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Development of the Cultural Appreciation of Martial Arts Scale

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DEVELOPMENT OF THE CULTURAL APPRECIATION OF MARTIAL ARTS SCALE

DEVELOPMENT OF THE CULTURAL APPRECIATION OF MARTIAL ARTS SCALE

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Education in Recreation and Sport Management

By

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Bachelor of Science in Organizational Management, 2011

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ABSTRACT

The purpose of this study was to develop a reliable and valid social sciences instrument designed to measure the construct of Cultural Appreciation of Martial Arts. Data were collected from 114 adult martial arts participants. Study participants represented Taekwondo schools located in Arkansas and Filipino martial arts schools located in Arkansas, Missouri, Oklahoma, and Texas. Development of the instrument involved the use of an expert panel, a Q-sort, test-retest reliability test, Exploratory Factor Analysis, and Cronbach's alpha.

The study resulted in a 20-item, 3-factor scale that measures Cultural Knowledge, Cultural Sensitivity, and Cultural Awareness and is named the *Cultural Appreciation of Martial Arts Scale*. Results indicate the scale is reliable and valid. Reliability for each of the three factors based on Cronbach's alpha were $\alpha = .962$, $.918$, and $.873$ respectively. Initial validation of the instrument was established. However, further validation needs to occur.

Future studies should be conducted with additional populations including other well-known martial arts styles from countries such as Japan and China. The construct of Cultural Appreciation of Martial Arts could also be studied for its potential relationships to other leisure constructs. Study and instrumentation for other activities or endeavors that are associated with a particular culture would be another avenue for further study.

This thesis is approved for recommendation
to the Graduate Council.

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This study and the successful completion of my Master of Education would not have been possible without the support of my beautiful wife, Rosemary. Her dedication has been unfaltering. She knows better than anyone else the sacrifices, hardships, and difficulties as well as the triumphant moments that were experienced throughout this process. She also understands that I am not finished with my educational quest and continues to support me as I venture on to obtain my Doctorate of Education.

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I am thankful for each of my committee members: Dr. Merry Moiseichik, Dr. Stephen W. Dittmore, and Dr. Stavros Kavouras. Each provided unique guidance and support during the course of completing this thesis. Without Dr. Moiseichik's structured approach to completing tasks at set times, I am not sure I would have been so prepared and well read on the literature. I am also thankful for the time Dr. Moiseichik and I spent discussing a wide range of topics. Dr. Dittmore was a welcome source of information and direction; especially when completing the data analysis. Dr. Kavouras provided a needed outside perspective, and I appreciate his questions which helped me better evaluate and understand the subject matter and how to present that information.

DEDICATION

‘By pen or by blade, it shall be done.’ This is the motto for the Secretary Generals of the *International Philippine Martial Arts Federation*, which I represent as a recognized Grand Master in the art of *Kombatan Arnis Presas Style* under the Founder, Grand Master Ernesto A. Presas. The motto is also an exemplary way to describe my quest to further my own understandings of the martial arts and my efforts to share all that has been shared with me.

I dedicate this thesis to all of my teachers, both scholarly and within the martial arts, that have dedicated their lives to the pursuit of learning, teaching, and sharing. There are far too many men and women that have influenced me to list here, but I would name two men that have been the most inspiring, encouraging, and influential – GGM Ernesto A. Presas and Bapak (Uncle) Willem de Thouars. Their contributions to the arts will live on far after I am gone. Their contributions to me personally have helped shaped my life in ways for which I can never thank them enough.

I also dedicate this thesis to all of my students and my brothers and sisters in the arts. Many of you are directly responsible for helping me to achieve my goals. You know who you are. I will let you fight it out over who has been my biggest supporter. Salute!

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CHAPTER I

INTRODUCTION

On December 11, 2009, President Gloria Macapagal-Arroyo approved Republic Act Number 9850 which defined the indigenous Filipino martial art Arnis and declared it as the Philippine National Martial Art and Sport (Lawphil, 2009). This national recognition represents a huge shift in the movement to educate, promote, and propagate the Filipino martial arts not only to Filipinos but the world at large. The combative arts indigenous to the Philippines have always been an essential part of the Filipino society; initially as a necessity to combat invaders, and today as a matter of cultural heritage and leisure activity. Unlike some other martial arts styles, the importance of culture and the historical development of the Filipino martial arts (FMA) are strongly stressed to participants. One indicator of this fact is the enormous focus on traditional weapons training methodology based on historical events. The vast majority of FMA systems begin weapons training immediately.

Taekwondo is the national martial art of Korea. Unlike Filipino martial arts, Taekwondo stresses empty hand tactics over weapons training and is far more well-known to the general public. Over 70 million people around the world participate in Taekwondo (Kim, 2006). As with other martial arts, its development was one of necessity for protection from invaders and assailants. Today it is also an Olympic sport recognized across the globe and is practiced for reasons including fitness and health, sport, and self-defense. Taekwondo and its practitioners have been subjects of several studies investigating the physical and social benefits (Kim Y. , 2009); self-control and self-regulation (Choi, Ko, & Lim, 2009); and responsibility, self-expression, and confidence (Park, 2009). Studies have also examined the potential physical harms (Engebretsen, et al., 2013; Alizadeh, Shirzad, & Sedaghati, 2012; Kazemi, et al., 2009).

Purpose of the Study

Previous research has explored various cultural constructs. No research was found that clearly defined cultural appreciation. Utilizing existing research investigating aspects of culture including cultural awareness and cultural competence, the study examined cultural appreciation as a variable in a leisure activity. Practitioners of the Filipino martial arts are often highly immersed in the cultural aspects associated with the Philippines and the indigenous combative arts. Likewise, Taekwondo students are often taught to identify Korean words and phrases and how to count in Korean. They are also exposed to cultural practices and beliefs during their training. Previous research was not found that explored cultural appreciation as it relates to a leisure endeavor. This study sought to develop a reliable and valid survey instrument measuring the construct of Cultural Appreciation of Martial Arts.

Statement of the Problem

The problem of this study was to identify the components of Cultural Appreciation of Martial Arts participants by investigating the data collected from practitioners of the Filipino martial arts and Taekwondo. It is important to better understand cultural appreciation and any role it plays as it pertains to particular endeavors. There still remain a number of areas where research is lacking concerning motivational factors and intrinsic and extrinsic rewards that exist for leisure activities. It is important for program developers and facilitators to better understand the role cultural appreciation plays for practitioners of the martial arts to best meet the needs of a program's participants.

Research Objectives

The objectives of this study are:

1. to develop a social sciences instrument,
2. to determine the factors composing Cultural Appreciation of Martial Arts,
3. to establish the internal consistency and reliability of the survey instrument,
4. to establish validity of the survey instrument.

Definition of Terms

The terms utilized in this study are identified and defined below:

Cultural Appreciation: The perceived attitude towards, and awareness, cultivation, implementation or integration of, the understanding of customary beliefs, social forms, shared attitudes, values, goals, practices, and material traits of a racial, religious, or social group as measured by the *Cultural Appreciation of Martial Arts Scale (CAMAS)*.

Cultural Awareness – Being conscious that there are a variety of cultures, that differences exist between them, that culture plays an important role for the corresponding social group, and that one's own cultural background and experiences can influence beliefs, attitudes, and behaviors.

Cultural Knowledge: The actual understanding of customary beliefs, social forms, shared attitudes, values, goals, practices, and material traits of a racial, ethnic, religious, or social group. This understanding can be expressed through assimilation, acculturation, or appropriation.

Cultural Sensitivity – The respect, value, and attitude one demonstrates towards a particular culture, its beliefs and practices.

Cultural Skills – The process of acquiring, implementing, or integrating cultural practices or knowledge.

Filipino Martial Arts: As defined by Republic Act No. 9850, the Filipino martial arts are the indigenous combative and sport arts of the Philippines. They are characterized by the use of swinging and twirling movements, accompanied by striking, thrusting and parrying techniques for defense and offense. This is usually done with the use of one or two weapons such as sticks, swords, and knives or any similar implements or with bare hands and feet used for striking, blocking, locking and grappling. The Filipino martial arts are officially known as Arnis, but may also be known as Eskrima, Kali, Kuntaw, Garrote and other names in various regional languages, such as *Pananandata* in Tagalog; *Pagkalikali*, Ibanang; *Kabaroan* and *Kalirongan*, Pangasinan; *Kaliradman*, Bisaya; and *Didja*, Ilokana (Lawphil, 2009).

Delimitations of the Study

A random sample of Taekwondo and Filipino martial arts schools will be drawn from the target population of Taekwondo and Filipino martial arts schools located within Arkansas and the surrounding states. Adult students at the chosen schools will be utilized for this study.

Significance of the Study

Recreation and leisure are being increasingly understood as a significant aspect, and even critical dimension of people's lives (Walker, 1999). Researchers have identified leisure as having a greater impact on one's quality of life than any other area of behavior and experience (Fine, 1996; Kelly, 1996). Due to this importance, research recommends that recreation and leisure programs be constantly evaluated and improved (Manning, 1984). Program directors

must also be aware of the numerous facets that can contribute to an individual's aspiration to participate in a particular activity, the costs for that individual, and the desired benefits that are sought (Stallings as cited in O'Sullivan, 1996). Turning lackluster participation of an activity into one that is fully supported by enthusiastic and dedicated participants is vital to the overall success of a program.

Findings of this study will add to the body of knowledge pertaining to cultural components. It will establish a social sciences instrument that can be used to measure Cultural Appreciation of Martial Arts by martial arts practitioners. In the future, this instrument may help identify the importance of cultural appreciation as a potentially key component in the development and implementation of leisure programs. It may also be used to identify relationships between cultural appreciation and other constructs. This information will allow program directors, instructors, and facilitators to tailor program offerings based on the desires of participants and the rewards garnered from the programs. Future studies utilizing the *Cultural Appreciation of Martial Arts Scale* will help in the planning, operating, evaluating, and marketing of a program that integrates cultural learning. This will help program directors improve programs offered while enriching participants' lives.

CHAPTER II

REVIEW OF RELATED LITERATURE

This current study was conducted to develop a social sciences instrument to measure culture appreciation of martial arts participants by examining practitioners of Taekwondo and the Filipino martial arts. This chapter presents a review of the related literature.

Cultural Appreciation

Culture, as it is approached in this study, is concerned with an anthropological or sociological definition of culture. According to cultural anthropologist founder, Sir Edward Tylor (1871), culture is, “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (p. 1). Cultural appreciation does not as of yet have a clearly articulated definition that is accepted globally. For purposes of this study, it is defined as the perceived attitude towards, and awareness, cultivation, implementation or integration of, the understanding of customary beliefs, social forms, shared attitudes, values, goals, practices, and material traits of a racial, religious, or social group. A fairly vast knowledge base exists on various aspects of culture. This includes studies investigating cultural awareness, cross-cultural understanding, and cultural competence.

Tian and Tian (2011) found that age was not a high indicator for cultural awareness. Instead, a better indicator was the amount of education an individual had. The higher the education, the more aware and knowledgeable a person was likely to be. Ethnicity was also found to play a significant part in cultural awareness. Individuals from a particular culture were

identified as not only being more aware, but also more likely to engage in an activity for the cultural experience.

O'Donohue and Benuto (2010) noted that anthropologists spend years to lifetimes studying a particular culture and then tend to profess only a moderate understanding of the culture. In their study, they focused on cultural sensitivity; in particular the lack of a clearly articulated operational definition and description of either culture or sensitivity. Wright & Cumming (2005) proposed seven dimensions of cultural sensitivity as it relates to psychology: 1) accurately identifying the culture to which the person belongs; 2) accurately knowing actual regularities associated with the culture or cultures; 3) knowing when these regularities are potentially relevant to the task with which the psychologist is concerned; 4) ethical judgments that acting on or respecting this cultural regularity is not ethically impermissible (e.g., are not sexist or racist); 5) knowing how to effectively implement any action in a culturally sensitive manner; 6) if cultural sensitivity is regarded as a global construct, all issues are nested by all relevant cultures and all possible permutations; and 7) awareness of how the psychologist's own cultural values and assumptions affect and interact with the cultural issues at hand.

In nursing, the concept of cultural awareness and competence is vitally important. Understanding of varying cultural structures and interpretations is necessary to prevent undue costs, burdens, and compromising the quality of healthcare (Anderson, 1990; Dixon-Mueller, 1993). Rew et al. (2003) developed a cultural awareness scale based on research of cultural awareness, cultural sensitivity, cultural competence, nursing clinical practice, and nursing education. They noted that formal evaluations of programs designed to provide cultural education were lacking, and that this may be due to ambiguity of terms such as cultural sensitivity, multicultural awareness, and cultural competence.

According to Sodowsky, Taffe, Gutkin, and Wise (1994), culturally competent individuals are aware of differences in people based on knowledge of their cultures. They also respect individuals from different cultures and value diversity. Rew et al., (2003) classified cultural competence into four components:

- Cultural awareness (representing the affective dimension)
- Cultural sensitivity (representing the attitudinal dimension)
- Cultural knowledge (representing the cognitive dimension)
- Cultural skills (representing the behavioral dimension)

Schnell (2011) addressed the issue of cross-cultural sensitivity in the classroom. He noted that the way a class is taught can be almost as important as what is taught in terms of addressing and preventing cultural misunderstandings. In order to improve relations between cultures, one needs to be aware of the affective, cognitive, and interpersonal domains of cross-cultural interaction. Schnell (2011) stated, “The affective domain involves acceptance and respect of other cultural backgrounds. The cognitive domain emphasizes knowledge and understanding of other cultural backgrounds. The interpersonal domain stresses the development of communication skills for interacting with various cultural backgrounds” (p. 44).

A number of measurement instruments are used to gauge cultural awareness, sensitivity, and competence. These include the Bennett scale (1993) also known as the Developmental Model of Intercultural Sensitivity, the Cultural Competence Self-Assessment Questionnaire (Mason, 1995), the Diversity Mission Evaluation Questionnaire (Ducker & Tori, 2001), and Measuring Cultural Awareness in Nursing Students (Krainovich-Miller, et al., 2008).

Taken from the ideas above it could be argued that is important to better understand cultural issues and that cultural understanding can provide value and benefit in a variety of fields.

Research was not found that addressed cultural appreciation as it relates to the pursuit of an endeavor while providing a way to measure an individual's awareness, attitude, and perceived or actual knowledge as it relates to the activity. The author of the current study utilized the current literature and existing cultural measurement scales to establish an instrument to accurately measure these items for participants of the martial arts; specifically, Taekwondo and the Filipino martial arts.

Culture and the Martial Arts

No research was found that examined cultural appreciation of the martial arts. Kim, Zhang, & Ko (2009) did identify Cultural Learning as one factor associated with market demand and training in Taekwondo. Schmidt (as cited in Kim, Zhang, & Ko, 2009), reported that Taekwondo practitioners are acculturated to traditional Korean cultural ideas, behaviors and norms. The findings by Kim et al. supported the concept that Taekwondo training is a cultural learning process. However, the findings also revealed that "Cultural Learning may be a secondary consideration or viewed as a consequence of attending...instead of an active reason" (Kim, Zhang, & Ko, 2009, p. 162)

Studies have also examined the martial arts and its relationship to other cultural aspects. Lewis (2012) identified Hip Hop Stick Dance, or Hip Hop Tinikling, as an evolving combination of traditional Filipino folk dance and Filipino martial arts with modern pop-culture music. This activity incorporates and meets national dance standards (National Dance Association, 2010) and physical education standards (National Association for Sport and Physical Education, 2004); including standards of comparing and understanding cultural and historical aspects. These

standards support the view that understanding physical activities are a product of complex cultural processes is important.

The Filipino martial arts are also intertwined with the moro-moro or komedya stage plays. These are types of folk drama usually performed during fiestas in the Philippines. “Moro-moro is a socioreligious play wherein performers reenact the triumph of the Christian Spaniards over the Muslim Moors at Granada” (Paman, 2007, p. 13). Filipino martial arts movements existed and were incorporated into these plays. At least one well-known Filipino martial arts system bases their teachings on the moro-moro. The *Garimot* system includes all 30 sequences of the moro-moro.

Doce Pares de Francia was a play which dramatized the triumph of the Spanish Christians over the Muslim Moors. It was introduced to the Philippines by the Spanish via Mexico, then renamed by the Filipinos to moro-moro, and used to preserve their fighting arts as the first curriculum of arnis de mano. *Garimot Arnis* preserves the 30 traditional sequences of the battle-dances in the moro-moro, and all students are required to learn them and the hidden application, with a variety of weapons and shields. Every member of the *Garimot* lineage has been a moro-moro player. (Rivera, n.d.)

Taekwondo has also been fused with dance and music. Demonstrations by Taekwondo practitioners displaying their dance and martial arts prowess are held at formal events and on the streets of Korea. A number of videos demonstrating this fusion can be found on *YouTube* and other social media sites. This seems to be a natural extension of Taekwondo practitioners performing their forms, or poomsaes. These forms are traditionally done without music, but music was integrated for demonstration purposes. A freestyle performance accompanied by music that is based on Taekwondo techniques is allowed in some poomsae competitions (USA Taekwondo, 2013). Practitioners are now also incorporating dance moves to create something distinct and separate from traditional Taekwondo. No research was found that examines this new form of dance performance.

The adaptation, incorporation, acculturation, or acceptance of the martial arts culture has also been examined by a range of studies including the exploring of local interactional situations (Hedegard, 2012); the internal conflict between religious beliefs and leisure practices (Borer & Schafer, 2011); and spectator motives and media consumption behavior (Seungmo, Andrew, & Greenwell, 2009). Kim & Chalip (2010) investigated the relationship between Taekwondo and Korea as a destination marketing opportunity. They noted that some activities are strongly associated with particular countries, and that Taekwondo is identified highly with the Republic of Korea. Ko (2002) stated that Koreans have more experience watching or participating in the martial arts than those in the western world since the martial arts have traditionally been seen as an important tool for cultivating the mind and character.

Kim & Chalip's study examined 'Tae Kwon Do Park,' which was under construction by the Korean government, and the potential to leverage the park for tourism. The park was designed to house opportunities to compete, participate in advanced training in Taekwondo, and to learn about its cultural heritage. Kim & Chalip (2010) found that, "sport can be leveraged to promote tourism to a destination when the destination has a meaningful association with the sport" (p. 307).

Numerous authors have devoted time to explore the culture of the martial arts. There are a number of books and publications dedicated to the Filipino martial arts (Inosanto, Johnson, & Foon, 1980; Paman, 2007; Presas, 1996; Giron, 2006; Wiley, 1997) and to Taekwondo (Capner, 2000; Cook, 2006; Whang, Whang, & Saltz, 1999) that address cultural and historical aspects of these styles. The various works dedicated to these arts speak to the importance of history and culture as it relates to the martial arts.

It could be argued that understanding the cultural context is fundamentally important to truly comprehend the nature of the martial arts. Sweet (1998) posited that teaching Taekwondo without including the philosophy of the art was not possible. The traditional Korean philosophies of *Han*, the idea that mind and body are not separable and that man is not separable from heaven and earth, and *Hongik-ingan*, the cooperation between men and the harmony between man and nature, have helped to shape the culture of Korea and Taekwondo (Lee, 2001).

Na stated:

To teach the essential nature of Taekwondo, teachers should approach it by teaching the more traditional and holistic aspects of martial arts. This approach focuses on teaching different cultural beliefs and values, such as building confidence and self-esteem, making contact with oneself and one's fears, and showing respect and concern for others, as well as teaching physical skills. In this way, students learn human diversity through mental training in a martial art from a different culture. (2009, p. 33)

Choi Hong Hi, recognized as the originator of the term Taekwon-Do and often regarded as the founder of Taekwondo, stated:

The moral culture, which might be found mostly in the oriental philosophy, may be difficult and perhaps confusing for Western people to grasp the real meaning of it, because of its broad connotation and various possible interpretations along with their own sports or arts. Generally speaking, it can be regarded as the mental education as in Taekwon-Do to cultivate the noble character of the person who practices this wonderful art, similarly the promotion of good and healthy sportsmanship or caballero-ship. Needless to say that, by concentrating on this moral spirit, better results can be obtained in any work or art. (1965, p. 18)

In the Philippines, the indigenous combative arts have prevented permanent subjugation by a foreign power. These arts are considered the backbone of Filipino society and have played an important role in Filipino history (Wiley, Filipino martial arts: Cabalesserrada Escrima, 1994). As it relates to the martial history of the Philippines, one of the most intriguing and important historical figures is Lapu-Lapu. He and his men are credited with the killing of Ferdinand Magellan at the battle of Mactan in April 1521. Antonio Pigafetta, a Venetian scholar

accompanied Magellan on his voyage around the world, and kept a detailed journal describing the events of the battle. The original journal was lost, but he wrote an account of the voyage sometime between 1522 and 1525. Lapu-Lapu and the battle with the Spaniards serve as a symbol for Filipino national pride and their refusal to surrender to the demands of foreign invaders. In Dionisio Canete's book *Eskrima, Kali, Arnis* (as cited in Pallen, 2005), the methods and weapons used by Lapu-Lapu and the island defenders are also attributed as being direct representations or ancestors of the Filipino martial art.

The contribution of the Filipino martial arts to the Philippines can also be seen through the efforts of the *Kataas-taasan, Kagalang-galang Katipunan ng mga Anak ng Bayan*, or Katipunan. This was a revolutionary society designed to separate the Philippines from Spain during the late 1800s. The Spanish occupation was one of disdain and disgrace for the native Filipinos. The opinion held by many Spanish is evident in the writings of Franciz St. Clair.

The Katipunan, the bastard child of Filipino masonry, that ungrateful offspring which was unfaithful even to the mother which brought it forth, was a society within the bosom of which was redeveloped the Malay instinct which had lain dormant for some three centuries. This instinct, brutal, savage, intensely ignorant, immoral, ungodly; an instinct found still among some of the uncivilized tribes of the mountain fastnesses of Luzon; an instinct once almost blotted out after many years of difficult labor and self-sacrifice on the part of the Religious Orders, once again burst forth in all its strength. The Indian left to himself, deprived of the curbing influence of the Christian religion, speedily falls back into the condition of depravity in which Urdaneta and Legazpi found him. (St. Clair, 1902, pp. 9-10)

Many of the Katipuneros (members of the Katipunan) used traditional weapons such as bolos, which are swords or knives, and training in their fight against the Spanish. In his firsthand account, Alvarez (1992) directly mentions this fact several times, "We in the Katipunan are still few in number; moreover, the only weapons we have are the bolo, the spear, and the bow and arrow" (p. 11), "The Katipuneros returned the gunfire and charged with their bolos..." (p. 28), "His wife, Francisca Angeles, slung a bolo on her waist and insisted that she, too, was joining the

Revolution” (p. 32), and “He told me to grip my bolo tightly and to prepare myself for the struggle that had become inevitable” (p. 37).

Like the Philippines, Korea’s history and culture was integrated with the martial arts. During the Silla period, an organization known as the *hwarang* was formed. There is much speculation about the exact origins and purposes of the *hwarang* due to scarce historical data. However, a number of scholars and many students of Korean martial arts share similar viewpoints regarding the organization. This social organization, “was a means of instilling military and wilderness training, instructing future leaders, preserving and developing indigenous cultural and poetic forms, and absorbing ideas and practices...” (McBride, 2010, p. 56). Tikhonov (1998) stated that most mainstream historians hold that the *hwarang* was an elite corps of well-trained warriors, at least during the late sixth and early seventh century. Tikhonov (1998) goes on to note that the organization was designed to teach moral, ethical and religious basics. Additionally, the highly praised value of having a defiant attitude towards death became an identifying trait of the *hwarang* as bravery in battle emerged as one of the prevailing virtues.

Just as Korea and the Philippines share historical and cultural traits in relation to the martial arts being important during wars and conflicts, positive character development is also similar. The positive life skills and characteristics of respect, honor, self-confidence, self-discipline, and spiritual growth are common in both Taekwondo and the Filipino martial arts. These characteristics are important cultural aspects of the Filipino martial arts that are being shared in various programs around the world.

One of these outreaches is being undertaken by *Eskabo Daan*; a martial arts system and school, founded in San Francisco that is dedicated to propagating the Filipino martial arts and sharing its virtues. *Eskabo Daan* is being sponsored by the University of Alaska Fairbanks, and

the 4-H, to share the Filipino martial arts with Alaskan natives as a positive influence on their lives. In April 2013, *Eskabo Daan* will be making their third trip to Alaska to reach the remote Native American villages (R. Castro, personal communication, April 22, 2013).

According to Robert Castro (personal communication, April 22, 2013), founder and Grand Master of *Eskabo Daan*, the villages are plagued with the lack of employment opportunities, depression, despair, alcoholism, and abuse. Children as young as eight years old are committing suicide, and some 80% of native women in these villages have been molested or raped by the time they are teenagers. These statements are backed by a number of studies (Tann, Tabiku, Okamoto, & Yanow, 2007; Mattaini, 1991; Travis, 1983; Lester, 1995). “Alcohol continues to fuel high rates of domestic violence, child abuse, and violent death in the Native community” (Institute of Social and Economic Research, 2004, p. 1). The social issues faced by Alaskan natives is so great that the 1994 Violence Against Women Act (VAWA) gave federal support to develop and strengthen law enforcement and prosecution strategies to combat violence against Native women and children.

To help combat these issues at the local level, *Eskabo Daan* provides the youth with positive male role models determined to demonstrate that there is more to life than a desolate and oppressive village life. Self-defense is used as a key to reach the youth and the women that desperately need to be able to defend themselves. The importance of culture and history is stressed, and spiritual concepts are shared so that the youth can learn to appreciate life. In a phone conversation with Castro, he stated, “Most importantly, most of the adults do not seem to show them love and attention. We do. In fact, we are the only group returning a third time to be with them” (personal communication, April 22, 2013). All of this is accomplished using the martial arts as a way to achieve these goals.

Summary

The literature review identifies cultural aspects as being important in a variety of fields as indicated by the assessment tools designed to measure specific cultural constructs. These assessment tools include: the Developmental Model of Intercultural Sensitivity (Bennett, 1986), the Cultural Competence Self-Assessment Questionnaire (Mason, 1995), the Diversity Mission Evaluation Questionnaire (Ducker & Tori, 2001), and Measuring Cultural Awareness in Nursing Students (Krainovich-Miller, et al., 2008). The review established that these cultural constructs do not have universally accepted definitions. The cultural background of martial arts was explored to establish the need for the *CAMAS*. Numerous studies have been conducted on cultural aspects of the martial arts including studies that examined potential marketing opportunities, cultural learning, and acculturation and assimilation. The literature review also revealed historical background information of Taekwondo and the Filipino martial arts. No research was found that identified or explored the construct of *Cultural Appreciation of Martial Arts*.

CHAPTER III

METHODOLOGY

Chapter 3 presents the procedures and processes undertaken to develop the *Cultural Appreciation of Martial Arts Scale*. Item content establishment as related to cultural appreciation in the martial arts is discussed. Also discussed are the generation of the pool of items and the utilization of an expert panel for review and development. This chapter outlines the techniques used for collecting the data and data analysis procedures for this instrument. Lastly, it details the procedures employed for validation of the instrument and tests for measurement equivalence.

Item Content

The construct of cultural appreciation in the martial arts, while related to other constructs, is concerned specifically with cultural appreciation of a particular leisure activity specifically, the martial arts. No competing definitions of cultural appreciation of the martial arts were found. The bounds are therefore established to be within the four components as identified, assessed, and defined by the author of the current study as supported by the literature (Rew, Becker, Cookston, Khosropour, & Martinez, 2003; Sue, 2001; Gamst, et al., 2004; Cornelius, Booker, Arthur, Reeves, & Morgan, 2004). These components are cognitive, behavioral, affect, and attitudinal in nature.

Measures currently exist that address cultural aspects such as cultural awareness (Robinson, 1974) and cultural competence (Dunaway, Morrow, & Porter, 2012; Williams, 2007). However, current research was not found that addresses the unique nature of cultural appreciation among participants of a leisure activity either as motivation or reward. This study

sought to create a valid and reliable instrument to address this issue. To that end, homogenous indicators were necessary. Homogenous indicators are items that strictly reflect the construct operationalization and therefore are highly concentrated on the centroid or true meaning of a specific construct (Little, Lindenberge, & Nesselroade, 1999).

Item Pool Generation

The instrument for this study deals specifically with cultural appreciation of the martial arts. The *Cultural Appreciation of Martial Arts Scale (CAMAS)* was designed to examine the components identified by the expert panel assembled for this study and supported by the literature; specifically participants' cultural awareness, cultural sensitivity, cultural knowledge, and cultural skills. The *CAMAS* will ultimately help to reveal the importance culture may play in a participant's decision to train in the martial arts or rewards that may be garnered from his or her involvement in the activity.

A current measurement scale was not found that adequately measured cultural appreciation in this context. Initial item statements were drafted with the use of two techniques: original item development and the use of existing scales. The author of the present study developed eight to ten original item statements per each of the four components identified by the literature review and input from the expert panel. The author then gathered items from existing measures and revised them for fit.

The *CAMAS* questionnaire uses a seven-point Likert-type scale anchored to "Strongly Agree" and "Strongly Disagree." Likert introduced this method for a summated rating scale to deals with a pool of items that are believed to be relevant to the attitude object of interest (Vaske, 2008). Sample item questions included in this pool include, "I take time to learn about the

culture of my martial arts”, “My own attitudes, beliefs, and values are influenced by the culture of my martial arts”, and “I am knowledgeable about the history, traditions, and values of my martial arts and its home country.” Respondents likely to be in agreement are those with high cultural appreciation orientation. Respondents likely to be in disagreement are those with low cultural appreciation orientation. A total of 10 items per component were included in the *CAMAS*.

Expert Panel

After generation of the initial item pool, a panel was assembled of eight martial arts instructors with backgrounds in either Taekwondo or the Filipino martial arts. Each instructor chosen for the expert panel has at least 30 years of experience in the martial arts and is a recognized high ranking representative of their respective style. They were selected based on their interest, knowledge, commitment, and expertise in their field. This expert panel was asked to evaluate the *CAMAS* and perform item analysis using a Q-sort to identify which items most likely related to each of the four components by matching items with the corresponding definition.

Expert Review

The expert panel members were contacted by email, phone, and social media messaging. Panel members were asked to perform several tasks: review and critique the definitions used per identified component, provide feedback regarding item wording, recommend new items for inclusion as necessary, perform a Q-sort of the completed item pool by matching items with the corresponding definition, and to note any issues with the *CAMAS*. Panel members were provided

with the definitions and items and given three weeks to complete their critique. The review process resulted in the generation of 18 new items and the rewording of three items for readability. No definitions were altered as a result of the expert review process.

Q-Sort

After completion of the item pool, the expert panel conducted a Q-sort as a contribution to establishing Cultural Appreciation of Martial Arts construct validity. According to Stephenson (1953), a Q-sort involves having individuals with knowledge of the construct (Cultural Appreciation of Martial Arts) sort the items on each component of cultural appreciation with the definition from which they were derived. Panel members were given the definition of each component for Cultural Appreciation of Martial Arts along with a document containing the pool of items. The panel then matched each item with the corresponding component. This process helped identify heterogeneous items, items which may overlap more than one component, from homogenous types of items. As mentioned above, one goal in the development of this measure was to develop homogenous item sets.

Once the Q-sort was finished, the author tabulated the frequency each item was categorized to reflect a specific component. Items that were associated with more than one component were eliminated or reevaluated by the expert panel to determine why it seemed to be heterogeneous. Items with at least three-fourths consensus were kept.

After completion of the Q-sort, expert and face validity was established as the items appeared to capture the essence of the appropriate construct. The panel also provided feedback pertaining to content validity, which is the concept that the important content domain is covered by the indicators. Further establishment of validity is detailed in the following sections.

Instrumentation

The only instrument in this study is the *Cultural Appreciation of Martial Arts Scale* under development. The Likert-type items utilized a 7-point response scale: “Strongly Disagree,” “Disagree,” “Slightly Disagree,” “Neither Agree or Disagree,” “Slightly Agree,” “Agree,” “Strongly Agree”. The 7-point response scale was chosen to provide respondents with several options for agreement on the items. Providing additional response options for each item used to measure the variable, measurement precision increases because, those who feel strongly can be distinguished from those with moderate feelings (Vaske, 2008).

Test Retest Reliability

Reliability of the *CAMAS* was tested using a test-retest method. Testing reliability with this methodology is valid for the *CAMAS* because the items are subjective. Respondents answer according to their own personal experience. A convenience sample of 10 adult martial arts students were selected from a martial arts school in Bentonville, Arkansas for the test-retest. These students were asked to complete the *CAMAS* section of the survey instrument, and their scores were recorded via *Survey Methods*. After a period of seven days, the students were asked to complete the *CAMAS* a second time. This time frame was chosen to allow enough time for respondents to forget how they responded to the items the first time, while not providing enough time for significant changes in the respondents’ opinions, attitudes, and knowledge. Running reliability analysis for the test-retest resulted in Cronbach’s alpha of .999 and an intraclass correlation coefficient of .998. Cronbach’s alpha and the correlation coefficient indicate nearly perfect reliability. The *CAMAS* is provided in Appendix C.

Participants

Participants utilized for this study were current adult Taekwondo and Filipino martial arts students. These participants were targeted due to this specific pursuit. This provides greater homogeneity in terms of activity types. These participants were drawn from 22 martial arts schools located in Arkansas and the surrounding states. An internet search revealed 153 martial arts schools specializing in Taekwondo as having locations in Arkansas. In total, 10 Taekwondo academies located in different cities in Arkansas were selected to participate in this study. These academies were chosen via systematic random sampling from the list of Taekwondo schools located in Arkansas. Every fifteenth school was selected. Five Taekwondo schools declined to participate and two schools were no longer in existence so new schools were chosen via random sampling.

An internet search revealed 49 martial arts schools specializing in Filipino martial arts located in Arkansas and its bordering states. Twelve Filipino martial arts schools located in Arkansas and its border states of Oklahoma, Texas, and Missouri were selected to participate. It was necessary to use Filipino martial arts located in other states, and to utilize additional schools to increase the statistical power because there are far fewer FMA schools and practitioners in Arkansas by comparison to Taekwondo schools. These academies were chosen via systematic random sampling from the list of Filipino martial arts schools. Every fourth school was selected.

Data Collection

After all modifications and additional advisement, the survey was prepared for administration. Instructors at each of the martial arts schools selected for this study were contacted by the author of this study, and were asked for their participation in this study. Upon

their agreement, an email cover letter (See Appendix A) was sent with the informed consent information (See Appendix B) which contained the purpose of the study, assurance of anonymity, and the importance of their responses. Additionally, the email contained directions for the instrument, and a link to the questionnaire. Instructors were asked to print a copy of the email and post it for students, and to forward the email directly to their adult students as well as to make announcements in class encouraging their students' participation.

Responses from each individual were automatically recorded online via *Survey Methods*. After one week a reminder email was sent to the instructors of the martial arts schools. This email served as a reminder for those that had not responded and as a "thank you" for those that had. After two weeks of accepting responses, all the raw data was downloaded. All data was then input into an Excel spreadsheet suitable to import into SPSS.

Data Analysis

A common approach to instrument development in the social sciences has been the use of factor analysis. "Factor analysis is a mathematical technique which permits the reduction of a large number of interrelated variables to a smaller number of latent dimensions or factors" (Kass & Tinsley, 1979, p. 120). The aim of the current study is to represent the structure of correlations among measured variables with a common factor model.

Exploratory Factor Analysis (EFA) was utilized for this study because it can provide both structure for, and distinctions among, the correlated variables. Principal Components Analysis (PCA) with *Varimax with Kaiser Normalization* rotation was performed to reduce the dimensionality of the multivariate data set to the least number of meaningful variables with the goal of reducing the original variables to the least number of factors. The PCA determined the

number of eigenvalues greater than one. Cronbach's alpha (alpha coefficient) was used to establish the internal reliability of the scales.

Data analysis was performed using the Statistical Package for the Social Sciences (SPSS). SPSS 21.0.0.0 was used for reliability to screen the data and provide descriptive statistics.

CHAPTER IV

RESULTS

This chapter presents the analysis of the data as a result of the methodology detailed in Chapter 3. The purpose of this study was to gather information and utilize the collected data to develop the *Cultural Appreciation of Martial Arts Scale (CAMAS)*. In order to achieve this, the construct of Cultural Appreciation of Martial Arts had to be identified, defined, and investigated. Previous research was not found that clearly articulated what cultural appreciation of an endeavor is and what role if any it plays for its participants.

Scale Development

Developing a summated rating scale requires several steps in the process. Five major steps utilized for development of this instrument were: defining the construct, designing the scale, conducting a test-retest, performing item analysis, and verifying reliability and validity. An expert panel of martial arts experts was used to evaluate, review, and provide feedback for the instrument.

Defining the Construct

Adequately detailed statements with an empirical and theoretical base were not found for the construct of Cultural Appreciation of Martial Arts for use in assessments. The construct of Cultural Appreciation of Martial Arts was defined utilizing the current literature on cultural aspects and any corresponding measurement instruments for aspects such as cultural

competence, cultural awareness, cross-cultural understanding, cultural sensitivity, and cultural learning.

Item Development

Initial item development began with original item creation. The author developed definitions for the construct and potential components from which eight to ten items per component were generated. Attention was given to the creation of homogenous item sets while addressing the scope of the dimensions. A total of 34 items were initially generated.

Expert panel members were provided with the definitions for the identified components and items and given three weeks to complete their critique. See Table 4.1 for the components and definitions. Panel members reviewed and critiqued the definitions and the items reflecting them, provided feedback, and made recommendations regarding item wording. The review process resulted in the generation of 18 new items and the rewording of three items for readability. No definitions were altered as a result of the expert review process.

The expert panel then conducted a Q-sort as a contribution to establishing validity. Those items with high (75%-100%) consensus (matched to the specified definition) were retained. Of the 52 items in the item pool, 40 were retained. The expert panel contributed to the establishment of face validity as the items appeared to capture the essence of the appropriate construct (Anastasi, 1988). The panel also provided feedback pertaining to content validity, which is the concept that the important content domain is covered by the indicators.

Instrumentation

The summated rating scale developed for the *CAMAS* utilized a 7-point response scale. After reading each item, respondents rated their agreement with the item. Strongly disagree was scored as 1 and strongly agree as 7.

Participants

Participants utilized for this study were current adult Taekwondo and Filipino martial arts students. These participants were drawn from 22 martial arts schools located in Arkansas and the surrounding states. Sixty-eight questionnaires were initiated by Taekwondo participants. A total of 60 questionnaires were completed by Taekwondo practitioners (n = 60). Sixty-one questionnaires were initiated by Filipino martial arts participants. A total of 54 questionnaires were completed by Filipino martial arts practitioners (n = 54). Of the 129 questionnaires initiated, 114 were complete and used for this study (n = 114).

Table 4.1 Cultural Appreciation Components, Dimensions, and Definitions

Component	Dimension	Definition
Cultural Awareness	Affective	Being conscious that there are a variety of cultures, that differences exist between them, that culture plays an important role for the corresponding social group, and that one's own cultural background and experiences can influence beliefs, attitudes, and behaviors.
Cultural Knowledge	Cognitive	The actual understanding of customary beliefs, social forms, shared attitudes, values, goals, practices, and material traits of a racial, ethnic, religious, or social group. This understanding can be expressed through assimilation, acculturation, or appropriation.
Cultural Sensitivity	Attitudinal	The respect, value, and attitude one demonstrates towards a particular culture, its beliefs and practices.
Cultural Skills	Behavioral	The process of acquiring, implementing, or integrating cultural practices or knowledge.

Data Analysis

Factor analysis was utilized to represent the structure of correlations between measured variables within a common factor model. Exploratory Factor Analysis (EFA) relies on the common factor model. EFA was chosen because the researcher had “relatively little theoretical or empirical basis to make strong assumptions about how many common factors exist” (Fabrigar, MacCallum, Wegener, & Strahan, 1999, p. 277).

Results

The EFA extracted six factors (components) from the 40 items. Items with cross loading differences of .20 or less were eliminated since these items are indicative of a strong relationship with more than one factor. A total of 17 items were eliminated. After this initial item elimination, a total of 23 items were distributed among five factors. Two factors were represented by one item each. A minimum of three items per factor has been identified as being preferential for scale development and factor analysis (Raubenheimer, 2004; Floyd & Widaman, 1995; Matsunaga, 2010). So that all factors were represented by at least three items, EFA was conducted again on the 23 items remaining from the initial factor analysis.

The second EFA extracted three factors. Cross loading was evaluated and items with cross loading differences of .20 or less were eliminated. Three items were eliminated leaving 20 items across the three factors. All factors were represented by at least three items. The 20-item, 3-factor scale produced the following factor labels: Cultural Knowledge, Cultural Sensitivity, and Cultural Awareness. See Table 4.2 for factor analysis and factor loadings.

Table 4.2 Factor Analysis

Item	α	Variance %	Factor Loading
<i>Cultural Knowledge</i>			
I can discuss specific details related to the history, traditions, and values of my martial arts and its home country.	.962	56.282	.883
I can identify and discuss the culture of my martial arts.			.858
I know how to act with courtesy and respect in my martial arts.			.856
I can identify unique symbols specific to my martial arts.			.804
My attitudes, beliefs, and values are influenced by the culture of my martial arts.			.781
I can identify and discuss key historical events that have shaped my martial arts.			.780
I am aware of the culture of my martial arts.			.770
I can identify and discuss key people that have shaped my martial arts.			.747
I share what I know about the history and culture of my martial arts and its home country with my friends.			.720
My involvement in my martial arts has broadened my understanding of multicultural issues.			.670
My involvement in my martial arts has exposed me to new foods from its home country.			.609
<i>Cultural Sensitivity</i>			
I enjoy participating in cultural activities related to my martial arts.	.918	9.997	.885
Interacting with others that are also involved in the cultural aspects of my martial arts is valuable to me.			.827
I enjoy learning about art, music, and dance from my martial arts' home country.			.775
Learning about culture enriches the experience of training in my martial arts.			.774
Learning about culture is a significant reason I train in my martial arts.			.747
I participate in cultural activities associated with my martial arts and its home country.			.741
<i>Cultural Awareness</i>			
I believe that my martial arts plays an important role in the culture of its home country.	.873	.6558	.856
I believe the impact my martial arts has on the culture of its home country is significant.			.850
I am accepting of the values and behaviors of my martial arts culture.			.687

Extraction method: Principal component analysis; Rotation Method: Varimax with Kaiser Normalization

Factor Labels

Cultural Knowledge

The first factor, Cultural Knowledge, appears to measure the cognitive dimension of martial arts practitioners. As defined in Chapter 1, Cultural Knowledge is the actual understanding of customary beliefs, social forms, shared attitudes, values, goals, practices, and material traits of a racial, ethnic, religious, or social group. This understanding can be observed or expressed through assimilation, acculturation, or appropriation. Some of the items included in this factor include: “I can identify and discuss the culture of my martial arts” and “I can discuss specific details related to the history, traditions, and values of my martial arts and its home country.” High scores on this factor indicate a high degree of cultural knowledge.

This factor explained 56.28% of the variance and yielded 11 items with an average item mean of 5.10. Standard deviation was 14.23. See Table 4.3 for factor means and standard deviations. Skewness and kurtosis were -.57 and -.49 respectively. The range was 57 with a minimum and maximum of 20 – 77. Communalities for this factor ranged from .563 – .872. See Table 4.4 for mean, standard deviation, and communalities of items. The reliability for this factor was $\alpha = .962$.

Cultural Sensitivity

The second factor, Cultural Sensitivity assesses the attitudinal dimension of martial arts practitioners. As defined in Chapter 1, Cultural Sensitivity is the respect, value, and attitude one demonstrates towards a particular culture, its beliefs and practices. Some of the items included in this factor include: “Learning about culture is a significant reason I train in my martial arts”

and “I enjoy learning about art, music, and dance from my martial arts’ home country”. High scores on this factor indicate a high degree of cultural sensitivity.

This factor explained 10% of the variance and yielded six items with an average item mean of 4.86. Standard deviation was 7.58. See Table 4.3 for the factor means and standard deviations. Skewness was $-.70$ and kurtosis was $.11$. The range was 35 with a minimum of 7 and a maximum of 42. Communalities for this factor ranged from $.627$ – $.849$ (see Table 4.4). The reliability for this factor was $\alpha = .918$.

Cultural Awareness

The third factor, Cultural Awareness deals with the affective dimension of martial arts practitioners. As defined in Chapter 1, Cultural Awareness is being conscious that there are a variety of cultures, that differences exist between them, that culture plays an important role for the corresponding social group, and that one’s own cultural background and experiences can influence beliefs, attitudes, and behaviors. An item example includes for this factor is: “I believe the impact my martial arts has on the culture of its home country is significant”.

This factor explained 6.56% of the variance and yielded 3 items. The average item mean was 5.79 and the Standard deviation was 2.80 (see Table 4.3). Skewness and kurtosis were $-.73$ and $.39$ respectively. The range was 12 with a minimum and maximum of 9 – 21. Communalities for this factor ranged from $.671$ – $.839$. See Table 4.4 for mean, standard deviation, and communalities of items. The reliability for this factor was $\alpha = .873$.

Table 4.3

CAMAS Factors and Total: Mean, Standard Deviations, Skewness, Kurtosis, and Range

	N	Average Item Mean	Standard Deviation	Variance	Skewness	Kurtosis	Range
Cultural Knowledge	114	5.10	14.23	56%	-.573	-.486	20-77
Cultural Sensitivity	114	4.86	7.58	10%	-.695	.109	7-42
Cultural Awareness	114	5.79	2.80	7%	-.729	.394	9-21
Total	114	102.68	21.78	73%	-.399	-.715	50-140

Table 4.4 Item Means, Standard Deviations, and Communalities

Items	Mean	SD	h²
<i>Cultural Knowledge</i>			
I can discuss specific details related to the history, traditions, and values of my martial arts and its home country.	4.79	1.58	.853
I can identify and discuss the culture of my martial arts.	5.04	1.49	.872
I know how to act with courtesy and respect in my martial arts.	5.54	1.50	.826
I can identify unique symbols specific to my martial arts.	5.48	1.32	.730
My attitudes, beliefs, and values are influenced by the culture of my martial arts.	4.78	1.57	.735
I can identify and discuss key historical events that have shaped my martial arts.	4.90	1.57	.723
I am aware of the culture of my martial arts.	5.46	1.43	.748
I can identify and discuss key people that have shaped my martial arts.	5.06	1.67	.740
I share what I know about the history and culture of my martial arts and its home country with my friends.	4.93	1.64	.712
My involvement in my martial arts has broadened my understanding of multicultural issues.	5.54	1.20	.724
My involvement in my martial arts has exposed me to new foods from its home country.	4.62	1.66	.563
<i>Cultural Sensitivity</i>			
I enjoy participating in cultural activities related to my martial arts.	5.12	1.35	.849
Interacting with others that are also involved in the cultural aspects of my martial arts is valuable to me.	5.29	1.27	.760
I enjoy learning about art, music, and dance from my martial arts' home country.	4.70	1.75	.717
Learning about culture enriches the experience of training in my martial arts.	5.63	1.14	.765
Learning about culture is a significant reason I train in my martial arts.	4.25	1.69	.627
I participate in cultural activities associated with my martial arts and its home country.	4.16	1.68	.739
<i>Cultural Awareness</i>			
I believe that my martial arts plays an important role in the culture of its home country.	5.72	1.04	.824
I believe the impact my martial arts has on the culture of its home country is significant.	5.70	1.06	.824
I am accepting of the values and behaviors of my martial arts culture.	5.95	1.03	.671

CHAPTER 5

DISCUSSION AND RECOMMENDATIONS

The purpose of this study was to develop a valid and reliable social sciences instrument to measure the cultural appreciation of martial arts practitioners. To that end, the *Cultural Appreciation of Martial Arts Scale (CAMAS)* was developed. The study resulted in a 20-item, 3-factor scale that measures Cultural Knowledge, Cultural Sensitivity, and Cultural Awareness in the martial arts. The results indicate validity and reliability.

Discussion

The first objective for this study was to develop a social sciences instrument that measures Cultural Appreciation of Martial Arts. The construct of Cultural Appreciation of Martial Arts was defined through the examination of current literature of related cultural aspects which include cultural competence, cultural awareness, cross-cultural understanding, and cultural sensitivity. Definitions for the factors of the construct were then established. An expert panel was assembled to evaluate, review, and provide feedback for the definitions.

A summated rating scale was chosen for the instrument, and items were generated to reflect the concept being measured. The expert panel then evaluated and critiqued the items to insure items appeared to capture the essence of the appropriate construct, that the important content domain was covered, and that items were clear and well-written. Feedback from the panel resulted in the generation of new items and the rewording of items for readability. This resulted in a 40-item scale that was tested via test-retest and then provided to adult martial arts students at 22 randomly selected schools representing Taekwondo and the Filipino martial arts.

Rew et al. (2003) used much of the same methodologies utilized in this study to develop the *Cultural Awareness Scale*. The researchers in that study generated an item pool from a literature review on cultural awareness, cultural sensitivity, and cultural competence in nursing to create a 7-point Likert scale consisting of 37 items. Unlike this study, Rew et al. worded some items negatively. A pilot version of the *Cultural Awareness Scale* was administered to students to determine internal consistency. An expert panel was assembled that included ten nursing faculty with expertise in cultural competence. Each panel member indicated the relevance of each item to the overall construct and to what category labels should identify the grouped items. After rewording of a few items and the elimination of one item, the scale was administered to students at the University of Texas at Austin. Factor analysis was then conducted.

The *Cultural Appreciation of Martial Arts Scale (CAMAS)* was designed to provide a quantitative measure at the individual level. Assessment tools for Cultural Competence have been designed for several levels including the agency, provider, and consumer or client level. Similarly, assessment tools for Cultural Awareness have been designed for various levels. For example, Robinson (1974), sought to develop a cultural awareness scale that could achieve three goals: assess teacher sensitivity to cultural differences in children from the culture of poverty, help teachers recognize and interpret behaviors that indicate cultural differences, and help supervisors identify the needs of teachers that worked with children from the culture of poverty. The *CAMAS* was also developed to help achieve certain goals through the measurement of Cultural Appreciation of Martial Arts. These goals include: evaluating program effectiveness, assessing teaching methodologies, and identifying potential marketing opportunities.

The second objective of this study was to determine the factors composing Cultural Appreciation of Martial Arts. Exploratory factor analysis revealed three factors. These factors

are Cultural Knowledge, Cultural Sensitivity, and Cultural Awareness. Not all items loaded together as initially developed. However, the factors and their representative items are consistent with the construct as defined. Rew et al. (2003) also had items that did not load as developed. Their extracted factors were consistent with the initial conceptual development of their scale.

The Cultural Knowledge factor had the greatest number of items that loaded highly with 11 of the 20 total items. Evaluation of the items loaded highly to this factor revealed that understanding of customary beliefs, social forms, shared attitudes, values, goals, practices, and material traits of a racial, ethnic, religious, or social group was an underlying principle of all 11 items. These items include: “I know how to act with courtesy and respect in my martial arts” and “I can identify and discuss key people that have shaped my martial arts.”

Items corresponding to Cultural Knowledge represent an understanding of a specific cultural practice or material trait. Without the understanding of what a culture represented by a particular racial, ethnic, religious, or social group might eat, it would not be possible to identify food items from that culture. As revealed by the data analysis, Cultural Knowledge is an important factor composing Cultural Appreciation of Martial Arts.

Other studies have also identified factors that they termed Cultural Knowledge. The definitions for Cultural Knowledge in those studies vary widely. They also differ from the definition used in this study, although some similarities may be present. Schnell (2011) identifies the cognitive dimension as emphasizing knowledge and understanding. This is in line with the definition used in this study. Williams (2007) identifies Cultural Knowledge as having characteristics that include cognitive, affective, attitudinal, and behavioral dimensional traits. Cultural Knowledge as defined in this study does not include attitudinal dimensional traits. The

attitudinal dimension is represented by Cultural Sensitivity as it relates to the Cultural Appreciation of Martial Arts construct.

The second factor was Cultural Sensitivity. Six items loaded highly to this factor. Items loading highly in this factor demonstrate the respect, value, and attitude one demonstrates towards a particular culture, its beliefs and practices. Items loading highly to Cultural Sensitivity include: “Interacting with others that are also involved in the cultural aspects of my martial arts is valuable to me” and “I enjoy participating in activities related to my martial arts.” Participating or refusing to participate in an activity can demonstrate the respect, value, or attitude one holds for a particular endeavor. There are numerous cultural practices that individuals outside of the particular culture do not engage in due to a lack of value or respect. Therefore, participation in and of itself can be representative of Cultural Sensitivity.

The third and final factor was Cultural Awareness, being conscious that there are a variety of cultures, that differences exist between them, that culture plays an important role for the corresponding social group, and that one’s own cultural background and experiences can influence beliefs, attitudes, and behaviors. Three items loaded highly to this factor. These items include: “I believe that my martial arts plays an important role in the culture of its home country” and “I believe the impact my martial arts has on the culture of its home country is significant.” The third item was, “I am accepting of the values and behaviors of my martial arts culture.” It could be argued that being conscious that culture plays an important role for a particular social group can represent acceptance of the values and behaviors of a particular culture.

Cultural Sensitivity and Cultural Awareness have been identified and defined by several studies and scholars. As with Cultural Knowledge, the definitions often reflect a range of ideas

and concepts that often overlap. The lack of a consistent universal definition for these terms can lead to confusion and frustration. Identifying each factor with a corresponding dimension was chosen as the preferred method for defining the factors in this study. Cultural Knowledge represents the cognitive dimension. Cultural Sensitivity represents the attitudinal dimension, and Cultural Awareness represents the affective dimension.

The third objective of this study was to establish the internal consistency and reliability of the survey instrument. The test-retest resulted in Cronbach's alpha of .999 and an intraclass correlation coefficient of .998. These results indicate nearly perfect reliability. The test-retest results also indicate the stability or consistency of the test over time. Data analysis of the 114 completed questionnaires revealed that the three factors of Cultural Knowledge, Cultural Sensitivity, and Cultural Awareness had Cronbach's alpha of .962, .918, and .873 respectively. An alpha of .65 to .70 is often considered "adequate" in human dimensions research (Vaske, 2008). The lowest alpha was .873 which indicates a good to excellent scale with high internal consistency.

The fourth objective of this study was to establish validity of the survey instrument. Content and construct validity were both established. Content validity refers to the degree to which the survey instrument measures the range of meanings included in the concept. Content validity for the *CAMAS* was established through the use of the expert panel. The panel established expert and face validity.

"Construct validity is concerned with the extent to which a particular measure relates to other measures consistent with theoretically derived hypothesis concerning the concepts (or constructs) that are being measured" (Carmines & Zeller, 1979, p. 23). Construct validity was established for the *CAMAS* through the use of Exploratory factor analysis (EFA). EFA can be

useful for evaluating construct validity (Conway & Huffcutt, 2003). A number of studies utilized EFA to evaluate and establish construct validity (Levant, et al., 2012; Ramaswami & Babo, 2012; Underwood & Teresi, 2002).

The findings reported here support the use of the *CAMAS* to measure Cultural Appreciation of Martial Arts. The *CAMAS* demonstrated good internal reliability. The high internal consistency reported indicates that the items taken together consistently measure the Cultural Appreciation of Martial Arts construct. Exploratory factor analysis established construct validity and revealed the three factors of Cultural Appreciation of Martial Arts are Cultural Knowledge, Cultural Sensitivity, and Cultural Awareness. All three factors demonstrated high reliability. The objectives to develop a reliable and social sciences instrument that measures Cultural Appreciation of Martial Arts was accomplished in this study.

Recommendations

The following recommendations for future research were identified in conducting this study. Further testing and refinement of the *CAMAS* should be continued. Initial validation of the instrument was established. However, further validation needs to occur. Future studies could include a larger number of Taekwondo and Filipino martial arts schools given the small representation of this study. This study did not attempt to differentiate between Taekwondo and Filipino martial arts practitioners. Future studies could look at the differences to explore if Cultural Appreciation of Martial Arts has higher reporting in one particular population. Additional studies should be conducted with other populations including other well-known martial arts styles from countries such as Japan and China.

Cultural Knowledge was the most highly loaded factor. This study did not examine if martial arts practitioners could actually identify and discuss their understanding of cultural matters. The *CAMAS* investigated self-reported indications of how an individual perceived their understanding. Testing could be conducted that quantifies a martial arts practitioner's actual level of knowledge as it relates to their understanding of cultural issues involving their martial arts.

While factor analysis extracted three factors, there are questions whether the behavioral dimension should be reevaluated, new items developed, and further testing done to determine if it is an additional component of Cultural Appreciation of Martial Arts. The behavioral dimension was approached as actions undertaken outside of normal class training at the martial arts school. For example, items included: "I take time to learn about the culture of my martial arts," and "I research the culture and history of my martial arts and its home country." It could be argued that the behavioral dimension might be a component of cultural appreciation, as it has been associated with cultural competence, but the items did not address the process of acquiring, implementing, or integrating cultural practices or knowledge during normal class time. Students are gaining cultural knowledge as indicated by the results. When and how was not adequately addressed during this study.

Further study should be done with the construct of Cultural Appreciation of Martial Arts. The *CAMAS* has already garnered interest from instructors whose schools were selected for this study for use in evaluating program efficacy in providing cultural teachings, and as a possible method to expose marketing opportunities for program offerings. Additionally, the construct of Cultural Appreciation of Martial Arts could be studied for its potential relationships to other

leisure constructs. Study and instrumentation for other activities or endeavors that are associated with a particular culture would be an avenue for further study.

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APPENDICES

Appendix A

Letter to School Owners and Instructors

School Owner and Instructors,

I am conducting a research study at the University of Arkansas for my Thesis. The study is looking at the cultural understanding of the martial arts; particularly Taekwondo and the Filipino martial arts. Your school was randomly selected from my pool of [insert style] schools to participate.

If you are willing to have your school included in this study, please print the following message for your students. You may also email the message to your students. If you do not wish to participate, please let me know so that I can generate the next randomly selected school.

All questionnaires need to be completed by [insert date].

Sincerely,

John R. Malmo

Dear Martial Arts practitioner:

Your martial arts school has been selected to participate in a research study exploring cultural understanding of the martial arts. All adult students and instructors at your school are eligible to participate in this study. Your participation will provide valuable information and contribute greatly to the overall success of this study.

To participate, simply visit the link provided. Your instructor can forward this message or the survey link to your email directly. The link will take you to an online questionnaire that consists of [insert #] items. This questionnaire will take approximately 15-20 minutes to complete. All replies are anonymous and confidential.

For more information, please contact John R. Malmo at [\(xxx\)xxx-xxxx](tel:(xxx)xxx-xxxx) or by email at xxxxxx@xxx.xxx

Click on the following survey link to take this survey: [insert link]
Or copy and paste the following link in your browser to take the survey:
[url link]

Thank you,

John R. Malmo

Appendix B

Informed Consent

Dear Martial Arts practitioner:

I am a graduate student at the University of Arkansas in Fayetteville, Arkansas. As part of my degree requirements, I am conducting a research study titled, The Cultural Understanding of Martial Arts Scale.

As a martial arts student, you have been chosen to complete a questionnaire for this research project. You will be asked to complete a questionnaire directly pertaining to the research with questions addressing participation in the martial arts and cultural aspects related to that endeavor. Your answers will provide valuable information for this study. The data collected will allow for the development of an instrument for leisure related social science research. Ultimately, the information you provide will help program directors improve program offerings while adding to the knowledge base on the subject.

You are free to refuse to participate in the research and to withdraw from this study at any time. Your decision to withdraw will bring no negative consequences - no penalty to you. All information will be recorded anonymously and confidentially. Results from the research will be reported as aggregate data, and no identifiable information will be utilized. By completing this questionnaire, you agree to voluntarily participate in this research project.

If you have questions or concerns about this study, you may contact John R. Malmo at (xxx) xxx-xxxx or by e-mail at xxxxxx@xxxx.xxx. For questions or concerns about your rights as a research participant, please contact Ro Windwalker, the University's IRB Coordinator, at (479) 575-2208 or by e-mail at irb@uark.edu.

Thank you for assisting in this research study.

Appendix C

Cultural Appreciation of Martial Arts Questionnaire

This section contains forty (40) statements with which you may agree or disagree. Using the seven (7) item scale below, indicate your agreement or disagreement for each item by marking the appropriate response. Please be open and honest with your responses.

For the statements below, read "my martial arts" as either Taekwondo or Filipino martial arts based on the style that you currently study. "Home country" refers to either Korea or the Philippines. Only answer for your respective style.

	Strongly Disagree	Disagree	Slightly Disagree	Neither Agree or Disagree	Slightly Agree	Agree	Strongly Agree
I am aware of the culture of my martial arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am interested in the culture and history of my martial arts and its home country.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to learn more about the culture of my martial arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I take time to learn about the culture of my martial arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I share what I know about the history and culture of my martial arts and its home country with my friends.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I know how to act with courtesy and respect in my martial arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My attitudes, beliefs, and values are influenced by the culture of my martial arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I can identify and discuss the culture of my martial arts.	<input type="radio"/>						
I can discuss specific details related to the history, traditions, and values of my martial arts and its home country.	<input type="radio"/>						
I observe national holidays and festivals associated with my martial arts and its home country.	<input type="radio"/>						
My martial arts has increased my understanding of the history, traditions, and values of its home country.	<input type="radio"/>						
I enjoy learning about the role that my martial arts played in the cultural development of its home country.	<input type="radio"/>						
I can identify and discuss key historical events that have shaped my martial arts.	<input type="radio"/>						
I believe that my behavior, social contexts, attitudes, and viewpoints towards the culture of my martial arts are influenced by my own cultural background - awareness	<input type="radio"/>						
I participate in cultural activities associated with my martial arts and its home country.	<input type="radio"/>						

I investigate ways in which I can integrate the culture of my martial arts into my daily life.	<input type="radio"/>						
I can identify unique symbols specific to my martial arts.	<input type="radio"/>						
My involvement in my martial arts has broadened my understanding of multicultural issues.	<input type="radio"/>						
My involvement in my martial arts has exposed me to new foods from its home country.	<input type="radio"/>						
I enjoy learning about art, music, and dance from my martial arts' home country.	<input type="radio"/>						
I am actively trying to learn the language of my martial arts home country. (More than just terms utilized in my martial arts)	<input type="radio"/>						
I understand the roles of family and family members among people from my martial arts home country.	<input type="radio"/>						
I believe that my martial arts plays an important role in the culture of its home country.	<input type="radio"/>						
Learning about culture is a significant reason I train in my martial arts.	<input type="radio"/>						
Learning about the culture of my martial arts is rewarding.	<input type="radio"/>						

I believe the impact my martial arts has on the culture of its home country is significant.	<input type="radio"/>						
I research the culture and history of my martial arts and its home country.	<input type="radio"/>						
I can identify and discuss key people that have shaped my martial arts.	<input type="radio"/>						
My actions and interactions with others are influenced by the culture of my martial arts.	<input type="radio"/>						
I can identify cultural holidays and festivals of the home country of my martial arts.	<input type="radio"/>						
I actively seek out opportunities to learn more about the culture of my martial arts and its home country.	<input type="radio"/>						
I enjoy participating in cultural activities related to my martial arts.	<input type="radio"/>						
Interacting with others that are also involved in the cultural aspects of my martial arts is valuable to me.	<input type="radio"/>						
I invest time and money to learn about the culture of my martial arts.	<input type="radio"/>						
Learning about culture enriches the experience of training in my martial arts.	<input type="radio"/>						

I believe the culture of my martial arts has influenced the world, and this influence is not confined to its home country.	<input type="radio"/>						
I incorporate the culture of my martial arts and/or its home country into my daily life.	<input type="radio"/>						
I am accepting of the values and behaviors of my martial arts culture.	<input type="radio"/>						
I can identify the music, art, dance, and literature of my martial arts and its home country.	<input type="radio"/>						
I can identify specific food and drink items originating from the home country of my martial arts.	<input type="radio"/>						

Please indicate which martial art you practice.

Taekwondo

Filipino Martial Arts

Appendix D

IRB Approval



Office of Research Compliance
Institutional Review Board

February 19, 2013

MEMORANDUM

TO: John Malmo
Merry Moiseichik

FROM: Ro Windwalker
IRB Coordinator

RE: New Protocol Approval

IRB Protocol #: 13-01-445

Protocol Title: *The Cultural Understanding of Martial Arts Scale*

Review Type: EXEMPT EXPEDITED FULL IRB

Approved Project Period: Start Date: 02/19/2013 Expiration Date: 02/05/2014

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 (<http://vpred.uark.edu/210.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 600 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 210 Administration Building, 5-2208, or irb@uark.edu.

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