

## 124\_Huffines\_Sports\_Med\_Dick

### [Introduction]

**Dr. Tim Lightfoot.** Hello and welcome to the weekly addition of the Huffines Institute for Sports Medicine and Human Performance weekly podcast where we bring you interesting people in the world of sports medicine and health. I'm your host, Tim Lightfoot, and I'm really glad that you took the time to download us and are listening in. This week is no exception. We have got a great guest. We have Mr. Randy Dick with us. Welcome to the podcast, Randy.

**Randy Dick.** Thank you, Tim. Happy to be here.

**Dr. Tim Lightfoot.** Let me take a few minutes and tell everyone a little bit about why we have you on today. Randy has a double masters degree from Penn State and University of Massachusetts. He is a fellow of the American College of Sports Medicine and was on the board of trustees. He is a member of the U.S. Lacrosse Sports Science and Safety Committee. He worked for many years with the NCAA, managing its sports medicine and injury prevention program. He was an invited speaker at the 2008 3<sup>rd</sup> International Conference on Concussion and Sport. Currently works for Eli Lilly in a super secret, top area that we're not going to talk about today. What we have Randy on the program to talk about today is his initiative that is really starting to take life within the American College of Sports Medicine, called Athletes and the Arts. And so first question we're going to start off with Randy, is what is Athletes and the Arts?

**Randy Dick.** Tim, we started a sort of multi-organizational initiative in 2007. We were very intrigued when we were down in a meeting in New Orleans, when we saw the Preservation Hall Jazz Band members playing and talking to them about their life as a musician. And the more we heard them talk, the more it seemed to overlap with what we knew about the lives of the sport athletes. So we thought it would be neat and actually needed to take and try to apply the knowledge that we put into sport athletes related to nutrition and hydration and practice and injury prevention. And apply it to another deserving population that is probably very underserved, which would be the performing artist.

**Dr. Tim Lightfoot.** Has this not been done in the past?

**Randy Dick.** It's been done to some degree in the dance world, but I think – and we're not discounting the dance world. We're trying to apply it to them as well. But we're not sure it has been done very much in the musician world and so that was a primary focus.

**Dr. Tim Lightfoot.** That'd be really cool. So what do you hope to see happen with this initiative?

**Randy Dick.** Our mission is to integrate the science of sport and performing arts for the mutual benefit of both. So one thing would be that we could take a cadre of sports medicine

professionals, whether they be physicians, athletic trainers, physical therapists, nutritionists who serve that sport athlete population. And hopefully open their eyes up to expanding their reach to the performing arts population. Many of whom don't have insurance but have significant needs that could be met fairly easily by these folks that are treating the sports athletes. We also want to educate that same population of physicians and wellness folks about some of the unique needs of performing artists – for example, hearing loss or focal dystonia. And also apply this to just educating the performing artist themselves about the value of exercises, medicine. And also the music teachers that are also working or the choreographers who are working with these folks as well.

**Dr. Tim Lightfoot.** I have to ask you – what's focal dystonia?

**Randy Dick.** Focal dystonia and it's going to get a little more scientific than I can handle but apparently it's sort of a nervous issue. It happens in sport as well. Sort of golfers who get the yips when they can't make a putt. Sometimes when people are playing things like a clarinet or a violin, the continued repetitive motion leads to a point where people just are not able to perform that motion anymore.

**Dr. Tim Lightfoot.** Is that carpal tunnel syndrome or something similar?

**Randy Dick.** It's something different than carpal tunnel. I'm not a MD, so I'm not going to be able to get into the details of it. But it is something that happens not only in musicians and performing artists but also in sport folks. And people seem to know more about it in the sport world but they're not – they're just starting to learn how it is applicable concerning the performing arts world.

[05:02]

**Dr. Tim Lightfoot.** We had a person on the podcast this past couple of weeks, a guy named Kris Chesky, who is up at University of North Texas. He does work with pianists. And they found that if they can use smaller keyboards, then it really helps folks with some of this focal dystonia issue, just 'cuz they don't have to stretch so far.

**Randy Dick.** I'm able to give another name to you: George [Sheibet], who also works in part of a [piano] would be a great person to talk to about the focal dystonia. He did some of our informational stuff.

**Dr. Tim Lightfoot.** So the Athletes and the Arts, Randy, sounds like a really cool initiative. I know that some of the performers that have been involved with Athletes and the Arts already have just received quite a bit of attention.

**Randy Dick.** We did. We actually – and may, at the Northern College of Sports Medicine, we have had a launch of Athletes and the Arts and Amy Yakima was one of the dancers that came and actually did a performance for us. And at the time, we knew that she was involved in the *Do*

*You Think You Can Dance?* competition. Well, it turns out that Amy actually won the *Do You Think You Can Dance* competition. And so we were very excited for her and also for the possibility for her to be a spokesperson on Athletes and the Arts in the future.

**Dr. Tim Lightfoot.** She was in the video that's on the Athletes and the Arts website. Isn't that correct?

**Randy Dick.** She is, yeah. We had two – actually two dancers that Steve Karageanes, who produced this from Detroit. And Steve should get a good shoutout, brought down for this ACSM event Sarah who's a ballet dancer, who is also a very successful dancer and then Amy who was more the modern dancer both were in that two, three minute video. Steve just won an award at an LA film festival for the best sport short documentary out of about 400 films. It won that award and it's on the Athletes and the Arts website, if people are interested in looking at it.

**Dr. Tim Lightfoot.** So go check that out. We'll put that link in the show notes for folks. And check out that award winning video with some performers that maybe you've seen on national TV and you didn't even know it. So let's ask the – I guess \$64,000.00 question that you and I chatted about at one point. And that is, are performing artists athletes?

**Randy Dick.** A lot of times when I start off my talks, I'll put up a slide and I'll just say – I won't put what profession I'm talking about. And I'll say something like, "Practice or play every day. Play through pain. Perform at all times of the day or night. Compete in challenging environments. Enjoy a little off season. Feel strong pressure to succeed and risk career threatening injury." And all of those apply to the sport athlete and they also apply to the performing artist.

In addition to that and you very well showed us this by wearing a heart rate monitor while you were playing instruments at the PAMA Conference, some of the physical stresses that performing artists go through – not limited to dance. If you've ever watch Drum Corp International or in many of the folks in the orchestra as well or some of the street musicians that are out there in New Orleans. They're giving a physical effort. There's a weight of that instrument that they're bearing around as well. And they're doing this almost every day of the year. So – yes. They are athletes. And we need to understand that they are athletes and we need to care for them as athletes.

**Dr. Tim Lightfoot.** We'll come back in a few minutes maybe about some potential training that could help from the sports medicine world – could help these athletes. First of all, tell us a little about some of the groups that are involved with this initiative. Because there's not just American College of Sports Medicine. You'd mentioned this organization called PAMA and I know there's some others involved. So what are the other organizations that are involved?

**Randy Dick.** The founding organizations were the American Colleges of Sports Medicine, the Center for Music, Art and Entrepreneurship at Loyola University in New Orleans. We have John

Snyder, who is a five time Grammy award winner producer who's very passionate about this. And then the Performing Arts Medicine Association, or PAMA, which has been in existence for several years and we linked up with them. And then we subsequent to that, we have the American Medical Society for Sports Medicine, American Osteopathic Academy for Sports Medicine – so sports medicine groups. Then Conn-Selmer which is a music manufacturer – instrument manufacturer. Drum Corp International, which I just mentioned. The Music Teachers National Association and the National Hearing Conservatory Association as well as the New Orleans Musicians' Clinic -- one of the few dedicated musicians' clinics in the country. So we have a wide variety of a combination of both sports medicine and music organizations.

**Dr. Tim Lightfoot.** It's really great that you've been able to build that kind collaboration. And I will say to the audience that so many of the folks that listen to this are kind of interested in sports medicine.

[10:05]

If you're interested in this area, you should check out the journal, *Medical Problems of Performing Artists*. And it's put out by the Performing Arts Medical Association and it's medical problems of performing artists. The journal's been around for, I think, 30 years now. And some really cool stuff in there.

**Randy Dick.** And I'll also put a plug for the website, the Athletes and the Arts website, which is [www.athletes-artists.com](http://www.athletes-artists.com). And the arts – plural. And the arts – all one word, .com. And that is one of our initiatives, is to create a sort of central clearinghouse of information so there's information there on nutrition for athletes and hearing loss and focal dystonia and performance anxiety and all that type of stuff with links to the different organizations and the materials that they provide.

**Dr. Tim Lightfoot.** And we'll put links to that in our show notes as well in the podcast for folks. So let's go back and talk a little bit about maybe some of the ways sports medicine and performing arts can actually interact. You talked a little bit about the fact that we could take some maybe exercise physiology precepts and maybe apply them to performing arts. Any examples of that or some ways that we might be able to interact?

**Randy Dick.** Let me, if I can frame it a little bit higher level first and then maybe we can get into a couple of specific examples.

**Dr. Tim Lightfoot.** Sure.

**Randy Dick.** One of the very intriguing things to me as I've been working in this area for a while and the closest I come to being claimed as a performing artist is playing the harmonica every once in a while –

**Dr. Tim Lightfoot.** And you do it darn good, too.

**Randy Dick.** You haven't heard it. We'll see. It's the fact of thinking about what optimal performance is in the performing arts world. So in the sport world, we can say, "I want to run 100 faster." We can set that as a goal. We can train. We can measure how fast we run it. We can then train and then we run it again. And if the training works, then we get faster. In the performing arts world, whether it's music or dance, it's very subjective. It's like being judged in a diving event or a gymnastics event. And so the first question for me is, how do we metric optimal performance? Because these performing artists are practicing their craft in music schools and outside of music school often six or seven hours a day with very little break.

The NCAA says you can only practice 20 hours a week. And that's one to be sure you maintain your student part of the student athlete perspective. But in music schools, oftentimes these folks are doing this much longer every day. So the first thing is, how much practice do you need to get to whatever this elusive optimal performance is? We need to figure out a way to define optimal performance and then be able to measure it. So to me, that's the overarching piece here. And I'm not sure that there's a lot of science in terms of saying whether there are three, four, five, six, seven hours will make you a better trombone player or a better singer. And we need to provide our teachers information to help guide them how to do that.

**Dr. Tim Lightfoot.** Because that is a problem right now with many of the musicians is that they just practice an inordinate amount of the day.

**Randy Dick.** We do and then you get into the overuse injuries and you run into the focal dystonia. So that's the part that can then overlap to the sports medicine world. So the sports medicine practitioner has dealt with overuse in a variety of senses and understands how to address that. And so one of the things we counsel our performing artists to do is to track what their activity level is on a weekly basis. We also counsel them to go in and get a performing – sports medicine physician or some other person in that medical field to be their ally and their colleague before they get hurt and provide them a list of what they do on a weekly basis, including teaching. Because a lot of these people need to make money through teaching.

And they will find they're probably playing their instrument many hours a day. And so before injury happens, it would be nice to maybe have a conversation between the performing artist and the physician about maybe we need to back off on that. Other attributes would be – okay. If we're going to be starting a new number that is much more strenuous or has much more repetitive motion, we may not want to jump into it right away. We may want to ease into it in the same way that in fall football in the NCA and that's what I know the best.

The first five days of preseason practice in the fall, you ease into it. You have one a day practices. The first two or three of them aren't in pads. So you get ready to acclimate yourself to the environment. We need to think about those concepts with the performing artist as well, if they're moving into a new orchestral number that is very strenuous and rigorous or intense then

maybe they ease into that and don't jump into it right away with all the repetition and stuff that they may need to handle.

[15:08]

**Dr. Tim Lightfoot.** And it's interesting you talk about this because people don't really think about that with musicians.

**Randy Dick.** Nope. But even just think about sitting there. Let's say we are practicing six hours a day. And if you're a violinist, what is the weight of that violin? And what is – think of the position, the awkward position with that neck turned while they're playing that violin for that period of time. And so another thing that we counsel folks is take an hour, if they're practicing six hours a day. Take one hour out of that day and either do some physical activity that might strengthen that neck muscle or loosen up the neck muscle – and I'm a big proponent of swimming. Or just something to get away from the craft and think about cross-training. Things you might be able to do that might help your craft but maybe you're not doing the exact motions that you would do when you're playing your instrument.

**Dr. Tim Lightfoot.** You and I were out at a meeting this summer that coincided with the Aspen Music Festival. And I think both you and I saw the director of the Aspen Music Festival talk about how difficult it has been for them to get their students that – I mean, these are kids that are under 18 years old. To do anything other than practice for seven or eight hours a day. They can't get them to go hiking. They can't get them to go do yoga or anything.

**Randy Dick.** And part of that may be just because of the – you know. I look at the old football coaches in the '70s that said you can't give them water breaks. And you give 'em salt tablets. I mean – that's the way their teachers did it. And I'm not pointing the finger at their teachers, but we need to provide them good science that says here's a way. And it all has to be tied to performance. And in order for it to be tied to performance, we have to be able to measure performance in some way that's repeatable. And so I think that's a big challenge in this area.

**Dr. Tim Lightfoot.** Wow. So as a musician – we'll focus on musicians here for a few minutes. As a musician gets older – as you and I both know, many of these musicians can play well into their 70s, 80s, sometimes early 90s. How do they get health care for these kinds of injuries?

**Randy Dick.** If you're in New Orleans, you're lucky enough to have access to New Orleans Musicians Clinic. But most of these musicians are hurting a little bit in terms of health insurance. And a lot of times, when since playing is their livelihood, if they go into a physician that doesn't understand what they do, they're gonna be told to rest. They can't afford to rest.

**Dr. Tim Lightfoot.** No play, no money.

**Randy Dick.** That is correct. And so it's just a little bit of understanding the lifecycle of many of these performing artists. But Tim, you brought up a point about these guys play until their 70,

80, 90. That's an interesting part as well. That the mental part of wanting to continue to try to get better . A sport athlete – part of this is physical but I believe a lot of it's mental, gets burned out and doesn't continue in many cases once they reach their 30 or 35. Yet, performing artists are out there having done this since they were ten and they're 70 or 80 and they're still playing and they still love it. And I think that's a great piece of music and performing arts that we need to understand and possibly bring back and play it a better way to the sport athlete.

**Dr. Tim Lightfoot.** Has there been any literature, looking at the cognition of these older musicians that playing music actually helps stave off dementia or some of these other?

**Randy Dick.** Boy, that's a great point. I have no idea. I'm sure there's somebody that's looked at it. I wouldn't be able to reference or talk about it.

**Dr. Tim Lightfoot.** I think I've seen some of that and I'm just not really familiar with it. But that would certainly be an interesting question. Maybe we can come back at a later time and talk about that. As you think about where you're trying to go with the Athletes in the Arts initiative and some of the emphasis that you're trying to bring to that and into collaboration between sports medicine and performing arts – do you think there's a future career for folks like what we would consider athletic trainers to work with musicians?

**Randy Dick.** Yeah. I mean – if you look at sort of the whole cadre of what goes on at Disney, that's a great model. They've got so many dancers, performing artists and they have a whole team of wellness support there. So that's a great model. And then there are classes – or actually schools right now that are beginning to develop performing arts medicines programs or research. I think you mentioned Kris Chesky. They have a great program at the University of North Texas. Ohio University is starting one. I'm blanking on the guy's name. He was at PAMA this year but he's an athletic trainer and he's starting a graduate program in performing arts medicine at Ohio University that's just launched this fall. I think there's sort of an online educational program at Shenandoah University that we learned about at PAMA this summer that is also coordinated by an athletic trainer.

[20:04]

So I think there's a greater awareness and there are little pockets of this happening. And then around the world, Illana Ackerman in Australia supports the Sydney Orchestra and many other activities in Australia – she's a physical therapist, has dedicated her life to bettering the lives of performing artists. So I know people in Germany. The neat thing about PAMA is there's people from around the world that are all interested in performing arts medicine. And so there are pockets of this. And so I think it's very much growing. With a population that is very needy and very underserved. But part of my passion of this is if you think about it, sport and music are sort of international languages. You don't have to know language to be able to communicate through sport or through music. And so the importance of this throughout the whole weaving of the world is in my mind very important.

**Dr. Tim Lightfoot.** I'm glad you brought up the international connection because that's certainly a point I was going to ask about in a little bit was about the international scope of this – of this mission that you have. And you talk about the folks in Germany and Australia and Regina Morton and England who goes all over the world and talk about, especially with dancers and singers, how to help integrate the two things together. And so yeah. That's certainly international flavor to this whole question.

**Randy Dick.** And there is a musician's Clinic of Canada as well. John Chong, who's the president member of PAMA heads that up. So there are definitely pockets where this is important. But many other places where there is little knowledge about it. I was on the phone last night and I was very excited. The AMSSM, which is one of our partners – they're the family practice sports medicine docs have their meeting in New Orleans in 2014. So what a perfect place and a perfect audience to get better educated about Athletes and the Arts. And we just found that we're going to have the opportunity to be on their agenda. And we're going to do two different grand rounds within New Orleans as well, or hope to. So we're going to be educating the different medical schools that are there as well as Loyola's music school. So in about a four or five day window, we're going to hit an awful lot of audiences with Athletes and the Arts in the city of New Orleans, which really is one of the hearts of music in the United States.

**Dr. Tim Lightfoot.** Super. Wow, that sounds great. I'm getting the sign that we're running close on time here. And so as we do at the end of every podcast, Randy, I'd like to give you an opportunity to tell us your take home message. What do you want people to remember from this podcast?

**Randy Dick.** I just want 'em to think about performing artists as athletes and that they have very significant medical needs, some of which are similar to the sport athletes like nutrition and hydration and injury prevention. Some of which are unique and we didn't even get into the hearing loss. And another piece, Tim, that we forgot to mention is Jonathan Batiste. And I'd like to just put in a plug for Jonathan. Jonathan is our artist in residence – about a 25 year old piano player. New Orleans roots, now lives in New York City. And he's going on tour for the first time around the country starting in October. And Jonathan is a living image of what we're trying to promote. And if he comes to a city near you, look for the schedule. He's a wonderful performer. And in about 15 of his gigs, we're going to be doing educational events about Athletes and the Arts around the country. So that's another reach out for us that allows us to try to reach this audiences, primarily performing artists, medical folks and teachers.

**Dr. Tim Lightfoot.** Thank you for bringing up Jonathan Batiste. He is an amazing artist. So – yeah. If you do have a chance to see him, please go see him because he is great.

**Randy Dick.** One other thing – another thing I forgot to cover. One of the neatest initiatives that's out there right now is for music teachers, National Music Teachers Association. There's 644 music schools within the United States. And up until 2011, they had no guidelines on health

and safety. They now have a guideline on health and safety. And each of those 644 music schools is trying to figure out how they address that health and safety guideline. So your audience, especially if they're in a town – I'm in Indianapolis, so Butler and IU down the road, both have music schools. If they want to reach out to those music schools and try to help educate these music teachers about some things like nutrition and overuse and injury prevention, it's well, much needed and there's a great opportunity for folks to make a difference in these music schools which produce the musicians the music teachers that ultimately then go out and touch the rest of our kids for future generations. So there's a key opportunity there.

**Dr. Tim Lightfoot.** And I would like to encourage our listeners, if they haven't, to reach out to some of those music schools because I think they would find willing collaborators there.

[25:02]

I mean, we had Kris Chesky on the podcast. We've both mentioned Chris now a couple of times from University of North Texas. We had him on the podcast a couple of weeks ago. And he talked about some of that initiative as well. So that's fabulous. We need to reach out to those folks. Randy, thank you so much for being with us today.

**Randy Dick.** No problem and we appreciate all the interest and hope your listeners have learned something today. It's a very intriguing field and even if you don't know a lot about it, go to the Athletes and the Arts website or other places and learn a little about it because there's a real need to help these folks.

**Dr. Tim Lightfoot.** I agree. And I want to thank all of you that have been listening for taking the time to download us and listen today. And for our regular listeners, you know at this time is when we give you our podcast question of the week. And here is Kelly, one of our producers, with the question of the week.

**Kelly.** Why are sports and music considered an international language?

**Dr. Tim Lightfoot.** And so there's our podcast question of the week. Be the first one to send us the correct answer at [huffinespodcast@hlkn.tamu.edu](mailto:huffinespodcast@hlkn.tamu.edu) and you will win one of our podcast t-shirts completely free of charge. I'm being signaled to remind people that they're nifty looking t-shirts as a matter of fact. So be the first one to send us that answer and you'll get that nifty podcast t-shirt. So again, thank you all for taking the time to listen. Randy, thanks again for being with us today.

**Randy Dick.** Very enjoyable. Appreciate it.

**Dr. Tim Lightfoot.** And we hope that all of you that are listening will join us next week for another interesting person in the world of sports medicine, human performance and health. And until then, we hope that you stay active and healthy.

**[Conclusion]**

**[27:41]**

**[END]**