

***Doing It a Different Way: An Examination and Guide to Building a Collaborative in the
Business World Today***

An Honors Thesis (HONR 499)

by

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Abstract

A collaborative, or collection of people who come together for a collective purpose is a rare thing, especially in business. With the creation of Book Arts Collaborative, a nonprofit community book bindery and letterpress, I was given the opportunity to embark on a journey of such rarity. Applying for, and receiving a manager's position, as well as being the only business major in the project for the entire year, I was given a lot of control in shaping what Book Arts Collaborative would look like for years to come. The success or failure of the project in its very first year rested heavily on the backs of the 23 students who would at some point be involved in the project, and we rose to the challenge. The business skills, tasks, and positions I would hold and mold will shape the business side of Book Arts Collaborative for future students. Thus, I have created this guide, detailing the journey Book Arts Collaborative has taken over the past year, the business decisions and principles that have shaped it, and my suggestions and recommendations for the business managers who come after me.

Acknowledgments

I would like to thank my adviser, Dr. Rai Peterson, for all the help and guidance she has provided me over the past year. Without her, I would never have had the opportunity to experience the joys of working and crafting a collaborative.

I would also like to thank Rob and Kim Miller, for without their guidance Book Arts Collaborative would have remained a dream.

Lastly I would like to thank the other members of Book Arts Collaborative, who were always a source of innovative thought and constant encouragement.

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Process Analysis Statement

To be able to gain a first-hand perspective, I spent an academic year as the Finance/Product Marketing Manager for an immersive learning project, known as Book Arts Collaborative. This has allowed me to gain the bulk of my knowledge on these topics from my own experiences, rather than reading the writings of others. This has been a refreshing twist from the usual classroom style of learning of most of my courses at Ball State University, and much more in step with the type of learning promoted through my Honors College classes.

I learned a lot about myself through this process, including that I have a passion for working with business owners, that I find true enjoyment working in a team-heavy environment, and most surprisingly, that I have an unexpected love for creating beautiful things. I also deeply enjoyed being able to make a mark on Book Arts Collaborative for future students, and I was given the freedom to create systems for doing tasks with minimal instruction, but some guidance. This pushed me to go beyond what was “necessary,” and strive to create the very best systems that could be implemented. I had always thought I preferred to be given straightforward instructions, but have found that I do my best work when told what the ideal goal is, and then given the freedom to figure out the best way to reach that goal.

The greatest challenge I faced was not being prepared for the amount of time and dedication I would need to accomplish this project, while also completing my thesis. Most classes require much less time to be successful than the professor might have you believe, but this project was not one of those. The minimum 10 (and in the spring 12) hours we were required to put in each week not only took a lot of time, but also proved in many cases not to be enough. I typically spent closer to 15 hours each week working on some aspect of this project, and would

have loved to have had the time to put in even more. However, the workload did teach me to better prioritize responsibilities, and make sure that I completed the tasks that needed to be done.

This thesis provides insight into how a collaborative works, and the ways a collaborative can still exist in a world where giant companies like Walmart make only pennies off their products. I think that on a larger scale, immersive projects like Book Arts Collaborative are reinventing higher education. Pushing students to not just absorb information that they spit back out on an exam, but teaching them skills and forcing them to put in the effort needed to make these projects succeed. Book Arts Collaborative is going a step further than most others however, as it spanned an entire academic year, and was only part of each student's course load (unlike the usual 15-18 credit semesters an immersive project usually accounts for). This project shows that students can balance both an immersive style project, alongside their usual courses, and can be better students and individuals because of it. I firmly believe that projects like this one will change the face of higher education, and propel future students to even greater successes.

Written Thesis

Introduction

When the opportunity presented itself in the spring of 2016 to be a part of something called Book Arts Collaborative, I jumped at the chance. Though I already had planned out my final two semesters to each be full 18 credit semesters, when I was told that I would have the opportunity to shape the face of a business that no one else had yet touched, I couldn't say no. Who knows when I again might have the opportunity to build a business from the ground up? Now at the end of my academic year serving as the Finance and Product Marketing Manager for Book Arts Collaborative (afterwards simply referred to as the Collaborative), I can honestly say this experience has been one in a million. I hope to be able to pass on the skills, knowledge, and recommendations I have gained over this past year to help whoever might read this along the way, whether you are a future business manager of the Collaborative, or simply someone interested in the concepts of collaboratives and business.

There are many facets of the business side of the Collaborative. I wasn't able to work with all of them, but I still managed to be exposed to a wide variety of tasks. These range from conducting market research, pricing products, creating and managing a tracking system for products and subsequent profits, customizing the tracking system to also count the number of products turned out by each student, overseeing sales for both the Collaborative and our community partner, Tribune Showprint, managing a team, meeting with potential retailers, developing and maintaining retailer relations, and designing new products. I will break each of these areas down in greater detail, and go over the things that worked for me this year, as well as where I would suggest changes or improvements be made for the future. The following should be

viewed as a loose guide, but by no means a binding one. This is only the foundation; others will have to build upon it and refine it to reach its full potential.

Marketing Research

Essential to the beginning of any new project is conducting research, and the Collaborative was no different. I had never been someone who really used journals or sent out many cards, so I only had a rough idea of what the selling prices were for such items. To begin then, I delegated two members of my team to search Amazon, eBay, Barnes and Noble, and Etsy for comparable products and their prices so we could figure out what price category made the most sense for our items. I then made trips to the local Walmart, Hobby Lobby, T.J. Maxx, Joann Fabric, Michaels, Staples, Books-A-Million, Target, and Minnestrista's Orchard Shop to conduct in person examinations of products and their prices. Another member of my team searched for what it usually cost to attend workshops that were open to the public, as we also needed to determine a reasonable price for our workshops.

We determined after conducting this research that the best place to position our basic "A" quality journal was at \$25. This was \$5-\$10 more expensive than the average journal you can find in Walmart, Barnes and Noble, or Staples, but about \$5-\$10 less than the average journal you might find on places like Etsy. This allowed us to position our journals as quality products, but at an affordable price. We also estimated that the average journal would cost us about \$7 to make, and that we wanted to be able to sell through retailers charging up to 40% commission. This meant that at \$25, we would make \$15, of which about half would be the cost of that journal. This pricing strategy would allow us to continue to make journals at an increasing rate, as we would be able to make 2 journals for every journal sold. This obviously doesn't take into

account overhead and fixed costs, but you will also see later on that several of our retailers don't charge a 40% commission, and so we make a lot more when we sell through them.

We found that cards could be bought in large packs from Walmart and Target for less than \$1 per card, but that custom cards found on Etsy and in the Orchard Shop often were selling for over \$4 apiece. To stick with our quality, but at an affordable price strategy, we determined to sell cards for \$2 each. We also decided that selling cards individually made the most sense, and would help their sales as well as reinforce the quality image we wanted to be associated with them.

Though multiple products would come along over the following months, the pricing for those products were less focused on what the rest of the market was doing, but more on what made sense pricewise in relation to the prices being charged for already existing Collaborative products. For example, when we started making coasters, we priced them more in relation to the price we were charging for cards, rather than what a typical store would sell a coaster for. This allowed us to ensure that our prices made sense, and that we weren't over or under charging for any of our products.

The workshops were our next area to consider. The research told us that most workshops (regardless of what is being created) are priced at over \$100, which we decided was most likely due to the large amount of labor needed to run a workshop (which in our case was free). The lowest ones we could find were offered by the Indianapolis Art Center as "pop-up" classes, and those range from \$30-\$100 depending on what type of workshop it was. For the fall we decided to offer our workshops for \$40 a person, and then decided on a \$10 increase to \$50 for the spring semester, which we didn't find to have any adverse effects on enrollment for the workshops.

This price seems fair and affordable to most people, though if the Collaborative wants to target students from Ball State University, it is likely a lower priced workshop would be needed.

Pricing Products

One of my most important jobs as Finance/Product Marketing Manager was the pricing of products. As mentioned above during our market research phase, we determined the base rate of journals should be \$25, and that cards should sell for \$2 each. It was fairly easy to charge the same price for all cards; although designs and colors varied, the physical card barely changed. One \$2 card appeared to customers to be of the same value as any other card. Journals however were another beast entirely. Not only did the cost of each journal vary dramatically depending on the types of materials used (ranging from \$2.50 to \$15.50), but size did as well (Exhibit 14). A “typical” journal is about 6x9, but different members of the Collaborative made journals that were both much larger and smaller than this, and these couldn’t all have the same \$25 price tag. Collaborators submitted a cost analysis for each journal they turned in for grading and pricing, and that served as a guide for considering materials costs in each piece. Another consideration is the quality of the craftsmanship, which also fluctuated quite dramatically from journal to journal. As the Finance Manager I was responsible for pricing each journal, but not only did I need to consider the size, quality, and materials used when coming up with a price, but I also needed to make sure that all the prices made sense when comparing one journal to another.

The first step was coming up with some kind of hard set definition of what a “basic” \$25 journal is. I decided that the style of binding would not factor into this decision, as one style was not deemed more desirable than any other, as it appeared that the preferred binding style of any customer was all personal preference. If a journal does not include end papers on the inside of the journal, it becomes very likely that it will be priced at \$25. If it has any kind of visible flaw,

one not significant enough to impact its “A” grading, but something most people will notice, it is automatically at the \$25 price. Subjective opinion also comes into play, as if there is nothing special or remarkable about the look or craftsmanship, a \$25 price is always the safest bet. As grading subjectively always leads to a bit of a gray area, I often consulted random other Collaborative members, and asked them how much they would pay for a particular journal. If multiple individuals stated a certain price, then I would go with that one, regardless of my own opinion. Also, for my own journals I would often consult others, and if ever in doubt, I would pick the lower price option, to ensure complete fairness in my pricing of other members’ journals.

This brings up price levels. If the base is \$25, what are the other price levels, and what attributes must a journal have to be worth those prices? After a brief trial run using \$1 price ranges, it was decided that \$5 price increments made the most sense. A \$5 adjustment is enough to demonstrate a decent difference in quality, without being significant enough to deter an individual who wants the higher quality journal. Thus, a \$30 price indicates a very solid, good quality journal, a \$35 journal is excellent, usually with a certain feature that makes it exceptional, and \$40 for simply beautiful journals, often made with expensive material like some form of leather, or ones that have extraordinary eye appeal.

A \$30 journal almost always includes end papers, has nothing beyond the most minor of issues, and the binding is well done and tight (Coptic and Secret Belgian journals are often very loose, and the cover/interior paper will slide around). Any Coptic that’s binding spells a word is automatically in the \$35 consideration. These journals are incredible, and always sell. This style of journal could definitely be considered for a higher price. The \$40 price range is saved for journals that have incredible appeal that draws everyone’s attention to it. These journals are so

esthetically pleasing that there is no doubt someone will purchase it. Other journals for the \$40 price consideration are journals made with faux leather. These journals look very professional, as well as the faux leather generally costs two to four times the amount of the paper on other journals. To date, only two journals have received a price greater than \$40. One is a faux leather Tacket journal, with leather binding straps sewed-in, priced at \$45 (which should probably should be reduced to \$40 due its length of time without a buyer). The other journal is a Secret Belgian that has wood covers, with the patent for the pogo stick etched into the cover with a laser cutter. It is priced at \$50, and is an absolutely beautiful creation. I feel that \$50 is very fair, at least until the Collaborative gains access to a laser cutter, and learns to make similar products.

Journals that were larger than the typical 6x9 shape fit into one of the pricing levels already created, as they were usually not of particular great craftsmanship. I would recommend suggesting that large journals are rarely made, as they don't bring the added value that their added cost demands. Journals that were smaller than the typical 6x9 shape did need a different pricing system. The largest difficulty with this resulted in pricing these journals at a level that seemed fair given their smaller size, and yet still demonstrated them as an "A" quality journal. "B" quality journals range from \$7-\$20 (which I would recommend minimizing to 3 price ranges, like \$8, \$12, and \$15), so finding a fair price was difficult. After some assessment of the costs associated with these smaller journals, and after polling a large number of the Collaborative members to see what they would be willing to pay/their recommendation for a smaller journal price, the price level of \$16 was determined for small journals that contained the same components and quality as larger ones, but obviously offered customers less space to write in. A few "A" quality journals were made that were even smaller, and those were fairly arbitrarily assigned a \$10 price tag, but these journals were not common.

Around the semester break, a new type of journal was developed. These journals were given the name “Stray Notes,” and were sold in packages of 3 (except at Art Mart, which sells them both together and individually). Made of only a fourth of the pages of a normal small journal, the covers were cut-down poster boards from Tribune, and so came in a variety of colors. After a bit of deliberation, \$9 was decided upon as a fair price for a package of 3, as that was only \$3 per Stray Note. Additionally, our costs for a set of 3 was only \$2.50, so this price range fit our pricing strategy of being able to absorb a 40% commission fee, and still make a little over twice the cost of the item. To be honest, I was fairly skeptical of the success of this product, as I doubted that consumers would buy something that was as crudely fashioned as the Stray Notes, when a small moleskin journal could be purchased for about \$11-\$13. I was pleasantly surprised however when we couldn’t make enough Stray Notes to keep them in stock. As a cheaper alternative to our “A” quality journals, many individuals thought they were quite charming, and just the right size to keep their notes on (aka the name of the product). When I added Stray Notes to the product tracking spreadsheet, I counted a set of 3 as the same as a journal. I did not originally write the identification number on the wrapping for the Stray Notes, but would highly recommend it for the ease of keeping records in the future.

In addition to the cards mentioned earlier, the Collaborative also makes other types of printed materials. These include coasters, bookmarks, and small posters. Coasters were our highest sales volume product, and at \$.50 apiece, or \$4 for a set of 8, they were also our cheapest product. Many individuals who wanted to purchase something, but weren’t ready to spend the capital required for a journal or didn’t see the purpose in having a card if they wanted to keep it, were really drawn to the coasters. A clever packaging system was designed by someone else in the Collaborative, where we printed information about the coasters on a different coaster, and

included it with the set of 8. This allowed us to wrap all 9 coasters up with thread, making a very presentable package, and then all a prospective customer would have to do was look at the bottom to know the price, number of coasters included, and that the Collaborative made them. As a coaster cost us less than \$.05 to make, the additional information the 9th coaster provided was well worth the cost. Bookmarks are priced at \$1, which is most likely too high a price when compared with the price for coasters. The Collaborative sold less than 10 bookmarks for the entire academic year, and they were not one of the products chosen to be offered to retailers. In my opinion, the time it takes to make a product like a bookmark is not worth their value. Coasters or cards are a better option, and much more profitable. There were only 3 or 4 poster designs made for sale by the Collaborative members, as the time and skill-level required to set a poster makes it an unadvisable option for most members. The larger of the posters are priced at \$10, and the smaller size is priced at \$5. Posters are much more impressive than bookmarks, but still not a great avenue for sales. Cards and coasters have a utility that many people desire, and are also a product that gets “used” up, which means repeat customers are much more likely than with a poster or even a journal.

Product Tracking System

Something we realized early on was the need to be able to keep an inventory of the products we had made, the ones that had sold, the costs and profits from those products, and what products were with which retailers. It was difficult to determine if any of the software products on the market did what the Collaborative needed, and as there was very poor internet connectivity for the majority of the year, online systems didn’t make much sense either. As I had used Excel quite extensively throughout my classes for my Finance major at Ball State

University, and often dabbled with making spreadsheets for my own projects, I decided to see if I could create a set of spreadsheets that would meet the Collaborative's needs.

What followed would be one of the most important things I created for the Collaborative, which I will refer to through the rest of this section multiple times, with screenshots in the Appendix to help make sense of it, as well as you will be provided with the actual Excel spreadsheet if you are a future business manager for the Collaborative.

The Product Tracking spreadsheet is the most detailed, and contains the greatest amount of helpful information. Originally designed to merely keep track of which journals sold, and who made them, this spreadsheet would morph into a system that not only did that, but included cost, revenue, and profit numbers (that also included the commission rates depending on the location where each journal sold), the percentage of "A" to "B" journals made by each student, an analysis of how many of each type of journal were made and how many sold of each kind, and formulas that allowed each of these sheets to "talk" to each other, meaning that changing something on one sheet automatically adjusts information found on the other sheets. This allows for a real-time analysis of numbers, and continually provides updated figures, so that the user (formerly me, and now the future business manager) doesn't have to redo the numbers every time. The idea behind putting so much time and effort in this, is that once the grunt work is done, this system should be able to provide accurate data for as long as the Collaborative chooses to use it.

The "A" journal tab includes a huge amount of information. For each journal, an identification number is given, starting at 1 and continuing on for infinity (Exhibit 16). I began using an ID number when I found out very quickly that the way I describe a journal versus the way an art student does is quite different. The second column specifies what type of binding the

journal is. This column was originally part of the description, but to run analysis on how many of each style of binding has been made, and how many have sold of each, it needed to be its own column (Exhibit 16). The third column includes a description in the following format: color of the outside, color of the inside, color of binding or side of journal (Exhibit 16). Due to many journals having similar components, having 3 elements for a description helps to ensure that it is the proper journal, as occasionally a journal is given the wrong ID number, or it is copied down wrong. This column could be broken down further, if one wanted to make an analysis of what colors sell best, but I did not go that far in depth for my own analysis.

The next column is the cost of the journal, and is taken from the cost analysis each member of the Collaborative provides with each of their final products (Exhibit 16). I then usually have to make adjustments, as a piece of material will be forgotten or wrongly calculated. The next column is the retail price, and this price comes partially from a set system, and partially from my own opinion on the quality of the journal (Exhibit 16). This is explained in more detail above, in the Pricing Products section. The sixth column is the date the information is put into the spreadsheet, and provides a date fairly close to the actual day the journal was made (Exhibit 16). The first few months I changed the date when we put it into a retailer, as our contracts stipulate that we are to take products back in 60 days if they've not sold (Exhibit 1). Our warm relationships with our retailers however has made this is a moot point, as we often exchange products sooner, and this date is more useful as a gauge as to how long ago the particular journal was made. The next column is the "Sold?" column, and either includes a "Y" or an "N." This makes this column seem pretty mundane, but those letters actually trigger the formula that calculates the profit (which is in two more columns). When this column is changed to "Y," the current date needs to be inputted in the eighth column (Exhibit 16). This allows us to see how

long it took for a product to sell, provides confirmation that it actually sold, and could potentially be used to see what months are the most profitable.

The profit column is next, and is the most intricate of those on this particular sheet. For example, in row 2, for journal #1, the profit space includes this formula, “=IF(G2="N",0,(E2*(1)-D2))” (Exhibit 17). It seems pretty crazy, but there’s a lot happening in a very small space. The first equal sign is what makes Excel read the rest of the numbers/letters as a formula. The “IF(G2=”N”,0,” tells Excel that if the “Sold?” column (G2) has an “N,” that the space should read as 0. This means that if the journal hasn’t sold, it will say the Collaborative has \$0 profit, which is true. However, because it’s an “IF” function, if the “Sold?” column is anything but an “N,” it will calculate the rest of the formula. I chose to always use a “Y,” as it makes the most sense when reading it. So the rest of the formula “(E2*(1)-D2))” means that if the journal has sold, and so the “N” has been changed, then the price in the “Retail Value” column is multiplied by what the Collaborative makes after commission, minus the cost of the journal. In this case, this journal was sold at Tribune Showprint, and we make 100% of the profit, so a 1 is inputted (the same if the journal was at Heidi Hale’s). If it was placed at Art Mart, the 1 would be a .85 (100%-15% commission), or if at Gordy’s, The Bungalow, Artifacts, or The Orchard Shop, the 1 would be a .60 (100%-40% commission) (Exhibit 17).

The final 3 columns are the location of the journal (the commission needs to be changed manually when the location changes), if there are “extras” like pockets or ties that aren’t usually included on journals, and finally who made it (Exhibit 16). The location column and maker column are both extremely important, as they are used in formulas in other sheets on the product tracking spreadsheet.

The “B” journal tab is the exact same as the “A” journal tab, except the identification numbers are decimal numbers, starting with 1.1, then 1.2, etc. This allows one to immediately be able to know whether a journal is an “A” or “B” without having to see the actual journal (Exhibit 18). Additionally Tribune Showprint is the only location for “B” quality journals.

The Sales Analysis tab contains data about the type and quantity of journals made. It includes every type of binding that is included in the “Style” column for both the “A” and “B” journal tabs, and is divided into three sections. Section 1 is the most complicated, and calculates how many of each style of binding have sold. It does so by utilizing a formula that reads the “Sold?” column, just like the profit formula does. However this formula, if the “Sold?” column contains something besides “N,” counts how many times a specific type of binding is mentioned. This then calculates how many of each type of binding have been sold. Section 2 is very similar, as it also contains a formula that counts how many times a specific binding is mentioned in both the “A” and “B” journal tabs, and by doing so provides how many of each style of binding has been made by the Collaborative. However, it is not necessary for this formula to check the “Sold?” column, as this section is calculating what the total number of journals of a specific binding have been made. Section 3 is the percentage of journals of a specific binding that have sold. It does this by a simple formula that divides the number from Section 1 by the number from Section 2. This then helps shed light on whether a specific type of binding has sold because there are so many of them, or because that style of binding is popular.

The Retail Analysis tab keeps track of the total number of journals in each retail location, as well as how many have sold and how many are still in their inventory. It does this by counting the number of times each retail location appears on the “A” quality tab. This tab both ensures

that our retailers have enough journals, but also allows us to see which retailers generate the largest number of sales for the Collaborative.

There is also a Total tab, that includes the total cost, revenue, and profit from both the “A” and “B” tabs. This tab also includes a table that counts how many times each member’s name appears on each tab, and calculates from that how many “A” quality journals, “B” quality journals, and total number of journals that were made by each member. It also calculates what percentage of the time a member made an “A” quality journal versus a “B,” as “A” journals are two to five times more profitable for the Collaborative.

Overseeing Sales

Another area of the business is overseeing the sale of products at the Collaborative, especially during events like First Thursday Art’s Walks or Interrobang. Some might view this role as a glorified cashier, and to be honest, sometimes that’s all it is. However, the importance of this job cannot be underestimated, as it provides a critical service to both the Collaborative as well as Tribune Showprint. I typically handled all sales for the Collaborative and Tribune during events, and at times I was responsible for over a \$1,000. It made the most sense for the Collaborative that I manage the sales since I was the one who came up with the prices for each product, and the owners of Tribune, Rob and Kim Miller, appreciated being able to spend these events speaking with visitors and not being interrupted every time a sale needed to occur.

This portion of my experience was often very simple, adding up customers’ totals on a calculator, then swiping their cards or giving them change for their cash purchases, and offering them a bag along with a grateful “Thanks for supporting us today!” Keeping an accurate total of which sales were Tribune’s and which were the Collaborative’s was incredibly important however, as not only was I conducting sales for both, but many customers bought and paid for

items from each shop at the same time. I created a sales spreadsheet to help minimize the confusion associated with this, especially for when I wasn't able to be the cashier. This sheet includes space for the date, identification numbers (for Collaborative journals), a short description, the total dollar value of the sale, whether the products sold belonged to Tribune(T) or the Collaborative (B for Book Arts), and whether the payment was on cash or card (Exhibit 3). We had a variety of shelves that we used to sell our products, including one for journals (Exhibit 4) and one for print products (Exhibit 5). Being able to have a space where community members could come in, see our workspace, and then potentially buy our products was a great facet of our project, and overseeing the sales allowed me to play a role in its success.

Retailer Development & Relations

The area that excited me the most when I first heard about the Collaborative was the chance to work with retailer development and relations. Due to tax rules, and Ball State's apprehension with the Collaborative potentially messing up the tax we owed, we ran all of our sales in the shop through our community partners, Tribune Showprint. In this way Tribune was our first retailer, as they collected the tax for us, and then paid us 100% commission (minus credit card fees when customers paid using Tribune's Square). This was the only pre-existing retailer relationship that the Collaborative had when we started this project in August, and after being named the Finance Manager (the Product Marketing Manager title would not be created for a couple months yet), it was decided that I would work with my other co-managers to meet with potential retailers. Due to timing issues and conflicts in our schedule however, I ended up going on the first retail call by myself. A decision was made that I should focus more on the retail side than originally designed for my position, and that the other managers should direct their efforts to other areas. In fairly rapid order I went on sales calls to Gordy's Fine Art and

Framing, Heidi Hale's Jewelry, and Art Mart and signed contracts with each one to sell our products on commission. It had been previously decided that 40% commission was the highest rate we were willing to pay, but that we would try to negotiate lower rates if possible. Gordy's required 40%, as they took between 40%-50% from all of their other artists, so we were at the cheapest rate that was consistent with their existing policy. Heidi Hale's decided that what the Collaborative was doing was great for the community, and that having our products would give their customers cheaper options than their custom jewelry. Subsequently, they decided that they didn't need to take commission, so we make 100% of their sales, same as our arrangement with Tribune Showprint. Art Mart determined that a 15% commission was fair to both parties, and haven't wavered from that assessment. We worked with these 4 retailers (counting Tribune) for a couple of months, and came to the decision that we would not pursue anymore retailers in the downtown area of Muncie, as 3 of the 4 retailers were located in downtown already, and further expansion would only hurt both us and them.

By the beginning of November however, we were looking to expand as our production rates continued to increase. I strongly felt that a move into the Carmel or Indianapolis area made the most sense for us, as the artistic quality of our journals fit the higher-class, more artsy nature of the demographics of those areas. My project director, Dr. Rai Peterson (who resides in Carmel), gave me a list of about 10 companies in those areas that she thought might be interested in selling our products. I looked up the contact information, and spent an afternoon cold-calling the companies on the list, to see if they would be interested in me driving down and providing a demonstration of the Collaboratives products. Two companies in Broad Ripple, an area on the north side of Indianapolis that is known for art, displayed mild interest, so that Thursday I drove down and pitched our products. I was able to sign contracts with both of them, Bungalow and

Artifacts (both at 40% commission), and we've been selling products there ever since. These Indianapolis retailers have not only provided another outlet for our products, but have also added an additional sense of legitimacy to our products. By this I mean that though the Muncie retailers honestly do think we sell good products, they also want to help us out as members of the community and students at Ball State University, and so are content with less than perfect items. Businesses in Indianapolis could care less about either of those things, and so it has provided us with additional confirmation that the products the Collaborative makes are quality items.

Our final addition to our retailer chain came this spring. Wanting to take greater advantage of the Muncie market, I approached the Orchard Shop, which is the equivalent of a gift shop full of locally made products. It is part of Minnetrista Cultural Center, which includes a museum, gardens, and public spaces for events like the weekly Farmer's Market. They were quite receptive of what we had to offer, and were actually looking for products similar to ours to fill a gap in their inventory. This location allows us to reach a group of people who might not be shopping downtown. Additionally, events like the Farmer's Market generate much more foot traffic than any of our other locations. Their busy schedule also runs about opposite of some of our retailers like Art Mart. The Orchard Shop's prime business time is from May to October (due largely to the weekly Farmer's Market), where Art Mart's sales drop in May as all the students go home, and won't pick up again until mid-August. Adding the Orchard Shop then allows us to be consistently in a least one market that is at its peak at any given time of the year.

With the conclusion of our first academic year, it became very important to prepare the retailers for the summer. I decided to offer each of them one of three options. Option 1, the retailer buys outright any stock they want for the summer, allowing the Collaborative to have no responsibility throughout the summer, and eliminating the need for future students to have to

deal with any of those products. Option 2, the retailer continues to sell the Collaborative's products on consignment and sends payment directly to Ball State, with the understanding they will have to keep any unsold products until at least the end of August, if not September. Option 3, the retailer decides to have us pull all of our products for the summer, eliminating the need for either party to worry about responsibility over the summer, and then requiring a formal meeting to reengage the respective relationship between the Collaborative and the retailer again in the fall. The final weeks of the semester then saw me meeting with each retailer to determine what the best option for each was. Gordy's, Heidi Hale's, and the Orchard Shop all requested Option 2, as they wanted the opportunity to continue to sell our products, without the risk that comes with purchasing them wholesale. They determined that the added work associated with this option was worth the appeal it had over the other options. Art Mart, on the other hand, decided that Option 1, purchasing all products they wanted, gave them a level of flexibility that the other options didn't. They decided to not only purchase the remainder of their current inventory, but also a collection of other products to ensure they would have enough to make it through the summer. At the current time, the Indianapolis retailers have not yet decided what option makes the most sense for them, but if you are a future business manager, that information will be passed on to you.

Managing a Team

The title "Manager" also indicates that other members of the Collaborative were on my Finance/Product Marketing team, and 3 of them were. In the fall, for the first 4 weeks of the semester we had rotating teams, so the managers could see how each member performed doing various tasks, and the members could gain insight into what the description of each team actually meant when broken down into tasks. This is when the majority of the marketing research took

place for my team, and many of the individuals who contributed to it ended up in other areas, but it still allowed us to get a greater perspective. After the rotation period, teams were finalized, and we could finally plan out assignments with longer than a week deadline. In the fall, I struggled to properly utilize my team, as everyone was already busy learning and making products, and as I was the one who had created the spreadsheets and had opened our accounts with the retailers, it was difficult to decide what responsibilities to delegate to my team members. In the fall, my team primarily played an assistant type of role, and whenever something required a lot of time or when I needed a second opinion, those were the people I turned to. The team honestly didn't mind, as they appreciated being given more time to work on their projects than some of the other Collaborative members were. At the end of the semester however, Dr. Peterson urged me to better utilize my team for both their benefit and my own. She felt that I needed to be contributing more in other areas, like product making, where I had been working much less than my peers due to the time constraints of all I was currently undertaking. She also believed that it would allow my team to get more out of the project if they were invested in other areas beyond just making things. After some consideration, I realized that what she was saying was very true, and so worked on a plan to delegate more responsibility to my team members. It was decided that two of them would split the local Muncie retailers, and handle the relationships and needs of those clients, and that the other member would be responsible for keeping track of all printed products. On a further recommendation from my professors, I broke this down further into a work flow chart, so that there was minimal confusion about each person's responsibilities, including my own (Exhibit 15). This greatly freed me up to work on product design, and other areas that I had been sort of neglecting due to the lack of time I had available. I found that I had been missing out on some great parts of the Collaborative, and enjoyed being able to experience them with my

new schedule My team still consulted me about their areas of responsibility, and I did my best to provide guidance, but allowed them the freedom to make their own decisions, just like I was given for my areas of responsibility from Dr. Peterson.

Designing New Products

Going into this project, the creation of new product designs wasn't really something I was thinking about at all. When I applied for a manager position at the beginning of the year, my last choice of duties was in creating new products. Over the semesters however, I found that this was an area I not only enjoyed, but actually had a solid knack for, as I was on the front lines hearing about what the retailers wanted.

The first product I actually designed was a card. I'd never really designed anything like this before, so I decided to target it towards middle-age women, who I believed would be the basis of our target audience. This card had a pretty floral cut on the front, and on the inside had an inspiring quote I found on the Internet from Mark Twain (Exhibit 6). This card did alright, as it was a nice design, but it lacked the character needed to make it really stand out. Other members of the Collaborative were starting to make cards that were more humorous, and their cards were extremely popular. Searching the depths of the web to discover inspiration for my next design, I stumbled upon the quote "Politeness has become so rare that some people mistake it for flirtation." I decided that if I put that quote on the outside of a card, and came up with something to put on the inside, I might have finally figured out something great. I came up with "But this isn't me being polite" for the inside, to give it a humorous twist, and people loved it (Exhibit 7). For months to come, whether at a retailer meeting or overseeing sales during an event, I took great pleasure in seeing clients pick up my card, read it, and laugh, before often showing their friends. As someone from a business background, I had rarely had the opportunity

to create something that people found both beautiful and funny. After the success of this card, I was hooked on creating product designs that people would love, and when I found time amidst my other business responsibilities, I began to experiment with various product designs.

Coasters became the vessel for my creativity, as I found that they sold well, and were relatively uncomplicated to make. After the success of a fellow Collaborative member's Indiana-themed "Go Home" coasters (Exhibit 11), a design I would later print myself, with her permission, I decided to try my hand at a more local focused design as well. Searching for a quote that embodied both nostalgic good feelings of being a Hoosier that also allowed for an artistic rendering through our available cuts (images are referred to as cuts) was difficult. However, I settled on "Home is where the heart is," and put half the quote above a cut of Indiana and the other half below it. I printed this part in bright blue, and then I tried to find a small heart to put right over Muncie, to give it a truly local feel. Unfortunately, the only small heart dingbat (a small cut is called a dingbat) we had available was an outline, not a solid heart, and trying to print a red outline on the bright blue was not successful. Consulting with some of my peers, we came up with placing a large heart over the whole of Indiana, and it turned out quite nicely (Exhibit 10). These coasters didn't perform quite as well as the "Go Home" ones, but still became one of our most popular coaster designs.

The other coaster design I made was inspired partially by a friend of mine that really likes trains, and I found that we had several small train dingbats. After thinking about it, I realized that by focusing on the stereotypical "chuga, chuga," sound of a train, and distancing the "a" from the rest of the word, "chug," it made for a perfect coaster. I decided that 3 "Chug-a" quotes and 3 trains would make a well balanced piece. I further decided to give it a nice contrast, and printed the trains in a dark purple, and the "Chug-a" in bright orange (Exhibit 12). This design is one of my

favorites, as this is one of the more creative designs I came up with, and even though it met only average sales, I'm quite happy with it.

My increasing skill with the presses and printed concepts also came in handy for other situations beyond purely making products for retail sales. I'm not a particular crafty person, but I resolved to take advantage of my new found skill set and the availability of equipment as Christmas rolled around. I decided to make cards for my mother, grandmas, and various other friends and family members. I came up with 6 designs, which I printed in 6 different colors, which allowed me to give sets in gifts of 6 and 12, with no more than 1 repeated design/color (Exhibit 8). There are 7 designs in this photo, as I designed the "All the world" set of cards for a friend who was graduating in the December semester. The strawberry "I miss you berry much" cards were some of the most appealing cards I ever made, but shortly after we came back for the spring semester another individual made a similar card with blueberries, and so I never made the strawberry cards for retail (Exhibit 9).

Additionally, even though the Collaborative generally didn't take custom orders, as the goal was not to stymie the creativity of its members, every once in a while if a member wanted to fill a realistic custom order for a client, they were allowed. One of my friends wanted custom postcards, as she was sending out postcards for her father's retirement, that his friends would fill out with memories and send back to her father. I was happy to help, and we came up with a design that incorporated their last name, an American flag, and a sports ball (he was a PE teacher). I cut up a few poster boards from Tribune into 3 color patterns, and began to print the design. I quickly realized that if I flipped every other postcard, I could actually create 6 different color patterns, thus providing my friend an even better product (Exhibit 13). She was delighted,

and the Collaborative benefited from her business on not only that occasion, but also when she returned to purchase various other products in the future.

Outcomes

What did all of this accomplish? When the dust settled at the end of spring 2017, what the Collaborative had accomplished in only one year was frankly incredible. We had bound more than 300 journals, in addition to designing and turning out 60+ copies of Karl Ahlrich's "Spaces Between Places," Book Arts Collaborative's first artist book. By our best estimates, we had designed and produced some 2,000 printed products, spanning cards, to coasters, to bookmarks, to posters. We had gained 6 external retailers, plus our community partner, Tribune Showprint, and had extended our reach even to Indianapolis. We had held 20+ workshops for the community and Ball State faculty and their students, going beyond making products, and actually teaching others the skills we had learned. We had planned, advertised, and thrown the first annual "Interrobang" event, bringing master printers, book binders, and papermakers from across the Midwest to an event that included speakers, demonstrations, and a marketplace for all interested parties.

The Collaborative banked about \$9,000 in the first year of operation, a feat many for-profit companies are unable to accomplish in their first year of business. Our most profitable areas are our workshops and journal sales. Workshops are incredibly lucrative for the Collaborative, especially since we don't have to pay for labor. This allows us to offer the workshops for a fraction of the cost, and still make a substantial profit. A workshop attendee is paying for the experience, which for the Collaborative is not really more expensive than the cost associated with having one of our own members make the same product. So in theory, the attendee is paying \$50 for a journal we would sell for \$25-\$30 or for a set of 12 cards we would

sell for \$12. The additional cost to the Collaborative is minimal, as it stems only from the waste generated from someone who doesn't know what they're doing, so no more than a few dollars at most. Workshops then have the greatest potential to be the Collaborative's real money maker. We estimate we generated about a \$2,500 profit from workshops this year, and that we could easily have done even better. This year our only real difficulty with workshops was filling them up, and more advertising could easily fix this. As we do pretty much the same amount of work for a 4 person workshop (\$200 revenue) as we do for a 10 person workshop (\$1,000 revenue), there is a ton of potential.

Journals play a crucial role as well however. Making journals is how we learn the skills and techniques to be able to run workshops, and selling them allows us to keep making more. This year journals generated over \$4,500 in sales, and over \$3,000 in profit for the Collaborative. I've calculated the percentage of "A" quality journals made and sold that were each type of binding style, to allow you to decide if there's a type of binding that the Collaborative should concentrate on for future production/sales (Exhibit 19). Stray Notes are the one type of binding that I would heavily recommend making more of, as the largest reason their sales aren't higher is that we didn't have enough people making them.

Paying almost 40% of our journal sales to many of our retailers cuts into our potential profits, but retailers also generate sales we would not have gotten ourselves, gives us a place to put inventory, and is a great advertisement for what we do and for our upcoming workshops. Interestingly enough, the retailers that were most profitable for us were those that took between 0%-15% commission rates. It's not surprising we made more, as we get more back per sale, but the volume of sales was much greater for these retailers as well. Our community partner, Tribune Showprint (0% commission) had the largest amount of sales with over 100 "A" quality

journals sold and all 36 of our “B” journals (which we don’t take those to anyone else). Art Mart (15% commission) and Heidi Hale’s Jewelry (0% commission) each sold over 20 journals, whereas the closest 40% commission retailers sold less than 10 apiece.

The remaining profit the Collaborative generated came from our print product sales and sales of the “Spaces Between Places” artist book. Our print products, like our journals, allow us to learn how to use the presses in order to be able to teach others through our workshops. The print products also allow many more members of the community to purchase something from the Collaborative, who aren’t looking to spend \$25+ on a journal. We kept a looser record of the sales of our printed products, as it is almost impossible to give them any kind of identification number or to accurately track them. However, we can say with reasonable certainty that we sold about 300 cards and 350 coasters this year, along with a handful of other print products like posters and bookmarks. We generated about \$1,000 in profit from our print section, and through this section we were able to get our product into hundreds of additional consumers beyond those who bought our journals. We also made 64 artist books, and after raffling a few away at Interrobang, giving the artist 10 books (per our agreement with the artist), and giving away several copies to individuals who played major roles in supporting the Collaborative this year, we were able to sell the rest for a profit of about \$2,500. This was due in large part to the generosity and advertising provided by the artist himself, so it is critical we do more advertising ourselves for the next artist book. Overall however, we were quite pleased with our financial success this year.

The best part is that even after all of this, most members of the Collaborative walked away feeling like we had only scratched the surface of the potential the Collaborative has to grow profitably, teach others the joy of our craft, and expand the outreach to the Muncie

community. I think I speak for my fellow Collaborative members when I say that we are both excited and jealous of those who get to continue this journey, and we can't wait to see where the Collaborative will end up. We throw down this challenge however. Look at what we accomplished in the very first year, and don't let it go to waste. Take it, and build on it, so that like we did, you leave the Collaborative even better than you found it.

Recommendations

Over the course of the year the Collaborative adapted and shifted as we gained more experience and information about what the best practices were. However, some things are not easily shifted, and so there are several things I would recommend the next business managers to work to implement or change, that I was not able to.

The largest of these is the development of an electronic component for the delivery and tracking of products with retailers. Throughout the year we used the inventory sheets discussed earlier (Exhibit 2), and though effective as well as simple, they began to pile up on some retailers. The issue with this system is that a new sheet is given for each new set of products. This means that some retailers had 10+ sheets, all of which had some inventory that had sold, and some that had not. This creates an inconvenience for the retailers, as each time they go to check off the sale of a product, they have to dig through all the inventory sheets. An ideal system would allow both the business manager(s) of the Collaborative to edit the inventory, as well as the retailers, in a sort of real-time online site, like a Google doc. If it also allowed you to see what edits had been made previously, and perhaps allowed the locking of some cells so that retailers could not delete products, this would allow the more tech-savvy retailers a cleaner, more efficient way to keep track of their inventory. It would also allow the Collaborative to keep a closer look at what products are selling. I do believe that a print component, like the one already

implemented, will still be necessary, as some retailers will not want to bother with updating an online database.

A second recommendation would be to develop, and encourage the development of more Muncie or Indiana themed products. The Collaborative only made a few journals in the fall that were Indiana-themed, all of which sold quickly, and didn't branch into the print arena until the spring. Both the "Go Home" and "Home is where the heart is" coasters did extremely well, and more products like that, especially tailored directly to Muncie, should be tremendously successful (Exhibit 10, 11). Ball State themed products would do well too, but there are more rules and restrictions surrounding these. One possible idea that would pass these restrictions would be "Chirp, Chirp" cards or coasters.

Another recommendation would be to work closely with Tribune Showprint, and come up with a system that could somewhat easily track all the cash inflows and outflows for the Collaborative. The Collaborative has expenses from multiple vendors for materials, event costs, etc., as well as revenues from retailers, workshops, grants, and in-shop sales. I kept a rough estimate of these, but it would benefit the Collaborative greatly to not have to count on Ball State and Tribune to give us access to their records, but have a record that is always accessible and up to date.

A final recommendation I have for you has to do with retailer expansion. I believe that long-term journal sales will do much better in other areas besides Muncie, especially as this market becomes saturated. An unfortunate aspect of journals is that they are not heavily utilized products, and so one journal will on average last an individual a long time. This means that at some point, the Collaborative will have met the majority of the need in the local area. Expansion to Anderson, and more locations in the Indianapolis area seem to make the most sense. If this

route is undertaken however, it is important that a better system of communication and product transportation is established. Retailers that cannot be checked up on regularly often don't take the time to reach out themselves, as the Collaborative products are a very small part of their total sales, and so not a major concern. It is difficult to make the trip to locations in Indianapolis on a regular basis, and so some sort of communication system that the retailers will agree to and respond to would be highly recommended.

Conclusion

Building a business of any kind is not an easy task, but building a not-for-profit collaborative is even harder in many ways. A business's main focus is generating sales and profit, and as long as it is done ethically, that is really all that it is obligated to do. A not-for-profit collaborative however has a much broader focus. Though generating sales and profit is essential, that revenue is merely a means to an end, not the goal itself. A collaborative is a place where a group of people can come and learn, and each play an important role in the collaborative's development. My understanding of the importance of these often intangible qualities was greatly expanded through my experience with the Collaborative, and I hope to be able to implement some aspect of them, no matter where I go. The business community is increasingly focusing on the bottom line, and how to expand it in an increasingly competitive world. Often forgotten is the need to focus attention on art, social responsibilities, and the surrounding community, and that when a business pays attention to these, often the bottom line will benefit as well.

I hope that I was able to shed some light on the development of Book Arts Collaborative, and the business environment that surrounds a project that both needs to make money, and yet that goal is not the focus of the project. If you are a future business manager for the

Collaborative, I hope that you have gained at least a little knowledge that will help you during your time with the Collaborative. Use this knowledge as a stepping stone, but don't be content with what I've created, as it is only the first step, and the future of the Collaborative will be defined by how you build upon it.

Appendices

The Book Arts Collaborative

Vendor and Book Arts Collaborative Consignment Arrangement

Consignment Process: The Book Arts Collaborative and the Vendor will agree on the type/quality of products to be delivered, which will be of interest and within the price range of the Vendor's clientele. The consignment wholesale value will be established in this arrangement, and all retail prices will reflect a consignment commission fee to the Vendor of ____%. Suggested retail prices will be established by the Book Arts Collaborative to maintain similar price points across vendors. No guarantee is made—either expressed or implied—that any given product will be successful, however the Vendor will make every reasonable effort to market the consigned product within the store as proportionate with all other similar items, and maintain display space as agreed to at the time of this agreement. If a product is not sold successfully at the end of 60 days, it will be picked up or changed out. The Book Arts Collaborative will provide an Inventory Form for any delivery of items, which will include the number of, basic description, expected consignment value (expected payment after successful sale), and retail value for each product.

Accounting and Payment: Payment to the Book Arts Collaborative for items will occur only after product(s) has sold, with payment transactions occurring as noted below. Payment will be made in the form of a check made out to Book Arts Collaborative. The Vendor will collect and manage sales tax for the item(s) sold under this consignment agreement. Payment for sold goods will occur monthly for any amount owed.

Warranty: The Book Arts Collaborative guarantees that every product delivered to the Vendor is of the highest quality, without major blemishes or defects. In the event a customer returns a defective product, the Book Arts Collaborative agrees that the Vendor may replace the product for the customer from the remaining inventory. If such an event takes place, the Vendor must notify the Book Arts Collaborative of the replacement, and the replacement cost will be absorbed by the Book Arts Collaborative.

Terms of Arrangement: All consignments are for a minimum of 60 days, after which time either party may request to discontinue the arrangement. Cost of returning any unsold products to the Book Arts Collaborative will be at the expense of the Book Arts Collaborative. Both parties are responsible for keeping contact information current, and must notify the other party of any changes to address, phone, or e-mail.

This Consignment Arrangement is entered into between the Book Arts Collaborative and _____ on this date _____ for the products listed on the Inventory Form.

By entering into this agreement both the Vendor and the Book Arts Collaborative acknowledge that this document has been read, understood, and that all terms are acceptable as noted above.

Approved by the Book Arts Collaborative:

| | | |
|------------|-----------|------|
| Print Name | Signature | Date |
|------------|-----------|------|

Approved by Vendor:

| | | |
|------------|-----------|------|
| Print Name | Signature | Date |
|------------|-----------|------|

Exhibit 1: This is the contract that the retailers and I signed when we agreed to terms of a consignment relationship. I received a contract from one of our potential retailers in September, and edited it to fit our needs.

| | |
|------|--|
| Date | |
|------|--|

| | |
|-----------------------|--|
| Contact Person | |
| Address | |
| Phone | |
| Email | |

[illegible]

Exhibit 2: This is the inventory sheet that we fill out every time we drop off products at any of the retailers. I also received a version of this from the same potential retailer as the contract, and also edited this to fit the needs of the Collaborative.



Exhibit 5: An assortment of the journals the Collaborative sells. The top 5 shelves contain “A” quality journals, which can be bought here, or can be taken to other retailers to be sold. The bottom shelf contains “B” quality journals, which are not taken to other retailers, and are sold for discount prices.



Exhibit 6: The first card I designed was supposed to be a nice, pretty card, and lacked the humor of most of my later designs. This card was made with a pretty floral cut from Tribune Showprint, and an inspiring quote from Mark Twain that I found on the Internet.



Exhibit 7: The second card I designed was much more popular. It contained a quote I found while searching the Internet, and then I came up with the interior quote to add humor.

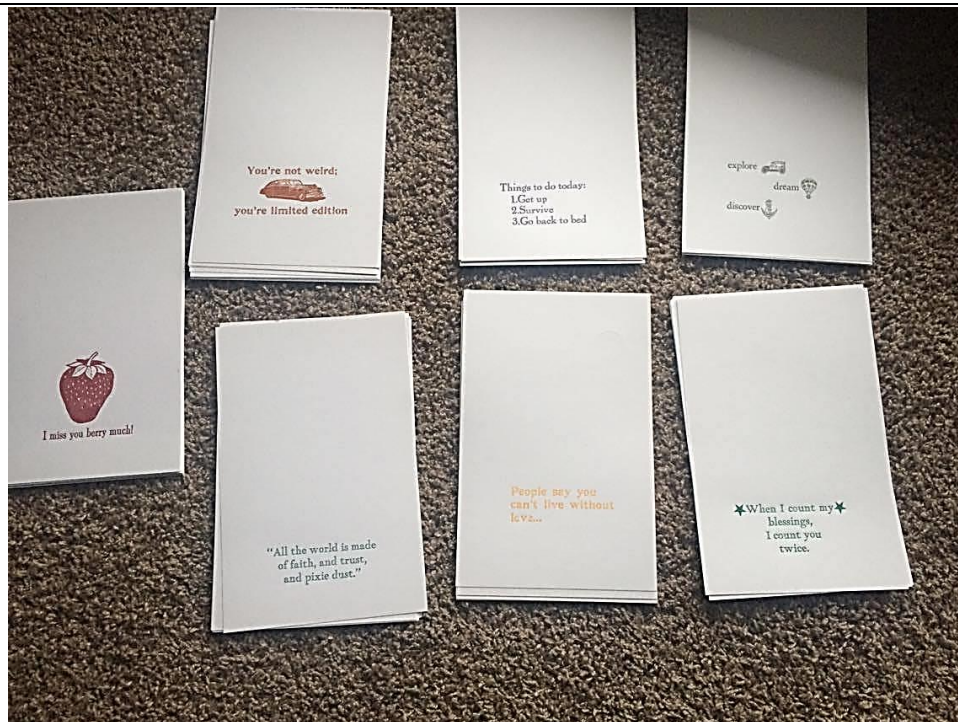


Exhibit 8: A collection of card designs I came up with as gifts for my family and friends.



Exhibit 9: The best of the card designs I created for gifts for my family. A similar card with blueberries was created by one of the other members of the Collaborative, and sells quite well.



Exhibit 10: My ‘Home is where the heart is’ coaster design. Originally it was intended for a smaller heart to be used over Muncie, but we did not have any cuts that would work. I was pretty happy with this design, and was quite pleased at its success and popularity.



Exhibit 11: The “Go Home” coaster design. The original design was crafted by another member of the Collaborative in blue, but with her permission I printed it in both purple and orange, as the demand for it was greater than her desire to keep printing more. I also believe that new colors also gave it a bit of a flair it didn’t have in dark blue.



Exhibit 12: A coaster design I came up with. The word “Chug-a” is used to demonstrate both the stereotypical sound of a train, as well as the dash between ‘Chug’ and ‘a’ gives it a drinking connotation as well. This particular coaster is still on the Pearl, the press on which it was printed.



Exhibit 13: A set of postcards I made for an order that the Collaborative received. A fairly simple design, but I improved on it by flipping every other postcard, to create 6 color looks instead of just 3.



Exhibit 14: Three of the journals that I made. The journals vary not only in size, but the materials and binding used are different as well.

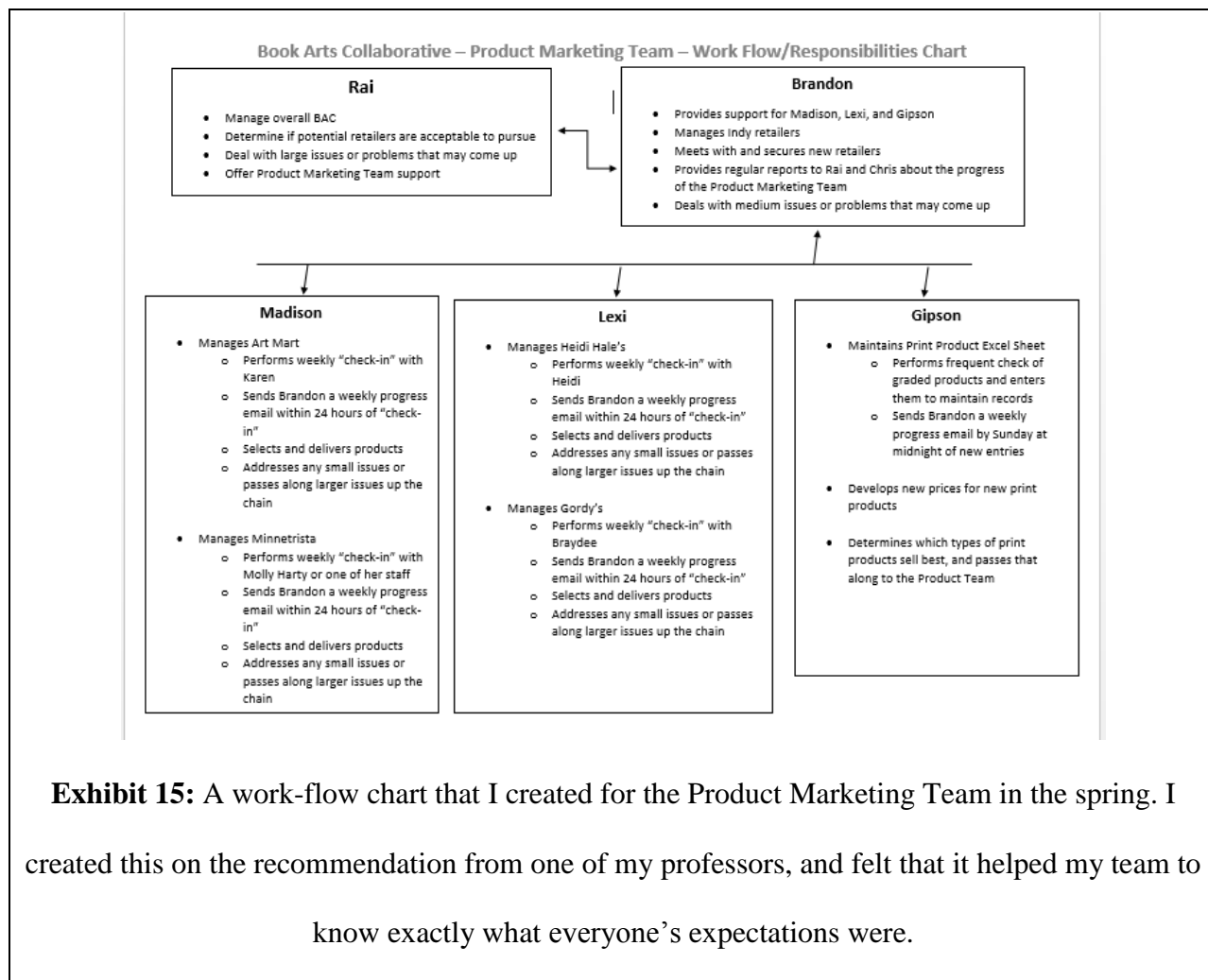


Exhibit 15: A work-flow chart that I created for the Product Marketing Team in the spring. I created this on the recommendation from one of my professors, and felt that it helped my team to know exactly what everyone’s expectations were.

I2 : =IF(G2="N",0,(E2*(1-D2))

| | A | B | C | D | E | F | G | H | I | J | K | L |
|----|----|--------------|------------------------------|---------|--------------|-------------|-------|---------------|---------|-------------------|-------------|---------|
| | # | Style | Description | Cost | Retail Value | Date Placed | Sold? | Date Sold | Profit | Location | Extras | Maker |
| 1 | 1 | 6x9 Casebook | Black, N/A, Black | \$9.81 | \$30.00 | Sept 29th | Y | October 6th | \$20.19 | Tribune Showprint | | Tia |
| 2 | 2 | 6x9 Casebook | Blue, Green, Black | \$8.22 | \$25.00 | Sept 29th | Y | October 12th | \$16.78 | Tribune Showprint | | Cassie |
| 3 | 3 | 6x9 Casebook | White, N/A, Black | \$4.67 | \$25.00 | Sept 29th | N | | \$0.00 | Orchard Shop | | Kaelen |
| 4 | 4 | 6x9 Casebook | Tan, LightBrown, Red | \$5.10 | \$25.00 | Sept 29th | Y | November 26th | \$19.90 | Tribune Showprint | | Kaitlyn |
| 5 | 5 | 6x9 Casebook | Map, N/A, Grey | \$6.02 | \$25.00 | Sept 29th | Y | October 6th | \$18.98 | Tribune Showprint | | Natalie |
| 6 | 6 | 6x9 Casebook | Map, Map, Brown | \$10.86 | \$25.00 | Sept 29th | Y | October 5th | \$14.14 | Tribune Showprint | | Rai |
| 7 | 7 | 6x9 Casebook | PurpleGray, OffWhite, Beige | \$7.39 | \$30.00 | Sept 29th | Y | October 6th | \$22.61 | Tribune Showprint | Leather Tie | Toni |
| 8 | 8 | 6x9 Casebook | Tan, Tan, Brown | \$5.00 | \$25.00 | Sept 29th | Y | December 13th | \$20.00 | Heidi Hale | | Brandon |
| 9 | 9 | Small Coptic | Blue, OffWhite, Green | \$4.75 | \$16.00 | Sept 28th | Y | December 24th | \$8.85 | Art Mart | | Cassie |
| 10 | 10 | 6x9 Coptic | Map, Green, Green | \$5.05 | \$30.00 | Sept 28th | Y | November | \$24.95 | Heidi Hale | Pocket | Madison |
| 11 | 11 | 6x9 Coptic | Map,Mulberry, TRAVEL | \$5.50 | \$35.00 | Sept 29th | Y | October 6th | \$29.50 | Tribune Showprint | | Melissa |
| 12 | 12 | 6x9 Coptic | Orange, Black, Black | \$8.43 | \$30.00 | Sept 28th | Y | May 4th | \$21.57 | Tribune Showprint | | Rachel |
| 13 | 13 | 6x9 Coptic | White/Purple, Blue, Black | \$5.30 | \$30.00 | Sept 28th | Y | December 21st | \$12.70 | Gordy's | | Kaitlyn |
| 14 | 14 | Small Coptic | Pink/Green/Gray, Pink, Black | \$3.36 | \$16.00 | Sept 28th | N | | \$0.00 | Art Mart | | Natalie |

Exhibit 16: A screenshot from the Product Tracking spreadsheet. This is the “A” quality journal screen. The lines that are highlighted green are journals that have sold, which makes it easier when looking through the spreadsheet to find unsold products.

| Cost | Retail Value | Date Placed | Sold? | Date Sold | Profit | Location | |
|--------|--------------|-------------|-------|-----------|---|----------|--|
| \$9.81 | \$30.00 | Sept 29th | Y | | =IF(G2="N",0,(E2*(1-D2))) | int | |
| \$8.22 | \$25.00 | Sept 29th | Y | October | IF(logical_test, [value_if_true], [value_if_false]) | | |

Exhibit 17: A closeup of the IF formula used to calculate the profit for each journal. It reads the “Sold?” column, and displays a 0 if it finds an “N”. If it finds a “Y” it takes the “Retail Value” times the percentage the Collaboratives makes after commission, and then subtracts the “Cost,” before finally displaying the final number as profit.

| =IF(G2="N",0,E2-D2) | | | | | | | | | | | | |
|---------------------|-----|--------------------|---------------------------|--------|--------------|-------------|-------|---------------|---------|-------------------|--------|-----------|
| | A | B | C | D | E | F | G | H | I | J | K | L |
| | # | Style | Description | Cost | Retail Value | Date Placed | Sold? | Date Sold | Profit | Location | Extras | Maker |
| 2 | 1.0 | 6x9 Casebook | Grey, N/A, Black | \$7.61 | \$10.00 | Sept 16th | Y | October 6th | \$2.39 | Tribune Showprint | | Miela |
| 3 | 1.1 | 6x9 Casebook | Grey, Pink, Black | \$4.62 | \$9.00 | Sept 16th | Y | October 6th | \$4.38 | Tribune Showprint | | Cassie |
| 4 | 1.2 | 6x9 Casebook | Orange, 1/3 Orange, Black | \$4.50 | \$10.00 | Sept 16th | Y | November 3rd | \$5.50 | Tribune Showprint | | Paige |
| 5 | 1.3 | 6x9 Casebook | Green, Front-Map, Red | \$4.45 | \$12.00 | Sept 16th | Y | October 6th | \$7.55 | Tribune Showprint | | Rebecca |
| 6 | 1.4 | 6x9 Casebook | Moonbike, N/A, White | \$7.03 | \$12.00 | Sept 16th | Y | October 6th | \$4.97 | Tribune Showprint | | Rai |
| 7 | 1.5 | 6x9 Casebook | Black, N/A, Green | \$6.80 | \$10.00 | Sept 16th | Y | | \$3.20 | Tribune Showprint | | Rachel |
| 8 | 1.6 | 6x9 Casebook | Map, Front-Words, Red | \$4.58 | \$10.00 | Sept 21st | Y | October 6th | \$5.42 | Tribune Showprint | Pocket | Madison |
| 9 | 1.7 | 6x9 Casebook | Red, N/A, Black | \$4.55 | \$10.00 | Sept 27th | Y | October 6th | \$5.45 | Tribune Showprint | | Paige |
| 10 | 1.8 | 6x9 Casebook | Grey, Black, Black | \$4.89 | \$12.00 | October 5th | Y | October 6th | \$7.11 | Tribune Showprint | | Melissa |
| 11 | 1.9 | 6x9 Casebook | Green/Tan, Tan, Beige | \$9.00 | \$9.00 | Sept 26th | Y | November 26th | \$0.00 | Tribune Showprint | | Katherine |
| 12 | 2.0 | 6x9 Coptic | White/Grey, N/A, Red | \$4.71 | \$9.00 | Sept 29th | Y | February 8th | \$4.29 | Tribune Showprint | | Melissa |
| 13 | 2.1 | 6x9 Casebook | White, Beige, Tan | \$6.95 | \$10.00 | October 3rd | Y | October 6th | \$3.05 | Tribune Showprint | | Lexi |
| 14 | 2.2 | 6x9 Secret Belgian | Blue, Blue, Blue | \$7.71 | \$20.00 | October 3rd | Y | November 26th | \$12.29 | Tribune Showprint | | Miela |

Exhibit 18: A screenshot from the Product Tracking spreadsheet. This is the “B” quality journal screen. Biggest difference from the “A” quality screen is that the ID numbers are decimal numbers, and the only location is Tribune Showprint, because “B” journals aren’t taken to other retailers.

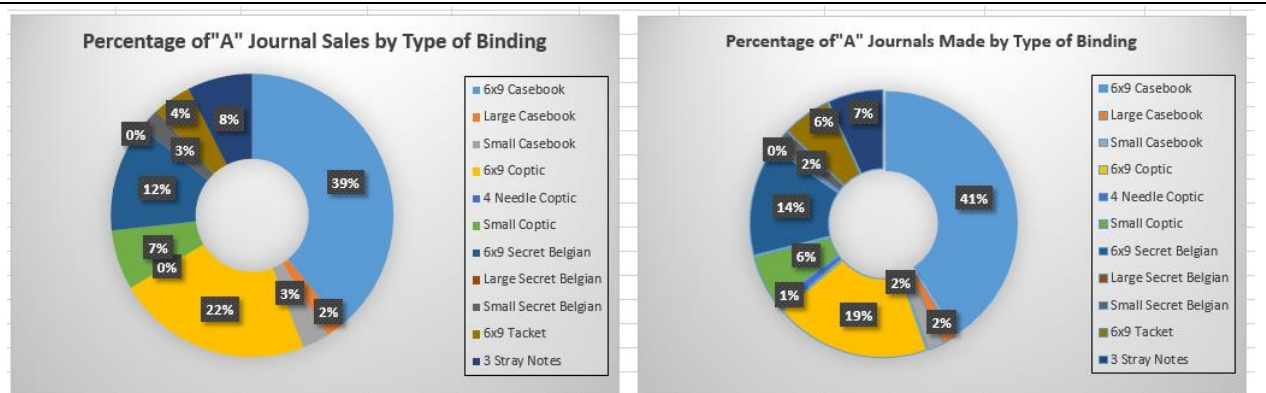


Exhibit 19: Graphs representing the percentage of journals sold and journals made of each style of binding. This allows the Collaborative to see how well each type of journals sells, and whether that's due to the large number of that type of journal that has been made, or whether that style of binding is actually in more demand.