

Mr. Randy Dick – Huffines Discussion 4 – Athletes and the Arts

- S1 00:00 Hi, this is Tim Lightfoot, the Director of the Huffines Institute for Sports Medicine and Human Performance. I am so excited to let you know that the Huffines Institute now has apps for your smartphones and your tablets. We have apps for the Apple products and for android products. You can go to iTunes or go to Google Play, either one, download those Huffines apps and you can pull in our content every week. Now onto the podcast.
- S2 00:26 Welcome to the Sports Medicine podcast brought to you by the Sydney and J.L Huffines Institute for Sports Medicine and Human Performance in the Department of Health and Kinesiology at Texas A&M University. At the Huffines Institute we're always working to facilitate, apply, and bring you the most up-to-date coverage of the wide world that is sports medicine and human performance, all in a language you can understand and share with your friends. And now, here's our host, the director of the Huffines Institute, Dr. Tim Lightfoot.
- S1 00:56 We're going to kick it off today with a gentleman who has started a national initiative several years ago, that's really starting to build up steam. We're very pleased to have with us today, from Health and Sports Safety Incorporated, Mr. Randy Dick. Please join me in welcoming Randy. [applause]
- S3 01:13 Thanks, Tim. I guess I have to start off with "howdy", right? Howdy! All right. Let me get my slides going here. Whoops, back it up, there. So we start out, back in the day, with a TV show called, What's My Line. And in that, somebody would walk out with an odd career, and you'd try to figure out what these people were doing. Well take a look at this career that's up on the screen here. We're talking about somebody that practices and plays everyday. Plays through pain, competes in weird times and weird environments. Little off season. Pressure to succeed, and a risk of career threatening injuries. Now the answer to this career might be, and the right answer would be, a sport or professional athlete. But I'm also here to tell you that the answer to this career is a performing artist. We're going to talk about the issues of performing arts here today.
- S3 02:11 Take a consideration, especially around the ability to focus and to be able to really get through a variety of issues related to performance. Approximately three million musical notes are in a 2.5 hour Broadway musical that somebody has to perform, whether it is the lead singer or in the orchestra - three million. Approximately 50,000 steps in a marathon. Approximately 150 pitches in a baseball game. Approximately 8,000 steps for a field player in a soccer game. Think about the contrast of what a performing artist has to do in a 2.5 hour event compared to some of these athletes. A focus on concentration and repetition and longevity which is key to what a performing artist does.
- S3 03:11 Athletes in the Arts - which was started in 2009 - is put together-- it's a national initiative by all these collaborative organizations - some of which are music and dance organizations, one of which is an instrument manufacturer, and many of which are also sports medicine organizations - to try to integrate and take what we know on sports medicine and apply it to the performing arts. In fact the mission statement is, "Integrating the science of sports and performing arts for the mutual benefit of both." And there really is a natural overlap as you're going to see in this video. I'm going to walk away and let you take a look at this video for just a minute. Look at this overlap

between the performing art and the sport athlete. [music] [music] [music] [music]  
[music][applause]

- S3 06:42 So I hope that convinces you. That's a wonderful video tape that we had one of the collaborators from our organization for athletes and the arts put together and it actually won a best sports short in an LA film festival. I hope that convinces you that the activities that go on with the performing artist also overlap of what goes on as a sport athlete.
- S3 07:03 As I mentioned it's sort of a baseball lifestyle. We talked about going to work at 4:00, getting done at about 11:00. These baseball players and the professional athletes, they have the ability to understand how they can optimize their travel and what to do with jet lag. They know what to eat and when to eat, and to hydrate and how [?] do that. They know what to do about overuse injuries, and they have pitch counts etcetera. They know what to do to optimize performance by studying a film, and they have a sport psychologist to help them with the mental health issues. All these same issues are relevant for performing artists, yet they don't have access to the same education. It's out there, and many of the things that get applied to sports medicine can be applied to performing artists but they don't have access to it. There's also other unique issues associated with performing artists including hearing loss, and focal dystonia, and performance anxiety, and other issues. Those of you that are out there that are trying to treat performing artists or sport athletes need to learn about this so you can better serve the performing artists as well.
- S3 08:10 So, think about this. Think about these disparities. The NCA says that you can practice only 20 hours a week, right? That's a rule. Performing artists and music schools are practicing four to six hours a day with no rules on them. We have pitch counts in baseball, especially in little league, and we know how many miles we run or swim - for running or swimming - but there's no restrictions or counts on that in terms of a performing artist. How many bow strokes does a violinist do in a day of practice? Nobody has any idea. The physician sure as heck doesn't. You get a pre-participation physical as an athlete, you have specific questions targeted to you. Often times when a performing artist goes into the doctor, they have no idea they're even a performing artist.
- S3 08:56 How do you quantify performance? How do you optimize performance as a performing artist? Because it's very subjective and hard to measure. Very difficult concepts, but things that need to be addressed. So why is there a concern? Well, in 2013, 64% of the people in Drum Core International - which is the elite drum core that you saw in the video - had some sort of stress fracture. And their season is three months - 64%. 50% of musicians have some form of noise induced hearing loss. You're going to hear more about that later on from another speaker. 75% of orchestra people - and this study was done in Australia - had some muscular skeletal injury within their lifetime of playing. And up to about 80% of professional ballet and modern dancers have injuries on an annual basis. Often multiple injuries in a single season. So it is an issue. It's an under served population that needs our help.
- S3 09:52 These guys, are as I said, out there for three or four months a year, on black asphalt parking lots, practising every day for four to eight hours. And how much do you think one of those horns weighs? About eight to ten pounds. And those horns have to be perpendicular to the ground for the entire performance because they're getting judged on it. So you think they might be able to be benefited by core strengthening, or working on the shoulders?

- S3 10:18 So key messages for our target audiences - the performing artist needs to make an established healthcare relationship before they need it - before they're hurt. They need to perform for the physician so they doctor sees what's going on, and they need to document a typical week of practice, the volume and intensity of what you're doing. Healthcare professionals, understand you're seeing a performing artist and ask for these types of information. Also be sure you test them on an annual basis for hearing loss, and think about cross-training. We do cross-training in sports, how do you cross train for an athlete? What if I trained a trumpet player to increase his aerobic capacity and lower his resting heart rate? Would he play the trumpet better? Seems like he might, but we don't know because it's hard to measure optimal performance. And then the music or dance professor, the coach in the sport world, we need to be sure that they put practice and performance in perspective.
- S3 11:16 So a really neat opportunity that's out there is from the National Association of Schools and Music. At the end of 2011 there was a new guideline put into these schools of music, there's 644 of them in the United States that deals with health and safety for their students. The interesting concept of words at the bottom there is that the specific methods for addressing this is left up to the prerogative of each institution. So that's a challenge and that's an opportunity. That's an opportunity for all of us because we can impact the health and safety. You can reach out to any of those 644 schools of music and you can go in there with your expertise and help them understand about hearing loss, and musculoskeletal injuries, and mental health. There are 100,000 of these students that are in these schools - this is just music, there's a whole another [?] for dance - annually. Many of them are going to go out and become teachers themselves so you can pass that information on, and others are going to become professionals and they're going to pass it on to performing arts community. There's a wonderful opportunity to do that.
- S3 12:18 I'm from Indianapolis - Butler University is one of these schools. I met with them about a month go. They have a school for physician assistants, so we're going to create a seminar for the physician assistants so they understand the needs of performing artists. We're going to create an internal task force within the Butler University College so that we can help address these [?] standards with resources they already have on campus but not in the college of music. And to create a class that we actually integrate some of this stuff with other people on campus. So, that's what I'm going to try to do and I would challenge you guys to reach out to these performing artists as well.
- S3 12:54 Jonathan Batiste who you saw in the thing as one of our artists and residence, and this is a great quote from him. He went to Juilliard for six years. They never addressed any of this at Juilliard, they just told him to practice more.
- S3 13:11 Hearing loss and concussions are a very similar thing and I'm going to let [Chris Chesky?] and others talk about that a little bit. But we need to be able to prevent those. Those are the concussions of the performing arts world, is being able to track hearing loss.
- S3 13:25 So Dr. Lightfoot did a great performance at the ACSM and I hope these words makes sense to you, I don't know what hullabaloo [?] [?] means but anyway, I was told to put them on this slide. He did a great performance at ACSM where he actually talked about rock and physiology. So to set the standards for my compatriot speakers and to also do tribute to Tim, I am going to try to do something that I don't normally do.  
[music]

Wait a minute, I've got to turn it around. [music]

- S3 14:09 I don't know what that means but it's part of your fight song, right? Is that all right? All right, good. [applause] I'm not done yet.
- S1 14:20 He's not done yet.
- S3 14:22 What I didn't tell you, if that's all right, sir. What I didn't tell you is when Tim did this talk, he was wired up with electrodes, and he saw that his heart rate just when he was playing the guitar was about 60 to 70% of his maximum heart rate. My heart rate doing that went through the roof because I don't ever do this. So I hope you appreciate that.
- S3 14:46 So in the future, here is my scenario. In the future we've got a trumpet player who's at a school of music. All of a sudden, instead of spending that four to six hours just practising trumpet, they're taking an hour or two away, and they're doing aerobic training. They're going out to increase their aerobic capacity, lower their resting heart rate, maybe do core strengthening for their diaphragm, and help strengthen their upper body so they're able to hold that trumpet easier. They may do some anaerobic training to help them with the bursts. They may modify their nutrition and their hydration. And, ultimately what does that become? They become a healthier trumpet player, they can play for a longer period of time and ideally that optimizes performance.
- S3 15:24 On the other side of that, here's another scenario. We've got a sport athlete who all of a sudden deals with the music community, and they learn how to deal with breath control. They need to figure out optimal stride rate and length based on a cadence from music. The music helps key them up before they run and it helps bring them down after they run, and they learn how to relax during performance so they don't have performance anxiety. And so there's something that music and performing arts is actually giving back to sport as well as sport is moving forward with giving to performing arts. And again, we have an enhanced health and welfare of that runner, optimizing performance and hopefully longevity as well.
- S3 16:07 Jonathan Batiste, sums it up right here, "You've got to heal the performing artist, you've got to keep us clean so we can deliver our wonderful attributes to the world." And so I'm going to encourage you athletes in the arts, [www.athletes.inthearts.com](http://www.athletes.inthearts.com), and [thearts.com](http://thearts.com). And be sure that you get engaged in what we're trying to do because you can help a lot of under served population of performing arts and musicians. And unlike me on my harmonica, stay in tune. Thank you. [applause]
- S1 16:45 So thank you Randy. For those of you-- if you can move a little bit in towards the center and let some of these folks that are standing back there relocate. While they relocate we have a couple of questions that have come. First of all, I apologize for interrupting you.
- S3 16:57 No problem.
- S1 16:57 I thought that was a climax of your talk.
- S3 16:59 Maybe it should have been. But I could do a reprise if you want to.
- S1 17:03 [chuckles]. So I have a question from Emily S from here in the auditorium who asks, "Why is it that some performers have such a problem with being called athletes?"

- S3 17:15 That's a good question. I think if you try to define what an athlete is, and I would look at it as sort of an ongoing active repetitive motion, but I think there's an identity there for performing artists and I think we have to respect that. And so that's why when we first put this together, it wasn't Athletes in the Arts, it was Athletes and the Arts. And that allows a performing artist to take what they want from the athletes, but still maintain their identity if they want to do that.
- S1 17:45 One last question here from Lyle D here in College Station. "What do you think are the opportunities for young professionals to work with performing artists through Athletes and the Arts?"
- S3 17:57 Well that's one of the things is we're growing this. We're trying to be able to show-- people get excited about it, and we're trying to figure how they can become engaged. I would encourage you to go on the website, look at the organizations that are a part of Athletes and the Arts, and try to join one of those organizations. Each of those organizations then has ongoing work that's going on within the Athletes and the Arts theme. Otherwise, I'm happy to try to get you involved as well. Thank you very much.
- S1 18:20 Right. Thanks Randy. Give Randy a big hand, please. Thank you.
- S2 18:23 This sports medicine podcast is produced by [Aled Litzsinger?], and licensed by the Huffines Institute at Texas A&M under a Creative Commons 3.0 license. You can share it as much as you want, and you can talk or blog about it all you want. Just don't change it or charge money for it. This podcast is made possible by support from the Omar Smith family and the Sydney and J.L. Huffines family. Our music was composed, performed and graciously provided by Dave [Seltner?] Productions. Your source for quality music and music production since 1992. Find him at [www.davidzeltner.com](http://www.davidzeltner.com). Our opening and closing credits were provided by [johnmilesproductions.com](http://johnmilesproductions.com). If you have questions or comments, please send them to Huffines Podcast at [hlkn.tamu.edu](mailto:hlkn.tamu.edu). From all of us at the Huffines Institute, we hope you have an active and healthy week.
- [silence]