

# T&F Author Guide to Discoverability

## What is discoverability and why does it matter?

*Discoverability* is the process by which something is discovered, when the researcher has not set out knowing what specific item they need, or what is available. Particularly for you as an author, it is the ability of a potential reader to find one of your books or chapters at the time when they have a need for it.

At T&F we take the discoverability of your work very seriously, with ever increasing numbers of articles and books available and more people using keyword-based searching techniques online to source appropriate content, ensuring that others will discover your work when needed is essential. As the author, there are a few things we will ask you to do to help us make your work more discoverable (and there are several things we are doing on your behalf too).

The following guide provides information and advice on how various ways in which you can work with us in editorial to maximise the opportunities for online discoverability, ensuring your book appears as high as possible in search results. Each of these elements is valuable but the greatest benefit occurs when they are combined.

- [Book Title](#)
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## Book Title

For search engines, the title is the most valuable element when returning a list of search results. As searching using keywords grows ever more prolific it is important to use the most appropriate keywords in main titles, and for the title to provide a good and accurate description of the content of a book. You know your book best, so the first thing to do is think what keywords you / your peers would use to search for your book online.

What works:

- Concise, informative, descriptive titles that include 2 or 3 keywords and don't require any other information to understand what the book is broadly covering (ideally in 55 characters or less)
- Appropriate use of a subtitle to offer additional information about coverage or approach

What doesn't work:

- Obscure references, clever puns, abstract references: Whilst traditionally appealing when seen on a bookstore shelf, for academic work, enigmatic book titles that don't refer to the subject matter at hand often leave their content lost and undiscovered during online searching/in library catalogues.
- Punctuation: some of the less sophisticated search engines are confused by punctuation, so avoid colons, exclamation points and question marks.
- Using a subtitle to convey book content instead of using the main title – subtitles are not always picked up in the same way by search engines and should be used in addition to, not instead of, clear main titles.

And finally – If you are still unsure, consider typing potential title options into google scholar, will you keep the right company online with your choice? If when you type your title into google scholar it comes up with unrelated materials, perhaps there is a more appropriate way of phrasing things, if it comes up with 7 books with an identical title, you may want to consider tweaking it to differentiate.

## Chapter Titles

Potential readers flick through titles quickly to see if the book covers what they are after and then dig deeper if their interest is piqued, so chapter title is the next layer at which we can successfully flag your book up as relevant. Chapter titles need to make it crystal clear what each chapter covers, over generalising on geography or scope or obscuring the content will likely put off potential readers from further exploration.

Remember chapters are individual items that may not always be presented directly in the context of the book, therefore, each chapter title should ideally be understood in isolation from the rest of the book. Your editor may ask you to rework chapter titles at proposal/submission stages to enhance discoverability.

## Marketing Copy / Book Description

This 200-250 words three paragraph description might also be referred to as book cover copy, marketing copy or prelim copy. It appears inside the book, sometimes on the back cover, on ecommerce sites (both our own and third parties such as Amazon) it is used by google (and other) search engines and is distributed to wholesale booksellers and librarians as part of our information feeds.

Writing copy that fits this brief may sound like a big task, but all readers of copy are after the same thing: an accurate and succinct overview of what the book will contain, written in such a way that highlights the unique contribution of the book quickly. They require a clear and recognisable structure

they can rely on. In other words - why should I choose to buy/stock/read/recommend/assign this book?

Our editors and editorial assistants are experienced copy writers and will use the information that you provide at proposal and manuscript submission stage to craft this copy and reach out for clarifications.

They are following an in-house copy structure and set of guidelines designed to maximise search engine optimization and discoverability and whilst you may see your book copy at the time the book goes into production, please bear in mind that this is likely to ask you to correct any factual inaccuracies (to ensure it meets the goal of accurately describing the book), rather than asking you to rework the copy completely.

## Keywords

We will ask you to provide keywords (and/or key phrases) to describe your book when you submit a book proposal and will follow up on this again at manuscript submission stage. These keywords should mirror the search terms that someone searching for your book online might use, we rely on your subject expertise to include buzz-words that are important in your field. We feed these keywords to Amazon and they will be used to help bring your book up in relevant search results, so be specific – that way your book will appear sooner in the most appropriate of searches.

Your editorial assistant can provide you with more detailed keyword selection guidance on request.

## Abstracts

We now ask all authors to supply abstracts for each chapter of a book, including the introduction and conclusion. Abstracts provide a vital extra window into the book for potential readers and will appear to all browsers in front of the paywall on our online platform [www.taylorfrancis.com](http://www.taylorfrancis.com). This extra layer of information enhances discoverability and allows readers to quickly ascertain the suitability of your work for their needs. Although the abstracts will be visible online, they will not be included in the print or e-copy of the book.

### **Writing your abstract**

Your abstract is the shop window of your chapter – this is where readers dig deeper into your book and decide whether to read and cite your content. It is important to maximise the opportunity.

Our recommended word limit for your abstract is 100–200 words. Within this you should create a selling pitch, focusing on what your chapter is about and what the reader can expect to learn from reading it. 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”.

Keywords play an important role when creating an effective abstract. As you did when thinking of keywords for the overall book, think about how you search for content, and what words or phrases you might use to search in which would be most relevant for each chapter. Integrate these words into your chapter abstracts so that they can help alert search engines that are searching the content that your chapter might be relevant for their searcher.

Finally, ensure that the abstract is self-contained, without abbreviations, footnotes, or incomplete references. It should make sense on its own.

## Submitting your abstract

The chapter abstracts should be delivered to the Publisher alongside the final manuscript. Each abstract should be included within the 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 the appendix to this guide to help you compose and format your abstracts.

## Be identifiable with ORCID

An **ORCID** is a digital identifier that distinguishes an academic from every other researcher, no matter how common their name is. The goal is to support the creation of a *permanent, clear and unambiguous record of scholarly communication* by enabling reliable attribution of authors and contributors. It is free and takes just 30 seconds to register. You can 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.

The IDs are not affected by name changes, cultural differences in name order, inconsistent first-name abbreviations, or the use of different alphabets. It ensures an author and their research activities can be easily identified, meaning you receive appropriate credit for all the work you do. Improved metadata leads to improved discovery which ultimately helps you maximise the reach and impact of your work.

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. Taylor & Francis, in line with other members, now request authors provide their ORCID at manuscript submission stage.

When provided, your ORCID identifier will be embedded in your published chapter, with a link to the ORCID registry, so others can easily match you, your work, and other research activities. You can use your ORCID identifier to manage your record of activities, and search for others in the ORCID registry. Our links to [Crossref](#) means your new publications will be automatically added to your ORCID profile (if your ORCID account permissions have been set to allow this).

## How to 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, your ORCID should appear too.

Note that neither abstracts nor ORCIDs will appear visibly in the printed chapters in the book.

## Links

T&F get more referrals to our websites from Google than anywhere else and are continuously working to ensure our sites are structured with search engines in mind. You can help us by 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. The more links there are from other sites to your content on our website, the better the search engines will rank your book content, particularly if the links come from respected places such as departmental websites or media outlets.

## Abstracting & Indexing

Our linking program extends to many abstracting and indexing databases, library sites, and through participation in [CrossRef<sup>TM</sup>](#). We submit all appropriate content to the Books Citation Index (Web of Science) and Scopus for consideration and are one of the top indexed publishers for both indexes. Once submitted for consideration, Scopus or Web of Science take the decision on what books they select for indexing, as the publisher we have no influence over this selection process and are unable to appeal the decision. Further information can be found [here](#).

## Social Media

Editorial and Marketing colleagues at T&F curate discipline specific social media accounts, and T&F editors often also have their own professional social media presence on Twitter, Facebook etc. Whilst we love to publicise our authors new work on social media, we are also aware that our authors often have wide ranging networks who would be interested in hearing about their research and publications, some of whom we have yet to reach.

People already linked to you or browsing your profile on academic or professional networking sites are already interested in you and are highly likely to click through to read more about your new book. Search engines crawl social media sites so shares, links, retweets and comments are a great way to climb rankings and further maximise discoverability. If you are active on twitter, let your editor know so we can follow you and help with your efforts. If you would like some more guidance, there are some further tips and hints [here](#).

## [Appendix: Examples of chapter abstracts & ORCID submission](#)

The following pages include sample first chapter pages and sample abstracts to help you arrange and submit your materials correctly.

[Skeleton Template](#)

[Example with explanatory content](#)

[Sample 1](#)

[Sample 2](#)

[Sample 3](#)

[Sample 4](#)

[Sample 5](#)

[Sample 6](#)

Skeleton template (no content)

**Chapter #: Chapter Title**

*Chapter Author Name*

Chapter Author ORCID

Abstract

Chapter Abstract text

First Heading of Chapter Body

First Chapter Body Text

## Example with explanatory content

### **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...

## Sample 1

From *Indigenous Peoples as Subjects of International Law* (Irene Watson, ed)

### Chapter 3: The 'Natural' Law of Nations: Society and the Exclusion of First Nations as Subjects of International Law

*Marcelle Burns*

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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.

## Sample 2

From *The Routledge Companion to Consumer Behavior* (Michael R. Solomon and Tina M. Lowrey, eds)

### Chapter 17: The Influence of Marketing Language on Brand Attitudes and Choice

*Ruth Pogacar*

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*Tina M. Lowrey*

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*L.J. Shrum*

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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.

## Sample 3

### Chapter 1: Introduction

*Maryann McCabe*

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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.

## Sample 4

### **Chapter 4: Back Stage Spaces versus Front Stage Spaces: Artwork before Employees**

*Altaf Engineer*

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*Kathryn H. Anthony*

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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.

## Sample 5

### **Chapter 6: Changing Cold War Environment and the Intensification of Japan's Peace Diplomacy, 1985 – 1988**

*Andrea Pressello*

ORCID.org/0000-0003-3607-1102

#### 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.

## Sample 6

### **Chapter 3: Behind the Scenes: Managers' Interpretation of Foreign Takeovers by Investors of Emerging Economies**

*Martina Fuchs*

ORCID.org/0000-0123-4567-8910

*Martin Schalljo*

ORCID.org/0000-0123-4567-8910

#### 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.