Physical and Emotional Anguish in Performance

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Medical Director, St Mary Mercy Sports Medicine
anguish[ang-gwish]

-severe mental or physical pain

“We reveled in the anguish of Yankees fans last night as the Indians came back from 5 runs down to beat those lousy bastards.”
Performing Artists

Aesthetic

- Musicians
- Singers
- Actors and actresses
- Performance art
- Magicians
- Living art
Performing Artists

Athletic

- Competitive Cheer
- Gymnastics
- Rhythmic Gymnastics
- Figure Skating
- Professional Wrestling
Dance
Athletic
Aesthetic
Suffering for Art

- Starving artist
- Slave to the craft
- Passion to dance
14th to 18th Century

- 1503: Michelangelo finishes ‘David’
- 1517: DaVinci paints ‘The Mona Lisa’
- 1550: Giorgio Vasari writes ‘The Lives’
- 1603: Shakespeare writes ‘Hamlet’
- 1632: Rembrandt paints ‘The Anatomy Lesson of Nicolaes Tulp’
- 1669: Académie d’Opéra is founded
- 1722: Bach composes ‘The Well-Tempered Clavier’
- 1801: Beethoven composes ‘Moonlight Sonata’
19th Century: Bohemian Rhapsody

- Bohemian Style of living: rejecting societal norms in art and society
- 1848: William Makepiece Thackeray coins “bohemian” in ‘Vanity Fair’
- 1848: Dante Gabriel Rosetti founds the Pre-Raphaelites
- 1862: Westminster Review: “An artist or littérateur who, consciously or unconsciously, secedes from conventionality in life and in art”
“...a minor artist with no money goes as hungry as a genius. What drove them to do it? I believe that such people were not only choosing art, they were choosing the life of an artist. Art offered them a different way of living, one that they believe more than compensated for the loss of comfort and respectability.”

—Virginia Nicholson
19th Century: Bohemian Rhapsody

- Romanticized living without means to only create art
- 1868: Vincent Van Gogh paints ‘Bedroom at Arles’
- 1889: Moulin Rouge opens in Paris
- 1896: Puccini premieres “La Bohème” in Turin, Italy
THE NEW GRAND OPERA,

In Three Acts,
or

THE BOHEMIAN GIRL,

AS FIRST PERFORMED AT THE THEATRE ROYAL, DRURY LANE,

On Monday, November 20th, 1863.

The Music (Composed Expressly for This Theatre) by M. W. BALFE, The Words of ALFRED BUNN.

London:
W. S. Johnson, *Nabob Steam Palace,* Hanway Street, Soho; and all Book and Music Retailers.

[Entered at Stationers' Hall.]
COOL
LA BOHÈME
QUATTRO QUADRI
D'G. G. GIACOSA
E L'ILICA
MUSICA DI
G. PUCCINI
G. RICORDI & C
EDITORI
Passion
Honesty
Sacrifice
Credibility
Art
The Poorest Art: Dance And Money (I)

By Lightsey Darst

I've come to a conclusion about dance and money: if dancers did not sometimes sleep with rich people, American dance as we know it would cease to exist.

Absurd and degrading as this conclusion is — can you imagine the same being said of any other art form? — the dancers and dance-makers I've tried it out on have reacted with, at most, a laugh. Many haven't reacted at all, as if this idea were already part of their lives. Dance's capital is its sensual appeal; it has little other resource.

Just how poor is dance? There are far too many ways to answer.

DID YOU KNOW:
If You're A Senior Born Before 1954, The Amount You Can Get From Reverse Mortgages Has Increased
If you are 62 or older, you can generate up to $625,000 in income from your home while you're still living there. Your mortgage payment are eliminated and you begin generating income through the President’s American Recovery and Reinvestment Act. You'll be shocked when you see how much you can make.

Losing Pace: Poverty and the Professional Dancer

March 20, 2012 · 2 Comments

By Brendan McCii

According to the U.S. Census Bureau, "America’s poverty rate rose to 16 percent in 2010. This is 49.1 million people, the highest since 1993." So what does $3.50 get you these days?

Well, if you were at Lincoln Center in New York this past Tuesday, it got you an evening with one of the most distinctive and enduring voices in American modern dance.

Paul Taylor Dance Company opened its first-ever engagement at the David H. Koch Theater this past week with a program featuring his commercial and artistic breakthrough, Aureole. Taylor celebrated this dance’s golden jubilee by making all of the theater’s 2,586 seats available for $3.50, the top ticket price at the time the dance first premiered in 1962.

Inside, graceful dancers leaped and leapt like antelopes through Aureole’s satisfying stylistic signatures; while a recording of Handel’s baroque "Concerti Grossi" played through speakers in the theater’s jeweled interior. Outside, a brass quintet played, as members of the Associated Musicians of Greater New York Local 802 distributed leaflets in protest of the Taylor company’s decision to use recorded music. Union officials said that the "move marks the first time there has been a 'major performance' in one of the main Lincoln Center halls without professional musicians," according to Grant’s New York Business.
Impoverished Artist?

- Industry salary US: $16.55 per hour, ($7.79 to $30.43)
- Company salary: $19.89 per hour
- Canada: avg yearly salary $17,000
- Choreographers: $42,110 ($18,500-$71,180)
- Work sporadic, pay inconsistent
- One of highest rates of non-fatal on-the-job injuries

From Bureau of Labor Statistics, May 2010
Creatives

Business
Why do it?
Dance

- Start ages 2-4 at dance studios
- Start ballet then diversify over time
- Progress to pointe ages 11-13
- May continue in studios through high school
- Community centers and public schools
- Performing arts schools
Dance Alternatives

- Dance teams
- Pom squads
- Competitive cheer
- Acrobatics
Dance Competitions

- Dancers of all ages compete in various styles
- Usually weekends
- Judging panels score competitors
- Awards
- Critique and feedback
- Local to national
Dance Competitions

- Conventions
- Will combine with competition
- Take classes and workshops
- Well-known choreographers
- Some educational elements
After High School

- Professional or college
- Industry versus company
- Industry: musical theater, film, commercial, music tours, production numbers, theme parks, cruises
- Company: ballet, modern, contemporary, theater
Going Pro
Professional Life

- Few paying jobs
- No minor leagues
- Minimal job security
- Pressure to be perfect
- Body image monitoring
Daily Work Load

• Working day pro female ballet dancer
• Groups: Principals, soloist, first artist, corps de ballet
• Amount of time at different exercise intensities varied significantly between groups of dancers
• 90% of dancers < 60 minutes at rest

• Principals and soloists: < 30 minutes of rest
• Principals: greater % of day at moderate intensity than corps de ballet
• Rest should be adjusted per group

After Professional Life

• Shelf life: up to mid-30s (avg 34)
• Choreography
• Studio teaching
• College faculty
• Find a new career
Dance Retirement

- “Losing your first loved one”
- “It’s a death”
- “The loss is pretty devastating”
- Single-minded pursuit of the dream of dance reduces other interests
- Difficulties in career transition

Pain
Injury Rates

- Roberts et al. reviewed 17 years of National Electronic Injury Surveillance System (US) data for dancers aged 3 to 19

- Injury rate in dancer career: **84-95%**

- Other studies 55-90% dance injury rate

- Dance U.K.: 80%

- 60-75%: overuse
Injury Rates

- Allen 2012: 4.4 dance injuries per 1000 A-E
- NCAA report: 15 collegiate sports 1988–04
  - Practice injury rate 3.98

Retired dancers

- Retired dancers (mean age male 59 yo, female 50) assessing pain, walking difficulties, or limping due to a joint compared to population

- Odds ratio 2.9 for hip

- Odds ratio 3.7 for knee

Thomas and Tarr 2009

- Modern and contemporary dancers (pro, retired)
- 46%: pain is not an injury
- More experienced dancers likely to report an injury
- More techniques that dancers worked on, higher chance of injury

Injury Rate: # of Techniques

**Contemporary Styles**
- Graham
- Humphrey
- Limon
- Cunningham
- Jooss
- Release
- Contact improvisation

**Other Styles**
- Jazz
- Ballet
- Tap
- Physical Theater
- ADAD forms
- South Asian
- Others
Injury Rate: # of Techniques

- 19% in one
- 33% in two
- 31% in three
- 47% in four
- 40% in five
- 43% in six
- 100% in seven

Why is Technique Relevant?

- 95% of dance injuries related to technique
- Changing trends: fusions of dance styles
- Dancers need proficiency in many techniques
Why is Technique Relevant?

Too much work to master many

Not enough time to master one
Dancer Response to Pain
Tajet-Foxell 1995

- Dancers have **higher pain threshold** than age-matched controls
- More acute experience of sensory aspects of pain
Dancers and Injuries

- Accepted as inevitable part of ballet dancer career
- Mediated through social bonding of dancers into a pro ballet company
- Accepted as a sign of vocational commitment

Turner BS, Wainwright, SP. Corps de Ballet: the case of the injured ballet dancer. Sociology of Health & Illness, Volume 25, Number 4, May 2003, pp. 269-288(20)
Perform With Pain

- “The Show Must Go On!”
- Reward: Compliments from teacher for pushing through
- Fear: losing position
- Fear: retribution
Performance Pain

• Considered benign

• Typically acute, short in duration

• Produced voluntarily

• Can be reduced anytime

• Under the control of dancer

Performance Pain

• Does not often elicit feelings of threat or danger

• Often viewed by dancers as a positive experience

• Can be a source of satisfaction

Injury Pain

- Considered harmful
- Usually chronic
- Perceived as outside dancer’s control
- Threatens the ability to perform
- Signal of impending danger to their well-being

Injury Pain

• Pain negatively perceived
• Can cause loss of confidence and motivation
• Increase fear and anxiety
• Indicates the need to protect the injury
• Elicits feelings of dread
• Suggests that further damage may occur

Coping With Pain

- Coping styles of ballet dancers different than athletes
- Dancers and athletes higher pain threshold than non-athletes
- Ballet dancers display lower coping and cognitive skills and higher catastrophizing responses than other athletes

Sports Inventory for Pain

- 5 sub scales that measure different pain coping styles of sports performers
  - Cognitive and Coping (active coping style)
  - Avoidance and Catastrophizing (passive coping style)
Sports Inventory for Pain

• Body Awareness: measures those hyper or hypersensitive to pain

• HURT (COP + COG - CAT - AVD) and OUCH (COP + COG - CAT)

• Overall indices of pain coping capabilities
Coping

• Active style

• Ignoring pain, “toughing it out”, dance culture

• Dancers with low and high level performance pain more likely to use SIP Coping
Avoidance

• Passive coping style

• Used by dancers to avoid pain-provoking responses and careful not to make pain worse

• Can be proactive to protect from career-threatening injury

• Used more in injury pain where it is perceived as a threat
Catastrophizing

- Passive coping style

- Predicting a negative outcome, result would be catastrophic

- Loss of technique, threat of losing place or position in the company, or early retirement

- Dwell on pain, in despair when injured, find the pain unbearable, or become overwhelmed by the pain experience
Anderson 2008

- Dancers could identify performance pain and injury pain
- Appraise all pain in a similar manner despite level or type of pain
- Cope with pain in a manner similar to each other
Anderson 2008

- Appraisal/coping strategies **same** if pain is routine part of training OR a **sign of injury** warning the dancer to stop

- If pain is severe, will likely stop; if pain is mild, will likely dance
Anderson 2008

- Appraisal/coping strategies reversed with medium pain
- Dancers with medium injury pain more likely to use coping styles that allows them to continue dancing
- Tell nobody, avoid doctors, do little to treat injury
Encarnacion 2000

- Level of skill no effect on coping
- Males showed lower coping, cognitive, and catastrophizing responses than female, but higher on body awareness
- Females showed more positive coping styles (COG + COP)
Needs

• Educate dancers to better cope with injuries—>active styles
• Get evaluation and treatment sooner before injury worsens
• Reduce psychological effects of injuries
Psychological Response to Injury

- Authority crisis: “If I cannot dance, how mad will my teacher be?”
- Social crisis: “If I cannot dance, how do I keep my friends?”
- Fiscal crisis: “If I cannot dance, how will I make rent?”
- Life crisis: “If I cannot dance, what will I do?”
- Identity crisis: “If I cannot dance, who am I?”
Psychological Response to Injury

• Young dancers have insufficient knowledge of injuries, anatomy, and the injury/recovery process to manage own injuries

• Students hiding pain in attempt to please or gain approval of teachers

Psychological Response to Injury

- 54 professional ballet dancers

- Absence due to injury positively correlated with stress, sleep disturbances, daytime sleepiness, and negative mood states (i.e., tension, depression, anger, fatigue, and confusion)

- Negatively correlated with social support

- Significant relationship between psych distress and percentage of time during the season that dancers were unable to perform
Anxiety and Performance Goals

- N = 109 university dance students
- Greater trait anxiety predicted poorer health at end of the term
- The more dancers wanted to avoid performing (performance-avoidance goals), the worse physical health at term’s end.

Self-Confidence

Out of 1000 dancers in UK, over 50% report low self-confidence

Psychological Distress with Injury

- 154 dancers in the Netherlands surveyed by Brief Symptom Inventory for psych evaluation (53 items)
- Mean age: 27.3 (13-75)
- Years danced: 16.9 (0-69)
- 1.5 injuries per dancer, avg duration 20 months

Psychological Distress with Injury

- Dancers higher than general population in 90% of assessed dimensions
- 62.2% met criteria for psychological distress on 1st visit, 57.7% at last (>6 in any of 9 psych domains)
- 20% had overall distress level high or very high above general population

Psychological Distress with Injury

- 22% showed psychotic symptoms, 28% paranoid, 27% hostile

- Professionals showed greater improvement than pre-professionals in psychological distress after treatment

- Older pros > 25 y.o. lower pre- and post-scores than pros < 25

- Students worsened in somatization and depression over time

Eating Disorders

40-60% Elementary school girls (ages 6-12) concerned about weight

Eating Disorders

• Distorted body image
• Pressure to meet standard
• Self-critique
• Reward for looking “right”
• Body is an instrument
• Control
**Eating Disorders**

<table>
<thead>
<tr>
<th></th>
<th>Dancers</th>
<th>Ballet</th>
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<tbody>
<tr>
<td>Anorexia</td>
<td>2%</td>
<td>4%</td>
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<tr>
<td>Bulimia</td>
<td>4.4%</td>
<td>2%</td>
</tr>
<tr>
<td>EDNOS</td>
<td>9.5%</td>
<td>14.9%</td>
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</tbody>
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ANXIETY

18.1% OF PEOPLE OVER 18
AVERAGE AGE OF ONSET: 11

NATIONAL INSTITUTE OF HEALTH
ANXIETY

ADAA STUDY (THE ECONOMIC BURDEN OF ANXIETY DISORDERS)

$42 BILLION
1/3RD OF NATIONAL MENTAL HEALTH COST
DEPRESSION

LIFETIME RISK 17%

ANXIETY AND DEPRESSION ASSC OF AMERICA 2014
DEPRESSION

11.4% ADOLESCENTS 12-17

NATIONAL INSTITUTE OF HEALTH 2014
SUICIDE

1999, 10.4 PER 100,000
2014, 13.0 PER 100,000 +24%

CENTER FOR DISEASE CONTROL
SUICIDE

CENTER FOR DISEASE CONTROL

GIRLS 10-14 RATE TRIPLED
Hypersexualization of Females

- Society and culture
- Social media
- Pervasive and getting worse
Report of the APA Task Force on the Sexualization of Girls

Dr. Tomi-Ann Roberts
PhD Psychologist

American Psychological Association
750 First Street, NE
Washington, DC 20002
Hypersexualization

- A person's value comes only from his or her appeal or behavior, to the exclusion of other characteristics
- A person is held to a standard that equates physical attractiveness (narrowly defined) with being sexy
- A person is made into a thing for others' sexual use, rather than seen as a person with the capacity for independent action and decision making
- Sexuality is inappropriately imposed upon a person (especially relevant when children are imbued with adult sexuality)

*Any one of these four components of sexualization sets it apart from healthy sexuality*
Impact on Girls’ Health and Well-Being

- Cognitive functioning —> Fractured consciousness, poor attention

- Physical and mental health —> Body dissatisfaction, anxiety, shame, disgust, eating disorders, depression, low self-esteem

- Sexuality —> More unprotected sex, limited pleasure, less assertiveness

- Attitudes and beliefs —> more accepting of violence, sexist behavior, should expend all effort on physical appearance
Sexual Abuse and Exploitation

- Always involves both sexual objectification and the inappropriate imposition of sexuality
- May involve violence, threats of violence, neglect, demands for secrecy, physical and emotional abuse
- Common symptom of sexually abused children is sexualized behavior
- Media may influence a girl’s perceptions of her own virginity or first sexual experience, as well as acceptance of violence
What is Sexual Abuse?

• Any sexual act between an adult and a minor or between two minors when one exerts power over the other.

• Power can include forcing, threatening, bribing, coercing, or persuading.

• Also includes non-contact act such as exposure to porn, and or communicating in a sexual manner by phone or Internet.

• Can be one time act or multiple acts taking place over a long period of time.
Sexual Abuse: Violence

- 13% of lesbians, 46% of bisexual women, and 17% of heterosexual women have been raped in their lifetime

- 44% of lesbian women, 61% of bisexual women, and 35% of heterosexual women experienced rape, physical violence, and/or stalking by an intimate partner in their lifetime

Centers for Disease Control and Prevention’s (CDC) National Intimate Partner and Sexual Violence Survey (NISVS): 2010 Findings on Victimization by Sexual Orientation
Sexual Abuse: Sports

- 4043 Belgium and Dutch children playing sports

- Those who suffer severe physical, sexual, or psychological violence when taking part in youth sport are more likely to experience mental health problems as adults

Facing Congress, Some Sports Officials (Not All) Begin to Confront Sexual Abuse

Sports of The Times
By JULIET MACUR  MARCH 29, 2017
Sexual Abuse in Dance

- Culture discourages talking
- Victims scared nobody will believe them
- Power balance→will do whatever it takes to keep dancing
- Dancers want to please their instructors→taken advantage
Chicago-area dance instructor accused of sexual contact with teen student

Dance coach featured on Lifetime show accused of sex with minor student; exposing him to HIV

Grant Davies: Sydney dancing teacher sentenced for child pornography and sex abuse

Man convicted of sexually assaulting girl outside of Thornton dance studio
Owner of dance studio charged with sexual assault

Posted: May 3, 2016 4:33 PM PDT
Updated: May 11, 2016 6:49 AM PDT

A dance studio owner is behind bars after being accused of sexually assaulting two 14-year-old Crete girls; one of whom was a dance student of his.

Minneapolis, MN — was arrested last week and charged this week with

Sterling dance instructor charged with child sex crimes

Former Rhode Island dance instructor Keith Sampson, 37, formerly of Providence pleaded guilty in federal court in Providence on Tuesday to interstate travel to engage in illicit sexual conduct. Sampson admitted to the court that he in December of 2007 he transported one of his dance studio students, a 14-year-old from Rhode Island, to New York to have sexual contact with him. The defendant faces a sentence of up to 10 years in prison.
Youth Protection Advocates in Dance

• Based in Van Noyes, CA as 501(c)3 non-profit organization

• “Through education and activism we stand united to stop all exploitation of youth in performing arts”

• Focus on the emotional, physical and sexual health and the self-esteem and identity of children and teens

• Psychological harm, sexual abuse, hyper-sexualization or kinetically unsafe instruction for growing children and young adults that leads to unnecessary injuries
Youth Protection Advocates in Dance