

# Footprints opens door to corporate responsibility

New scheme makes it easy and cost-effective for firms using e-commerce to boost the feel-good factor

**Sarah McDonald**

Helping to build schools, toilets or water purification systems in third world countries might not sound like part of a typical marketing campaign.

But many companies are realising that what used to be called charity work now has a fancy new name – corporate social responsibility (CSR) – and that it can be an extremely effective marketing tool.

But it can also be difficult and expensive for businesses to work out and implement a programme that will suit them.

Australian not-for-profit company Footprints is stepping into the fray with a ready-made CSR program that any business using e-commerce can tap into.

Formerly run exclusively as part of travel insurance company (and Footprints sponsor) World Nomads, it is

The Footprints network is an alliance of e-commerce businesses and their customers who fund community projects from many tiny donations collected with every online transaction.

How does the footprints network connect the dots?

Khim Rieth can now see after a successful cataract operation. Kampong Chhnang province, Cambodia. Credit: Photo courtesy of Sam Sam.

What's in it for your business? Get your business involved

Then the fun begins: integrate the footprints API into your online purchase path or checkout and away you go.

Your Checkout

Your item	\$84.00
footprints	<input checked="" type="checkbox"/> Add \$1 for orphan care in Zimbabwe
	Change

Buy

now being offered to all online retailers for the first time.

Footprints raises money for charitable works by asking online shoppers for a tiny “top-up” once they get to the credit card details part of their payment.

The amount asked for is kept deliberately small – it can be anywhere from a couple of dollars right down to a couple of cents.

Footprints relies on the sheer volume of online shopping – and a multitude of small transactions – to make its money.

**BUY-IN:** Through a simple addition to the online checkout, customers can be asked if they want to make a small donation where they can choose what the money will be used for

In the 18 months since it launched on the World Nomads site, more than 82,000 donations have netted more than \$A200,000 for projects sponsored by Footprints.

The next step is to get other sites that incorporate e-commerce to add the Footprints programme into their systems.

Westpac has already expressed interest in joining up.

Footprints relationships director Christy McCarthy said the concept worked

because Footprints asked only for small contributions and offered a tangible explanation of where the money was going.

Donations are always targeted at very specific projects – for example “would you like to give \$1 to build a school in Bhutan” – and shoppers can visit the Footprints website to see how their project is progressing. They can also opt-in to get email updates.

Unlike many other not-for-profit fundraising vehicles, 100% of the money donated to Footprints goes to the projects.

World Nomads pays for the staff and technology part of the site.

World Nomads founder Simon Monk said for him business was not all about making money, and small amounts of money donated by many people could make a real difference.

The Footprints technology made it cost-effective and worthwhile to solicit much smaller donations than charities could administer in the past.

Mr Monk has found one of the biggest business benefits for World Nomads has been the impact on staff retention and morale.

**ON THE WEB**  
www.footprints.org.au

# JWT attempts an Aussie turnaround

Underperforming Melbourne office to get shakeup from Tasman-crossing MD

**Sarah McDonald**

JWT managing director John Gutteridge is crossing the Tasman to attempt a white knight act on the agency's struggling Melbourne operation.

Holding company STW, which owns 49% of JWT, recently announced a profit downgrade and blamed the “material underperformance” of one of its major advertising agencies – believed to be JWT.

This was brought up again in STW's explanation of its latest half-year results this week. So it's not surprising to see some changes being made.

A management reshuffle among the agency network's Australasian offices sees Mr Gutteridge replaced here by current Sydney managing director Simon Fitch.

Both will work under Australasian chief executive Amy Smith, who was controversially slated by STW founder John Singleton earlier this year for her poor performance.

Mr Singleton sold the last of his remaining shares in STW in June.

Though it would be an exaggeration to say JWT's Auckland office has cracked the upper echelons of ad-land, it has more than tripled in size in the last two years and



**John Gutteridge**

picked up some new accounts, including Tourism New Zealand, AMP and Motorola.

Mr Gutteridge will be joined in Melbourne by new executive creative director Richard Muntz, who has been lured from rival Melbourne agency George Patterson Y&R.

In Sydney, former Draft-FCB Sydney managing director Noel Magnus has been appointed JWT Sydney chief executive.

Deputy creative directors Andy DiLallo and Jay Benjamin have been promoted to joint executive creative directors, taking over from Andy McKeon who is setting up his own agency.

STW announced its half-year results on Monday.

Overall revenues were up 11% and net profit after tax (NPAT) was up 3% to \$A16.7 million.

But margins declined among its core advertising businesses.

## MEDIA WATCH

# State radio catches TV's dumbing-down disease

Radio New Zealand is on dangerous and hypocritical ground when it accepts money from vested interests to make programmes

**Tom Frewen**

Radio New Zealand has joined fellow state broadcaster TVNZ in carrying programmes containing embedded messages and official information from government departments and agencies.

Despite being a fully-funded public broadcaster and contrary to the strategy recently announced by its Australian chief executive, Peter Cavanagh, Radio New Zealand is being paid \$23,500 by the Department of Internal Affairs to make and broadcast six 24-minute programmes about civil defence emergency management.

The money also buys a page on Radio NZ's website, where the programmes will be available online or as podcasts.

Although the production has been outsourced to an independent contractor, Radio NZ retains editorial

control, which will be exercised by Paul Bushnell, a former drama lecturer.

The state radio's group manager (spoken features), he and the producer will have “support and advice” from staff and others in the civil defence emergency management sector of Internal Affairs, which employs four former senior Radio NZ journalists in communications roles. Led by Internal Affairs manager of strategic communications Colin Feslier, former *Checkpoint* and *Morning Report* executives Trevor Henry and Alan Walley were recently joined by former *Nine to Noon* producer Mark Piercy.

Discussion about producing the programmes began a year ago, according to Mr Bushnell, who now heads an internal “environmental scan of special development opportunities” designed to ensure no similar programmes are commissioned in the future.

The review follows his chief executive's directive, announced in a recent staff newsletter, “bringing to an end external financial support for non-news programming.”

“Our reputation for integrity rests not only on the professionalism and quality of our programming,” Mr Cavanagh wrote in the newsletter, “but on our independence from vested interests.”

“In the last few months, we have also been assessing the nature of our relationships with those external organisations which provided funding in the past for programme-making and other opportunities for staff, often involving international travel.”

Heading the list of organisations, embassies and high commissions is the Asia New Zealand Foundation, which has a long record of helping its journalists and presenters travel to countries to make programmes that would not otherwise have been possible.

“In the interests of preserving our independence, Radio New Zealand believes that such activities should be fully funded as part of our core budget.” Then, revealing the probable thinking behind

his eye-wateringly purist approach to public broadcasting funding, Mr Cavanagh says: “We'll be making a vigorous case for exactly this in the forthcoming baseline funding review.”

In adopting a strategy of cutting off his nose to spite his face, Mr Cavanagh may have misjudged the approach to public broadcasting funding adopted by the Treasury on this side of the Tasman.

Basically, the policy here is that we cannot afford public television and that the radio should get as little as possible.

Cutting Radio NZ's bid for \$3.6 million in this year's budget, \$4.6 million in the next and \$5.6 million in 2009/10, the Treasury noted that public radio had not had a base funding review for 10 years and suggested \$1.1 million would be enough to keep it ticking over.

Endorsing that approach, Ministry for Culture and Heritage sector manager (broadcasting) Rick Julian urged an end to piecemeal adjustments with a formal output review “to inform any future request for increased funding in 2008/09 and beyond.”

Any extra costs incurred

by the ministry's involvement in the formal output review process will be covered by an increase to its baseline funding “for additional departmental policy and monitoring activity” of \$2 million – the difference between what Radio NZ wanted and what it got and another lesson for Mr Cavanagh in how the local game is played.

Nearing the end of a five-year contract, he faces some difficult choices, having warned the government that failure to get the funded requested in the budget could result in less live news coverage, less regional news, fewer outside broadcasts, less in-depth-analysis and diminished diversity in programme coverage. Internal sources report that the drama budget was recently cut by almost a third.

After recording back-to-back operating deficits and a continuing slide in audience ratings, Mr Cavanagh now faces the embarrassment of taking payment from a government department for programming that would not be made from core funding. He has at least retained editorial control, unlike his coun-

terpart at TVNZ, Rick Ellis, who relinquished that role for the production of the reality TV series *Borderline*, which screens on TV One and shows immigration officers at work.

The Labour Department's chief executive told a select committee that the department “noted that it has a right of veto over the content of the show but as yet had not needed to use it.”

The Ministry of Agriculture and Forestry need have no worries about *Coastwatch*, another reality show on TV One, which portrays their officers as clean-cut heroes and everybody else as lowlife thieves and cheats.

Inland Revenue, which paid \$869,000 for 12 episodes of *Business is Booming*, is joined in the second series by Meridian Energy, KiwiSaver, the Ministry of Economic Development and NZ Post, all paying to get their messages embedded in a television programme.

Screening to a tiny audience at 8am on Saturdays, its patronising presentation and infantile script are a useful measure of how much television has been corrupted and dumbed down under Labour. Now it's happening to radio.