groups and clubs**
- **Youth advisors, marriage counselors and family therapists**
- **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, universities and high schools**
- **Community organizations with a mission to promote education and learning, such as local libraries.**

From This Day Forward is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- **civil rights**
- **definitions of “manhood”/“womanhood”**
- **family**
- **gender**
- **gender expression**
- **gender identity**
- **gender studies**
- **LGBTQ**
- **marriage**
- **relationships**
- **sexual identity**
- **sexual orientation**
- **sexuality**
- **tolerance/acceptance**
- **transgender**
- **transitioning**

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 **From This Day Forward** 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.pov.org/engage



About Trisha and Marcia Shattuck

Trisha Shattuck

Trisha Shattuck spends most days offsetting her carbon footprint, oil painting, pursuing equine endeavors and preparing and eating vegan food. She's skeptical of most screen-related distractions and prefers personal relationships in the here and now. Trisha's major accomplishment has been transitioning from male to female while raising daughters and keeping her marriage intact with her spouse, Marcia.

Marcia Shattuck

Marcia Shattuck is a (semi-retired) pathologist who spent 33 years working in hospital laboratories and now has time to pursue her passionate interest in health and wellness. She is a devoted mother and spouse who loves to cook, practice yoga and go for long walks and bike rides on the trails in Northern Michigan. She is immensely proud of her daughter Sharon and the film she created.

Marcia and Trisha watch a sunset near their Northern Michigan home.

Photo courtesy of Sharon Shattuck

Helpful Terms

When discussing gender identity, gender expression and sexual orientation, it may be helpful to make sure you and audience members are on the same ground and familiar with the following terms and the differences between them:

Sex – The characteristics that identify a person as male, female or intersex (people born with physical features, especially genitals or chromosomes, that are neither clearly male nor female or are a combination of female and male).

Gender – The set of behaviors and activities that are culturally identified as “masculine” or “feminine.” These often include clothing, hairstyles, body language, occupations and hobbies.

Transgender - Transgender, or “trans,” describes people whose gender identity and/or gender expression differs from that of the sex assigned to them at birth. Transgender people sometimes, but not always, choose to alter their bodies through hormones or surgery.

Cisgender - Cisgender describes people whose sex at birth and gender are the same under traditional parameters. According to an article published by the group Teaching Tolerance, “Cisgender is an important word because it names the dominant experience rather than simply seeing it as the default.”

This article from *Teaching Tolerance* (a magazine published by an organization of the same name) is a helpful primer on gender identity, gender expression and sexual orientation: “Sex? Sexual Orientation? Gender Identity? Gender Expression?”: <http://www.tolerance.org/magazine/number-50-summer-2015/feature/sex-sexual-orientation-gender-identity-gender-expression>.

Visit the **Resources** section of the guide for additional websites and organizations.

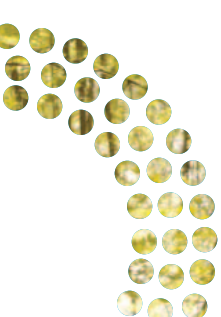
Sources

Baum, Joel, and Kim Westheimer. “Sex? Sexual Orientation? Gender Identity? Gender Expression?” *Teaching Tolerance*, Summer 2015. <http://www.tolerance.org/magazine/number-50-summer-2015/feature/sex-sexual-orientation-gender-identity-gender-expression>

Kilman, Carrie. “Gender Spectrum.” *Teaching Tolerance*, Summer 2013. <http://www.tolerance.org/gender-spectrum>



Photograph of a young Trisha.
Photo courtesy of Sharon Shattuck



Selected People Featured in **From This Day Forward**



Trisha Shattuck



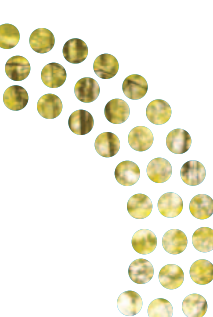
Marcia Shattuck



Sharon Shattuck



Laura Shattuck





Trisha works on an oil painting.
Photo courtesy of Sharon Shattuck

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 ask anyone in the film a single question, whom would you ask and what would you ask them?
- 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?
- Did anything in the film “speak truth” to you?

At the end of your discussion, to help people synthesize what they’ve experienced and move the focus from dialogue to action steps, you may want to choose one of these questions:

- What did you learn from this film that you wish everyone knew? What would change if everyone knew it?
- If you could require one person (or one group) to view this film, who would it be? What would you hope their main takeaway would be?
- Complete this sentence: I am inspired by this film (or discussion) to _____.



One of Trisha's paintings.

Photo courtesy of Sharon Shattuck

Transgender: The Basics

What did you learn from this film about the experience of being transgender?

Before viewing this film, what did you know about transgender people? What were the sources of your ideas? Which sources did you consider most credible and why? How do the messages in those sources compare to the messages in the film?

In what ways does Trisha's experience illustrate the difference between "sex" and "gender"?

Trisha explains, "A lot of people just assume that if you're transgender and if you dress as a woman that you want to be with a man and that's not always the case." How does this demonstrate the difference between sexuality and gender expression?

Trisha says, "I'm sure that this is probably typical of anybody who's gay, lesbian, bisexual or transgender. You sense...you have a definite sense that something's not quite right. How come I wasn't born a girl?" Some cultures recognize the existence of gender identities that combine

male and female or gender options beyond the gender binary of "boy" or "girl." What might Trisha have sensed about herself if she had been born into one of these cultures instead of in the United States?

Trisha says, "It's interesting. I feel normal when I'm on the hormones. When I bring up this estrogen I feel so much better. My concentration, my being, my body, there is an easiness where I feel calm and it's like, oh, yes, I'm back now. This is where I want to be." In your view, is this any different from a diabetic who takes insulin or anyone with a chronic illness who manages it with medication? Explain your reasoning.



Trisha stands on a Michigan ranch.

Photo courtesy of Sharon Shattuck

Constructing Gender Identity

Trisha describes one of her paintings as depicting “a biologically rich place with a lot of life and variation.” How might that phrase apply to people who identify as transgender?

When Trisha first begins to express outwardly what she feels inside, she dons skirts, heels, jewelry and the like. How are these outward expressions related to womanhood? How do you define what it means to be a woman? How do you define what it means to be a man?

Trisha complains, “Taking on the persona of a woman is a lot of work. It’s the slips; it’s the makeups; it’s the nylons; it’s the shoes, and heels hurt my feet.” What does this tell you about what some women go through in order to be perceived as women? In your experience, what is the perception of women who reject such garb in favor of pants and comfortable shoes?

Trisha says, “In my own life on any given day I have a very fluid concept of what my gender presentation may be. As I started meeting women who were mucking out barns, working barefoot in their gardens, getting dirty, I de-

cidated there are all different kinds of women... Really when it comes right down to it and when you start letting go of pre-conceptions, I feel like a lot of the weight is gone.” Why is it hard for some people to accept the notion that gender can be fluid? What would change in your life if “woman” and “man” were not considered rigid and mutually exclusive identities?

Marcia says, “I’m in this relationship. I’m attracted to men and my spouse is now looking very feminine and it becomes really confusing, you know? Then who am I? What does that mean to me and my femininity?” What do you think it means in terms of Marcia’s femininity?



Trisha pets her cat.

Photo courtesy of Sharon Shattuck

Resistance and Acceptance

Consider each of the following stories/situations shared in the film and think/talk about what you would have said to each of the people involved if you had been a bystander:

- A neighbor says, “My husband, Dave, still calls him Mike. He says ‘That’s his name. That’s what it’s going to always be.’ ... I think some people were just disgusted. I mean, they just couldn’t fathom it. This is a small community and they just thought that it was probably the weirdest thing they’d ever encountered.”
- Sharon says that her sister Laura “came home from school crying one day and she said that her math teacher had pulled her aside after class and said, ‘I know what your dad is doing and I don’t approve.’”
- Trisha recalls coming out as transgender and says, “I lost friends. I lost close friends. Neighbors would hustle their kids away and I had two neighbors who moved out of the neighborhood next door. During one surgery where I had my eyebrows ground down I lost a lot of blood and late at night I couldn’t sleep and I’m all bandaged up. I was surprised at how many nurses at the hospital would have nothing to do with me

and would not answer my calls, because basically it’s like, why on earth would a person elect to have these surgeries done? And there is one gay nurse who is the only person who came to help me that night.”

Sharon’s former employer, B.J. Shawn, tells her, “You were going through the process of acceptance, and my biggest struggle was how to let you know I already knew when you were telling me she was your aunt. And I was saying, gosh, I wish you trusted me enough to tell me what was really going on, because I cared and I’m the type of person that I don’t care who a person is as long as they’re good.” How does hiding what is happening rob people of the opportunity to demonstrate acceptance and support?

Marcia reflects, “I think there’s certainly some negative things that people shouldn’t accept in an individual. I mean, I wouldn’t accept violence or being diminished in any way by another person. I wouldn’t consider that to be a good



The Shattuck family at Sharon's wedding.

Photo courtesy of Sharon Shattuck

relationship. I think ultimately I'm stronger for this relationship and I'm a better person for the relationship." In what ways does Trisha living as her authentic self strengthen those around her?

Would you welcome Trisha and her family as neighbors? Why or why not?

Shop owner B.J. Shawn says, "There's a lot of conservative people here politically, but I was brought up with the idea of the Golden Rule and tolerance, and I think one of the things that Trish has provided is an enlightenment about what her struggle has been." Why would there be a disconnect between being conservative and applying the Golden Rule (treating others as you would like to be treated)? Did your faith tradition or upbringing include a version of the Golden Rule? What does that rule mean in the context of transgender rights?

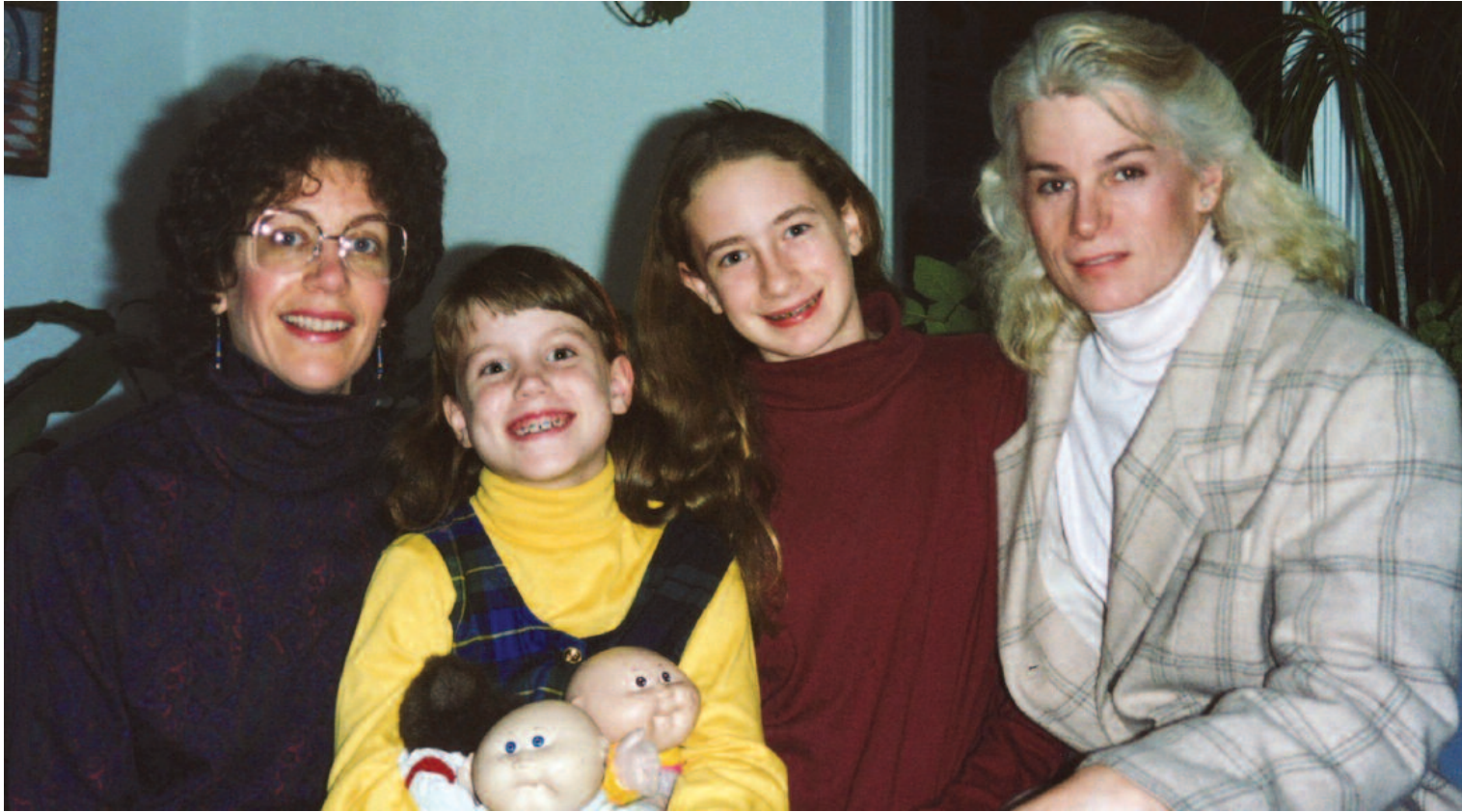
Love and Marriage

What did you learn from Marcia and Trisha's relationship about the difference between love and sexual attraction?

A neighbor observes, "I'm amazed that your parents have maintained such a loving, close relationship, from an outsider's viewpoint. I mean, that's amazing to me." Why would anyone be amazed that Trisha and Marcia were able to sustain their marriage?

Long before they married, Trisha revealed her "fem self" to Marcia. What impact do you think this early honesty had on their ability to remain together as a couple after Trisha transitioned?

Marcia talks about having fairly traditional expectations for marriage. Though some aspects of her marriage are clearly different from those of most other marriages, in what ways is her marriage traditional?



Photograph of a young Shattuck family.

Photo courtesy of Sharon Shattuck

Sharon asks her parents, “What are the things that have helped you two stay together?” Based on what you see in the film, how would you answer that question?

Family and Transitioning

Laura recalls that her father’s decision “was a huge shock. And I feel like as a family we didn’t really know how to deal with it, like hearing Dad say that he wanted to be a mom when we were growing up. But I feel a little conflicted about that because I have a mom. It’s just hard as a kid.” Sharon acknowledges, “When I was younger I pretty much rejected my dad. I just didn’t want to deal with the fact that I had a transgender parent.” What makes watching a parent transition difficult for children, especially adolescents?

Trisha’s transition created hardships for her wife and children, who had to go through a “coming out” process that wasn’t of their own choosing. At the time, they saw Trisha’s

choice as selfish. As Laura put it, “I do still think at times that he definitely thought more about his satisfaction and what he wanted instead of, like, the larger picture of how it will affect his family.” What is selfish about the choice to be one’s authentic self? How is your answer influenced by learning that for Trisha, the decision was literally a matter of life or death?

The family struggles with using female pronouns. How does the sentence “She is my dad” sound to your ear?

Trisha strives to be her authentic self. At the same time, she doesn’t want to take away attention from the bride and groom at her daughter’s wedding: “I don’t want to be a distraction. I don’t want to be a topic.” Have you ever had to navigate a similar conflict? What did you do? If Trisha had



Marica and Trisha at a farmer's market.

Photo courtesy of Sharon Shattuck

asked for your advice, what would you have suggested?

Explaining her wedding attire decision, Trisha says, "When I put on the tux and when Marcia and I were like this side-by-side, I felt good. It was okay." How might her family's acceptance have made it less important for Trisha to assert her gender identity by wearing a dress?

Sharon says, "I think for a lot of kids of LGBT parents you're just as much in the closet until you start coming out about your parents." What could you do to create a safe space so that kids like Sharon and Laura felt comfortable being open about their parents?

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



Trisha and Marcia walk on the beach.

Photo courtesy of Sharon Shattuck

Taking Action

- Create local support groups for children with parents who are transitioning and/or adults with spouses/partners who are transitioning.
- Investigate the current status of civil rights and other legal protections for transgender people. Let your elected representatives know where you stand on the issues.
- Plan an observance for National Transgender Day of Remembrance (held in November). For tips, see <https://transgenderdordotcom.files.wordpress.com/2014/10/tdortips.pdf>. Then plan a day of celebration, when transgender people in your community can share their success stories and be honored for their accomplishments.
- Host a viewing party for a mass media series featuring transgender characters (e.g., *Transparent* or *Orange Is the New Black*). Compare the depictions on one of or both of these fictional television shows with those in the film (and/or with the real lives of other transgender people).
- Work with local and national anti-bias organizations to create a short “Facts About Transgender” presentation that can be shared with local students and the adults who work with them (such as teachers, librarians, counselors and law enforcement officers). If possible, and with assistance from organizations, arrange for local transgender individuals to visit classrooms and share their stories.

FILM-RELATED WEB SITES**From This Day Forward**fromthisdayforwardfilm.com[facebook.com/fromthisdayforwardfilm](https://www.facebook.com/fromthisdayforwardfilm)twitter.com/fromthisdayfilm**Trisha Shattuck**shattuckart.com

Trisha's online art gallery.

Original Online Content on POV

To further enhance the broadcast, POV has produced an interactive website to enable viewers to explore the film in greater depth. The **From This Day Forward** website—www.pbs.org/pov/fromthisdayforward—offers a streaming video trailer for the film; an interview with the filmmaker; a list of related websites, articles and books; a downloadable discussion guide; a lesson plan with streaming clips; and special features.

Understanding Transgender Issues**AMERICAN CIVIL LIBERTIES UNION:****“TRANSGENDER PEOPLE AREN'T A THREAT TO YOU**
aclu.org/blog/speak-freely/transgender-people-arent-threat-you

This article offers a review of current debates over legal protections and discrimination and debunks common myths.

FAMILY EQUALITY COUNCIL:**“CREATING TRANSGENDER INCLUSIVE SCHOOLS”**http://www.familyequality.org/_asset/xz7npo/Creating-Transgender-Inclusive-Schools-Aug2016.pdf

The Family Equality Council provides a number of resources for the LGBTQ community, including this guide. The guide breaks down guidance that the U.S. Department of Justice and the U.S. Department of Education provide to schools and offers background on why such guidance was issued.

HUMAN RIGHTS CAMPAIGN:**“TRANSGENDER VISIBILITY GUIDE”**www.hrc.org/resources/entry/transgender-visibility-guide

The Human Rights Campaign offers this downloadable pamphlet, a great resource to share with young people who are questioning their own gender identities. It includes resources for those who are beginning to identify as transgender.

**NATIONAL CENTER FOR TRANSGENDER EQUALITY:
“FREQUENTLY ASKED QUESTIONS ABOUT
TRANSGENDER PEOPLE”**http://transequality.org/Resources/NCTE_UnderstandingTrans.pdf

This set of questions and answers is just one of many helpful resources available from the National Center for Transgender Equality.

Terms**GLAAD: “AN ALLY’S GUIDE TO TERMINOLOGY”**http://files.glaad.org/files/2011/documents/talkingabout_terminology.pdf

This guide, published by the largest anti-defamation organization in the United States focused on the LGBT community, clarifies terminology for people engaged in conversations about LGBT people and issues.

**TEACHING TOLERANCE: “A GENDER SPECTRUM
GLOSSARY”**www.tolerance.org/LGBT-best-practices-terms

Among its many resources for creating a school climate that is supportive of LGBT students, the Teaching Tolerance project of the Southern Poverty Law Center offers this helpful glossary of terms.

HOW TO BUY THE FILM

To purchase **From This Day Forward**, visit www.fromthisdayforwardfilm.com.



Produced by American Documentary, Inc., POV is public television's premier showcase for nonfiction films. The series airs Mondays at 10 p.m. on PBS from June to September, with primetime specials during the year. Since 1988, POV has been the home for the world's boldest contemporary filmmakers, celebrating intriguing personal stories that spark conversation and inspire action. Always an innovator, POV discovers fresh new voices and creates interactive experiences that shine a light on social issues and elevate the art of storytelling. With our documentary broadcasts, original online programming and dynamic community engagement campaigns, we are committed to supporting films that capture the imagination and present diverse perspectives.

POV films have won 36 Emmy® Awards, 19 George Foster Peabody Awards, 12 Alfred I. duPont-Columbia University Awards, three Academy Awards®, the first-ever George Polk Documentary Film Award and the Prix Italia. The POV series has been honored with a Special News & Documentary Emmy Award for Excellence in Television Documentary Filmmaking, three IDA Awards for Best Curated Series and the National Association of Latino Independent Producers Award for Corporate Commitment to Diversity. More information is available at www.pbs.org/pov.

POV Digital www.pbs.org/pov

Since 1994, POV Digital has driven new storytelling initiatives and interactive production for POV. The department created PBS's first program website and its first web-based documentary (*POV's Borders*) and has won major awards, including a Webby Award (and six nominations) and an Online News Association Award. POV Digital continues to explore the future of independent nonfiction media through its digital productions and the POV Hackathon lab, where media makers and technologists collaborate to reinvent storytelling forms. @povdocs on Twitter.

Front cover: Marcia and Trisha Shattuck.
Photo courtesy of Sharon Shattuck

POV Community Engagement and Education

POV's Community Engagement and Education team works with educators, community organizations and PBS stations to present more than 650 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.

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.

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You can follow us on Twitter @POVengage

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POV Community Engagement & Education.

