

PRESIDENT'S MESSAGE

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PASSING THE TORCH

The very first PASIG event I attended was a roundtable discussion at the APTA national meeting in the summer of 1993. Although I've been a member for more than 30 years, it wasn't until I joined the PASIG leadership team—working on the Performing Arts Practice Analysis and the Description of Fellowship Practice a decade ago—that I fully appreciated the strength and purpose of this community.

Serving as president of the Performing Arts Special Interest Group over the past 6 years has been an honor and a privilege. I am incredibly proud of what we have accomplished together. We launched a new logo and more inclusive branding to reflect the diverse artists we serve, along with PASIG merchandise to celebrate our identity. We created a promotional video showcasing how performers benefit from our specialized care, expanded and updated our web resources, launched the PASIG Practice Pearls Podcast, and supported the development of the Circus Arts Independent Study Course.

Our community has grown in meaningful ways. Three new Performing Arts Fellowships have been established, and PASIG leaders now serve on the Revalidation Team for the Description of Fellowship Practice in Performing Arts Physical Therapy. We have continued our strong traditions—Citation Blasts, quarterly newsletters, student scholarships, performing arts poster presentations, and robust educational programming at CSM. We've also strengthened networking and engagement through virtual panels, member spotlights, Facebook discussions, and representation at the International Association for Dance Medicine & Science, Performing Arts Medicine Association, and Athletes and the Arts.

My term as president will conclude at CSM 2026, and I am delighted to pass the torch to our President/Chair-Elect, Dr Marisa Hentis, PT, DPT, OCS, CSCS. Marisa has been an integral member of the PASIG leadership team since 2018 and is exceptionally well-prepared to guide us forward as we transition from "PASIG" to the APTA Orthopedics Performing Arts Engagement Community. She is deeply committed to evidence-based practice, advancing research, and fostering greater collaboration across communities and academies.



I look forward to the continued evolution and impact of this vibrant community under her leadership.

Performing Arts at CSM 2026

We are looking forward to learning from and with members of the APTA Orthopedics Performing Arts Community at CSM 2026 in Anaheim, CA Feb. 12-14, 2026. Please mark your calendars for the following events.

Performing Arts Community Membership Meeting

Thursday, February 12th, 2026, 4-5 PM

- We will give out awards, swear in new officers, and have an opportunity for networking and planning for 2026.

Education Session OR-24560: Raising the Bar: New Practice Guidelines for Concussion Management in Dance and Circus Arts

Saturday, February 14th, 2026, 8-9:30 AM

Stephanie Jones Greenspan, PT, DPT; Jeff Russell; and Oluwaseyi O. Ojofeitimi, PT, DPT

Performing Arts Poster Session

Saturday, February 14th, 2026, 12 PM-2 PM

3358 Acute Fifth Metatarsal Fracture Identified in Dancer
 Alexis M. Ardvitch, PT, DPT; Kenzie Johnston; Brian C Lau; Rosalinda Cacha Canizares, PT, DPT; and Andreas Remis, DPT

3359 Preseason Screening for Professional Ballet Dancers
 Jennifer Lynn Bentley, PTA, DPT

3360 Return to Professional Dance Following Bowel Resection: A Case Study
 Patricia Cavalieri, PT, DPT

3361 Two Sites, One Nerve: A Case Study of Double Crush Syndrome in a Broadway Performer
 Meredith Craig, PT, DPT; Meg Tsai, PT, DPT; and Christopher K. Wong, PT, PhD

3362 Hip Strength Plays a Dominant Role in Execution of Forceful Movements During Bharatanatyam Dance
 Kaitlin Kerr-Osman, SPT; Kaleigh Iris Jenkins, SPT; Ginny Shafer; Danielle S. Essex, SPT; John Ryan Magill, PT, DPT; and Srikant Vallabhajosula

3363 Reliability of a Closed-Chain Ankle Proprioception Assessment in Dancers Using a Novel Rocker Board Protocol
 Michaela A. Magpile, SPT; Meghan Schiffer, SPT; Avery Lincoln, SPT; Natalie Laryea, SPT; Delaney McNamar, SPT; Angelica Coleman, SPT; Anna Link, SPT; Mackenzie Gaynor, SPT; Elise Madeleine Walker, SPT; and Laurel Daniels Abbruzzese, PT, EdD

3364 Blood Flow Restriction Training for Chronic Postsurgical Strength and Power Deficits in a Dancer
Marla McReynolds-Waldron, PT, DPT; and Sarah Elizabeth Edery-Altas, PT, DPT

3365 The Relationship Between Body Image and Athletic Identity in Dancers
Kelly O'Shaughnessy, PT, DPT; Danielle Farzanegan, PT, DPT; Lauren Schlacht Butler, PT, DPT; Ashley Erdman, MS, MBA; Lily McCrossin, PT, DPT; and Sophia Ulman

3366 College of Fine Arts Outreach and Educational Service Learning Project
Amanda Shaye Robles, SPT; Duc Tu, SPT; Trevor Williams, SPT; Marlene Quirarte, SPT; Dora Segura, SPT; Emily Lynn Horner, SPT; Andrea Bejaran Choto, SPT; Keoni Mark Kins, PT, DPT, ATC; Brandi Nicole Varnado, PT, DScPT; and Dustin Clow, PT, DPT

3367 Physical Changes in Female Adolescent Dancers: Following up on the Effects of Classical Ballet Training
Lindsay McNeal Ison, PT, EdD, MS; Kevin Robinson, PT, DSc; Kimberly Cyr, SPT; Carrington Kite, SPT; Bailey Ashlynn Langkan, SPT; Carolyn Marie Nohren, SPT; Sarah Shanahan, SPT; and Christina Shimota, SPT

3368 The Association Between Cross-Training and Dance-Related Injuries: A Pilot Study
Melissa A. Tolbert, PT, DPT, ATC; Sydney Burks, SPT; Kristen Youngblood, SPT; and Ashton Taylor McPherson, PT, DPT

3369 Comparing Exercise Habits and Musculoskeletal Injuries in Professional Orchestra Musicians in the US and EU
Jacqueline van Duijn, PT, DPT and Arie J. Van Duijn, PT, MSPT, EdD

3370 Providing Injury Prevention Education to Fine Arts Performers Through a Service Learning Project
Andrea Bejaran Choto, SPT; Dora Segura, SPT; Emily Lynn Horner, SPT; Dustin Clow, PT, DPT; Keoni Mark Kins, PT, DPT, ATC; Brandi Nicole Varnado, PT, DScPT; Amanda Shaye Robles, SPT; Trevor Williams, SPT; Duc Tu, SPT; and Marlene Quirarte, SPT

PERFORMING ARTS PANEL RECAP [FROM OCTOBER 2025]

Thank you, Mike, Monique, and Andrew!

Managing Neuropathic Pain in Musicians & Dancers

"Why do dancers get nerve pain?"

"How far is too far?"

APTA Orthopedics

This past October, APTA Orthopedics Performing Arts hosted a virtual panel on neuropathic pain featuring Michael Costello, PT, DSc, OCS, MTC – Ithaca College; Monique DeLuca Watson, PT, DPT, OCS, CMTPT/DN – Johns Hopkins Rehabilitation Network; and Andrew Kunin, PT, DPT, OCS, FAAOMPT – Johns Hopkins Rehabilitation Network. In this Performing Arts SIG panel, expert clinicians tackled one of the toughest challenges in performing arts rehab: identifying, assessing, and treating neuropathic pain in dancers and musicians. The panelists explored key principles for managing neuropathic pain, application of upper quarter neurodynamic techniques, and practical insights from clinical experiences working with musicians and dancers. They discussed how to recognize neuropathic pain in performers, clinical reasoning for nerve-related injuries, patient education strategies for self-management, and technical faults and training errors that contribute to nerve pain. The session concluded with a question and answer period moderated by PASIG VP Melissa Strzelinski, PT, PhD.

A recording is available at
<https://youtu.be/UBIMDkCLXOQ?si=zFYRj973EFkj9fcC>

Below are some of the resources mentioned in the panel discussion as well as QR code links:

- 1) Examination procedures of neuropathic pain (Upper Limb Tension Tests and Apley Scratch Test)
- 2) Treatment procedures of neuropathic pain (neuromobilizations and manual therapy)

Scan to access supplemental video demonstrations of examination and treatment techniques discussed in this panel.



Examination Procedures



Neuromobilization Procedures

Assessment Tools Mentioned in the Performing Arts Neuropathic Pain Panel:

The Patient-Specific Functional Scale
<https://www.sralab.org/sites/default/files/2017-06/Patient-specific.pdf>

Central Sensitization Inventory
https://www.physio-pedia.com/Central_Sensitisation_Inventory

Leeds Assessment of Neuropathic Symptoms and Signs
[https://www.physio-pedia.com/Leeds_Assessment_of_Neuropathic_Symptoms_and_Signs_\(LANSS\)](https://www.physio-pedia.com/Leeds_Assessment_of_Neuropathic_Symptoms_and_Signs_(LANSS))

DN4 Questionnaire

https://www.physio-pedia.com/DN4_questionnaire

OSPRO YF Tool

https://www.orthopt.org/yf/OSPRO_YF_Tool_questions.pdf

QuickDASH performing arts module (page 3)

<https://www.sralab.org/rehabilitation-measures/quick-disabilities-arm-shoulder-hand>

PERFORMING ARTS DESCRIPTION OF FELLOWSHIP PRACTICE REVALIDATION

The American Board of Physical Therapy Residency and Fellowship Education (ABPTRFE), a board-appointed group of the American Physical Therapy Association (APTA), oversees the creation of each Description of Fellowship Practice (DFP) to reduce unwarranted curriculum variability; provide fellows-in-training minimum consistency in learning experiences for that area of practice, and streamline the accreditation process for reporting. ABPTRFE kicked off the revalidation process for performing arts in August 2025. The Practice Analysis Team includes Laurel Daniels Abbruzzese (lead), Andrea Lasner, Marisa Hentis, Sarah Edery-Altas, and Tiffany Marulli, with guidance from Human Resources Research Organization (HumRRO) consultant Dea Mulolli and the ABPTRFE staff. **This work is moving forward, and we are happy to announce that the joint board practice analysis work group has approved the pilot survey for field testing.**

If you receive an email invitation to complete this Performing Arts 2025 Revalidation Pilot Survey, it is because our team has identified you as an expert in the field and we value your input. Please help us with this revalidation process!!! The pilot survey will take approximately 60 minutes to complete. We recognize the time commitment involved and sincerely thank you for your contribution to advancing physical therapy education. Your participation by completing the survey counts towards a professional development activity for a board-certified specialist's certification maintenance efforts. Any specialist completing the survey will receive 1 MOSC credit towards their required 10 credits in a 3-year maintenance cycle.

PERFORMING ARTS PT SPOTLIGHT

PASIG Fall 2025 Spotlight:

**Samantha Harmon, PT, DPT,
OCS [PASIG Nominating
Committee Chair]**

Samantha Harmon, PT, DPT, OCS (Sammi) grew up in Aurora, Colorado. She is currently a PRN physical therapist at the UCHealth Steadman Hawkins Clinic on their dance medicine team, and is the owner of The Dancing Doctor, LLC, a mobile physical therapy practice specializing in performing artists. Her interest in physical therapy began with her personal experience with low back and ankle injuries as a ballet and modern dancer. She received a Bachelor of Fine Arts (BFA)



in ballet from the University of Utah and went on to perform professionally with Colorado Ballet and several other dance companies in the Denver area. In 2017, she graduated with her Doctor of Physical Therapy degree from the University of Colorado Anschutz Medical Campus. She has over 7 years of experience working in outpatient orthopedics and 4 years of teaching Pilates. In the Dance for Health realm, she has been an instructor in Dance for PD as well as an assistant rehearsal director and choreographer for Spoke N Motion Dance, an integrated dance company for people with and without disabilities. She has also been a physical therapist for the professional dancers of Colorado Ballet, and was the physical therapist for the touring company of Frozen the Musical for over 2 years. She has presented a poster at the International Association of Dance Medicine & Science, and is the current chair of the Nominating Committee for the Performing Arts Special Interest Group of the American Physical Therapy Association, and has been a member of PASIG since 2015. Her passion is helping performing artists attain their full performance potential while educating them in pain management and prevention strategies. She loves the unique work environments and demands of the performing arts—there's rarely a dull moment! Sammi still performs professionally with several dance companies in the Denver area, including Ballet Ariel, Reverie Dance Company, and Soda Shop Movement Company.

FINAL FAREWELL

In my final farewell, as I exit the Performing Arts Community leadership team, I want to express my gratitude to all of the fabulous colleagues that have dedicated their time and energy to this community. I want to extend a very special thank you to VP Melissa Strzelinski, Secretary Janice Ying, Scholarship Chair Anna Saunders, Research Chair Michael Tsang, Outreach Chair Danielle Farzanegan, Podcast Liaison Sarah Edery-Altas, PASIG Fellowship Advisory Board Chair Tiffany Marulli, Nominating Committee members Samantha Harmon, Amy Humphrey, and Alyssa Arms, Membership Chair Jessica Rancour, and Performing Artist Screening Chair (and Chair Elect) Marisa Hentis. You have all been fabulous partners. I am grateful for you and proud of the work we have done together. I will miss this leadership team but am sure that our paths will continue to cross in new spaces. I'll see you in Anaheim!!



PERFORMING ARTS