

Editorial

For this edition of *JPOGP*, I am in the unique position of being both an author and editor (see pp. 23–37). This has given me a remarkable insight into the whole process of journal production, all the way from my initial submission to the final printed page. I decided to use this opportunity to discover exactly how articles make their journey into print, and to meet some of the people who make it happen.

Submitting to the journal can seem like the final step in a long trek, but it is just the start of the publication process. It is understandable that some people are apprehensive about their original work entering the public domain – I was no different. My study went out for peer review under the previous editorship of Amanda Savage and Wendy Rarity. I got extremely valuable feedback and support from the reviewers, and this helped me to make the changes needed to achieve the high standard required. After a second review, the paper was accepted. Writing for publication demands a different style from that used in a dissertation, and it is vital to have the journal's guidelines for authors (POGP 2016; and pp. 92–94) in front of you from outset.

The POGP peer reviewers are a group of experienced physiotherapists who have conducted research, and are willing to give up some of their own time to critique original studies by offering honest and constructive criticism. They make recommendations as to whether a paper can be accepted as it is, needs to be rewritten or should be rejected. Each study is reviewed by two people, who both suggest improvements. On behalf of POGP, I would like to take this opportunity to thank all the peer reviewers for their hard work supporting authors and maintaining the high quality of the journal.

All work accepted for publication is initially edited by myself, and then sent to Andrew Wilson, the managing editor. He is a professional editor with over 30 years of experience who has worked on this journal for over 15 years. Andrew is also an author and poet in his own right, and edits other journals and books (Wilson 2016). He formats the papers, checks all references, and copy-edits to improve intelligibility and readability without changing the meaning. The personal style of the author may be altered somewhat to conform to the particular academic



Figure 1. Andrew Hunter inspects a copy of the POGP journal in the packaging area.

house style of the journal. This version is then sent to Henry Ling Limited for typesetting, after which a Portable Document Format (PDF) version is created.

Based in Dorchester, Henry Ling is a family company that has been established for 140 years. It specializes in high-quality typesetting, printing and binding (HLL 2016), and has worked on the POGP journal for many years. I decided to visit the company earlier this year, and was met by Helen Kennett, the managing director, and Andrew Hunter from sales, who gave me a fascinating and comprehensive tour (Fig. 1).

The offices and typesetting department are in the historic original building in the centre of Dorchester, and here I met Iain Robinson, a skilled typesetter. I was delighted to watch my own article being digitally typeset using advanced software programmes. He quickly formatted my article to fit the page, running a variety of functions to correct borders, find unwanted spaces, insert tables, and deal with the orphans and widows! (Those terms refer to words or letters left dangling alone at the start or end of a paragraph or page.) This process of typesetting was historically done by selecting metal letters by hand, and creating a full page for printing. Later, film was output. To know how a page would look,

pieces of copy would be cut and pasted onto one page, and even though everything is computerized now, the term remains in use. Although photographs can be manipulated in digital programmes, only so much can be done to improve a poor-quality image, which is why the *JPOGP* guidelines request sharp, high-resolution images.

The typeset proofs are then sent back to Andrew as PDFs and hard copies. Queries and corrections are indicated for the author's and editor's consideration. Andrew finalizes any amendments when he proof-reads the papers. All the corrected material is then made up into a complete journal PDF at Henry Ling, which again goes through a proof-reading cycle with Andrew and the editor. At Fitwise Management Ltd, Catriona Rice works to attract marketing for *JPOGP*, and advertisements are sent to Andrew so that he can place these appropriately. The final corrected journal proof is then ready to be sent to press for printing.

Henry Ling's main factory is just a short distance from their original headquarters. It is a busy modern building filled with enormous state-of-the-art printing, binding and trimming machines. The first stage of the lithographic printing process is "imposing the pages", during which eight pages of the journal are photographically etched onto a polymer-coated aluminium plate (Fig. 2). Each plate is just for one colour. The lithographic printing presses are the length of a bus, and nearly as high. Printers climb up these machines to insert the aluminium plates into the appropriate drum for the desired colour. Each drum is topped up with oil-based ink. The image is transferred, or "offset", from the metal plates onto rubber rollers that print it onto the paper. The lithographic process is based on the immiscibility of oil and water, and non-printing areas are kept ink-free with a water-based film.



Figure 2. Journal pages etched on aluminium printing plates.

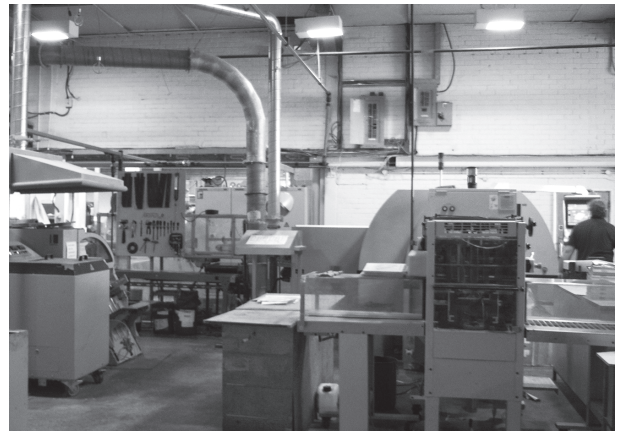


Figure 3. The factory floor and the binding machine.

Even in modern printing, the process is still all about the density of the ink and the pressure with which it is applied to the paper. Time is required to set up a print run, and test pages are run off and inspected. However, once everything is ready, a run can be amazingly fast. Sixteen journal pages are printed on each large sheet of paper, which is then folded by machine to the size of a single page in order to make one section of the journal. All the different sections are collated to make up each individual edition. A large and long binding machine cleverly holds each journal while gluing the spine and adding the cover (Fig. 3). Covers are printed separately on glossy laminated paper by a smaller printing press. Finally, a "three-knife trimmer" is employed to cut the folded edges of the journal. My thanks go to Andrew Hunter and all the printers who took time to show me the machines in operation.

Walking around the floor of the factory, I was impressed by how many recognizable journals were printed there, and also the beautiful photographic images in the art catalogues. The *POGP* journal is packaged in-house (Fig. 1), and dispatched directly from the factory. Jacqueline McCafferty at Fitwise sends the details for the address labels. The copies are then distributed to many different parts of the world.

The production of *JPOGP* involves a cycle, which means that we are always looking to the future. Andrew Wilson has already provided a schedule of deadlines for submission, copy-editing, proof-reading and publication to the end of 2017. As I proof-read the PDFs of the material for this current issue of the journal, I am also collecting copy for the next edition. The journal subcommittee (JSC) hold telephone conferences every few months and meet face to face once a year in order to plan ahead. Each member of

the JSC works diligently to develop her own section of *JPOGP*, and contributes new ideas for the journal as a whole. Our thanks go to Rachel Bromley and Karen MacLeod, who are now stepping down as our online content editor and news editor, respectively, for all their work on the JSC.

I hope that you will enjoy reading all the studies and articles in this edition. I have no doubt that some questions will be answered and more raised! I am delighted to have received so many pieces of original work, including the well-conducted randomized controlled trial of motivational interviewing support by Dr Lisa Osborne and her colleagues (pp. 38–46). My thanks also go to Dr Charlotte Mahoney and Professor Anthony Smith for their article on the very current topic of the use of mesh in gynaecological surgery (pp. 62–65). It is always great to have a submission from a student, and Sophie Banks has contributed an eloquently written reflective report (pp. 69–70) – well done, Sophie! I am sure that Amanda Savage’s opinion piece (pp. 6–14) will resonate with many readers who are considering how they should interact with the world of social media. Please follow the journal on its own Twitter feed (@JPOGP) and get involved – Jilly

Bond’s article (pp. 87–88) will update you on all the exciting new developments.

I hope that this editorial has made the production of the journal come alive, and helped you to realize how many people and stages are involved in its production, as well as the support that is available. I look forward to receiving many more submissions because *JPOGP* would not be possible without these.

From the quality of the study to the viscosity of the ink, many factors come together in the art and science of this amazing journal. I thank you all for being involved.

Shirley Bustard

References

- Henry Ling Limited (HLL) (2016) *About Us*. [WWW document.] URL <http://www.henryling.co.uk/home.aspx?p=About%20Us>
- Pelvic, Obstetric and Gynaecological Physiotherapy (POGP) (2016) *POGP Journal Writing Guidelines*. [WWW document.] URL <http://pogp.csp.org.uk/documents/acpwh-journal-writing-guidelines>
- Wilson A. J. (2016) *About Me*. [WWW document.] URL <http://www.andrewjwilsonpublishingservices.co.uk/about-us>

Copy deadlines

Copy for the Spring and Autumn 2017 editions of the journal (Nos 120 and 121) must be submitted to the editor by **9 October 2016** and **18 March 2017**, respectively. Please note that academic and clinical articles must be received well before the deadline since time must be allowed so that these can be peer-reviewed. Manuscripts should be presented **double-spaced** with a wide margin, and adhere to the author’s guidelines found on pp. 92–94 and on the POGP website (<http://pogp.csp.org.uk/documents/acpwh-journal-writing-guidelines>). Articles for consideration should be sent to Ms Shirley Bustard, Physiotherapy Department, University Hospital of North Durham, North Road, Durham DH1 5TW, UK.