

A Perspective on *Proceedings of Meetings on Acoustics*

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and Helen Wall Murray

A relatively recent addition to the rich publishing history of the Acoustical Society of America (ASA) is *Proceedings of Meetings on Acoustics (POMA)*. OK, not *that* recent because *POMA* has now been around for more than a decade. Introduced in 2007, the electronic, open-access journal exists to enable authors to publish and archive the research shared in talks and poster sessions at semiannual ASA meetings and its other cosponsored conferences and workshops. In this article, we briefly describe *POMA* as a publication along with its evolution, global growth, and future outlook. More importantly, we discuss how *POMA* can help accomplish the larger purposes of the ASA. In doing so, we hope readers will see how *POMA* can help them to more quickly, easily, and broadly disseminate their work.

What Is *Proceedings of Meetings on Acoustics*?

POMA is an editor-reviewed, online proceedings journal. Each ASA meeting or cosponsored conference comprises a *POMA* volume. As of the Chicago (IL) ASA meeting, there are 40 volumes, beginning with Volume 1 for the 2007 Salt Lake City (UT) meeting. To date, more than 3,500 articles have been published.

In principle, any paper that has been presented at an ASA meeting or at a cosponsored conference with an assigned volume may be published in *POMA*. **Figure 1** shows submissions from 2016 to March 1, 2020 by area. Although some areas have more submissions (Physical Acoustics is bolstered by the 2018 International Symposium on Nonlinear Acoustics) and other areas have fewer,

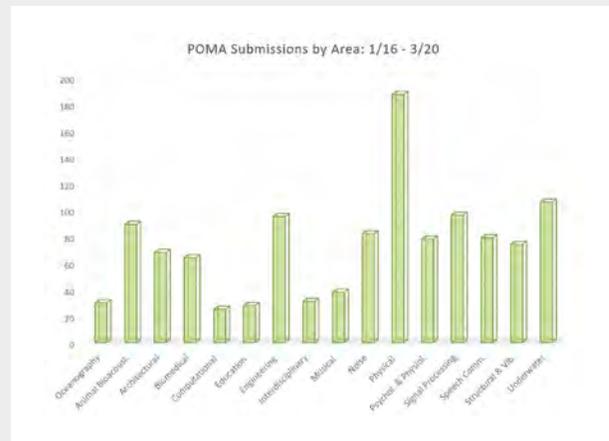


Figure 1. Proceedings of Meetings on Acoustics (POMA) submissions from 2016 to March 2020 according to area. Note that computational acoustics wasn't added as an official technical area until 2017.

POMA receives a growing number of submissions across all areas of acoustics.

As mentioned before, manuscripts are editor reviewed. What does this mean? It means that the assigned associate editor will review each manuscript for both *correctness* and *clarity*. Although the eventual acceptance rate of *POMA* is above 90%, manuscripts are frequently returned to authors for minor revisions. The review is not intended to rise to the level of a review for *The Journal of the Acoustical Society of America (JASA)* or *JASA Express Letters (JASA-EL)* but is intended to provide a standard of quality that balances the scope of a conference proceedings with the fact that each published article bears the ASA logo and copyright.

Evolution of *Proceedings of Meetings on Acoustics*

Since its inception, *POMA* has evolved. Early articles varied substantially in terms of format, style, and length. Today, the articles in the journal have a much more uniform look thanks to manuscript templates that have been well-received by authors (**Figure 2**). In fact, because of its simplified process and flexibility, *POMA* has proven to be an ideal platform for transitioning and moving forward publishing initiatives across other Society journals; it was the first of the ASA journals to transition to the new manuscript submission platform Editorial Manager, first



Figure 2. Evolution of POMA article cover pages using examples authored by our incoming Editor Megan Ballard.

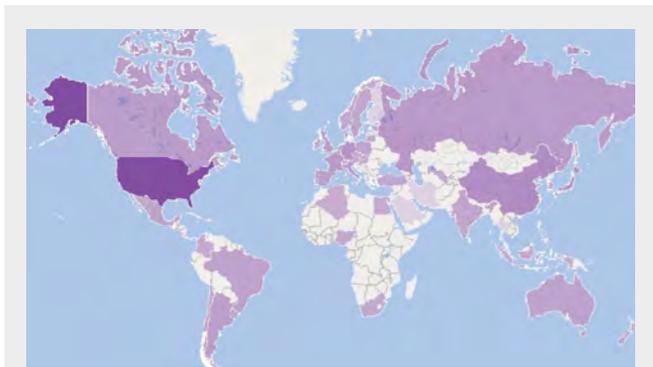


Figure 3. Global POMA submissions between 2016 and February 2020, with darker shading representing a greater number of submissions.

to have manuscript templates in both Word and LaTeX, first to pursue a uniform branding (which then changed to match the new ASA brand), and first to significantly promote papers and authors on Twitter and Facebook. It has been a busy last several years!

Promoting the Global Reach of the Acoustical Society of America

One of the purposes of POMA is to help grow the global reach of the Society (Figure 3). This is happening, and it's exciting. From January 2016 through February 2020, 62% of the nearly 1,200 papers submitted have come from outside the United States, from a total of 54 different countries. After the United States, the countries with

the most submissions are (in order) China, Japan, Germany, United Kingdom, Russia, France, Italy, Argentina, and Spain. Almost as many papers originate from Asia as from the United States, and over 13% of submissions originate from Spanish-speaking countries. Our involvement with cosponsored meetings plays an important role. In 2020, in addition to the ASA meeting in Chicago, POMA will host the proceedings of the International Conference on Underwater Acoustics, which is being organized by the Institute of Acoustics of the United Kingdom and will be held virtually.

Promoting Student Involvement

Another way of promoting the reach of the ASA is to engage the next generation of acousticians. Students present a substantial fraction of papers at ASA meetings yet struggle to turn excellent talks and posters into publishable manuscripts. POMA offers a rapid publication opportunity for preliminary results or works in progress, with a reasonable bar for success. Additionally, POMA provides a valuable opportunity for students to gain initial experience in technical writing and receive expert and impartial feedback from the POMA editorial board. And, in case you haven't heard the message loud and clear before, a POMA article does not count as a prior publication as far as JASA or JASA-EL are concerned. This should help authors rapidly disseminate findings presented at ASA or other meetings and then reduce the effort in preparing a refined JASA-EL or longer JASA manuscript.

Social Media

One of the purposes of ASA is to disseminate and promote the science and applications of acoustics. Although the dissemination of new scientific knowledge occurs in POMA and other journals, social media allows us to better promote acoustics to the public. POMA joined the social media fray in November 2016 and now has over 1,000 followers on Twitter (@ASA_POMA) and over 750 followers on Facebook (@ASAPOMA; Figure 4). Hundreds of different articles have been highlighted through social media posts, from applications of machine learning to noise impacts on tree frogs to ultrasonic surface acoustic waves. Perhaps more importantly, however, is that engagement by POMA on social media allows us to participate in the global conversation in acoustics through retweets, comments, and shares.

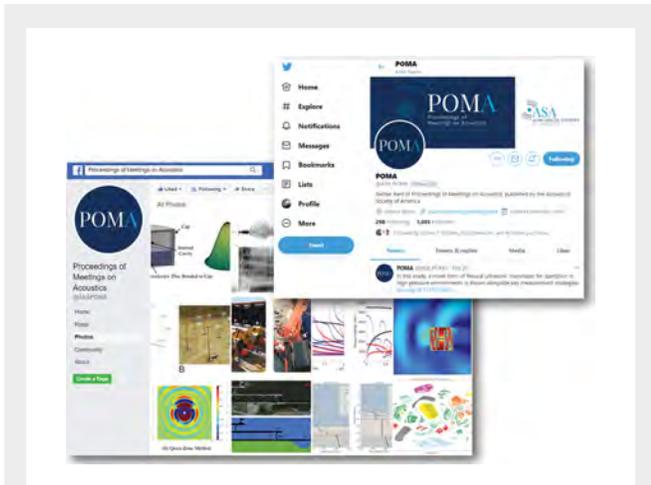


Figure 4. POMA Facebook and Twitter pages.

Looking Forward

We have described our efforts to use *POMA* as a vehicle to expand the global reach of the ASA and believe these efforts to be essential to the long-term health of the Society. As we look to the future, *POMA* is in a strong position to promote and expand the growth and impact of the ASA. We encourage ASA members to become part of this initiative in four ways.

First, publish in *POMA* and other ASA journals. Too much of our work is never published because we feel that it is not yet “ready.” Do not let your professional legacy be defined by speculative or inconclusive abstracts. Publish your primary, intermediate, and final results in *POMA*!

Second, follow the social media accounts of *POMA* and help disseminate and promote acoustics by liking, sharing, and retweeting papers you find of interest.

Third, promote the use of *POMA* as the archival venue for acoustics-related meetings and workshops. *POMA* is a true asset to the greater acoustics community by providing a publication service to cosponsored meetings of the ASA.

Fourth, encourage practitioners of acoustics to submit to *POMA* after they have presented a paper at an ASA or ASA-cosponsored meeting. Those in industry have valuable perspectives that they gain from solving important, real-world problems on a daily basis. Ensuring that

these perspectives are heard and archived is vital to the purposes of the Society.

As we move forward, we are excited to announce a change in editor. Kent Gee served on the *POMA* editorial board since 2007 and as editor since 2011. It’s time for new energy, perspectives, and ideas. As a frequent *POMA* author and engaged member of the editorial board, Megan Ballard has recently taken over as *POMA* editor. We look forward to the next phase of journal growth under her leadership.

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