

8-2016

Sticking With It: A Qualitative Analysis of the Factors That Motivate Instructors to Teach the Filipino Martial Arts

John Roderick Malmo
University of Arkansas, Fayetteville

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Sticking With It: A Qualitative Analysis of the Factors That Motivate Instructors to Teach the
Filipino Martial Arts

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Education in Recreation and Sport Management

by

John R. Malmo
John Brown University
Bachelor of Science in Organizational Management, 2011
University of Arkansas
Master of Education in Recreation and Sport Management, 2013

August 2016
University of Arkansas

This dissertation is approved for recommendation to the Graduate Council.

Dr. Merry Moiseichick
Dissertation Director

Dr. Steve Langsner
Committee Member

Dr. Mary Ramey
Committee Member

Dr. Douglas Adams
Committee Member

ABSTRACT

This qualitative study investigated the motivational factors that influence instructors to teach Filipino martial arts. The study was designed to address teaching from the perspective of the instructors' experiences, and allowed them to tell their story in their own words. The following research question guided this study:

1. What factors motivate Filipino martial arts instructors to teach the Filipino martial arts?

Eight instructors were selected to participate in this qualitative study. The instructors were interviewed via telephone and Skype. Each instructor was also observed teaching. Additionally, documents pertaining to each instructor and the Filipino martial arts were collected and analyzed.

Two selective codes emerged from the data. The first selective code was Legacy. Legacy was supported by three axial codes: Preserve the Legacy, Provide for Personal Expression, and Enhance Personal Development. The second selective code was Sharing. Sharing was supported by three axial codes: Prepare for Self-Defense, Increase Pleasure, Provide Opportunities for Benefits and Achievements, and Become Part of a Family. Findings revealed that monetary gain was not a major factor influencing the instructors to teach the Filipino martial arts.

ACKNOWLEDGMENTS

It is important for me to acknowledge and thank my dissertation committee members: Dr. Merry Moiseichik, Dr. Steve Langsner, Dr. Mary Ramey, and Dr. Douglas Adams. Your help, support, and patience were invaluable in my journey to obtain my doctoral degree.

DEDICATION

This dissertation is dedicated first and foremost to my wife, Rosemary. You have been there for me throughout this entire process, and I would not have made it this far without you. Thank you for all that you have done and continue to do to support me. I also want to thank my children, Samantha, Sarah, and John Michael for their support. I have often had to make sacrifices that impacted all of you. I appreciate your understanding and backing.

I also dedicate this dissertation to my instructors and my brothers and sisters in the arts. I hope this dissertation helps bring light to the Filipino martial arts and provides useful insight. I would also offer a huge thanks to the instructors that so graciously agreed to be interviewed for this study. Without their insight and willingness to share their experiences, this study would not have been possible.

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Chapter One

Introduction

Organization of the Chapter

This chapter provides an introduction to this study and background that describes the Filipino martial arts and motivation research. It then provides the statement of the problem and the purpose of the study. The research question is then presented. A statement of the significance of the study follows this. Next, the theoretical framework and the conceptual design are detailed. Theoretical sensitivity is then discussed. Finally, parameters of the study, definition of terms, and limitations are provided.

Introduction

The martial arts are the combative arts that trace their history back hundreds or thousands of years to a myriad of countries and peoples. It is difficult, if not impossible, to pinpoint the precise beginnings of the martial arts. It is also difficult to determine when elements such as sport, health, or spirituality became emphasized in specific styles or systems of martial arts. Additionally, the number of styles or systems that currently exist or has ever existed is not known.

The entire timeline of martial arts is incomplete and outside the scope of this present study. However, some of the earliest depictions of the martial arts are iconographs portraying wrestling that were found in the tombs of Beni Hasan that date back to the 20th century BCE (Leonard, 1897). By contrast to the empty handed wrestling found in Beni Hasan, the four thousand year old *Epic of Gilgamesh* includes fighting and the use of weapons such as the sword, axe, bow and arrow, and spear (Danaos, 2002; George, 1999). Numerous nations and peoples have similar records of combative arts throughout their history. The Greeks, Romans, Indians,

and Persians are a few of the peoples that have a rich history of martial arts (Fay, 2004; Green & Svinth, 2010). In America, it can be argued that the martial arts originating from Asia are the most well-known.

To understand the lineage of Asian martial arts, one has to look back thousands of years. Korean and Chinese martial histories can trace their roots up to 5,000 years ago (Gewu, 1995; Harmon, 2007). The martial history of Japan is at least as old as Japanese civilization (Green, 2001). It is outside the scope of this study to present the often conflicting histories of various martial arts. However, as with other cultures, defensive techniques were necessary to establish and preserve the culture of the Korean, Chinese, and Japanese people. As noted by numerous authors (e.g. Green, 2001; Harmon, 2007; Yang, 1999), the development and passing down of fighting techniques was an essential element to maintaining the way of life in Korea, China, and Japan. Throughout their history, people in these nations utilized weapons and unarmed techniques to retain their territories and resist invaders.

For purposes of this study, prominent martial arts from each nation of Korea, China, and Japan will be discussed to provide the reader some insight into the martial arts as practiced today. It would be impractical to try to relate information about every known style or system. Therefore, accepted generalizations for specific styles are presented. As with any generalization, exceptions may exist.

Taekwondo. One of the most popular martial arts today is the Korean martial art of Taekwondo (TKD). TKD, translated as the way of the hand and foot (Wells, 2012), is practiced in over 200 countries and has an estimated 8 million people who hold poom-dan, or black belt, certificates (Korea.net, 2012). TKD became the dominant form of martial arts practiced in Korea during the 20th century, and was subsequently designated as the Korean national martial

art. Choi Hong Hi, considered by many as the founder of modern Taekwondo, wrote in his 1965 book that:

Taekwon-Do is a version of an ancient form of unarmed combat, practiced for many centuries in the orient. However, this art of self-defense or unarmed combat came to be perfected in its present form in Korea... Translated from Korean, “Tae” (t’ae) literally means to jump or kick or smash with the foot. “Kwon” denotes a fist – chiefly to punch or destroy with the hand or fist. “Do” means an art, or way or method. Thus taken collectively “Taekwon-Do” indicates the technique of unarmed combat for self-defense, involving the skilled application of punches, flying kicks, blocks, dodges and interceptions with the hands, arms and feet to the rapid destruction of the opponent. To the Korean people, Taekwon-Do represents more than the mere physical use of skilled movements. It also implies a way of thinking and life particularly in instilling a concept and spirit of strict self-imposed discipline and an ideal of noble moral re-armament (p. 13-14).

Wells (2012) stated, TKD is respected as a good form of self-defense and a challenging sport. He added, “Students who are serious about Tae Kwon Do do find it physically and mentally demanding. It is also emotionally satisfying. For many people across the globe, studying and mastering Tae Kwon Do is a way of life” (p. 13).

TKD began its foray into modern sports competition with the establishment of the World Taekwondo Federation, as the worldwide governing body of the sport, and the first World Championships in 1973. It made its debut as a demonstration Olympic sport in 1988 and became an official medal sport in 2000 (International Olympic Committee, 2016). It is currently one of just two Asian martial arts included in the Olympics.

Lee and Kim (2007) stated, “Taekwondo does not use weapons. Instead it uses the strongest parts of the body as weapons” (p. 62). Some TKD schools or instructors may incorporate weapons training into their curriculum (Shaw, 2006), but it could be argued that this is not the norm. When weapons are taught, they are often restricted to being used in forms or poomse; a series of defending and attacking movements performed against imaginary opponents

in a set pattern (Park, Park, & Gerrard, 2013). Weapons may be used exclusively by those who hold the rank of Black Belt, and weapons training may also be used as a marketing tool.

TKD practitioners train in schools called “dojangs” or “kwans”. Traditionally they wear a dobok, TKD uniform, consisting of wide-legged cotton pants and jacket top that are usually white in color and resemble clothing worn by Koreans in the past (Stepan, 2002). Additionally, a colored belt is worn that is supposed to represent the practitioner’s level of proficiency. TKD practitioners engage in several activities. These activities include, but are not limited to, physical exercise and stretching; exploration of the history, philosophy, and culture of Korea and TKD; character development; self-defense techniques; sparring; breaking; and forms (Choi, 1965; Park, Park, & Gerrard, 2013; Stepan, 2002).

Compared to other martial arts, it can be argued that the thing that sets TKD apart is its focus on kicking. Numerous authors (e.g. Hallander, 1993; Mendel, 1990; Plott, 1992) have noted TKD’s emphasize on kicking. Lee & Kim (2007) stated that the specialty of TKD is kicking. Park et al (2013) said TKD is known for the prominent use of leg and kicking techniques and Stepan (2002) said TKD is primarily a kicking art.

Tai Chi Chuan. Hundreds of martial arts styles have developed in China over the past two to four thousand years (Shengli, 2006). One of the most popular is T’ ai Chi Chuan, commonly referred to as Tai Chi. This study does not present the controversial history of Tai Chi as several conflicting versions of history exist for Tai Chi. As stated by Docherty (1997),

If we are to have history, we must have historians. As far as Tai Chi history is concerned, some have occasionally made real contributions while others pushed the historical line that suits their own particular style or in some cases one that suits the Chinese Communist party; many of these articles and books are mere rehashings of what appears in earlier versions... When something is widely believed or published, for many people it then becomes true, and believers in this ‘truth’ often seek to impose their beliefs on others. (p. 21)

Tai Chi Chuan is translated as Supreme Ultimate Boxing (Galante, 1981) or Grand Ultimate Fist (Lee, 1976; Rones, 2007; Weiner, 2002). It is a neijia, internal martial art, rooted in Taoism (Frantzis, 2010) as opposed to an external martial arts, waijia (Shengli, 2006). It is generally associated with being soft, designed for health, and the development of chi, or breath energy (Bracy & Liu, 1998; Cartmell, 1997). It was developed as an extremely effective combat system and early practitioners were recognized for their achievements in battle (Shengli, 2006). Practitioners learn how to be relaxed and calm in combat and flow with an opponent's movements. They also learn how to generate and use internal energy instead of brute force (Wong, 2002).

Tai Chi can be recognized by its relaxed slow continuous flowing movements (Wong, 2002). Because of the way it is practiced, it is often referred to as moving meditation.

Traditionally, practitioners did not wear a specific uniform.

Anything long-sleeved was used, and in some old Tai Chi books, the teacher demonstrated his form in a three-piece suit. When the instructor performed in public, however, it became good practice to wear a traditional Chinese jacket. Generally, these jackets were part of fancy traditional outfits made of silk. To keep sweat from staining the silk and to provide body to the clinging material, a white undershirt was worn. That is why so-called Tai Chi jackets are designed to have a white cuff when the sleeve is rolled back. Originally, the white cuff was the sleeve of the Tai Chi instructor's white undershirt. (Hallander, 1984, p. 73)

Practitioners now wear flat shoes with commercially manufactured black cotton shirts or jacket with white cuff (Hallander, 1984) or loose clothing, and often listen to soothing music (Rosenfield, 2013) while exploring mental and spiritual aspects (Frantzis, 1998; Frantzis, 2010, Lee, 1976; Galante, 1981) in addition to training self-defense techniques. They may also compete and train with weapons (Docherty, 1997). Weapons training is generally practiced in set forms and is restricted to individuals who have reached a certain level of proficiency (Docherty, 1997; Hanche, 2002; Lee, 1976). More advanced practitioners may practice cutting

with swords (Rosenfield, 2013). A large percentage of practitioners practice Tai Chi for its reported health benefits (Lee, 1976; Lorge, 2012; Wayne & Fuerst, 2013; Wong, 2002). The academic knowledge base is filled with thousands of articles examining Tai Chi and its relationship to health related issues.

Shotokan. Shotokan Karate is one of the most widely practiced traditional Karate styles (Micheli, Stein, O'Brien, & d'Hemecourt, 2014; Roedel, 2011). It is often referred to as a hard external style and is characterized by deep, long stances which strengthen the legs, increase balance, and provide for strong powerful movements (Hyatt, 1997; Lund, 2010; Taylor C. R., 1995). Shotokan was developed by Gichin Funakoshi, who introduced the art to Japan and is considered the father of modern Karate or father of Japanese Karate (Adams, 1971; O'Brien, 2010; Stevens, 2001; Thomas, 1989). Numerous authors (e.g. Grupp, 2003; Martin, 2007; Pawlett, 2008; Yates, 2008) have described how the art got its name. According to these authors, Shotokan was the name ascribed to Funakoshi's first school, dojo. Shoto, translated as waving pines, was the pen name used by Funakoshi to publish poetry. Kan is translated as hall. Taken together it is Shotokan or the "Hall of Shoto".

Funakoshi wrote several books describing his art, Karate, and Karate-do. In his 1973 book *Karate-do Kyohan: The Master Text*, he wrote:

In Okinawa, a miraculous and mysterious martial art has come down to us from the past. It is said that one who masters its techniques can defend himself readily without resort to weapons and can perform remarkable feats – the breaking of several thick boards with his fist or ceiling panels of a room with a kick. With his shuto ("sword hand") he can kill a bull with a single stroke; he can pierce the flank of a horse with his open hand; he can cross a room grasping the beams of the ceiling with his fingers, crush a green bamboo stalk with his bare hand, shear a hemp rope with a twist, or gouge soft rock with his hands. Some consider these aspects of this miraculous and mysterious martial art to be the essence of Karate-do. But such feats are a small part of Karate, playing a role analogous to the straw-cutting test of Kendo [Japanese fencing], and it is erroneous to think that there is no more to Karate-do than this. In fact, true Karate-do places weight upon spiritual rather than physical matters, as we shall discuss. True Karate-do is this:

that in daily life, one's mind and body be trained and developed in a spirit of humility; and that in critical times, one be devoted utterly to the cause of justice. (Funakoshi, 1973, p. 3)

To help guide his students, Funakoshi established twenty principles or precepts of Karate. He believed Karate should involve the mind and body. It should not be just a physical practice of skill, but a way to cultivate the spirit (Funakoshi & Nakasone, 2003). In addition to these principles, a set of five dojo kun, guiding principles for the martial arts school, are often attributed to Funakoshi although they may have been created by Sakugawa much earlier (Clayton, 2004; Fretwell, 2012; Martin, 2007). These guidelines must be known by everyone who trains in Karate and be used as a guide to everyday life (International Shotokan Karate Federation, 2016). The five principles are to seek perfection of character; be faithful; endeavor; respect others; and refrain from violent behavior (Rielly, 2004). Many Shotokan practitioners recite the dojo kun before every class or at the end of every class (Hackney, 2010; Martin, 2007; Rielly, 2004).

Shotokan practitioners wear a dogi or gi (uniform) that was designed by Funakoshi consisting of a uwagi (jacket) and zubon (trousers) patterned after the uniform worn in Judo, but was made of a lighter fabric (Stricker, 1988). When training, practitioners do their basics (kihon), forms (kata), and spar (kumite) (Martin, 2007). "One may say that the secret to rapid progress is contained in equal emphasis on the three categories" (Funakoshi, 1973, p. 129).

Filipino Martial Arts. This study focuses on instructors of the Filipino martial arts (FMA). FMA was chosen due my personal experiences and interest in the FMA as an instructor and representative of the FMA community.

The Filipino martial arts are a relative unknown to the general populace (Crudelli, 2008) despite being the Philippine National Martial Art and Sport. These combative arts are

indigenous to the Philippines and are not only an integral part of Filipino society, but represent a source of cultural heritage and pride (Draeger & Smith, 1969; Wiley, 1996). With the passing of the Republic Act Number 9850 in 2009, the education, promotion, and propagation of FMA became an important goal for the government of the Philippines (Frank, 2015).

The Filipino martial arts were developed over centuries under actual battle conditions (Paman, 2007). The unique nature and practice of the FMA provides participants a variety of potential benefits and rewards. Practitioners of the FMA are usually exposed immediately to training unarmed as well as armed with 'live' sticks, swords, knives, and other weapons in addition to training with bare hands and feet (Wiley, 2012). Live weapons are those that are designed for actual combat as opposed to practice or padded equipment. FMA practitioners develop skills to effectively defend themselves through striking, blocking, locking, and grappling. Additionally, practitioners are exposed to cultural aspects of the FMA including the customary beliefs, social forms, values, goals, and practices originating in the Philippines. This is in part because practitioners need to understand weapons in terms of its historical and cultural significance (VanSchuyver, 1988).

The FMA has a long history, and is still making an impact today. Hollywood often integrates FMA on the big screen due to its use of weapons, speed and quickness, and because it makes the fight scenes realistic (Danico, 2014; Drape, 2003; Holmes, 2015). It has been integrated into numerous Hollywood films such as I Frankenstein, The Book of Eli, Quantum of Solace, Spy, and the Bourne Identity series (Nepales, 2012). It also plays a recurrent part on television in shows such as NCIS: Los Angeles and Arrow (Holmes, 2015; Raftery, 2015). The increased publicity from television and Hollywood has helped stimulate greater interest in the FMA (Godhania, 2010). Its effectiveness has led to incorporation into military and law

enforcement training in the Philippines, the United States, and numerous other countries around the world (Frank, 2015; Lewis, 2015).

Background

The knowledge base relating to the motivation for teaching, instructing, or coaching is extremely limited. No research was found examining the motivational factors that influences an individual to teach a sport or activity in a leisure setting. Motivational research tends to approach the topic from the perspective of the student or the participant. The research also focuses on the relationships between students and teachers or coaches and the outcomes garnered due to teaching approaches. Scholarly works investigating the motivational factors that influence an instructor to teach the martial arts; specifically the FMA, were not found.

While there is limited literature looking at teacher motivation, there is considerable research concerning motivation for participation in an activity. Research examining the motivational factors for participating in the martial arts has approached the problem in several ways. These approaches are based on what was currently understood as it relates to leisure activity motivation. Research concerning motivation in leisure and recreation has suggested numerous underlying needs that contribute to whether an individual participates in an activity (Crandall, 1980; Tinsley & Eldredge, 1995; Wessinger & Bandalos, 1995; Walker, Deng, & Diser, 2005; Walker, 2008). The reasons behind or motivations for participating in specific endeavors have also been examined (Yee, 2006; Alexandris, Kouthouris, & Girgolas, 2007; Almagro, Conde, Moreno, & Sáenz-López, 2009). A few studies have explored the motivational factors for an individual choosing to participate in the martial arts, yet a clear and comprehensive understanding of participants' motives for participating in the martial arts is still elusive.

Researchers have indicated varying possible factors. No studies were found that looked at motivational factors and the Filipino martial arts specifically.

Statement of the Problem

The problem of this study was that not enough information was known about the teacher motivation factors of Filipino martial arts instructors. The literature is severely lacking in regards to the activity of Filipino martial arts and martial arts instructors in general. Literature on the reasons individuals teach is also sparse.

Purpose of the Study

The purpose of this study was to investigate the motivational factors that influence instructors of the Filipino martial arts to teach the FMA by exploring the data collected from qualitative interviews and observations. It is important for stakeholders to understand the motivations for participation and provide for the needs of current and future students and instructors. It is also important for instructors to understand their motivations for teaching. Without a proper understanding, programs and services are limited in their effectiveness and implementation. Additionally, instructors are limited in how they are able to market themselves and the FMA.

Research Question

What factors motivate Filipino martial arts instructors to teach the Filipino martial arts?

Significance of the Study

As the martial arts, namely the Filipino martial arts provide unique offerings for those involved in them, it is important to gain a better understanding of the motivational factors associated with instructors. This study sought to provide program providers, martial arts participants, martial arts instructors, and other stakeholders with direct insight from instructors of

the Filipino martial arts regarding their motivations for teaching. The study provided opportunities for instructors of the FMA to state in their own words what drives them to teach.

Findings may inform the field of work by other researchers and academics regarding teaching motivation and leisure activities as they reveal information on an otherwise neglected area of research. As a result of the insights gained from this study, instructors and program providers may be able to better understand the needs of FMA instructors. This in turn may be used to better market, plan, and provide services to students as instructors will understand the key elements to offer.

Theoretical Framework

Grounded theory through the lenses of ethnography provided the framework for this study. “Grounded theory methods consist of systematic, yet flexible guidelines for collecting and analyzing qualitative data to construct theories from the data themselves. Thus researchers construct a theory ‘grounded’ in their data” (Charmaz, 2014). An important distinction between grounded theory and other methods is that it relies on close examination of empirical data prior to focused reading in the literature (Glaser & Strauss, 1967; Goulding, 1998; Locke, 1996). Glaser & Strauss (1967) suggested this method as an analytic procedure of constant comparison that generates theory more systematically by using explicit coding and analytic procedures. Thus, grounded theory involves, “generating theory and doing social research as two parts of the same process” (Glaser, 1978, p. 2).

Ethnography is a form of social research that places a strong emphasis on exploring social phenomena in its normal environment, utilizes data collected from different sources, focuses on a small number of cases or individuals, and involves explicit interpretation of the meanings and functions of human actions (Atkinson, Coffey, Delamont, Lofland, & Lofland,

2001; Creswell, 2013; Merriam & Tisdell, 2016). It is primarily concerned with describing cultures, and relies in part on participant observation. “Cultural interpretation involves the ability to describe what the researcher has heard and seen within the framework of the social group's view of reality” (Fetterman, 1989, p. 18).

Individually ethnography or grounded theory can provide in-depth understandings. Combined, these compatible methods can complement and strengthen the other providing the researcher with a more robust approach. Grounded theory can help ethnographers conduct efficient fieldwork and increase analytic incisiveness of their studies (Charmaz, & Mitchell, 2001). It can also help “formalize and extend the limited theoretical component of ethnography” (Pettigrew, 2000, p.258). Ethnography can help “connect theory with realities, not just with research” (Charmaz, & Mitchell, 2001, p. 161).

Theoretical Sensitivity

In qualitative research, the researcher is the primary instrument. It is vitally important that the researcher develop and exhibit theoretical sensitivity. Theoretical sensitivity can come from a number of sources. These sources include the literature, professional experience, personal experience, and analytic rigor. Strauss and Corbin (1990) note that practice in a particular field grants an understanding of how things work in that field, and why, and what will happen under certain conditions. A researcher with this type of knowledge understands things that are seen or heard more quickly than someone who lacks this experience. “The more professional experience, the richer the knowledge base and insight available to draw upon in the research” (Strauss & Corbin, 1990, p. 42).

Professional Experience. I am an instructor of the Filipino martial arts with over two decades of experience teaching the martial arts. Among my professional accomplishments, I

have attained the rank of Lakan Walo (8th Dan Black Belt) and title Grand Master in Kombatan Arnis. I also operate the largest social network in the world dedicated to and comprised of Filipino martial arts instructors and participants.

Personal Experience. I have been involved with the martial arts for the vast majority of my life. I have traveled and trained in the martial arts throughout the United States and overseas. In addition to my experience as a practitioner, I have conducted prior research on the martial arts, FMA, and motivation for participation in leisure activities.

Knowledge of the Literature. Despite calls from scholars, research examining motivational factors for teaching is lacking. Numerous studies have investigated why people choose a career in teaching (e.g. Armstrong, 2009; Curtis, 2012; Ozturk-Akar, 2012; Struyven, Jacobs, & Dochy, 2013; Watt & Richardson, 2007). However these studies focus on career choice rather than the motivational factors that influence individuals to teach. Research investigating why individuals teach a leisure activity was not found.

Motivational factors of leisure participants are attracting more research attention for both academic and practitioner purposes. Research is increasingly investigating the dominant sports, and the motives behind participation. However, there is little research exploring martial arts participants' motivations. The studies that have been conducted have revealed a wide variety of possible motives for participation. Stefanek (2004) found that fun, physical exercise, skill development, and friendship were the most important motives. Jones, Mackay, & Peters (2006) found that motives for participation included affiliation, friendship, fitness, reward/status, competition, and skill development. Research was not found that addressed the motivations of participants for training in the Filipino martial arts specifically.

Analytic Rigor. Grounded theory and ethnography provided the framework for this study. In accordance with grounded theory, the constant comparative method by which the data were systematically compared to all the data in the data set during the process of coding was used.

Parameters of the Study

Eight Filipino martial arts instructors were selected for in-depth interviews. The selected participants were individuals who had at least 35 years of experience in the martial arts with a minimum of 20 years of experience in the Filipino martial arts.

Summary

A relatively small unknown number of people around the world participate in the Filipino martial arts. An even smaller number teach the FMA. A clear understanding of the motivational factors influencing individuals to teach the FMA is important. Program providers and other stakeholders must understand what motivates people to teach in order to improve the quality of their programs and services and attract and retain instructors.

Organization of the Dissertation

Chapter one presented an introduction to this study. Chapter two consists of a review of literature that provides an overview of grounded theory, leisure participation motivation factors, and research investigating the motivation to teach and motivation to coach. Chapter three details the methodology utilized in this study. Chapter four provides a presentation of the data. Chapter five presents the conclusions and recommendations.

Chapter Two

Review of the Literature

Organization of the Chapter

This chapter presents a review of the literature. The chapter starts with an overview of grounded theory (GT) followed by the approach to the literature review which informs the reader as to the direction taken with the literature review. It then provides a focused view of motivation literature as it relates to participation in the martial arts. Next it provides a focused view of literature on the motivation to teach or coach. Finally it provides a summary of the chapter.

Grounded Theory

Barney Glaser included much of the methodology employed in grounded theory (GT) in his article, “The Constant Comparative Method of Qualitative Analysis” (Glaser, 1965). Glaser and Strauss proposed grounded theory as a method to conduct qualitative research in their book published in 1967, *Discovery of Grounded Theory*. The GT process involves generating theory and doing social research (Glaser, 1978). It comprises a systematic, inductive, and comparative approach for conducting inquiry with the purpose of constructing theory that is grounded in the data (Charmaz, 2006; Charmaz & Henwood, 2008).

Grounded theory was not proposed for the verification of theories garnered via logical deduction from *a priori* assumptions, but to generate “theory suited to its supposed uses” (Glaser & Strauss, 1967, p. 3). These theories are sometimes referred to as middle-range theories. In contrast to grand theories or universal theories, middle-range theories are relevant to real world situations. They have pragmatic relevance and usefulness often lacking in grand theories (Merriam, 1998). The theories are developed from analysis of the data that may come from

interviews, field observations, documents, and multimedia such as videos (Strauss & Corbin, 1994).

Since grounded theory was proposed, scholars have developed the theory in different directions. Fernandez (2012) identified four grounded theory models. Glaser stresses classical grounded theory (Glaser, 1978; 1994), also known as emerging or Glaserian. Strauss and Corbin's (1990; 1998) approach is considered systematic, qualitative data analysis, or Straussian grounded theory while Charmaz (2000; 2006) represents constructivist grounded theory. Wuest (1995) overlaid feminist theory onto grounded theory.

Glaser has openly criticized other researchers for misinterpreting or incorrectly conducting GT. For example, Corbin and Strauss (1990) identified eleven procedures and canons for conducting grounded theory research. Glaser (1992) said that their approach forced data and was too prescriptive. He also stated that Strauss did not have a clue about the ideas of emergence.

Despite the approach, the quality of a grounded theory should be assessed by fit, work, relevance, and modifiability (Holton, 2008). Fit means that codes and categories should emerge from the data rather than from current theory. Work refers to the ability of GT to explain, interpret, and predict behavior in substantive area. Relevance means the theory should be grounded and thereby relevant to a core concern or process in the substantive area. Finally modifiability means the theory should be able to be continually modified as data emerges.

Approach to the Literature Review

This study utilized grounded theory (GT). There is debate as to the nature, scope, and processes that should be utilized for the literature review in a GT study. In a GT study, the literature does not provide a theoretical framework as is found in a traditional research

undertaking (Elliott & Higgins, 2012; Ramalho, Adams, Huggard, & Hoare, 2015). GT requires the researcher to conduct data collection and analysis concurrently and on its own basis. A literature review conducted prior to data collection can be viewed as influencing the study or preventing emergence from occurring (Charmaz, 2004; Glaser, 1992; Glaser & Strauss, 1967; Strauss & Corbin, 1990).

Glaser and Strauss (1967) advised researchers using GT, “to ignore the literature of theory and fact on the area under study, in order to assure that the emergence of categories will not be contaminated” (p. 45). Charmaz (2006) stated that previously read literature and theories should “lie fallow until after you have developed your categories and the analytic relationships between them” (p. 166). Glaser (1992) stated that the literature related to the area of study should only be read in later stages of a study. According to his stance, a literature review conducted prior to data collection and analysis has the potential to influence the analysis and resulting theory. This would prevent the study from being truly grounded and the theory from emerging from the data.

Grounded theory’s very strong dicta are a) do not do a literature review in the substantive area and related areas where the research is to be done, and b) when the grounded theory is nearly completed during the sorting and writing up, then the literature search in the substantive area can be accomplished and woven into the theory as more data for constant comparison (Glaser, 1998, p. 67).

In contrast, Strauss and Corbin (1998) updated the original GT approach to a literature review. They acknowledged that the researcher’s background and understanding of literature is brought to the inquiry when conducting a study. They said that a precursory literature review can help “to formulate questions that act as a stepping off point during initial observations and interviews” (p. 51). They also noted that the literature can become an effective analytic tool and can heighten theoretical sensitivity.

In an effort to adhere to the recommendations of GT scholars, the literature review contained in this chapter is focused and concise. The literature review in its entirety was conducted in two major stages. The first stage took place prior to collecting the data. This was conducted in part to meet the expectations of the dissertation committee. It served to help shape the research question and inform whether the area under study had been examined. The second stage took place primarily after data analysis was complete. Material that was pertinent to the findings was added to the literature review or woven into chapter five.

Motivation for Participating in the Martial Arts

The literature examining motivational factors for participation in the martial arts was included because the motivations for teaching the FMA are not known. It can be argued that the literature in this area can be used as a comparison or may provide insight for the findings of this study. It also serves to inform the reader on the existing knowledge base as it relates to motivation and the martial arts.

Research examining the motivational factors for participating in the martial arts has approached the problem in several ways. These approaches are based on the knowledge base as it relates to leisure activity motivation. Research concerning motivation in leisure and recreation has suggested numerous underlying needs that contribute to whether an individual participates in an activity (Crandall, 1980; Tinsley & Eldredge, 1995; Wessinger & Bandalos, 1995; Walker, Deng, & Diser, 2005; Walker, 2008). The reasons behind or motivations for participating in specific endeavors has also been examined (e.g. Yee, 2006; Alexandris, Kouthouris, & Girgolas, 2007; Almagro, Conde, Moreno, & Sáenz-López, 2009).

A variety of studies have explored the motivational factors for an individual choosing to participate in the martial arts, yet a clear and comprehensive understanding of participants'

motives for participating in the martial arts is still elusive. A common starting point for research into motivation is Maslow's Hierarchy of Needs. Maslow (1954) proposed five different levels of human needs that account for an individual's behavior. According to his theory, individuals strive to fulfill basic needs while seeking to meet successively higher needs in the form of a hierarchy. As lower level needs are met, individuals may strive towards meeting the next higher level of needs.

McDonald, Milne, & JinBae (2002) developed their theory of sport activity based upon Maslow's framework to investigate the motivations of consumers who watch or play sports. In total, they defined 13 motivational constructs for participation in sport. These include: achievement, competition, social facilitation, physical fitness, skill mastery, physical risk, affiliation, aesthetics, aggression, value development, self-esteem, self-actualization, and stress relief.

Alderfer (1969) revised Maslow's Hierarchy of Needs to address the issue that the middle levels of Maslow's hierarchy were found to overlap. Alderfer proposed the ERG theory which stands for Existence, Relatedness, and Growth. Unlike Maslow's theory, ERG demonstrates that needs may motivate simultaneously. Lower needs do not need to be met before an individual can move onto higher level needs. ERG theory was the conceptual background for the Yong Jae, Yu Kyoum, & Valacich (2010) study. The researchers modified and adapted the McDonald et al's (2002) motivational scale to examine the motivational factors of martial arts. They developed an initial factor structure of 16 factors that were broken into 4 categories – existence, relatedness, growth, and sport-specific needs. Cultural awareness, fun, and self-defense were added to the existing 13 factors used by McDonald et al. Yong Jae et al (2010) found that the

three most important motivational factors for participating in the martial arts were fun, physical fitness, and aesthetics. Aesthetics in the study referred to the artistic elements of the martial arts.

Jones, Mackay, & Peters (2006) utilized previous sports psychology work to identify the participation motivations and the perceived importance of participation factors among martial artists. For their study, they modified and adapted the Participation Motivation Questionnaire (PMQ) developed by Gill, Gross, Huddleston (1983). The PMQ initially included 30 items and 8 factors related to why children participate in sport. These 8 factors closely resemble the factors used by McDonald et al (2002) and Yong Jae et al (2010). Specifically the PMQ identified factors were achievement status, team, fitness, energy release, skill, friends, fun, and other. Jones et al's (2006) modified PMQ consisted of 28 items. They also included 8 questions that explored the perceived importance of participation factors. These include: tradition, progression through grades, learning self-defense skills, technical ability of instructors, cost of participating, development of confidence, underpinning philosophy, and instructional style. This study found that the four most important factors were affiliation, fitness, skill development, and friendship.

Other studies have used additional theoretical backgrounds to better understand issues related to motivation in the martial arts. Columbus & Rice (1998) investigated how everyday life experiences influence participation in martial arts. They conducted phenomenological analysis to determine why participants view martial arts as an activity worth pursuing. They found four contexts of experience (criminal victimization, growth and discovery, life transition, and task performance) related to compensatory and emancipatory motivations. Martial arts either counterbalanced areas of perceived deficit in an individual's life or provided freedom for an individual from psychological or environmental constraints. Training in the martial arts was found to compensate for a felt lack of safety or lack of order and self-discipline. Furthermore,

“participants were able to apply knowledge and skills mastered during martial arts practice toward overcoming an obstacle or challenge in everyday life” (Columbus & Rice, 1998, p. 25).

King & Williams (1997) examined goal orientation and performance in martial arts. For their study, they modified and adapted the Task and Ego Orientation in Sport Questionnaire (TEOSQ). The TEOSQ was developed to explore athletes’ goal orientations (i.e., task or ego orientation) and their perceived purpose of sport (Duda, 1989). Several studies have used the TEOSQ to investigate athlete motivation in a variety of sports and skill levels. Duda & White (1992) stated the, “TEOSQ should be a valuable measure for future work on motivation” (p. 339). Using their modified TEOSQ, King & Williams (1997) found that novice martial arts participants organize their goals in similar ways to experienced elite participants. Participants organized their goals toward task (mastery) and ego orientations even when participating for noncompetitive reasons. Participants also indicated martial arts were an enriching physical activity and provided a feeling of safety and personal empowerment.

Kim, Zhang, & Ko (2009) created the Scale of Market Demand for Taekwondo Schools (SMD-TKD). Six market demand factors that influenced Taekwondo consumption were initially identified. Specifically, these were personal benefits, school operation, instruction quality, program offering, locker room, and cultural learning. These factors can be viewed, at least in part, as directly related to a participant’s motivation for training. Physical fitness, spiritual discipline, and positive psychological change were all representative aspects of the personal benefit factor. This factor was found to be an important indicator of program participation which is consistent with previous findings that physical health and fitness and personal improvement are important motivational factors for participating in physical activities, i.e. martial arts (Ebbeck, Gibbons, & Loken-Dahle, 1995; Twemlow, Lerma, & Twemlow, 1996). The unique

pedagogical content, instructor offerings, and program offerings were representative aspects of the instruction quality factor and the program offering factor. The cultural learning factor represented the cultural learning process. Consistent with the Yong Jae et al (2010) study cultural learning was not found to have a significant impact on consumption levels. As noted by McNamara (2007), martial arts marketing tends to focus on the physical aspects. The philosophical and cultural aspects are often neglected.

Kim, Zhang, Jackson, Connaughton, & Kim (2013) revised the SMD-TKD to a 54 item, 7 factor scale. These factors were personal improvement activities, physical environment quality, instruction staff quality, program activities and offerings, cultural learning, locker room provision, and economic condition consideration. Personal improvement was again found to be an important factor. As noted by Kim et al (2013), martial arts participants are motivated to improve themselves physically and psychologically. Program activities and offerings were found to be important for market penetration. Because participants' motivations are varied, it is vital for market demand success that schools diversify their programs. Cultural learning was found to have a significant effect on the market demand unlike previous studies.

Nelson (2013) examined the dimensions of market demand for Jiu Jitsu academies in Korea. His study found that students participated in martial arts to improve their physical and physiological health. Consistent with Kim et al (2009) and Kim et al (2013), it was found that a martial arts marketing plan should focus on the physical and emotional benefits of the martial arts. Participants are interested in the quality of instruction and the personal benefits that training can provide more so than the environment of the school or academy itself.

Research was not found that identifies any statistically significant differences between male and female martial arts participants' motivations. However, Kavoura, Ryba, & Kokkonen

(2012) state that females do in fact have different motives for participating. They argue that mainstream sport psychology does not utilize gender theory when investigating issues related to gender research on the martial arts. Accordingly, the motivational factors influencing a female's decision to participate in the martial arts cannot be understood or appreciated using the common approaches employed; which Kavoura et al (2012) classified as gender biased and lacking gender theory.

Motivational factors of sports participants are attracting more research attention for both academic and practitioner purposes. Research is increasingly investigating the dominant sports, and the motives behind participation. However, there is little research exploring martial arts participant's motivation. Research was not found that addressed the motivations of participants for training in the Filipino martial arts. As the martial arts, namely the Filipino martial arts, provides unique offerings for those involved in them, it is important to gain a better understanding of the motivation of participants.

Motivation to Teach

There is limited literature on teacher motivation to teach (Butler, 2007; Hoy, 2008; Retelsdorf, Butler, Streblov, & Schiefele, 2010; Taylor, Ntoumanis, & Standage, 2008). Much of the available scholarly work focuses on physicians and healthcare professions. The following is a concise review of the literature that serves to inform the reader on existing scholarly works and demonstrate my understanding of extant literature.

Cochran Ward, Kwan, Garlan, Bassett, and Klein (2013) investigated what motivates Australian emergency physicians to teach medical students. They also explored the constraints to teaching which will not be discussed in the present study. Participants in their study were fairly representative of the Australasian College for Emergency Medicine (ACEM) membership.

Thirty percent of respondents in their study had a university teaching position. Seventy-four percent were actively teaching medical students, and 90% of respondents said they would begin teaching or increase time spent teaching if they were provided protected teaching time. Results indicated that, “most respondents enjoyed sharing their expertise, shaping the next generation of doctors, the interaction with students, promoting EM as a specialty and gaining personal satisfaction from teaching” (Cochran Ward et al., 2013, p. 355). Findings from the qualitative aspect of the study indicated that altruism, collegiality with students, keeping up to date, professional advancement, and feeling rewarded by teaching were motivators for teaching. They found that financial and academic incentives were not important factors for why EM physicians want to teach and enjoy teaching.

May, Mand, Biertz, Hummers-Pradier, and Kruschinski (2012) found similar results to other studies that investigated physicians and their motivations to teach (i.e., Dahlstrom, et al., 2005; Ingham, Fry, OMeara, & Tourle, 2015; Latessa, Beaty, Colvin, Landis, & Janes, 2008; Wright & Beasley, 2004). These studies found that physicians held altruistic attitudes towards teaching and were less motivated by extrinsic rewards. May et al (2012) found that participants in their study were highly motivated to help others, “and the actual motivation was dominated by the genuine interest to teach students” (p. 5). The physicians in their study wanted to provide students with a good education, and indicated that they wanted to help others. Rewards and self-expression were of minor importance to them.

Lochner, Wieser, and Mischo-Kelling (2012) conducted a qualitative study that thematically analysed data from in-depth interviews of health professionals. They identified four themes that suggested an internal motivation to teach. These themes were interest in the subject matter, interest in students’ development, interest in establishing teacher-student rapport, and the

importance of students' feedback. This last theme, "relates to the importance of feeling effective as a teacher in maintaining motivation" (p. 213). Participants stated that they enjoyed teaching when students provide positive feedback.

Thampy, Agius, and Allery (2013) conducted a qualitative study that involved thematic content analysis of focus group data. The physicians who were part of the focus group did not cite altruistic reasons as incentive to teach. Doctors in the study felt teaching was a low priority. They also identified several barriers to teaching. Only a minority of the participants recognized that involvement with teaching may reinforce their desire to help patients.

Hein et al (2012) conducted a study involving 176 physical education teachers from across five countries investigating teachers' motivation to teach and the relationship to different teaching styles. They approached their study using self-determination theory (SDT) which distinguishes between autonomous and controlling forms of motivation. SDT posits a continuum of motivational regulation ranging from amotivation through controlled to autonomous motivation (Ferguson, Gutberg, Schattke, Paulin, & Jost, 2015). Autonomous motivation can be viewed as intrinsic motivation as it reflects the effort to satisfy personally relevant goals. A motivation construct considered within the SDT is identified regulation. This represents the motivation to engage in an activity or behavior, "because it services intrinsic or personally relevant goals" (Hein et al., 2012, p. 124). Controlling forms of motivation, or external regulation, is representative of being motivated for rewards or avoiding punishment. Finally, introjected regulation reflects engagement in an activity due to perceived internal pressures such as avoiding guilt or shame, "or gaining contingent self-worth or pride" (Hein et al., 2012, p. 124). The researchers found that teachers are more intrinsically motivated than extrinsically

motivated to teach. The PE teachers in the study indicated that they teach because they find it enjoyable and they want to help people.

Motivation to Coach

Instructors of the martial arts can be viewed as coaches as well as teachers. They perform a variety of duties that could easily be identified as coaching. In fact, there are martial arts instructors who refer to themselves as coach and request that their students use that terminology. For these reasons, the literature was explored for research examining coaching and the motivation to coach. This is another area that is under researched. The literature is extremely limited. Researchers spend more effort examining the motivations of athletes, how coaches motivate, or the outcomes of various coaching aspects. The following is a concise review of the literature that serves to inform the reader on existing scholarly works and demonstrate my understanding of the literature.

Weiss & Stevens (1993) used social exchange theory (SET) to examine the decline of female coaches at the high school and collegiate levels. SET posits that, “behavior is motivated by the desire to maximize positive experiences and minimize negative experiences through social interactions” (Weiss & Stevens, 1993, p. 246). The study sought in part to determine the benefits female coaches perceive with coaching. The highest rated benefit was the enjoyment of seeing athletes achieve a goal. This was followed by enjoyment associated with working with athletes, fun, and enjoyment of seeing an athlete learn a new skill.

Newnham-Kansas, Morrow, and Irwin (2012) found six themes for why individuals coach. These were witnessing clients change their lives, sense of satisfaction and fulfillment from coaching, collaborative relationships with clients, appreciation of autonomy and flexibility that stem from being a coach, and enjoyment in using their skill set.

In an effort to encourage research exploring coach motivation, McLean, Mallett, and Newcombe (2012) developed the Coach Motivation Questionnaire (CMQ). They stated that the current knowledge base is lacking in this area and that, “knowledge about why coaches coach can add to our understanding of the coach-athlete relationship and performance dynamic” (p. 184-185). Utilizing self-determination theory (SDT), they developed a psychometric instrument designed to measure coach motivation. Consistent with SDT, the CMQ has a six-factor structure composed of the following constructs: intrinsic motivation, integrated regulation, identified regulation, introjected regulation, external regulation, and amotivation.

Intrinsic motivations are the most self-determined form of motivation. Individuals freely choose to engage in a behavior they find interesting or enjoyable. Integrated regulation is the most autonomous form of external motivation. It occurs when, “behavior is experienced as an integral part of who they are and is congruent with their sense of self” (Ferguson, Gutberg, Schattke, Paulin, & Jost, 2015, p. 299). As mentioned previously, identified regulation reflects behaviors that are perceived as personally important and worthwhile. Introjected regulation reflects behaviors that are controlled by trying to avoid disapproval or self-disapproval (Carver & Scheier, 1998). External regulation reflects being motivated by rewards or to avoid punishment (Deci & Ryan, 2002). Lastly, amotivation is a lack of intention to act.

Qualitative feedback provided by participants in the McLean et al (2012) identified financial gain as a potential motivation. However, the researchers chose not to include monetary items in the development of their instrument because not all coaches receive monetary compensation.

Summary

Literature examining why martial arts instructors, particularly FMA instructors, teach was not found. Additionally, research examining why individuals teach a leisure activity was not found. After discussing grounded theory and the approach to the literature review, the literature review presented what is currently known about the motivational factors for participating in the martial arts. It also presented the extant research available that sheds light on the motivational factors for teaching.

Chapter Three

Research Design

Introduction

Chapter 3 describes the methodology used to answer the research question, identifying motivational factors that contributed to martial arts instructors' teaching of the Filipino martial arts. Chapter 3 begins with the focus of the study followed by the research question. Next, a description of the research design for how the research was conducted is provided with the timeline that was followed. Then, a description of the research design is concurrently presented with the research methods. After that, an explanation about depth versus breadth in research is provided that clarifies the scope of the research and the use of qualitative methods. Information related to the data collection process and sample selection is then provided. Additionally, the researcher's role management as well as how data were managed and recorded are explained. Next, the chapter outlines the prolonged and persistent engagement, triangulation, peer debriefing, member checks, and audit trails. Finally, a summary of the qualitative methodology used to complete this study is provided.

Focus of the Study

The focus of this study was to identify the motivational factors that influence instructors of the Filipino martial arts to teach. As a grounded theory study, it was designed to examine the intrinsic and extrinsic motivations through interviews, observation, and document collection. The information gained from this study is intended to enhance the understanding of motivation while providing stakeholders with potential insight into how to plan, provide, and market martial arts programs.

Research Question

What factors motivate Filipino martial arts instructors to teach the Filipino martial arts?

Research Design and Timeline

The research design for this study was based on my interest in the motivations of Filipino martial arts practitioners and instructors. It was informed by my experience in the field of the Filipino martial arts. The study used the following procedures: (a) semistructured open-ended interviews aimed at examining the motivation factors that directly influence the participants' endeavors in the Filipino martial arts; (b) observations; (c) member checks; and (d) analysis of themes and sub-themes.

To help establish trustworthiness, prolonged engagement and persistent observation are necessary (Lincoln & Guba, 1985). This requires staying in the field with participants for a prolonged period and focusing on the characteristics, traits, and attributes that are most relevant to the study. Studying FMA instructors over the period of six months was an important step towards establishing trustworthiness.

Appointments for interviews and observations were scheduled with each participant of the study. An interview lasting approximately 60 to 90 minutes was conducted with each instructor. Observations of five of the participants teaching were conducted. Due to budget and scheduling constraints, it was not feasible to visit each instructor to observe them teach in person. However, video clips of each instructor teaching were watched. Follow up phone interviews were performed as necessary for member checks. The entire study was conducted within a six month time span.

Sample Selection

Criterion sampling was utilized for this study. Participants had to meet three basic criteria: (a) a minimum of 35 years of experience in the martial arts (MA); (b) twenty years of experience in the FMA; and (c) be a current instructor of the FMA. These individuals have unique insight and experiences that afford valid feedback on the factors examined. For example, instructors have experience as both participant and provider. It could be argued that individuals who have 35 years or more experience in the martial arts and choose to teach, have the background and experience to provide meaningful and insightful data. These individuals have dedicated a considerable portion, if not the entirety, of their lives to the martial arts. They have likely encountered potential barriers and constraints to training and teaching the martial arts. They have also likely experienced achievements and benefits attributable to their training or teaching. Additionally, they are more likely to have a better understanding and appreciation for all aspects related to the martial arts than individuals who do not have as many years of experience.

Participants

Eight participants were selected for this study. A list of Filipino martial arts instructors belonging to the Filipino Martial Arts Network, the world's largest social network dedicated to and comprised of practitioners of the Filipino martial arts, was compiled and categorized. Instructors who did not have at least 35 years of experience in the martial arts and 20 years of experience in the FMA were removed from the list. Participants for this study were then randomly selected from the list using simple random sampling.

Participants in this study included eight instructors ranging in age from 53 to 66 years old. All eight participants were male. On average, participants had 44 years of experience

training in the martial arts and 35 years teaching the FMA. Years teaching the FMA ranged from 18 to 40 years with six participants teaching for at least 35 years. Four participants identified as being Filipino from birth. One participant indicated during the interviews that he got back into his culture and “became Filipino” later in life due to his involvement with the FMA. The other three participants identified as non-Filipino. The demographic information of participants is presented in Table 3.1.

Table 3.1

Description of Interview Participants

Instructor	Years Training MA	Years Teaching FMA	Race/Ethnicity
INST-1	43	40	Filipino
INST-2	41	38	Non-Filipino
INST-3	47	39	Filipino
INST-4	46	37	Non-Filipino
INST-5	38	36	Filipino
INST-6	45	33	Filipino
INST-7	45	18	Non-Filipino
INST-8	47	39	Filipino

Depth vs. Breadth

In order to better understand the motivations of Filipino martial arts instructors, a qualitative approach was required. A quantitative approach would have been concerned with finding averages, and would have limited responses to predetermined categories. “Qualitative methods permit inquiry into selected issues in great depth with careful attention to detail, context, and nuance... qualitative methods typically produce a wealth of detailed data” (Patton, 2015, p. 257). The in-depth open-ended interviews, observations, and document collection were undertaken to gain a depth of data pertaining to the study of martial arts instructor motivation. This process helped answer the research question.

Data Collection

Four categories of data were collected for this qualitative study. As described by Creswell (2013), these four basic sources of data are interviews, observation, documents, and audiovisual materials. This study involved constant comparison of data collected through interviews, observations, a review of documents, interpretation of the data, and findings. A major source of data collected involved in-depth interviews with Filipino martial arts instructors who had a minimum of 35 years of experience in the martial arts. The interviews allowed for open and axial coding of the data in order to identify major themes. A second source of data involved observations of each instructor teaching a class while I recorded notes. A third source of data involved document analysis of documents related and pertinent to this study. The fourth source of data included audiovisual materials such as photos, videos, and audio recordings.

Interviews. This study began with in-depth interviews of participants. Researchers rely primarily on interviews for grounded theory studies (Creswell, 2013). This naturalistic method allows researchers to explore the experiences, motives, and opinions of the participants in detail (Rubin & Rubin, 2012). “The major way in which qualitative researchers seek to understand the perceptions, feelings, experiences, and knowledge of people is through in-depth, intensive interviewing” (Patton, 2015, p. 27).

Semistructured interviews were conducted to gain this depth of data. Standardized open-ended questions designed to examine factors of motivation were prepared in advance. Sample items included, “Why did you decide to teach the Filipino martial arts”, “Are the reasons you teach the Filipino martial arts different now than when you started”, and “As you look into your future, what aspects of teaching the Filipino martial arts do you see as being important”. The interview guide used in this study may be found in Appendix C. Items were all asked in the

same order. Follow-up questions were then asked to illuminate responses and garner further information. This approach provided a degree of control that allowed a strong focus on answering the research question and sub-questions. My background, knowledge, and experience with the Filipino martial arts helped in the interview process. A rapport with participants, an essential element for interviews (Klenke, 2008), was established easily.

Observations. McKechnie (2008) cited observation as one of the oldest and most fundamental research method approaches. She stated that observation involves a systematic and purposeful way to learn about a phenomenon of interest through the use of all of one's senses, especially through auditory and visual input. Charmaz (2006) sees observations as an essential source of data that provide clarity to what is happening. Glaser (1992) recommended using both observations and interviews as part of the data collection process.

For this study, I utilized participant observation. "Participant observation is a method in which a researcher takes part in the daily activities, rituals, interactions, and events of a group of people as one of the means of learning the explicit and tacit aspects of their life routines and their culture" (DeWalt & DeWalt, 2011, p. 1). It provides researchers a method of collecting data in naturalistic settings in which they observe or participate in the activities of the people being studied. Patton (2015) noted that direct participation and observation of the phenomenon of interest can be an extremely useful way to obtain data. He stated that, "The ideal observation captures context, the unfolding of events over time, and critical interactions, and it includes talking with those involved in the activities involved" (p. 27). Murchison (2010) identified participant observation as an essential component of ethnographic research. Both ethnography and grounded theory often rely on participant observations (Wells, 1995).

I observed five participant instructors in-person. Each was observed teaching an average of six hours. I also watched clips of all eight participants teaching. A minimum of two hours of video per participant was watched.

My in-person observations during this study could be deemed as complete participation. Spradley (1980) refers to complete participation as the highest level of involvement for a researcher. It is when the researcher studies a phenomenon of situation in which they are already ordinary participants.

Document Collection. Document collection included curriculums, teaching modules, schedules, and marketing materials that were acquired about and from each participant. Articles about the instructors or that they had published in various trade publications were also collected.

Researcher's Role Management

For this research study, I was both a detached observer and a participant observer. Angrosino (2007) viewed participant observation as a personal style of researchers rather than a method in itself. He discussed the interactionist roles of researchers on a continuum with four main parts. Most of the observations in this study were as a participant observer as found on this continuum. I was immersed in the martial arts community as a colleague and friend, but it was known that I was conducting research and had permission to do so. For example, I participated in classes being taught by the participants of the study. I could not control all the elements of research and had to “make a tacit agreement to ‘go with the flow’, even if it doesn’t work out according to a carefully prepared research design” (Angrosino, 2007, p. 17).

As a detached observer, I viewed previously recorded video clips, and listened to audio recordings. I also observed classes from the sidelines. However, these observations generally led to my involvement due to my background and experience in the martial arts. It proved

difficult to be truly detached for most of this study as I was unable to view the participants without their awareness of being observed. In order to better integrate with the phenomenon under study, I continued to record observations in field notes and adopted an analytical stance during the collection of data and after participation. Participant instructors were afforded the opportunity to expand or clarify statements or teaching methods as part of the member checking process.

Managing and Recording Data

Interviews were conducted via phone calls and Skype, and were digitally recorded. The recordings were then transferred to a password protected file on a computer. A verbatim transcript was created from the recordings, and each recording was labeled with a unique code designed to maintain confidentiality of each participant. These documents were also password protected.

Trustworthiness

It is vital for a qualitative study to demonstrate trustworthiness. The reader must understand the steps the researcher took to collect the data and the steps taken to prevent personal biases. To that end, the set of criteria for trustworthiness as set forth by Lincoln and Guba (1985) was used. These criteria for evaluating the quality of the research are: credibility, transferability, dependability, and confirmability.

Polit and Beck (2004) characterize credibility as the confidence in the truth of the data and the researcher's interpretations of them. Transferability refers to "the extent to which the findings can be transferred to other settings or groups" (Polit & Beck, 2004, p. 435).

Dependability refers to the need to demonstrate that if a study was replicated with the same or similar participants in the same or similar setting, its findings would be consistent.

Confirmability ensures “as far as possible that the work’s findings are the result of the experiences and ideas of the informants, rather than the characteristics and preferences of the researcher” (Shenton, 2004, p. 72).

The techniques as described by Lincoln and Guba (1985) to establish trustworthiness and to control bias included: prolonged engagement, persistent observation, triangulation, peer debriefing, member checks, and audit trail.

Prolonged Engagement. Prolonged engagement means the researcher spent enough time in the field to build trust with participants, to understand the culture, social setting, or phenomenon of interest, and to overcome distortions due to the researcher’s presence (Creswell & Miller, 2000; Glesne & Peshkin, 1992; Lincoln & Guba, 1985). I have decades of experience in the martial arts with over 20 years of experience teaching martial arts including the FMA. I understand the culture, social setting, language, and behavior of those in the martial arts. Credibility of this study was enhanced by the prolonged engagement as participants were interviewed and observed for a period of six months.

Persistent Observation. “If prolonged engagement provides scope, persistent observation provides depth” (Lincoln & Guba, 1985, p. 304). Persistent observation allowed the identification and focus on, characteristics, traits, and attributes of the participants. It helped sort out the salient data being gathered and recorded. It was verified through a review process that examined the data for inconsistencies. Any inconsistencies of data were reviewed and considered with the ultimate goal of gaining the best understanding of the motivations for why the instructors teach the FMA. The details of the phenomena were explored to a deep enough level to focus on the elements that were most relevant to the study.

Triangulation. Triangulation for this study was accomplished using data triangulation as described by Denzin (1970), “researchers explicitly search for as many different data sources as possible which bear upon the events under analysis” (p. 301). “Triangulation of data sources within and across different qualitative methods means comparing and cross-checking the consistency of information derived at different times and by different means from interviews, observations, and documents” (Patton, 2015, p. 662). Different evidence is yielded and different insights are provided by each type of data source (Given, 2008). Findings for this study were drawn from evidence taken from interviews, researcher observations, and document review. Interviews, observations, and documents collected were described above.

Peer Debriefing. Systematic discussions were conducted throughout the study with doctoral students in the Health, Human Performance and Recreation Department at the University of Arkansas. This debriefing process helped to detect and control for researcher bias. As indicated by Roberts and Greene (2002), debriefing also provided the opportunity to review ideas, examine coding schemes, and reflect on problems that arose.

Member Checks. Participants were provided with interview transcripts to review. They were also afforded the opportunity to expand or clarify their responses. This member checking confirmed accuracy and completeness of the statements. Member checking at the end of the study was not conducted. This was to prevent possible confusion and conflicting agendas.

Audit Trail. Merriam (2009) states that an audit trail is, “a detailed account of the methods, procedures, and decision points in carrying out the study” (p. 229). Data for this study were stored securely both electronically and in hard copy format. The audit trail also contains the researcher’s proposal, researcher’s journal and notes, and the final report.

Research Ethics

All rules and regulations of the University of Arkansas Institutional Review Board were followed throughout the duration of this study. A copy of the IRB approval may be found in Appendix A. All participants were informed of the nature, purpose, and scope of this study. The informed consent may be found in Appendix B. Each participant was asked to sign the form to verify consent and willingness to participate. Each participant was made aware that they could freely withdraw from the study at any time without consequence. All data collected in this study were kept secure and confidential.

Evidentiary Inadequacies

Erickson (1986) listed five major types of evidentiary inadequacy that needs to be addressed in qualitative research. These are inadequate amounts of evidence; inadequate variety in kinds of evidence; faulty interpretive status of evidence; inadequate disconfirming evidence; and inadequate discrepant case analysis. To ensure an adequate and varied amount of evidence was collected, data were collected over a 6 month period through interviews, observations, and document collection. This allowed comparisons of what participants stated versus what they did or what they intended.

The prolonged engagement and persistent observation also helped to guard against misinterpreting the data while allowing for the collection of any disconfirming evidence. As described by Erickson (1986), instances of disconfirming evidence were examined and compared with confirming evidence to determine which features were similar to or varied from the analogous features of the confirming cases. This comparison is done to reveal potential flaws in assertions. This allows the researcher refine or adjust assertions.

Summary

Chapter 3 detailed the methodology for this qualitative study designed to examine the motivational factors of instructors of the Filipino martial arts. The research design was presented along with an explanation of the role of the researcher. Information in this chapter includes: (a) focus of the study, (b) research question, (c) research sub-questions, (d) site and sample selection, (e) participants, (f) depth vs. breadth, (g) data collection, (h) trustworthiness, and (i) evidentiary inadequacies.

Chapter Four

Presentation of the Data

Introduction

Chapter 4 includes the analysis of key findings from this qualitative study. Following the introduction, the chapter contains audience, transcribed interviews, audit trail notations, presentation of axial codes, descriptive matrix, findings and major themes, and summary.

This study sought to determine what factors motivate instructors of the Filipino martial arts to teach the Filipino martial arts. In this chapter, INST will represent Filipino martial arts instructor. Factors were discovered through interviews, observations, analyzing transcriptions, and member checks. Open and axial coding were used to code the data and keep the data organized.

Audience

As discussed in chapter 3, the participants in this study included eight FMA instructors. I am an FMA instructor and selected the participants of this study because they were in the same field, and in order to discover the motivational factors that influence the instructors to teach the FMA. It was also important to gain a better understanding of the my own motivations that drive why I teach. It was a goal of this study to provide research for an audience including students, instructors, and program providers of the FMA as well as other stakeholders impacted or involved in the FMA. The objective was to examine an area of study that was relevant to the Filipino martial arts community.

Findings may also provide insight for researchers, educators, and martial artists from other styles or systems in addition to program providers of other leisure activities. Specifically,

it adds to the body of knowledge on martial arts, motivation, and factors influencing the decision to teach.

Transcribed Interviews

Recorded interviews with the eight INST were conducted, and then transcribed verbatim. I had varying degrees of pre-existing relationships with all eight INST prior to this study. I had already established friendships with or had a friendly mutual respect for all eight. I corresponded either in person, via email or IM, or via phone calls with all eight INST prior to this study. During the interviews, the INST were all comfortable, open, and willing to share their experiences and motivations for teaching the FMA.

Data were organized through the use of digital recordings that were labeled to correspond with each INST. Participant names were coded to preserve confidentiality of their identities. Member checks were conducted as needed to allow participants to review the transcript for accuracy and clarification. Data were kept confidential throughout the study and identities of the participants were not used.

In presenting the findings, [...] was utilized to protect the anonymity of the participants.

Presentation of Axial Codes

The process of open coding revealed axial codes or themes within the interviews of the eight INST. Table 4.1 displays the eight axial codes or themes and samples of open codes that corresponded to each.

Table 4.1

Axial and Sample Open Codes

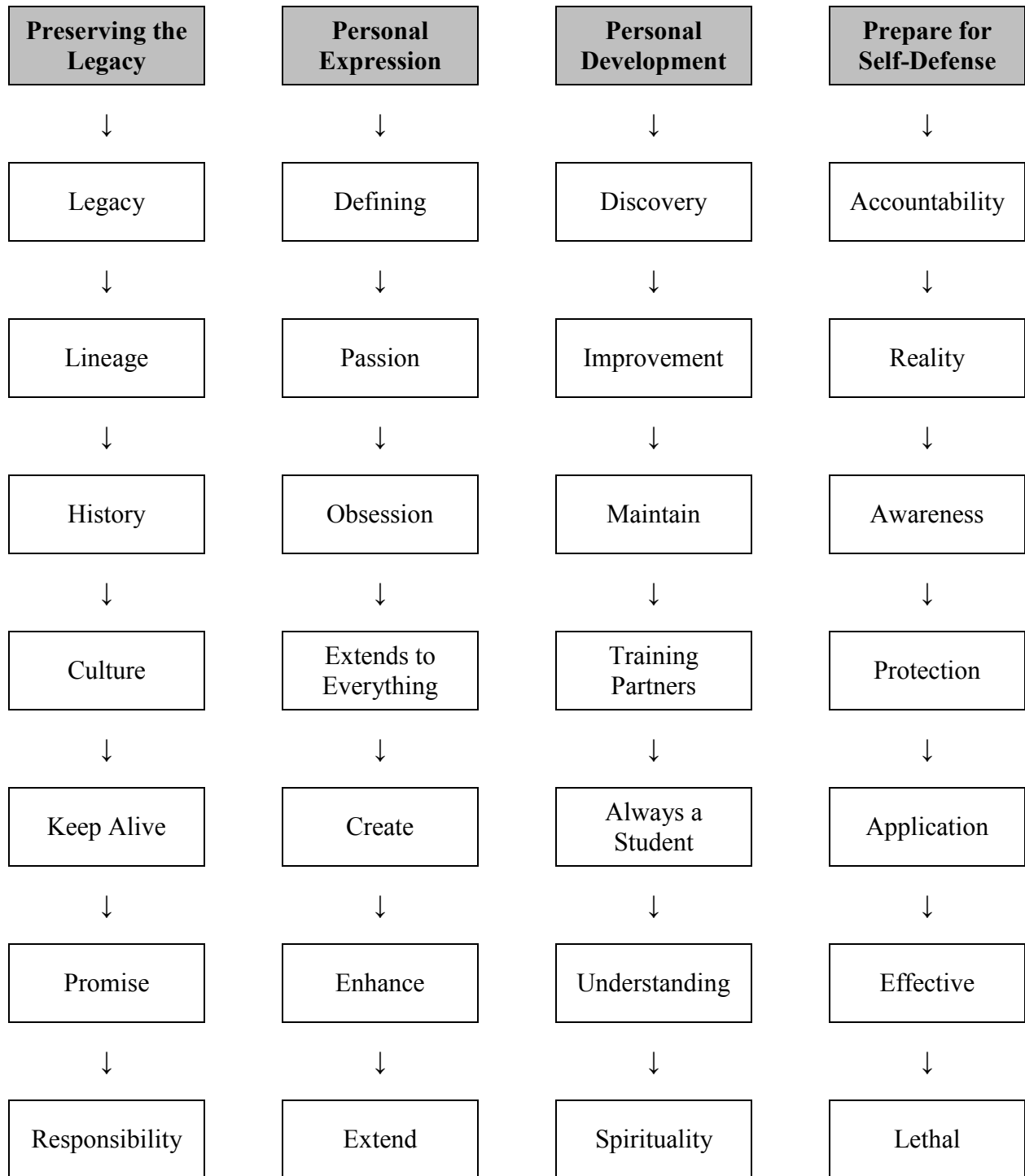
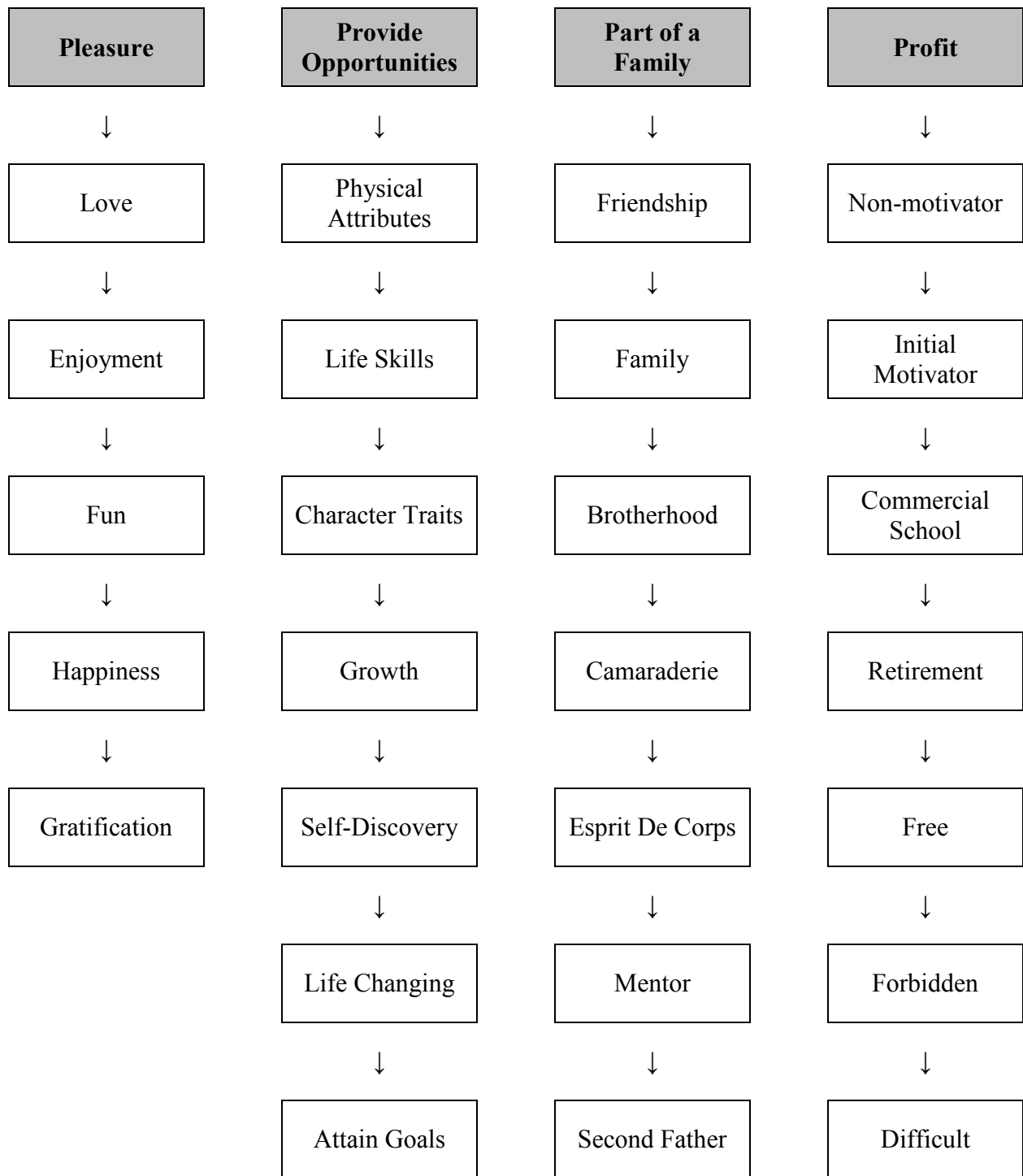


Table 4.1 (continued)

Axial and Sample Open Codes



Note. Table 4.1 provides a visual representation of the axial codes and a sample of open codes.

Descriptive Matrix

Tables 4.2 and 4.3 are conceptually clustered matrices. These matrices display the axial codes, or major themes, that emerged from the data. Data provided are direct quotes taken from the transcribed interviews of each participant instructor that supported the axial codes.

Table 4.2

Descriptive Matrix: Axial Codes (Major Themes)

	Preserving the Legacy	Personal Expression	Personal Development	Prepare for Self-Defense
INST-1	...had to research my inner self to figure out why I'm teaching and it's all about carrying on the lineage of my dad, the legacy of my dad...	...getting out of my father's spotlight... yes, I'm [...] son, but I would rather be known as the son of [...]... I want to leave something behind...	The idea of teaching this is do like a self-discovery thing about what your limitations are per se instead of just going through the techniques and not understand why you're doing it.	I'll teach you how to defend yourself...
INST-2	...that to me was the benefit, because it was basically keep the art alive, it would keep the history alive. Because I wasn't just teaching the art, I was also teaching the history behind the art.	I will learn something and I will make it fit me because I might not necessarily do it the way I was taught because then I go, 'Well, that was good, but it's a little better if you do it this way.'	I just started teaching so I could have workout partners...	How can you defend yourself against something you know nothing about?
INST-3	I want to share the art fully if they can absorb it. The same as I absorb it from my past instructors.	If I am going to die today, I'm guarantee that my student will talk about me to their next student...	So it gives a lot of benefits. Not only keeping your mind alert and your skills sharp, it also gives you good motivation to remember all the story behind your training.	...to defend themselves if they recognize a strike...

INST-4	...keeping the names of these people alive, and their memories, and their teachings alive. I still teach it the way that it was taught to me. I made no alterations.	I found that it was what worked. It was what flowed. It was what came naturally, more naturally to me than the other arts.	...but as to why I started teaching, I guess it was to more find people to practice with at first...	I want these people to be able to defend themselves from the first lesson.
INST-5	They need to understand the cultural aspect because the Filipino martial art is such an eclectic and dangerous art... They need to find that history on why it's so dangerous...	I was always a renegade... did what I wanted to do and not follow the rules because I was a renegade, and I created [...] because of that.	I wanted to get better. And I learned through reading spiritual books that in order to find yourself, you have to focus on yourself and find that medium where you can communicate and socialize with people and empower people.	...to know that they can protect themselves no matter what circumstances occur in their life.
INST-6	...being able to share the Filipino martial arts which is part of my culture.	I teach from a wheelchair, and I can still direct a movement without having to physically stand up and do it myself... I can't perform the footwork, but I'm still able to direct it to my students...	I just think it was the best way for me to learn.	...the ability to defend oneself...

INST-7	Telling stories and keeping memories alive of the older guys, that generation.	...I have an opportunity to create the next cultural layer. I'm very mindful of not allowing that culture to get diluted when I do this, when I write this ceremony...	Teaching helps me do that because it helps me vocalize and visualize and then in a practical sense, put into play the things that I'm trying to explore and understand.	My goal as a teacher is to teach my students to not be victims, to recognize the difference between being a victim and being a victor.
INST-8	The warrior culture of the Philippines is something that needs to be passed on.	Let me show you my interpretation of [...] or my interpretation of [...].	...you're always training with someone else... that's the quickest way for people to learn.	...they'll be able to use it to protect themselves...

Table 4.3

Descriptive Matrix: Axial Codes (Major Themes)

	Pleasure	Provide Opportunities	Part of a Family	Not for Profit
INST-1	It's just a gratification of teaching something that I know and hopefully somebody can grasp it.	It's fulfilling to me that this younger generation is doing something with their life, something that's productive.	I always tell my students, 'We're a family. We're not just student and instructor.'	...retired now, don't work anymore and it's like a hobby for me. It's not a job.
INST-2	Like I said, it's been fun, it's been an awesome ride...	They've had to do research. And so, not only are they becoming a warrior, but they also have to be a scholar.	I didn't ask him to teach me again. I just went down there as a friend, and kept him company and talked to him and all that.	I wasn't teaching because I wanted to become rich and famous.
INST-3	...live with fun, and training is fun. I think the most important is if you are enjoying what you do, continue.	...at least you have something that can motivate yourself that, 'hey! I want to live like what he lived before.'	...once you embrace our culture, we would embrace as you as brother, as Filipino.	I don't really look for money in the beginning, but now I'm receiving pay because, hey I need to get compensated.
INST-4	I really enjoy the first timers seeing a flow drill, and trying to teach them...	All of them became, in their own way, very capable artists. It is not something I say works for everyone, but it can work for everyone.	Most of my friends are practitioners.	What I found out is you always do it not for the money.

INST-5	Well, I enjoy teaching now. I mean, to the point where I get to teach when I want to teach what I want to teach.	Stay out of drugs. Find a spiritual connection. Motivate people. Motivate yourself and try to do the right thing.	...to association with people like yourself, grounded, people that are grounded. People that are centered in the art.	Financially it helps too...
INST-6	I enjoy teaching. I enjoy watching my students become better and better and surpass me.	I want my students to be able to think. I want them to have a free mind... I want them to explore other things.	I like to be around like minded people. I want to hang around with winners and the people who are always moving forward, who aspire to be better...	n/a
INST-7	Teaching allows me to dig deeper into it, so that's why I really enjoy it.	I want people to have the same event and the same experiences I've had.	...a lot of people go through whatever training or whatever experiences they have with other people. They will always have a bond with those people.	It's now become a symbol of how much money you paid to get to the next belt level... The result is you have a bunch of black belts who can't fight and don't know what they're doing.
INST-8	I get very high teaching. Especially when I see people, or students, grasping at things and able to apply the stuff very quickly.	It's more the concept and power and timing I try to develop.	...it never probably would have happened unless I had that kind of relationship with all my friends and their wives and families.	...make money, be a star. That kind of stuff. I think the reason now... the rank or the money, it doesn't show whether or not you have skill.

Note. The descriptive matrix provides examples of quotations acquired during data collection.

Findings and Major Themes

Preserving the Legacy. The first theme identified from the data analysis was preserving the legacy. Participants in this study spoke of their family members and other instructors who had shared the arts with them. They talked about keeping the arts alive and making sure future generations understood the history and culture behind the Filipino martial arts. They also stated that they share what has been passed down to them so that their students can in turn share with future generations.

INST-1 said time and again that respect and admiration for his father and what he went through were fundamental reasons that he chose to train and teach the FMA. “Well, I decided to train because first of all it was brought to this country by my father. I had to be very concerned and 110% that I had to commit to this because it’s my dad. And, it’s something he wanted me to do and of course later on I found out within myself that I had to carry this on” (INST-1, p. 1). He added, “A few times that I wanted to bail out of it, realizing how lethal it was... had to research my inner self to figure out why I’m teaching, and it’s all about carrying on the lineage of my dad, the legacy of my dad, and I really love the art” (INST-1, pp. 3-4). During observation of INST-1, in person and on video, he often spoke of his father and legacy. In documents and on his organization’s website, it was stated that maintaining the purity of the [...] system and ensuring that it is carried on to future generations was vitally important.

INST-2 promised his instructor that he would, “do everything in my power to make sure people knew about the art and never to bring disgrace upon the art” (p. 18). INST-4 stated that preserving the legacy was his responsibility. He felt he owed it to earlier generations of instructors and to his instructor in particular to share what he was taught with current and future generations. As it related to his instructor, he shared a personal sentiment about his break from

teaching after his instructor passed away. He was concerned that by not teaching, "...the time spent by my instructors was wasted because if I'm not sharing it then I'm not doing them justice... I don't want his life and his legacy to have been wasted" (INST-4, p. 10). He went on to talk about it being his responsibility to make sure people know who his instructor was and what he taught.

I think that too many people feel that it's not important and that that they don't need to concern themselves. I feel that if your instructor took the time to teach you they deserve credit and if they took the time to tell you where that came from you have the responsibility of passing that on. It would be misleading of me to say oh no I came up with this. That's an out-and-out lie. I didn't come up with anything... I think that if they took the time to tell me, that I have that responsibility to take the time and pass that on as well. (INST-4, p. 25)

INST-4 has written of his instructors often. Numerous documents written by him detail his instructor and the history of the arts. During observations of INST-4, he spoke fondly of his instructors and encouraged his students to remember where the art came from and to always give credit to earlier generations.

INST-3 shared his perspective, as a Filipino, of preserving the legacy of the Filipino martial arts.

I just like to share arts to those people that really need to learn and to keep the arts alive first and foremost, to share the value, the Filipino martial arts to the world – not only my area, but somewhere else. Share the value of Filipino culture that a lot of non-Filipino might not appreciate. And, it's always nice to share the value of your culture to others so they can appreciate my country and my fellow Filipino. (INST-3, p. 27)

He went on to discuss his view of non-Filipinos propagating and preserving the legacy of the Filipino martial arts.

I like to add that when you teach Filipino martial arts, you are become an icon. When you teach Filipino martial art, you are become a propagator of Filipino culture. When you teach Filipino martial art, you become one proponent of the Philippines, whether you're Filipino or not. And once you embrace Filipino martial art, you are absolutely certified Pinoy. You follow me? Even though you're not Filipino... once you embrace our culture, we would embrace you as brother, as Filipino. (INST-3, pp. 29-30)

INST-7 spoke about the importance of preserving the legacy and not losing the meaning behind traditions, ceremonies, and rituals.

I think we need to keep it alive, absolutely. People need to know where it came from. Even if they don't practice it, the cultural aspect, that's okay. I don't have a problem with them not practicing it, but when they lose the roots and they don't know where it came from, they don't understand the value of it and the history of it, then I don't think they'll learn it properly. I think if we don't understand the culture from which it came, we won't actually be able to learn the techniques properly. We'll only learn the facsimile of it... if you don't remember what these guys went through... if you lose the memory of who brought it to you then I don't think you really understand the art. And so yeah, I think we do have to keep them alive. Now that isn't to say that you just practice these cultural practices and things that they do just because you're going to do them... practicing or participating in cultural practices that have no root meaning just become ticky tacky dance... if they don't understand the culture that the ceremony came from, then the ceremony doesn't have the meaning that it should for them... or we go through all these ceremonies that just become rote and just movements that don't have any meaning then it's lost the art. (INST-7, pp. 17-20)

Like a few of the other participant instructors, INST-7 contributes writings to various FMA websites and publications including *FMA Informative*. *FMA Informative* has a declared mission to propagate the Filipino martial arts and the culture of the Philippines. It provides a newspaper and online magazine with information for the FMA community including introductions of practitioners or styles, theories, short stories, and write ups of events relevant to the FMA and the culture of the Philippines. It also provides information about specific styles as well as historical and technical aspects (FMA Informative, 2011). INST-7's writings often discuss elements related to the FMA culture and preserving the legacy.

INST-8 talked about his belief that Filipinos should understand and embrace the culture of the Philippines and the Filipino martial arts.

No, I think that the warrior culture of the Philippines is something that needs to be passed on. The islands were very combative. There were so many people coming in, wanting to take over that they had to learn to defend themselves very well. There was a warrior culture... Filipino kids, they should know that there's an art there that came from their forefathers that was a very combative art that really works. And they should go seek

rather than getting into Tae Kwon Do or even MMA, that type of stuff. They should honor their ancestors in learning the art. (INST-8, p. 23)

A couple participants stated that helping students become teachers was an important reason for why they teach.

I don't think it was for me. I think it was passing on what was taught to me. It was more of embracing the teaching and passing on the knowledge to the students so they could carry it forward. As I matured in the art, I realized that I'm not creating students. I'm creating teachers so this art would carry forward as my dad would want it... I have met people that have respected my father and what he did and respect me for me carrying on what my father taught me. (INST-1, pp. 3, 8)

I think it was because I got so much benefit from helping the students that I have that wants to grow more, that wants to share more, help them to become teachers so that they can spread the knowledge. Help them that they know how to teach it... I kind of neglected it a little bit. I taught them how to become fighters, but now it's time to teach people how to teach... I like to be able to continue to have that influence through my students. So I want to create good instructors, good leaders. (INST-6, p. 22)

Personal Expression. The participants indicated that they define themselves or are able to express themselves through teaching the FMA. In an article by INST-7, he stated that expression was the real prize. FMA is a part of who the instructors are and what they represent. "It's like I am the art. You become the art. I guess that's the biggest thing that you're teaching what you are" (INST-2, pp. 29-30). INST-3 said, "...this more than religion to me. This is my life. I breathe with it, I sleep with it... I'm the place to train" (pp. 6, 25).

The participants indicated that they could not or did not want to stop teaching. A couple of instructors have taken a break from the FMA previously, but did not want to stop teaching again. Most stated they would continue teaching until they die. It is a fundamental aspect of who they are, and how they view themselves and their lives. INST-2 discussed teaching through injuries.

I still taught. I just could not stop myself. It's like an addiction. I sprained my ankle and my knee by stepping off a real high sidewalk... I jacked it up. My knee swelled up and everything. I was balancing on one leg for teaching. I was in a car accident and they told

me I couldn't teach. I just closed the blinds and taught anyway... I got tendinitis. He gave me a shot and said, 'your sword fighting days are over.' And I just babied it. I baby the arm, but I still do sword fighting... but just because you can't do something, it doesn't mean you're not going to do it. I'm still sword fighting. I'm still doing my sticks. I'm still doing everything. (INST-2, pp. 22-24)

He also discussed considering taking a break from teaching, but couldn't see actually stopping teaching.

That's a hard one because you want to sometimes, but then you don't really want to... I was teaching 7 days a week, a couple of times a day at different schools, and it got to the point where you go, 'Wow, this is too much, I want to stop.' But then, you don't want to, you know? And so I don't want to stop... this is something that I'll be doing late, late, late into my old age. (INST-2, p. 24)

INST-1 stated that he had taken a break from the FMA to pursue music. He came back to FMA after "getting that music out of my system" (p. 9). He said that music bothered him, and that he "had to take a stab at it and get it out of my system, or find a way to do both. I finally realized the statement about a starving musician" (p. 9). He said that he was going to continue in the FMA, "...as long as I can move or as long as I can speak, as long as my mind is still intact, and as long as I have people that will follow what I'm teaching. Probably be until the day I die" (p. 10).

INST-4 said that he would continue teaching, "as long as there's someone willing to be taught, and is able to, shall we say, empty their cup, and accept what I'm showing. Then I will teach as long as I am physically able. The good Lord willing that's going to be 'til the day I die" (p. 21).

He also stated that the FMA had steered the course of his life.

Whether by accident or by purpose, it has really steered the course of my life... it has helped shape my life... You have to have a little bit of mastery of what this vessel is in terms of that I find that the Filipino martial arts have given me what I lacked, and it me better able to step up and I don't want to say I'm a master by any means, but better master myself. (INST-4, pp. 18, 29)

INST-5 talked about his background in music, and how he used that experience to express himself in the martial arts.

I teach martial arts differently than anybody else. I teach music to martial arts. Not too many people, from my understanding, teach music in martial arts... I was a professional drummer, professional guitar player so what I did was I implemented the rhythms. That's why I like stick fighting so much 'cause it reminded me of the drums. But I can use both hands, both feet and play drums on my opponent... You're my drum. I'm the musician and I'm going to play on you. And that's how I teach music, martial arts... It's very personal. Martial arts is very personal. (INST-5, pp. 11, 20)

In observations of INST-5, he consistently employs the use of music. He spends time conducting classes while playing a drum and encourages students to join him on other drums. He and his students perform numerous demonstrations for a variety of organizations including professional sports teams. Music is always a part of these demonstrations.

INST-1 also equated his experience in the FMA with music. "I would say music is universal. When you can take a lot of things, produce one idea or one sound. I think that's what's unique about the system. You can use things, test, try, create, and make it your own. It just doesn't belong to somebody. Nobody owns the art... it's a self-discovery thing" (p. 6).

INST-6 was born with spina bifida. He talked about his disability getting worse and getting a bone infection in his right foot. Doctors told him they were probably going to have to amputate his leg. At the time, he wasn't sure how he was going to participate in the FMA. His instructor pulled him aside and told him that he understood his situation and that he was going to teach him how to teach.

And so he started training me how to break down the [...] system and he just basically said, 'Now that you know how to break this down, you can pretty much look at anything and have the ability to understand it, and you'll be able to interpret, maybe not in the way you see it, but in the way you can relate it...' And man, he was right. I mean, with that knowledge... I teach from a wheelchair, and I can still direct a movement without having to physically stand up and do it myself although I still have my arms, my hands. My arms are still good. My hands are still good. So I can still practice physically in that

sense, but I don't perform the footwork. But I'm still able to direct it to my students... (INST-6, p. 8)

In observations of INST-6, his personal expression of FMA is undeniable. He approaches teaching from a complete understanding of the principles and movements behind particular techniques while having to express the concepts without full use and mobility of his legs. His expression is all the more amazing because he teaches from a wheelchair or while using crutches. He is not an amazing handicapped or disabled FMA instructor. He is an amazing FMA instructor who happens to have a disability that he does not allow to hinder his expression.

He said that he would continue teaching for the rest of his life. "I will train for as long as I can physically. I guess so maybe not the rest of my life, but I will continue to teach. I just have this eagerness to share man. I want to share knowledge." (INST-6, p. 20)

Personal Development. Participants in this study indicated personal development reasons for teaching. Some indicated that by teaching they increased their own understanding of the arts, and others indicated that teaching allowed them to develop or enhance their fitness, attributes, skills, and abilities. A few made reference to the fact that instructors of the FMA are perpetual students.

INST-1 stated, "I am an instructor, but I think that it's good that all instructors should understand that they're also career students. All students want to become teachers, but it's not to the point where teachers will never become a student again. We're constantly learning, so it never ends" (p. 11). INST-2 said, "... 'cause you learn from your students too... you pick up things... you get a little something too" (p. 12).

INST-3 expanded upon the concept of always being a student and the benefits teaching provides.

There's a lot of benefits by teaching. I always believe that if you teach once, you would learn twice... they force you to put your skill right and increase the condition all the time. Because you are going to demonstrate the technique and you don't want to demonstrate just mediocre. You want to demonstrate the prime. In order to do that, you gotta keep training. And that's motivate me to, to begin all of my training materials and all of my skill that I almost forget, to bring it back to surface. So I can teach it. So it gives a lot of benefits, not only keeping your mind alert and your skills sharp, it also gives you good motivation to remember all of the story behind your training. (INST-3, pp. 8-9)

INST-7 talked about how teaching helps to explore deeper into the FMA and put into practice what is being explored.

Well both my parents are teachers, and I've always enjoyed teaching, and I learn better when I teach. So I like to explore in the art. I like to try things and really try to hone down into what is really going on because learning is multi-tiered. It's not learn it one and done. It's not like you learn something and you're done. You learn something but you only learn the surface of it. And then as you grow and you practice more, I think you learn deeper and deeper and deeper, and meaning becomes more and more refined. And the concepts become more and more clear and more and more refined. And teaching helps me do that, because it helps me vocalize and visualize and then also in a practical sense, put into play the things that I think I'm trying to explore and understand. (INST-7, p. 6)

In an article written by INST-7, he discussed the personal journey of exploring the arts. He stated that he has always sought to know why specific movements are done or why specific techniques work. He seeks to get to the core and understand the underlying principles. He went on to say that if a student's understanding of an art exceeds that of his teacher, it is a good thing. He advocates that core principles be maintained, but that students should not be so restricted that it prevents their own personal development.

Fitness and exercise derived from teaching was also discussed by participants. INST-7 stated, "Well, I think it's also keeping fit. If I don't teach, I don't practice as much... so there's a benefit to keep my skills active and to stay physically active" (p. 7). INST-3 said the, "Number two value is exercise to keep you healthy. To keep you in the top shape of your life" (p. 27).

INST-2 referenced the health and fitness benefits he attributes to the FMA throughout his interview.

And so I don't want to stop. I think this is something that I'll be doing late, late, late into my old age because, like I said, it keeps me active, it keeps me moving, it keeps me from being an old man. Here I am, I'm 62, I'm gonna be 63 this year, and I move like a young person. And I'm fit. I have I think probably a size 32 waist. You know, so I'm really fit and so, I don't want to lose that. I'm not the couch potato kind of person. I can't just sit back and not do anything. And I look young for my age... The Filipino martial arts have been good to me. And they've treated me well. So how can you stop doing something that's been good to you, you know? (INST-2, pp. 24-25)

Spiritual and cognitive benefits gained by teaching the Filipino martial arts were discussed by INST-5.

Now I encompass more of the spiritual aspect of life... Through reading spiritual books and understanding how I can use the spirituality in the martial arts and use it for propagating a better person, instead of just learning how to hit and smash things... I truly believe that martial arts and meditation is the key to finding the whole of yourself, through martial arts. Deepak Chopra, Wayne Dyer, they all say that through meditation, through changing your psyche, psychological thinking and practicing an art, and create an environment within yourself that can conquer anything that happens to you mentally, spiritually, financially. And I truly believe that, and that's what I'm striving for... It's part of my meditation. Martial arts is part of my meditation. I constantly think of martial arts. I'll sit there for hours and just contemplate moves in my mind. I visualize martial arts constantly in my mind. I've been blessed to have that ability. Just like music, I can hear a song and pick it up, and play it. I can see a technique and rearrange it. Visually in my mind... martial arts is a great way to help you find the things that you need. It centers you. It gives you the ability to communicate. It teaches you how to use your body, your mind. Filipino martial arts is a thinking art. (INST-5, pp. 10-16)

Prepare for Self-Defense. Learning self-defense was an important factor for why several of the participants began training in the martial arts. All of the participants indicated that preparing students to defend themselves was a factor influencing their decision to teach FMA. It was addressed as more than an outcome of training. It was a key motivation for why they teach FMA. They spoke about the importance of their students being able to apply what they are taught in real world situations, and most of them mentioned how effective and lethal the Filipino martial arts can be. They also talked about helping students understand how to be aware at all

times and be in control so that they know how to defend themselves and also when it was or was not necessary to use their skills.

In observations of the participant instructors teaching, all of them emphasized self-defense as a fundamental aspect of the FMA. Most of them made reference to the fact that they teach the FMA so they can make sure their students are able to defend themselves and their loved ones. The participants' websites and documents also stated the importance of self-defense.

The website dedicated to INST-8's style of FMA talked about training for realistic combat applications. This was something that he discussed at length in his interview. He said that he wanted his students to be able to apply what he teaches them.

I don't want them walking away with something that looks cool... if I swung at you full speed with a stick or object or sword, and you have something that you've been practicing almost at full speed to defend yourself and learn something that would work... to make it almost a one-strike one-kill type thing... It doesn't matter what kind of thing that they're throwing at you, or punching at you, or kicking at you, or swinging something at you. You can apply it. (INST-8, pp. 15-17)

INST-8 went on to say that, "I know that they'll be able to use it to protect themselves one of these days, and that's good for me" (p. 22-23). INST-4 gave an example of why he teaches FMA and wants his students to be able to defend themselves.

I want them to make sure that they are coordinated and able to defend themselves against the most simple and complex routine no matter what it is. I once had a co-instructor who was outside and got beaten up in a city, in Chicago to be specific. And there were multiple opponents. In his defense, he got hit in the head with a baseball bat first off, from behind, so he didn't even know it was coming. Long story short, I just want folks to be more aware, and I want these people to defend themselves from the first lesson. So that is one of the things that I first work on is making sure that they are capable. (INST-4, p. 17)

Self-defense or protection of your family was identified by INST-3 as the number one value of the FMA. He talked about the trust students place in him to prepare them for self-defense situations. "You know, especially those people that they're putting their trust... they're

trusting this part to protect their family. So I need to keep teaching to make sure that I will help more people to protect their own family” (INST-3, p. 25).

INST-2 said, “... so you train them for real life. Basically, you give them a life lesson. Not only can they protect themselves, they can also protect their loved ones, you know. I’m not training people to go out there and pick fights, but I’m sure training them how to end one” (p. 20). The creed of INST-2’s style talks about having the wisdom to know when to use the art. It also states that students should show humanity and be humble so they can gain harmony between the art and their life.

INST-5 said that one of the reasons he teaches is so that his students are, “confident within themselves to know that they can protect themselves no matter what circumstances occur in their life” (p. 19). INST-7 talked about his goal of helping his students learn to overcome potentially harmful circumstances.

Yeah, so my goal as a teacher is to, like I said, is to teach my students to not be victims, to recognize the difference between being a victim and being a victor, between taking control of the situation and reacting to the situation. And that's life lesson. My students need to learn that when you block for instance, you're now reacting to the attack. You already know what's coming, you already see it coming before you have to block. The block is just a means to get to the next thing, which is to get home. And so the block isn't the art, it's going home that's the art. I try to have them understand that they are bigger than the moment that's happening to them right then and there. They are beyond that. They are above it and they can move past it. And a lot of my students are women. Most of my students are women, and this is a huge thing for them... so this whole victim versus victor philosophy has primarily been driven by the fact that I've been teaching women. And a lot of the girls that I teach have to first understand that they're not a victim of their circumstance, that they're not being attacked... they're going to go home... that they're in control of the situation that the other person isn't in control. And that's a huge thing for students to get over and to learn, especially the women. (INST-7, pp. 12-13)

Safety and awareness through learning the FMA was something that INST-3 spoke at length about in his interview. It is something he also discussed during observations of him teaching. He wants his students to be able to defend themselves regardless of the type of strike

or attack, and in the process put themselves into what he refers to as a 'safe zone'; a position where they defend themselves without being hit. "So without thinking, muscles react... So they have this sense of comfort-ness. When they see the things, they're not scared at all because they know that they're in a safe zone" (INST-3, p. 18). He went on to say that he is always in a 'defensive mode', making sure that situations are safe and that is something that he must instill in his students. "Because I'm thinking safe. And that is all Filipino martial art. You know, you can harm, and you can save people" (INST-3, p. 21).

INST-1 expanded on the concept of helping his students understand that they do not necessarily have to use violence to end a confrontation. He first talked about what he feels teaching FMA provides to him. "I think what's most important is teaching FMA teaches you to be a better person. Not necessarily an aggressive type person, but to deal with that type of aggression in a better way. Being that you're trained in the art and kind of takes you to an upper tier to where you know you can do something and you really don't have to accomplish good results" (INST-1, p. 7). He then talked about sharing that idea with his students.

I can lead a student to understand how to use the art, but I constantly talk about them that they have to make decisions on when they have to execute it. Because I instill them that it's not about destroying the other person. In a self-defense situation, sometimes you got to do what you've got to do, but if you can bail out of it that would be the most perfect way to end it because violence is not what we advocate. We just want to protect ourselves, our friends, and our family... I'll teach you how to defend yourself but you don't always have to defend yourself. Fighting's the last thing you want to do. I mean, we've heard the statement before, we train so we don't have to fight. A lot of people can't understand that. It sounds kind of ignorant to them... it's not about fighting. It's about creating friends so you don't have to fight... The final decision will rest with that student as to when to use it, but at least he has been taught that he has a choice. (INST-1, pp. 7-8, 10-11)

In observations of INST-1, he made mention that his students were trained in potentially lethal methods. While teaching and in interviews of him, he has stated that the FMA and the [...] style is battle tested. It is incumbent upon students to understand the responsibility they

have to only use what they knew when all other alternatives are exhausted. He has stated multiple times that his students are able to defend themselves, but that he is teaching them to not have to fight.

Not getting into fights was strongly advocated by INST-4, “There are many people that I know that have trained for 20, 30 years that have never been in a fight. And as a former fighter myself, I highly recommend that route” (p. 28). He suggested the following,

I highly recommend it not just for training for fighting... I’m saying we reach that time in our lives where we go, ‘I would rather not fight you. I will sign a piece of paper that says you won, how’s that? We’ll just move on from here.’ You try to avoid stuff like that... You only use it when you have to in terms of that kind of stuff. But it is not something you want to use on an everyday basis on the street. (INST-4, pp. 17-18, 27)

INST-3 discussed the duality of wanting to teach students to be able to defend themselves while also preparing them for the consequences of those actions. He discussed the difference between training and application in the Philippines versus the United States.

Reaction, you know, how would I react if somebody do this? I’m going to go right away to kill or just giving them a chance first? In the Philippines what I was taught is taught very different. If somebody harm me, you finish the guy. You know, and move on. Here in the US, you can’t do that right away... if I hurt him, where I’m going to go? I’m going to go to jail. Do I have the right to hurt him? (INST-3, pp. 13-14)

He also provided a personal example of what can happen when you do have to use your skills. He had to defend himself against a group of attackers, and in the process injured many of them. “So when I went home, soon as I get out from the school, I was attacked by these 10 people and I had to defend myself, and I broke, I believe, 9 limbs. My dad and I both helped them out to get them well, because that’s one of the judge’s rules. And I was forbid to fight anymore, forbid to teach in Arnis” (INST-3, p. 5). As a result, he stopped teaching FMA for several years, but ultimately felt that he had to continue sharing and preparing students.

Pleasure. All of the participants said that they enjoyed teaching. In observations of the participant instructors teaching, it was easy to see that they gained pleasure from what they were doing. Some talked about the enjoyment they get when sharing and others talked about the gratification they get when students achieve a goal or grasp a concept or technique. During his interview, INST-7 talked about enjoyment and how he hopes to continue teaching and training until he's an old man. "I enjoy the movement. I enjoy the theories and the concepts behind it, and the techniques. I like feeling my body do those things, and I want to keep that and I want to hold on to that" (INST-7, p. 16).

Of all the participants, INST-6 referred to the enjoyment of teaching the most often. He referred to the enjoyment of teaching throughout the interview. "I just enjoy teaching man... I really enjoy sharing... one thing that I really enjoy is the results of my students... I enjoy it when my students enjoy it, and when they compliment me I enjoy that too. And when I see them excel man, that's the best reward and it's contagious" (INST-6, pp. 9-11, 14).

INST-5 put it simply, "when I teach, I teach for joy and happiness" (p. 15). INST-3 said, "If you're not enjoying what you do, why do it? That's the value that I see that I'm going to be giving to my students. Make sure that every time you do things like this you have to enjoy it and know the value that you are trying to gain" (p. 28). When asked if there were any aspects of teaching that he did not like, INST-2 said, "I like it all... I like things that are going to really teach you something" (pp. 20-21).

Providing Opportunities for Benefits and Achievement. The participants all discussed various benefits that they want to provide to their students. During observations of the instructors teaching, each participant instructor discussed the benefits they were trying to provide or instill in their students. Numerous documents collected for this study detail the desired

benefits, outcomes, and goals the instructors were hoping their students achieved. These range from physical attributes to character traits to providing an opportunity for their students for self-discovery or to achieve the same meaningful experiences that the instructors have had due to the FMA. Many of the instructors also mentioned being mentors, counselors, and role models to their students.

It's fulfilling to me that this younger generation is doing something with their life other than something that's non-productive. When you become an instructor, you're a priest, you're a second father, you're somebody that they can talk to and reason with. I found out later it's more than just being a teacher. You're a counselor, just goes on and on. (INST-1, p. 10)

INST-2 said the biggest thing is, "to do everything in a positive light, and to be an example. I think now it's more being an example. This is what a teacher should be like, and just trying to set it in the best possible light" (p. 18). An example of this positive mentorship can be seen in the outreach program INST-5 and his students conduct to mentor Native American youth who are often considered at risk.

Several instructors mentioned helping students develop confidence through the FMA during their interviews and in the collected documents. "It builds confidence in the way you do things. It builds confidence in how you talk to people, how you treat people. It's all about growing up... it's self-discovery... I'm trying to get them to discover their selves through how I teach" (INST-1, p. 8). "The most important thing is empowering people. Making them confident within themselves..." (INST-5, p. 19). "Their confidence level was elevated and then they turned out to be productive people as adults" (INST-6, p. 12). "I love teaching my kids, and I love teaching their friends and that they'll become good confident adults" (INST-8, p. 23).

A few instructors talked about wanting to help their students develop physical attributes like coordination, power, endurance, and timing. INST-2 said he wanted to provide students,

“The benefits of coordination” (p. 18). INST-4 said that the FMA, “teaches a lot of coordination...” (p. 14) and that his students, “are more coordinated... not just footwork, but placement of their body weight” (p. 28).

INST-4 recommended FMA for exercise and good health. Exercise and keeping healthy were named by INST-3 as the number two value provided to his students. He also said that FMA keeps your mind alert, your skills sharp, and your reactions quick.

The participant instructors indicated that their students’ personal growth and development were reasons they teach FMA. “I try to teach them awareness, consciousness. I try to help them find themselves through the art because most people are searching for something in their life, and martial arts is a great way to help people find the things that you need” (INST-5, p. 16). INST-6 said, “I want them to be able to think, think as they move... I want them to have a free mind... I want them to explore” (p. 15). He also talked about his students growing as people. “... the street here is not friendly, and these kids could have easily turned out different. Because of their love for martial arts and training with us, they were able to grow as a person... and they turned out to be productive people” (p. 12).

INST-7 talked about his graduation out of an FMA system as a defining moment in his life. He talks about his instructor being a man that he considers as one of the most important male figures in his life, and he describes the graduation as, “the seminal, high point of my life” (p. 6). He said that when he started, he wanted to learn to fight, but when he had finished he had become a man. He went on to say,

I think it’s something that very few people get to achieve, and I want other people to have that, share that experience with them. So I teach them that they can have that moment where they can step up out of their ordinary life and become something a little bit more than ordinary... You are still the same person, but you’re different in a very deep and profound way. And unless you go through that test, and you push through that test you’re never going to get to achieve that. And I think most people never get there... it changes

you. It makes you a better person. It makes you understand the world better... That's the goal that I have in mind for them. To achieve like I have achieved, to no longer be buffeted by the winds and tornadoes of life, but to stand up on top of the world and take control of what's happening in their life. (INST-7, pp. 6-9)

Part of a Family. All of the participants discussed the FMA as a family. They talked about friendships, camaraderie, and embracing students as family as being part of teaching. "... the camaraderie... I always tell my students, we're family. We're not just student and instructor" (INST-1, p. 6). INST-4 said that most of his friends are FMA practitioners. He also said that a couple of the biggest influences in his life were his instructors.

FMA has helped me meet and better understand some very profound people... They are that close to me. All of my instructors have become like family to me. It's more than just an instructor student relationship, and I try to treat my students like that as well. It becomes a brotherhood. It's quite a bond actually. (INST-4, p. 14)

INST-5 and INST-6 talked about FMA helping to create family.

... create camaraderie between the art... So when you exchange energy with somebody it's like you're making family. That's what I like. I'm family oriented. I like family. I think it's very important to ground you, keep your head on your shoulders. It doesn't make your head egotistical. You're grounded and FMA, the way I teach it, I teach family-style. Hey, you need help? I'm here. More than just martial arts. You need financial backing? If I have it, I'll give it to you. You need spiritual backing? I'm here, we'll discuss it. So all these things help me in my life to live. And I live through my students and their experiences, and they do the same through me. (INST-5, pp. 14, 20-21)

You know, it's having a martial arts school, your students and their family becomes your family. And so you go to people's birthday parties. You go to their weddings, you know, barbecues, you know, get-togethers and, then it's also extended to other groups, other Filipino Martial Arts... And then in other parts of the country when they get invited to come and visit different groups... it's not, you know, going out to the bar and hanging out and getting drunk. Having that part of the social aspect where you have extended your community. (INST-6, p. 13)

INST-7 said that he likes the brotherhood that he's gained through the FMA, "The benefits are that you actually do have this sense of esprit de corps and a sense of camaraderie with a certain group of people who promise you the same thing you promise" (p. 10). INST-8 discussed training as being family oriented and that he considers himself brothers with fellow

graduates from the same system. “You develop a family orientated training... family orientated martial arts... you’re pretty much brothers for life... I love the brotherhood myself” (INST-8, pp. 12-14).

Profit. Money, or financial profit, was not mentioned by most of the participants as being a motivation for why they teach the Filipino martial arts. As INST-2 put it, “I wasn’t teaching because I wanted to become rich and famous” (p. 10). Only one participant, INST-5, discussed how he was trying to run a financially profitable school teaching Filipino martial arts. However, he indicated throughout his interview that profit was not the motivating factor for why he teaches. INST-1 and INST-8 talked about being retired and supplementing their incomes by teaching.

INST-8 said that once he retires later this year he might be able to supplement his income by doing seminars, but that their normal group classes are free. “We have classes and we do not charge anybody. We do not charge kids, we don’t charge adults. If you want to learn come and learn” (p. 21). He went on to state, “We have a lot of people come in now because it’s free, but then we get people thinking less of it because it is [free]. All the guys teach for the enjoyment of teaching and promoting” (p. 21) the arts.

There are those in the FMA community who believe that traditionally you should not charge for instruction. INST-4 spoke to that and also how he believes that making money by teaching martial arts is not a wise investment. The return you get for teaching is measured in other ways.

I was teaching for free so it wasn't for the money. And what I found out is you, you always do it not for the money. Eventually you find out this is not a money-making source. In the Kali family it is actually against the rules to technically charge for instruction... ‘cause I'm getting filthy rich. No, it's actually, monetarily it's a losing situation. You’re usually investing more in it than you actually get out of it in terms of money. I teach it to make a difference... I very seldom do commercial teaching now. I

do a few seminars a year, and I do lots of free self-defense seminars. But I try to keep everything on a private basis in terms of instruction for my actual students just because I didn't like the feel of having to show up and having to pay rent and having to pay the overhead. It all boils down to the money thing, and I guess that's the part of it I felt dirty [about] and I didn't like it. (INST-4, pp. 7, 15, 18)

INST-3 said that he didn't really look for money when he first started teaching, but that now he needs to be compensated for his time. However, teaching the Filipino martial arts is not how he makes a living. He said, "This is not my bread and butter" (p. 26). If it were, he could understand traveling and doing more seminars so that he could earn more like a few FMA instructors do currently.

INST-5 talked about the difficulties of trying to make a profit off of teaching the Filipino martial arts.

Financially it helps too, but the joy of teaching is really awesome. Trying to make a living out of it is very difficult though, I have to tell you. And so, that's the hardest thing is trying to learn the business aspect of teaching martial arts. Teaching alone is awesome, but trying to make a living out of martial arts is a whole different ballpark, because now you have to involve psychological business concepts which you have to employ in your system to create the finances that you need to get to where you want to go. And to understand the business end. I'm only now, after six years, understanding the concepts of business and how it works with martial arts, any martial arts. And if I can acquire that business sense a little better then financially and martial art wise I'll be teaching 'til I die. (INST-5, p. 18)

Summary

Chapter 4 presented the major findings and themes that were identified. Major themes that emerged included preserving the legacy, personal expression, personal development, prepare for self-defense, pleasure, provide opportunities for benefits and achievement, part of a family, and profit. Axial codes were presented and supported by data from the study. Data included information collected from interviews, observations, and documents related to the study.

Chapter Five

Conclusions and Recommendations

Introduction

The purpose of this qualitative study was to identify the factors that contribute to instructors teaching the Filipino martial arts. Participant martial arts experience ranged from 38 to 47 years. Participants' experience teaching the Filipino martial arts ranged from 18 to 40 years. The participation of each instructor was vital for the outcome of this qualitative study which utilized a grounded theory approach that included observations, interviews, transcriptions, and constant comparative analysis to identify themes and sub-themes. Data were analyzed using open, axial, and selective coding.

Eight axial codes, or themes, emerged as factors that motivate instructors to teach the Filipino martial arts. The axial codes or major themes were to: (a) preserve the legacy, (b) provide for personal expression, (c) enhance personal development, (d) prepare for self-defense, (e) increase pleasure, (f) provide opportunities for benefits and achievement, (g) become part of a family, and (h) not making a profit. Two selective codes emerged from the axial codes and all of the data. These selective codes are legacy and sharing.

Chapter 5 includes a discussion of the findings and answers the research question for this study. It also outlines contributions and recommendations to the field.

Research Question

What factors motivate Filipino martial arts instructors to teach the Filipino martial arts?

Discussion of Theory 1

The first selective code that emerged from the data was legacy. Legacy was supported by three of the axial codes, and helped provide the data necessary to answer the research question.

These axial codes included preserve the legacy, provide for personal expression, and enhance personal development. Figure 1 provides a conceptual design of the axial codes and their relationship to the selective code, legacy.

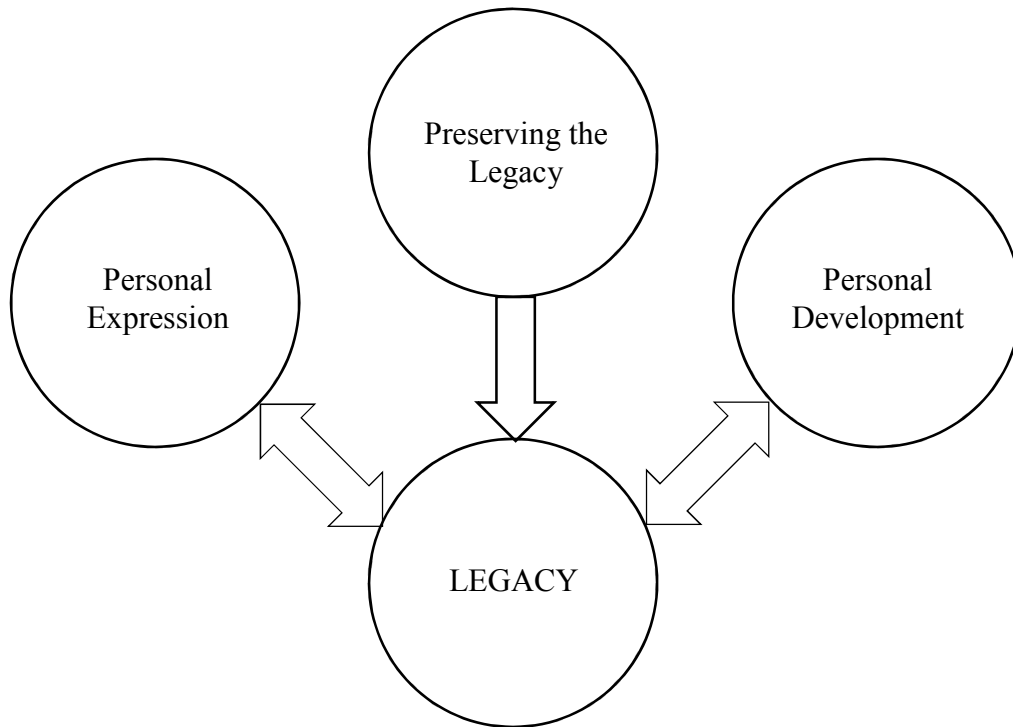


Figure 1. Relationships between axial codes and selective code – legacy.

All of the participants spoke to the importance of preserving the legacy. They mentioned their teachers over and over again throughout the interviews. They also stressed the importance of preserving the culture, history, and lineage of those who had come before them. In order to preserve the legacy, they felt a responsibility to pass on what they had learned to future generations.

The concept of preserving the legacy is common among FMA teachers and students. It is not unique to the participants in this study. It is often mentioned on FMA websites and in martial arts publications. Somera (1998) said, “We train to insure the legacy of our forefathers who handed their art down to us. We also train to commemorate our forefathers who, beginning

in 1596, were forced by the Spanish regime to practice the art in secrecy” (p. 12). Yore (2012) stated that the legacy of the art lies on the shoulders of those who train and teach the FMA. He went on to say, “We must have reverence for and preserve the knowledge gleaned from our past... It is incumbent upon us to preserve our heritage and pass it on” (p. 126-127).

Many who practice FMA seek to show honor and respect not only for their own styles and instructors but also in general for the myriad of instructors teaching past and present. The concept of preserving the legacy is not confined to just preserving one’s own experiences, knowledge, and understanding. It reaches beyond that to include preserving the legacy of all FMA and its associated history, culture, and multitude of lineages. Interview data in this study provide numerous specific examples that support the idea that preserving the legacy is an important factor for why the participant instructors teach the FMA.

The data indicated that the participants felt a strong connection to the legacy that was passed down to them. The data also revealed that the participants had a strong desire to make their own contributions to the legacy through their personal expression and development of the arts. The participants indicated that they define themselves or express themselves through teaching the FMA. This expression can be seen as connected to the culture of the FMA while remaining a means for individual creative expression. Iwasaki, Bartlett, Gottlieb, & Hall (2009) found that enjoyable and meaningful activities were an expression of lived culture. The results of their study indicated that individuals engage in cultural activities as an expression of their lived culture. “These activities seemed to reflect the integration of culturally grounded enjoyable and meaningful activities into their daily lives as an expression of cultural strengths and as a way of experiencing positive affect and sustaining valued social ties” (Iwasaki, Bartlett, Gottlieb, & Hall, 2009, p. 170).

Whiting and Hannam (2015) noted that there is a lack of literature exploring the links between creativity, self-expression, and leisure. They state that, “leisure is seen as a realm of creative activity for many, where self-expression is possible” (p. 380-381). The participant instructors indicated that they express themselves through the FMA. They practice and teach the FMA in unique ways influenced by their own understanding and creativity. This creativity often encompasses or spills over to other aspects of their lives including other leisure pursuits as well as their careers.

Personal development was also provided as a factor for teaching the FMA. The participants in this study discussed exploration, self-discovery, and self-improvement through teaching the FMA. A sentiment expressed by participants was teaching allowed them to learn twice. Several of the participants stated that they started teaching others so that they would have workout partners so they could practice and explore. It forced them to gain a better understanding of the material they were teaching. It also allowed them to identify areas of weakness while honing their own skills and abilities.

An important aspect of personal development for the participants was their contributions to the legacy. A few participants also stated that creating their own legacy was important to them. The idea of adding to or creating one’s own legacy was presented as being hand in hand with preserving the legacy that was passed to them. The data from this study clearly support the idea that personal development, often achieved through creativity and self-expression, is a factor for why the instructors teach FMA.

Legacy as a selective code is supported by the data. Instructors are motivated to teach the FMA so they can promulgate and perpetuate the legacy of the FMA.

Discussion of Theory 2

The second selective code that emerged from the data was sharing. Sharing was supported by four of the eight axial codes, and helped provide the data necessary to answer the research question. These axial codes included prepare for self-defense, increase pleasure, provide opportunities for benefits and achievements, and become part of a family. Figure 2 provides a conceptual design of the axial codes and their relationship to the selective code, sharing.

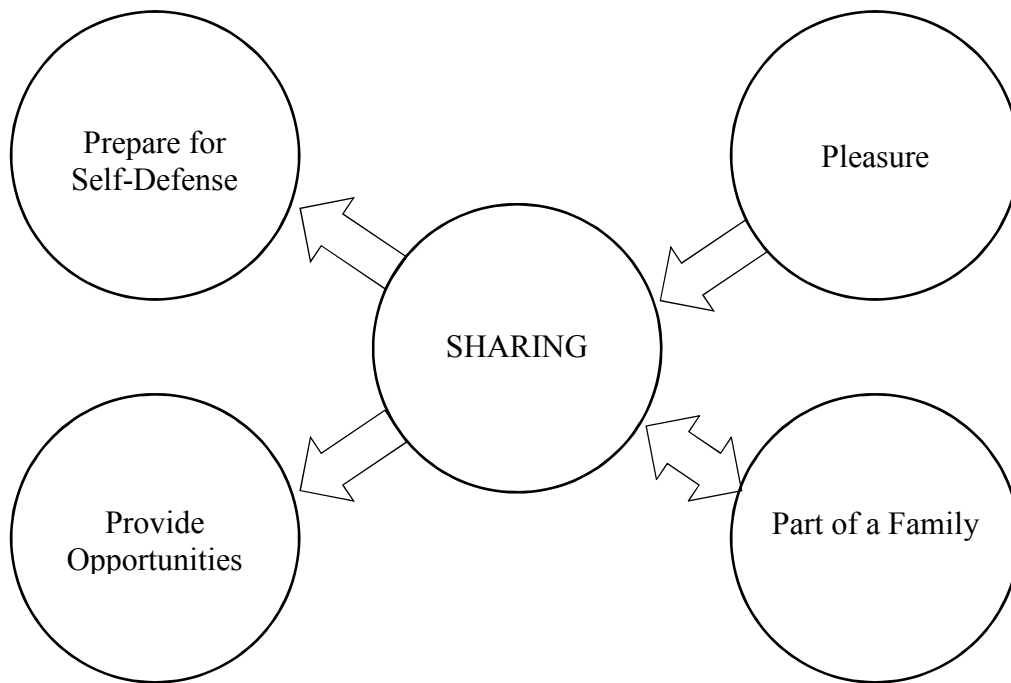


Figure 2. Relationships between axial codes and selective code – sharing.

Sharing was mentioned repeatedly by all of the participants. They often used the term sharing rather than teaching during their interviews. While the transmission of information can be seen as a functional aspect of teaching, sharing as discussed by the participants was not a matter of a job duty. It was much more a motivational factor for why they teach. Sharing was not just what they do, but more importantly why they do it.

The sharing of the knowledge and abilities necessary to prepare students for self-defense situations was discussed at length by the participants. They stated that they share these potentially lethal skills not because they are compensated for doing so, but because they feel a sense of responsibility to their students and their students' families. They share so that people are safe. They share so they can preserve life. A well-known quote by Guro Dan Inosanto, a leading FMA practitioner, speaks to this idea. "Love is the highest art. In ancient times you trained so hard, not for the sake of killing people, but for the love of your family: for the love of your mother, your father, your children, your tribe, and your body. It is the love of life. That's why we train so hard, so you can preserve life" (Warrior Wellness Solutions, 2016).

All of the participants discussed that they derive pleasure from sharing the FMA. They talked about the enjoyment they get watching their students learn a new technique or concept. They also said they enjoy watching their students gain a better understanding of the art and become more and more proficient. All of the participants stated they would continue teaching as long as they were physically able because of the enjoyment they get from teaching.

Enjoyment from teaching is something seen across disciplines. Enjoyment or pleasure from teaching has been found in areas such as education (Axtell, 2001; Bederman, 2011; Robertson, 2013), medicine (Barton & Ibrahim, 2015; Peadon, Caldwell, & Oldmeadow, 2010), and music (Taylor & Hallam, 2011). Wright and Custer (1998) found that teachers derive the most enjoyment from their students, and that they remain committed to teaching because of the satisfaction gained from helping their students grow. The data supports the position that pleasure motivates the participant instructors to teach the FMA.

The participants also talked about providing opportunities for their students to obtain the benefits FMA can provide. Benefits garnered through leisure activities are well documented in

the literature. Numerous studies have looked at the leisure benefits associated with the martial arts (e.g. Anderson, 2011; Cheng-Jong, et al., 2016; Fukuda, Stout, Burris, & Fukuda, 2011; Kim, Irwin, Kim, Chin, & Kim, 2015; Lantz, 2003; Tsang, Kohn, Chow, & Singh, 2008). However, the literature is focused on individuals engaged in a leisure activity, like martial arts, and the benefits the individual derives. Outside of research looking at marketing and methods for monetization by program managers the literature is lacking. Research examining why program providers or facilitators want their participants to gain the benefits leisure activities can provide was not found.

The participant instructors discussed the benefits they have gained from training and teaching the FMA. They also discussed what they viewed as life changing achievements they accomplished due to their involvement in the FMA. Most importantly for this study, they talked about wanting their students to achieve the same or similar goals and receive the same or similar benefits. A major reason the participants teach the FMA is to provide the opportunity for their students to grow and succeed. They want to share the experiences and knowledge provided to them so future generations can reap the same rewards.

Finally, participants spoke to being a part of a family. Both belonging and wanting to share that sense of belonging were important motivations that influenced their decision to teach. The participants stated that their instructors are, or were, a part of their family, and that they sought to include their students as a part of their family. They used words like brother and brotherhood to explain the bonds between those involved in the FMA. They also said that others training or teaching the FMA are often their closest friends and are seen as being a part of their family.

Belonging, or social belonging, as used by sociologists can be seen as the, “state in which an individual person, by assuming some role, is characterized by his or her inclusion in the social collectivity” (Pollini, 2005, p. 498). Instructors and students of the FMA very much assume some role within the community of FMA. This role often extends beyond the walls of a martial arts school into many, if not every, component of the individual’s life as he or she embraces the goals and motivations of the FMA community. Walton, Cohen, Cwir, and Spencer (2012) found that individuals readily adopt the goals and motivations of others. They also found that longstanding relationships can not only affect motivation, but that, “people draw motivation from a sense of belonging” (p. 529). The participant instructors are motivated by their sense of belonging and their desire to share this with their students.

Sharing as a selective code is supported by the data. Instructors are motivated to teach the FMA so they can share the positive benefits associated with it.

Summary of Findings Selective Codes

The purpose of this qualitative study was to identify the motivational factors that influence instructors to teach the Filipino martial arts. Data reveals that two selective codes have the most significant impact on an instructor’s desire to teach the FMA. These selective codes are legacy and sharing. The selective codes were supported by open and axial codes through triangulation of data from interviews, observations, document analysis, member checks, and field notes related to this study. Together the major themes combine to support why the instructors teach the FMA.

Summary of Findings

There are several factors that motivate instructors to teach the FMA. Perhaps surprisingly to those outside of the FMA community, profit or monetary gain is not a primary

motivation. All of the instructors spoke to the fact that making money by teaching is difficult, and that they were not motivated by this extrinsic factor. Many stated that they preferred teaching and training in garages or outside rather than running typical commercial enterprises. A few said that they offer various training for free. The one participant that talked about his FMA school as a commercial for-profit business still articulated that making money was not the reason he chose to teach. It may be that the other identified factors were so much more important to the instructors that profit did not influence them. It may also be that profit simply was not a motivational factor. This might be attributed in part to the fact that all of the instructors viewed being part of a family as a motivational factor. It could be argued that a father might not charge his son for instruction. In the same way, the instructors, who often referred to familial bonds with their students, might not stress the exchange of money for lessons.

Instructors were motivated by legacy. They want to preserve the legacy. They also want to express themselves and develop themselves so they can add to and continue the legacy. Sharing also motivated instructors. The instructors all stated that they enjoy sharing; they enjoy helping their students grow, and enjoy watching their students succeed. They want and feel a responsibility to prepare their students for self-defense situations so they share the necessary skills and knowledge. They want their students to acquire the benefits they have personally gained so they share their experiences and knowledge while providing the opportunity for achievement. Finally, the participant's belonging to the FMA community inspires them to share so that their students can be a part of the community as well.

Recommendations to the Field

Regardless of field, it can be argued that individuals teach in part due to the enjoyment they get when their students experience an 'aha' moment. Teachers like seeing their students

progress and succeed. They often see their student's success as a reflection or indication of their own success. The instructors that participated in this study expressed this sentiment. However, the instructors of the FMA must go beyond teaching just for the enjoyment of seeing this light of recognition, inspiration, or comprehension by a student. Other factors identified in this study should be the ones stressed to help propagate the FMA and the positive aspects it offers.

The first concept that should be stressed is legacy. All of the instructors in this study spoke to the importance of legacy. While there are varying viewpoints and understanding of FMA history, lineage, and legacy, it is important that those who teach the FMA write, share, and contribute to the legacy. Students must be given this vital piece to understand the meaning behind the techniques and principles that are taught. They must understand the ceremonies and practices – not to be slaves to irrelevant dogma, but to be more knowledgeable and discerning individuals. As the instructors of this study stated the culture, history, and stories of the FMA must be respected, preserved, and carried forward. Additionally, our predecessors in the arts need to be remembered and honored. The FMA legacy provides richness, depth, and meaning to the ideals and movements practiced by those who train in the arts. Without legacy, the FMA loses its soul.

The second concept that should be stressed is family. Family can be viewed as a distinct aspect, but also as stemming from the legacy passed down by previous generations. The instructors repeatedly referred to those in FMA as being part of a family. These relationships must be encouraged and fostered. The FMA is not about churning out as many black belts as possible or making huge profits like a McDojo; a school that teaches watered-down impractical martial arts for the sole purpose of making money. FMA is about preparing students, helping them develop and grow, and creating relationships. As noted by the participants of this study,

their instructors were family whether by blood or not and they approach their students in the same manner. Additionally, the participants said their best friends are other FMA practitioners. Instructors need to spend time with their students and others engaged in the FMA during and outside of class. They need to fully develop these connections. Doing so will strengthen the bonds between those that practice the FMA and help lead to a more united and cohesive family. It will also attract individuals who will expand and help create a stronger family.

The third aspect that needs to continue to be stressed is self-defense. FMA came into being to provide individuals with the skills and ability to defend themselves, their families, and their nation. As with family, self-defense is a part of the legacy current instructors have inherited from their instructors. The participants in this study all gave voice to how important it is to prepare students for instances when they might need to protect themselves or others. Students must be able to defend themselves so they are then able to fully explore all areas that the arts have to offer. Instructors must pass down the self-defense skills and the knowledge they have acquired. They must resist the temptation to jump on the bandwagon of every new fad that pops up in the martial arts world. They must adhere to the principles and techniques that were discovered and proven in blood. FMA is about protection; protecting those who we love. FMA is also other things, but self-defense is at the core of what FMA is and was designed to be. As the participants of this study said, students must be able to apply what they have been taught, and it is the instructors duty to prepare them.

Recommendations for Future Research

The following are recommendations for future research based on the findings of this study.

1. Research needs to be done internationally to explore if the motivations for teaching the FMA is similar or varies among instructors from different countries.
2. Research needs to be done to determine whether gender makes a difference in the motivations for teaching the FMA.
3. Studies need to be conducted that determine what motivates instructors of other martial arts to teach the martial arts.
4. Studies could be conducted that examined student's perceptions of instructor's motivations for teaching.
5. Additional studies could be conducted that examined the relationships between the instructor's motivations and various student outcomes.
6. This study should be replicated for other leisure activities to gain a better understanding of the motivational factors that influence an individual to teach, coach, or instruct an activity.
7. Continuing sociological research needs to be done on the FMA community.
8. Research should be done to establish variables for quantitative research of the FMA.
9. Perhaps one could look at why people discontinue FMA. Not everyone continues it for a life time.

Contributions and Conclusions

As a martial arts instructor and representative of the FMA community, motivation has been a topic of interest for me for decades. I have sought to better understand the wants and needs of my students since I began teaching over twenty years ago. Within the last ten years, I have actively tried to better understand what drives certain individuals to not only train in the Filipino martial arts, but to stick with it; to become an instructor and work to convey the positive aspects of the FMA while strengthening the community. The purpose of this qualitative study

was to gain a better understanding of motivation. Specifically, it sought to identify the motivational factors that influence instructors to teach the FMA.

This study provides new insight into an otherwise neglected area of research. Scholarly works were not found that explored why individuals choose to instruct a leisure activity. Additionally, the literature on the martial arts is sparse. This study not only provides an extension of established research on motivation and leisure, it adds to the limited body of knowledge regarding the motivations for teaching. Teacher motivation is a topic of research which several scholars have stated needs to be explored and expanded.

The data that emerged from the interviews, observations, and documents related to the topic identified legacy and sharing as the two major themes that motivate FMA instructors to teach the FMA. Instructors may use these findings to ameliorate their understanding of the motivational factors that influence them. This in turn can be used to provide better programs and services to their students. Scholars may use this study to gain a better understanding of teacher motivation. This in turn can be used to explore related avenues of research.

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Appendices

Appendix A



UNIVERSITY OF
ARKANSAS

Office of Research Compliance
Institutional Review Board

February 17, 2016

MEMORANDUM

TO: John Malmo
Merry Moiseichik

FROM: Ro Windwalker,
IRB Coordinator

RE: New Protocol Approval

IRB Protocol #: 16-02-499

Protocol Title: *Sticking With It: A Qualitative Analysis of the Participation Motivations of Filipino Martial Arts Instructors*

Review Type: EXEMPT EXPEDITED FULL IRB

Approved Project Period: Start Date: 02/15/2016, Expiration Date: 02/14/2017

Your protocol has been approved by the IRB. Protocols are approved for a maximum period of one year. If you wish to continue the project past the approved project period (see above), you must submit a request, using the form *Continuing Review for IRB Approved Projects*, prior to the expiration date. This form is available from the IRB Coordinator or on the Research Compliance website (<https://vpred.uark.edu/units/rscp/index.php>). As a courtesy, you will be sent a reminder two months in advance of that date. However, failure to receive a reminder does not negate your obligation to make the request in sufficient time for review and approval. Federal regulations prohibit retroactive approval of continuation. Failure to receive approval to continue the project prior to the expiration date will result in Termination of the protocol approval. The IRB Coordinator can give you guidance on submission times.

This protocol has been approved for 8 participants. If you wish to make any modifications in the approved protocol, including enrolling more than this number, you must seek approval *prior* to implementing those changes. All modifications should be requested in writing (email is acceptable) and must provide sufficient detail to assess the impact of the change.

If you have questions or need any assistance from the IRB, please contact me at 109 MLKG Building, 5-2208, or irb@uark.edu.

Appendix B

INFORMED CONSENT

Title: Sticking with it: A qualitative analysis of the participation motivations of Filipino martial instructors

Researcher:
John R. Malm, M.Ed.
University of Arkansas
[REDACTED]

Faculty Advisor
Dr. Merry Moiseichik
[REDACTED]

Compliance Contact Person:
Ro Windwalker, CIP
IRB Coordinator
Office of Research Compliance
MLKG 109
University of Arkansas
Fayetteville, AR 72701
(479)575-2208
irb@uark.edu

Description: The present study will investigate the motivationally factors associated with teaching the Filipino martial arts. To examine these perceived characteristics, interviews are being utilized. You will be one of 8 instructors interviewed for this research. A few questions regarding your demographic information (i.e. age, sex, race/ethnicity) will be asked. In all, this interview should take approximately 90 minutes to complete.

Risk and Benefits: The benefits include contributing to the knowledge base of motivational indicators and leisure participation. The findings of this study may assist program providers and instructors to better understand the services they offer, and improve their ability to address the needs of participants. There are no anticipated risks to participating in this study.

Voluntary Participation: Your participation in the research is completely voluntary. You are free to refuse to participate or to stop at any point during the interview without penalty. You must be at least 18 years of age to participate.

Confidentiality: All responses will be recorded via digital recording device. The recordings will be then be transferred to a password protected file. A verbatim transcript will be created from the recordings, and each recording will be labeled with a unique code designed to maintain confidentiality of each participant. These documents will also be password protected. All information collected will be kept confidential to the extent allowed by law and University policy.

If you have any questions about the research, you may contact [REDACTED]. For questions or concerns about your rights as a research participant, or if you have questions about the risks involved, you may contact irb@uark.edu.

You may keep a copy of this form for your records.

Informed Consent: I have read the description, including the purpose of the study, the procedures to be used, the potential risks, and the confidentiality. I believe I understand what is involved. I voluntarily agree to participate in this research.

Signature: _____

Date: _____

IRB #16-02-499
Approved: 02/15/2016
Expires: 02/14/2017

Appendix C

Interview Items

INITIAL

When did you start training in the martial arts?

Why did you decide to train in the martial arts?

Why did you choose martial arts, rather than, or in addition to other activities?

Were there specific benefits you wanted to obtain by training in the martial arts?

Please explain

In what style(s) of martial arts have you trained?

When did you start training in the Filipino martial arts?

Why did you decide to train in the Filipino martial arts?

Why did you choose the Filipino martial arts, rather than, or in addition to other martial arts?

Were there specific benefits you wanted to obtain by training in the Filipino martial arts?

Please explain

What style(s) of martial arts have you taught?

When did you start teaching the Filipino martial arts?

Why did you decide to teach the Filipino martial arts?

Why did you choose to teach the Filipino martial arts, rather than, or in addition to other martial arts?

Were there specific benefits you wanted to obtain by teaching the Filipino martial arts?

Please explain

CONTINUATION

Why do you currently train in the Filipino martial arts?

Are the reasons you train in the Filipino martial arts different now than when you started?

Please explain

Are there specific benefits you have obtained by training in the Filipino martial arts?

Please explain

Are there characteristics of training in the Filipino martial arts that you value?

Please explain

Are there aspects of training in the Filipino martial arts that you enjoy?

Please explain

Have you experienced any social benefits due to training in the Filipino martial arts?

Please explain

(If yes,) Do these social benefits influence your decision to train in the Filipino martial arts?

Please explain

Has training in the Filipino martial arts affected your life?

Please explain

Why do you currently teach the Filipino martial arts?

Are the reasons you teach the Filipino martial arts different now than when you started?

Please explain

When you teach the Filipino martial arts, are there specific benefits you try to provide to your students?

Please explain

Has teaching the Filipino martial arts affected your life?

Please explain

Are there aspects of training in the Filipino martial arts that you do not enjoy?

Please explain

Has there ever been a time when you could not train in the Filipino martial arts?

Please explain

Has there ever been a time when you could not teach the Filipino martial arts?

Please explain

Have you taken, or thought about taking, a break from training in the Filipino martial arts since you started training?

Please explain

Have you taken, or thought about taking, a break from teaching the Filipino martial arts since you started teaching?

Please explain

FUTURE

How long do you think you will continue to train in the Filipino martial arts?

Why are you going to continue training in the Filipino martial arts?

How long do you think you will continue to teach the Filipino martial arts?

Why are you going to continue teaching the Filipino martial arts?

As you look into your future, what aspects of training in the Filipino martial arts do you see as being important?

As you look into your future, what aspects of teaching the Filipino martial arts do you see as being important?

Is there anything else that you would like to add that I have not asked you about?