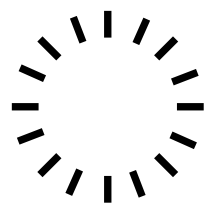


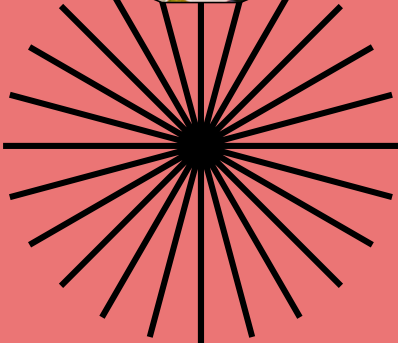
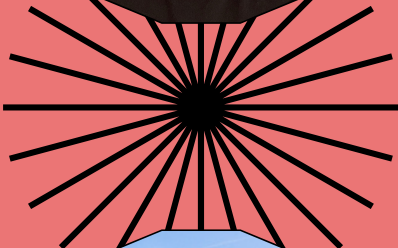
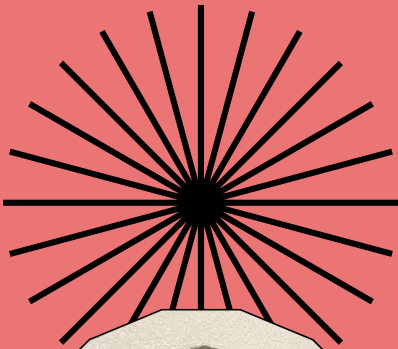
# **BREAKING BINARIES: A ZINE ON THE GENDER NON-CONFORMING EXPERIENCE**



**By: Julia Barrera**



# ACKNOWLEDGEMENTS



Firstly, I want to extend my utmost gratitude to those who have contributed their stories and perspectives to this zine. Your bravery, spirit, and perseverance inspire me. I hope I have done you justice.

A special thanks to my mentor Ljiljana Coklin, who has constantly pushed me to think out of the box and undertake this project. The way that she guides students is truly special and one of a kind, and I am grateful to have such a caring individual support me in all that I do.

Thank you to my second pair of eyes, my editor Chloe Schicker. Her passion and dedication to this project has made me so happy and at peace. Here's to queer excellence!

To my mother, thank you so much for supporting me and listening to all of my ideas. The road here has not been easy, but she has stuck with me for every tear, every laugh, and every roadblock.

A special thanks to my peer group in the Raab Writing Fellowship at UCSB. They have been extremely supportive in class during my ramblings and complaining and have been able to offer constructive criticism and advice. It has been an honor to work alongside fellow queer creatives.

**Finally, to whoever is reading this, I am thankful for you. I hope you can find community and comfort in these pages. You are valid and you are loved. Never forget that.**

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# INTRODUCTION



## The Development of Breaking Binaries: Documenting Fluid Stories.

A year ago, I had no idea I would be here. It was only fairly recently that I began identifying as nonbinary, and even more recently that I was willing to verbalize it, let alone make it the spiritual center of this project. As a gender non-conforming young person navigating their gender identity, I have often found myself isolated, feeling as if no one could relate to how I feel or understand the complex emotions bubbling up inside. Finally, a unique opportunity arose for me to undertake a new creative project and I seized the moment.

Over two months, I interviewed seven gender non-conforming students at UCSB about their lives, perspectives, and hopes for the future to create this zine. As a radical feminist scholar, I have learned the significance of the highly interactive method of interviewing. Interviewing isn't an interrogation, or at least it shouldn't be. Your participant is deeply involved in what is a two-sided conversation, the co-creation of specific meanings and ideas. To preserve the

unique storytelling and truth of each participant, the interviews were largely unstructured, featuring only a few general guiding questions. This encouraged the students to be co-authors of their narratives. Striking this nuanced balance of rich responses and comfortable flow isn't easy. It involves trial and error. The occasional stutter or choking on words. Some pauses to look through potential drafted questions, perhaps an apology for taking too long. Although I had seized the chance to connect with my community, I had to connect with them on a deeper level, even though they were, for the most part, strangers. Being more introverted and inexperienced, I had little nagging thoughts: What am I doing? It's easier to ask straightforward questions. However, the further I tugged at those thoughts, the easier they unraveled before my emotional intuition. I wanted people who participated in this project to be directly involved with what exists within these pages. Because too often, as individuals outside the binary, our stories are policed for palatability, or even completely erased. We are censored not just by actively hostile sources but by structural institutions like academia that define what our research must look like or which creative story receives an A. We rarely have completely open chances to be

authentic and raw. For this project, I didn't want to conform to structure — I had had quite enough of it in everyday life — and I wanted something new, fluid, and ever-changing, much like ourselves.

The unstructured interviewing method proved uncomfortable, but ultimately organic. I knew vaguely what I wanted from each participant, which was an account of their journey with their gender identity as well as their advice for other young gender non-conforming people. As I began my first series of interviews, I realized I was getting so much more. Themes and motifs began to reveal themselves. A soundtrack to someone's life. A cherished role model. A pair of heels. A connection to an ancestor. I had imagined for a long time what being in this community would truly feel like and it came to me all at once. It was this. This surprising, honest burst of interaction. There was laughter. There was that excited "wait, you know this? I love this!" I was finding others with similar interests and similar stories. I was finding new perspectives I hadn't even considered before. The interviews were full of joy, both because of likeness and because of difference. It became incredibly rewarding and enjoyable. By the last series of interviews, I felt a sense of calm and confidence about the process. There was nothing to be nervous about, it was just a conversation between two like-minded human beings.

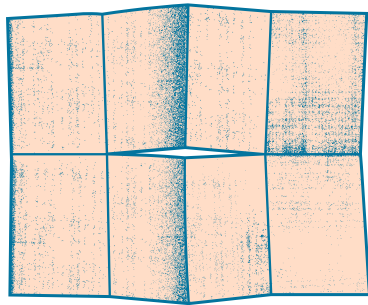


This dynamic crafted each story and perspective and expanded on the zine's initial purpose of being a helpful community resource for questioning youth. It became this manifestation of gender non-conforming happiness and love. Amid the performative activism

and emphasis on marginalized people's grief and pain, it is rare to encounter stories of peace, happiness, success, and growth. As one of my participants, Devon, said when reflecting on their life as a Filipinx genderqueer individual, "we are always deprived of our joy, always being told to put our desires, our wants, our dreams aside...but seeing other [gender non-conforming] students... simply create and live their lives inspires me every single day." Our exuberance is radical, and cultivating that exuberance through these interviews has made the zine even more meaningful, as it makes space for emotional complexity. We do not put all of our weight on our hardships nor subscribe to the mainstream victimization of our community but tell stories of transforming pain to strength, having hope for a future, educating others, and achieving success in a world built to counter us.

This project serves as a site of resistance against the structural oppression that often erases our stories before they can even be written. Telling our narratives has become vital to our survival, and often to the passing of our cultural and lived knowledge. Each participant in this project serves as a role model, an ambassador to a new generation, who can read the zine's oral histories and begin to make meaning of their own lives, continuing our (found family) lineage. Writer Marshall Gantz articulates that storytelling, particularly those of the self and the collective (often both simultaneously), can take the form of a celebration, a way for a community to "honor who they are, what they have done, and where they are going" (Gantz 15). The essential function of *Breaking Binaries* is to connect the story of the self with the story of "us" to create a celebration of gender nonconformity. This connection is omnidirectional and timeless, stretching from the past to the present and finally towards the future, true to the multidimensional identities of the participants.

# Why "Breaking Binaries" Exists and Zines as a Queer Genre



The need for this project is evident not just in my own life or the lives of the participants, but within the ever-increasing population of gender non-conforming young adults in the United States. 1 in 4 LGBTQ youth identifies as nonbinary, making up a generous 26% of the current LGBTQ community (Carlisle). And the numbers are growing. With the added element of lockdowns during the COVID-19 pandemic, many young people around the world have begun to redefine themselves away from the public eye, myself included. Alex Marzano-Lesnevich, a trans, nonbinary writer, emphasizes that isolation brings about more gender experimentation and ambiguity, taking the “social” out of gender as a social construct (Marzano-Lesnevich). Without the fear of harassment or pressure to perform within the binary, youth have blossomed without the need to internalize others’ preconceived notions about them.

Whether it was through lounging around in “pandemic” clothes, trying out a new hairstyle, or introducing new pronouns on social media, many people are experiencing gender euphoria for the first time, which happens when your gender is recognized in some way or, as nonbinary writer Christine Suggs explains, when “it feels like your heart is glowing” (Suggs). That recognition is powerful, and it can lead to so many new paths and communities as youth go in search of validation, knowledge, and

advice. Now more than ever, gender non-conforming resources, representation, and storytelling can educate these young people and help them know that they are not alone and that their feelings are valid.

It is also no mistake that this project comes in the form of a zine. First called “fanzines” at their inception in the early 1930s, zines have gained popularity as low-cost, self-publications rooted in specific communities they are made for, differentiating them from comics, newspapers, and other independent writings (Arnold). Zines as an art and genre of written tradition have also long been rooted in queer culture and storytelling. Queercore, an offshoot of the punk movement, emerged during the 1980s and allowed LGBTQ+ individuals to have outlets for creativity, including music, art, writing, and mixed media (Glover). This creativity culminated in zines of various topics such as politics, sexuality, and mental health that effectively cataloged queer history; in fact, many zines were often borne of the need to document the lives of those dying from AIDS as well as provide sex education and health information that the government and others refused to supply (Glover, Hastings). The genre has proved to be a site of counterculture and radical resistance to the erasure of LGBTQ+ voices in the community, especially queer professionals who were kept out of artistic and writing industries. Even today, zines remain important pieces for learning and teaching, particularly amongst queer and trans people of color, and now populate dozens of LGBTQ+ history archives (Hastings).



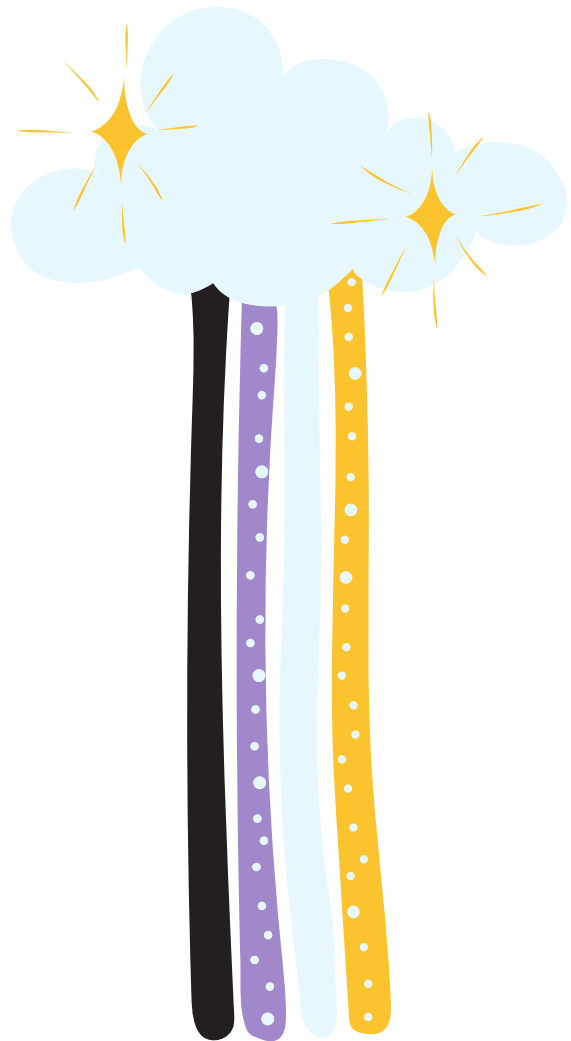


It is with this past and present in mind that I orient this zine within a mode of storytelling that challenges traditional academia's methods and structures of knowledge-making. Unlike a conventional paper, this zine is colorful, whimsical, imaginative, and emotional. It is us. The "us" that is no longer constrained by correctness or accuracy. The "us" that is creative and imperfect. With *Breaking Binaries*, I pay homage to my found ancestors — the ones that performed binary gender their whole lives, the ones that were out and proud even if it cost them their lives, the ones that challenged, fought, and killed colonizers, the scholars, the spiritual leaders, the warriors, the artists, the writers, the punks, and the outsiders — and look to the future of our growing gender non-conforming community.

## A Summary of What's Inside

*Breaking Binaries* is a pure manifestation of my love for the gender non-conforming community and my desire to create a portable resource made by and for young people currently exploring or questioning their gender identity. It features oral histories from each participant, including myself, as well as a host of images, text, and media that represents each student's expression and sense of self. Each oral history is crafted in a different structure or narrative style, reflecting the individual's unique background and gender identity experience. The zine also includes several sections summarizing recurring themes and ideas expressed by most participants, demonstrating not only how we each are idiosyncratic, but also make up a community of shared lived experiences. Finally, true to its status as a resource, *Breaking Binaries* features an extensive list of helpful websites, books, movies, poems, forums, etc. cultivated by the participants themselves as well as pieces of advice for those seeking guidance on their gender journey. While

most of the content is written and edited by myself, I aspire to truly convey the emotions and words of each participant to preserve that organic process of meaning co-creation. With all my heart, I hope that this zine proves not only educational and resourceful but enjoyable and emotional as well, as its production and curation have been for me.



# FACESHOPPING AND OTHER WAYS TO FIND YOURSELF: CHRIS

## THEY/THEM

### **Chris's gender identity had been on the sidelines for most of their life.**

While their feelings of nonconformity—as well as burgeoning sexuality—manifested as early as middle school, they were often ignored as Chris began to be socialized as a “boy” and later a young “man.” Their only explorations and freedom came in the form of online spaces like Tumblr, where they could experiment with gender-neutral pronouns, as well as an outdoor education camp they attended every summer near their hometown of Martinez, California. Among the tall trees and rolling hills of the East Bay, nature provided a place of spirituality and fluidity that they couldn't experience anywhere else, preserving tiny, rich moments of peace from the outside world.

However, Chris eventually succumbed to the pressures of cis- and heteronormativity and unconsciously learned to mislabel their emotions to avoid any pain that came with them. “Certainly the way I was being socialized into ‘manhood’ was...painful, but I didn't recognize it like that,” they expressed thoughtfully. “I just thought it was... whatever tribulations came with adolescence and sexuality and stuff like that.” Queer feelings muted and controlled, Chris nearly forgot all of their

previous gender non-conforming experiences and moved on to adulthood on autopilot. Several years later, as the world went into lockdown, those feelings of difference stirred and Chris's true self began to wake once more.

Unlike many other college students during the pandemic, Chris remained in UCSB's small seaside town of Isla Vista. There, in a large house of six people along Del Playa Street, known for its raucous parties and wild, carefree atmosphere, Chris began to truly understand what it meant to be queer. “My roommate was one of the first truly queer people that I'd ever spent serious time with... more in a cultural sense,” they said emphatically. “He just showed me what it means to not give a fuck about what other people think and just do what you want.”

Their newfound liberation took form in a myriad of activities that could only be described as the more literal definition of “queer”—strange and peculiar—yet freeing all the same. Chris recalls their house becoming an “art den” in which they and their roommates listened to funky and whimsical music by queer artists, including experimental electronic music and hyper pop. Amid the exaggerated and visceral beats of the music, they would give in to bodily impulses and move in bizarre and unexpected ways. Throwing themselves down and rolling on the ground, or rushing out the door in the middle of the night to dance on the beach. It was this atmosphere of spontaneity and liberated expression that inspired Chris to think about











feelings surrounding gender more intimately. With nobody watching, they could finally present themselves in unique ways, listening to and feeling their body and how it wanted to manifest itself. In that little town in Santa Barbara, Chris began building a bubble of safety and freedom, once again experimenting with new pronouns, different identities, and dynamic expressions.

This bubble only grew as Chris returned to their hometown during the summer of 2021, where they worked as a camp counselor at the same nature camp they attended as a child. Now an adult, Chris was in awe of the liberating environment that had been created there over the years. “[It’s] one of those places that’s been so good about pronouns and using gender-inclusive language,” they said excitedly. “I just totally switched it up [there]. I started wearing dresses every day, I was going by ‘she/her’ pronouns. I was given a lot of latitude to explore [and] it felt right to not conform to what other people expected of me.” The camp became a place where they could unapologetically be themselves without the judgment of others, and try out new and whimsical things that may not last, but contributed to their growth and acceptance of themselves all the same.

## **"It felt right not to conform to what other people expected of me."**

One of their biggest influences within this space was their friend, Mark\*, who served as an inspiring role model and mentor throughout their journey. A former camp counselor turned camp director who identifies as nonbinary, Mark, had been an important part of Chris’s support system since Chris was young; not only because of their identity, but also because of the example they set for being kind, compassionate, and authentic. “At the camp, we work with kids, and [Mark] is

so good at it. They’re so good at being a central part of the community, and they’ve added so much to [it],” they explained passionately. Chris highlighted that one of the most empowering moments that summer was talking to Mark about their gender identity, and receiving advice and reassurance from them. While existing outside the binary can be increasingly isolating, Chris found kinship and a connection in Mark that helped them conquer their feelings of alienation. Seeing Mark’s confidence and courage to be themselves strengthened Chris’s resolve to never go back to their previous way of living and ditch pronouns altogether as a gender non-conforming person. “I think that conversation alone gave me the strength to walk back into the real world,” they reflected. “If Mark was doing it over there, I [could] fucking do it over here or hold it up in my community now because I know that other people are doing it too.”

“Doing” nonconformity proved easier said than done, as going back to in-person instruction at UCSB was a mixed bag of positive and negative experiences. On one hand, Chris found a myriad of people that embraced queerness and gender ambiguity in certain spaces; they cited a particularly euphoric high when they attended a party where the crowd cheered as Chris joyfully danced for tips. Other parties proved to be extraordinarily stifling and constraining, often populated with largely white, straight students. Under these suffocating conditions, Chris felt increasingly “Othered.” As a half-Punjabi, gender non-conforming person, it was a feeling that had followed them since they were young. “Seeing the idealization or the elevation of white as a beauty standard or social standard [growing up], I felt alienated for a while,” they reflected. “And then I think coming into the gender side of it was more of just ‘okay, everybody’s over here [and] I’m over here.’”

While Chris had become sheltered within their spaces of escape and expression that past summer, the world was still conforming to the status quo, and being at the intersection of race, sexuality, and gender at a culturally white university could mean invisibility and even outright disrespect. Indeed, experiencing the public life of existing on campus and being

perceived. In particular, their romantic and sexual interactions with women often came with the pressure to conform to a more masculine embodiment of sexuality in the relationship. Chris has often found it hard to break the impulse to follow traditional social scripts and to engage with women not as a “man” but as an individual that finds a comfortable balance in both masculine and feminine expression. “I feel pressure to switch the way I act and move and speak,” they confessed. “I feel like it gets switched on, and then people will immediately perceive me [as a man] and then wash away the part of me that is more... liberated.” Chris doesn’t necessarily think UCSB is a particularly significant site of rigid gender and sexual norms. They do classify the university as a “microcosm” of existing social structures, reenacted on a smaller scale, which has unfortunately made them reevaluate their identity several times and question their path.

While their confidence is shaken now and then by intrusive influences and little remarks, they have never forgotten the strength that they have cultivated in the past few months; whether from their encouraging friends or their deep introspection and self-love. They have developed a beautiful resilience that permeates every action they take as they navigate the alienating spaces of their peers, and which is characterized in one word, unapologetic. “I’m going to make [my identity] the sexiest place on Earth... I’m going to make this so fucking hot that everybody from here wants to come over here with me,” they stated proudly. “It’s time for me to turn that shit into fucking love and strength.”

Chris’s emotional powers of transformation manifest boldly in their interest in performing arts and music. As a student of ballet classes at UCSB, they have been able to connect deeply with their femininity despite initial struggles with their distinctive body type. “[With ballet,] it feels like I’m allowing myself to feel the grace and the softness and the

**"I'm going to make my identity the sexist place on Earth. It's time for me to turn that shit into fucking love and strength."**

smoothness and the strength that balances both masculinity and femininity, which is core to my identity,” they explained. Dance serves as a conduit for their desires and honest expression of their nonconformity. Despite the gendered coding of many dance styles, they view their simple movement as making a sort of spiritual art, reminiscent of their impulsive forays on the beach or their wild rolling on their bedroom floor. While ballet has been an important step in their journey, they aspire to do even more boundary-breaking dancing in the future; they are broadening their skills to create something even more complex and true to themselves.

Music also occupies a particularly poignant spot in Chris’s life, both as a facilitator of unique modes of expression and as a refuge from pain and trauma. Largely introduced by their housemates during the pandemic, Chris’s favorite music can be distilled into a few words: unexpected, raw, and queer. Several artists stand out. Their favorite artist, the late hyper pop artist and producer SOPHIE, played a key role in their coming out as nonbinary. Her upbeat, electronic anthem “Immaterial”—a rich celebration of gender nonconformity—and her more whimsical, mindbending single “Faceshopping”—an expression of transness—offer a musical language through which Chris can interpret and identify their feelings. “It was just so unconventional and what I feel from her is just this [idea of], ‘I don’t give a fuck about what other people expect or want,’” they explained passionately. “I feel trans when I listen to her because I feel like she understands what I am going through.” SOPHIE provides a kind of transcendence of Chris’s material existence as well as an example of confidence and self-determination for Chris to emulate. Her music served as a









UPGRADE

Chris















PLAYLIST

# Chris's Playlist

Breaking Binaries • 8 likes • 12 songs, 43 min 57 sec



#	TITLE	ALBUM	🕒
1	 <b>Immaterial</b> SOPHIE	Oil of Every Pearl's Un-Insides	3 : 52
2	 <b>forever</b> Charli XCX	How I'm Feeling Now	4 : 03
3	 <b>mary magdalene</b> FKA twigs	Magdalene	5 : 21
4	 <b>Hard</b> SOPHIE	Hard	2 : 54
5	 <b>Faceshopping</b> SOPHIE	Oil of Every Pearl's Un-Insides	2 : 51
6	 <b>cellophane</b> FKA twigs	Magdalene	3 : 24
7	 <b>Ghost</b> Machine Girl	WLFGRl	3 : 05
8	 <b>Ponyboy</b> SOPHIE	Oil of Every Pearl's Un-Insides	3 : 14
9	 <b>I've Seen Footage</b> Death Grips	The Money Store	3 : 22
10	 <b>fallen alien</b> FKA twigs	Magdalene	3 : 58
11	 <b>Frenesi - Machine Girl GabberTrap Mix</b> Artist	WLFGRl	2 : 06
12	 <b>Hacker</b> Death Grips	The Money Store	4 : 35



## "Part of queerness is not sitting down, shutting up, and feeling bad for myself"

cornerstone for Chris's exploration into more binary-breaking music: Death Grips and their aggressive, masculine sound, Machine Girl and their raw expressions of anguish, FKA Twigs with her feminine sensuality. Listening has become a sensory experience, driving Chris forward with new feelings and ways of being that shape their continuous gender evolution.

Music has also given Chris solace and an escape during times of trauma and sadness. Part of their current journey has been dealing with their mother's decline in health as they try to process coming to terms with their gender identity. Exploring themselves has been a way to absorb and heal deep emotional wounds to come back stronger, and more in tune with their body and their feelings. One album by Machine Girl, titled WLFGRRL (Wolf Girl), has been instrumental in this visceral process. "With that album, I feel like I [am] the wolf girl, turning into a werewolf and screaming in agony," they explained. "And [I'm] not curling up in a ball and crying about it...part of queerness is not sitting down, shutting up, and feeling bad for myself." Chris's music has given them access to deeper levels of introspection and self-understanding, which has, in turn, helped them heal their pain as well as develop their gender identity.

Queer music is a source of transformation, a refuge from alienation, disconnection, and personal strife; it has helped Chris redefine their gender in new ways that give them purpose and power. "Finding this bold identity was a very personal and individual process that I went through to help me find strength and solidarity without holding onto

to anybody else," they reflected. "Honestly, I'm pretty lonely in my life right now, I feel very cut off. But I am such a bad bitch, I know that I can just hold it down for myself forever." With this growing self-confidence and can-do attitude, Chris reconceptualizes queerness as something that can soothe and buoy the self. Even in times of great sorrow and emotional fracture, gender identity can be a source of empowerment and self-love that goes beyond any external support system.

Chris continues to make their path and support themselves every step of the way. They have found surprising role models in the kids they mentor at their old summer camp, who have begun to explore new gender expressions after the camp removed gendered "hills" (sleeping areas) and bathrooms. "This last year, there were like fifteen different kids who strutted in using different pronouns than they had the year before, wanting to sleep on different hills, wanting to try stuff out," they said excitedly. Chris believes that imposing ourselves on our true identities is an important step for radical change, paving the road for generations to come and setting the example. They hope that trans and nonbinary people continue to take up space and demand respect, dignity, and the freedom to be unapologetically themselves. "People are starting to understand that these rigid social structures that we have in place do not work for anybody...[and] it is so incredibly liberating to take a step out of them."

\*name changed to protect individual's identity

### About Chris:

**Chris (they/them) is a 3rd-year Physics and Sociology double major at UCSB. They are a lover of performing, visual, and musical arts and are enrolled in dance programs in the Theater and Dance department. They wanted to participate in this project to contribute to knowledge on gender non-conforming people and reflect on their own lived experiences, giving them a sense of cohesion surrounding their own identity. And the \$25 incentive (just kidding Chris!).**

# HELPFUL RESOURCES AND LINKS



## Online Publications

- **Them.** <https://www.them.us/>
- **Life Outside the Binary: Nonbinary Transgender Information Centre** <https://lifeoutsidethebinary.com/>
- **Trans Student Educational Resources** <https://transstudent.org/>
- **Trans Lifeline** <https://translifeline.org/>
- **Genderqueer and Nonbinary Identities** <https://genderqueerid.com/>
- **The Lilly/Washington Post Gender Identity** <https://www.thelily.com/>
- **Gay Times** <https://www.gaytimes.co.uk/>

## Books, Short Stories, and Poetry

- **Intersectional Chicana Feminisms: Sitios Y Lenguas** by Aída Hurtado
- **Beyond the Gender Binary** by Alok Vaid-Menon
- **Femme in Public** by Alok Vaid-Menon
- **Your Wound, My Garden** by Alok Vaid-Menon
- **Unicorn: A Memoir of a Muslim Drag Queen** by Amrou Al-Kadhi
- **Trans Like Me** by CN Lester

- **Seeing Gender: An Illustrated Guide to Identity and Expression** by Iris Gottlieb
- **I Sexually Identify as an Attack Helicopter** by Isabel Fall <https://www.gwern.net/docs/fiction/2020-01-15-fall-isexuallyidentifyasanattackhelicopter.html>
- **Gender Failure** by Ivan E. Coyote and Rae Spoon
- **In Their Shoes** by Jamie Windust
- **Nonbinary Lives: An Anthology of Intersecting Identities** edited by Jos Twist, Ben Vincent, Meg-John Barker, and Kat Gupta
- **Gender Explorers: Our Stories of Growing Up Trans and Changing the World** by Juno Roche
- **Queer Sex: A Trans and Non-Binary Guide to Intimacy, Pleasure, and Relationships** by Juno Roche
- **Gender Euphoria** by Laura Kate Dale
- **Gender Queer** by Maia Kobabe
- **Gender: A Graphic Guide** by Meg John-Barker, illustrated by Jules Scheele
- **Life Isn't Binary: On Being Both, Beyond, and In-Between** by Meg-John Barker and Alex Iantaffi
- **Finding Nevo** by Nevo Zisin

## Podcasts

- **The Urgent Need for Compassion: The Man Enough Podcast** <https://www.youtube.com/watch?v=Tq3C9R8HNUQ&t=891s>
- **ALOK: What makes us beautiful? What makes us free?: We Can Do Hard Things with Glennon Doyle** (Spotify, Apple Music)
- **ALOK: How do we interrupt trauma? How do we heal?: We Can Do Hard Things with Glennon Doyle** (Spotify, Apple Music)

## Organizations

- For UCSB Students
  - **UCSB Trans and Queer Commission:**  
<https://qcomm.as.ucsb.edu/>
  - **UCSB Resource Center for Sexual and Gender Diversity (RCSGD):** <http://rcsgd.sa.ucsb.edu/>
  - **UCSB Black Quare:**  
[https://www.facebook.com/BlackQuare/about?ref=page\\_internal](https://www.facebook.com/BlackQuare/about?ref=page_internal)
  - **UCSB La Familia de Colores:**  
<https://www.instagram.com/lafamiliadecolores/?hl=en>
  - **UCSB Undocuqueer/Undocutrans:**  
[https://www.instagram.com/undocuqt\\_ucsb/?hl=en](https://www.instagram.com/undocuqt_ucsb/?hl=en)
  - **UCSB Women, Gender, and Sexual Equity Center (WGSE)**
  - **UCSB CAPS (Counseling and Psychological Services) Transformative**  
<https://forms.gle/D3f9TfuQQggiHgNU6>
  - **Lisa's Place** <https://www.sbtan.org/lisasplace>
  - **Santa Barbara Trans Advocacy Network**  
<https://www.sbtan.org/>
  - **Pacific Pride Foundation**  
<https://pacificpridefoundation.org/>
- For Those Nationwide
  - **The Trevor Project:**  
<https://www.thetrevorproject.org/>
  - **PFLAG:** <https://pflag.org/>
  - **Human Rights Campaign:** <https://www.hrc.org/>
  - **It Gets Better Project:** <https://itgetsbetter.org/>
  - **The Q Card Project:** <https://q-card-project.square.site/> / <https://www.facebook.com/qcardproject/>

- **National Center for Transgender Equality:** <https://transequality.org/>
- **Point Foundation:** <https://pointfoundation.org/>
- **The Normality Project:** <https://www.normalityproject.com/about>
- **Point of Pride:** <https://www.pointofpride.org/>

## Social Media

- Instagram
  - **Alok V. Menon** (@alokvmenon)
  - **Shea Diamond** (@iamshediamond)
  - **Addison Rose Vincent** (@breakthebinary)
  - **Rae Sweet** (@rae\_sweet\_)
  - **Mark Kanemura** (@mkik808)
  - **Regina Rocke** (@rocke\_body)
  - **Schuyler Bailar** (@pinkmantaray)
  - **George Gorg** (@gorg.on)
  - **It Gets Better Project** (@itgetsbetter)
  - **Transanta** (@transanta)
  - **Camp Brave Trails** (@bravetrails)
  - **Queerland Center** @queerland.center
  - **Gabriel “Rey” Resendez** (@iamtransjesus)
  - **Audre Lorde Project** @audrelordeproject
  - **Jamie Windust** (@jamie\_windust)
  - **Kenny Ethan Jones** (@kennyethanjones)
  - **Umber Ghauri** (@umberghauri)
  - **Andreja Pejic** (@andrejapejic)
  - **Fei Hernandez** (@fei.hernandez)
  - **Maggie McGill** (@maggiemcgill)
  - **Muchacha Fanzine** (@muchachafanzine)