



P.O.V.

Season

19

Discussion Guide

Kokoyakyu:

High School Baseball

A Film by Kenneth Eng



www.pbs.org/pov

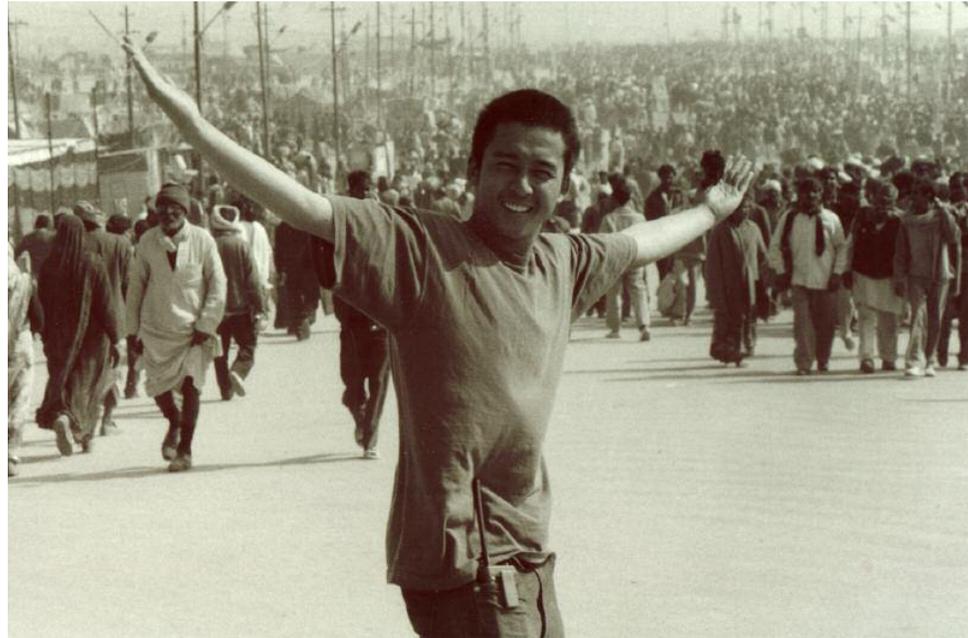


Letter from the Filmmaker

NEW YORK, SPRING 2006

Dear Colleague,

It started back in January of 2001 while we were working in India on the Projectile Arts documentary *Take Me to the River*, about a phenomenal Hindu gathering. We wanted to make another film with Projectile Arts that would bring an inspiring cultural experience to America. Surrounded by 20 million Hindu pilgrims at the world's largest religious festival, the "Kumbh Mela," our thoughts naturally turned to baseball (we both grew up in Boston as hopeless Red Sox fans). Ichiro Suzuki was about to become the first Japanese position player in Major League history. We were fascinated — the whole idea of Japanese baseball was so mysterious to many Americans, and we knew it could be a great window into Japanese culture.



Director Kenneth Eng
Photo courtesy of Kenneth Eng

Of course, Ichiro's first season in the Majors turned out to be one for the record books — on top of the personal achievements (the batting title, the Gold Glove, the Rookie of the Year award, and Most Valuable Player), Ichiro led his team to an American League record 116 wins.

We discovered Robert Whiting's book *You Gotta Have Wa* and learned for the first time about Japan's National High School Baseball Tournament, known as the Koshien Tournament for its famous stadium. We learned that ever since baseball was introduced (by an American teacher) at Japan's most elite high school in 1872, the heart and soul of Japanese baseball has been in the high schools. That's where baseball has been taught for more than 100 years, with the reverence of a martial art that is meant to shape the character of young men.

The Koshien Tournament is an 86-year-old national festival that combines the pageantry of the Olympics, the popularity of the Super Bowl and the purity of a Sumo match into an 11-day event. Day after day, in 100-degree heat, with 50,000 cheering fans in attendance and millions watching on television, young men face the ultimate test of "fighting spirit." Massive cheering sections led by relentless brass bands travel from the far corners of Japan to root for their home team. Add to all this the fact that every game is win-or-go-home, and you can see why every game feels like the seventh game of the World Series.

We wanted to create a film following a few high school teams on their summer quest, but we quickly learned what we were up against. When we contacted experts with our idea, their advice was often "good luck — you'll need it". As we learned, Japanese high school baseball is an institution with an old-fashioned devotion to amateurism. This spirit takes many forms: umpires and ushers are volunteers, advertisements are removed from the stadium fences and until recently high school players were prohibited from any



Letter from the Filmmaker

contact with professional players. This dedication to amateurism in sports is a thing of the past in the United States, where college football programs receive seven-figure fees for appearing in bowl games.

At that point, we joined forces with producer Takayo Nagasawa and traveled to Japan to meet with the high school baseball authorities. With her help, and because we were willing to accept commercial restrictions, we were able to convince the authorities to allow a high school baseball film. In the summer of 2004, we became the first foreigners to shoot at the Koshien Tournament. This film is the result of the efforts of many people on both sides of the U.S.-Japan relationship who helped in the spirit of friendship. We are humbled and honored to be a part of that effort.

During production, we followed two high school teams on their quest to Koshien. Chiben Academy in Wakayama is a powerhouse baseball school, led by the legendary Coach Takashima, and they looked poised to return to Koshien to take a shot at their fourth national title. Tennoji High School is a top public school academically, but vying with 190 other schools in the Osaka “shoot-out” district means their chances of making it to Koshien are microscopic. But in baseball, nothing is certain. That’s why they play the games.

We hope that ***Kokoyakyu: High School Baseball*** will immerse American viewers in a new world where familiar things sometimes take on an entirely different meaning. We hope they will be inspired to explore and learn what they can from cultures that may not be a part of their daily lives. It’s a small world these days, and it’s getting smaller.

Kenneth Eng

Director/Editor, ***Kokoyakyu***

Alex Shear

Writer/Producer, ***Kokoyakyu***



Writer/Producer Alex Shear
Photo courtesy of Alex Shear



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Credits, Acknowledgements

Writer

Faith Rogow, PhD
Insighters Educational Consulting

Guide Producers

Eliza Licht
Senior Manager, Community Engagement and Education, P.O.V.

Shabnam Ahamed
Outreach and Development Assistant, P.O.V.

Irene Villaseñor
Youth Views Manager, P.O.V.

Content Reviewer: Cari Ladd

Design: Rafael Jiménez

Copy Editor: Kris Wilton

Thanks to those who reviewed this guide:

Kenneth Eng
*Director/Editor, **Kokoyakyu***

Chris Seifert
Director of Outreach, Montana PBS

Alex Shear
*Writer/Producer, **Kokoyakyu***



Introduction

In Japan, where baseball is a national obsession, a trip to Koshien is akin to a sacred pilgrimage. Of the four thousand high school teams seeking a place in the Koshien championships, only the 49 prefectural champions are allowed to compete. For two weeks every August, the competition dominates public attention, and the lucky and talented who make it find themselves playing under the glare of a national spotlight.

Kokoyakyu: High School Baseball, a feature-length (52-minute) documentary about the Koshien experience, follows two hopeful teams and their dedicated coaches, taking viewers inside a world where baseball becomes a proving ground for life's challenges. The film explores the impact of a relentless emphasis on winning in a culture where honor is paramount. It also questions the relevance of longstanding Koshien traditions to modern life while showing how those traditions ground young athletes in their heritage.

As an outreach tool, **Kokoyakyu: High School Baseball** affords an opportunity to examine sports as expressions of culture and transmitters of values. American viewers will find interesting points of comparison between the ad-free Japanese experience and the increasing commercialization of youth sports in the United States. What does it mean that an iconic American sport has become so popular in Japan, once so feared as an enemy that the U.S. government forced Japanese Americans into internment camps? How does the surrounding culture shape the lessons learned by players in each country? And, ultimately, who benefits from those lessons?



Tokaidai Shoyo High School players standing in line during the singing of their school song.

Photo: Jake Clennell, © 2004 Projectile Arts, Inc.



Potential Partners

Kokoyakyu: High School Baseball 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 P.O.V. films relating to youth, culture or sports, including *Hardwood* and *The Boys of Baraka*.
- Groups focused on any of the issues listed to the right
- High school students
- Coaches
- Sports leagues
- Youth leaders
- Parents
- Faith-based organizations and institutions
- Academic departments and student groups at colleges, universities, community colleges and high schools
- Community organizations with a mission to promote education and learning, such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers and members of the Listen Up! Youth Media Network, or your local library.

Key Issues

Kokoyakyu: High School Baseball is an excellent tool for outreach because it delves into the complex territory of cultural heritage through the compelling lens of personal narrative. The film will be of special interest to people interested in exploring or working on the issues below:

- Anthropology
- Athletics
- Baseball
- Coaching
- Character education
- Cheerleading
- Cultural Studies
- Education
- Family
- Japan
- Ritual
- Schools
- Sports
- Sportsmanship
- Youth

Event Ideas

Use a screening of *Kokoyakyu: High School Baseball* to:

- Start a discussion about the values being taught in local youth sports programs and how sports can be used to teach the values that a community hopes its children will embrace.
- Kick off a teach-in on Japanese culture. Include an opportunity for Americans to consider what they might learn about their own culture from a comparison with life in Japan.
- Hold an intergenerational conversation between young people and their parents, teachers, counselors and/or coaches. Do young people and adults see the film the same way? Where are there agreements and where are there disagreements? In the case of a disagreement, what is the source of the differing points of view?



Using this Guide

This guide is designed to help you use *Kokoyakyu: High School Baseball* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a very wide range of audiences. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary film as an art form, screenings of P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views or create space for reflection. Using the questions below as a planning checklist will help ensure a high-quality, high-impact event.

- **Have you defined your goals?** Set realistic goals with your partner(s). Will you host a single event or engage in an ongoing project? Being clear about your goals will make it much easier to structure the event, target publicity and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects people other than those present, how will you give voice to those not in the room?
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the set-up of the room help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small breakout groups? Can everyone easily see the screen and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even if the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issues on the table. For those who are new to the issues, just engaging in public discussion serves as an action step.



Using this Guide

Facilitating a Discussion

Controversial topics often make for excellent discussions. By their nature, those same topics also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged and respected, making it more likely that they will be willing to share their ideas openly and honestly. Here's how:

Preparing Yourself

Identify your own hot-button issues. View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on Japan or baseball to lead an event, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the "Background Information" section below, you may want to take a look at the suggested Web sites and books in the "Resources" section on p. 18.

Be clear about your role. You may find yourself taking on several roles for an event, such as host, organizer, or even projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that as a facilitator your job is to remain neutral and to help move the discussion along without imposing your views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue, or have they dealt with it before? Factors like geography, age, race, religion and socioeconomic class can all have an impact on comfort levels, speaking styles and prior knowledge. Take care not to assume that all members of a particular group share the same point of view. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.

Who Should Facilitate?

You may or may not be the best person to facilitate, especially if you have multiple responsibilities for your event. If you are particularly invested in a topic, it might be wise to ask someone more neutral to guide the dialogue.

If you need to find someone else to facilitate, some university professors, human resource professionals, clergy and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Conference for Community and Justice (NCCJ) and the National Association for Community Mediation (NAFCM) may be able to provide or help you locate skilled facilitators. Be sure that your facilitator receives a copy of this guide well in advance of your event.



Using this Guide

Preparing the Group

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically such rules include no yelling or use of slurs and asking people to speak in the first person (“I think....”) rather than generalizing for others (“Everyone knows that...”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand each other and expand their thinking by sharing viewpoints and listening to each other actively. Remind people that they are engaged in a dialogue. This will be especially important in preventing a discussion from dissolving into a repetitive, rhetorical, political or religious debate.

Encourage active listening. Ask the group to think of the event as being about listening as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” in which participants listen without interrupting the speaker, then re-phrase to see if they have heard correctly.

Remind participants that everyone sees through the lens of his or her own experience. Who we are influences how we interpret what we see. So everyone in the group may have a different view about the content and meaning of the film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if people identify the evidence on which they base their opinion as well as share their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies or have local professionals present. Think carefully about what you ask people to share publicly, and explain things like confidentiality and whether or not press will be present.



Background Information

Baseball in Japan

Baseball was introduced to Japan by an American named Horace Wilson in 1873. By the 1880s, several college teams had formed. By 1900, middle schools throughout the country boasted baseball clubs. It has been Japan's primary school sport ever since, with more boys playing baseball than any other sport.

The first professional team, the Dai Nihon Baseball Club, was organized in 1934, and by 1936 seven professional teams had been formed. The current two-league system, consisting of the Central League and the Pacific League, was set up in 1950. Each league has six teams, all of which are owned and sponsored by large corporations. Though corporations rule the professional ranks, they are completely absent from the high school competition at Koshien.

[Source: *Kodansha Encyclopedia of Japan* online, based on *Japan: An Illustrated Encyclopedia*, published in 1993]



Saibi High School bowing to their Cheer Squad after losing in the finals.
Photo Jake Clennell, © 2004 Projectile Arts, Inc.



Tokaidai Shoyo High School players crying after losing at Koshien Stadium.

Photo Jake Clennell, © 2004 Projectile Arts, Inc.

Koshien

Since 1915, twice each year, during the spring and summer, the best high school teams in Japan compete at Koshien Stadium (near Osaka). Up to 50,000 fans fill the stands per game, while back in the hometowns of the competing teams, business activity and traffic can come to a standstill as communities watch the broadcast on Japan's public television station or listen to their team's games on the radio.

The championship is single-elimination. The one-loss-and-you're-done format adds to the drama of the event. In addition, people know they are watching future pros, as many of Japan's most talented high school players forego entering university and are recruited directly by professional teams. As a result, the ranks of top-level professionals are to a large degree made up of former heroes of Koshien tournaments. Those heroes



Background Information

include several popular U.S. major leaguers, including All-Star Ichiro Suzuki of the Seattle Mariners and New York Yankee Hideki Matsui.

[Source: "An anthropologist in the bleachers: Cheering a Japanese baseball team," by William W. Kelly, *Japan Quarterly*, Oct.-Dec. 1997; "A Shrine to Baseball as a Martial Art," by Ken Belson, *The New York Times*, 23 August 2003.]

Chiben High School

Chiben is a private, powerhouse baseball academy led by Japan's most legendary tough-as-nails coach, Takashima. Over 35 years, Takashima has led his teams to Koshien a record 21 times and won three national titles. The film's extensive interviews reveal the mindset of a man many Japanese consider a "living samurai." His training regimen focuses not on technique, but rather on developing "fighting spirit." In blistering heat or driving rain, the team trains at least eight hours a day, 360 days a year. At Chiben, two young recruits, Maeda and Hashimoto, explain their lives as aspiring professional players. They have chosen to put aside their education and their families in pursuit of their baseball dreams. But they can't go pro unless they make it to Koshien.

The Chiben Cheer Squad is also legendary throughout Japan, and their senior leader, Yoichiro Furukawa, explains why they too must train so hard. Whenever Chiben plays a game, they bring the cheer squad, the brass band, and the entire school (one thousand students strong). Chiben enters the Wakayama tournament as defending champion and coasts through their first few games. But in the world of high school baseball, there are no sure things.

Tennoji High School

Tennoji is one of the top public schools in Osaka, and students must pass a rigorous exam to get in. Their baseball coach, Masa-sensei, explains how high school baseball will train his students' hearts for life outside baseball. All the same,



Tennoji players from left to right: Kadoya (junior second baseman), Takashima (junior right fielder), Haruki (senior reserve), Maeda (senior captain and pitcher), and Muramoto (senior 3rd baseman).

Photo Jake Clennell, © 2004 Projectile Arts, Inc.

everybody dreams of Koshien. With such an intense focus on academics, baseball is squeezed into the early morning or late afternoon. Tennoji does not have the funding or the scholarships to recruit players, so their chances of making it to Koshien are microscopic. They have not made it to Koshien since 1949. Nevertheless, with financial support from their alumni, they practice six days a week year round before and after school hours as well as during vacations.

Senior and third baseman Daisuke wakes up at 4 a.m. to travel to morning practice, with lunch from his mom and a ride to the station from his dad. Maeda, the team's senior captain, faces great pressure not only to lead, but also as the team's best hitter and ace pitcher. His father skips work to see his games. Haruki has worked hard and shown improvement for three years but isn't a great player. When it is time for the team to be announced, Haruki faces the prospect of watching from the stands as his last chance to play in the tournament slips away. Manager Misaki explains her role and gives insight into the role of women in the male-dominated world of high school baseball.

[Source: www.projectilearts.org/]



Background Information

Selected People Featured in *Kokoyakyu: High School Baseball*



Coach Takashima — Legendary coach of Chiben for 35 years and three-time national title winner at Koshien



Hayata Maeda & Ryohei Hashimoto — Players for Chiben who aspire to be pros



Yoichiro Furukawa — Senior captain of Chiben's cheer squad



Masa-sensei — Coach of the Tennoji team



Background Information

Selected People Featured in *Kokoyakyu: High School Baseball*



Takahiro Maeda — Captain of the Tennoji team



Ryoichi Haruki — The 18th man on the Tennoji team



Daisuke Muramoto — Senior on the Tennoji team



Misaki Iwamoto — Female manager for the Tennoji team



General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- If you could ask anyone in the film a single question, who would you ask and what would you ask them?
- Did anything in this film surprise or disturb you? If so, what? Why do you think you had that reaction?
- Did anything in this film inspire you or provide new insight? If so, what? What did you learn?
- Two months from now, what do you think you will remember from this film and why?



*Kenneth Eng and the captain of PL Gakuen
after their Osaka Prefectural victory.
Photo Jake Clennell, © 2004 Projectile Arts, Inc.*



Discussion Prompts

Lessons of the Game

- In your view, how did the boys benefit from their high school baseball experience? What was the down side?
- Were the life lessons the same for the boys at Chiben and Tennoji? How were the teams' experiences different? How were they similar?
- Takashima, the legendary coach of baseball powerhouse Chiben high school, says, "The training is really spiritual practice. The more they suffer now, the happier they'll be when they win. Technique is really a secondary matter. For high school students, what is important is physical strength and heart." In your view, what is the relationship between hardship or suffering during practice and later success? Where in your own life do you see a link between hardship and success? In your view, is suffering an essential component of preparation for success? Why or why not?
- Watching his players prepare the field and themselves for practice, the Tennoji coach says, "It is important for kids to take charge, not just follow instructions. They talk to each other to decide how to practice." Do you agree? Why or why not? If you were a coach, in what ways would you allow players to take charge and in what ways would you demand that they follow instructions? In your community, where do young people have the opportunity to "take charge" or take responsibility for their own activities?
- Both coaches emphasize how important it is for their players to "have heart." What do you think that means? How does playing baseball help these boys develop "heart"? What else can kids do to develop "heart"?
- Chiben player Hashimoto says, "It's hard to do both academics and baseball. I don't do a lot of studying.... I know I should, but I can't keep up. It's like the baseball club gets

special treatment. We have our own classes and stuff. We have it a lot easier. We get basic questions on the tests." If you were Hashimoto's teacher, parent, principal or school board member, would you support the situation he describes? Why or why not? If not, what would you change and how would you handle the reaction to that change from those who want him to have a chance to become a pro player?

- What is the role of girls in the Koshien championship? What messages are conveyed about appropriate gender roles?
- Coach Takashima says, "We're of course playing baseball, but when you get down to it, we're educating them as people." How would you describe the characteristics of the kind of person that he hopes his players will become? How does that ideal compare with your own vision of what a good person should be?



Tokaidai Shoyo High School players and photographers on Koshien dirt after loss.

Photo Jake Clennell, © 2004 Projectile Arts, Inc.



Discussion Prompts



- What did you notice about the role of cheerleaders? How is the role similar to or different from cheerleading in the U.S.? What lessons do cheerleaders learn from their experience? How are those lessons similar to or different from the lessons learned by players?
- What did you notice about end-of-game rituals such as the team manager of the losing team passing origami cranes to the manager of the winning team, or the exchanges between the team captain and the head of the

Smiling Chiben cheerleader after a victory.
Photo Jake Clennell, © 2004 Projectile Arts, Inc.

cheerleading squad? What values are expressed in these rituals? How do they compare with end-of-game rituals in the U.S.?

Comparing Cultures

- Using what you see in the film, compare Japanese high school baseball with high school baseball in the U.S. What is similar? What is different? How does the game convey each culture's values?
- What did you notice about the role of coaches in **Kokoyakyu: High School Baseball**? How did coaches and players interact? How about coaches and parents? How were these relationships similar to or different from your experience of baseball or other youth sports?
- What did you notice about the role of parents in **Kokoyakyu: High School Baseball**? How was the role similar to or different from your experience of baseball or other youth sports?

- Where do you see examples of sportsmanship? What value is placed on sportsmanship and what are players taught about this value? How does this compare to the role of sportsmanship in U.S. competitions?



Taking Action



Tennoji cheer squad watching the final game.

Photo Jake Clennell, © 2004 Projectile Arts, Inc.

- At the start of the Koshien tournament, the players take an oath. The oath is written by a randomly selected player, and in the film, the oath is as follows: "We, high school baseball players, will never forget the appreciation to those who have supported us. We will believe in our teammates and believe in ourselves. As long as our strength lasts, we will put everything we have into every pitch and every swing. This I swear." Talk about the values that are emphasized in this pledge and consider what values you would want to highlight for your own team, group or class. Then, working together with other group members, develop your own oath or pledge.
- Set up a pen-pal correspondence between Japanese and American youths. Start the conversation by asking questions about favorite sports and what playing those sports is like.

- Facilitate a conversation between coaches and parents. Give parents an uninterrupted opportunity to tell coaches what they hope their children will get from being on the team. Then give coaches an uninterrupted opportunity to share their vision and goals for their teams. Help both groups find a common ground and develop procedures and rules that meet the needs of everyone involved. Note: If the sports involve older children, it might be helpful to involve them in the conversation as well.



Resources

WEBSITES

The film

P.O.V.'s Kokoyakyu: High School Baseball Website
www.pbs.org/pov/pov2006/kokoyakyu/

The *Kokoyakyu: High School Baseball* companion website offers exclusive streaming video clips from the film, a podcast version of the filmmaker interview and a wealth of additional resources, including a Q&A with filmmaker Kenneth Eng, ample opportunities for viewers to “talk back” and talk to each other about the film, and the following special features:

INTERVIEWS

Exclusive Video Interview with Hideki Matsui

Find out what Koshien hero Hideki Matsui has to say about the differences between Japanese and American baseball tradition.

Exclusive Audio Interview: Bobby Valentine

Bobby Valentine is the manager of Japanese Pacific League Chiba Lotte Marines, a team he led to a Japan Series championship in 2005, their first in 31 years. He is the only foreigner to manage in the Japan Series, and the only man to manage in both the World Series and the Japan Series.

Valentine spoke with P.O.V. in June 2006 about high school baseball in Japan, the Koshien summer tournament, and the state of international baseball today. Valentine also talked about the prospects for a “true” international World Series between the U.S. Major League and Japan League teams, an event that he has often advocated.

BOOK EXCERPT

Find out more about the Japanese concept of “wa” or “team spirit,” Ichiro’s amazing legacy in Japan, and the importance of cheering in Japanese baseball games in these excerpts from Robert Whiting’s seminal books on Japanese baseball, “The Meaning of Ichiro” and “You Gotta Have Wa.”

What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **Kokoyakyu: High School Baseball**.*

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768. www.pbs.org/pov/talkingback.html



Komodai Tomokomai brass band at Koshien stadium during Finals.
 Photo Jake Clennell, © 2004 Projectile Arts, Inc.



Resources



Tennoji Captain Maeda riding bike on his way home after school.
Photo Jake Clennell, © 2004 Projectile Arts, Inc.

KOKOYAKYU: HIGH SCHOOL BASEBALL

www.projectilearts.org/kokoyakyu

This Web site features the film and includes blog entries by the production team about the creation of the film.

JAPANESEBASEBALL.COM

<http://japanesebaseball.com>

Though a bit cumbersome to navigate, this site provides helpful background and current information on professional baseball in Japan.

WEB JAPAN

<http://web-jpn.org>

Run by the Japanese Ministry of Foreign Affairs, this site includes a broad range of information about Japan, including fact sheets on Japanese baseball.

BASEBALL AMERICA

<http://baseballamerica.com/today/features/051012youthopp.html>

Baseball America is a publication from the cable sports network ESPN. This link sends visitors to an article about the experience of a top American high school baseball player that is useful for comparison purposes.

NATIONAL ALLIANCE FOR YOUTH SPORTS

<http://nays.org/IntMain.cfm?Page=78&Cat=1>

The National Alliance for Youth Sports provides certification for referees, guidelines for coaches and standards for good practice. This link takes visitors to downloadable versions of the "National Standards for Youth Sports" and "Recommendations for Communities."

CHEERHOME.COM

www.cheerhome.com

Cheerhome.com includes information on conferences and competitions, tips for fundraising, and sample cheers and cheerleading moves as well as an archive of articles on cheerleading and its history.

BASEBALL BY KEN BURNS

www.shoppbs.org

In this 10-part series, documentary filmmaker Ken Burns explores the history of the sport, with a focus on issues such as race, immigration and the media.



How to Buy the Film

For ordering information on *Kokoyakyu: High School Baseball*, please visit www.projectilearts.org



Produced by American Documentary, Inc. and entering its 19th season on PBS, the award-

winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought over 250 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, *P.O.V.'s Borders*. Since 1988, P.O.V. 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. More information about P.O.V is available online at www.pbs.org/pov.

P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools and community-based organizations to raise awareness of the issues in P.O.V.'s films.

P.O.V. Interactive www.pbs.org/pov

P.O.V.'s award-winning Web department produces our Web-only showcase for interactive storytelling, *P.O.V.'s Borders*. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews and viewer resources, and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

P.O.V. is a project of American Documentary, Inc. Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Ford Foundation, PBS and public television viewers. Funding for P.O.V.'s Community Engagement activities and the Diverse Voices Project is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations, including KCET/Los Angeles, WGBH/Boston and WNET/New York. Cara Mertes is executive director of American Documentary | P.O.V.

American Documentary, Inc. www.americandocumentary.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, on-line and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

Front cover photo:

Pitcher from Komodai Tomokomai, moments before his winning pitch.
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