

Documenting Sources in MLA Style 2016 UPDATE

A Bedford / St. Martin's Supplement

Documenting Sources in MLA Style: 2016 Update

A Bedford/St. Martin's
Supplement



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In English and in some humanities classes, you may be asked to use the MLA (Modern Language Association) system for documenting sources. The guidelines in this booklet follow those set forth in the *MLA Handbook*, 8th edition (2016).

Rather than thinking of these guidelines simply as rules to be followed, we invite you to think of them as guidelines for participating in an academic community—a community in which the exchange of and extension of ideas requires a system. Even though the new guidelines present a system for citing many different kinds of sources, they don't cover everything; and at times you will find that you have to think critically to adapt the guidelines to the source you are using.

Elements of MLA citations

MLA documentation consists of in-text citations that refer to a list of works cited at the end of a project. There are often several possible ways to cite a source in the list of works cited. Think carefully about your context for using the source so you can identify the pieces of information that you should include and any other information that might be helpful to your readers. The first step is to identify elements that are commonly found in works that writers cite.

Author and title

The first two elements, both of which are needed for many sources, are the author's name and the title of the work. Each of these elements is followed by a period.

Author.
Title.

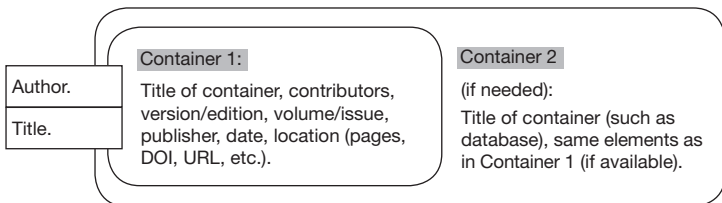
Container

The next step is to identify elements of what MLA calls the “container” for the work—any larger work that contains the source you are citing. The context in which you are discussing the source and the context in which you find the source will help you determine what counts as a container in each case. Some works are self-contained; if you watch a movie in a theater, the movie title is the title of your source, and you won’t identify a separate container title. But if you watch the same movie as part of a DVD box set of the director’s work, the container title is the name of the box set. Thinking about a source as nested in larger containers may help you to visualize how a citation works. (Also see the diagram at the bottom of this page.)

The elements you may include in the “container” part of your citation include, in order, the title of the container; the name of contributors such as editors or translators; the version or edition; the volume and issue numbers; the publisher; the date of publication; and a location such as the page number, DOI, permalink, or URL. These elements are separated by commas, and the end of the container is marked with a period.

Most sources won’t include *all* these pieces of information, so include only the elements that are relevant and available for an acceptable citation. If your container is itself a part of some larger container, such as a database, simply add information about the second container after the first one. You will find many examples of how elements and containers are combined to create works-cited entries on pages 11–27 of this booklet. The guidelines box on pages 12–14 also provides details about the information required for each element.

BASIC CONTAINER INFORMATION



WORKS-CITED ENTRY (ONE CONTAINER)

author title title of container
 Sayrafiezadeh, Saïd. "Paranoia." *New American Stories*, edited by
 contributor publisher year location
 (pages)
 Ben Marcus, Vintage Books, 2015, pp. 3-29.

WORKS-CITED ENTRY (TWO CONTAINERS)

author title
 Coles, Kimberly Anne. "The Matter of Belief in John Donne's Holy
 title of container 1 (journal) volume, number date
 Sonnets." *Renaissance Quarterly*, vol. 68, no. 3, Fall 2015,
 title of
 container 2
 (database) location (DOI)
 pages pp. 899-931. *JSTOR*, doi:10.1086/683855.

MLA in-text citations

MLA style requires you to supply an in-text citation each time you quote, paraphrase, summarize, or otherwise integrate material from a source. In-text citations are made with a combination of signal phrases and parenthetical references and include the information your readers need to locate the full reference in the works-cited list at the end of the text.

A signal phrase introduces information taken from a source; usually the signal phrase includes the author's name. Parenthetical references include at least a page number (except for unpaginated sources, such as those found on the Web). The list of works cited provides publication information about the source. There is a direct connection between the signal phrase and the first word or words in the works-cited entry.

SAMPLE CITATION USING A SIGNAL PHRASE

In his discussion of Monty Python routines, Crystal notes that the group relished "breaking the normal rules" of language (107).

Directory to MLA in-text citation models

- | | |
|--|--|
| 1. Author named in a signal phrase, 4 | 11. Multivolume work, 6 |
| 2. Author named in a parenthetical reference, 4 | 12. Work in an anthology or a collection, 7 |
| 3. Digital or nonprint source, 5 | 13. Government source, 7 |
| 4. Two authors, 5 | 14. Entire work, 7 |
| 5. Three or more authors, 5 | 15. Two or more sources in one citation, 7 |
| 6. Organization as author, 5 | 16. Personal communication or social media source, 8 |
| 7. Unknown author, 6 | 17. Literary work, 8 |
| 8. Two or more works by the same author, 6 | 18. Sacred text, 8 |
| 9. Two or more authors with the same last name, 6 | 19. Encyclopedia or dictionary entry, 8 |
| 10. Indirect source (author quoting someone else), 6 | 20. Visual, 9 |
| | 21. Legal source, 9 |

SAMPLE PARENTHETICAL CITATION

A noted linguist explains that Monty Python humor often relied on “bizarre linguistic interactions” (Crystal 108).

WORKS-CITED ENTRY

Crystal, David. *Language Play*. U of Chicago P, 1998.

1. Author named in a signal phrase Ordinarily, introduce the material being cited with a signal phrase that includes the author’s name.

Lee claims that his comic-book creation Thor was actually “the first regularly published superhero to speak in a consistently archaic manner” (199).

2. Author named in a parenthetical reference When you do not mention the author in a signal phrase, include the author’s last name before the page number(s), if any, in parentheses. Do not use punctuation between the author’s name and the page number(s).

The word Bollywood is sometimes considered an insult because it implies that Indian movies are merely “a derivative of the American film industry” (Chopra 9).

3. Digital or nonprint source Give enough information in a signal phrase or in parentheses for readers to locate the source in your list of works cited—at least the author’s name or title. If the source lacks page numbers but has numbered paragraphs, sections, or divisions, use those numbers with the appropriate abbreviation in your parenthetical citation. Do not add such numbers if the source itself does not use them.

DIGITAL SOURCE WITHOUT STABLE PAGE NUMBERS

As a *Slate* analysis has noted, “Prominent sports psychologists get praised for their successes and don’t get grief for their failures” (Engber).

DIGITAL SOURCE WITH NUMBERED CHAPTERS

Julian Hawthorne points out that his father and Ralph Waldo Emerson, in their lives and their writing, “together . . . met the needs of nearly all that is worthy in human nature” (ch. 4).

4. Two authors Name both authors in a signal phrase or in parentheses.

Gilbert and Gubar point out that in the Grimm version of “Snow White,” the king “never actually appears in this story at all” (37).

5. Three or more authors Use the first author’s name followed by *et al.* (“and others”) in either a signal phrase or parentheses.

Similarly, as Belenky et al. assert, examining the lives of women expands our understanding of human development (7).

6. Organization as author Give the group’s full name in a signal phrase; in parentheses, abbreviate common words in the name.

The American Diabetes Association estimates that the cost of diagnosed diabetes in the United States in 2012 was \$245 billion.

The cost of diagnosed diabetes in the United States in 2012 was estimated at \$245 billion (Amer. Diabetes Assn.).

7. Unknown author Use the full title, if it is brief, in your text—or a shortened version of the title in parentheses.

One analysis defines *hype* as “an artificially engendered atmosphere of hysteria” (*Today’s* 51).

8. Two or more works by the same author Mention the title of the work in the signal phrase or include a short version of the title in the parentheses.

Gardner shows readers their own silliness in his description of a “pointless, ridiculous monster, crouched in the shadows, stinking of dead men, murdered children, and martyred cows” (*Grendel* 2).

9. Two or more authors with the same last name Include the author’s first name in the signal phrase or first initial and last name in the parentheses.

One approach to the problem is to introduce nutrition literacy at the K-5 level in public schools (E. Chen 15).

10. Indirect source (author quoting someone else) Use the abbreviation *qtd. in* to indicate that you are using a source that is cited in another source.

As Arthur Miller says, “When somebody is destroyed everybody finally contributes to it, but in Willy’s case, the end product would be virtually the same” (qtd. in Martin and Meyer 375).

11. Multivolume work In the parenthetical citation, note the volume number first and then the page number(s), with a colon and one space between them.

Modernist writers prized experimentation and gradually even sought to blur the line between poetry and prose, according to Forster (3: 150).

12. Work in an anthology or a collection Use the name of the author of the work, not the editor of the anthology, but use the page number(s) from the anthology.

In “Love Is a Fallacy,” the narrator’s logical teachings disintegrate when Polly declares that she should date Petey because “[h]e’s got a raccoon coat” (Shulman 391).

In the list of works cited, the work is alphabetized under Shulman, the author of the story, not under the name of the editor of the anthology.

Shulman, Max. “Love Is a Fallacy.” *Current Issues and Enduring Questions*, edited by Sylvan Barnet and Hugo Bedau, 9th ed., Bedford/St. Martin’s, 2011, pp. 383-91.

13. Government source Your in-text citation should include the name of the country as well as the name of the agency responsible for the source (as given in the works cited entry). As for an organization as author, use common abbreviations in parentheses.

To reduce the agricultural runoff into the Chesapeake Bay, the United States Environmental Protection Agency has argued that “[h]igh nutrient loading crops, such as corn and soybean, should be replaced with alternatives in environmentally sensitive areas” (26).

14. Entire work Use the author’s name in a signal phrase or a parenthetical citation.

Pollan explores the issues surrounding food production and consumption from a political angle.

15. Two or more sources in one citation List the authors (or titles) in alphabetical order and separate them with semicolons.

Economists recommend that employment be redefined to include unpaid domestic labor (Clark 148; Nevins 39).

16. Personal communication or social media source Use the name of the author as given in the works cited list.

According to @grammarphobia, the expression *if you will* “had a legitimate usage” before it became “empty filler.”

17. Literary work Because literary works are often available in many different editions, cite the page number(s) from the edition you used followed by a semicolon; then give other identifying information that will lead readers to the passage in any edition. Indicate the act and/or scene in a play (37; *sc. 1*). For a novel, indicate the part or chapter (175; *ch. 4*).

In utter despair, Dostoyevsky’s character Mitya wonders aloud about the “terrible tragedies realism inflicts on people” (376; bk. 8, ch. 2).

For a poem, cite the part (if there is one) and line(s), separated by a period.

Whitman speculates, “All goes onward and outward, nothing collapses, /
And to die is different from what anyone supposed, and luckier” (6.129-30).

If you are citing only line numbers, use the word *line(s)* in the first reference (*lines 21-22*) and the line numbers alone in subsequent references (34-36). For a verse play, give only the act, scene, and line numbers, separated by periods (4.2.148-49).

18. Sacred text Give the title of the work as in the works-cited entry, followed by the book, chapter, and verse (or their equivalent), separated with periods. Common abbreviations for books of the Bible are acceptable in a parenthetical reference.

He ignored the admonition “Pride goes before destruction, and a haughty spirit before a fall” (*New Oxford Annotated Bible*, Prov. 16.18).

19. Encyclopedia or dictionary entry An entry in a reference work will be listed under the entry’s title. Either in your text or in your parenthetical citation, mention the word or entry, enclosing it

in quotation marks. Omit the page number if the reference work arranges entries alphabetically.

The term *prion* was coined by Stanley B. Prusiner from the words *proteinaceous* and *infectious* and a suffix meaning *particle* (“Prion”).

20. Visual To cite a visual that has a figure number in the source, use the abbreviation *fig.* and the number in place of a page number in your parenthetical citation: (*Manning, fig. 4*). If you refer to the figure in your text, spell out the word *figure*. To cite a visual that does not have a figure number in the source, use the visual’s title or a description in your text and cite the author and page number as for any other source. Each visual that appears in your project should include a caption with the figure or table number (see p. 28) and information about the source.

21. Legal source For a legislative act (law) or court case, name the act or case either in a signal phrase or in parentheses. Italicize the names of cases but not the names of acts.

The Jones Act of 1917 granted US citizenship to Puerto Ricans.

In 1857, Chief Justice Roger B. Taney declared in *Dred Scott v. Sandford* that blacks, whether enslaved or free, could not be citizens of the United States.

MLA list of works cited

An alphabetized list of works cited, which appears at the end of your project, gives publication information for each of the sources you have cited. (For more information about preparing the list, see pp. 12–14; for sample lists of works cited, see pp. 35 and 41.)

General guidelines for listing authors

Alphabetize entries in the list of works cited by authors’ last names (or by title if a work has no author). The author’s name is

Directory to MLA works-cited models

General guidelines for listing authors

1. Single author, 11
2. Two authors, 11
3. Three or more authors, 11
4. Organization or group author, 11
5. Unknown author, 11
6. Author using a pseudonym, 14
7. Multiple works by the same author, 14
8. Multiple works by the same group of authors, 15

Articles and other short works

9. Article in a magazine, 15
10. Article in a journal, 15
11. Article in a daily newspaper, 16
12. Editorial in a newspaper, 16
13. Letter to the editor, 16
14. Review, 16

Books and other long works

15. Basic format for a book, 17
16. Author with an editor or translator, 17
17. Editor, 17
18. Work in an anthology or a collection, 17
19. Multiple works from the same anthology or collection, 17
20. Edition other than the first, 18
21. Multivolume work, 18
22. Encyclopedia or dictionary entry, 18
23. Sacred text, 18
24. Foreword, introduction, preface, or afterword, 18
25. Book with a title in its title, 19
26. Book in a series, 19
27. Republished book, 19
28. More than one publisher named, 19
29. Graphic narrative or illustrated work, 20

Online sources

30. Entire Web site, 20
31. Short work from a Web site, 20
32. Online book, 20
33. Entire blog, 20
34. Entry or comment in a blog, 21
35. Email, 21
36. Tweet, 21
37. Posting on a social networking site, 21

Visual, audio, multimedia, and live sources

38. Work of art or photograph, 22
39. Cartoon or comic strip, 22
40. Advertisement, 22
41. Map or chart, 22
42. Musical score, 22
43. Sound recording, 23
44. Film or video, 23
45. Supplementary material accompanying a film, 23
46. Radio or television program, 23
47. Radio or television interview, 24
48. Podcast, 24
49. Short online audio segment or video, 24
50. Live performance, 24
51. Lecture or public address, 25
52. Personal interview, 25

Other sources

53. Government publication, 25
54. Legal source, 25
55. Pamphlet, 26
56. Dissertation, 26
57. Published proceedings of a conference, 26
58. Published interview, 26
59. Personal letter, 27

important because citations in the text refer to it and readers will therefore look for it to identify the source in the list.

1. Single author Give the author's last name, followed by a comma, then give the first name, followed by a period.

Cronin, David.

2. Two authors List the authors in the order in which the source lists them. Reverse the name of only the first author.

Stiglitz, Joseph E., and Bruce C. Greenwald.

3. Three or more authors List the author whose name appears first in the source followed by *et al.* (Latin for "and others").

Lupton, Ellen, et al.

4. Organization or group author When the author is a corporation, a government agency, or some other organization, begin with the name of the organization.

Human Rights Watch.

United States, Government Accountability Office.

5. Unknown author Begin with the work's title. Titles of short works are put in quotation marks. Titles of long works are italicized.

Article or other short work

"California Sues EPA over Emissions."

Book, entire Web site, or other long work

Women of Protest: Photographs from the Records of the National Woman's Party.

General guidelines for the works-cited list

In the list of works cited, include only sources that you have quoted, summarized, or paraphrased in your project. MLA's guidelines are applicable to a wide variety of sources. At times you may find that you have to adapt the guidelines and models in this section to source types you encounter in your research.

Organization of the list

The elements, or pieces of information, needed for a works-cited entry are the following:

- The author (if a work has one)
- The title
- The title of the larger work in which the source is located (MLA calls this a “container”) — a collection, a journal, a magazine, a Web site, and so on
- As much of the following information as is available about the source and the container, listed in this order:

Editor, translator, director, performer

Version

Volume and issue numbers

Publisher or sponsor

Date of publication

Location of the source: page numbers, DOI, URL, and so on

Not all sources will require every element. For more information on identifying and organizing source elements, see pages 1–3. See specific models in this section for more details.

Authors

- Arrange the list alphabetically by authors' last names or by titles for works with no authors.
- For the first author, place the last name first, a comma, and the first name. Put a second author's name in normal order (first name followed by last name). For three or more authors, use *et al.* after the first author's name.
- Spell out *editor*, *translator*, *edited by*, and so on.

General guidelines for the works-cited list (cont.)**Titles**

- In titles of works, capitalize all words except articles (*a, an, the*), prepositions, coordinating conjunctions, and the *to* in infinitives — unless the word is first or last in the title or subtitle.
- Use quotation marks for titles of articles and other short works.
- Italicize titles of books and other long works, including Web sites.

Publication information

- MLA does not require the place of publication for a book publisher.
- Use the complete version of publishers' names, except for terms such as *Inc.* and *Co.*; retain terms such as *Books* and *Press*. For university publishers, use *U* and *P* for *University* and *Press*.
- For a book, take the name of the publisher from the title page (or from the copyright page if it is not on the title page). For a Web site, the publisher might be at the bottom of a page or on the *About* page. If a work has two or more publishers, separate the names with slashes.
- If the title of a Web site and the publisher are the same or similar, use the title of the site but omit the publisher.

Dates

- For a book, give the most recent year on the title page or the copyright page. For a Web source, use the copyright date or the most recent update date. Use the complete date as listed in the source.
- Abbreviate all months except May, June, and July and give the date in inverted form: *13 Mar. 2016*.
- If the source has no date, give your date of access at the end: *Accessed 24 Feb. 2016*.

Page numbers

- For most articles and other short works, give page numbers when they are available in the source, preceded by *p.* (or *pp.* for more than one page).
- Do not use the page numbers from a printout of a source. →

General guidelines for the works-cited list (cont.)

- If an article does not appear on consecutive pages, give the number of the first page followed by a plus sign: 35+.

URLs and DOIs

- Give a permalink or a DOI (digital object identifier) if a source has one. (See item 10.)
- If a source does not have a permalink or a DOI, include a URL (omitting the protocol, such as *http://*). (See item 9.)
- For a library's subscription database, such as Academic ASAP, that does not provide a permalink or a DOI, include only the basic URL for the database home page. (See the last example in item 9.)
- For open databases and archives, such as Google Books, give the complete URL for the source. (See item 32.)

Television program

"Fast Times at West Philly High."

6. Author using a pseudonym (screen name) Use the author's name as it appears in the source, followed by the author's real name in parentheses, if you know it.

Atrios (Duncan Black).

JennOfArk.

7. Multiple works by the same author Alphabetize the works by title, ignoring the article *A*, *An*, or *The* at the beginning. Use the author's name for the first entry only. For subsequent entries, use three hyphens followed by a period.

Coates, Ta-Nehisi. *The Beautiful Struggle: A Father, Two Sons, and an Unlikely Road to Manhood*. Spiegel and Grau, 2008.

---. *Between the World and Me*. Spiegel and Grau, 2015.

8. Multiple works by the same group of authors Alphabetize the works by title. For the first entry, use the authors' names in the proper form (see items 1–4). Begin subsequent entries with three hyphens and a period. The three hyphens must stand for the same names(s) as in the first entry.

Agha, Hussein, and Robert Malley. "The Arab Counterrevolution." *The New York Review of Books*, 29 Sept. 2011, www.nybooks.com/articles/2011/09/29/arab-counterrevolution/.

---. "This Is Not a Revolution." *The New York Review of Books*, 8 Nov. 2012, www.nybooks.com/articles/2012/11/08/not-revolution/.

Articles and other short works

9. Article in a magazine Use the complete date given in the source.

Butler, Kiera. "Works Well with Others." *Mother Jones*, Jan./Feb. 2008, pp. 66-69.

Sanneh, Kelefa. "Skin in the Game." *The New Yorker*, 24 Mar. 2014, pp. 48-55.

Leonard, Andrew. "The Surveillance State High School." *Salon*, 27 Nov. 2012, www.salon.com/2012/11/27/the_surveillance_state_high_school/.

Sharp, Kathleen. "The Rescue Mission." *Smithsonian*, Nov. 2015, pp. 40-49.
OmniFile Full Text Select, web.b.ebscohost.com.ezproxy.bpl.org/.

10. Article in a journal Give the volume number and issue number for all journals.

Matchie, Thomas. "Law versus Love in *The Round House*." *Midwest Quarterly*, vol. 56, no. 4, Summer 2015, pp. 353-64.

Bryson, Devin. "The Rise of a New Senegalese Cultural Philosophy?" *African Studies Quarterly*, vol. 14, no. 3, Mar. 2014, pp. 33-56, asq.africa.ufl.edu/files/Volume-14-Issue-3-Bryson.pdf.

Coles, Kimberly Anne. "The Matter of Belief in John Donne's Holy Sonnets." *Renaissance Quarterly*, vol. 68, no. 3, Fall 2015, pp. 899-931. *JSTOR*, doi:10.1086/683855.

11. Article in a daily newspaper

Sherry, Allison. "Volunteers' Personal Touch Turns High-Tech Data into Votes." *The Denver Post*, 30 Oct. 2012, pp. 1A+.

Wolfers, Justin, et al. "1.5 Million Missing Black Men." *The New York Times*, 20 Apr. 2015, nyti.ms/1P5Gpa7.

12. Editorial in a newspaper

Add the word *Editorial* after the title (and before any database information).

"City's Blight Fight Making Difference." *The Columbus Dispatch*, 17 Nov. 2015, www.dispatch.com/content/stories/editorials/2015/11/17/1-citys-blight-fight-making-difference.html. Editorial.

"The Road toward Peace." *The New York Times*, 15 Feb. 1945, p. 18. Editorial. ProQuest Historical Newspapers: *The New York Times*, search.proquest.com/hnpnewyorktimes.

13. Letter to the editor

Starr, Evva. "Local Reporting Thrives in High Schools." *The Washington Post*, 4 Apr. 2014, wpo.st/7hmJ1. Letter.

14. Review

Name the reviewer and the title of the review, if any, followed by the words *Review of* and the title and author or director of the work or performance reviewed. Then add information for the publication in which the review appears.

Walton, James. "Noble, Embattled Souls." Review of *The Bone Clocks* and *Slade House*, by David Mitchell. *The New York Review of Books*, 3 Dec. 2015, pp. 55-58.

O'Hehir, Andrew. "Aronofsky's Deranged Biblical Action Flick." Review of *Noah*, directed by Darren Aronofsky. *Salon*, 27 May 2014, www.salon.com/2014/03/27/noah_aronofskys_deranged_biblical_action_flick/.

Spychalski, John C. Review of *American Railroads—Decline and Renaissance in the Twentieth Century*, by Robert E. Gallamore and John R. Meyer. *Transportation Journal*, vol. 54, no. 4, Fall 2015, pp. 535-38.

Books and other long works

15. Basic format for a book For most books, supply the author name(s); the title and subtitle, in italics; the name of the publisher; and the year of publication. If you have used an e-book, give the e-reader type at the end of the entry.

Levs, Josh. *All In: How Our Work-First Culture Fails Dads, Families, and Businesses—and How We Can Fix It Together*. HarperCollins, 2015.

Doerr, Anthony. *All the Light We Cannot See*. Scribner, 2014. Nook.

16. Author with an editor or translator

Ullmann, Regina. *The Country Road: Stories*. Translated by Kurt Beals, New Directions Publishing, 2015.

17. Editor

Wall, Cheryl A., editor. *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women*. Rutgers UP, 1989.

18. Work in an anthology or a collection Begin with the name of the author of the selection, not with the name of the anthology editor.

Sayrafiezadeh, Saïd. "Paranoia." *New American Stories*, edited by Ben Marcus, Vintage Books, 2015, pp. 3-29.

19. Multiple works from the same anthology or collection Provide an entry for the entire anthology (the Marcus entry on p. 18) and a shortened entry for each selection. Alphabetize the entries by authors' or editors' last names.

Eisenberg, Deborah. "Some Other, Better Otto." Marcus, pp. 94-136.

Marcus, Ben, editor. *New American Stories*. Vintage Books, 2015.

Sayrafiezadeh, Saïd. "Paranoia." Marcus, pp. 3-29.

20. Edition other than the first

Walker, John A. *Art in the Age of Mass Media*. 3rd ed., Pluto Press, 2001.

21. Multivolume work Include the total number of volumes at the end of the citation. If the volumes were published over several years, give the inclusive dates of publication. If you cite only one of the volumes, include the volume number before the publisher and give the date of publication for that volume.

Stark, Freya. *Letters*. Edited by Lucy Moorehead, Compton Press, 1974-82. 8 vols.

Stark, Freya. *Letters*. Edited by Lucy Moorehead, vol. 5, Compton Press, 1978. 8 vols.

22. Encyclopedia or dictionary entry

Robinson, Lisa Clayton. "Harlem Writers Guild." *Africana: The Encyclopedia of the African and African American Experience*, 2nd ed., Oxford UP, 2005.

"House Music." *Wikipedia*, 16 Nov. 2015, en.wikipedia.org/wiki/House_music.

23. Sacred text Give the title of the edition of the sacred text (taken from the title page), italicized; the editor's or translator's name (if any); and publication information. Add the name of the version, if there is one, before the publisher.

Qur'an: The Final Testament (Authorized English Version) with Arabic Text. Translated by Rashad Khalifa, Universal Unity, 2000.

The Oxford Annotated Bible with the Apocrypha. Edited by Herbert G. May and Bruce M. Metzger, Revised Standard Version, Oxford UP, 1965.

24. Foreword, introduction, preface, or afterword Begin with the author of the book part, the part title (if any), and a label for the

part. Then give the title of the book, the author or editor preceded by *by* or *edited by*, and publication information. If the part author and book author are the same, use only the last name with the book title.

Sullivan, John Jeremiah. "The Ill-Defined Plot." Introduction. *The Best American Essays 2014*, edited by Sullivan, Houghton Mifflin Harcourt, 2014, pp. xvii-xxvi.

25. Book with a title in its title If the book title contains a title normally italicized, do not italicize the title within the book title. If the book title contains a title normally placed in quotation marks, retain the quotation marks and italicize the entire title.

Masur, Louis P. *Runaway Dream: Born to Run and Bruce Springsteen's American Vision*. Bloomsbury, 2009.

Lethem, Jonathan. "*Lucky Alan*" and *Other Stories*. Doubleday, 2015.

26. Book in a series After the publication information, list the series name as it appears on the title page.

Denham, A. E., editor. *Plato on Art and Beauty*. Palgrave Macmillan, 2012. Philosophers in Depth.

27. Republished book After the title of the book, cite the original publication date, followed by the current publication information.

de Mille, Agnes. *Dance to the Piper*. 1951. Introduction by Joan Acocella, New York Review Books, 2015.

28. More than one publisher named If the book was published by two or more publishers, separate the publishers with a slash, and include a space before and after the slash.

Hornby, Nick. *About a Boy*. Riverhead / Penguin Putnam, 1998.

29. Graphic narrative or illustrated work Begin with the author or illustrator who is most important to your research. List other contributors after the title, labeling their contribution. If the author and illustrator are the same, cite the work as you would cite a book.

Stavans, Ilan, writer. *Latino USA: A Cartoon History*. Illustrated by Lalo Arcaraz, Basic Books, 2000.

Weaver, Dustin, illustrator. *The Tenth Circle*. By Jodi Picoult, Washington Square Press, 2006.

Online sources

30. Entire Web site If the Web site does not have an update date or publication date, include your date of access at the end (see the second example in item 31.)

Glazier, Loss Pequeño, director. *Electronic Poetry Center*. State U of New York at Buffalo, 2014, epc.buffalo.edu/.

31. Short work from a Web site

Enzinna, Wes. "Syria's Unknown Revolution." *Pulitzer Center on Crisis Reporting*, 24 Nov. 2015, pulitzercenter.org/projects/middle-east-syria-enzinna-war-rojava.

Bali, Karan. "Kishore Kumar." *Upperstall.com*, upperstall.com/profile/kishore-kumar/. Accessed 2 Mar. 2016.

32. Online book After the book publication information, include the title of the site in italics, the year of online publication, and the URL for the work.

Euripides. *The Trojan Women*. Translated by Gilbert Murray, Oxford UP, 1915. *Internet Sacred Text Archive*, 2011, www.sacred-texts.com/cla/eurip/troj_w.htm.

33. Entire blog Cite a blog as you would an entire Web site (see item 30).

Ng, Amy. *Pikaland*. Pikaland Media, 2015, www.pikaland.com/.

Kiuchi, Tatsuro. *Tatsuro Kiuchi: News & Blog*, tatsurokiuchi.com/. Accessed 3 Mar. 2016.

34. Entry or comment in a blog Cite a blog post as you would a short work from a Web site (see item 31). If you are citing a comment, list the screen name of the commenter, and use the label *Comment on* before the title of the blog post.

Edroso, Roy. "Going Down with the Flagship." *Alicublog*, 24 Feb. 2016, alicublog.blogspot.com/2014/04/friends-in-high-places.html.

trex. Comment on "Going Down with the Flagship," by Roy Edroso. *Alicublog*, 24 Feb. 2016, alicublog.blogspot.com/2016/02/going-down-with-flagship.html#disqus_thread.

35. E-mail

Thornbrugh, Caitlin. "Coates Lecture." Received by Rita Anderson, 20 Oct. 2015.

36. Tweet Give the text of the entire tweet in quotation marks, using the writer's capitalization and punctuation. Follow the text with the date and time noted on the tweet, and end with the URL.

@grammarphobia (Patricia T. O'Conner and Steward Kellerman). "Is 'if you will,' like, a verbal tic? <http://goo.gl/oYrTYP> #English #language #grammar #etymology #usage #linguistics #WOTD." *Twitter*, 14 Mar. 2016, 9:12 a.m., twitter.com/grammarphobia.

37. Posting on a social networking site Cite as a short work from a Web site (see item 31). Use the text accompanying the post as the title, in quotation marks, if such text is available. If the post has no title or text, use the label *Post*.

kevincannon. "Portrait of Norris Hall in #Savannah, GA—home (for a few more months, anyway) of #SCAD's sequential art department." *Instagram*, Mar. 2014, www.instagram.com/p/lgmqk4i6DC/.

Visual, audio, multimedia, and live sources

38. Work of art or photograph Cite the artist's name, the title of the artwork or photograph, italicized; the date of composition; and the institution and the city in which the artwork is located. For works located online, include the title of the site and the URL of the work. For a photograph, use the label *Photograph* at the end if it is not clear from the source.

Bronzino, Agnolo. *Lodovico Capponi*. 1550-55, Frick Collection, New York.

Hura, Sohrab. *Old Man Lighting a Fire*. 2015, *Magnum Photos*, www.magnumphotos.com/C.aspx?VP3=SearchResult&ALID=2K1HRG681B_Q.

39. Cartoon or comic strip

Flake, Emily. *The New Yorker*, 13 Apr. 2015, p. 66. Cartoon.

Munroe, Randall. "Heartbleed Explanation." *xkcd.com*, xkcd.com/1354/. Comic strip.

40. Advertisement

Ameritrade. *Wired*, Jan. 2014, p. 47. Advertisement.

Toyota. *The Root*. Slate Group, 28 Nov. 2015, www.theroot.com. Advertisement.

41. Map or chart Cite as a short work within a longer work. If the title does not identify the item as a map or chart, add *Map* or *Chart* at the end of the entry.

"Australia." *Perry-Castañeda Library Map Collection*, U of Texas, 1999, www.lib.utexas.edu/maps/australia/australia_pol99.jpg.

California. Rand McNally, 2002. Map.

42. Musical score

Beethoven, Ludwig van. Symphony no. 5 in C minor, op. 67. 1807. *Center for Computer Assisted Research in the Humanities*, Stanford U, 2000, scores.ccarh.org/beethoven/sym/beethoven-sym5-1.pdf.

43. Sound recording Begin with the name of the person or group you want to emphasize. For a single work from an album or collection, place the title in quotation marks and the album or collection in italics. For a long work, give the title, italicized; the names of pertinent artists and the orchestra and conductor (if relevant). End with the manufacturer and the date.

Bach, Johann Sebastian. *Bach: Violin Concertos*. Performances by Itzhak Perlman and Pinchas Zukerman, English Chamber Orchestra, EMI, 2002.

Sonic Youth. "Incinerate." *Rather Ripped*, Geffen, 2006.

44. Film or video If you cite a particular person's work, start with that name. If not, start with the title of the film; then name the director, distributor, and year of release. Other contributors, such as writers or performers, may follow the director.

Bale, Christian, performer. *The Big Short*. Directed by Adam McKay, Paramount Pictures, 2015.

Scott, Ridley, director. *The Martian*. Performances by Matt Damon, Jessica Chastain, Kristen Wiig, and Kate Mara, Twentieth Century Fox, 2015.

45. Supplementary material accompanying a film Begin with the title of the feature, in quotation marks, and the names of any important contributors. End with information about the film, as in item 44, and about the location of the supplementary material.

"Sweeney's London." Produced by Eric Young. *Sweeney Todd: The Demon Barber of Fleet Street*, directed by Tim Burton, DreamWorks, 2007, disc 2.

46. Radio or television program If you are citing a particular episode or segment, begin with the title in quotation marks. Then give the program title in italics. List important contributors (narrator, writer, director, actors); the network; and the date of broadcast.

"Free Speech on College Campuses." *Washington Journal*, narrated by Peter Slen, C-SPAN, 27 Nov. 2015.

"Obama's Failures Have Made Millennials Give Up Hope." *The Rush Limbaugh Show*, narrated by Rush Limbaugh, Premiere Radio Networks, 14 Apr. 2014, www.rushlimbaugh.com/daily/2014/04/14/obama_s_failures_have_made_millennials_give_up_hope.

47. Radio or television interview Begin with the name of the person who was interviewed, followed by *Interview by* and the interviewer's name, if relevant. End with information about the program as in item 46.

Russell, David O. Interview by Terry Gross. *Fresh Air*, WNYC, 20 Feb. 2014.

48. Podcast Cite a podcast as you would a short work from a Web site (see item 31).

McDougall, Christopher. "How Did Endurance Help Early Humans Survive?" *TED Radio Hour*, National Public Radio, 20 Nov. 2015, www.npr.org/2015/11/20/455904655/how-did-endurance-help-early-humans-survive.

49. Short online audio segment or video Cite a short online audio segment or video as you would a short work from a Web site (see item 31).

Nayar, Vineet. "Employees First, Customers Second." *YouTube*, 9 June 2015, www.youtube.com/watch?v=cCdu67s_C5E.

Fletcher, Antoine. "The Ancient Art of the Atlatl." *Russell Cave National Monument*, narrated by Brenton Bellomy, National Park Service, 12 Feb. 2014, www.nps.gov/media/video/view.htm?id=C92C0D0A-1DD8-B71C-07CBC6E8970CD73F.

50. Live performance Begin with the title of the work performed and the author or composer of the work. Include relevant information such as the director, the choreographer, the conductor, or the major performers. End with the theater, ballet, or opera company, if any; the theater and location; and the date of the performance.

Piano Concerto no. 3. By Ludwig van Beethoven, conducted by Andris Nelsons, performances by Paul Lewis and Boston Symphony Orchestra, Symphony Hall, Boston, 9 Oct. 2015.

51. Lecture or public address Cite the speaker's name, followed by the title of the lecture (if any) in quotation marks; the organization sponsoring the lecture; the location; and the date.

Eugenides, Jeffrey. Portland Arts and Lectures. Arlene Schnitzer Concert Hall, Portland, OR, 30 Sept. 2003.

Burden, Amanda. "How Public Spaces Make Cities Work." *TED.com*, Mar. 2014, www.ted.com/talks/amanda_burden_how_public_spaces_make_cities_work.

52. Personal interview Begin with the name of the person interviewed. Then write *Personal interview* followed by the date of the interview.

Freedman, Sasha. Personal interview, 10 Nov. 2014.

Other sources

53. Government publication Treat the government agency as the author, giving the name of the government followed by the name of the department and agency.

United States, Department of Health and Human Services. *Keep the Beat Recipes: Deliciously Healthy Dinners*. National Institutes of Health, Oct. 2009, healthyeating.nhlbi.nih.gov/pdfs/Dinners_Cookbook_508-compliant.pdf.

54. Legal source For a legislative act (law), give the name of the act, neither italicized nor in quotation marks, followed by the Public Law number, the Statutes at Large information, and the date of enactment.

Museum and Library Services Act of 2003. Pub. L. 108-81. Stat. 117.991. 25 Sept. 2003.

For a court case, name the first plaintiff and the first defendant. Then give the law report number; the court name; the year of the decision; and publication information. In a works-cited entry, the name of the case is not italicized. (The name of the case is italicized in your in-text citation.)

Citizens United vs. FEC. 558 US 310. Supreme Court of the US. 2010. *Legal Information Institute*, Cornell U Law School, www.law.cornell.edu/supct/pdf/08-205P.ZS.

55. Pamphlet

Rainie, Lee, and Maeve Duggan. *Privacy and Information Sharing*. Pew Research Center, 14 Jan. 2016, www.pewinternet.org/files/2016/01/PI_2016.01.14_Privacy-and-Info-Sharing_FINAL.pdf.

56. Dissertation

Thompson, Brian. "I'm Better Than You and I Can Prove It: Games, Expertise and the Culture of Competition." Dissertation, Stanford U, 2015.

57. Published proceedings of a conference

Meisner, Marx S., et al., editors. *Communication for the Commons: Revisiting Participation and Environment*. Proceedings of Twelfth Biennial Conference on Communication and the Environment, 6-11 June 2015, Swedish U of Agricultural Sciences. International Environmental Communication Association, 2015.

58. Published interview

Blume, Judy. "Judy Blume in Conversation with Lena Dunham." Interview by Lena Dunham. *The Believer*, vol. 12, no. 1, Jan. 2014, pp. 39+.

59. Personal letter

Primak, Shoshana. Letter to the author, 6 May 2016.

MLA-style formatting

The following guidelines are consistent with advice given in the *MLA Handbook*, 8th edition (2016), and with typical requirements for student projects. If you are creating a nonprint project or have formatting questions, it's always a good idea to check with your instructor before preparing your final draft.

Formatting an MLA project

First page and title page. The MLA does not require a title page. Type each of the following items on a separate line on the first page, beginning one inch from the top and flush with the left margin: your name, the instructor's name, the course name and number, and the date. Double-space between items; then double-space again and center the title. Double-space between the title and the beginning of the text.

Margins and spacing. Leave one-inch margins at the top and bottom and on both sides of each page. Double-space the entire text, including set-off quotations, notes, and the list of works cited. Indent the first line of a paragraph one-half inch.

Page numbers. Include your last name and the page number on each page, one-half inch below the top and flush with the right margin.

Long quotations. Set off a long quotation (one with more than four typed lines) in block format by starting it on a new line and indenting each line one-half inch from the left margin. Do not enclose the passage in quotation marks.

Headings. MLA style allows, but does not require, headings. Many students and instructors find them helpful.

Visuals. Place tables, photographs, drawings, charts, graphs, and other figures as near as possible to the relevant text. Tables should have a label and number (*Table 1*) and a clear caption. For a table that you have borrowed or adapted, give the source below the table in a note like the following:

Source: Boris Groysberg and Michael Slind, "Leadership Is a Conversation," *Harvard Business Review*, June 2012, p. 83.

All other visuals should be labeled *Figure* (abbreviated *Fig.*), numbered, and captioned. The label and caption should appear on the same line, followed by the source information. Remember to refer to each visual in your text, indicating how it contributes to the point you are making.

Formatting an MLA works-cited list

Begin the list of works cited on a new page at the end of the project. Center the title *Works Cited* about one inch from the top of the page. Double-space throughout.

Alphabetizing the list. Alphabetize the list by the last names of the authors (or editors); if a work has no author or editor, alphabetize by the first word of the title other than *A*, *An*, or *The*.

Indenting the entries. Do not indent the first line of each works-cited entry, but indent any additional lines one-half inch.

Breaking URLs. If you need to include a URL in a works-cited entry and it must be divided across lines, break it only after a slash or a double slash or before any other mark of punctuation. Do not add a hyphen. If you will post your project online or submit it electronically and you want your readers to click on your URLs, do not insert any line breaks.

Sample pages from student writing in MLA style

The following pages show samples from student writing using MLA style and following typical requirements for student projects.

Basic MLA format 30

Title page 31

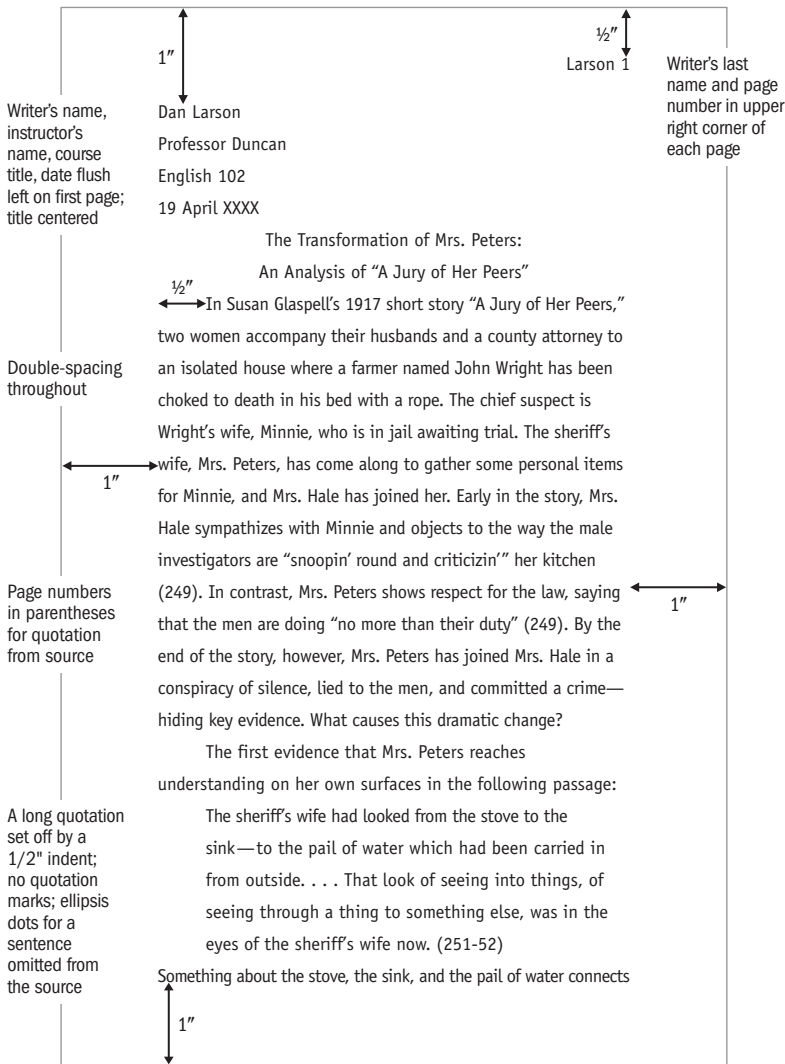
Long quotation 32

Visual in text (created by student) 33



Visual in text 34

Works-cited list 35

Sample MLA research project 36

Basic MLA format

Title page

Name, instructor, course, and date aligned at left	 <p>David Craig Professor Turkman English 219 18 December XXXX</p>	 <p>Craig 1</p>	Writer's name and page number in upper right corner	
Title centered	<p>Messaging: The Language of Youth Literacy</p> <p>The English language is under attack. At least, that is what many people seem to believe. From concerned parents to local librarians, everyone seems to have a negative comment on the state of youth literacy today. They fear that the current generation of grade school students will graduate with an extremely low level of literacy, and they point out that although language education hasn't changed, kids are having more trouble reading and writing than in the past. Many adults blame technologies such as texting and instant messaging. But although the arguments against messaging are passionate, evidence suggests that they may not hold up.</p> <p>The disagreements about messaging shortcuts are profound, even among academics. John Briggs, an English professor at the University of California, Riverside, says, "Americans have always been informal, but now the informality of precollege culture is so ubiquitous that many students have no practice in using language in any formal setting at all" (qtd. in McCarroll). Such objections are not new; Sven Birkerts of Mount Holyoke College argued in 1999 that "[students] read more casually. They strip-mine what they read" online and consequently produce "quickly generated, casual prose" (qtd. in Leibowitz A67). However, academics are also among the defenders of texting and instant messaging (IM), with</p>			Indirect quotation uses <i>qtd. in</i> and author of Web source on list of works cited

Long quotation

Mercer-Golden 3

Two social enterprises, Nika Water and Belu, provide perfect examples. Both sell bottled water in the developed world with the mission of providing clean water to impoverished communities through their profits. Both have visionary leaders who define a critical lesson: financial pragmatism will add far more value to the world than idealistic dreams. Nika Water founder Jeff Church explained this in a speech at Stanford University:

Social entrepreneurs look at their businesses as nine parts cause, one part business. In the beginning, it needs to be nine parts business, one part cause, because if the business doesn't stay around long enough because it can't make it, you can't do anything about the cause.

When U.K.-based Belu lost £600,000 (\$940,000) in 2007, it could only give around £30,000 (\$47,000) to charity. Karen Lynch took over as CEO, cutting costs, outsourcing significant parts of the company's operations, and redesigning the entire business model; the company now donates four times as much to charity (Hurley). The conventional portrayal of do-gooders is that they tend to be terrible businesspeople, an argument often grounded in reality. It is easy to criticize the Walmarts of the world for caring little about sustainability or social good, but the idealists with big visions who do not follow through on their promises because their businesses cannot survive are no more praiseworthy.

Walmart should learn from nonprofits and social enterprises on advancing a positive environmental and social

Long quotation
indented 1/2"
from left

Visual in text (created by student)

Craig 5

Writer's name
and page
number in upper
right corner

My research shows that the popular messaging culture contains at least some elements of its own language (fig. 2). It also seems that much of this language is new: no formal dictionary yet identifies the most common messaging words and phrases. Only in the heyday of the telegraph or on the rolls of a stenographer would you find a similar situation, but these "languages" were never a popular medium of youth communication. Texting and instant messaging, however, are very popular among young people and continue to generate attention and debate in academic circles.

Discussion
of findings
presented in
fig. 2

Messaging is certainly widespread, and it does seem to have its own particular vocabulary, yet these two factors alone do not mean it has a damaging influence on youth literacy. As noted earlier, however, some people claim that the new technology is a threat to the English language.

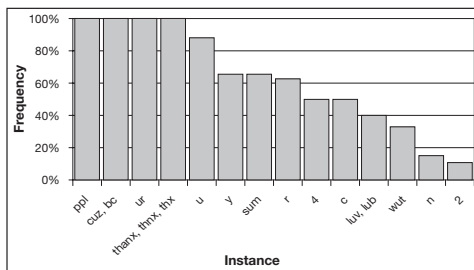


Fig. 2. Usage of phonetic replacements and abbreviations in messaging.

Figure labeled
and captioned

Visual in text

Song 3

Reference to
figure in text

The Bechdels' elaborately restored house is the gilded, but tense, context of young Alison's familial relationships and a metaphor for her father's deceptions. Alongside an image of her father taking a photo of their family, shown in figure 2, Bechdel says, "He used his skillful artifice not to make things, but to make things appear to be what they were not" (*Fun 16*). The scene represents the nature of her father's artifice; her father is posing a photo, an image of their family.

HE USED HIS SKILLFUL ARTIFICE NOT TO MAKE THINGS, BUT TO MAKE THINGS APPEAR TO BE WHAT THEY WERE NOT.

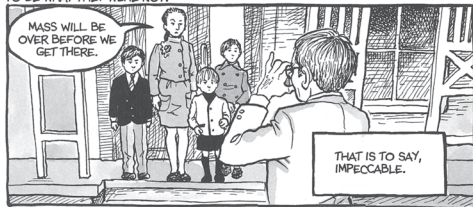
Figure number,
caption, and
source citation

Fig. 2. Alison's father posing a family photo (Bechdel, *Fun 16*).

In that same scene, Bechdel also shows her own sleight of hand; she manipulates the scene and reverses her father's role and her own to show young Alison taking the photograph of the family and her father posing in Alison's place (fig. 3). In the image, young Alison symbolizes Bechdel in the present—looking back through the camera lens to create a portrait of her family. But unlike her father, she isn't using false images to deceive. Bechdel overcomes the treason of images by confessing herself as an "artificer" to her audience (*Fun 16*). Bechdel doesn't villainize the illusory nature of images; she repurposes their illusory power to . . . reinterpret her memories.

Works-cited list

Jacobs 6

Works Cited

- Gillmor, Dan. *We the Media: Grassroots Journalism by the People, for the People*. O'Reilly Media, 2006.
- Glaser, Mark. "NOLA.com Blogs and Forums Help Save Lives after Katrina." *OJR: The Online Journalism Review*, Knight Digital Media Center, 13 Sept. 2005, www.ojr.org/050913glaser/.
- Hazinski, David. "Unfettered 'Citizen Journalism' Too Risky." *Atlanta Journal-Constitution*, 13 Dec. 2007, p. 23A. *General OneFile*, go.galegroup.com/ps/.
- Jones, Alex S. *Losing the News: The Future of the News That Feeds Democracy*. Oxford UP, 2009.
- Sapin, Rachel. "Credit-Shy: Younger Generation Is More Likely to Stick to a Cash-Only Policy." *The Denver Post*, 26 Aug. 2013, www.denverpost.com/ci_23929523/credit-shy-younger-generation-stick-cash-only-policy.
- "The 2006 Pulitzer Prize Winners: Public Service." *The Pulitzer Prizes*, Columbia U, www.pulitzer.org/prize-winners-by-year/2006. Accessed 21 Oct. 2013.
- Weinberger, David. "Transparency Is the New Objectivity." *Joho the Blog*, 19 July 2009, www.hyperorg.com/blogger/2009/07/19/transparency-is-the-new-objectivity/.

Title Works
Cited centeredList alphabetized
by authors' last
names (or by
title when a
work has no
author)Double-spacing
used throughout;
first line of
each entry at
left margin,
additional lines
indented 1/2"Access date
used for a Web
source that has
no update date

Sample MLA research project

Name, instructor, course, and date aligned at left	<p>Benjy Mercer-Golden Ms. Tavani ENG 120 28 November XXXX</p>	Mercer-Golden 1	Writer's name and page number in upper right corner of each page
	<p style="text-align: center;">Lessons from Tree-Huggers and Corporate Mercenaries: A New Model of Sustainable Capitalism</p> <p>Televised images of environmental degradation—seagulls with oil coating their feathers, smokestacks belching gray fumes—often seem designed to shock, but these images also represent very real issues: climate change, dwindling energy resources like coal and oil, a scarcity of clean drinking water. In response, businesspeople around the world are thinking about how they can make their companies greener or more socially beneficial to ensure a brighter future for humanity. But progress in the private sector has been slow and inconsistent. To accelerate the move to sustainability, for-profit businesses need to learn from the hybrid model of social entrepreneurship to ensure that the company is efficient and profitable while still working for social change, and more investors need to support companies with long-term, revolutionary visions for improving the world.</p> <p>In fact, both for-profit corporations and “social good” businesses could take steps to reshape their strategies. First, for-profit corporations need to operate sustainably and be evaluated for their performance with long-term measurements and incentives. The conventional argument against for-profit companies deeply embedding environmental and social goals into their corporate strategies is that caring about the world does not go hand in hand with lining pockets. This morally toxic case is also problematic from a business standpoint. A 2012 study of 180 high-profile companies by Harvard Business School professors Robert</p>		Title centered
			Two-part thesis announced, establishing purpose of essay

Mercer-Golden 2

G. Eccles and George Serafeim and London Business School professor Ioannis Ioannou shows that “high sustainability companies,” as defined by environmental and social variables, “significantly outperform their counterparts over the long term, both in terms of stock market and accounting performance.” The study argues that the better financial returns of these companies are especially evident in sectors where “companies’ products significantly depend upon extracting large amounts of natural resources” (Eccles et al.).

Such empirical financial evidence to support a shift toward using energy from renewable sources to run manufacturing plants argues that executives should think more sustainably, but other underlying incentives need to evolve in order to bring about tangible change. David Blood and Al Gore of Generation Investment Management, an investment firm focused on “sustainable investing for the long term” (“About”), wrote a groundbreaking white paper that outlined the perverse incentives company managers face. For public companies, the default practice is to issue earnings guidances—announcements of projected future earnings—every quarter. This practice encourages executives to manage for the short term instead of adding long-term value to their company and the earth (Gore and Blood). Only the most uncompromisingly green CEOs would still advocate for stricter carbon emissions standards at the company’s factories if a few mediocre quarters left investors demanding that they be fired. Gore and Blood make a powerful case against subjecting companies to this “What have you done for me lately?” philosophy, arguing that quarterly earnings guidances should be abolished in favor of companies releasing information when they consider it appropriate. Companies also need to change the way the managers get paid. Currently, the CEO of ExxonMobil is rewarded for a highly profitable

First author's name plus *et al.* for source with three or more authors

Shortened title for source with no author

Double-spaced throughout

Mercer-Golden 3

year but is not held accountable for depleting nonrenewable oil reserves. A new model should incentivize thinking for the long run. Multiyear milestones for performance evaluation, as Gore and Blood suggest, are essential to pushing executives to manage sustainably.

But it's not just for-profit companies that need to rethink strategies. Social good-oriented leaders also stand to learn from the people often vilified in environmental circles: corporate CEOs. To survive in today's economy, companies building sustainable products must operate under the same strict business standards as profit-driven companies. Two social enterprises, Nika Water and Belu, provide perfect examples. Both sell bottled water in the developed world with the mission of providing clean water to impoverished communities through their profits. Both have visionary leaders who define a critical lesson: financial pragmatism will add far more value to the world than idealistic dreams. Nika Water founder Jeff Church explained this in a speech at Stanford University:

Social entrepreneurs look at their businesses as nine parts cause, one part business. In the beginning, it needs to be nine parts business, one part cause, because if the business doesn't stay around long enough because it can't make it, you can't do anything about the cause.

When UK-based Belu lost £600,000 (\$940,000) in 2007, it could only give around £30,000 (\$47,000) to charity. Karen Lynch took over as CEO, cutting costs, outsourcing significant parts of the company's operations, and redesigning the entire business model; the company now donates four times as much to charity (Hurley). The conventional portrayal of do-gooders is that they tend to be terrible businesspeople, an argument often grounded in reality. It is easy to criticize the Walmarts of the world for caring little about sustainability or social good, but the idealists with

Long
quotation set
off by 1/2"
indent

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big visions who do not follow through on their promises because their businesses cannot survive are no more praiseworthy. Walmart should learn from nonprofits and social enterprises on advancing a positive environmental and social agenda, but idealist entrepreneurs should also learn from corporations about building successful businesses. Social entrepreneurs look at their businesses as nine parts cause, one part business. In the beginning, it needs to be nine parts business, one part cause, because if the business doesn't stay around long enough because it can't make it, you can't do anything about the cause.

The final piece of the sustainable business ecosystem is the investors who help get potentially world-changing companies off the ground. Industries that require a large amount of money to build complex products with expensive materials, such as solar power companies, rely heavily on investors—often venture capitalists based in California's Silicon Valley (Knight). The problem is that venture capitalists are not doing enough to fund truly groundbreaking companies. In an oft-cited blog post entitled "Why Facebook Is Killing Silicon Valley," entrepreneur Steve Blank argues that the financial returns on social media companies have been so quick and so outsized that the companies with the *really* big ideas—like providing efficient, cheap, scalable solar power—are not being backed: "In the past, if you were a great [venture capitalist], you could make \$100 million on an investment in 5–7 years. Today, social media startups can return hundreds of millions or even billions in less than 3 years." The point Blank makes is that what is earning investors lots of money right now is not what is best for the United States or the world.

There are, however, signs of hope. Paypal founder Peter Thiel runs his venture capital firm, the Founders Fund, on the philosophy

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that investors should support “flying cars” instead of new social media ventures (Packer). While the next company with the next great social media idea might be both profitable and valuable, Thiel and a select few others fund technology that has the potential to solve the huge problems essential to human survival.

The world’s need for sustainable companies that can build products from renewable energy or make nonpolluting cars will inevitably create opportunities for smart companies to make money. In fact, significant opportunities already exist for venture capitalists willing to step away from what is easy today and shift their investment strategies toward what will help us continue to live on this planet tomorrow—even if seeing strong returns may take a few more years. Visionaries like Blank and Thiel need more allies (and dollars) in their fight to help produce more pioneering, sustainable companies. And global warming won’t abate before investors wise up. It is vital that this shift happen now.

When we think about organizations today, we think about nonprofits, which have long-term social missions, and corporations, which we judge by their immediate financial returns like quarterly earnings. That is a treacherous dichotomy. Instead, we need to see the three major players in the business ecosystem—corporations, social enterprises, and investors—moving toward a *single* model of long-term, sustainable capitalism. We need visionary companies that not only set out to solve humankind’s biggest problems but also have the business intelligence to accomplish these goals, and we need investors willing to fund these companies. Gore and Blood argue that “the imperative for change has never been greater.” We will see this change when the world realizes that sustainable capitalism shares the same goals as creating a sustainable environment. Let us hope that this realization comes soon.

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