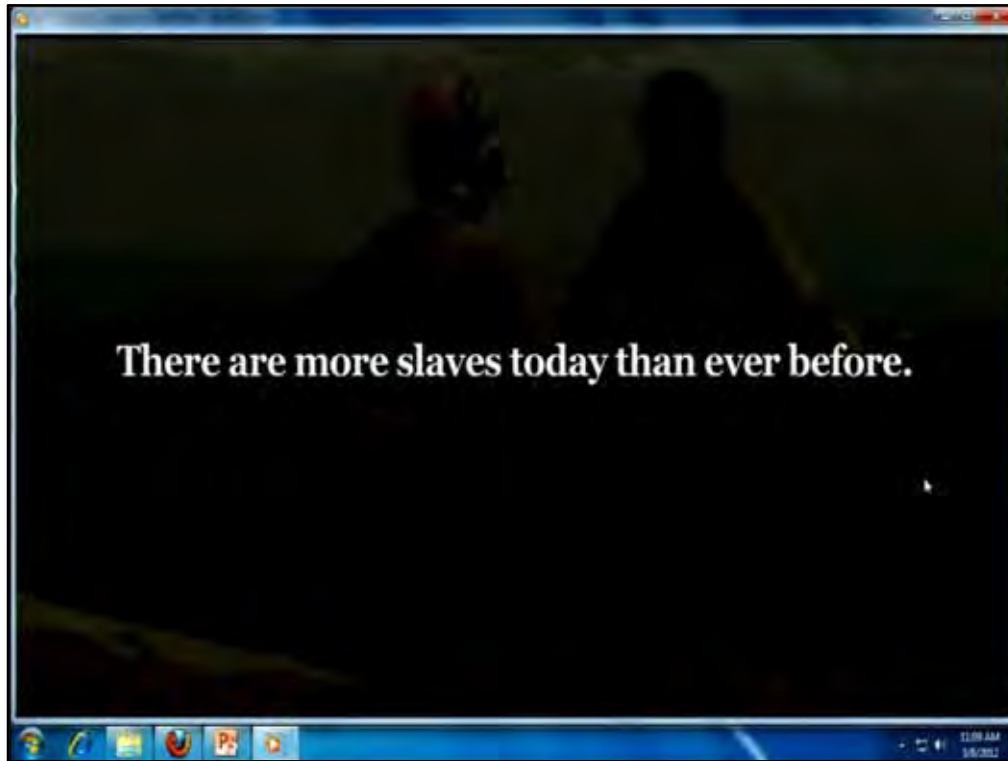


Moderator: So today though, first off, we have three speakers, the first of which is Justin Dillon. Justin started hosting benefit concerts for organizations, addressing the problem of modern day slavery, his passion resulted in the rockumentary "Call and Response" and this rockumentary combine critically-acclaimed artist such as Moby, Natasha Bedington--Bedingfield, excuse me, with social luminaries such as Cornell West, Ashley Judd, Julia Ormond, Nicholas Kristof, and Madeline Albright. So some of the huge names in both the rock industry, as well as in trafficking are--he pulled together in this film. And his film was named one of the top documentaries of 2008. So, please don't miss this opportunity this evening to come see it. His film has been featured on CNN, the Today's Show, MSNBC, The Dr. Phil Show, The LA Times, The Washington Post, The Chicago Sun, The Huffington Post. And he's had speaking engagements at the White House, the Department of State at United Nations events, the Clinton Global initiative, Princeton, Harvard, Columbia University, CSU Chico [laughter] right up there with all the luminaries. He just flew in from Washington, DC and as soon as his film is over with tonight, he'll be flying out to London. So, I believe he's been sending postcards to his wife and [laughter] child saying this is still I look like I'm still in them. Anyway the film Call Response has raised more than 250,000 dollars for front line groups, helping to free slaves, and to rehabilitate victims. So, let's welcome Justin Dillon, he's going to talk about human trafficking. [Applause]

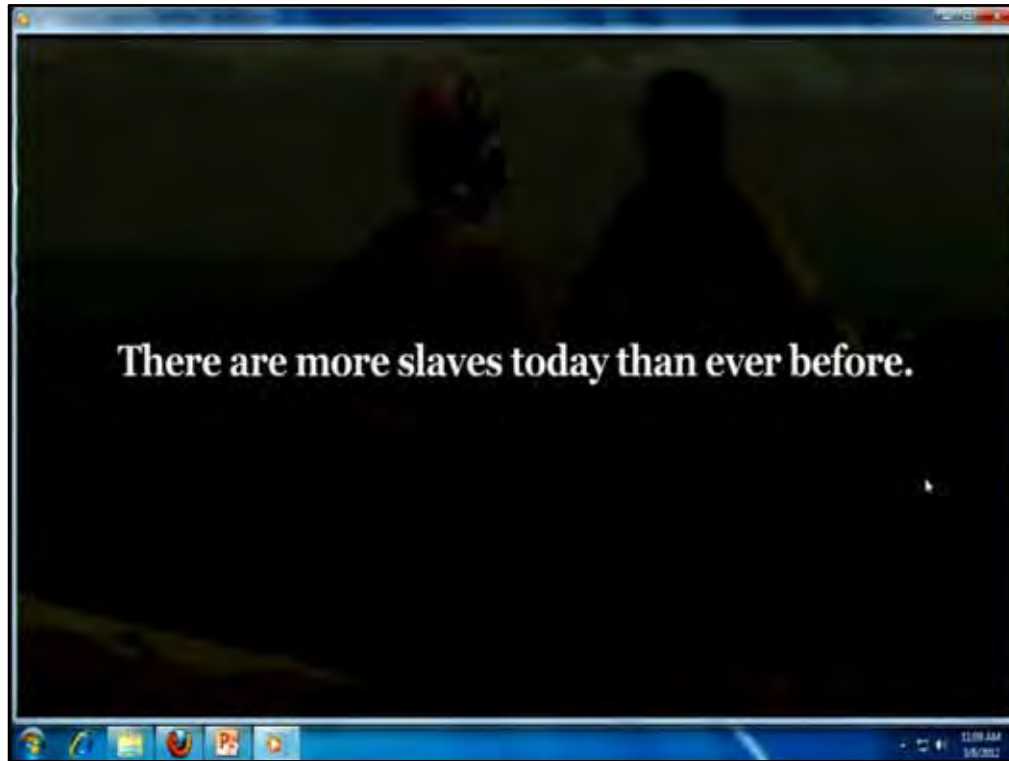
Justin Dillon: Thank you. Thank you, very kind, I appreciate it. Super cool to get to be up here. I lived a--I lived right on the campus at UC Berkeley. So, it was fun to leave this morning and come up to the campus that is actually much cleaner. And equally as



beautiful, and I don't think they have any of these desks like you have, you could launch a space shuttle with this thing. I don't know if you stood up here, but it's pretty awesome. I'm not, you know, if it's okay with you, I'd rather just, I'll just kind of talk, rather than me talk, I think it would be a lot more interesting. I'm learning kind of like where, you're coming in on this issue, and I'll show a little bit about my story and I'll try to be as brief as possible, and I've got some things I want to show you.

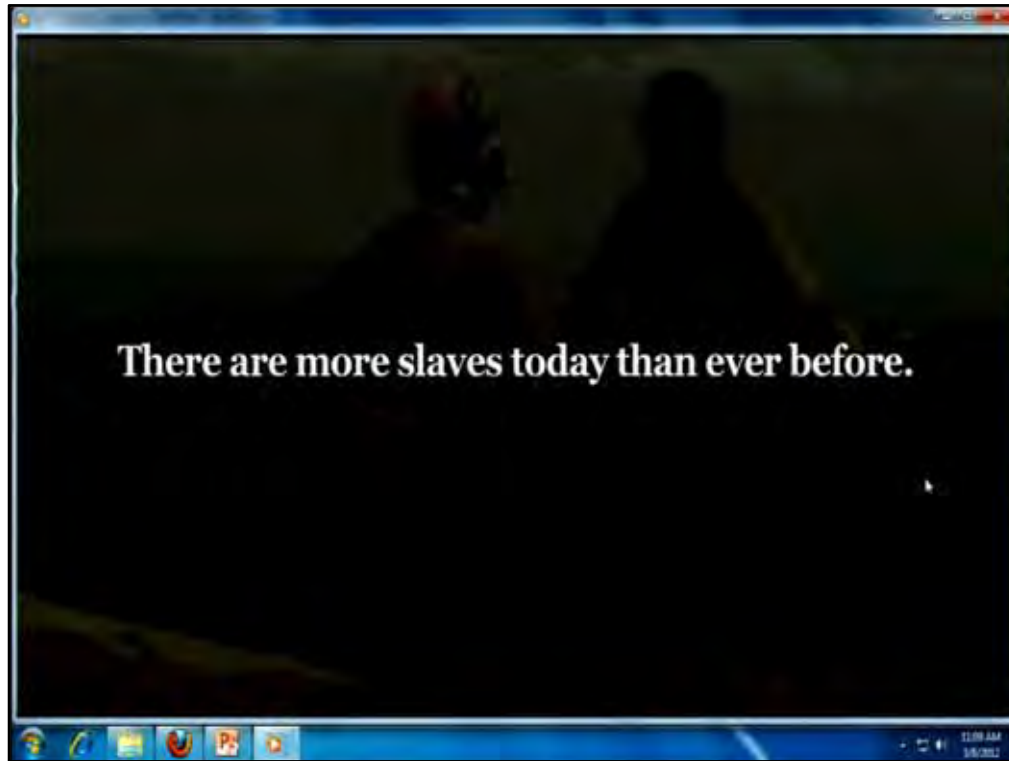
But I'm really interested in hearing what you think. And the reason I say that is not just to make you feel good about yourselves in the morning but, what you think and what you care about these issues actually going to determine, how it moves in the next 25 years, and this isn't an issue that we're going to knock out overnight. And so, what you think and how much this impacts you, and I encourage everyone when we talk to be honest. Because I was just, I was at Stanford on Tuesday. And I got to teach a class and I was amazed at some of the pushback getting, and I think really--it's actually very helpful, for us to get a sense of what you're thinking about this issue. So, don't try to impress me, just ask some question as we get through it and that's actually going to be quite helpful. But I'll give you a little bit of a sense of where I come from and why I am here today.

As I understand it, your--the topic is, today is how to become an abolitionist, is that right? Okay, I'm not--I assumed that every one of you here are necessarily interested in that career track just it doesn't pay well. So, I'm going to let you know that. It's the side of the slavery business that is not profitable, but extremely meaningful and when



5 years ago, when I kind of fell into whatever this is, it was more of a disruption than a choice. And I think anyone who is this space right now which human trafficking issue and topic has become a lot more popular over the last few years, than it was 5 years ago. And I'm amazed in the places and the venues and the Ivory Tower is with which this word is even being or these words are even being shared. I used to hear things 5 years ago, if people would say, that talking is about slavery is controversial, which is wholesale, laughable to say something that the selling of human beings is controversial. What they mean by that and the code for that means it's difficult and the problems are not very obvious, and my pushback to that is when we're in the fight of human rights, some of the problems, had very easy solutions. We've never had that, and anytime someone has found themselves in the effort to fight for the rights of other humans, whether they know them or not, it's usually because someone's life was disrupted and they fell into it. It's not a career path you choose, it's one that chooses you. And so, to frame our discussion this morning, the only thing that I would ask for you is not so much that you would be thinking about choosing this as a career path, but be thinking about, how something like this might choose you. And I'll tell you how it chose me in a moment.

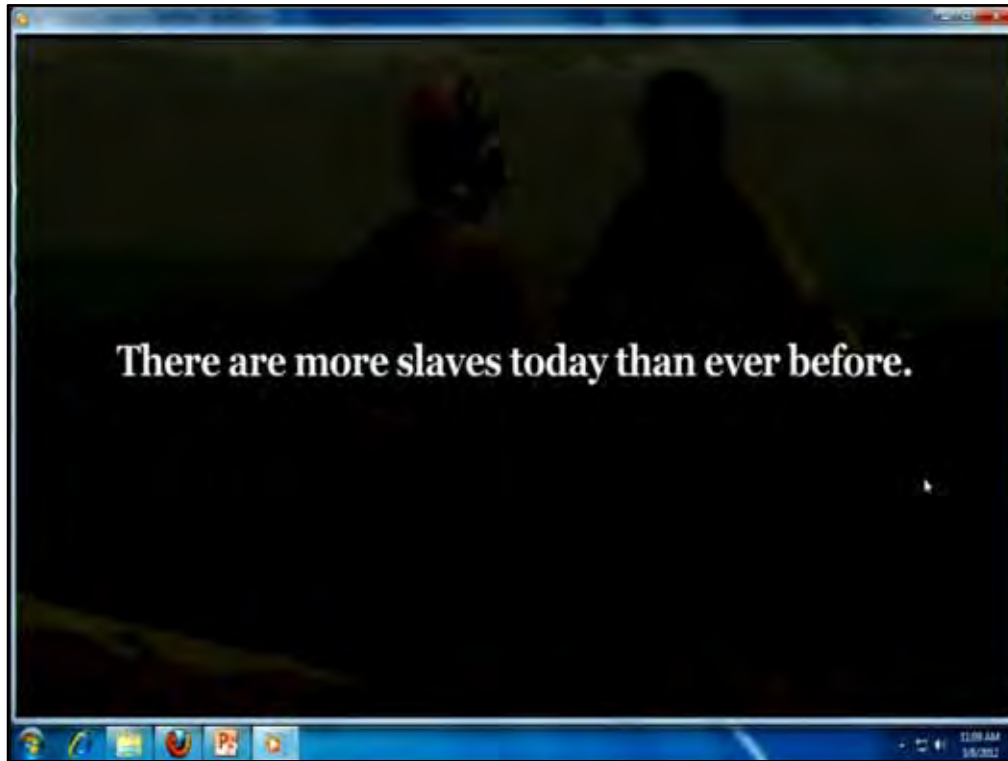
For years I am--you know, I grew up as a musician, at 16 years old, I was playing at night clubs in San Francisco and that was for most of my adult life, that's what I did, ended up getting record deals and touring the world and all that, and very fun, very awesome, and really, being an artist is the center of everything I do, just because I don't do that for a career, now it doesn't mean that I don't think that way, let me



explain that. I love performing. I love being in front of people and wanting them at the end of the day, to feel the same way I feel about something. That's what performing is. When a musician stands on stage, and when a filmmaker sets up his camera, his or her camera, all they wanted to do is make you feel something the way they do, that's art. And that same mentality is what colors the way that I think about, how I'd like to see the world change, 'cause I see it in a certain way. I want other people to feel that way about it, not just agree with me, but feel that way. And walk with me and maybe walk together towards what that looks like.

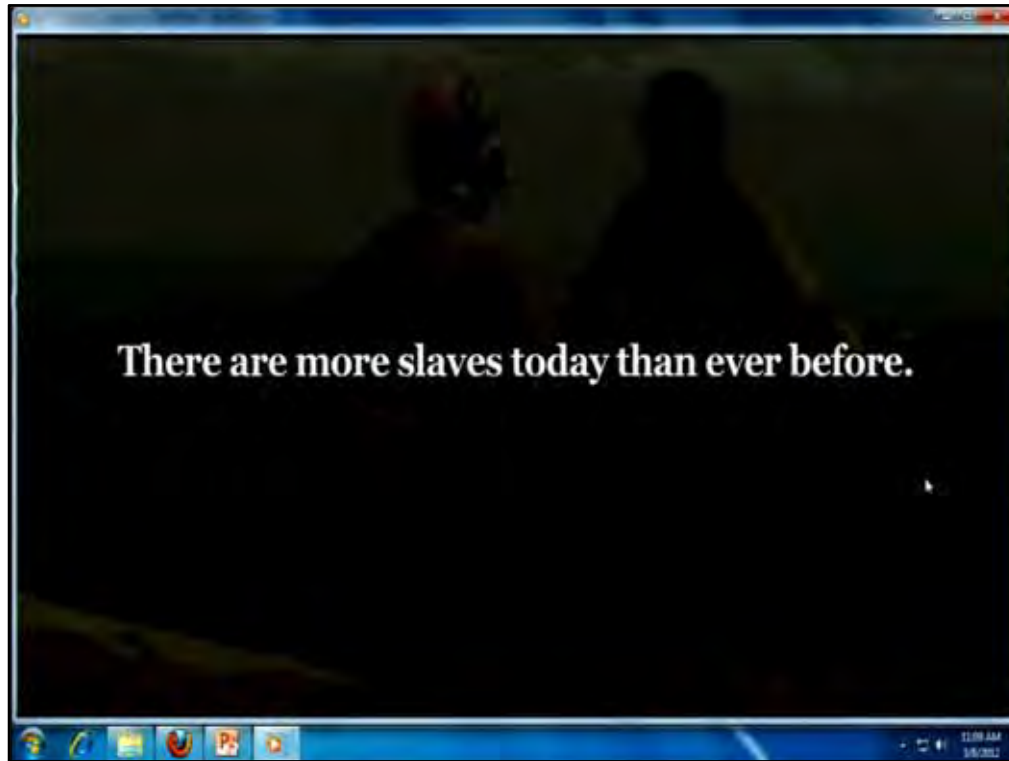
So as a musician for several years, a few years ago, about 7 years ago, I was making a record in LA, and are there any musicians here, does anybody make stuff, yeah? Okay. Well, I mean, anytime you're making a film or making a record, it's actually a very, very boring process, 'cause it's a lot of hurry up and wait. You do things and then you're tripped up to the sides, somebody has to fix the crappy job that you just did, and then you come back to take credit for it, that's what making a record is. But I was in the--I was in the lobby of the studio, and there is this, you know, there's always magazines all over the coffee table, and there was this one magazine that said, the new, it's called girls, the Girls Next Door, the New Global Sex Trade. So, of course, I'm going to read that.

I opened it up and spent about 15 minutes reading about this new trade in human beings, where girls from Eastern Europe are being trafficked, are being told that there's an opportunity for them in the West, even Western Europe or in the United



States. And they will pay for the opportunity to go train as a domestic or a model or work in some type of industry. And this--once they pay these recruiters, these modeling agencies or these labor agencies, for the opportunity to go work somewhere, they would then be thrown somewhere in the West unfortunately, this was into Mexico by the story, systematically gang raped for 4 weeks, and then trafficked across the US border, and distributed into brothels all across America, including Northern California. When I read that, it hit me like many things, hit me before, like Darfur, like the Holocaust. It hit me in the way that was disruptive, because unfortunately, when I learned about this, there was really nothing I could do about it, and I've always been interested in things in trying to figure out a way to insert myself into a greater narrative, to be a part of a greater story. And here is one more story that I wanted to help with, and yet there was no way for me to get involved. And so, I have to take that story of this new global sex trade and put it on the book shelf next to Darfur, next to Holocaust, all of these references of things that are awful in the world that I can't make a difference on. And what's difficult and sad, is that every time I learn something like that, that I can't do, that book shelf gets heavier and heavier and there's a little bit of my humanity that does, when I have to put these books in the shelf. And I went back to making my record and finished it and that was it.

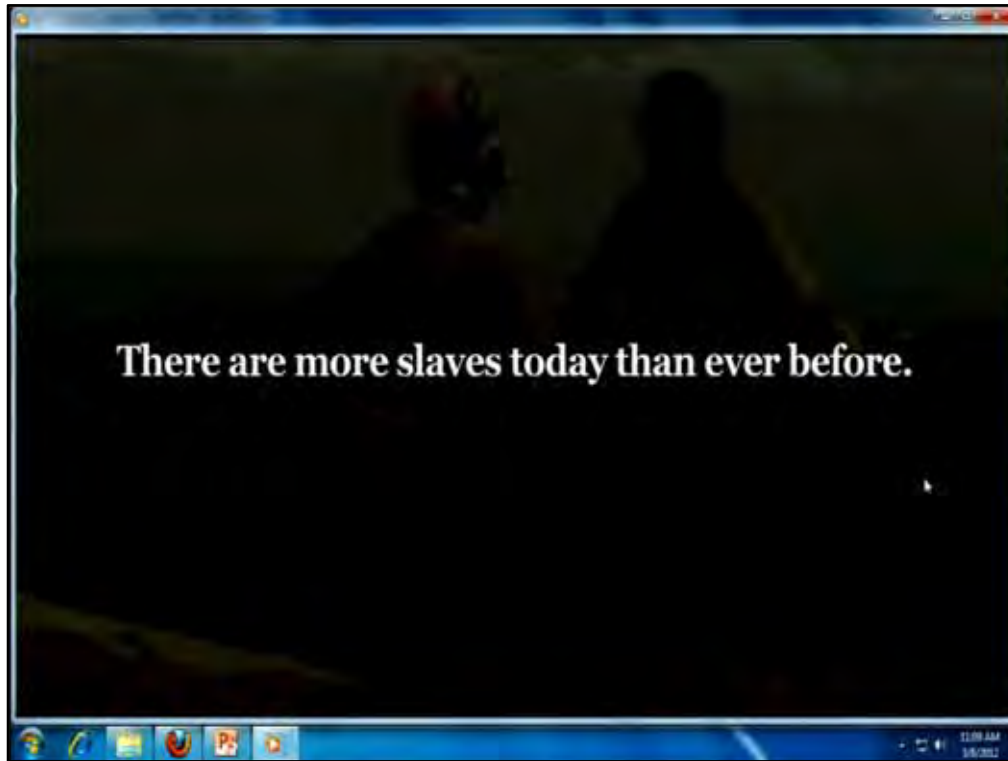
About 4 months later, I have an opportunity to go play music in Russia, parts of Russia, parts of Russia that Russians don't even go to like [inaudible], and it's this weird program where they take us and, they take musicians to parts of the world



that, music doesn't currently go, and you'd play music and everybody would like you automatically 'cause they don't have any reference point for what's good [laughter]. So, that was the beginning--that was kind of a turning point of my music career, because it was--it would never be as good as it was there in Southern Russia for me and I knew I couldn't resettle there, and my family wouldn't go for it.

What's cool about what we do is, you know, usually when you're touring you come--you got to one place and you're in different place everyday so you meet people but you don't get to know anyone, you don't get to know other stories and we were there for weeks so we would get--and then know the kids that were coming into our shows. Then we would hang out with them afterwards in a square and talk with them and all of them are getting all the same information that you get here at their campus. All of the same Western cultural propaganda, MTV, you name it, they were getting all that. The challenge is that, they don't have any access to it, so culture is being pumped in but they can't get to it, very frustrating for this new generation in Eastern Europe but also very strategic when it comes to exploitation.

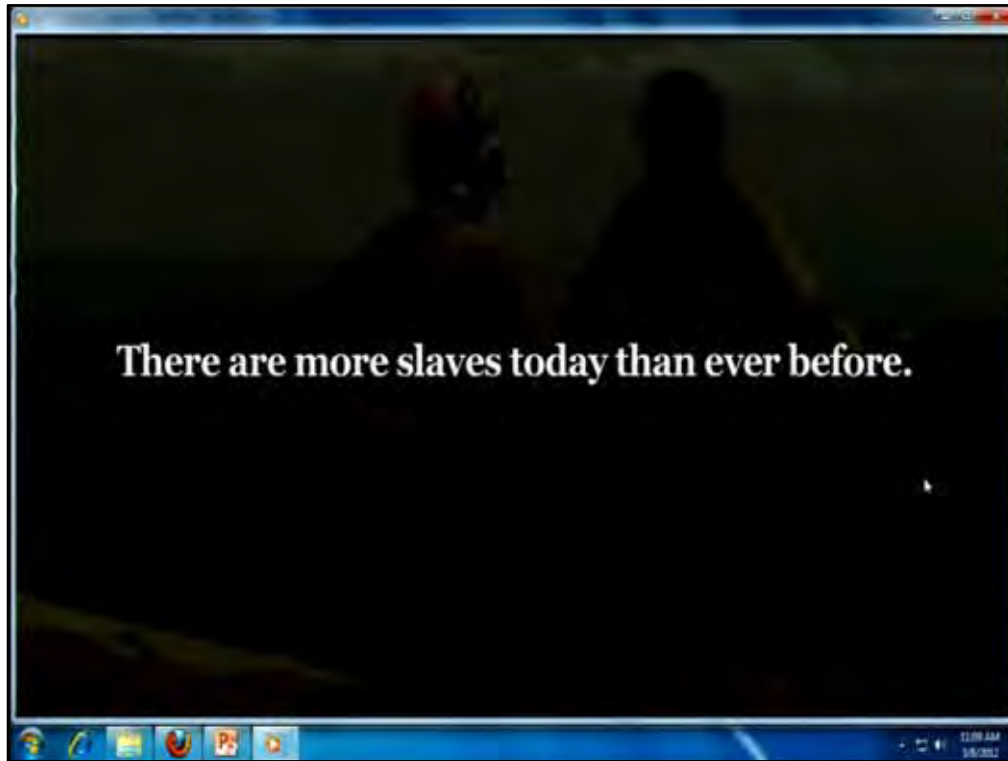
So one night, we were all sitting in a square and I said, well, are any of you, do any of you kids want to come to United States like, oh, we're going, actually we're going to summer, a few girls said that. I'm like oh, that's great where are you going to go? It's like, we're going to work in some industries. Okay what industry? We don't know yet. I'm like okay, how does this work? It's like, oh there was this broker that came to town and they signed this up and we paid 2400 American--our family savings to go do



this. I'm like, oh, that's--wait a minute. I said, well, and I don't want to scare them, so what can you, this just sounds really interesting. Do you think maybe I'd love to see that, that document, I'd love to see what you've got going. I've never, I'm just remembering something I read four months ago.

The next day, they bring their document which is completely bogus. And so after the show that night, we had to sit the girls down and say, "You know what, we're not going to say this with 100 percent certainty, but we are going to say this with 95 percent certainty that this is a ploy to traffic you in the United States and it's really easy and you're very vulnerable because you have a real desire to change your life, to make your life better and somebody's praying upon that. And what scared me was the indignance in this girl's face. She was crying when she told me what is there for me here? What's here? I'd rather take that 5 percent chance. And it's at that point that I realized that we are living in an unprecedented time. Where we are pumping out this Western vacuum of opportunities for people and giving them no access and there's somebody that's going to be there to lie to them and make profits out of selling of their body and their labor. And it's not just the sex industry. It's just about every industry you can think of, whether it's shrimping in New Zealand or whether it's building skyscrapers in United Arab Emirates. There's always somebody there who will make you pay for the opportunity to come be enslaved.

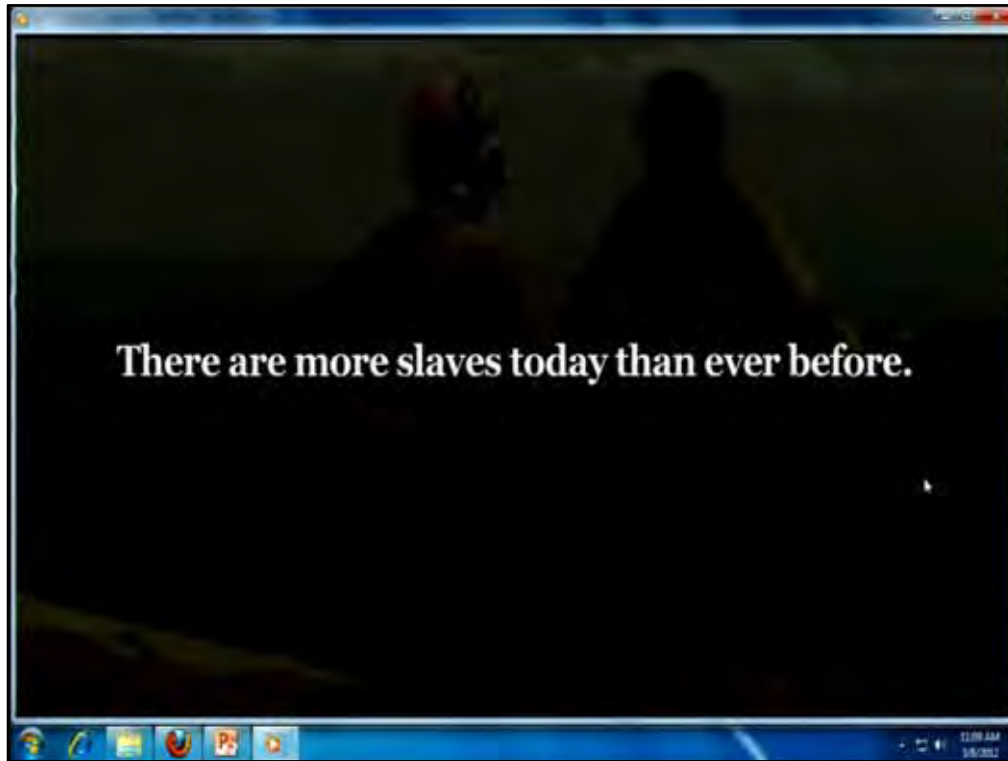
So that was a seminal moment for me. I realized that life only gives you a few moments to allow you to submit to the process of being disrupted. You have an idea



of what your life is supposed to be and that's good, that's what university is all about. But there's a point of which life will come out to you and say here's something else, here's something bigger, here's something different, here's something scary, here's something nonlinear. Are you in or are you out? And for me, I decided to jump in. Now, I didn't know what I was jumping into, to be very clear. I think I was jumping into how can I be helpful? That was my first question.

So when I came back home from tour, I bought the first two books I could find at amazon.com. I read them both, both we're on human trafficking and I called both the organizations and I said, "Hey, do you want me to help you guys, I'm in." I can't believe nobody was like, I want everyone to feel the way I do about this, 'cause this is ridiculous that there's this many people in slavery today how can I help, 'cause I'm a musician and I want to just, I want to manage your expectations or I'm not rich or famous. So let's just get that out of the way, but I want to help. They're like great, you know. Can you do some concerts or make raise money? Well, yeah, I can do that. So we do concerts in San Francisco and raise money for, you know, 3500 to 5, 000 dollars giving back to them.

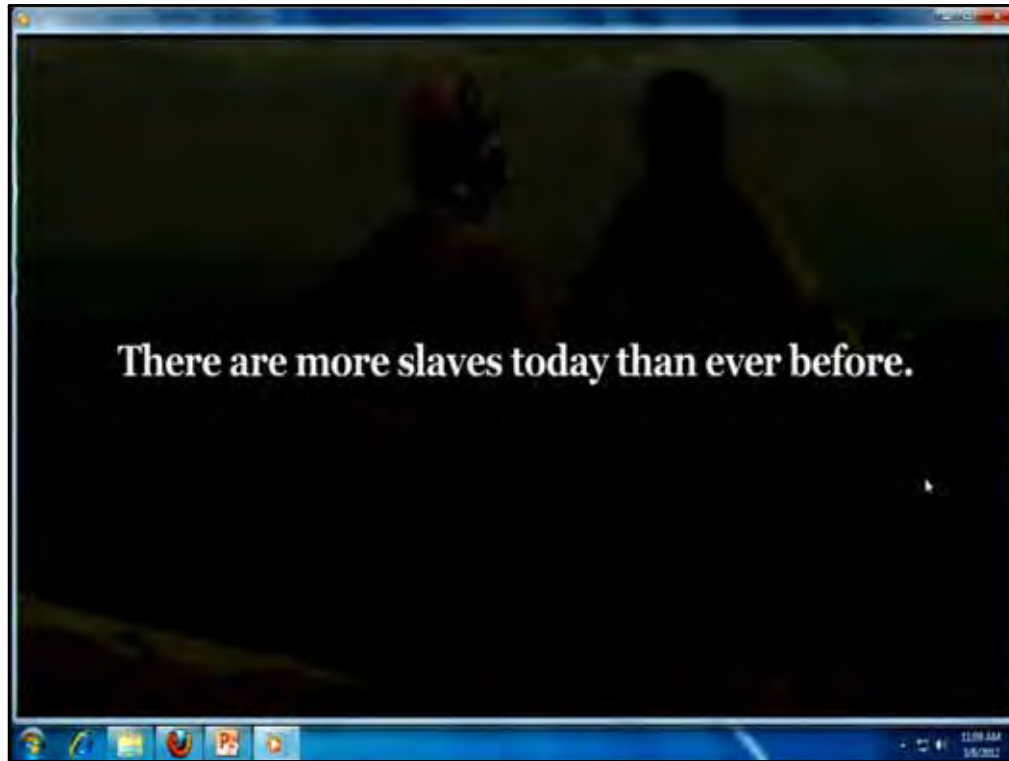
When I come back and say, all right, okay, I did that, so I want to do more. I mean, what else can I do? All right, well, can you raise more money, and I'm like, yes, I'll raise more money for you but you're missing something, you're missing an opportunity here. You're missing the fact that the best of me isn't in how much money I can raise. I feel something, I want to do something and you haven't given me



the platform to really help you or that help this cause because when it's all about just me, giving you money, I'll do that but I want more, I want other options. And I said, now, I'm going to try to help you, I'm going to try to help these organizations at struggling to find a way to be able to tell their story.

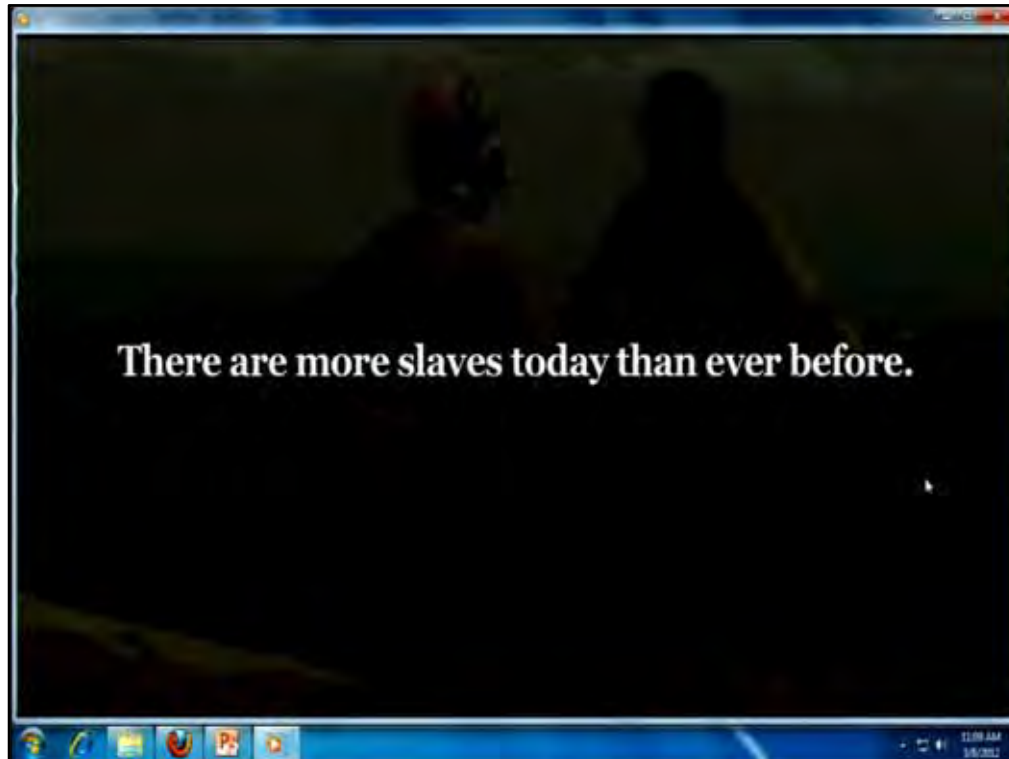
And so I decided, well how, the next step for me was, not only, how could I help or what specifically can I do in my life that might be helpful that they can't do. Well, I'm a musician, I have access to talent, have access to cameras and things, why don't I just go ahead and see if I can pull some kind of a film concert together, that was the idea. I really didn't have much more than that. Wouldn't it be cool if we got a studio during Grammy's week in LA and setup in Santa Monica and we film the bunch of people performing and then we'll, it'll be something. That was my business plan. So I quickly sort of turned into--every, turned every lead I could in the industry to try to get people to come to my studio. I setup cameras in the studio, with a full camera shoot, took over the entire block, shut down the streets the whole thing. I was putting in on my credit card and writing grants at the same time, just very stupid, very, very stupid. But I believed in it and musicians showed up and we got some really great beautiful stuff.

And at the end of it, I, you know, my friends who makes commercials and does music videos for a living, they said, "Hey man, this is really great, I mean like we should keep going, let's go in the road, let's go film things". So he was like, "Yeah, I've got a job". But you can, it's on you." So I'm like, all right, well there's something here. I'm going



to keep moving. And so I started calling some people that I knew in Washington, DC and I'm like, "Can you get me some in?" Like I want to try to get some interviews that go along with these musical performances, I think it would be really good. We want information, inspiration that's kind of what I'm thinking. Well, in four weeks, I'm sitting down with Madeline Albright, interviewing her about human trafficking and it's at that point that I realized how they made the movie Borat, 'cause they don't, they really don't check references. They just kind of let anybody come in and ask questions. [Laughter] You see, 'cause I was just like, this is how he did it. [Laughter]

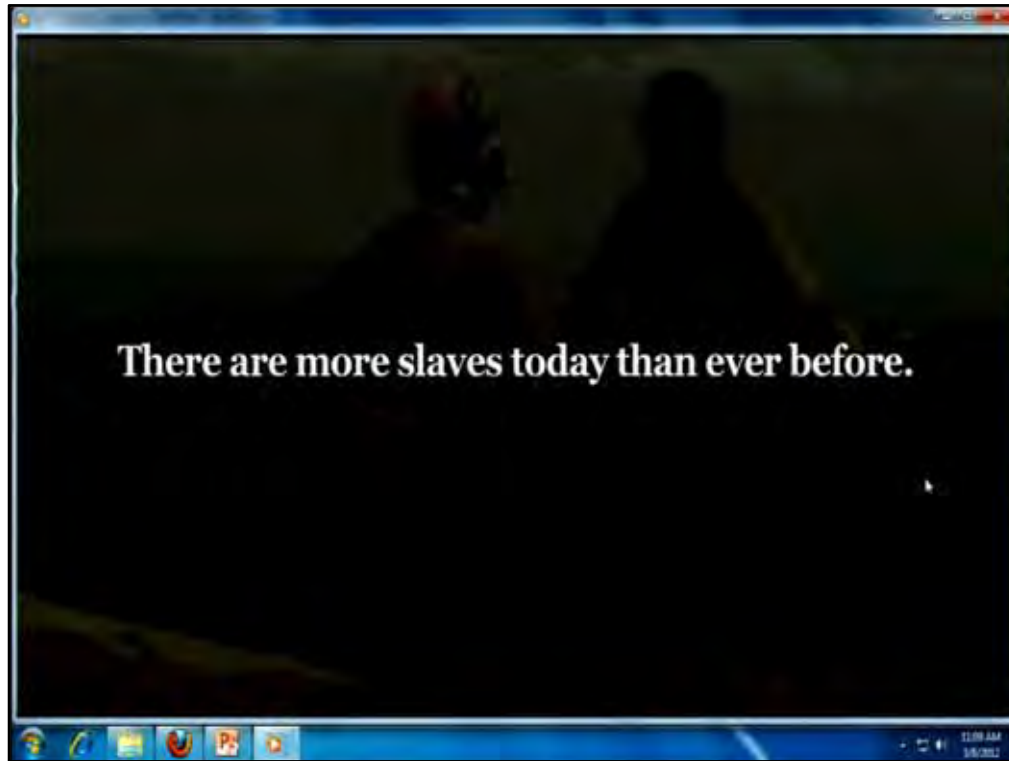
And I realized, because I've been a do-it-myself--teach-yourself musician for so long, I realized that once you get one in a hand, you got to go out and ask for two more. And so, once I had Madeline Albright and Michael, how can I get some senators or how can I get some celebrities? And I started building it from that. And that, that ended up leading to the film that's being shown tonight. I never intended to make a film but in a lot of ways, it disrupted me and it just kind of made itself. And the movement needed that because it needed a way to be able to contextualize the issue in a way that doesn't seem so wonky and scary. And one of the things that I was able to bring to, it is the fact that music has a way of telling a story without you feeling like you're being told a story. You don't--it doesn't ask you permission if it could feel--make you feel something. And if there's anything that I've learned about activism is that it never asks permission. Don't ever ask permission to change the world. You just have to go do it. And if you bump into a bunch of people that are really important looking and talking and like having a big discussion, go around them. Don't stop in decision



making. I'm not saying being reckless but don't fall into the prig that there is any precedents for world change. There never is. It is an innovative industry and I don't care what it is.

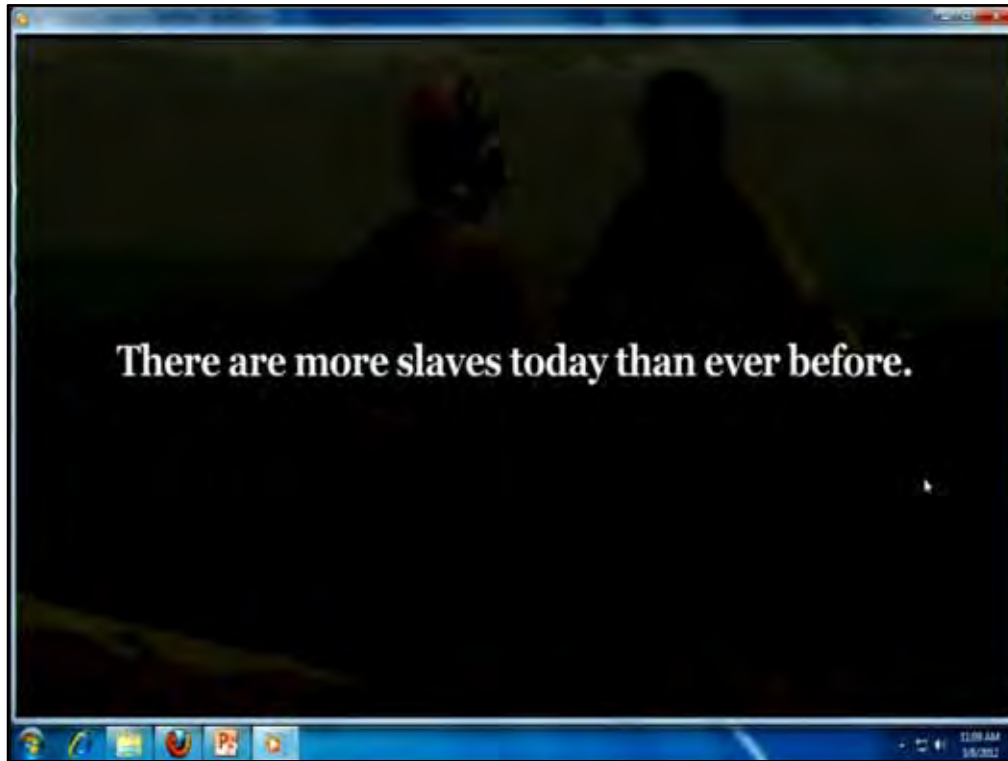
Human rights is all about innovation 'cause if you think about what innovation is, it's about identifying problems and fixing them and working around them and making the world a better place through innovation. Activism is the exact same thing and I had to learn and fortunately, I was able to pull out muscle groups that I've learned from being in a music industry to just learn to go around people and leverage things and to be quite on as B.S. my way through a lot of problems. Because that's what it is, you have to be bolder and bigger than the obstacles that are going to get in front of you which we had many, trying to put out a film. We had many obstacles with talent agents and with theaters and with activist groups, you name it. And you just have to go around them and be bigger.

So the film came out several years ago, and I really kind of thought and then I've really done my part, I feel like I did it more than most people so I'm going to go back and finish making that record that I never finished. Not so much, because as we are putting out the film, we realized, you know, what I don't want to do is give someone information just like I got, that book of information about something that's really bad. Last thing I want to do is make people feel bad about the world and then not give them anything to do. I think that's, in its own form of human rights abuse. It's to tell people, hey, the world is really bad. What's for lunch? I actually think that you could



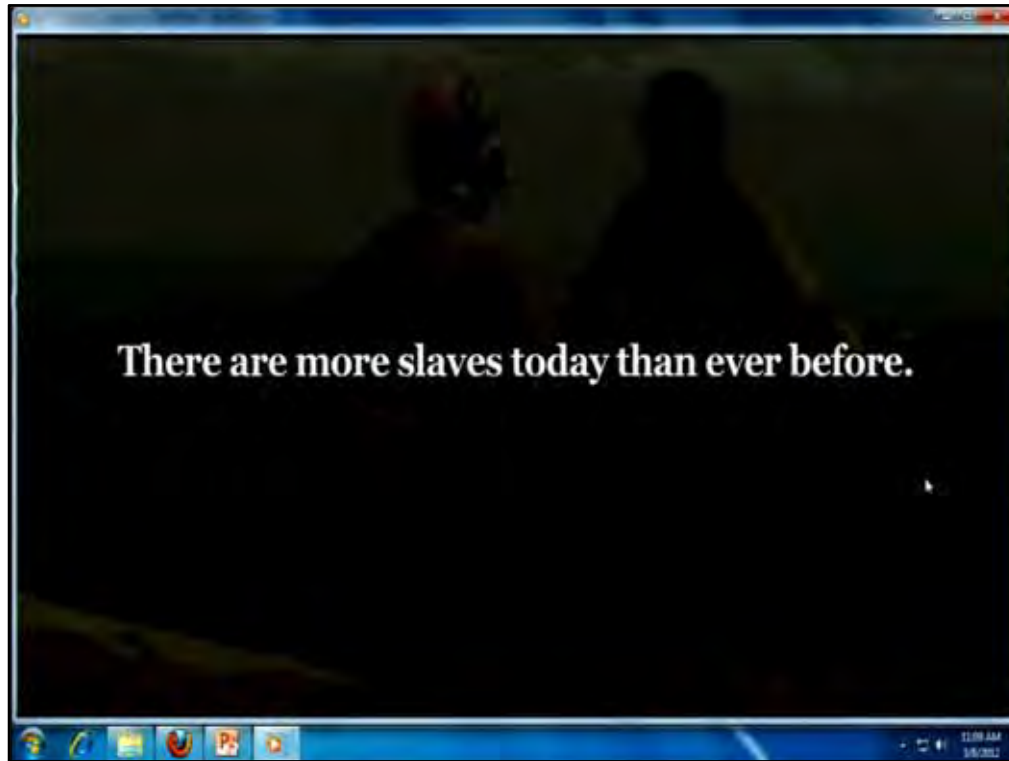
do the world more harm by expressing how bad it is and not getting people away to move forward. I wholeheartedly believe that and documentarians need to figure that out. These are innovative people but they need to start stepping up to the fact that we need to actually offer solutions as well as identifying the problems. And that's what "Call and Response" really means. Call and Response is a pull from verse and chorus which is all about tension and release. We can show the tension, but we have to offer people a way to participate in the solution.

And so, here we have this film going out all across the country, what are people going to do? And so we started finding these innovative ways as we could for people to participate. Yup, some of it was donating and a lot of money came in. But how can we get people involved? How can we actually get people to tell the story of their lives and leverage the story of their lives into this movement, 'cause that's far more powerful than a few dollars. I always told my staff, I'd rather have 5 minutes in 5 dollars any day. I've changed that. But, no I'm kidding. Because 5 minutes are going to--an adulterated attention can mean 5 years of action, right, because giving money is very transactional, in some ways it's catharsis. And one of the things that our team focuses on every day is we not only fight traffickers, we fight catharsis. We fight this idea that just because you feel something, you feel bad about something that the world changed. The world does not change because we feel bad that things are bad. It really doesn't. In fact, I would argue that sometimes the world gets a little bit worse because once we feel something, we're trained to believe that that was accomplishment and it's not. And so we need to be able to continue to tell the story and offer participation.



So, at the point at which I thought I was going to be going back to making a record and now find myself making websites and mobile tools so that people can get involved and one of those tools we created was this communication device to the brands that we use. If you come to the movie tonight which I hope you do, you'll learn that savvy isn't everything. It's not just in the sex industry, it's in the electronics industry, it's in the cotton industry, it's in just about everything we use and that's a great hook to be able to communicate that we actually as consumers have a tremendous amount of leverage to be able to end this. We just have to have the tools and the leverage to which we can--we can end it. And that's very difficult 'cause we're at the bottom of this very or the end of this very long supply chain wondering how people are going to pay attention to it and I'm sure some of you have seen some of that friction of what's happening right now with Apple and Foxconn.

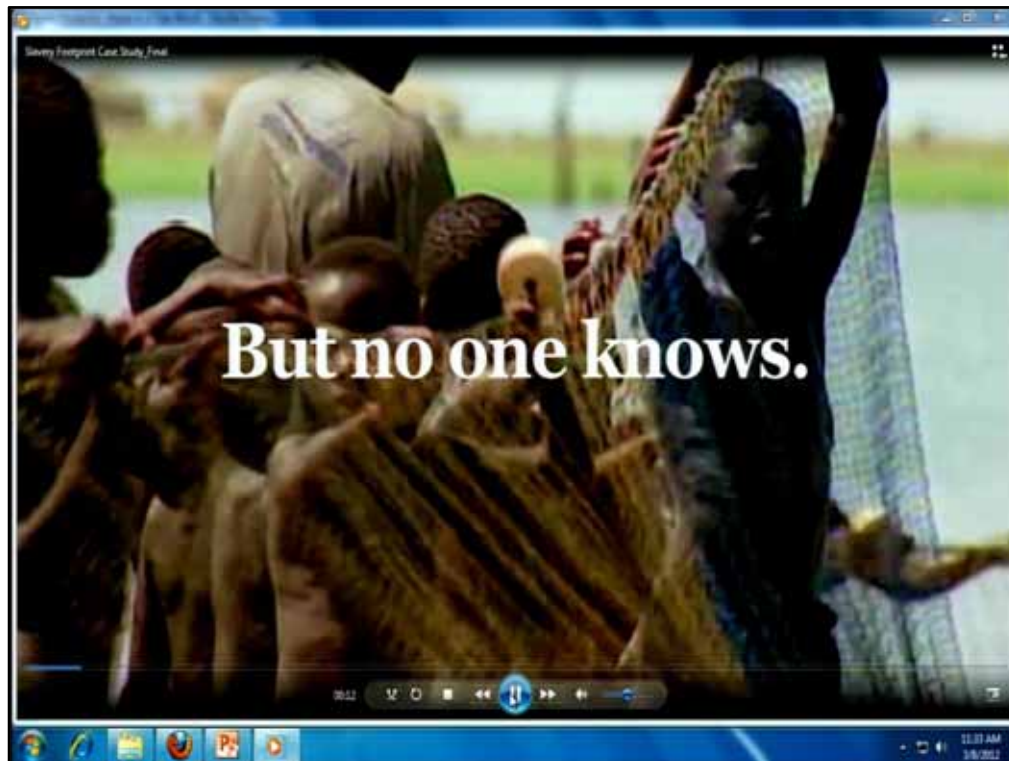
So we've created a web portal called changestoryaction.com. It was just an idea, where you put up a bunch of brands, about a thousand plus brands and tell people, hey, you can write a letter to them or we'll write it for you and we're just managing the expectation that you as a consumer have a voice in this and you know about it and from now on, you're going to want to know that the brands you buy from are going to do more about this. Very simple, put it up there, I kind of created some cool tools on it, 450,000 letters were sent on that website, and over a 150 brands responded and said, we'll do more. And Secretary Clinton saw that and the state department contacted me and said, "Hey, well, we'd like to work with you." Alright--that's weird and they said, you know, we'd like to create for this movement, for the



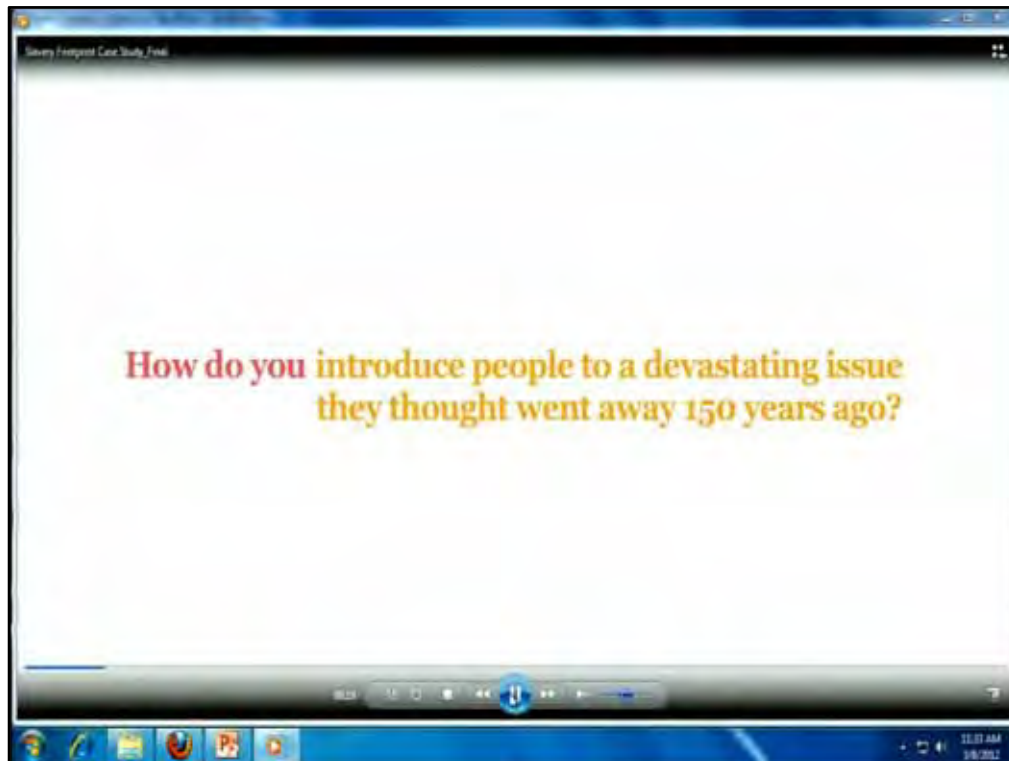
slavery movement the equivalent of what the environmental movement have in carbon foot printing. We'd like to create something called slavery footprint. And I'm like, okay, well I'm really not an economist in status, I'm really a story teller and I said and to be quite honest, I don't think the world needs another bumper calculator. So, if we can do something that I can help people tell their stories and connection, I'm in, they said, yeah. So they gave us some money about a year and a half ago and said, go figure that out. And so, we spent the last year and a half really launching slaveryfootprint.org. And on 149th anniversary of the Emancipation Proclamation in September in New York, a Clinton Global Initiative, we launched Slavery Footprint with one of the largest employment agencies in the world and with MTV and we have this big press conference and we said, Slavery Footprint is online, anybody can use it. And what--I'll show you a little bit, what Slavery Footprint is but I want to show you first about, I'll show you a little video here about what--what happened from it.



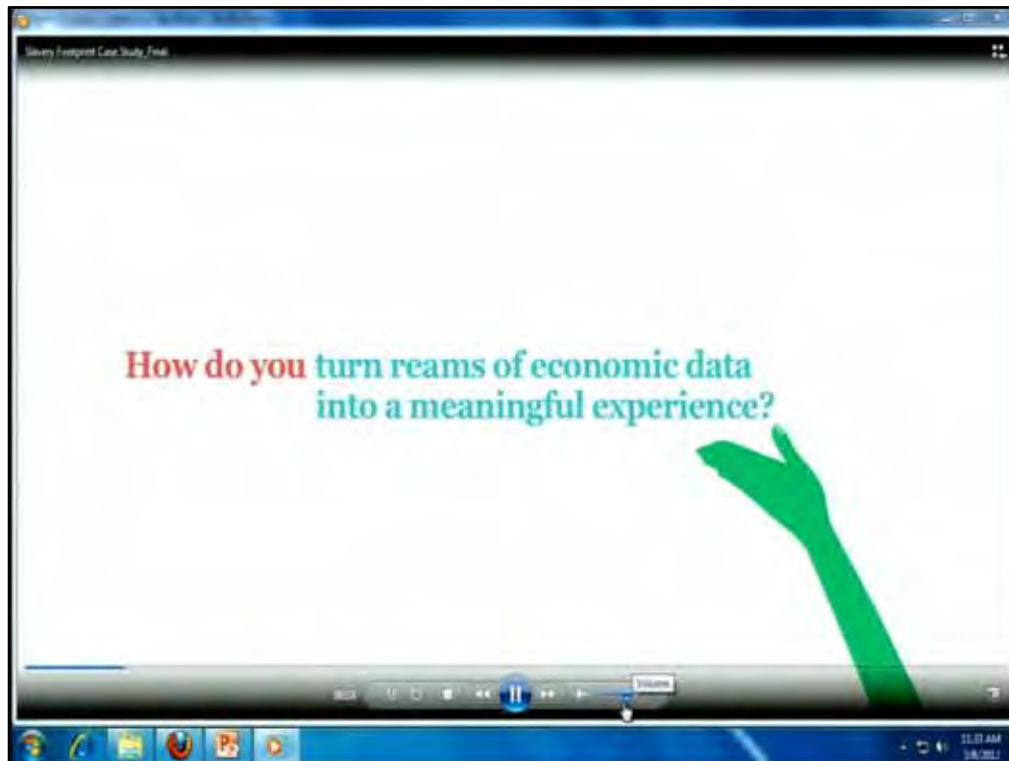
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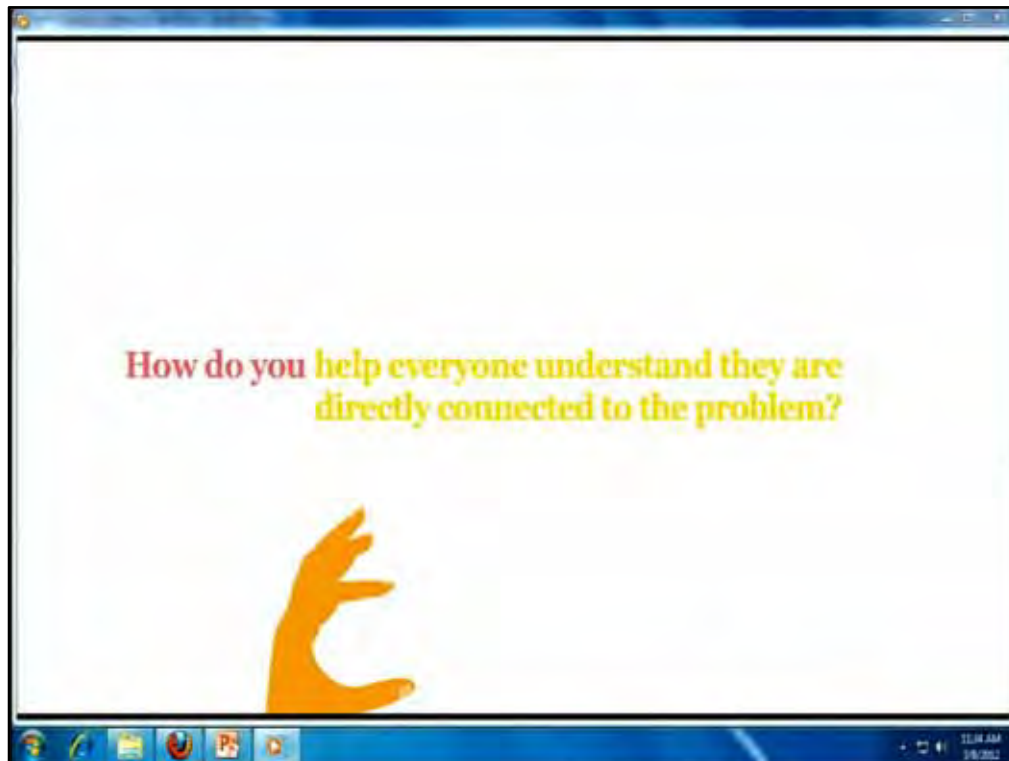
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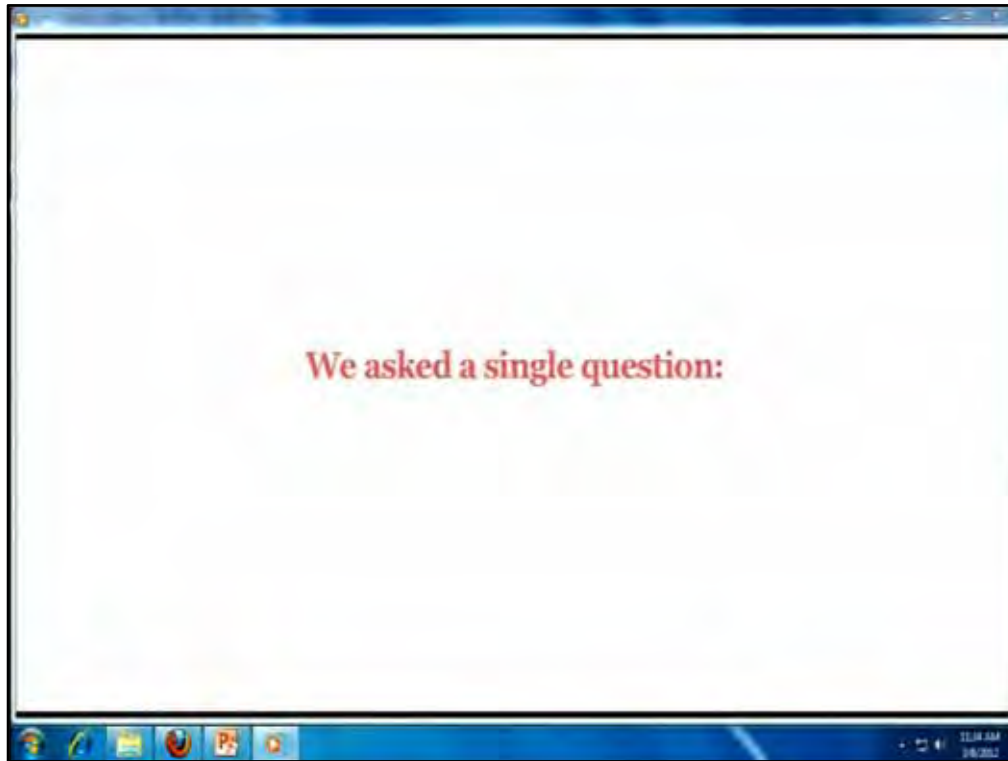
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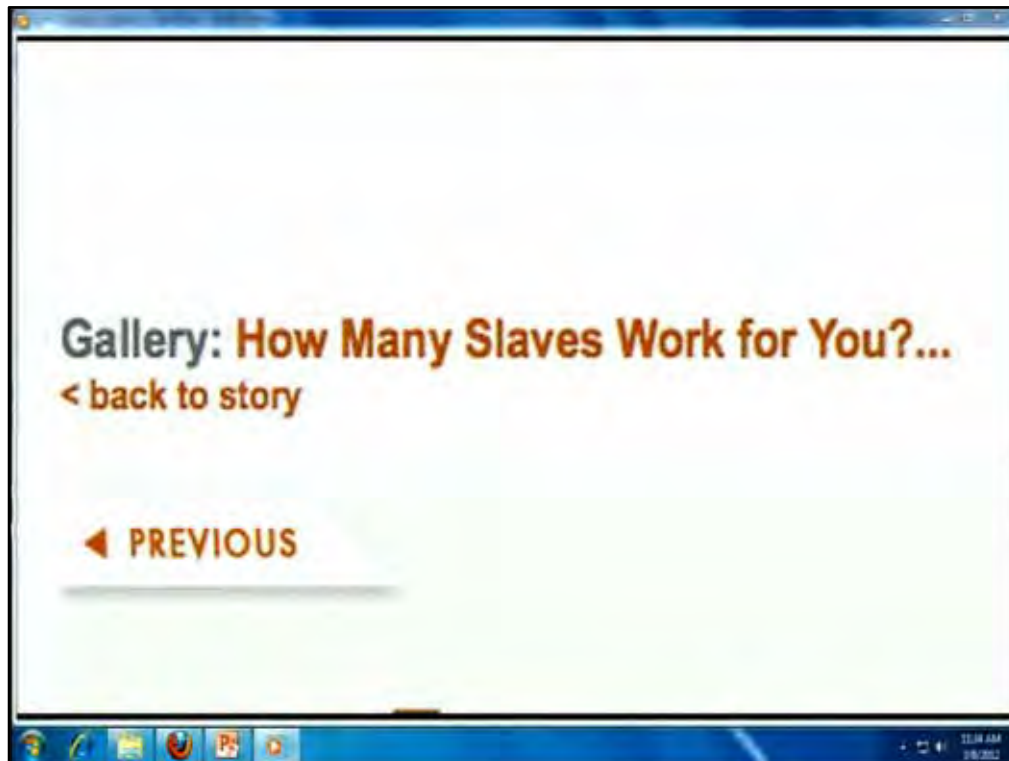
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[Video] How many slaves worked for you?



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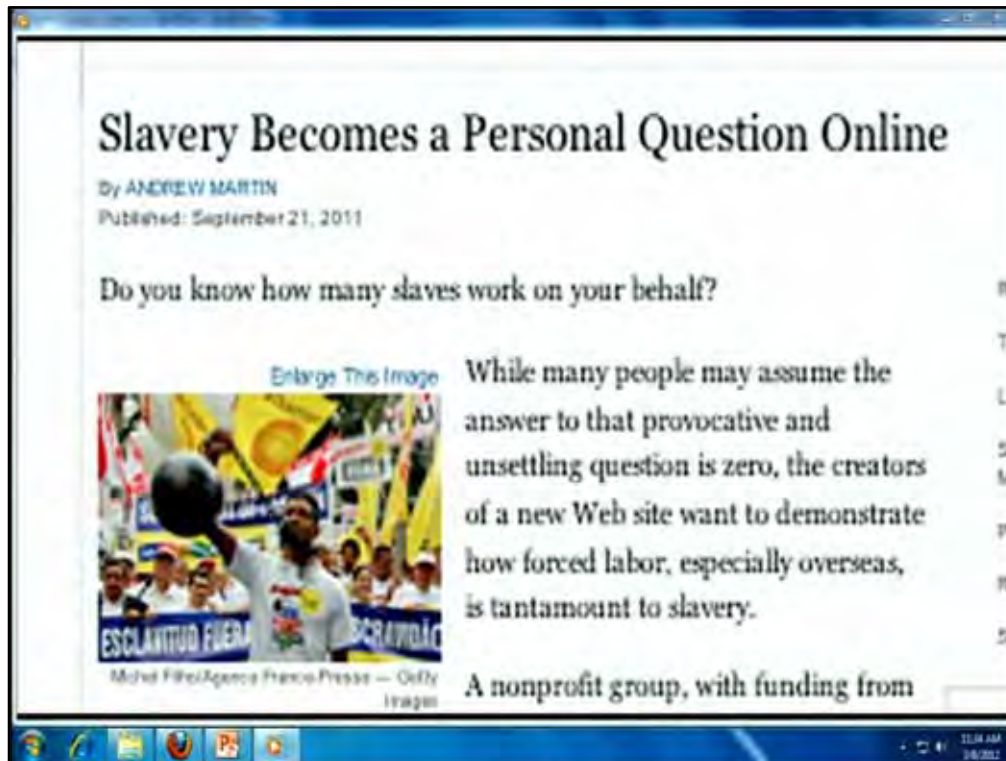


[Video] That is the unsettling question being posted via new online tools called Slavery Footprint.

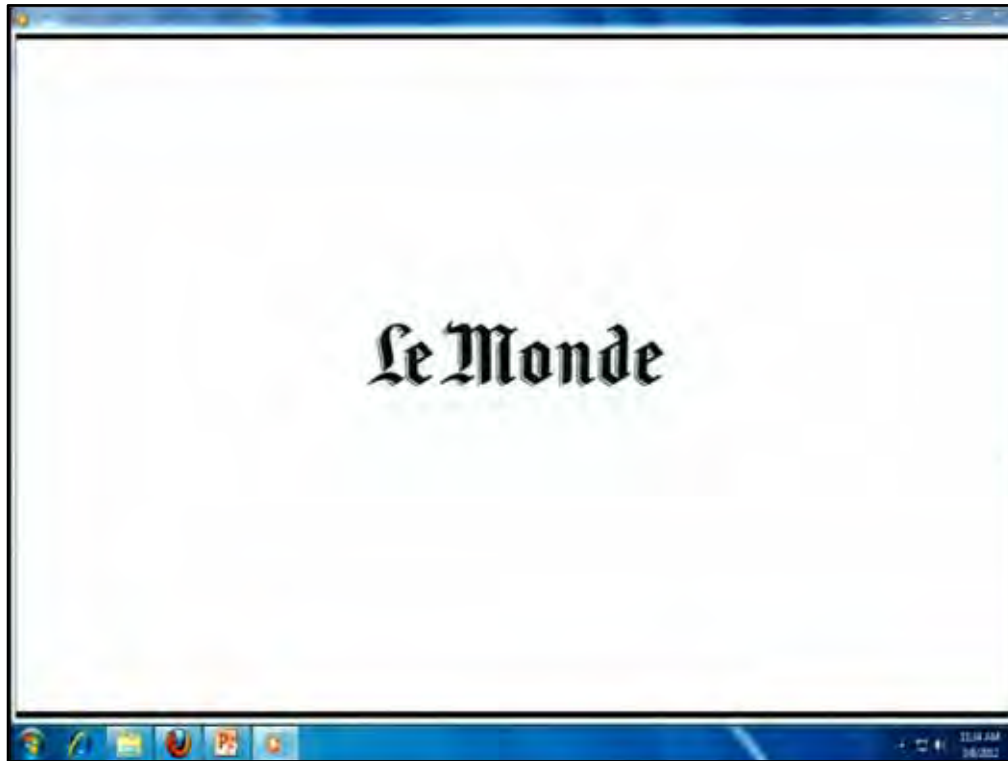
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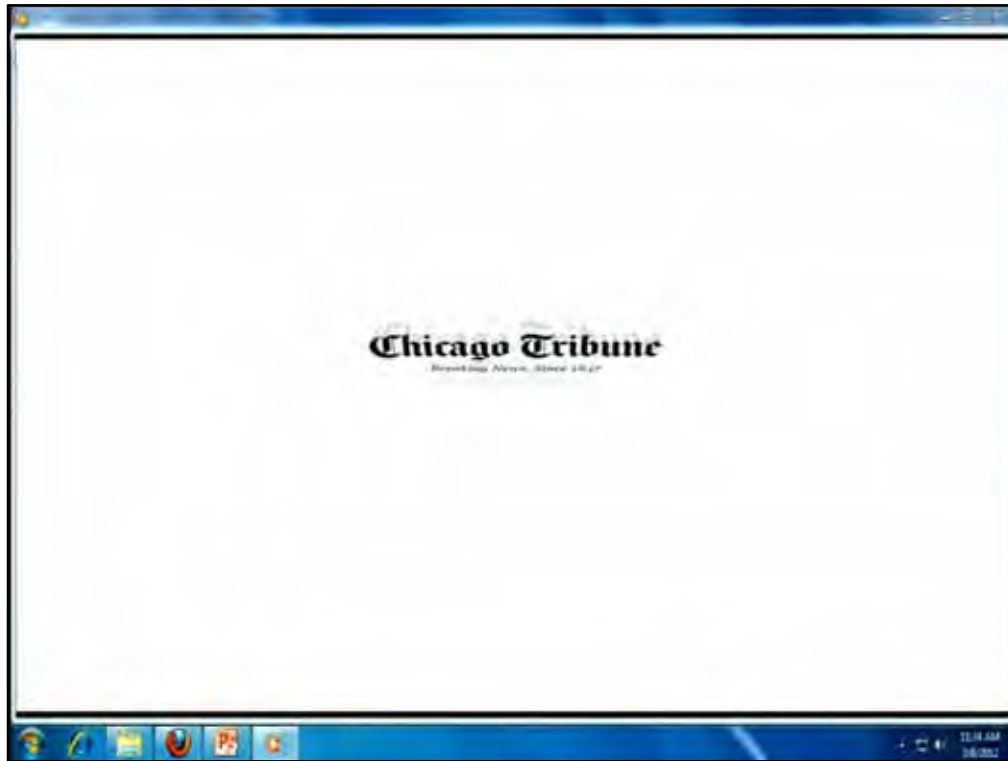
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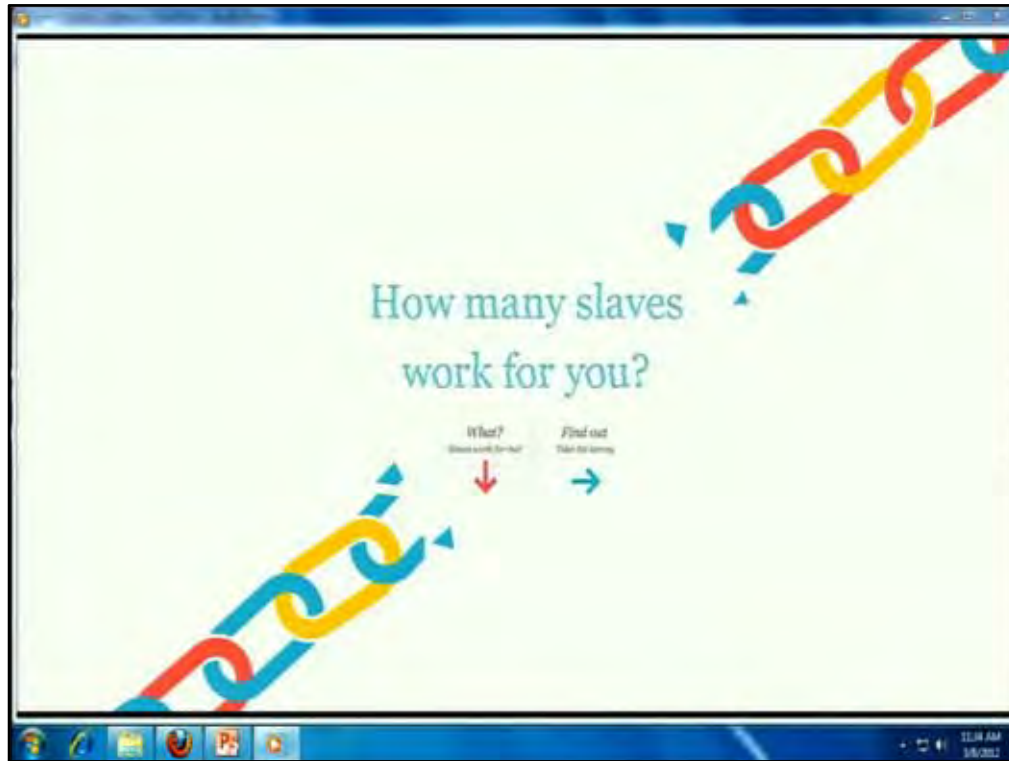
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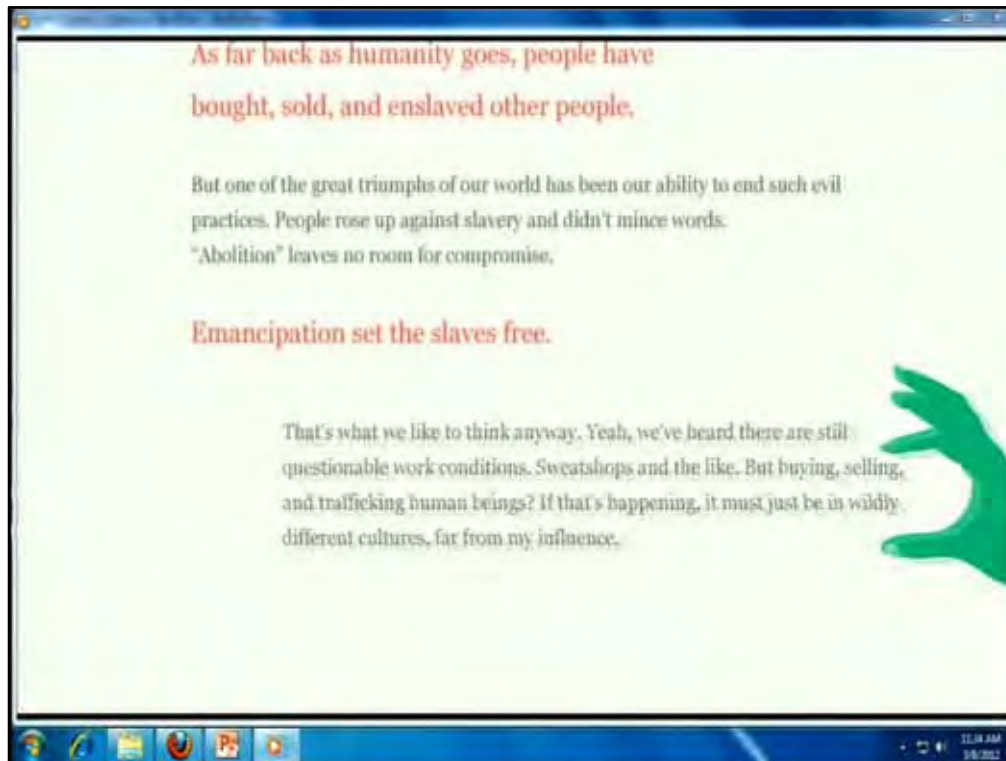


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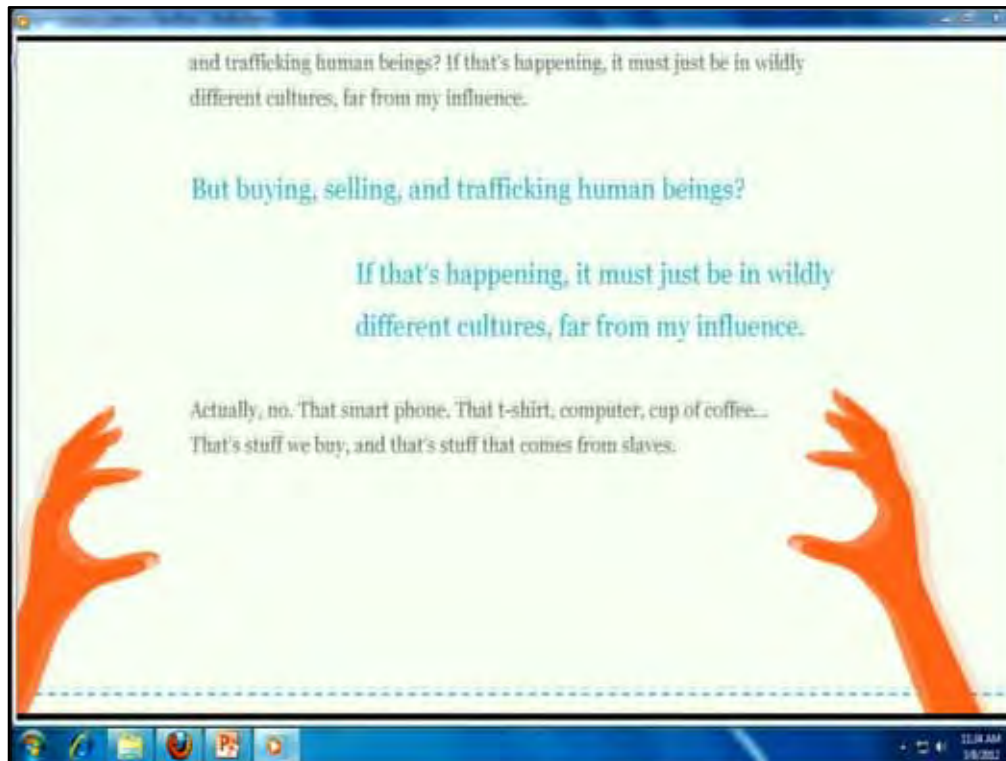


[Video] How does the site determine your slavery impact? According to CNN it's through a simple but rather personal survey.

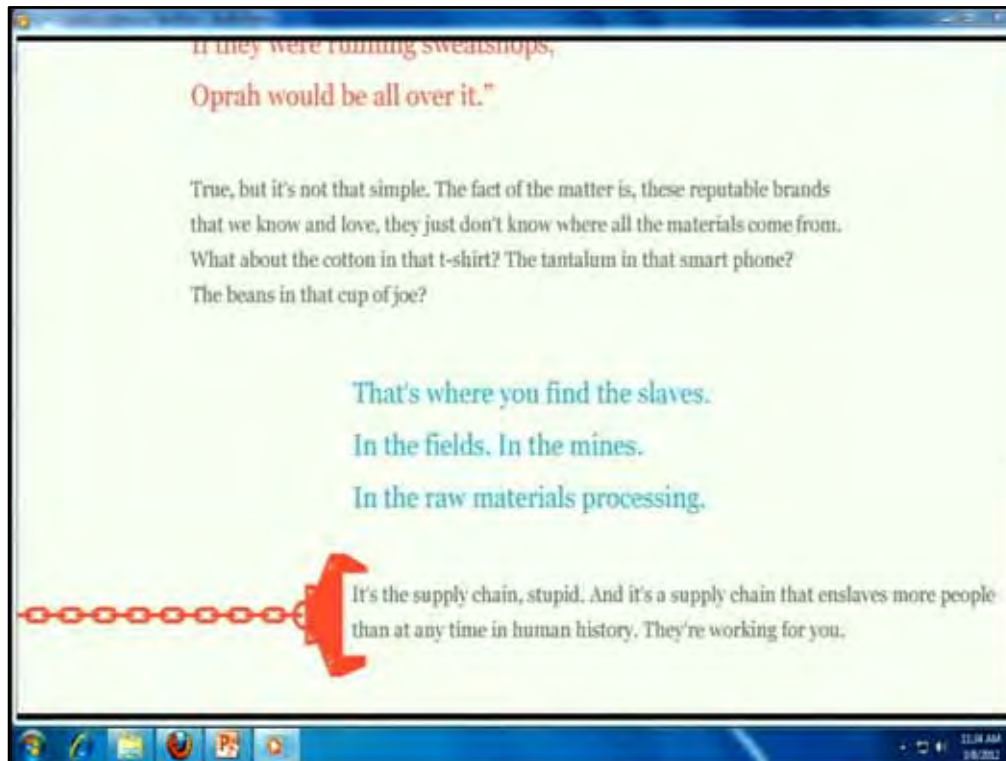
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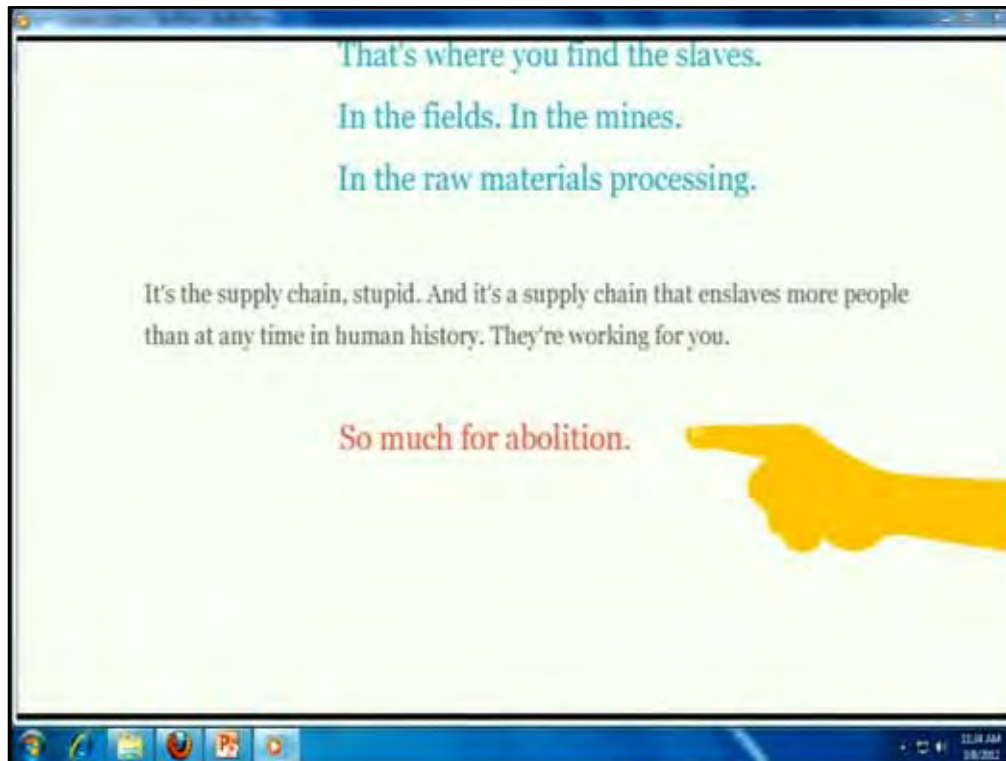
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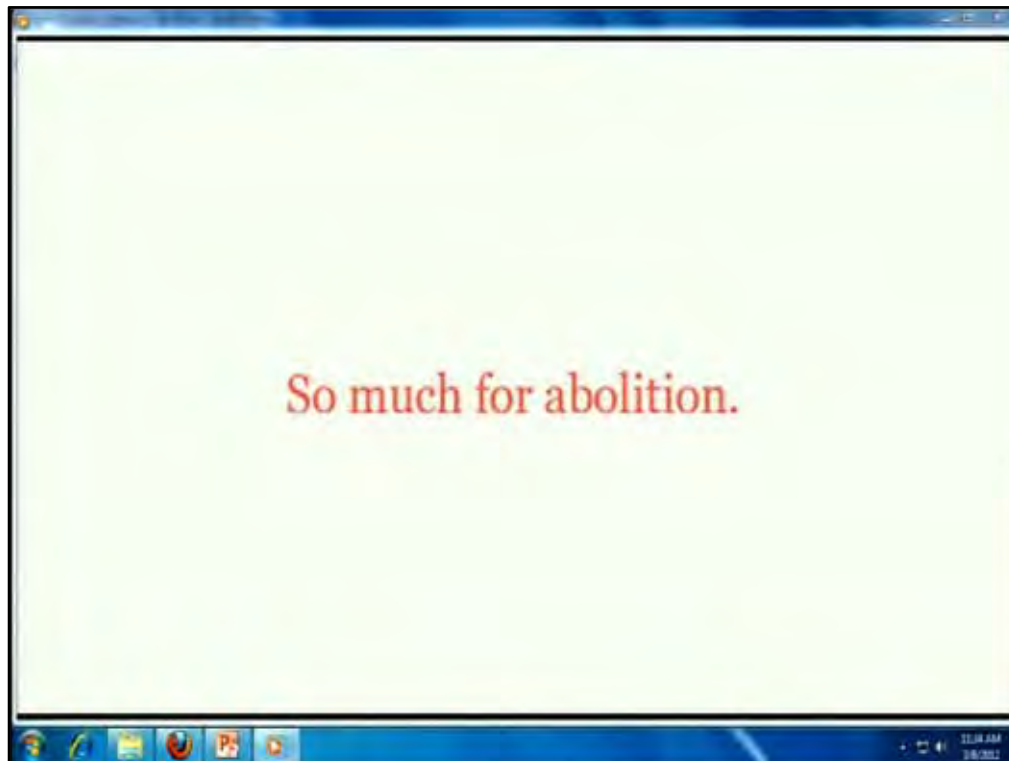
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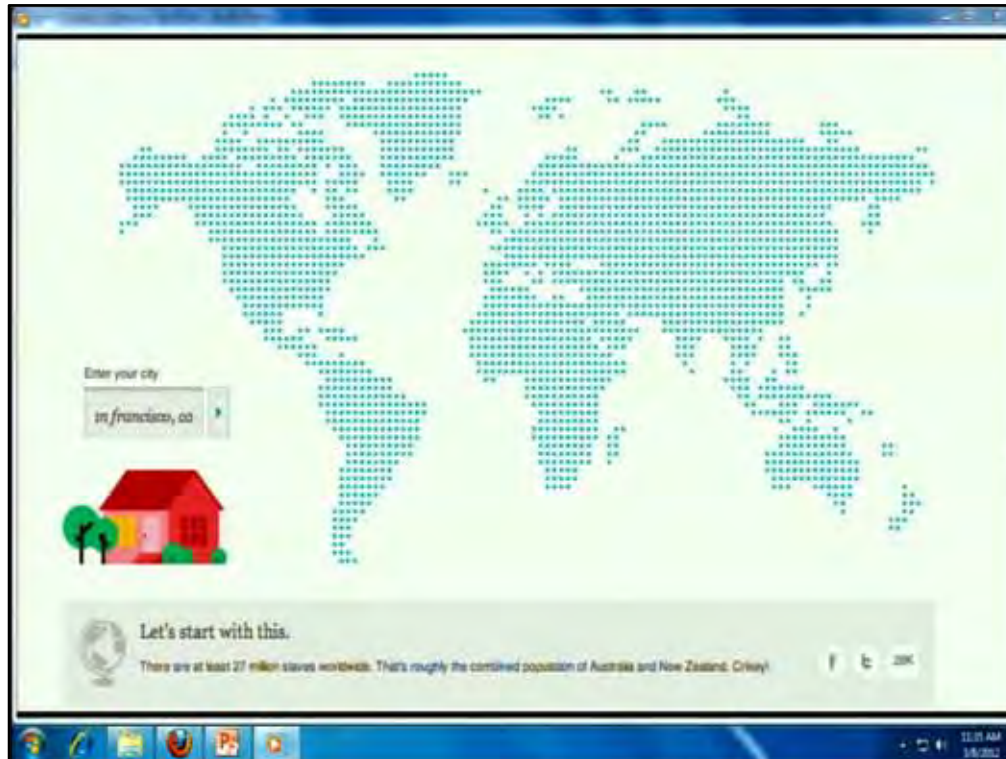
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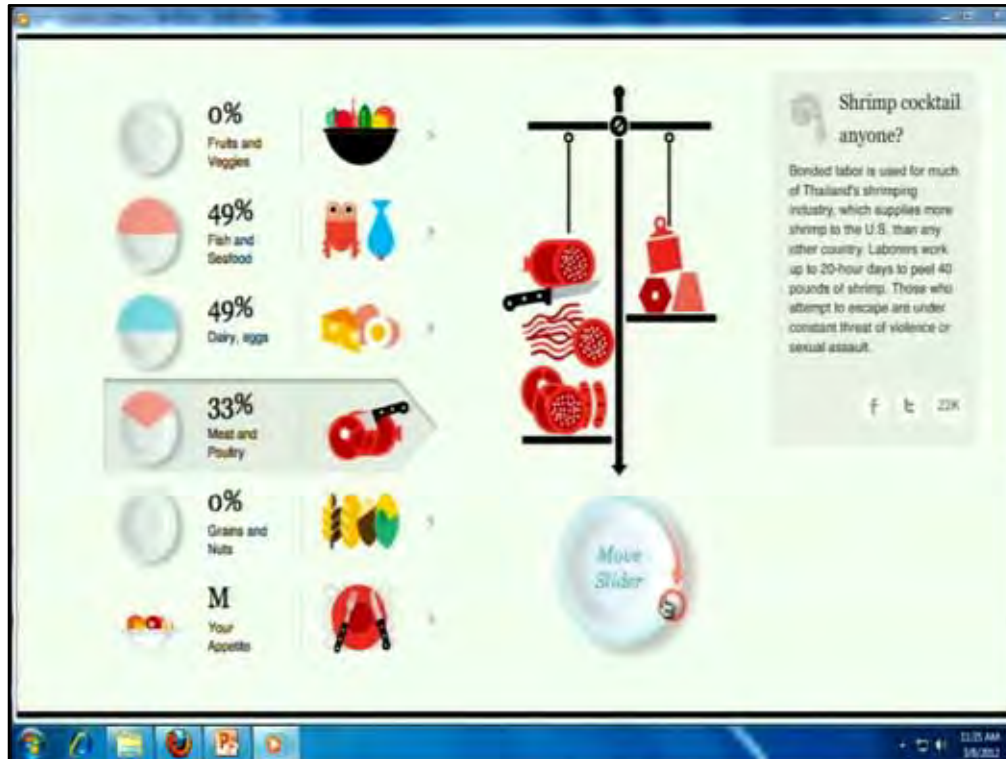
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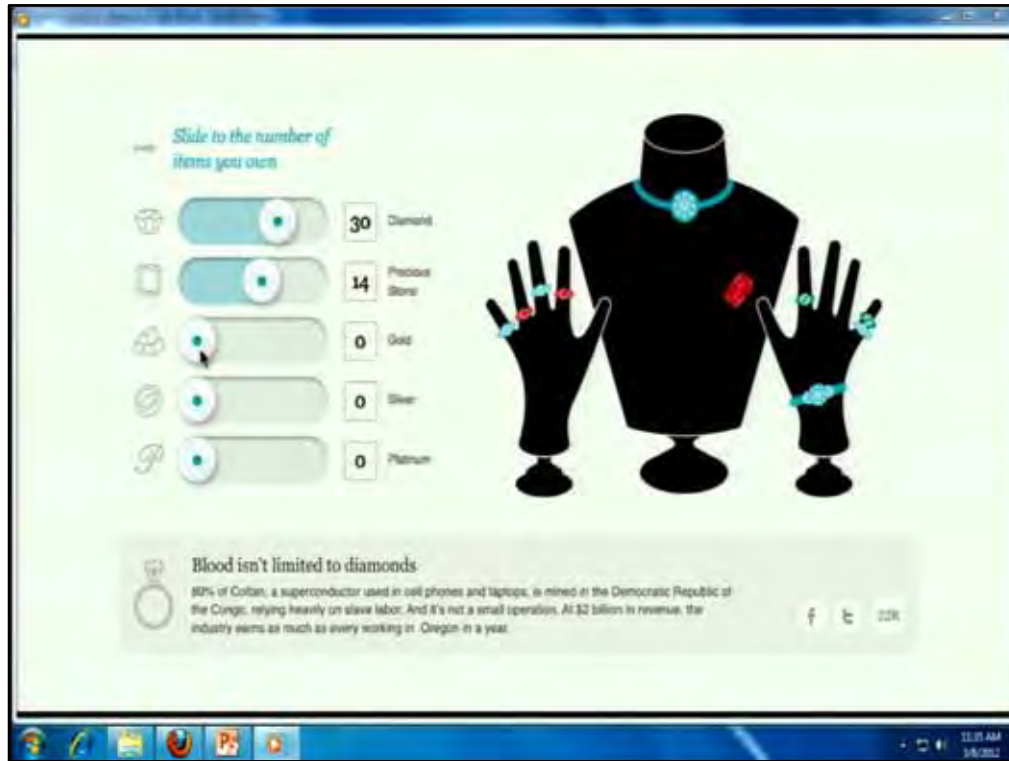


[Music]



[Video] Every day, tens of thousands of women buy makeup. [Background music] The app stated every day, tens of thousands of women and children are forced to mine for mica, that's the material that makes makeup sparkle.

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[Video] Of course, the point of answering all these questions is to give an idea of how many slaves might make the products you use, the survey uses a formula based on where the raw materials for each product comes from and where finished items are made so you end up with a slavery footprint score.



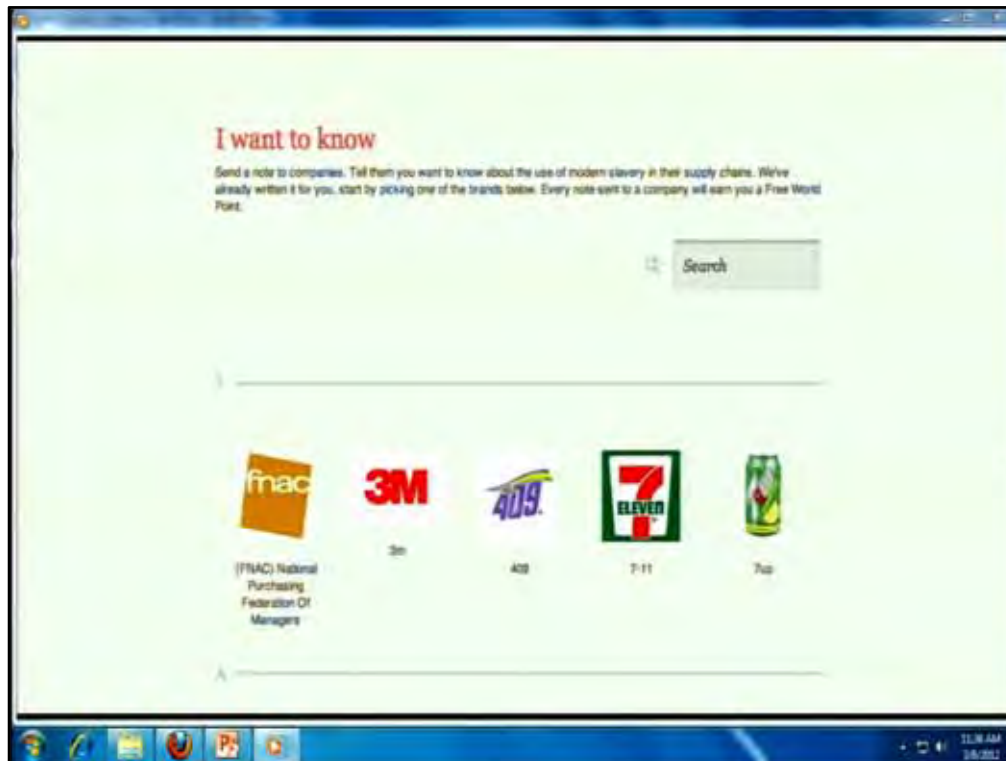
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[Video] And when you share your results on Facebook or Twitter, you send a letter to a company telling them you want to know about the use of modern day slavery in their supply chains.



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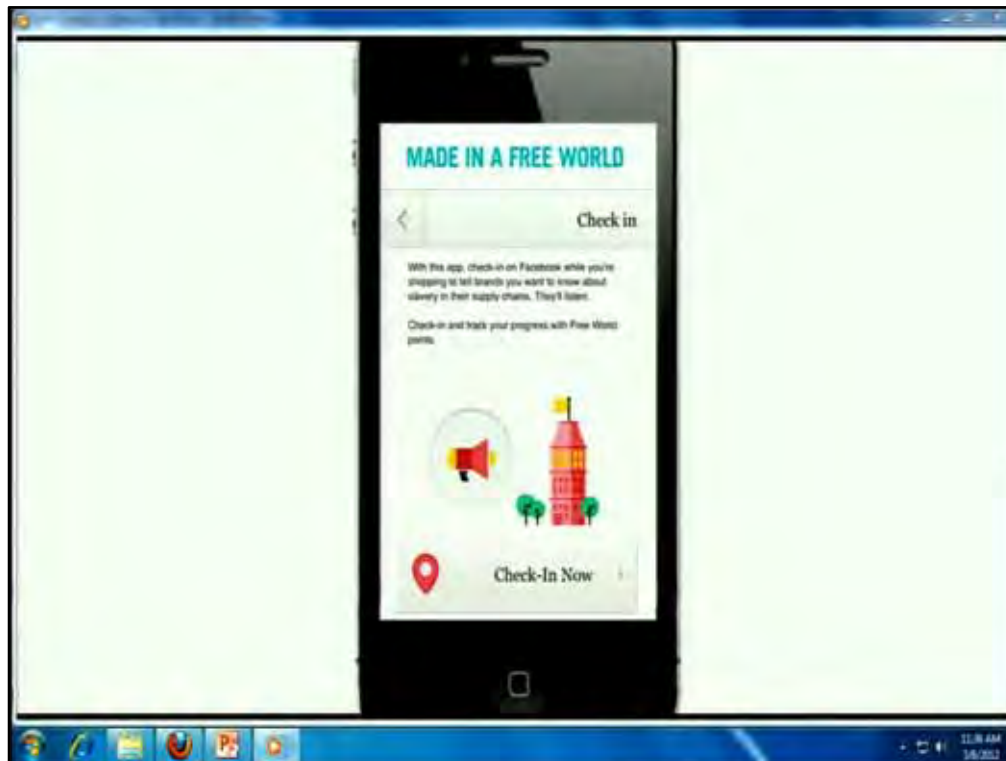
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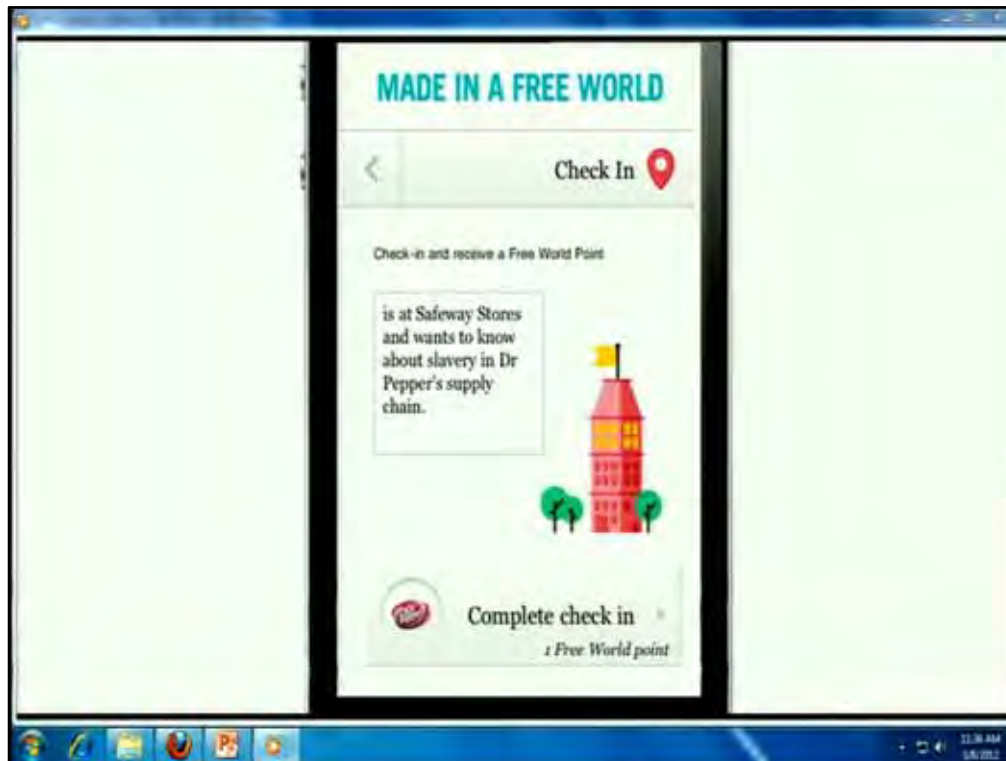
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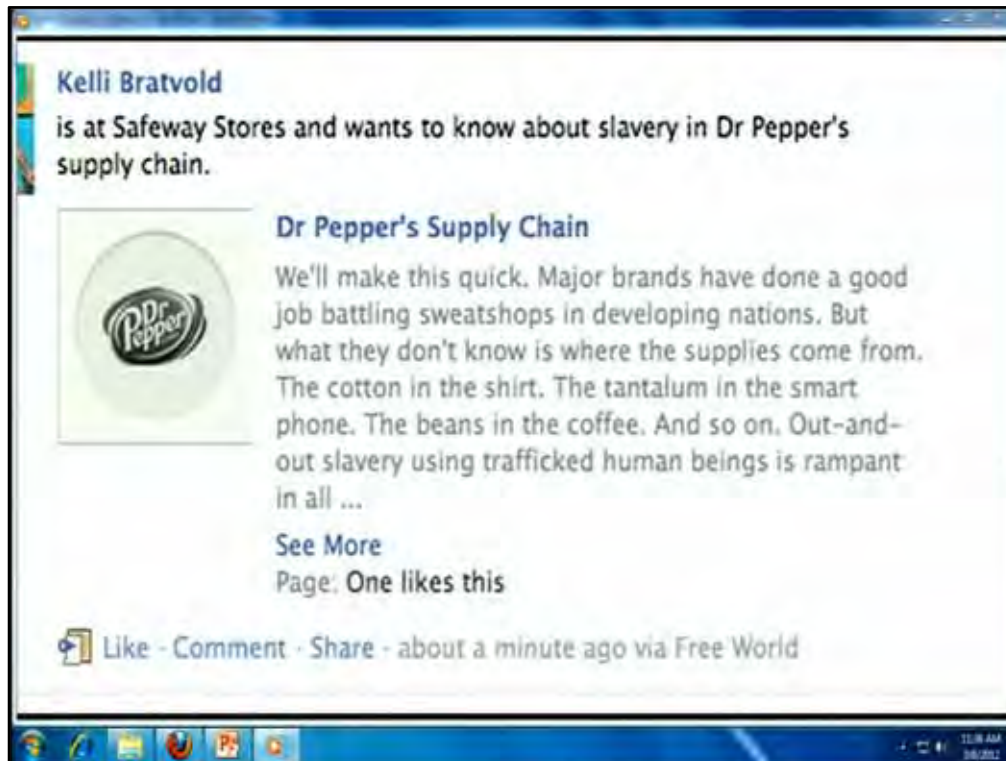
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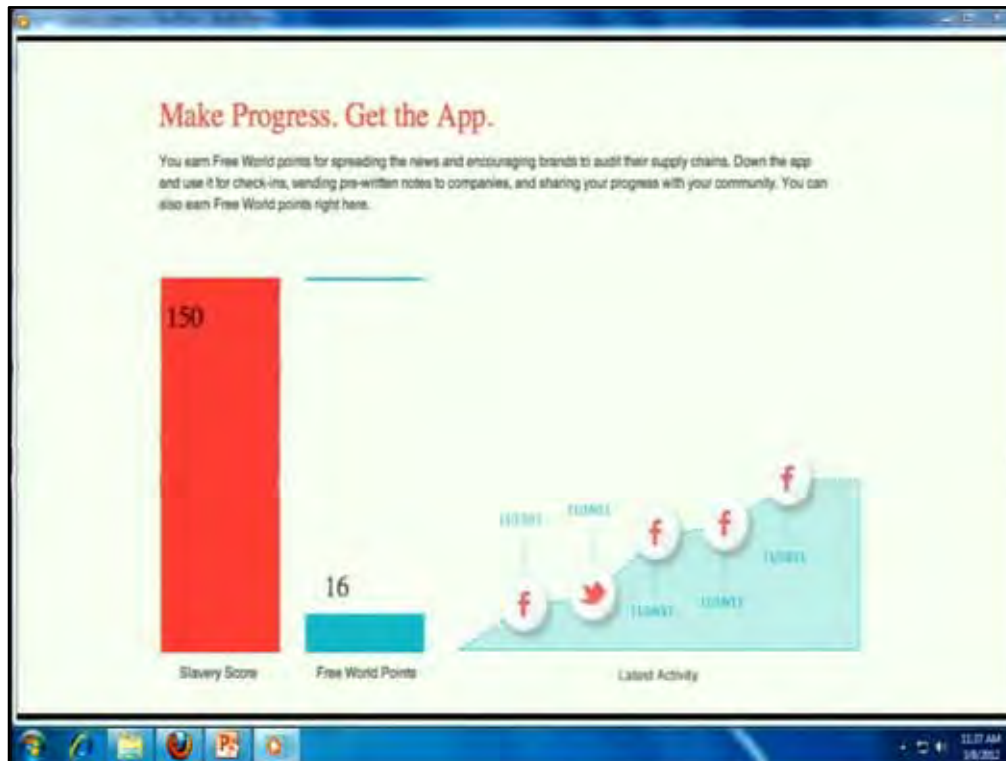
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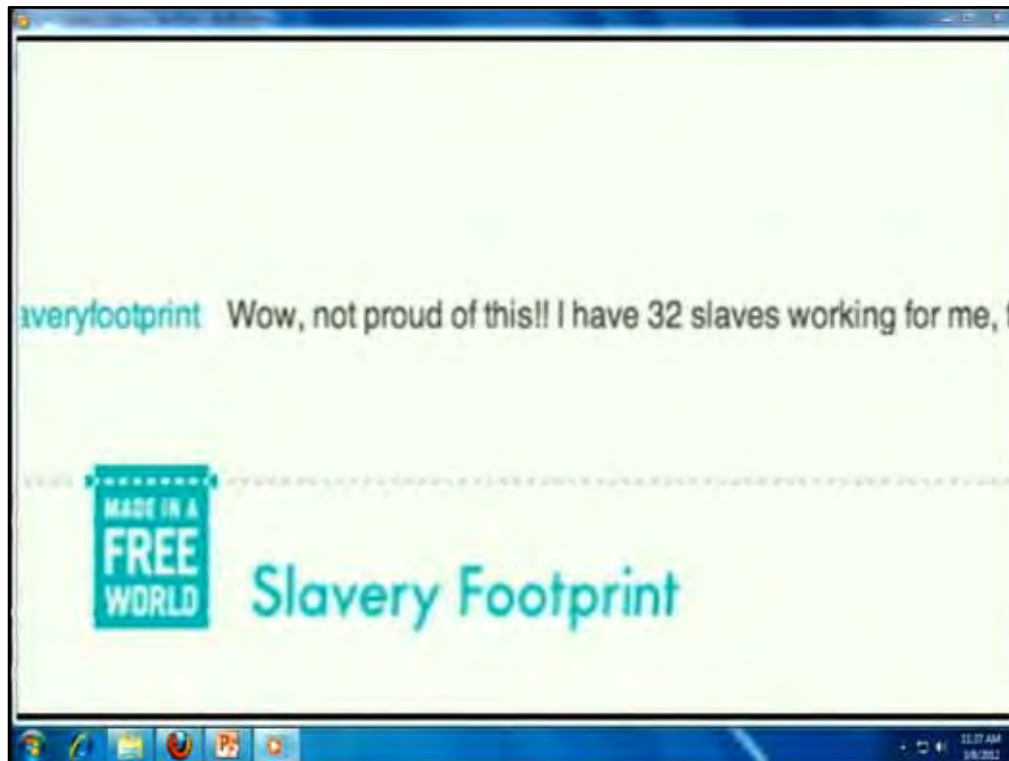
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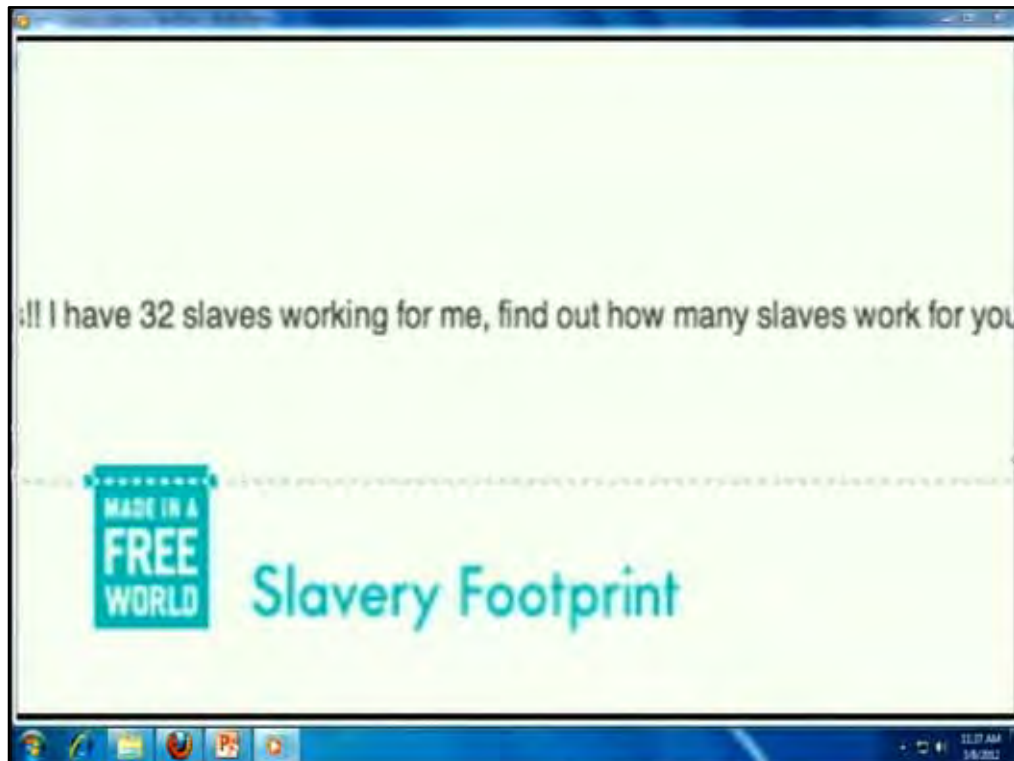
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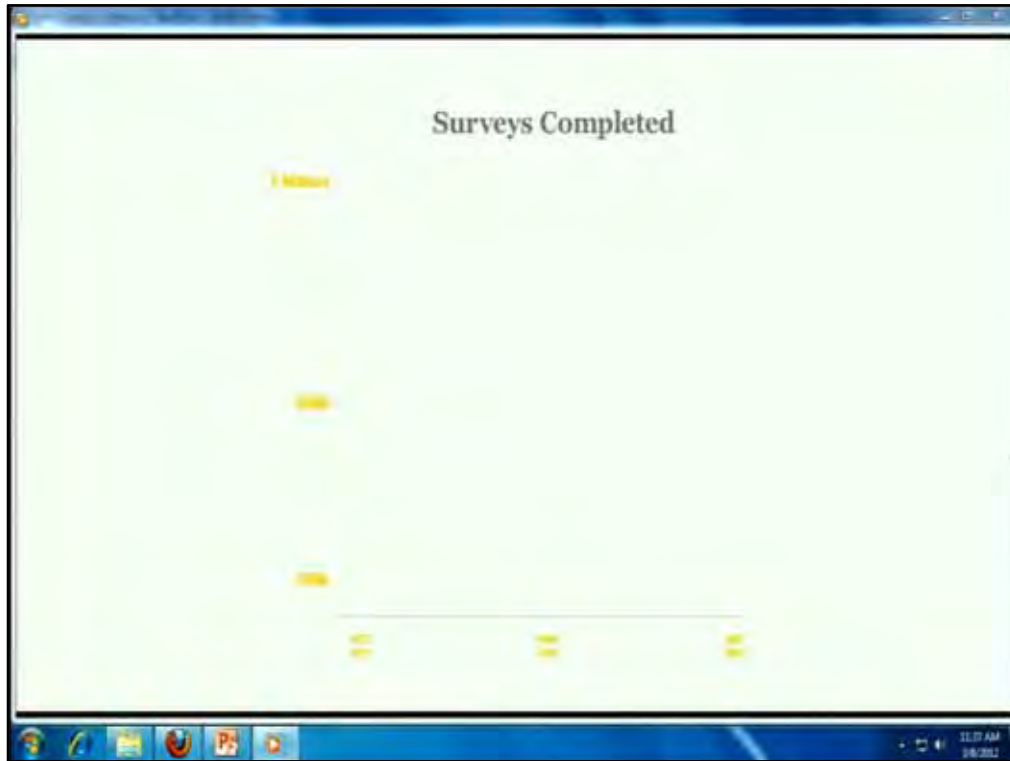
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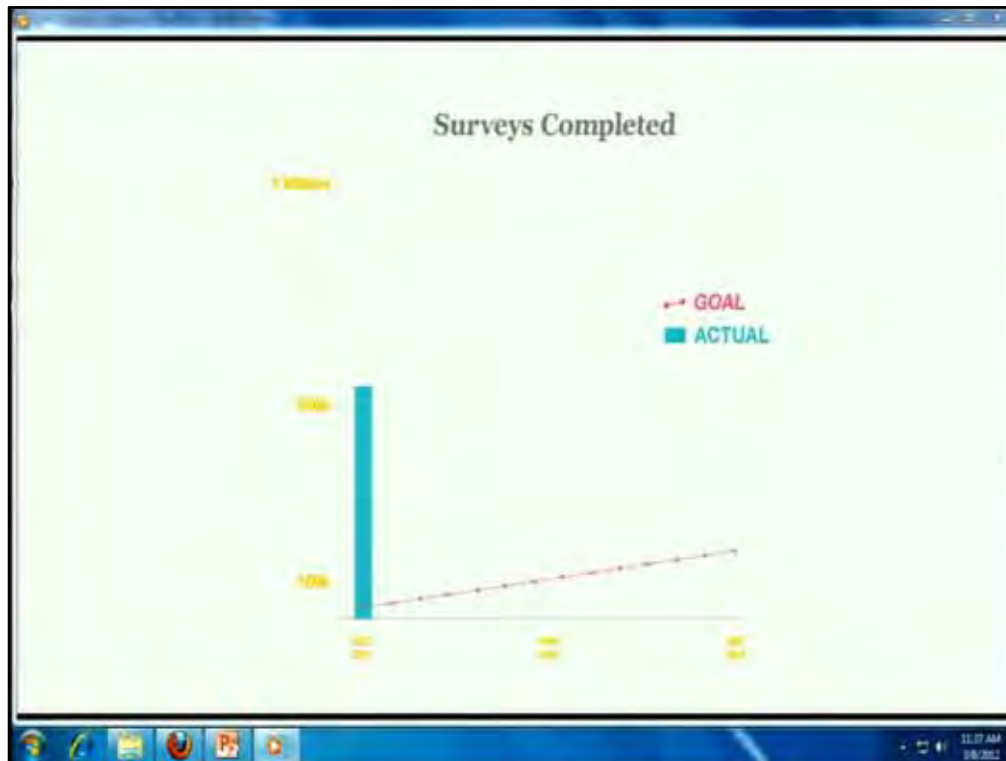
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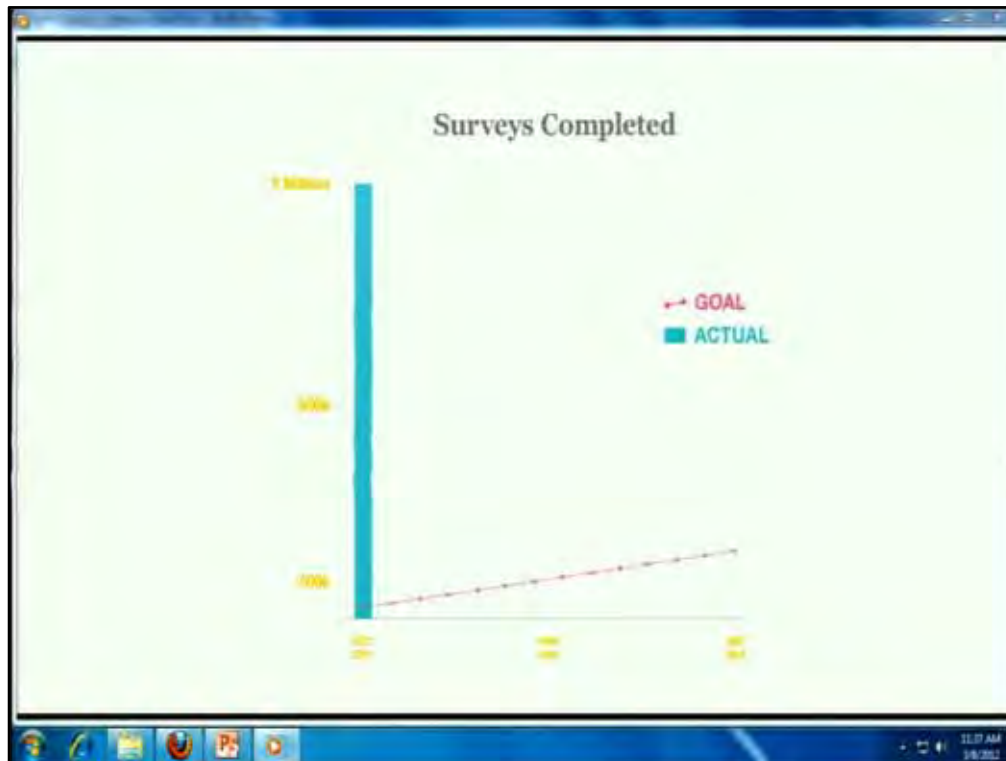
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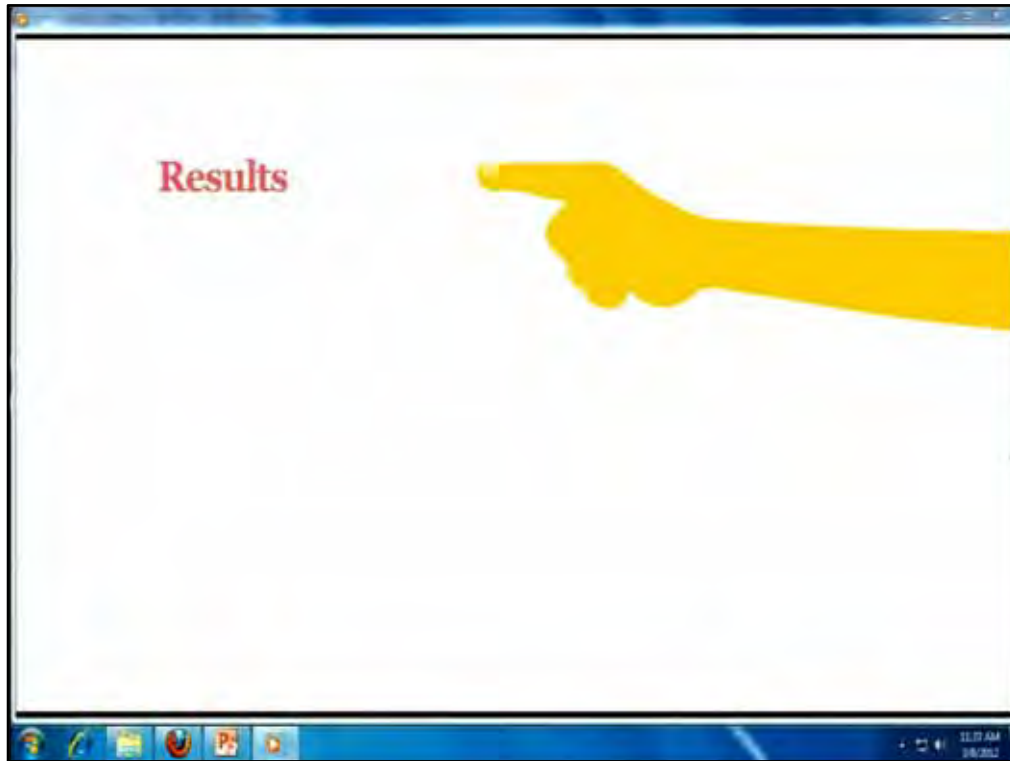
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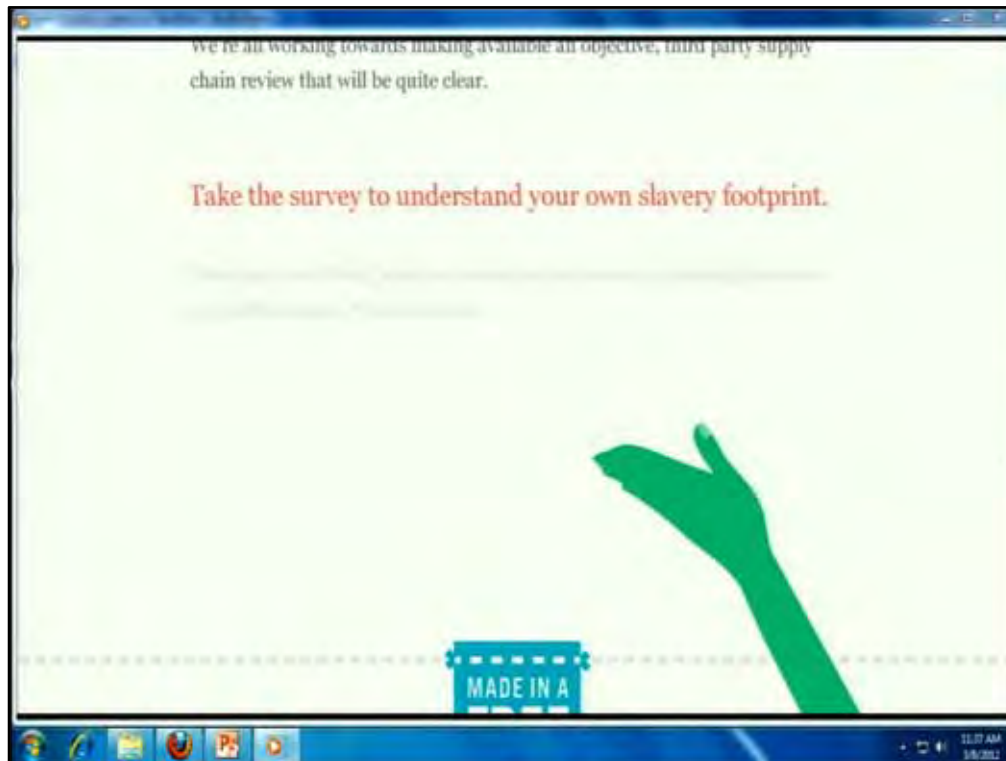
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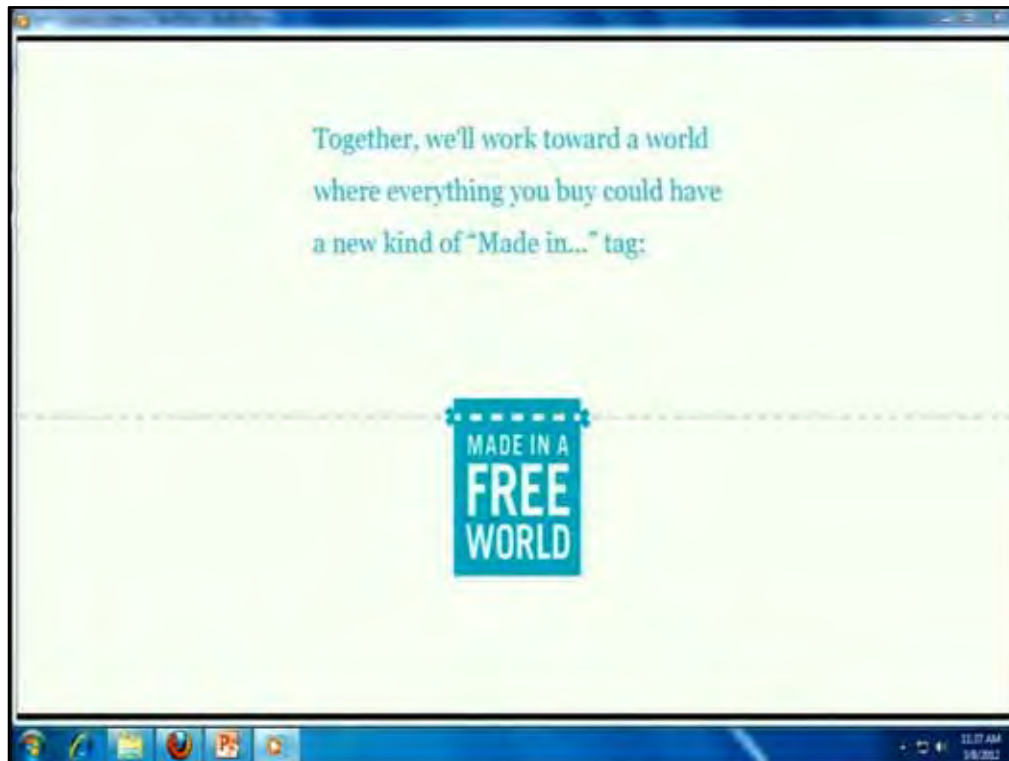
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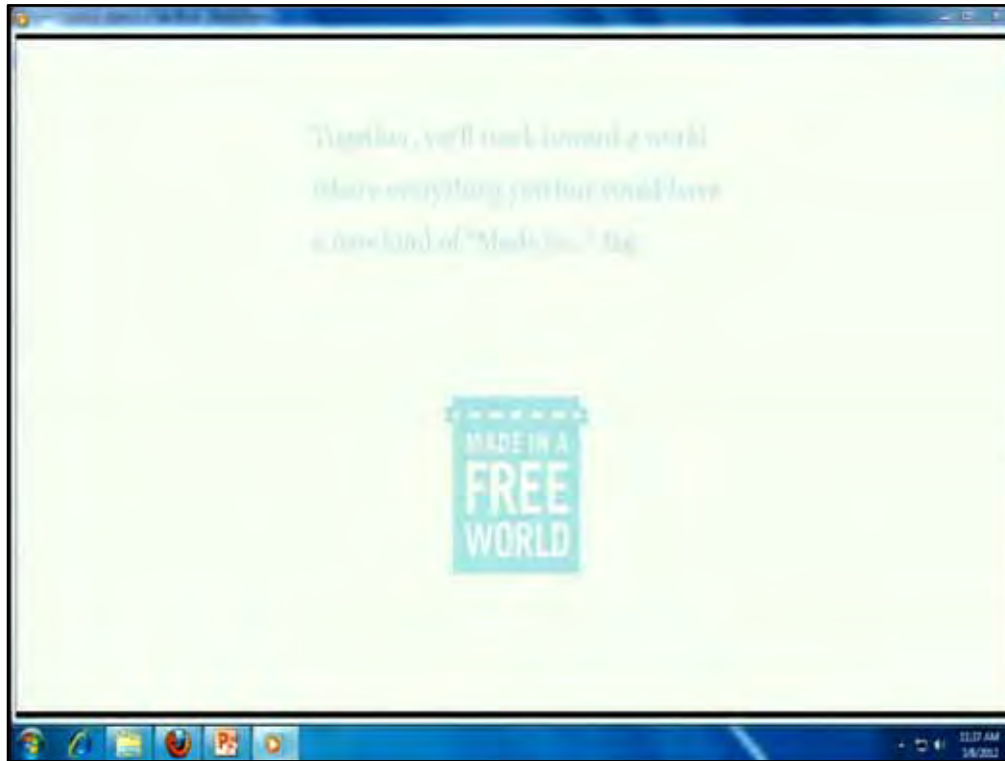
Justin Dillon: So we put that together as a case study for agencies but you can get a sense of, you know, our goal with slavery footprint which is you saw some of the interface that I'm going to actually I'm going to ask for guinea pig here in a second. So go ahead and start sweating. The idea is that your story matters and we have this crazy idea with Slavery Footprint that if can we get enough people to tell their story, to express the idea that they don't want slavery in their products, the brands will listen. And it's a bit more complex as the conversation goes further, but the reality is, unless the marketplace, says it wants something, it won't be catered to. And our movement and our effort around Slavery Footprint is to amplify this value in the marketplace through social media and it's completely possible. It's completely possible and when we talk about 27 million people, being trapped into slavery, there many of those who are being forced to produce your lifestyle.

So it simply requires giving you a platform to be able to express and scale that value and it's amazing today that when you look at the issue go out and so complex, it's everywhere, as you can see it's like all over the world and I don't even know and work--that would been a bumper 25 years ago but the reality today is that we're actually, as connected as our supply chains are, so it's really, a crime of indifference as it is a crime of complexity. And so our view on abolitionism or being an abolitionist movement is to be able to create innovative ways for people just to talk about what they care about. And what's great is that we're not doing anything new 'cause 150 years ago in the United States, same thing. 200 years ago in Britain, same thing. It is always people coming together, allowing an issue to disrupt their lives. And figuring out a way to change the system and break the system of

STOP

How to be a Modern Day Abolitionist

slavery.



So, I'd like to take some question, I've talked, I've spoken for--for enough time, but I'd love to take any questions you've got on the film or on the web site. And then in a minute I'm going--I'm going to have one of you to take the survey up on the screen, hi. If you could tell me your name too, cause, you know, we're all friends.

Audience member: I'm Carmen.

Justin Dillon: Hi Carmen.

Carmen: I want to--I'm interested in what specific ways people are trying to block you from raising awareness [inaudible] and what--if they give rationale where everyone is coming from, with trying to not get this work.

Justin Dillon: Okay. All right. The question Carmen asked was who specifically tried to block us and I think why, right? And what's the rationale for that?

Carmen: How, what--what happened, when you were trying to get awareness and it was halted.

Justin Dillon: So it has lots of different levels. The thing--the complexity, the newly launched complexity, is that when you come to someone whether it's a celebrities agent or whether it's a company or whether it's government, no one is going to tell you no. It's just like, hey do you want to work with me to end slavery? No one will tell



you no. So, that the first thing to learn is that, it's, you know, maybe is no. And that's okay, because I think what's happened, and I'll just kind of go down in the cultural side of things. So for instance, when we put out slavery footprint, it wasn't necessarily a block, but it's really interesting. We've reached out to a lot of known figures and said, and there's a lot of celebrity that are trying to get into this space right now. We're like, we've got a really easy way to get involved, just take Slavery Footprint and put it out to your social media, it's like, oh, I don't want to do that. I don't want to tell people how many slaves work for me. And we just think that's understandable but kind of dumb. Because--because every celebrity is a brand. And there are people that are paid well and understand their self, people do need to watch out for your brand, whether you're corporate brand or culture brand. It's understandable, but we need to get over that--that oh no, I actually don't have slaves working for me, I'll show up at your event, I want to cut--cut, you know, let's just get around that, and it's not necessarily the personalities themselves, it's the people that work with them, and it's understandable, 'cause their job is defense. But, that some of the push back, you get that people are--and again, this is what we get at, it's like this isn't a cathartic movement, like you're going to make yourself a little bit vulnerable.

So, if I'm saying to the brands that I used, I want you to be vulnerable, I want you to look your supply chains, I want you to put your brand at risk. I don't feel like I have the right to do that, unless I put myself at risk and tell everybody that I've got 49 slaves working for me, kind of like, I did it, your move. Like I realized I'm part of the problem, but it's not my fault necessarily, and guess what? It's not necessarily the



brands fault either because they don't make things, there's not Nike Factory, there's no Apple Factory, they buy stuff, they design and buy stuff. And all the way asking brands to do is go, and say it's okay, you know, we're here, make yourself vulnerable but you have to do something too about it, more than just explaining and trying to put your, you know, CSR report and boiler plates out there. We're just going to, you know, gracefully and respectfully say, that's not engagement, that's explaining.

So, there's always that kind of like soft well we can't do this right now, and it's okay, I'm not jaded around that, I just think it's just part of what Slavery Footprint was, like okay. Well, we're going to all go make ourselves vulnerable and we'll become a lot more cooler than you, because we're going to make it very, very cool to say how many slaves work for us. It seems odd and strange, and maybe a little bit provocative, but this is how we're going to do this, because you have to end up coming to us. And at the end of the day, I don't care where you are, if you're Hollywood and Vine if you're Wall Street, or you're Pennsylvania Avenue, everybody is licking their finger and putting it up and they are trying figure out where people are going. So, we'll just have to bring them to us, and so that's, again that's that whole, is if, you know, trying to get somewhere and the fact is a bunch of people in the middle, just go around them, yeah. Hi, what's your name?

Audience member: My name is Cole.

Justin Dillon: Hey Cole.



Cole: I guess this is kind of more of a discussion question.

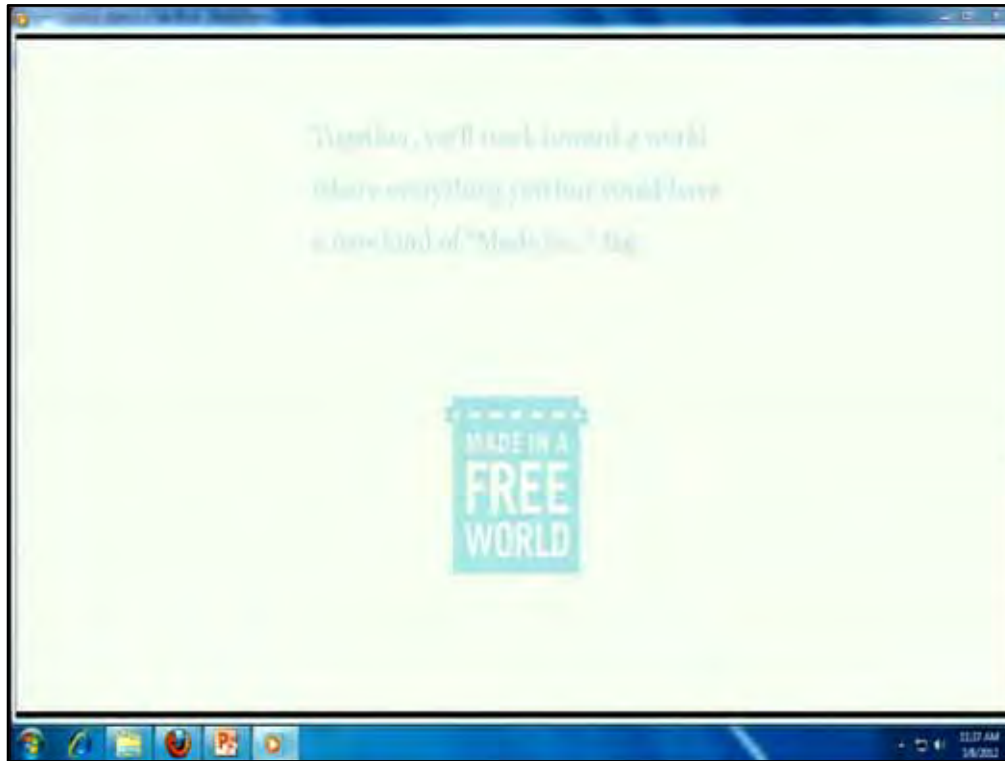
Justin Dillon: Yeah.

Cole: But, I'm--well I'm honestly just me being me, I'm not really aware of other stuff that's going on in the world right now. And one of the first things that made me aware of human trafficking was the Hollywood movie Taken?

Justin Dillon: Yeah. Uh-hmm.

Cole: And actually do you think that movie helps to actually bring an issue up to people or do you think that kind of--puts in a like a fictional block and people just got to put in the line and like, do you think that movie is bringing attention to it or making it more fake.

Justin Dillon: Yeah, it's a super good question. I'll give you my opinion. I don't know if it's accurate. The question was, if Liam Neeson's "Taken" movie about human trafficking is an accurate--when is it accurate? And if it is, is it helpful for the movement in general to get the word out there? It's not super accurate, I mean, but that's Hollywood. And so, and I think Hollywood is a reflection of the drama that we deal with, I mean it's amplified reality, right? And so, I think the net-good of a film like that is very--is very high as far as I'm concerned and I loved it. What it does is it plays upon most people's fear of--oh my God my child has been taken and that's a very



basic fear that that I as a father have as well, you know. My wife reminds of me that every day, like be careful of what you do, like there's people that might, you know, want to take our kid and--you know, I--while, I'm very aware of that, I'm very careful with that, at the same time, I also realized that there are a lot of kids in the world, whose parents aren't looking for them. And those are the targets. When parents come up to me and say, what should I be doing to protect my children getting trafficked? I just said the fact that you're asking that question is the answer. There's plenty of other kids whose parents don't feel that way.

In fact one trafficker in the United States, who is being interrogated and questioned by anti-trafficking groups, they ask, how would you traffic--how would you traffic girls here in the US, and he said, that was really one of the ploys that I would use, is I would walk the mall, and I would--I walked up to girls, young girls, and tell them they were pretty. And if they looked at me straight in the eyes and said yes, I kept walking and if they put their head down, I knew I had them. It's a really simple equation, and so, you know, I think, when parents ask me that, I say, you know, yes we always need to be watching our kids and there are those--those cases, where something like that happens. But those are the kind of the most and it's okay to care about that and feel that, because I think we do need to kind of get our emotions in this space. But we need to feel, we need to take some of that emotion and apply it to other kids, who don't have the same opportunities that our kids do. So, that's my take on, on a film like that, I hope they make another one, I think they are, because it was fun. Hi.



Audience member: Hi, I'm Chelsea.

Justin Dillon: Chelsea.

Chelsea: I have something to ask you since you've been like an activist of this cause and you made the documentary and all of this stuff, how have you absorbed everything emotionally 'cause I know it can be emotionally very intense-- So how'd you dealt with it?

Justin Dillon: Yeah.

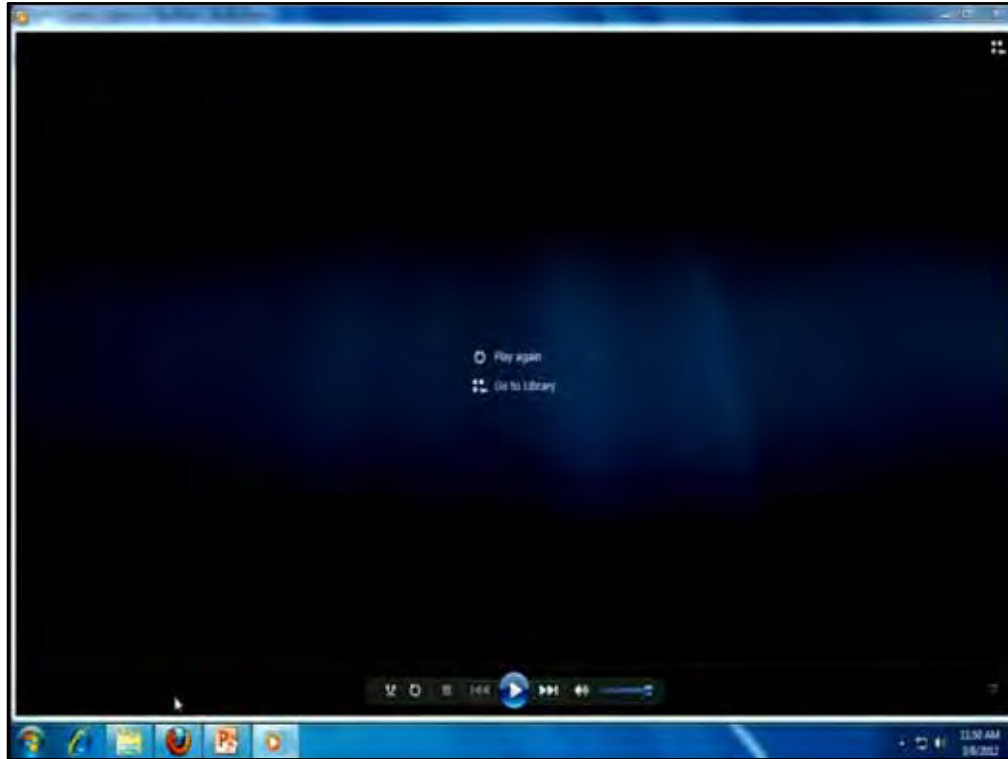
Chelsea: In a positive outlook.

Justin Dillon: [Laughs] And the last part's a--so, Chelsea [laughter], it's Chelsea, right? Chelsea is asking me, you know, seeing me do what I do, how do I--how do I deal with it, emotionally, that's a great question. I don't think I really realized how much I was compartmentalizing. So that's part of my--my plan, which is healthy, it's a, I shot a documentary in the fall that aired on CNN on Thanksgiving. I took a Common--you guys know Common, hip hop artist Common. So I took him to Haiti, to meet child slaves, and you know, it was an interesting voyage for us, because, you know, we framed the whole thing, well I went to--he was filming a TV Show for AMC, called Hell on Wheels, where he plays as like freed slave. And so I go on set, and interview him, I'm like, dude check it out, you're like, and I'm just like, you're post slavery, and now,

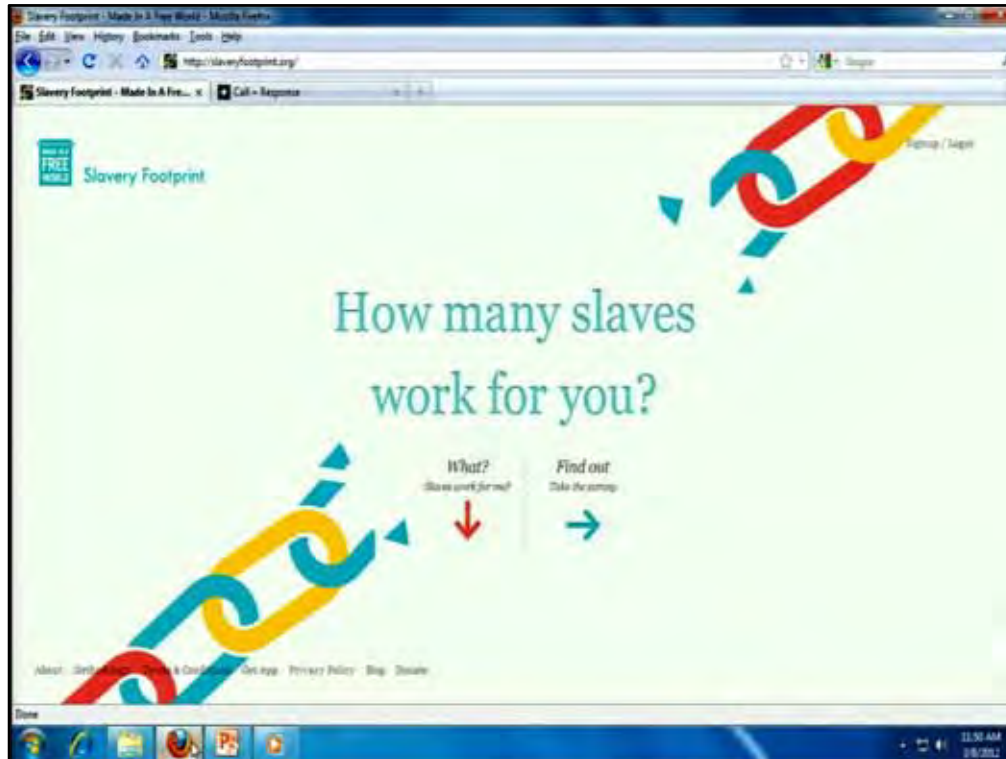


you're going to bump out, I'm going to meet you at the--and take you to kids that are really in it, so there's this frame and he's an actor so he processes things really deeply and I said so it's going to be great, and I'm thinking I had it all together, as soon as we get to Haiti and we're going to see these kids, I'm like, okay meltdown, I'm having a meltdown, point the camera at him. Because you realize that when you're confronted with it, you start putting as a father, you start putting, you know, your kid in that situation.

And so, there's a mixture of how you deal with it, I don't think I have a method, I talked to a lot of people, I have some friends who are checking in on me intentionally. I think that, and it was interesting to watch Common unpack this, the complexity of it, and see how he dealt with it. And I think that both he and his mom told me how it changed his life, and I think all it requires is that, if allowing yourself to be disrupted all the time, like it disrupted me 5 years ago, and it disrupts me often, and allowing myself to just be and serve in that space, it's what's important. I think the way the sometimes people well overcome that is they'll try to dominate it and control it, and that's when, that's when you start seeing activist groups start to become, they look more like, you know, pre-IPO aggressive companies. And it looks really more like a marketing tool, than something that's really here, open hands, how can we help with that? So, for me I just think, I want to remain in a place where I can be helpful and the minute I'm not helpful, I'm out, I'll go back and finish that record.



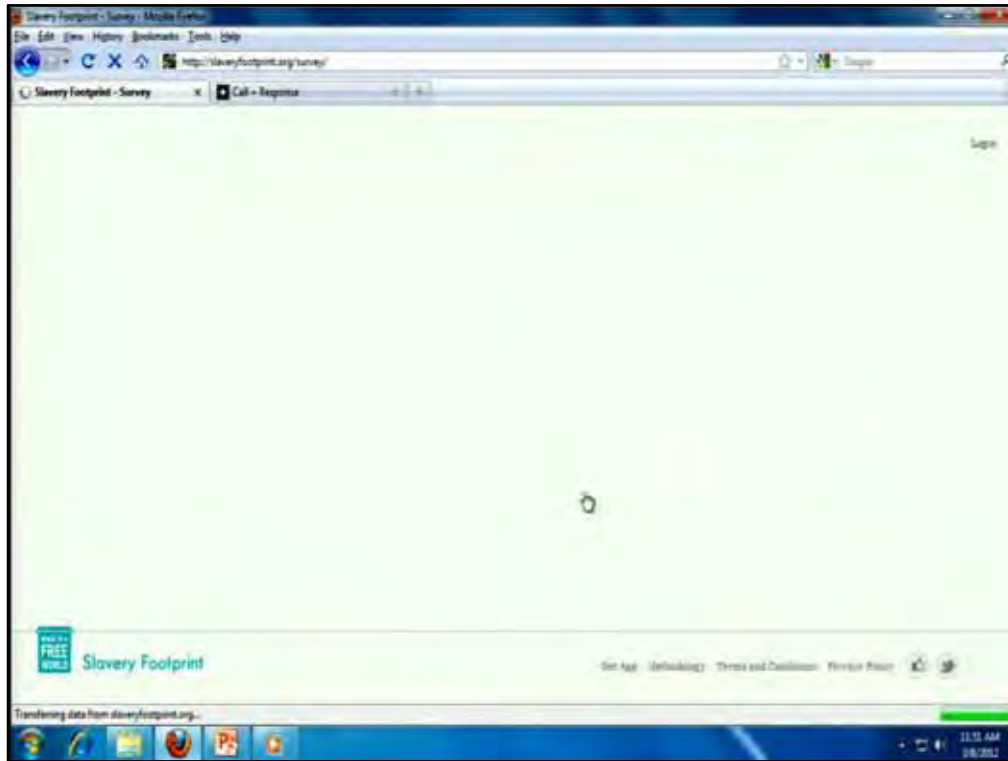
Any more questions? Cool, who wants to take this Slavery Footprint in front of everyone?
Nice. Come on up.
[Applause]



Justin Dillon: All right, so, there might be some points for you like, I have to talk about Facebook, so I may have to avoid that, so that no one can hack your account, just to let you know. Unless the entire school on your account.

Volunteer: Okay.

Justin Dillon: So, this is the first page, we come to at slaveryfootprint.org which, I recommend everybody taking the survey and then be brave and tell all your friends how many slaves you have because it's kind of weak not to. But anyway, first of all, how many slaves work for you? Let's find out.



Justin Dillon: First thing we're going to ask you as it loads. The loading button means, awesome is coming.

Volunteer: Oh nice. That's--that's comforting.

Justin Dillon: Yeah, it's so much awesome, it doesn't even know what to do with itself, do you?

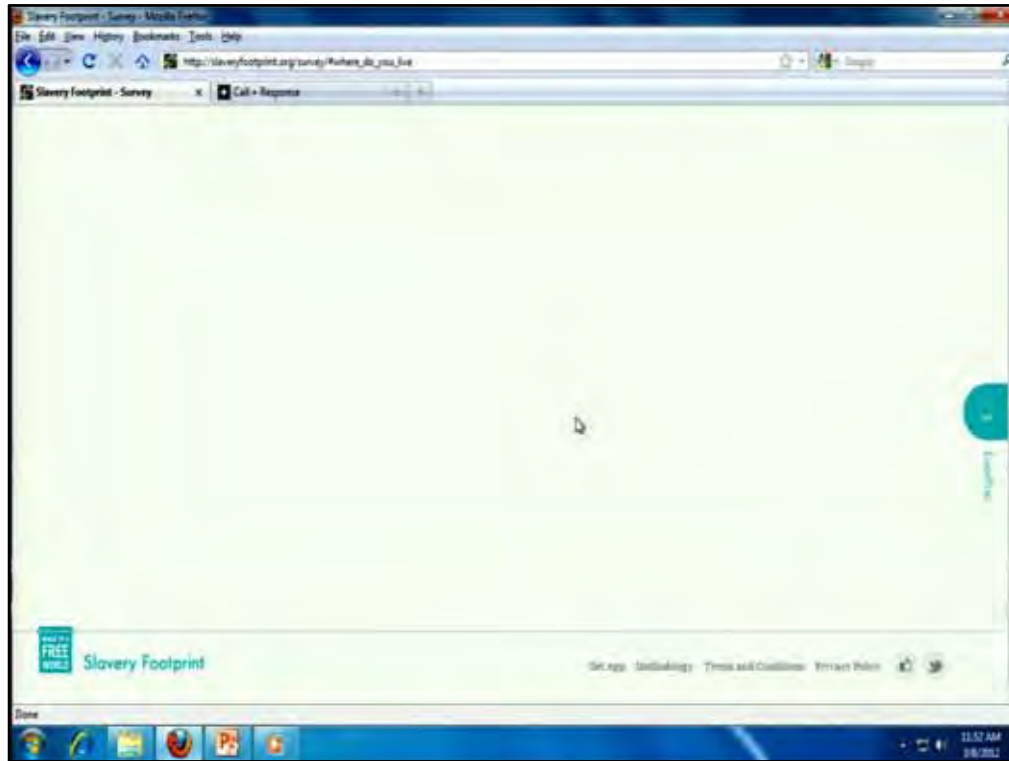
Volunteer: Yeah, we actually we do, yeah.

Justin Dillon: What's funny is when we--when we launched this, this is going to be interesting for 5 more seconds, so this is going to be awkward, but, we made this in HTML 5, and when we launched it at Clinton Global Initiative and it broke within an hour, which is cool, 'cause we immediately put out a press release like, everybody cares and then it was broke for 2 hours and 3 hours, it's like maybe we didn't really build it all that great. So, you really have that slow of internet? Yeah.

Volunteer: It's actually usually pretty good

Justin Dillon: Yeah?

Audience member: So hit refresh.



Justin Dillon: Could it be the computer? I'm not a PC guy so sure, go ahead.



Audience member: Could be Firefox too.

Justin Dillon: Really? Usually works really well on Firefox typically. Is there another browser? Is there Chrome? Is there Google Chrome on here?

Volunteer: I don't know, we have internet explorer.

Justin Dillon: No, no, no. It literally will not work on internet explorer.

Audience member: Try it again.

Justin Dillon: Well, while he's doing that, we'll see if we can just still do it. Are there any questions or anything that you want to talk about as well? Sorry, I'm off mic now. You know what was interesting--sorry, I'll do it here. What was interesting--I'm sorry I've got to do this for that thing. What was interesting at Stanford this week is, and I really would like to take on this, because it's troubling, but there are some students that, you know, university is a great time to begin to ask questions and not be responsible for them, sorry, it is, so you should use it, as much as you can because you can't do that in the job. But some students were saying, you know, and I agree with this, there's never been an empire without slavery, we're enjoying an economy that started off of slavery, it's very true. So, when you look at the developing countries, that are becoming--coming online as economic powers, that's usually where slavery is most strife. And so, what some of the students were saying was, well



shouldn't we give them a chance, since we have that chance? And I think that's a very interesting perspective but I'd like to hear your take on that, because I think, as you can tell, you probably can get a sense of what I think about that, but I'm always interested in what people are thinking and not necessarily saying. And the fact that some people are thinking of that, is disturbing, but it's interesting. Does anybody have a take on that? Do you think that it's an elitist issue, that when we're pushing on developing countries, to tell them to stop using slavery in their supply chains and channel slavery in their domestic work, do you think it's unfair for us to say stop doing that?

Audience member: I don't think it's so much elitist, same thing that we do to raise children, you know, our parents have gone through stuff, and they realized this is wrong, I don't want my kids to do this, you know, it's kind of like more of an affectionate way, to look at these developing nations and say, well, we went through that. We were developing at one point.

Justin Dillon: Yeah, but I mean is that fair to do because like--just like going on that like when somebody tells me how to raise my kid, I'm like, uh-hmm. I'm a little bit like, you know, I know it's like, you may have a point, you know, okay yes. I'll tell him to stop riding his bike in the middle of the street, but you don't have a right. I mean, you do feel that, and now I feel like, that's a great analogy, like I wonder if other countries are tolerating that fact, you know, our state department, who helped fund this web site by the way, our state department has a tier, like a ranking system.



Where we rank other countries, about what they do in like human trafficking and if they're not doing well, we can withhold money from them. It doesn't make us entirely popular, but then again we are writing the check. So, but it's interesting, so we think about this issue over 50 years. Are people are just waiting it out, so that we'll shut up, because pretty soon, we probably won't be writing checks. So what does that mean? We really do--it's important for me to understand what all of you think because what your idea is that are forming around this are once going to identify, is what's going to make our policy and the way that we, in our engagement, around this issue. There's a lot of reason why we created Slavery Footprint now. It's because it's the one thing that affects the world, government can only affect so much, but the marketplace affects the entire world, and if we can change the system now, then as, of the next 10 to 20 years, is we add 2 billion more people to the planet. That's more people to exploit. So the numbers we're looking at right now are paltry, so we can't just pull people out of the lake, we have to start learning how to change these systems and we want to be able to change the marketplace systems. And the expectations of the marketplace for this, so this is really what we're doing here is really about changing the mind set at the consumer level which is going to affect the entire world. So, let see, how many slaves work for you, so you Chico, California, okay next.

So we'll let you choose that. You can choose here--yeah. You can choose your color, but you can be blue today. I mean you can choose the other colors too, we just felt like that was, blue is kind of the great, you're 25? Right. I just want to make sure, you weren't lying. Okay, you can just say I'm not going to include them.



I figured that. [Laughter] Do you have a car? There you go. That's you. All right. Yeah. So this is just a way, you know if all the food you eat is 100 percent. This is a way if you'll kind of talk about what your diet is. So, and you do that by selecting each thing on the left and then you can move the little slider based on what you think. Everybody realize about this first one [laughter], but that's cool. I'm not saying, you're going to lie.

Volunteer: I just want it oh—

Justin Dillon: Oh the slider. So you can move it, see?

Volunteer: I'm going to go and drop it because I probably need that much.

Justin Dillon: There you go, you're going to have a, you're a model citizen. There you go, all right. So, just go for bravery. All right. There you go [laughter] and would you say your appetite is like medium, large, like bird, bear?

Volunteer: Large.

Justin Dillon: Okay, so you can change that too.

Volunteer: Oh, that's funny. [Laughter]



Justin Dillon: We'll go with large. Okay, oh you got to go up, if you're going to go large, you go to the bear.

Volunteer: All the way up?

Justin Dillon: There you go, you're a bear. Okay, all right, all right. So this is a point which, you know, if you're a model citizen, you really want to like talk about, details, once you hit that okay. Okay. Everything, so, everything you see in here these 400 different consumer items, where we figure out the amount of force labor it takes to make every one of those items. So, we give you a chance to go through and tell us more about your avocados and your, you know, I mean, some people do this, and that's interesting, you can go through and like, man I don't eat chips, take that off, I mean, you can do that. So, you can find soon, but you don't have to right now, you can just keep moving, hit the X, and just move along. We just assumed as soon as you hit male, that you don't have any make up. That maybe being, you know, but you can go back and change that if you want, but anyway, this is some of the basic things. Do you have contacts? So, get rid of those, click on those. Right there. And do you own a perfume?

Volunteer: I have Axe, does that count?

Justin Dillon: Yeah, it does. A lot of slaves in Axe. I'm kidding. I don't know. All right, no, we don't--one of the things, keep going, one of the things that we did with this is



brand agnostic. We're not here to talk about brands because the reality is, whether it's toothpaste, oh no, I know you got bling. Whether it's toothpaste or baby wipes, a bicycle together, they're all made of the same raw materials, manufacturing process. So this is also an education about how brands do things because even know that Apple is getting busted for Foxconn, guess who else make their computer at Foxconn. Dell, HP, everyone else, so the reality is, everyone's buying the stuff from the same place, it's just getting designed and packaged differently, so we went brand agnostic this way. And what's great about it is within, say, you know, the relationship between you and the producer is far more interesting between me and the producer as the activist. So it's up to you to be able to talk to the people who make your contacts or your baby wipes, or your bling.

So there's a lot in electronics, but you just can pick something that looks a little bit more like you gamer--there you go. Okay, well just keep moving. Yeah, but you can just skip it.

You're gonna have to hit "Okay" to make that go away. 2.0 will fix that. And these are just things that you may do, I don't know if you snowshoe, I have no idea why we include snowshoeing in this. But we didn't want to be California-specific, we have to love our Northern brothers and sisters, so we put snowshoeing in there. But if you think those things relate to you--there you go. Okay.



It's getting--he's very brave to do this by the way. Let's give him a hand for [applause] doing this in front of everyone. [Applause] You said--are you auditing this class or something? You don't know the people here.

Volunteer: No, I'm in a religious studies class.

Justin Dillon: Yeah.

Volunteer: As part of the class, the teacher wanted us to, wanted us to just go to a cultural event.

Justin Dillon: Okay.

Volunteer: This was on a list of good things.

Justin Dillon: Okay. Aren't you glad?

Volunteer: I'm glad to be here.

Justin Dillon: Yeah.

Volunteer: Very interesting site.



Justin Dillon: Okay. Yup, oh we'll end it in two.

Volunteer: Yeah, one more step after this.

Justin Dillon: Yeah. So it's the final--it's the big final step. Okay. And one of the reasons we designed it to look like a closet--can anybody really answer how many pants or shoes they have, but you kind of know what it looks like from like space like, or like from space for college students like, what does it look like on the ground? [Laughter]

Volunteer: Okay.

Justin Dillon: All right. All right. Now just pull the zipper. Now the reason we asked this as you can see, you know, obviously we're not going to make anyone answer this question, 'cause would anyone answer this question? But it's an important one to ask because reality is that forced labor is in the sex industry, go for it. So, now I'm going to trust you that you're going to do this later, but there you go. You've got this many slaves. So what--not only have we been able to determine how many it takes to produce your lifestyle, but we also know the way they are and what their lives look like. And this is what's important, you can skip this for now. But what's important about this is that you identify these people as human beings not as statistics. We have to humanize the process otherwise it's just numbers. And so, the reality that you have 63 people forced--by the way that's minimum it's probably conservative but I'm



just sorry for the bad news. But the reality, you got—this many people working for you is--it creates an opportunity for you to advocate on their behalf. And if you come back later to the site and you can get online you can get the app. And one of the things that we're dealing with the mobile app is called the Free World Apps, is we're giving you an opportunity to go tell your story out in the marketplace. This is where the rubber meets the road when it comes to change in global markets.

Every year the multinationals and brands that we love and use every day and I'm no hater, I'm a lover, I believe the free market can free people. But the people that we buy from every year and spend about 27 dollars for car, for university students, is actually quite a bit more, 'cause you're going to be consumers longer. But a minimum of 27 dollars on you a year, to figure out what you want. This is a way to tell them what you want. If you buy the app and you got out these ways in which you can use "check-in" technology, you can send letters to companies. You can map out your entire city of Chico to create a marketplace demand for products that are made in a free world. And by the end of this year, we're going to meet multinationals at the table and say if you want to meet these consumers in the marketplace we can give you a way to do that, that substantive that goes all the way down to the bottom in supply chains and be able to create what we believe is a free world. So that the multinationals are actually able to join us and be cool with us, and be transparent with us, to be able to push their brand all the way down to the jerks at the bottom of the supply chain that are exploiting people for labor. This is a beginning, this is act one. What you do with it is act two. So knowing this, this information means nothing



unless something is done with it. And so, keep an eye on slavery footprint over the next couple of weeks, 'cause we're going to be releasing new versions of things that you can do. The key to this is to stick with it. And the key to this issue is to move beyond catharsis and stay with commitment. Thank you by the way. I appreciate it, thank you.

[Applause]