Author Guide to Discoverability
Abstracts and ORCIDs

Introduction: Making your chapter (and yourself) more discoverable

A huge number of books and articles are published every year, so ensuring that others can find your work is essential. As the author (or editor), there are a few things you can do to make your work more discoverable (and there are some things we’re doing too).

The following guide provides information about abstracts and ORCIDS, including why they are important and how to compose and submit your material.

Contents
Introduction: Making your chapter (and yourself) more discoverable ..........................................................1
Abstracts ..........................................................................................................................................................2
   Introduction .............................................................................................................................................2
   Writing your abstract ..............................................................................................................................2
   Submitting your abstract .........................................................................................................................3
Be identifiable with ORCID ..........................................................................................................................3
   What’s an ORCID? .................................................................................................................................3
   Why do you need an ORCID? ................................................................................................................3
   How to get one .......................................................................................................................................4
   How to include your ORCID in your manuscript submission ..............................................................4
Linking to your work ..................................................................................................................................5
Examples of chapter abstracts ......................................................................................................................5
   Skeleton template (no content) ...........................................................................................................6
   Example with explanatory content ......................................................................................................7
Sample 1 .....................................................................................................................................................8
Sample 2 .....................................................................................................................................................9
Sample 3 ....................................................................................................................................................10
Sample 4 ....................................................................................................................................................11
Abstracts

Introduction
You should supply an abstract for each chapter of your book, including the introduction and conclusion. It is not necessary to provide abstracts for the preface, foreword, acknowledgements or other front matter prelims material.

The abstracts you provide will facilitate the discovery of your book when it is searched for online. The abstracts will become part of the book’s metadata and will help users to search your book’s content more thoroughly and make it more likely that your content will be discovered.

Incorporating the abstracts also enables us to host the book in digital collections and on online platforms which will increase the number of potential readers for your book as well as its availability in libraries worldwide. Although the abstracts will be visible online, they will not be included in either the hard copy of the book or in the ebook.

Writing your abstract
Your abstract is the shop window of your chapter – this is where customers (readers) can sample your wares and decide whether to read and cite your content, or instead look elsewhere. So it’s important to get it right.

Our recommended word limit for your abstract is approximately 100–200 words. In this short paragraph, you should create a selling pitch, focusing on what your chapter is about, what methods have been used, and what you found out. It is best to write the abstract in the third person rather than in the first person – e.g. “this chapter discusses” rather than “I discuss”.

It probably won’t be at the forefront of your mind, but keywords play an important role in creating an effective abstract. These keywords will help others find your work quickly and accurately, so think of them as the labels for your chapter. What’s more, a strong correlation exists between online hits and subsequent citations.

Think about how you search for content, and what words or phrases you put in. Then think about your own chapter, and what keywords are most relevant to the focus of your work. Once you’ve drawn up a shortlist, try searching with them, to ensure the results fit with your chapter and so you can see how useful they would be to others.

Narrow down your keywords to ensure they are as accurate as possible, and then include them in your title and abstract whilst still making it readable. Many search engines only index titles and abstracts, so your keywords should be imbedded in the title and abstract – we do not require a separate list of keywords.
Finally, ensure that the abstract is self-contained, without abbreviations, footnotes, or incomplete references. It needs to make sense on its own.

**Submitting your abstract**

The chapter abstracts should be delivered to the Publisher at the same time as your final manuscript. Each abstract should be included in its chapter file. Following the chapter title, chapter author name(s) and chapter author ORCID(s), the chapter abstract should then be the first section of text in the chapter. The abstract should be presented under the heading “Abstract” but should not otherwise be marked (highlighting is not necessary). The chapter content would then follow as normal.

Examples have been included in this guide to help you compose and format your abstracts.

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**ORCID**

Be identifiable with [ORCID]

All authors need to be able to easily and uniquely attach themselves to their works. That’s where [ORCID] comes in. It maintains a registry of unique researcher identifiers which link all research activities and outputs. It reaches across disciplines, research sectors, and national boundaries, and is a hub that connects researchers and research through the embedding of ORCID identifiers in research profile maintenance and manuscript submissions (as well as grant applications and patent applications).

Your ORCID identifier will be embedded in your published chapter, with a link to the ORCID registry, so others can easily match you, your article, and other research activities. You can use your ORCID identifier to manage your record of activities, and search for others in the ORCID registry.

What’s an ORCID?

An ORCID (note the iD in there) is a digital identifier that distinguishes you from every other researcher, no matter how common your name is. It ensures you and your research activities can be easily identified, meaning you get the credit for all the work you do. Plus it’s free and takes just 30 seconds to register.

Why do you need an ORCID?

ORCID has a growing number of members from the research and scholarly community including major funders, universities and publishers. Many of these members have already started to embed ORCIDs in workflows including manuscript submissions or grant application processes. This uptake is due to the many advantages ORCID offers, including:

- Increased transparency for authors: helping others to identify their published research, grant applications and other activities.
• Confusion caused by name similarities or changes is eliminated: Many researchers share the same name, while others have different names during their career, or different variations of the same one. An ORCID will immediately remove any confusion or duplication and will mean that an author’s work is more easily traceable.

• Challenges posed by regional naming conventions are overcome: increasingly important for authors from regions such as Asia and Latin America, and in step with the needs of a global research community.

• Accurate and concise presentation of research activities: using their ORCID, authors can create a complete online record of their research and publications. This can be made open and freely available to interested parties via a web page and data feeds.

Once you have an ORCID it can be tied to, and integrated in, your research activity. That includes in the book chapters and journal articles you publish.

If you include an ORCID as you submit your manuscript to be published in a Taylor & Francis or book or journal, your ORCID can be on your publication. That means people can use it to see what else you’ve published and what other research activities you’ve been up to (such as grant submissions or patent submissions), showcasing your professional activities.

How to do you get one?
1. Register online at ORCID.org
2. Start to build your ORCID record with your professional information and link to your other online profiles such as Scopus, LinkedIn, Twitter or ResearcherID.
3. Include your ORCID on your webpage, when you submit publications, apply for grants, and in any research workflow to ensure you get credit for your work.

How do you include your ORCID in your manuscript submission?
Simply copy and paste your ORCID into your word document chapter alongside your chapter title, name and abstract. Make sure you double-check your ORCID for accuracy before submission (ensure that it is copied faithfully, and when searched for or hyperlinked online, it returns your profile).

ORCIDs should be added to book title pages as well as chapter title pages. For authored books, the author name(s) and ORCID(s) should be included on all chapter title pages as well as the book title page. For edited books, the editor name(s) and ORCID(s) should appear on the book title page and on any chapter to which they have contributed as a named author.

Essentially, wherever your name appears as an author (or editor), your ORCID should appear too.

Note that neither abstracts nor ORCIDs will appear visibly in the printed chapters in the book.
Linking to your work

Finally, linking to your chapter and/or book once it’s published from your personal webpage, blog, via social networking sites, and from your departmental website will all help to make it more discoverable on search engines. At Taylor & Francis, we are also continuously working to improve the search engine rankings for our content. Our linking program extends to many abstracting and indexing databases, library sites, and through participation in CrossRef™.

Examples of chapter abstracts

The following pages include sample first chapter pages and sample abstracts to help you arrange and submit your materials correctly.
Chapter #: Chapter Title
Chapter Author Name
Chapter Author ORCID

Abstract
Chapter Abstract text

First Heading of Chapter Body
First Chapter Body Text
Chapter #: Chapter Title

1st Author-Name
ORCID.org/0000-0123-4567-8910

2nd Author name
ORCID.org/0198-7654-3210-0000

Abstract
This sample abstract is between one hundred to two hundred words that accurately and succinctly describe the contents of the sample chapter. It includes any relevant keywords and phrases that potential readers would use to search for the content of this work, all combined in a natural, readable style. The abstract begins by summarising the subject and focus of the chapter, and outlines the approach it has taken and the methodology behind the chosen approach. It briefly outlines the desired outcome of the chapter and what readers can expect to find. The keywords and the overall abstract, as well as the ORCIDs included above, have been drafted, checked and corrected so that the resulting text is as clear and accurate as possible.

Introduction
Following the Abstract, the chapter begins in earnest. This is where the chapter would visibly begin in the printed work. It should include an element of introduction to the chapter, as though the abstract above was not present. It may even repeat elements of the abstract...
Chapter 3: The ‘Natural’ Law of Nations: Society and the Exclusion of First Nations as Subjects of International Law

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Abstract

‘Society’ has been identified as a foundational concept in the development of international law, defining both state sovereignty and membership of the family of nations. Antony Anghie argues that society was a central concept shaping the emergent Eurocentric international legal order as it shifted from its foundations in natural law based on transcendental and universal values towards a scientific, positivist framework. This chapter will show how the concept of society was also central to the formative natural law theories of international law, influencing who was deemed to hold sovereign power, the rights flowing from sovereignty, and as a consequence the way that First Nations were positioned within the developing Eurocentric international legal order. I will do so by examining the work of Francisco de Vitoria and Hugo Grotius, and how society functions within their work to create a law of nations which was constructed to support European colonial expansion and the domination of Indigenous people, which informed the positivist tradition of international law that was to follow.
Chapter 17: The Influence of Marketing Language on Brand Attitudes and Choice

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Abstract

This chapter reviews research on the effects of marketing language. Marketing language refers to the linguistic devices that marketers may use to communicate a message. Examples include metaphor, pun, rhetorical questions, rate of speech, language intensity, explaining language, assertive language, alliteration, rhyme, particles, and sound symbolism. These linguistic devices have been shown to influence brand attitudes and choice. We review the research detailing these effects, suggest conditions under which the use of a particular linguistic device may be important, discuss boundary conditions for the effects, and provide practical marketing implications for this research.
Chapter 1: Introduction

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Abstract

Chapter 1, "Introduction," presents the book’s major question: why are Mabel Daniels's works, once published, performed and well received during the first half of the twentieth century, no longer performed? It follows with highlights of the evidence that answers this question. First, Daniels's transitional role made her produce works that were transitional in style and context. Her transitional role as a patron-composer helped her to secure a career as a professional composer. Second, radio and recording technologies led to the decline in amateur performance, the context and style of much of Daniels's earlier work. Finally, professionalism and modernism in music came to be gendered as male, which made the acceptance of women composers into the canon difficult. This chapter, as subsequent ones, draws from the Daniels Papers in Harvard University's Schlesinger Library.

Like her older contemporary and acquaintance, composer Amy Beach, Mabel Daniels composed works that were performed extensively in her day and acclaimed for their artistic excellence. Daniels’s long life was marked by substantial achievements and it constitutes a portrait of her times. Also, a New Englander, Daniels was born in 1877 north of Boston in Swampscott, Massachusetts, and like Beach, resided in Boston or its environs until her death in 1971. Unlike the work of Amy Beach, however, Mabel Daniels's compositions are today much less known.

Daniels’s compositions were performed and appreciated in the past. One of Daniels's compositions was featured on a program celebrating "American Composer’s Day" at the Pan-American Exhibition in San Francisco in 1915. Conductors Serge Koussevitzky and Charles Munch led the Boston Symphony Orchestra in performances of her large-scale choral and orchestral works. Professional choral and chamber groups, and symphony orchestras, among them the New York Philharmonic and the Imperial Philharmonic Orchestra of Tokyo, performed and recorded her works. In 1966, composer Randall Thompson praised Daniels in remarks at the dedication of a Radcliffe College dormitory named in her honor. Thompson highlighted her “intellectual curiosity,” “tireless pursuit of excellence,” and “gift of song,” qualities he suggested resulted from a complex mixture of the composer’s talent and Radcliffe’s nurturance.
Chapter 4: Back Stage Spaces versus Front Stage Spaces: Artwork before Employees

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Abstract

The authors compare the design of the public front stage of museums such as art galleries, courtyards, lobbies, cafes, and shops to the private back stage employee areas such as offices, workshops, conservation labs, and meeting rooms via an in-depth museum employee survey, interviews, and their own on-site observations of various museum spaces. They find that when new additions are built, front stage public visitor areas are given high priority while back stage employee spaces are left behind and ignored. In most cases, employees’ working conditions stayed the same or in some cases, even worsened after new additions were built.

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Abstract

Movements toward the improvement of Sino-Soviet and Soviet-American relations from the mid-1980s gradually created a more favourable environment for a peace settlement in Cambodia. The US showed some opening to consider increased contacts with the Vietnamese, while ASEAN countries and Vietnam manifested more willingness to solve the Cambodian problem. In this changing environment, Japan reassessed its Southeast Asia policy and intensified its diplomatic activities, while continuing to link the settlement of the Cambodian conflict to the elimination of the Soviet foothold in Vietnam. The Japanese foreign ministers made proposals at regional meetings to solve the Indochinese problem, while Prime Minister Takeshita’s Peace Cooperation Initiative of 1987 was an unprecedented show of Japanese determination to make a larger contribution to the settlement of regional conflicts. Japan’s participation in a future Cambodian peace process was an important factor behind the formulation of such initiative by Prime Minister Takeshita. Indeed, by maintaining active diplomatic channels with the main parties involved in the conflict and by continuing efforts to facilitate negotiations among them, Japan prepared the soil for its participation in the peace process that was about to materialize.
Chapter 3: Behind the Scenes: Managers’ Interpretation of Foreign Takeovers by Investors of Emerging Economies

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Abstract

Companies from emerging economies such as China and India are increasingly buying renowned manufacturing companies in the Global North. For the management of the companies acquired, the investors from emerging countries are new and unknown players. This chapter shows how managers of German firms construe takeovers by Chinese and Indian investors. On the surface, German managers appear to have positive shared visions of the new investors. A structural hermeneutics perspective, however, highlights powerful patterns of interpretation concerning rational organisation and legitimate rule, implying that German managers in fact distance themselves from the new owners in the early post-merger stage.