

The Digital Era of Performing Arts Medicine Research

As MPPA moves into the next decade, the challenges faced by maintaining print media in an increasingly paperless society has led to the journal being published online only from March 2020 onwards. While it is a little sad to farewell the colourful covers and textures of the paper journal, there will be advantages in accessibility and immediacy of publishing with the new online system, and we look forward to the new era.

Indeed, modern technology has changed the way we analyse a multitude of variables in research, and we see in this issue several examples of performance analysis using highly sophisticated devices. Electromyography applications can now detect signals from a much broader muscle base with new electrode technology, as utilised in the article illustrating the effect of posture on back muscle activity levels (Russo et al.¹). Motion capture systems ever increase in the detail they can capture, and in the protocol established in this issue for high string players, there is high potential to identify movement patterns in both healthy performers and those suffering injuries to determine whether biomechanical relationships with symptoms can be detected (Wolf et al.²). And in another creative use of technology in a pilot study, fMRI demonstrates the impact of particular music on brain function of a musician, potentially highlighting therapeutic potential of such music (Karmonik et al.³).

In other articles in this issue, the nutritional characteristics of a broad survey of Australian actors is presented (Szabó et al.⁴), with these findings reminding us of the importance of checking the nutritional health of all performing artists and in providing guidance to better dietary strategies as needed. The 2018 Alice. G. Brandfonbrener award winner, Chelsea Shanoff presents a survey profile of the lesser-investigated saxophone players (Shanoff et al.⁵), while a qualitative study with string players explores their lived experiences of pain (Bourne et al.⁶). And a systematic review presents the current state of the research on psychological skills training in musicians (Ford & Arvinen-Barrow⁷).

We would like to take the opportunity in this final print issue to again thank our peer-reviewers, without whom such a journal would not be able to achieve its goals of maintaining the highest quality of peer-reviewed publications. In addition, we also thank our Editorial Board members, as well as any other names not listed, for their continuing contributions to the journal. Lastly, a special thank you to Dick Lederman, who has been reviewing and publishing papers in this journal since its inception, and we greatly appreciate his many years of service.

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