

POMA, An Underutilized Opportunity

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The *Proceedings of Meetings of Acoustics (POMA)* fulfills a unique role within the collection of Acoustical Society of America (ASA) publications, which also includes the *Journal of the Acoustical Society of America (JASA)*, *JASA Express Letters (JASA-EL)*, and *Acoustics Today*. *POMA* supports the ASA's mission to generate, disseminate, and promote the knowledge and practical application of acoustics by providing an archival published record of work presented at ASA meetings. (For more on *POMA*, see [bit.ly/POMA-2020](https://doi.org/10.1121/AT.2023.19.3.67).)

However, despite the added value *POMA* brings to the ASA, *POMA* is underutilized by the Society. Of the over 2,000 oral presentations and posters presented annually at ASA meetings, only about 150 have associated *POMA* articles. With the many demands on researchers, practitioners, and students, it can be difficult to find the time postmeeting to write a *POMA* article. Nevertheless, presenters that do take advantage of *POMA* enjoy rapid publication of their research, social media buzz, and widespread attention to their articles within the ASA community as well as a broader audience due to scholarly indexing. In 2022 alone, published *POMA* articles received over 160,000 downloads. It is important to also note that *POMA*'s rolling submission policy enables authors to submit papers from all past ASA meetings without deadline.

A good *POMA* article provides readers with a complete written summary of their oral presentation or poster. *POMA*'s written format lets the author formalize their results and provide additional details, such as a more complete theoretical derivation or a more in-depth analysis. A *POMA* article allows someone who was not able to watch the oral presentation or who wants to revisit the content afterward to learn more about the author's research. In principle, an article based on any ASA oral presentation or poster, including case studies and preliminary or limited-scope investigations, is suitable for publication in *POMA*. *POMA* is an excellent venue for research that might not merit a standard peer-reviewed journal article

but is still of interest to the scientific community. Furthermore, *POMA* also provides an opportunity for authors to stake their claim on their own original ideas while a project is still in progress. You can learn more about the components of a good *POMA* article from our *POMA* associate editors (AEs) at bit.ly/good_POMA.

Although *POMA* has always been considered an online "open access" journal, plans have been made to transition to Creative Commons Attribution 4.0 International license (CC BY 4.0; see creativecommons.org/licenses/by/4.0) in the future. This allows *POMA* to meet emerging funder and institution requirements. Authors retain the copyright and grant a CC BY 4.0 license to their articles. The CC BY 4.0 licensing allows for liberal reuse as long as proper attribution under the license terms is given. As before, publication in *POMA* is included in the ASA meeting registration fee, and there is no direct cost to authors.

As an editor-reviewed journal, *POMA* balances the scope of a proceedings journal with the quality standards of ASA publications. Submissions are evaluated by the assigned AE for correctness and clarity. Although manuscripts are frequently returned to the authors for minor revisions, the eventual acceptance rate of *POMA* is above 90%. Moreover, because articles are not sent for peer review, *POMA* is able to maintain a high speed of publication, with the median time to first decision averaging approximately 20 days over the past 5 years.

POMA is especially well poised to provide early publishing opportunities for the student authors who represent our next-generation acousticians. In particular, *POMA* has a highly qualified editorial board who dedicate their time and expertise in providing useful feedback to all authors, with a bit of extra emphasis on student authors. Additionally, *POMA*'s simple submission portal and rapid editorial process benefit students in building their CVs. Furthermore, the *POMA* publishing experience equips students with technical writing skills and serves as stepping stone toward a peer-reviewed paper in *JASA* or

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JASA-EL. To hear more real-time student perspectives on publishing in *POMA*, visit the ASA YouTube channel at bit.ly/POMA_Students.

Starting with the 182nd ASA meeting in Denver in the spring of 2022, *POMA* introduced a Society-wide student paper competition for a *POMA* submission based on a presentation or poster from the meeting. For each competition, up to 5 student authors received an award of USD \$300. The first two *POMA* Student Paper Competitions were successful, bringing in 13 contenders for the 2022 Denver meeting, representing 10 different technical committees (TCs). Five awards were granted. For the 2022 Nashville meeting, six papers were submitted, representing five different TCs. Three awards were given. To date, the eight winning papers represent six different TCs, with one interdisciplinary (ID) paper. The quality of all the student submissions has been very high, as noted in comments from the AEs involved and the judging team (*POMA* editor, *POMA* assistant editor, and *POMA* manuscript manager). We hope the timing of the upcoming Chicago meeting will lend more opportunity for students to prepare their articles and take advantage of this unique opportunity. The winners of the first two *POMA* Student Paper Competitions are listed.

Denver Winners

- **Samuel David Bellows**
Musical Acoustics, Brigham Young University, Provo, Utah; <https://doi.org/10.1121/2.0001586>
- **Kyle S. Dalton**
Underwater Acoustics, The Pennsylvania State University, University Park; <https://doi.org/10.1121/2.0001605>
- **Jeffery Taggart Durrant**
Physical Acoustics, Brigham Young University, Provo, Utah; <https://doi.org/10.1121/2.0001579>
- **Jiacheng Hou**
Physical Acoustics Utah State University, Logan; <https://doi.org/10.1121/2.0001604>
- **Trigun Maroo**
Engineering Acoustics, University of Arkansas at Little Rock; <https://doi.org/10.1121/2.0001609>

Nashville Winners

- **Lara Díaz-García**
Interdisciplinary, University of Strathclyde,

Glasgow, Scotland, United Kingdom;

<https://doi.org/10.1121/2.0001715>

- **Mara Salut Escarti-Guillem**

Noise, Universitat Politècnica de València, Valencia, Spain; <https://doi.org/10.1121/2.0001716>

- **Kanad Sarkar**

Signal Processing, University of Illinois Urbana-Champaign; <https://doi.org/10.1121/2.0001707>

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