A classroom resource for creating meaningful change through the arts. This resource is a part of the WE Schools WE Film For Change campaign.

Grades 9 to 12
American Edition
Dear Educator,

Welcome to the WE movement. We are so glad you’ve joined us in our mission to inspire, educate and empower students to find their place and voice in the world. Throughout the last two decades, educators have stood by us. With over 16,000 schools thriving in WE Schools, we are delivering impressive results in academic engagement, life skills and civic engagement. Through experiential service-learning, students become more engaged in local and global issues.

We know the power of stories. As many of you know, our humble beginning was sparked by the story of the life and death of Iqbal Masih, a boy who stood up to fight child labor which he experienced firsthand. Twelve-year-old Craig read this story in the newspaper one morning and our lives have not been the same since. More than twenty years later, we continue our work, which in part is sharing the stories of child laborers like Iqbal, but also of children who are overcoming barriers that work to prevent them from attending school and of young people who are working to change their world locally and globally.

Arts for Transformation is designed to be a part of the process of creating and sharing stories. Students will learn about the power of a story and the mediums that stories can be told with, and have the opportunity to become storytellers—to share their stories or the story of another.

This is an exciting time to work in education. Together, we have the power to reignite the fundamental purpose of education: moving students to want to learn, and preparing them with the life skills to better the world and forge their own paths to success.

Thank you for having the passion to bring WE into your classroom. We are honored and encouraged to work with such a dedicated and enthusiastic group.

We are stronger together,

Craig and Marc Kielburger
Co-Founders, WE
Essential Question: What is experiential service-learning and how can I incorporate it into my classroom instruction with WE Schools curriculum resources?

WE Schools

WE Schools is a unique, step-by-step program that challenges young people to identify the local and global issues that spark their passion and empowers them with the tools to take action. Educators and students work together to learn about the world and to take action to create meaningful change. Delivered in 16,000 schools and groups across North America and the UK, the program provides educators and students with curriculum, educational resources and a full calendar of campaign ideas.

The Four Steps of WE Schools

1. **Investigate and Learn**
   Students explore topics related to a real-world challenge or opportunity.

2. **Action Plan**
   Students develop a plan to implement their service-learning project, including one local and one global action.

3. **Take Action**
   Students implement their action plan.

4. **Report and Celebrate**
   Students present the results of their service-learning initiatives.

What Is Experiential Learning?

Experiential service-learning is based on a structured academic foundation that goes beyond volunteering and community service. It’s a practice that engages teachers and students with their communities in a structured way and allows students to meet their learning objectives while addressing their community’s needs.

Setting Students Up For Success: In School, the Workplace and Life

WE Schools Introduction: WE.org/we-at-school/we-schools/

Living WE is about improving our lives and our world by reaching out to others. It involves focusing less on “me” and more on “we”—our communities, our country and our world.

Social Emotional Learning: The WE Learning Framework is grounded in social emotional learning principles, helping students develop the skills to manage their emotions, resolve conflicts and make responsible decisions.

Global Mindset: The ability to operate comfortably across borders, cultures and languages is invaluable. WE Schools programming promotes global mindedness and cultural competency amongst student populations during their formative years.

Active Citizenship: Students act on their growing knowledge by connecting with others in their communities, thereby generating interest, further research and engagement in local and national causes.

Reflection is a key component of our experiential service-learning model. Our reflection activities direct students’ attention to new interpretations of events and provide a lens through which service can be studied and interpreted.
Arts for Transformation Overview

We are all storytellers. Through our communication with others in-person and online, through the way we choose to spend our free time and through the way we express ourselves with the arts. With the right tools and a little courage, students will feel empowered to become the kind of storytellers that change the world.

Arts for Transformation is a classroom resource that identifies the power of film for telling stories that change the world. This resource includes detailed plans, blackline masters and appendices. The activities inform, engage and empower students to become storytellers. Students will learn the power of storytelling, how to use various mediums such as film and will have the opportunity to share a powerful story that they want to tell.

Subject(s): Visual and Performing Arts, English Language Arts, Social Studies

Grade Level:
Grades 9 to 12

WE Learning Framework Skills:
- Argumentation
- Information literacy
- Leadership skills
- Organization
- Action planning
- Research and writing
- Critical thinking
- Reflection

Essential Questions:
- What is the importance of storytelling?
- Why is film a good medium for sharing stories?
- How can film be used to create positive social change?

Rationale

Participant Media and WE believe that telling inspirational stories enables us to create real world impact. Through the art of film, Participant Media and their digital entertainment division, SoulPancake, are raising awareness on the most important social issues affecting our local and global communities today.

Assessing the Learning

You know your students best—their learning styles and preferences, skill levels and knowledge. You are in the best position to anticipate the habits of mind that will make this classroom resource successful. We are mindful that students may be at different reading levels, including English Language Learners (ELL), and may have learning differences. In response, the Educator Notes throughout the resource make suggestions for differentiation along with extension and enrichment ideas that can be used.

Teaching strategies include film, storytelling, carousel, jigsaw and graffiti exercises. Assessment strategies include entry tickets, graphic organizers, think-pair-share, discussions, reflection and peer feedback.

Word Bank

Consumer—A person who uses something.

Medium—A means by which something is communicated or expressed.

Source: Oxford Dictionaries oxforddictionaries.com

Materials and Resources

- Chart paper and markers
- Appendix 1: Classroom Observation Forms
- Blackline Master 1: My Story, by Kim Phuc
- Blackline Master 2: Storyboards

Explore other resources and current campaign offerings at WE.org
Lesson 1:

The Power of Storytelling

Suggested Time:
60 minutes

Common Core Alignment (Grades 9–12)

- CCSS.ELA-LITERACY.RI.9-10.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RI.9-10.6 - Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
- CCSS.ELA-LITERACY.RI.11-12.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- CCSS.ELA-LITERACY.RI.11-12.6 - Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Learning Goals:

Students will:

- Explore the power of storytelling to connect people and potentially change opinions and behaviors

Investigate and Learn

1. **Recommended Assessment For Learning:** Ask students to turn to a peer and take turns telling a story in 60 seconds or less. Once everyone has had a chance to share their story, ask students whether the story they told was true or made up. Create a tally on the board under the heading “Fact or Fiction.”

2. Follow-up by asking students, which stories have more of an impact on you and society? Explain why.

3. Explain to students that while some of these stories may seem insignificant, some stories have the power to change the way we think or push us to act. Assign groups of students one story each from the following list or use examples of your own choosing.

**Educator’s Note:** Some of these stories and images are disturbing. They were selected as examples of stories of moments in time that changed the way people think and behave. Please take caution before sharing with students.


4. From the story, ask students to identify the following:
   a. What are the key facts of the story?
   b. Whose story is it? (Consider whose story it was initially and whether it became part of a larger collective story. Identify whose collective story it is a part of.)
   c. What feelings does it evoke in the people who consume the story?
   d. What makes this story powerful?
   e. Can this story change the world?

For example:

Rosa Parks refused to move back on a city bus to allow a white person to sit, as she was required to do by segregation laws—local and state laws put in place to keep people separated by race. Although the laws were identified as “separate but equal,” equality was not met and not intended by the white lawmakers, who sought to keep their upper status while attempting to push black people to a lesser status. Mrs. Parks was not the first black person to refuse to move; she herself had been thrown off the bus before. However, after her arrest and subsequent release on bail put up by NCAAP (National Association for the Advancement of Colored People) leader Edgar Nixon, her story was shared, and the black population of Montgomery decided her story was the last one they needed to hear before taking action. They began a boycott of the segregated bus system. By walking or arranging car pools, the boycott continued for over a year while identified leaders of the movement were arrested and protesters endured lengthy commutes, ridicule, sore feet and more. The story not only rallied the people of Montgomery, it became one of the well-known stories of the Civil Rights Movement. It was further woven into the American story when a statue of Rosa Parks was unveiled by President Obama on February 27, 2013, as part of the U.S. Capitol Art Collection. (Source: Summary based on video.)

5. **Recommended Assessment As Learning:** Ask students to return to the story that they told at the start of class. Ask them to reflect on whether the story was good or not and why. Students should create some criteria of what makes a good story, for example: Was there a purpose or morale to the story? Is the story enjoyable and memorable? Was the story clear and easy to understand? Students should pull from their experience as storytellers and story consumers.

**Enrichment:** Storytellers often have an expectation of how their stories will be received, discussed and understood, but sometimes stories take on a life of their own. Once a story is released, the storyteller no longer has control over its life. Social media proves this to be true every day. How stories are received can take negative turns. Sometimes the story becomes a legend and the truths surrounding it are blurred.

Consider a historical example: the photo of “The Napalm Girl.” The photo of a naked girl running through the burning streets of her village, which had just been attacked with Napalm gas during the Vietnam War, is held up as an image that changed the course of the war. While it did affect the people who saw it in North America and around the world, who may then have been prompted to act, or at least think about the Vietnam War in a new light, this single image cannot be held as the solo effort that ended the war. And what of the girl who made this photo famous? What happened to her? Where did her life lead to after this tragic day? What does this image mean to her? Is it the focus of the image, but is it her story that is being told? Or is it the story the photographer wanted to tell?


A modern example of a similar situation may be of the Syrian child refugee and the death of Alan Kurdi. Similarly, to the photo “The Napalm Girl” the photo showed the story of an innocent child who life was changed by war. It was quickly shared widely and changed the way people thought, spoke and acted in relation to the Syrian war and the refugee crisis. Like “The Napalm Girl” the effects were felt widely, beyond the beach where the young boy laid. Each image may not be responsible for ending the war that created the situation captured on film, but each image changed the people who viewed it. Photo and news article: “Shocking images of drowned Syrian boy show tragic plight of refugees,” The Guardian. [www.theguardian.com/world/2015/sep/02/shocking-image-of-drowned-syrian-boy-shows-tragic-plight-of-refugees](http://www.theguardian.com/world/2015/sep/02/shocking-image-of-drowned-syrian-boy-shows-tragic-plight-of-refugees).

When examining stories and preparing to be storytellers, keep in mind that the power of a story is not always in the storyteller’s control. Additionally, if you are telling someone else’s story, you should consider the responsibility you have to them.
Lesson 2: The Medium and the Message

Suggested Time: 60 minutes

Common Core Alignment (Grades 9–12)
- CCSS.ELA-LITERACY.RI.9-10.7 - Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.
- CCSS.ELA-LITERACY.RI.9-10.5 - Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs or larger portions of a text (e.g., a section or chapter).
- CCSS.ELA-LITERACY.RI.11-12.7 - Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- CCSS.ELA-LITERACY.RI.11-12.5 - Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing and engaging.

Learning Goals:
Students will:
- Explore various mediums and their effectiveness in sharing a story
- Understand that the medium a story is shared in plays a significant role in how the story is consumed

1. Begin the class with a story: I was texting with my best friend the other day, like we normally do, but at some point I realized she must have misunderstood what I wrote because I stopped receiving texts. It wasn’t until I called her that we were able to clear things up.

Discuss the following:
- a. Has this ever happened to you?
- b. Why might she have misunderstood? I did not intend to upset her with what I wrote, I was being sarcastic.
- c. Is there any way to better convey tone in a text or written message?

**Educator’s Note:** An important point to discuss is that texting, while a valuable method of communication, has its shortcomings. The way we communicate a message is shaped primarily by the medium or format. This is the basic premise of Marshall McLuhan’s famous quote, “The medium is the message.” This will be explored further in the next couple of steps.

**Enrichment:** Write the quote: "The medium is the message—Marshall McLuhan” on the front board. Show students "The Medium is the Message by Marshall McLuhan: Animated Book Review," Eudaimonia, www.youtube.com/watch?v=gCr2binb4Fs (4:49). After watching the video, ask students to consider how the information that a text message contains is shaped by the medium or method of communication, the cellphone. How is receiving a message as a text different than speaking to someone in person?

2. **Recommended Assessment For Learning:** Using think-pair-share, ask students to respond to the following questions:
   - a. What medium do you use to communicate regularly?
   - b. What information do you create? How much of this information can be considered a story?
   - c. How is the medium the message?

**Extension:** Show students a video of Kid President using the Internet to share his video and help collect socks and other goods for homeless shelters with Socktober: “Hello Internet! It’s #SOCKTOBER! Love, Kid President,” www.youtube.com/watch?v=dFZGyUZ9YrM (4:39).

   - a. What is the medium?
   - b. What is the message?
   - c. How is the message hindered or promoted by the medium?

Robbie Novak (Kid President) is using a video shared on the Internet to criticize what people share and consume on the Internet. He is also attempting to use the power of the Internet to raise awareness of the issues of homelessness and collect socks and other goods shelters and organizations that work with people who are homeless have a need for.

3. Ask students to consider the photoblog Humans of New York. Humans of New York features street portraits and interviews that tell the stories of people in New York. Share a story: www.humansofnewyork.com. Individually or with a partner, think about the mediums used to share the stories. How does the medium affect the content? How does it make the stories shared powerful?

**Educator’s Note:** In the next lesson, students will begin their own story sharing process. Have students begin the process with a reflection piece that will help them identify the story they want to tell. Students may choose to record their story through an art project, such as photography, in writing, on film or another medium; however, to align with the WE Film For Change campaign, the lesson plan will focus on film as the medium.

4. **Recommended Assessment Of Learning:** On August 24, 2017, Brandon Stanton, the creator of the photoblog Humans of New York, announced that Humans of New York will now air on Facebook as a video series. Stanton believes “video adds a deeper layer” and provides a closer opportunity to “actually be there.” As a storyteller, what type of medium holds the most power? What kind of medium would you tell stories in? Have students write or record their reflection by answering the questions and explaining why the medium is the message.
Lesson 3:
The Story I Want to Tell

Suggested Time:
120 minutes

Common Core Alignment (Grades 9–12)

- CCSS.ELA-LITERACY.RI.9-10.5 - Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs or larger portions of a text (e.g., a section or chapter).
- CCSS.ELA-LITERACY.W.9-10.3 - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.
- CCSS.ELA-LITERACY.RI.11-12.5 - Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing and engaging.
- CCSS.ELA-LITERACY.W.11-12.3 - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Learning Goals:
Students will:

1. Identify the sequence for the story they want to tell

2. Recommended Assessment For Learning: Post a few pieces of chart paper around the room and provide markers for a graffiti exercise. Display the question: Why does the world need storytellers? Encourage students to respond with single words or more developed thoughts written scattered, graffiti style, using information from the PBS clip or from personal experience and opinion. After a few minutes, as a class, take time to review and reflect on student responses.

3. Action Planning

3. Ask students to reflect on what they have learned about storytelling so far. Ask students to consider what story is worth telling.

4. Recommended Assessment As Learning: Invite students to write or record a reflection that explores the story they want to tell.

5. Using the reflection piece students created from the previous lesson, ask students to sketch out the story they want to tell. When they are ready, students may use Blackline Master 2: Storyboards to sketch out the story they want to tell in sequence.

6. Recommended Assessment As Learning: Invite students to share their storyboards and plans with a partner for peer feedback. Encourage students to provide constructive feedback using the following model:
   a. I really like ________.
   b. Have you ever thought of ________?
   c. I think people will respond to ________.
   Circulate and record observations using forms from Appendix 1.

7. In addition to the sequenced sketches, ask students to include a brief descriptive text with their final storyboards.

8. Encourage students to consider the following elements in their final product:
   a. Target Audience—Who will be watching the video?
   b. Cause—What is the reason you are sharing this story?
   c. Message—What is an effective story?
   d. Music—This will set the tone of the video, so choose carefully.
   e. Pictures—Positive or negative images? A mix of the two?
   f. Call to Action—What do you want people to do after seeing the video? Share knowledge? Take action?

9. Recommended Assessment Of Learning: Have students submit their storyboards for assessment. Students may take turns privately presenting them to you. Record observations with forms from Appendix 1.

Recommended Assessment As Learning:
Invite students to share their storyboards and plans with a partner for peer feedback. Encourage students to provide constructive feedback using the following model:

a. I really like ________.

b. Have you ever thought of ________?

c. I think people will respond to ________.

Circulate and record observations using forms from Appendix 1.
Lesson 4:
WE Film For Change

Suggested Time:
60 minutes

Common Core Alignment (Grades 9–12)

• CCSS.ELA-LITERACY.SL.9-10.5 - Make strategic use of digital media (e.g., textual, graphical, audio, visual and interactive elements) in presentations to enhance understanding of findings, reasoning and evidence, and to add interest.

• CCSS.ELA-LITERACY.SL.11-12.5 - Make strategic use of digital media (e.g., textual, graphical, audio, visual and interactive elements) in presentations to enhance understanding of findings, reasoning and evidence, and to add interest.

Learning Goals:
Students will:

• Use the medium of film to tell and share a story

Educator’s Note: Students should now be ready to film or, if they cannot film, complete their stories if they are using another medium. If students are telling someone else’s story, they may need to complete this step outside of the classroom. Allow students to use personal devices for filming or use school equipment, if available.

Take Action

1. Provide students with time to record their stories.

2. Share with students WE Film For Change, a WE Schools campaign that promotes action through an art project, visit www.WE.org/wefilmforchange.

3. Keeping in mind what they have learned from the lessons, ask students the following questions:
   a. What are the goals of this campaign?
   b. How can I use my storytelling project to be a part of this campaign?
   c. How would participating in this campaign benefit our local community?

4. Encourage students to sign up for the WE Film For Change campaign by registering at www.WE.org/wefilmforchange.

5. Before interacting on or using social media, review classroom and school guidelines. Before interacting with members of the wider community, review classroom guidelines on etiquette and respect.

6. Ensure students are actively participating and collecting data throughout the Take Action phase by recording observations on the forms in Appendix 1.

Report and Celebrate

7. Film can be used to create positive change, but films need to be shared. Invite students to share their films and art projects with the rest of the school and local community. Hold an event that displays art projects and screens the films.

8. Find ways to amplify the messages portrayed in the films and art projects through marketing beforehand. At the event provide information and ways for people to get involved in social justice issues raised in films and projects.
## Appendix 1: Classroom Observation Forms

### Classroom Observation Form 1

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# Appendix 1: Classroom Observation Forms

## Classroom Observation Form 2

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### Appendix 1: Classroom Observation Forms

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Appendix 1: Classroom Observation Forms
Blackline Master 1: My Story, by Kim Phuc

Excerpt from ME to WE: Finding Meaning in a Material World, by Craig Kielburger and Marc Kielburger

I still can't look at the picture, not even today. It hurts too much.

That image of myself as a little girl in Vietnam, running with my arms hanging wide, naked, my skin on fire, my mouth open in terror and crying for help, the smoke all around me—it still is too powerful. I feel so horrible inside, like it's happening all over again. I can smell the burning, I can feel the heat, and deep in my soul, it hurts!

So I don't look. I keep the picture filed away, hidden from view.

But I don't feel hatred for that picture anymore. Instead, I feel grateful. To me, that picture is a gift.

It took a very, very long time for me to feel that way.

For many years, I was just the Girl in the Picture—and I hated it.

I had been photographed when I was nine years old and my village was hit by napalm. We were running on the highway, away from the explosions. The sky was red, as if heaven were on fire. I could not keep up with my brothers; they ran too fast. As I ran, I turned to see an airplane flying low to the ground. I had never seen one so close before. I watched it drop four bombs into the swirling smoke. I kept running.

Suddenly, a force struck me from behind. I fell forward onto the ground. I did not know what I was doing when I pulled at the neck of my shirt. I just felt so hot. My burning clothes fell away from me. I looked at my left arm. It was covered with flames and brownish-black goo. I tried to wipe it off and yelled in pain as my hand began to burn too.

I knew I should catch up with my brothers, but I felt so tired and so thirsty, like I was burning on the inside. “Oh, Ma,” I kept crying. “Nong qua! Nong qua!” Too hot! Too hot!

That's when the journalist took my picture.

I hardly remember what happened next. The journalists poured their canteens of water over my skin; it was falling off in pink and black chunks. The photographer got a poncho to cover me, then helped me into a van and drove me to the hospital in Saigon. The van swerved around refugees, and with every bump I screamed in agony. The napalm had incinerated my ponytail and left my neck, my back, and my left arm a raw, mushy, oozing mess. It had killed my two cousins. I wished it had killed me too.

It wasn't until much later that I learned that the picture, taken by AP photographer Nick Ut, had been printed on the front pages of newspapers around the world and won him the Pulitzer Prize. It made Nick famous. It made me famous too, though I wished with all my heart it had not.

For the next fourteen months I remained in an American hospital in Saigon, enduring many surgeries and painful procedures paid for by a private foundation. I had to relearn how to stand, walk, and feed and dress myself. Finally, recovered, I was sent back to my village to try to rebuild my life.

But my life would never be the same.

I could not take the hot sun on my unstable new skin or the blowing dust in my damaged lungs. I suffered bad headaches and sudden, intense pain. My family was forced to live in a hot, airless house in the city as war raged on around us. We had little money, not even for the ice I depended on for pain relief.
Blackline Master 1: My Story, by Kim Phuc

As the years went by, I remember as a teenager feeling so very ugly! I would look in the mirror at the scars that covered my body and ask, “Why me?” I was able to hide my disfigurement by growing my hair long, wearing long sleeves, and resting my left arm on my hip so you couldn’t tell it was shorter.

It was my shameful secret. Once when I was seventeen, sitting at my desk waiting for the teacher to arrive, I heard some girls talking about a boy who had scars on is hands. “He is so handsome,” one girls said. “Ooooh! Yuck!” the others chimed in. “Have you seen his scars? So ugly!”

The only thing that kept me going was my dream of becoming a doctor. I’d been so impressed with how the doctors had helped me I wanted to help people too. I studied hard and was accepted into medical school. I was thrilled—but it was short-lived. A few months later, foreign journalists found me. They wanted to interview me ten years after the war.

At first, I was flattered—me? Famous? But then the Vietnamese communist government took over, demanding that I act as their anticapitalist poster girl, their symbol of the war. They told me what to say and do, watching my every move. They made me abandon medical school and be available to pose for the cameras. Outside, I was smiling; inside, I felt so sad, like I was a victim all over again. I could have no friends; it was too dangerous. They warned my parents that if something happened to me, they would go to prison.

In between media interviews, I went to the library, reading every book I could find on religion. I’d hoped that within those pages I would find some answers, some meaning for my life. There, I found my answer. God, I decided, had saved me for a purpose. Through my new faith, I would find that purpose.

The Vietnamese government finally relented and allowed me to continue my education, this time in Cuba. It was there that I met my husband—and decided that I would finally escape the clutches of the communist government.

I told no one, just bided my time. And one day, I saw my chance.

It was 1992. My husband and I were returning from our honeymoon in Moscow, and the plane needed to refuel in Canada. I looked out the plane window at the wide open spaces of Gander, Newfoundland. We knew nothing of this country except that it was cold—and free. That was enough for me. I had never felt so scared in my life—or so strong. With pounding hears, we left our bags on the plane and never turned back.

I came here to get away from Vietnam, from the war, and from my life as the Girl in the Picture. I wanted to make my life quiet. It did not work out that way, but that’s okay. I have found something else—something better. I have found my purpose. I travel and speak out to tell people that war is bad, that tolerance and forgiveness are good, that our real enemy is anger and bitterness.

And I have found that people listen. I believe that’s because I speak from my heart. They see me as an innocent little girl who suffered so much, who is supposed to be angry, who is supposed to be dead. Although I did not become a doctor, I did find another way to heal. In 1997, I established the Kim Foundation, a nonprofit group that provides funds for medical assistance to children who are victims of war and terrorism. In 1997, I was appointed a Goodwill Ambassador for Peace for UNESCO.

I could have stayed frozen in time, forever the Girl in the Picture, forever the victim. But I no longer run away, and I am no longer a victim. It was the photograph that saved my life, but it was my reaching out to others that finally convinced me it was a life worth saving.