PLANORAMA

OUR LITANY, OUR SURVIVAL

ON QUEER JOY AND RAGE

Apr 26

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A Litany for Survival

Planorama has been allowed permission to have 'A Litany for Survival' in physical print only. Please pick up a print copy, or read at Poetry Foundation online here:

https://www.poetryfoundation.org/poems/147275/a-litany-for-survival.%22

– The Planorama team :)

Audre Lorde

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'A Litany for Survival'

Written by Mayumi Staunton (they/she)
In conversation and collaboration with
Hannah Guthrie (she/her)

Reading this poem for the first time in sixth form, as a confused, queer, mixed-race kid, with not that many friends, I struggled putting myself out there and was slowly losing hope that my life could look different.

Reading this poem now at university, my life having transformed thanks to the community I've found - the amazing people that embrace me in my totality - I remember my younger self: afraid to be myself, to be loud, to dress vibrantly, and to face rejection.

I was so fixated on my place as someone who was trapped, that I was not seeking out a brighter future. I was not looking towards this future that I have now made for myself - an existence that is not a perfectly fixed and static utopia, but a life that I decide to wake up and fight for every day. I was filled with fear, and controlled by the belief that in silence, was safety. I thought this silence protected me. It was holding me back.

So many of us spend all our time on this earth bathed in being afraid. No matter if the sun has risen or set, or if we are loved or not - always afraid.

I remember a younger me feeling disheartened reading Lorde's poem. I remember lamenting, thinking Lorde was saying I would never live a life of happiness. I realise now that she's saying we shouldn't let what society sees as 'limiting', actually limit us. Instead of accepting an existence that is small, in an attempt to survive, the poem calls on us to live loudly, proudly, brightly, and with conviction that our lives are worth not just surviving for, but thriving for.

Lorde's powerful last lines call us to action despite our fear; we must speak despite knowing we don't live in a world designed for our survival.

This is what we wanted to do with this edition: to remind ourselves that our queerness, our difference, is not something that needs to be hidden away, but instead something that we need to embrace. By truly embracing our queerness, we can live lives that feel limitless.

We should not remain in silence, hoping that if we're 'normal' enough, or 'afraid' enough, we can blend into the background. Instead, we should fight unapologetically every day for our right to stand in the light.

If, as Lorde says, we were never supposed to survive, then we must speak, we must fight for each other, learn from each other, and continue to build community when things are hard.

We hope this edition brings you unlimited possibility, and reminds you that you are never alone in embracing your power.

Our past two print editions have heavily focused on the celebratory nature of queer culture, but as many of our readers have noticed, our team and our writers are unavoidably aware of the hardships queer Warwick students, and our LGBTQ+ community around the world, are facing in this current moment.

We wanted to dedicate this edition to the people fighting to keep our queer joy alive, to those who are unapologetically themselves, and to those who are still trying to find out who the true 'themselves' are and what that means for them.

We have titled the edition ***"Our Litany, Our Survival"*** in dedication to the Audre Lorde poem, "A Litany for Survival". A litany is a form of responsive, repetitive prayer used in religious worship. However, we call it forward in this edition to remind ourselves, and our readers, of how it is our community, our consistent struggle, and our promise to one another that ensures our survival. Survival takes many shapes - it exists within protest, within laughter, within anger, and within unadulterated happiness.

The care, time, and patience put into crafting this edition for you is our team's form of protest. You cannot have queer joy, the joy of community and art, without queer rage. We have channelled all our anger, love, and light into bringing this print edition of the magazine to you!

In this issue, we highlight the work of our queer ancestors and ***the importance of intersectionality to the fight for queer liberation***, while also helping you ***rage against the cisgender machine*** yourself! In our protest, we do not create another binary for queer people to follow, but instead encourage you to ***deconstruct the queer normative*** and embrace freedom, community, and the power of frustration.

ED FROM THE TOP

Not only do we have amazing writing and artwork from the LGBTQ+ community here on campus, we have also created our own zine on ***Queer Futures*** - an exploration of queer aspiration, hope, resilience, and what it means to our different team members! You can cut our zine out to fold and keep with you always! It can also be unfolded into a poster so you can have **Planorama** with you in your room to inspire your moments of queer joy and rage!

Before I sign off and let you delve into the beautiful edition, I want to say a massive thank you to Diya, Angelina, and Scarlett who are leaving the **Planorama** team this year for bigger and better things!! Angelina has painstakingly crafted and curated our wonderful social media presence this year. Scarlett has designed countless magazine pages, and most notably created our ***Queer Futures*** zine in this current edition! Diya, my right-hand queer and the most brilliant head-of-design a non-binary could ask for, has been so essential to Planorama that I slightly don't know what we're going to do without them! Thank you, all of you, for making Planorama the beacon of queer hope that it is today.

And finally! Thank you to everyone who contributed to our term 3 print edition, and thank you to all of our amazing readers (yes you!!) who made my first year of being editor-in-chief such a special and rewarding one. I'll see you all next year!

Yours sincerely
(and with endless love),

Mayumi Staunton

Editor-in-Chief

THE IMPORTANCE OF INTERSECTIONALITY

Queer liberation movements have historically not existed in isolation. Solidarity between marginalised groups has been integral to enacting social change in the past and the continued fight for queer liberation is a collective struggle strengthened by collaboration.

For example, the AIDS crisis demonstrated solidarity between lesbian and gay communities, thanks to the pivotal role of lesbians as caregivers and activists.

The organisation of blood drives, such as the San Diego Blood Sisters, offered crucial donations and compassion for AIDS patients. Many gay men felt abandoned by their families and friends during this time, isolated by the disease's stigma which was fuelled by the portrayal of AIDS in the media and government rhetoric. Through the emotional support and compassion of lesbians that volunteered in hospice care, patients were humanised and cared for in a way that society had otherwise denied them.

The Black Panther Party also demonstrated solidarity with the queer community by setting up a variety of social programmes in the 1960s and 70s, such as community education and screening of sickle cell anemia. This model of community-based healthcare extended to education on AIDS as well as compassionate care for individuals with AIDS.

Image Credits: Wikimedia Commons: Thomas J. O'Halloran, photographer.; Warren K. Leffler, photographer.

In the AIDS crisis, the unique experiences of the Black queer community demonstrated that the intersection between race and sexuality is not one that can be separated or overlooked in the fight for queer liberation. AIDS was first identified in America in 1981 and, just two years later, Black people made up over a quarter of those diagnosed with AIDS in the United States. However, the earliest gay advocacy groups often grew out of white social networks and the dominant narrative throughout the 1980s and 90s was that AIDS was a "white boy's disease". This narrative was detrimental to Black communities who were left unrepresented in AIDS prevention campaigns and suffered from a subsequent lack of resources and outreach. Black Americans continue to be disproportionately affected by HIV, which can be partly traced to white male AIDS organisations' shortfall in reaching beyond their networks to marginalised communities.

In Britain, the importance of solidarity is beautifully demonstrated in the organisation of London Lesbian and Gays Support the Miners (LGSM) in the mining community of Dulais, Wales. It was formed by Mark Ashton and Mike Jackson after they began fundraising at the 1984 Pride march in London in support of the coalminers striking against pit closures nationally. Through the actions of LGSM, over £20,000 was raised for the striking miners and their families.

"THIS ALLIANCE APPEALED TO THE SHARED STRUGGLES THAT BOTH GROUPS WERE FACING, WITH A PARTICULAR EMPHASIS ON MISTREATMENT BY THE POLICE AND THEIR VILIFICATION WITHIN THE MEDIA"

Police mistreatment in Britain was prevalent against the LGBTQ+ community throughout the 1970s and 1980s. This included raids of the community spaces that members of the LGSM occupied and fundraised. Similarly, there was a constant police presence in mining villages during the 1984-85 national strike.

Image Credits: Wikimedia Commons

IN THE FIGHT FOR QUEER LIBERATION

BY RECOGNISING THESE GOVERNMENTAL STRUCTURES OF OPPRESSION, A MUTUAL SOLIDARITY GREW BETWEEN THE LABOUR MOVEMENT AND THE LGBTQ+ COMMUNITY, EVEN AFTER THE END OF THE NATIONAL STRIKE.

The support of the National Union of Mineworkers committed the Labour Party to supporting LGBTQ+ rights, which was an instrumental political change for the queer community in Britain. Through understanding this history of intersectional activism, we can see the importance of mutual solidarity in enacting political change for queer people and fellow minorities.

On campus, the importance of collective liberation is highlighted by the uniting of different societies towards a range of social movements to enact meaningful change in a group dubbed the 'liberation societies' or 'libsocs'. Many of these societies came together to support the queer cause in directly challenging the University's controversial Trans Inclusion Policy last year, by boycotting the University's Pride Month. The statement by Warwick's queer societies (including PLAN, Pride, and Trans* soc, among others) was additionally signed by a number of other societies (including Climate Justice, Anti-Racism, Action for Palestine, and Animal Rights, among many others) illustrating the importance of collective solidarity on campus.

Image Credits: Wikimedia Commons

Image Credits: Wikimedia Commons

The University's 'draft' change to the Trans Inclusion Code of Conduct Policy forced trans* students and staff to use either gender-neutral toilets or those consistent with their assigned sex at birth, which threatened to isolate and put the trans* community at Warwick in danger at a time of heightened transphobic rhetoric. As the boycott of Warwick's Pride events emphasised, queer liberation must include trans* voices rather than treating them as secondary or expendable. It demonstrated the impact that student societies can have in fostering an environment of belonging for all queer people on campus, for both students and staff.

The recognition of intersectional discrimination is vital in the ongoing fight for queer liberation because it must be seen as a collective fight for all queer individuals. The experiences of queer people are profoundly impacted by their diverse backgrounds, including race, class, and gender. Stonewall reported that, in 2022, half of LGBTQ+ people of colour faced discrimination or poor treatment from the wider LGBTQ+ community in Britain. Trans* people of colour also experience more transphobia from healthcare providers than their white counterparts. These shocking figures demonstrate that systems of oppression are not experienced in the same way throughout the queer community and they continue to disproportionately affect marginalised communities. In order to include all queer individuals within our struggle for queer liberation, solidarity must be the foundation.

"SOLIDARITY MUST BE THE FOUNDATION"

BY ANNA KELLY
SHE/HER

FIVE WAYS TO RA CISGE MAC

The transgender community has come under further scrutiny with the influx of anti-trans* media circulating across the USA. Harmful narratives and expectations of what being trans* means has led to further negative stereotyping and assumptions of what members of the community are meant to look and act like. Gender expression is a personal venture, manifesting through different aesthetics, fashion styles, makeup looks, and performances. In a world so focused on the binary between male and female, the transgender community continues to take these strict black and white notions on gender identity and subvert them in their own ways – demonstrating that the definitions of male and female, girl and boy, woman and man, are not as rigid, and do not have a specific embodiment. Here are five of my own personal ways that I rage against the cisgender machine.

BY MASON STANNARD-PARAGES
HE/HIM

1 HAIR

Around nine out of 10 videos on social media suggest that if you are trans*, especially a transman, you should refrain from dying your hair as it becomes an easy indicator that you are queer, especially for those who are pre-HRT. With this in mind, I say: down with mundane hair colours. If you want to dye your hair, then do it. Hair colour should not restrict your own image just because your average cisgender man/woman doesn't dye their hair. Gender is all about your own self-expression, and if that involves dyeing your hair three different colours, then so be it. In light of this, hair length is something that is heavily binary, with long hairstyles being associated with femininity, and short with masculinity. Once again, if you're a transman and you want to grow your hair long like your favourite metalhead, then do it and be unafraid. The same goes for transwomen and short hair. Hair length is a way that cisgender people often use to define and out transgender people, which is why it should be re-appropriated and subverted. As a transman with a grown-out mullet, I rock long hair and I do not care if it associates me with femininity because I feel affirmed, and at the end of the day that is all that matters.

GE AGAINST THE NDER HINE

2

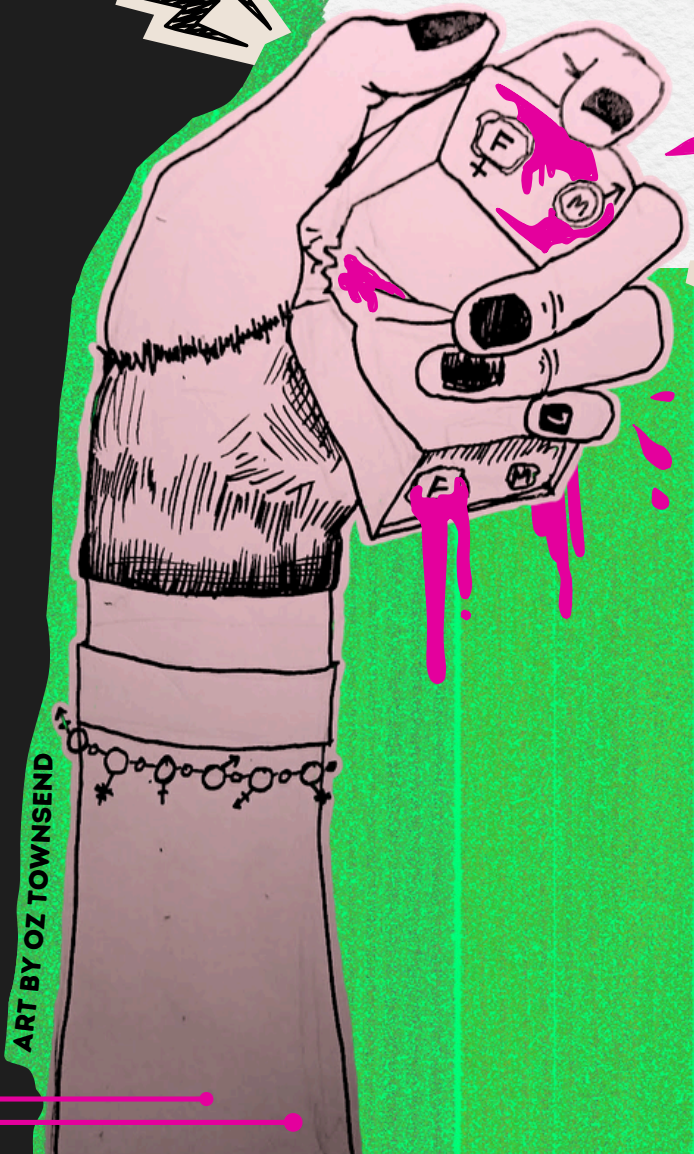
WEAR WHAT YOU WANT

Again, nearly every piece of advice I have been given, in order to pass in the way society expects of me as a transman, suggests I wear basic outfits like jeans and a t-shirt, gym-wear, or even tracksuits. If that is your thing then amazing, but it is not the defining item of clothing that makes someone more or less of a man. Wear whatever makes you feel like yourself, and more importantly what makes you feel powerful, confident, and affirmed. Transmen should not be restricted to basic outfits with no flamboyance or colour, and should be able to wear something feminine if they wish to without being called out or labelled as a "fake" transman. Similarly, transwomen should be allowed to wear masculine clothing if it suits them, without being treated as less of a woman. If rocking formal suits and trousers feels right then it is exactly what you should be wearing, no matter what society assumes or expects. Clothing is utterly genderless, so with that in mind wear what you want, choose an aesthetic that makes your body feel like home, and be unashamed that you stand out against what is presumed by heteronormative societal beliefs. Fabric is a powerful tool for transgender people, and should not be weaponised to restrict and repress, but allow the freedom of self-expression.

3

BE PRIDEFUL

Wear your pride on your sleeve! I used to be so afraid to wear a pride flag or a pronoun pin in public because I assumed people would ignore it or make assumptions about me and my gender expression. Now I wear it in protest. Our identities are not an inconvenience; our pronouns are a part of who we are, and no one should ever make you feel awkward about it. Wear those badges, correct those pronouns when people misgender you, and feel pride and power when you do so. The transgender community is built on the brave – those who are unabashed by who they are and their place in the world. Now, more than ever, we as a community need the courage to stand up and be proud of who we are and how far we have come.



ART BY OZ TOWNSEND

4 TRANSITION IN YOUR OWN WAY

Society expects that every trans* person will transition medically, the assumption being that transition is only about physical alterations that make you look like the gender you associate with. But this is not the case. Trans* people, including non-binary and genderfluid people, do not always wish to medically and physically transition, as they are happy and content with how they are. Do not feel pressure to transition in ways you do not want to just because society expects you to fit into their perceived narrative of what being trans* means. On the flip side, if you want to transition then DO IT. But do it at your own pace. Know that no matter what part of your transition you are currently at, whether you are pre-transition or five years down the line, you have time. You are not behind and you are not any less of the person you want to be. People transition at all different ages and stages in life because at the end of the day, life is complicated and completely unpredictable. Know that you will get to that point in life where you are exactly where you want to be, so don't rush.

5 RELATIONSHIPS

As trivial and ridiculous as it sounds, people assume that trans* people do not date, or that they are "un-dateable" because they are trans*, which could not be further from the truth. Go out, be yourself, and be unafraid to put yourself in the dating pool. I know, from personal experiences, that sometimes your identity makes you feel unlovable, and that no one will want you because no one could possibly understand you. This is not the case, I promise. Someone out there will see you for you and value every aspect of it. I have seen the fear-mongering that comes with dating advice from trans* people, steering both pre- and post-transition people away from relationships, especially with cisgender people, which shouldn't be the case. Just because you are trans* and they are cisgender does not mean that they do not see you for who you are. Of course, not everyone's experience is the same, but one person's bad experience should not become the common narrative. As a transman in a loving relationship with a cisgender man, I have never felt more loved and seen. This hope inspires confidence in me that fellow trans* people should put themselves out there and allow themselves to think that they do, in fact, deserve the love that comes from being in an understanding and healthy relationship, whether that is a T4T or cisgendered one.

rocky horror

In October 1975, after just six weeks of filming on a tiny budget, *The Rocky Horror Picture Show* landed in eight cinemas throughout North America. Critics were unimpressed - in their words, it was "laboured", "tasteless", and "lacking in both charm and dramatic impact". Screenings were cancelled, the film failed to place on any charts, and from the outside, it seemed to have been consigned to the dregs of cinema history.

So why are audiences across the world still flocking to screenings every week, hand-crafting inspired costumes, and memorising not only the lines in the film, but a plethora of additional 'call-backs'? And why has the film been publicly screened three times on campus already this year, two of which were accompanied by meticulously rehearsed 'shadow cast' performances?

The answer, as you may be able to guess, lies within the LGBTQ+ community. As mainstream audiences shrugged the film off as crude and unappealing, many queer and trans* viewers found something special in its B-movie kitschiness. An entire subculture began to grow around the film, leading to it being widely considered as the definitive cult classic.

A large part of this lies within the charm of the film itself. For those who haven't watched it, here's a whistle-stop synopsis: straight-laced sweethearts Brad and Janet get stuck with a flat tyre on a night out, leading them to the castle of the fabulous Dr Frank-n-Furter and his weird cult of groupies and servants. Hijinks (as well as fishnets and unregulated science experiments) ensue. You can already see why people love it: it's bold, it's sexy, and it's full of catchy dance numbers.

The brilliance of the film goes deeper than just its eye candy and the 'Time Warp', though. By throwing our all-American hero and heroine into the deep end (quite literally, in a certain scene involving a swimming pool and several feather boas), the film shines a light on the kind of characters who wouldn't usually have had their own movie back in the seventies. Frank-n-Furter, for example, cross-dresses throughout, sings of his desire to look like a woman, and expresses sexual interest in both male and female characters - and yet, (spoiler alert) when he's gunned down by two traitorous servants in the climactic scene, we aren't meant to laugh, but to *mourn*. The same can't often be said for other queer film characters, who are so regularly constrained to the roles of gay best friend, horror movie canon fodder, or creepy gender-non-conforming villain. Instead, *Rocky Horror* offers LGBTQ+ characters with emotional depth, diverse relationships, and a range of moral compasses - like real people.

at 50

why the queer icon lives on

In fact, for all of its glamour and melodrama, real people are at the heart of *Rocky Horror*. The key message is one of authenticity. One of its publicity slogans echoes the line Frank repeatedly sings in 'Rose Tint My World': "Don't dream it, be it." Plenty of queer audiences have found affinity in the characters' desires to express themselves freely, and joy in their bold acts of self-definition.

However, it would be a mistake to suggest the significance of *Rocky Horror* is found purely in the film. As put by **Hannah**, who directed Warwick Drag Society's November and January shadow-cast performances (as well as playing Janet): "People come to see *Rocky Horror* not for the story, not for the acting, but for the community; I'd argue the audience is the most important part of the show."

Indeed, speaking to cast members, a common theme in their responses was the importance of the social culture around the film. **Harvey**, who played Frank, commented: "Each time I watched the movie I felt a sense of pride, and when watching it with other queer people, it really felt like I was in a community of people just like me."

Rocky Horror is undeniably *the* audience participation film. Staples of the film's culture include 'shadow casts' like Warwick Drag Society's (fans will dress up and reenact scenes from the film in real time, as it's projected behind them), call-backs (audiences yell back at the characters in between dialogue, with the most iconic call-back lines dating all the way back to the seventies), and even props (everything from newspapers and rubber gloves, to slices of toast and toilet rolls). From these bizarre acts of involvement, rituals formed, and from those a sense of group identity was born. The *Rocky Horror* cult is now global - even today, more than fifty years after its floundering debut, we can feel the importance that both public screenings and social media fanspaces hold for queer community and connection.

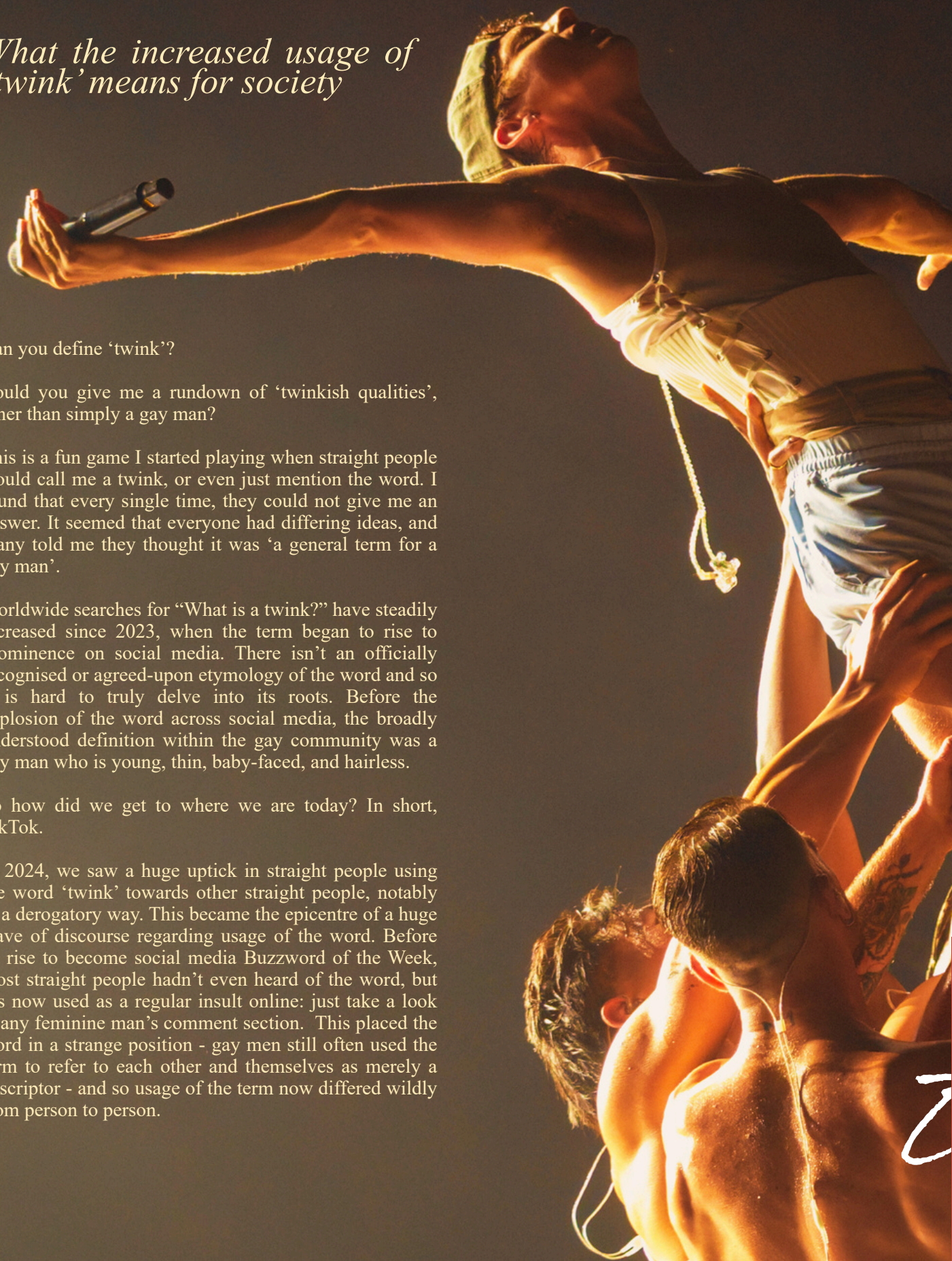
In short, *The Rocky Horror Picture Show* still resonates with LGBTQ+ audiences because it's both powerful and fun. As **Hannah** nicely sums it up: "*Rocky Horror* is queer spectacle embodied. The whole thing is messy, unfiltered uniqueness, wrapped in feather boas and fishnets."

BY LILY SHARP, SHE/HER

still from the film

c'est twink.

What the increased usage of 'twink' means for society



Can you define 'twink'?

Could you give me a rundown of 'twinkish qualities', other than simply a gay man?

This is a fun game I started playing when straight people would call me a twink, or even just mention the word. I found that every single time, they could not give me an answer. It seemed that everyone had differing ideas, and many told me they thought it was 'a general term for a gay man'.

Worldwide searches for "What is a twink?" have steadily increased since 2023, when the term began to rise to prominence on social media. There isn't an officially recognised or agreed-upon etymology of the word and so it is hard to truly delve into its roots. Before the explosion of the word across social media, the broadly understood definition within the gay community was a gay man who is young, thin, baby-faced, and hairless.

So how did we get to where we are today? In short, TikTok.

In 2024, we saw a huge uptick in straight people using the word 'twink' towards other straight people, notably in a derogatory way. This became the epicentre of a huge wave of discourse regarding usage of the word. Before its rise to become social media Buzzword of the Week, most straight people hadn't even heard of the word, but it's now used as a regular insult online: just take a look at any feminine man's comment section. This placed the word in a strange position - gay men still often used the term to refer to each other and themselves as merely a descriptor - and so usage of the term now differed wildly from person to person.

All this discourse reached its peak when singer and gay icon Troye Sivan posted “If You Say “Twink” When You Mean “F*ggot,” It’s Still a Slur” sparking endless online arguments, but provoking a genuinely thoughtful question. Where should we draw the line when it comes to homophobic language? Can we truly consider twink to be a slur?

Today, search results for anything twink-related still include articles discussing whether twink is a slur or a term of endearment, but, to me, the label of ‘slur’ is irrelevant. Comments can constitute homophobia without being explicitly deemed homophobic slurs, and the use of twink in my opinion falls into this category, crossing a line between humour and offense. To take a term from the gay community and then use it disparagingly towards anyone who is seen as not masculine is grossly homophobic, whether or not you think the word should be considered a slur.

One can argue for either side in this debate, but I believe it is more useful to see this as an example of the huge and undeniable rise in homophobia being facilitated by social media. The development of twink into a derogatory term is merely a drop in the bucket when it comes to this wave of new-age homophobia.

But what can we do? Is this merely a new facet of life we must adjust to?

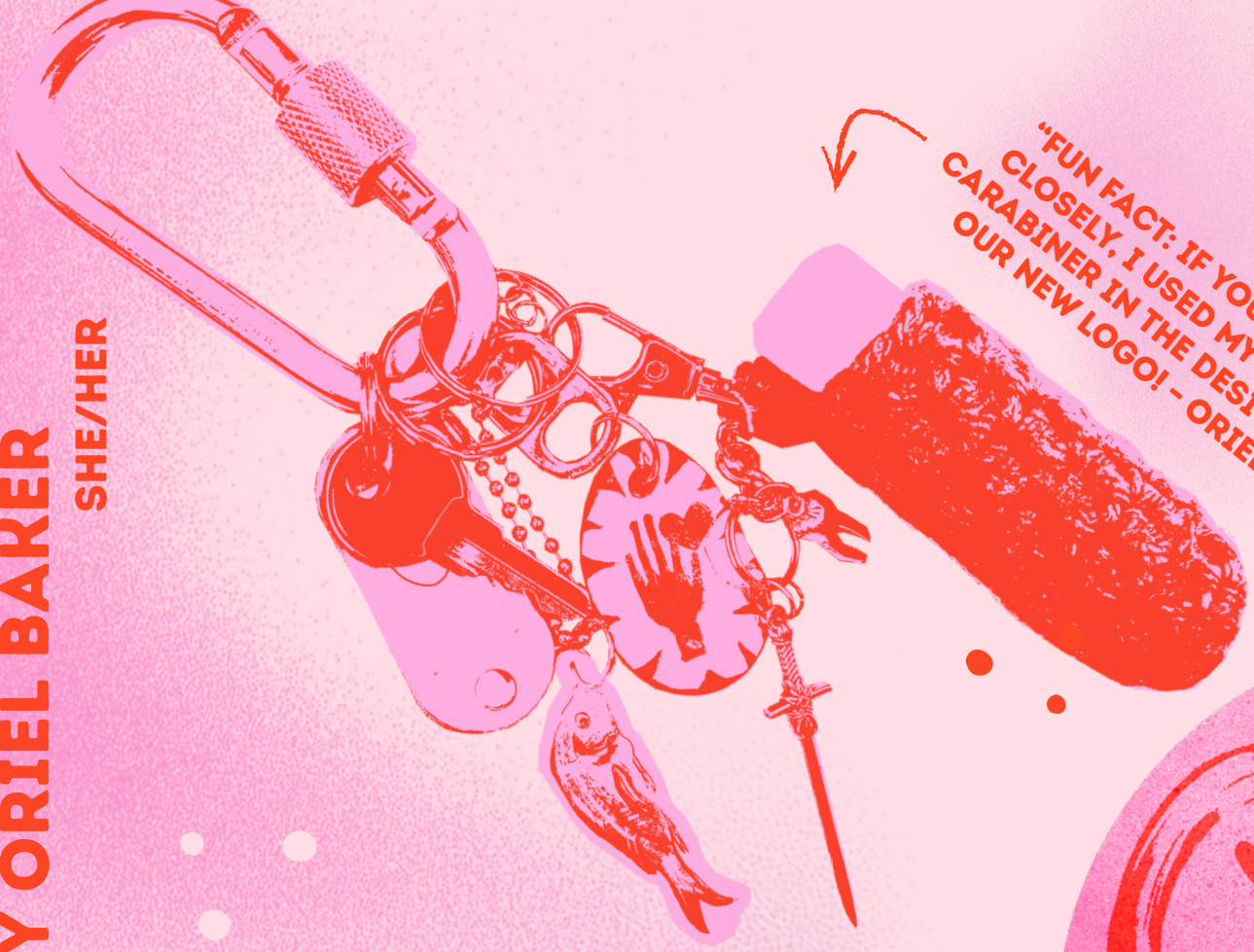
I believe that we should confront this behaviour. Not through meaningless trolling in social media comments or endless arguments over text, but in calling out people who use these terms to our faces.

When I ask straight people if they can define the term twink, I most often find that they clam up and quietly ask ‘is it homophobic?’. Frankly, I don’t want to constantly have to explain the fairly complicated situation that surrounds the word, instead I just tell them not to say it anymore. But from now on, I’ll simply point them in the direction of this article and say nothing more.

Primavera2025 by:Raph_PH from:Wikimedia Commons CC2.0

SOCIETY SPOTLIGHT:

BY ORIEL BAKER
SHE/HER



"FUN FACT: IF YOU LOOK CLOSELY, I USED MY OWN CARABINER IN THE DESIGN OF OUR NEW LOGO! - ORIEL"

The hunt for queer spaces can be incredibly frustrating. At university, a place where many come into their own, and perhaps seek to explore their identity more openly, it can leave you thinking: "okay, what now?"

We know this feeling all too well. All three of us attended both pride-oriented and sapphic-exclusive events in our first year of university, meeting many lovely people, but also recalling the disappointment when these events were somewhat few and far between. That's why, whilst sitting on a bedroom floor on a rainy day before the beginning of this academic year, the three of us first raised the idea of restarting Sapphic Society ourselves.

"FUN FACT: A SAPPHIC SOCIETY SOCIAL WAS ONE OF THE FIRST I EVER WENT TO IN FIRST YEAR FRESHERS'! - SABRINA"

SAPPHIC SOCIETY

"I'M LOOKING FORWARD TO HOSTING MORE EVENTS, AND MEETING MORE SAPPHICS - LILY"

With the society up and running once more, our intention above all is to ensure that we provide a visible community both on campus and online, so that you know where to find us (and other gays) during your time at university. Our first event, a meet-up that began in Curiositea, but soon moved to T-Bar due to a fantastic turnout, showed us what is possible for this society and our community. Seeing so many showing up and chatting to new people was exactly what we want for our society, and we're so excited to see where it goes as the year progresses.

@WARWICKSAPPHICSOCIETY

We encourage you to follow our Instagram, where you'll find information on our events, and the link to join our WhatsApp community. And, to those online who have passionately flooded the Warwick Tea Instagram account with sapphic-hunting submissions: we see you guys, and **we're right here** - come along and give our events a shot!

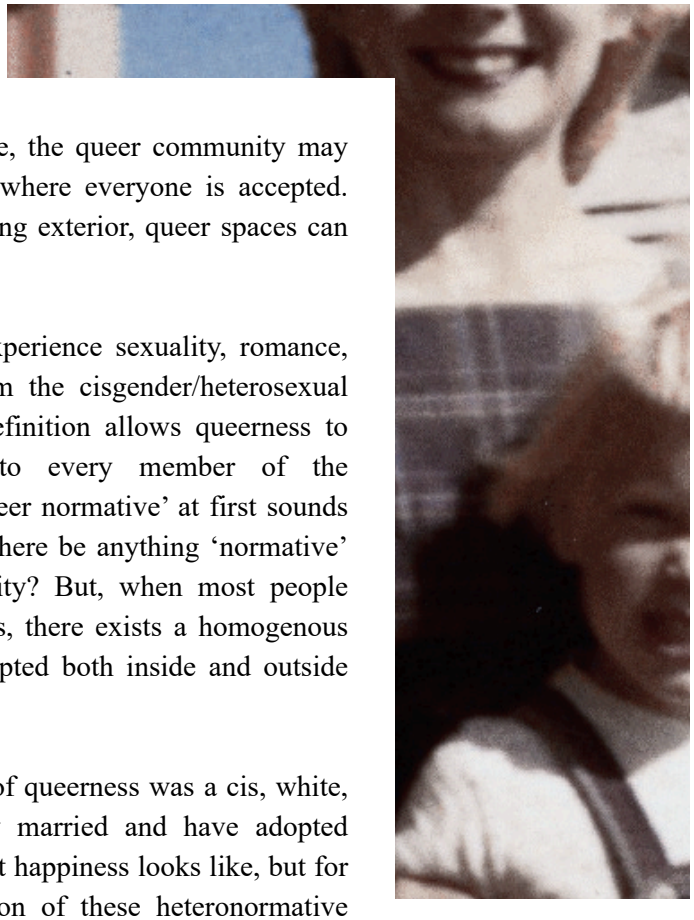
We want our beautiful sapphic campus community to thrive and grow, and we want **YOU** to be part of that journey…

Stay tuned,

SAPPHIC SOCIETY

DECONSTRUCTING

the Queer Normative



From an outsider's perspective, the queer community may appear to be a unified place where everyone is accepted. However, beneath its welcoming exterior, queer spaces can be surprisingly exclusive.

To me, to be 'queer' is to experience sexuality, romance, and/or gender differently from the cisgender/heterosexual norm. The essence of that definition allows queerness to mean something different to every member of the community. So the phrase 'queer normative' at first sounds like an oxymoron - how can there be anything 'normative' about such a broad community? But, when most people picture what a queer person is, there exists a homogenous image - and it's become accepted both inside and outside queer spaces.

In the recent past, this image of queerness was a cis, white, male couple who are legally married and have adopted children. For some, this is what happiness looks like, but for many queer people, a rejection of these heteronormative lifestyle choices is actually a large part of what it means to be queer and experience life different from the norm.

The increasing corporatisation of Pride is a major contributing factor to this homogenous image. Companies want to make queerness a sellable marketing point, which can increase the visibility of the queer community and be financially beneficial for individual queer people. However, it also risks reducing the queer experience to a representation that is easily digestible to a heterosexual audience. This includes media that is centred almost exclusively around white, cis couples, leaving the rest of the queer experience underrepresented.

Alternatively, there are examples of people subverting the rules of heteronormativity in all aspects of their life, choosing to live in an entirely 'queer' way. For example, blended queer families can include a lesbian and gay couple raising a child together.

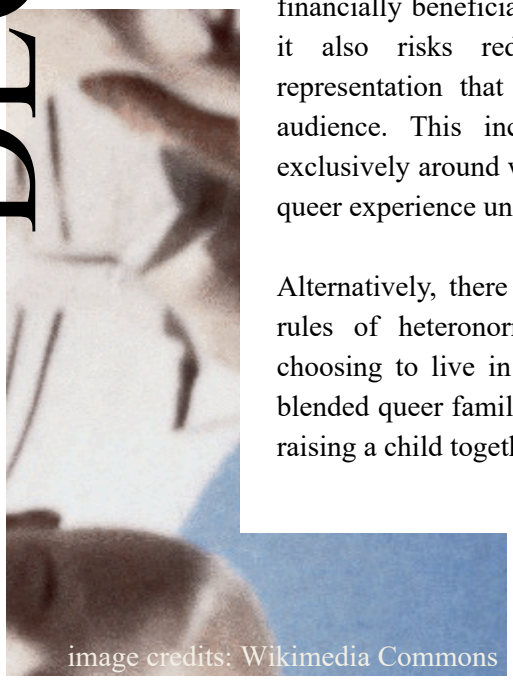


image credits: Wikimedia Commons

"this structure 'queerifies' the whole idea of a nuclear family and is a way of living entirely estranged from how society expects us to function"

BY BEX PAXTON

they/them

Arguably, the cis/hetero conception of queer people is slowly shifting into one that is more gender non-conforming and reflective of our diverse community - which is certainly a move in the right direction. However, this has not come without pushback from some sections of the queer community.

While at Warwick, I've even heard other queer people express the sentiment, "it's gone too far", in relation to trans* people. However shocking, this rhetoric is unfortunately not an isolated incident: there has been a recent political shift to the right occurring on a global level. Regrettably, this has bled into the queer community itself, a space that should be the most supportive of different identities. Among some queer people, anti-trans* rhetoric has become alarmingly acceptable. Rather than extending the empathy needed to learn about other queer experiences, some in the community prefer to reject experiences they cannot relate to or understand.

For example, in America, campaigns including the so-called 'bathroom bills' and other enforcements targeting trans* people have seen some other queer people jump on the bandwagon of trans* hate, preferring the 'safety' of discrimination to solidarity. This perspective is clearly a survival instinct, in the hopes that they will be accepted as traditional enough for conservatives. But when it comes down to it, right-wing governments never lead to safety for any queer person, and these queer people siding with the right will not have to wait long before they are more directly targeted. The only way we can fight this deadly rhetoric is by joining together as a community to support our most vulnerable members.

Despite the queer resistance movements of the 1960s being spearheaded by a diverse range of queer people, many of us have forgotten what we owe to each other. It is only united that we can truly fight the right-wing's regressive ideas. We have to remember that

the most dangerous myth fascism perpetuates is that we are helpless to stop it.

Together, we can look forward to a queer utopia and create a world in which everyone is free.

by Scarlett Timlett they/them

Introducing Planorama's

OWN MINI-ZINE AND POSTER

For this edition we have created a double page that you can take out and have fun with! Just pull along the centre page staples and enjoy the poster or have a go at folding it into a zine.

Zines have a long history as a platform for radical politics. For queer people, zine-making grew in the 1980s and 90s during the AIDS epidemic and introduction of Section 28 in the UK to process collective grief and share information. Today, queer zines share advice on D.I.Y transition, encourage self-expression, and distribute protest advice.

For our zine, the PLANORAMA team made a series of collages inspired by the prompt 'Queer Futures'.

We explored questions like: 'What is an aspirational, ideal, and fulfilled queer future, and what does this look like for you? What is present? Who is present? What images, feelings, music do you associate with it?' and 'What do you want to change, and struggle against, to reach a queer future?'

THESE COLLAGES HAVE THEN BEEN ARRANGED INTO A ZINE TO BE FOLDED UP AND KEPT BY OUR READERS!

Zines are rooted in a do-it-yourself, accessible and creative attitude. They don't need big budgets. They don't need perfect stories.

They encourage all voices - no matter how messy, angry, joyful, or unheard. We hope this encourages you to go and make your own zines.

So tear away. Cut it up. Give it out. Stick it to your wall.

What does a queer future mean to you?

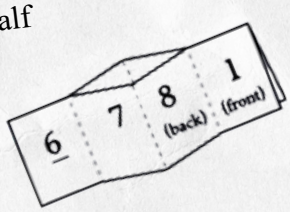
HOW TO MAKE THE ZINE

Fold up the paper in half length ways

Fold in half again.

Then fold in half again.

Unfold it, to find 8 sections.



Fold in half and cut to the centre (refer to the dotted lines to see where to cut!)

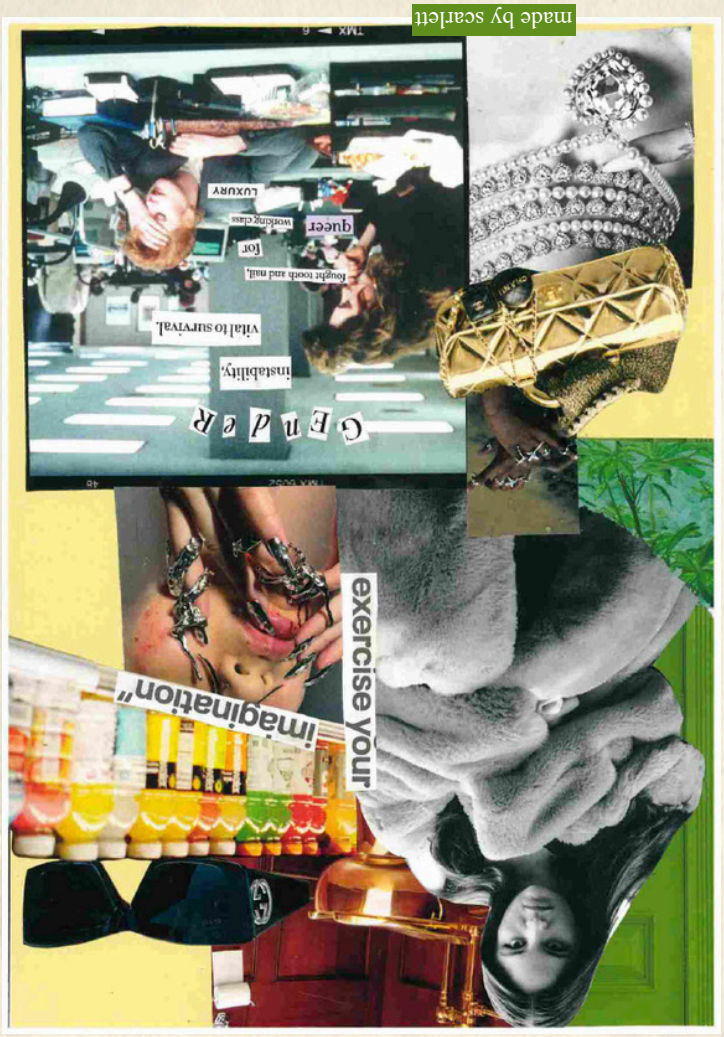
Unfold your paper. You should see a slit in the middle of the page

Fold in half and push together.

YOUR ZINE SHOULD TAKE ITS SHAPE WITH 'QUEER FUTURES' ON THE FRONT PAGE.

at the picket line

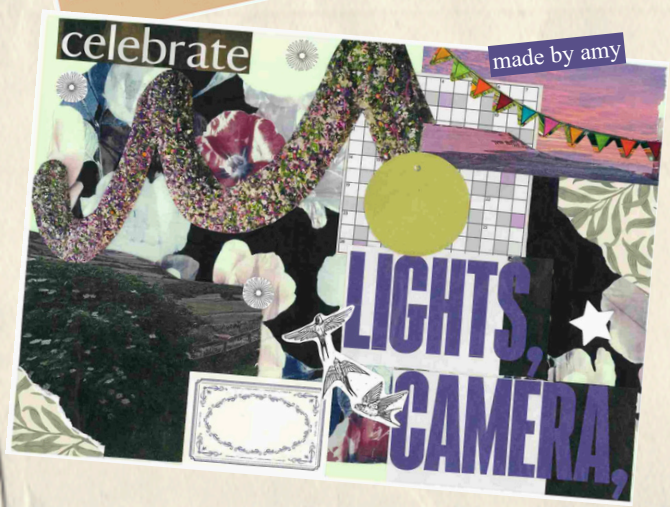
made by scarlett



made by angelina

made by mayumi

made by amy



queer FUTURES

exploring queer aspiration, hope, and resilience

STAND
APART.
the WORLD
in
HOPE
KNOW
glad
to
made by oriel

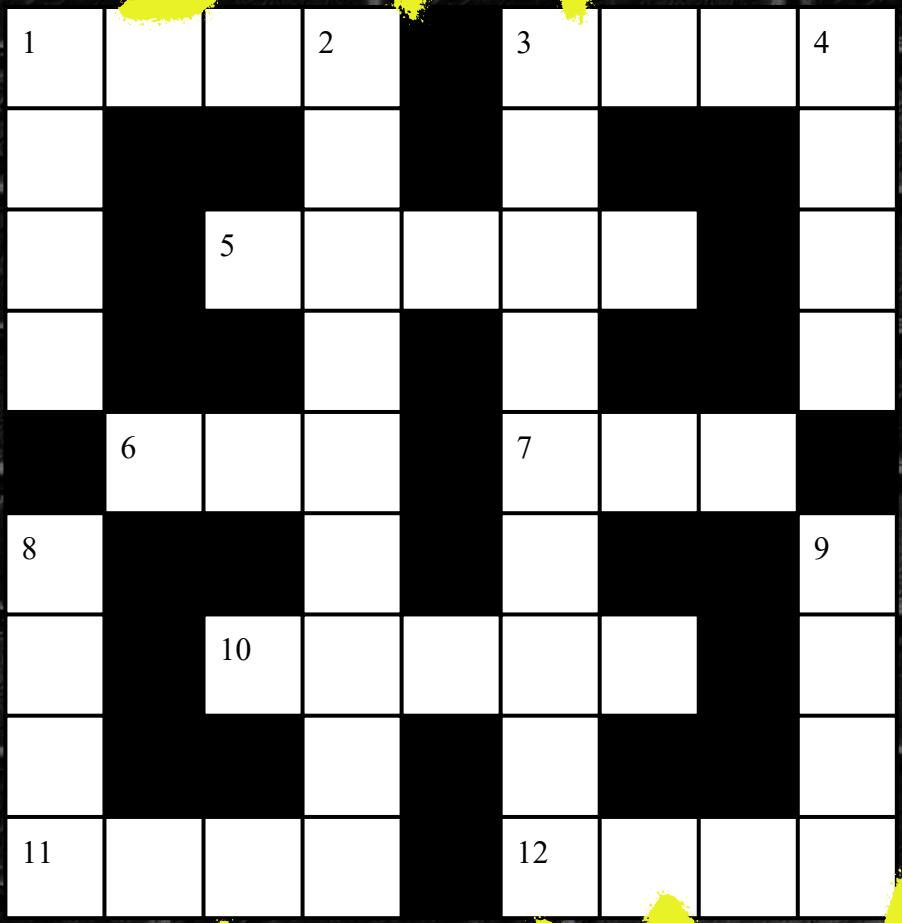
made by leo
CULTIVATE
THE
UNDERPASS
SCULPTA
COLOSSEUM
OF FLESH
PUSHING OUR BODIES
REDEFINING OUR LIMITS
FOR THOSE OF US WHO ARE ALWAYS
SEEKING THE EXTREMES

tomorrow
is INVINCIBLE
ILLUMINATING a
SPECTACULAR reality
I always suspected EXISTED
Beautifully United
made by lily

BELIEVE
in
US
made by hannah

A
PLAYGROUND
FOR RADICAL
DESIGN
made by angelina

CRYPTIC CROSSWORD



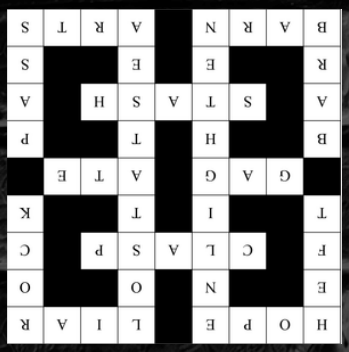
DOWN

1d Mass mindless theft. (4)
2d Ease after England educates. (9)
3d Directionless? Scramble to atlases. (4, 2, 3)
4d Crush cork for a heavy sound. (4)
8d Spineless backstab seizes crown of archaeological dig. (4)
9d Kind of saps to go unnoticed. (4)

ACROSS

1a Head of heathens decapitates Pope, leads to faith. (4)
3a This manipulator plays like an old lute. (4)
5a This clip is brought to you by Doctor Scalp. (5)
6a Witticism opens with gratuitous anecdotal gaudiness… (3)
7a You stunned in that ensemble! (3)
10a Secret riches hidden in lost ashes. (5)
11a Shelter is stable. (4)
12a Explode rats for paintings and performances. (4)

Answers below!



CREATED BY ROBIN DAVDA
(HE/HIM)

QUEER SPIRITUA

I was raised atheist, but it is not how I would describe myself anymore. The person who raised me as an atheist, my dad, did so as an anomaly. My family is deeply ingrained in the Church of England, with my great grandpa being archdeacon of Lancaster, and my grandpa and granny both growing up in a vicarage. My extended family were all christened, married in a church, and went to church as children. So, the two spiritual frameworks presented to me as a child were CofE Christianity or atheism.

My dad, who studied theology at both undergraduate and postgraduate, taught me about sneaky mistranslations in the *King James Bible*, and the tens of gospels that were deemed heretical for many reasons, but at least partially because they contradicted the growing power of the Christian church. I grew to be suspicious and cynical of organised religion, particularly of the Abrahamic religions, which includes Christianity. So, living in a suburban Christian community made me feel alienated in many ways. I knew I was not, and never would be, a Christian - particularly as I got older and realised I was queer. I felt my queerness was fundamentally incompatible with the church and its history, both past and ongoing. And, having always tended towards rurality, I found life in the suburbs grinding, depressing, and ultimately life-draining. I wrote some very angsty poetry about it.

And yet, atheism depressed me. Atheism is not inherently nihilistic, but within it, and clinical depression, I quickly drifted towards pessimistic nihilism. I envied the community and the comfort others found in their faith, and often felt that without 'God', I was going to be perpetually unimpressed and separate from the rest of the world. Was there really nothing to honour in this world, with all its cycles, probabilities, and spectrums? And how could I be so cynical when some of my earliest and warmest memories are of Christingles, christenings, and hymns?

By Noah Gower Jones
he/they

RING
ALITY

Both structures were failing me, particularly so on one issue: being queer.
Throughout my childhood, deep down, I always thought there must be something unnatural or broken in me that was making me queer. This is a common experience and unfortunately wasn't one I could overcome easily. Mainstream science had always given me answers for things I didn't like religious explanations for, but here, both science and religion were telling me that there are only two genders, and that queerness is an aberration rather than natural variation. You see, queer ecology is not taught in secondary school, and neither is poststructuralist theory, so I had to make do with Darwin and Freud - imagine that! No wonder I thought something must be wrong with me.

As I got older, I started to read writers and theorists like Gloria Anzaldúa and José Esteban Muñoz, and from these writers began to form a new image of what queerness could look like, particularly so in relation to spirituality. Slowly I shifted from viewing 'queerness' as something limited to sexuality and gender, to viewing it as a spiritual world-practice: something inherently ecological, decolonial, and in tune with things much more fundamental than I had been previously led to believe. I started to find 'the divine' in both mathematical equations and bodily desire; migration patterns and chosen families. From this perspective, everything became integrated. From quantum physics, to ecology, to language, to spirituality - I found a home in systems of flux and mutuality, which I have found in more places than I originally thought I would. This way, my love for ecology becomes tangled up in my spirituality, as does my childhood obsession with astronomy and physics, as does my queerness, my body, my ways of thinking, my joys, and my griefs.

This is not the only way to live, and not the only way to be queer - certainly not. It is simply what I have found home in. My spirituality is complex and ecological, but fundamentally, it is queer. It wouldn't exist the way it does if I had never come to view my identity as something integrated with a wider, universal tendency towards fluctuation. It functions only as long as I remain open to what queerness has to teach me, as a personal identity, a political statement, and a life-practice.

In their article ‘Teaching Alternative and Indigenous Gender Systems in World History: A Queer Approach’, Tadashi Dozono advocates for studying gender diversity in world history, because it “allows students to imagine the world differently, to think about gender beyond predefined terms”. Their hope is that through education, students will be able to recognise how “exotic, strange, limited and narrow our dominant categories of gender are”. In the UK, there have since been institutional blocks to teaching alternative gender systems, not least Sunak’s notorious guidance that schools should “not teach about the concept of gender identity”, lest they risk exposing children to “disturbing content”. Although the official guidance has since been updated, stating “sexual orientation and gender identity should be explored [...] in a clear, sensitive and respectful manner”, the topic is still approached with a Eurocentric gaze, rarely, if ever, looking beyond the borders of Western thought, and the gender binary. This article will look at a few different instances of cultures that have not historically adhered strictly to a gender binary.

HIJRAS OR KHAWAJA SARAS IN SOUTH ASIA

‘Hijra’ is an umbrella term used in South Asia to describe a ‘eunuch’, AMAB, or intersex person who presents themselves in a typically ‘feminine’ way. It has been a culturally recognised identity for over 2000 years. They make appearances in various Hindu scriptures and mythology: for instance, the Ranyana (composed somewhere in the three hundredth to third century BCE) recounts a story in which Rama leads a group of hijras by the hand through the gates of his city, Ayodhya. His rule - the Rama Rajya - would be welcoming and inclusive of everyone. In the Ram-charit-manas (composed around 400 years ago), a passage of Ram’s speech has been translated as follows: “Man, queer, woman, even plants and animals, free of meanness, full of devotion, are all equally dear to me.” This attitude towards gender diversity continues up the hierarchy, as many Hindu gods manifest as both male and female, sometimes transcending the confines of gender altogether; for example, Sri Ardhanarisvara, Shiva’s hermaphrodite form, or Sri Arjuna, in Vedic narratives is said to manifest “all three genders - male, female, and hermaphrodite”. Although hijras' lives followed a different trajectory to men or women’s, they were nevertheless accepted; they were understood to be the sacred gender, and as Vinay Lal writes, they “are thought to have the power of conferring blessings and inflicting curses”.

When I told the librarian at my sixth form I was interested in researching alternative or extra-binary gender systems, she immediately asked if I would look into the hijras - she grew up in India, and "used to be so scared of them," she told me. Her childhood image of them reflects a society-wide shift in the treatment of hijras, brought about by British colonial occupation. Arguably the most insidious thing about colonial occupation is not the treacherous taking of land, exploitation of resources, or even violence; these things only fuel national rage and opposition to the regime. The worst poison is the colonisation of people's minds, the way Western ideology infected national values and structures. When the British merchant James Forbes arrived in India, he saw hijras and declared "the objects disgusting", while the sub collector of Poona found it "lamentable to think that we are living amongst people who look upon hijras without a feeling of horror". They were denounced as one of the "barbarities of Hindu customs", and so in 1871, the British named all hijras criminals, instructing colonial authorities to arrest them on sight.

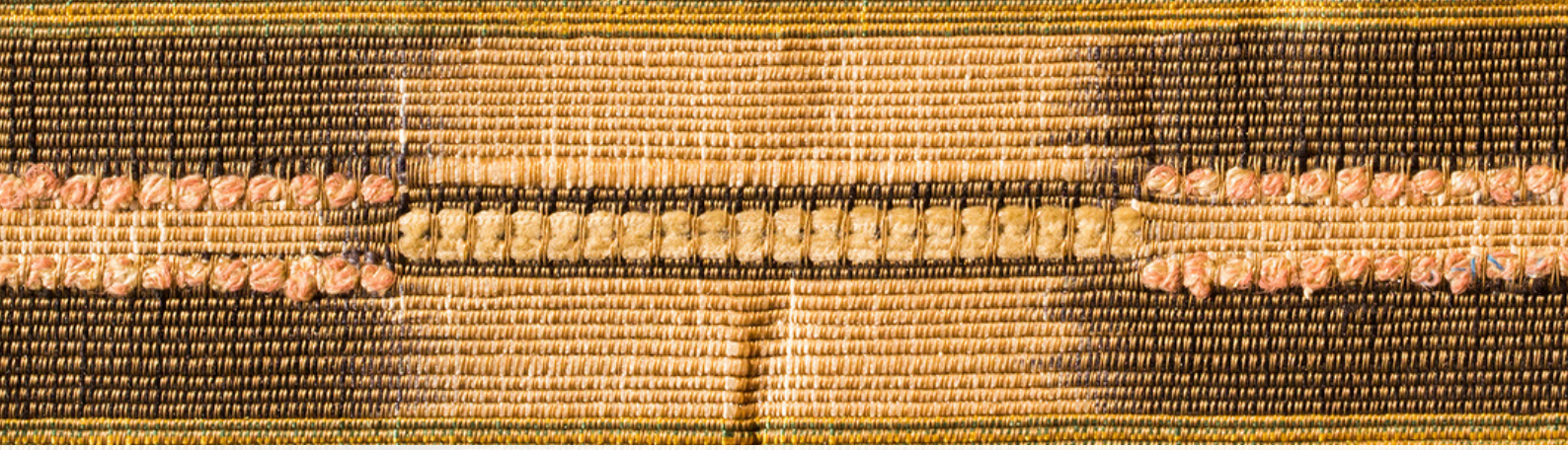
Although the law was repealed shortly after India gained independence, British occupation destroyed the ancient respect for hijras, tarnishing their image, and inflicting damage from which they have not yet recovered. The word 'hijra' is now used as an insult or slur, and they are often victims of violence and abuse on an institutional level: they are harassed by police, refused treatment at hospitals, and are almost always excluded from employment and education.

A qualitative study conducted in 2020 by Ray, Mondal, Ras, and Banerjee uncovered a great tragedy at the heart of the hijra existence: many have an affinity with the feminine identity, and dream of getting married and having children, but cannot. Many want to live as women but are unable to within their communities, and are instead forced to play the role of spectator. It has become custom for hijras to move away from home young and live in communes together, because their relationships with their families are often less than ideal.

One participant in the study, who remains anonymous, was asked about their experience of the institution. They responded: "There is no government that would give us money or work. People say government has money, but they never give us a goddamn penny, I have seen that since I was born. There is no one to look after us, take care of us. There is no law for us, nothing."

Hijra and companions in Eastern Bengal By: Unknown Author From: Wikimedia Commons CC0

EXTRA-BINARY GENDER SYSTEMS



TWO-SPIRIT PEOPLE
IN AMERICA

While each Native American community has a slightly different approach to gender, all believe some people are both male and female, and most have four ways to describe gender: masculine, feminine, masculine-feminine, and feminine-masculine. In Navajo, the word 'Nadleehi' means 'those who transform', and is used to describe people who take on gender roles contrary to their sex at birth. Alternatively, the Anishnaabe author Ma-Nee Chacaby does not speak of a transformation, but of an innate awareness of their gender, that they first discovered when their grandmother told them: "You'll know when you're born that's who you are. And you can ignore it and not pay attention to it, or you can just start accepting that part of you, and start learning from it."

The categories of the indigenous world are different from Western norms: in the West, the goal of a societally acceptable transition is to move from one side of the gender binary to the other, keeping any period of non-conformity to a minimum, and living a life where being trans* is undetectable. But implicated in the word 'Two-Spirit' is the suggestion of an existence encompassing both sides of the binary, rather than a total rejection of one in favour of the other. It is their double spirit - male and female - often leading them to take on spiritual or ceremonial roles in the community, because they have more spiritual connection than someone with just one spirit or gender. Ma-Nee Chacaby recounts how elders often imparted their knowledge to them because of their gift, such as medicine or bringing messages from spirits.

However, when colonial powers came to America, they tried to erase Native communities and cultures, and to replace pre-existing ideas with the Enlightenment-driven dualistic tendency towards binaries of all kinds: 'civilised' versus 'savage', man versus woman. Native Americans were robbed of their land, histories, traditions, and their lives; as a result, Two-Spirit people are often ostracised, some communities going as far as to outlaw Two-Spirit practices.

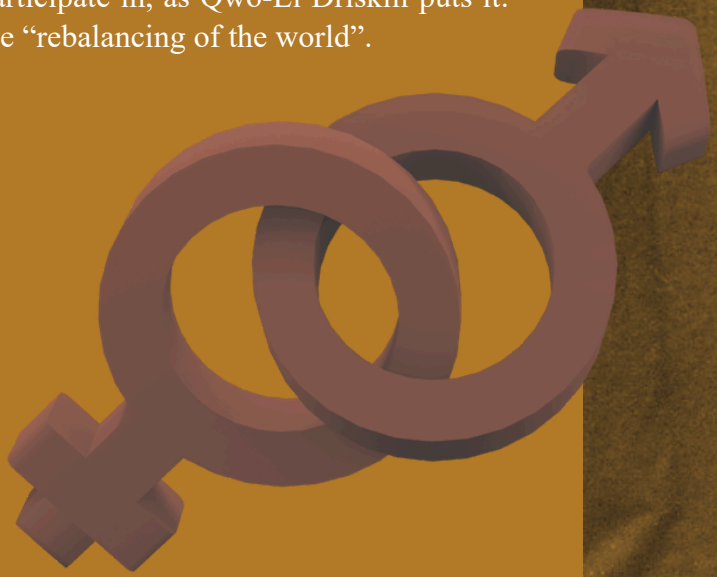
The term itself was created in the recent push to reclaim what was lost to colonial decimation; by remembering their heritage, they can reclaim their place within their communities. Cherokee author and activist Qwo-Li Driskill speaks on the difficulty of tracing Cherokee Two-Spirit history through the existing records - largely ignorant, culture-erasing colonial accounts - because the colonists "thought that *all* of our genders were 'variant'".

"Colonists likely saw female warriors or women in positions of leadership as living as men, even though these were acceptable - and important - roles for women in Cherokee gender systems. Trying to glean from colonial accounts which of these female-embodied people might now be called 'Two-Spirit' and which were simply acting in accordance with Cherokee traditions for women is very difficult."

Driskill further writes that one of the reasons colonists so despised Two-Spirit people was because of their dangerous power to change patterns in tradition. They can "move back and forth between gendered spaces", which gives them knowledge that can be "transformed into radical, non-violent action against sexism and transphobia". With this gesture, they call for a great "rebalancing of the world", led by Cherokee Two-Spirit people.

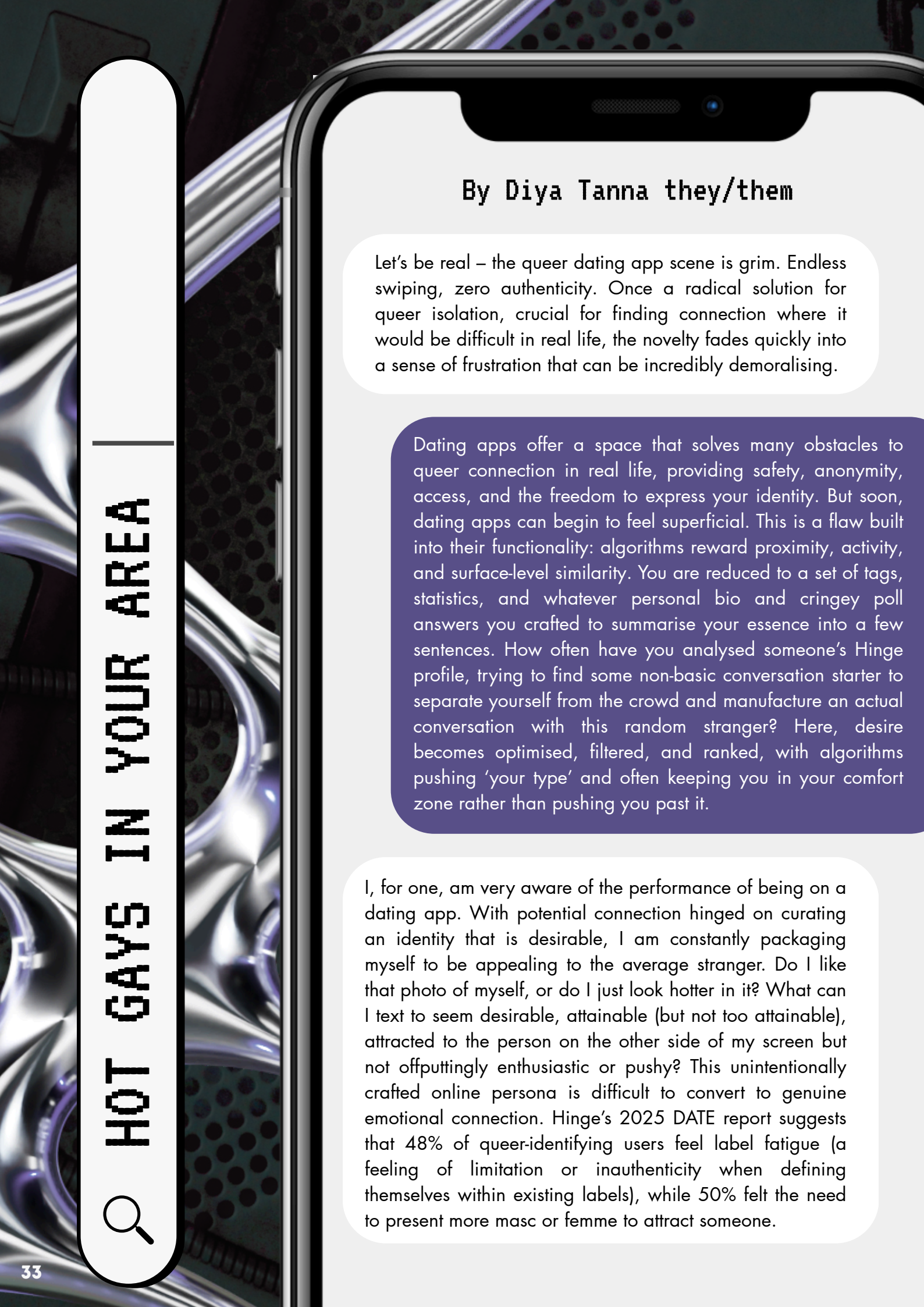
When I started my research, I was under the illusion that somewhere there existed a completely genderless society, where the only time biological sex mattered was in procreation, but it soon became apparent: this vision was unrealistic. In place of non-binary societies, I realised, were extra-binary societies: cultures where most people operate within prescribed gender roles, but also make space for those who cannot. The United Kingdom is a way off from recognising non-binary people culturally, light years away from legally. I think of the dentist, who read my name as "Mr Townsend", because she thought "Mx" was a typo; of an old teacher, who apologised when I asked her to use they/them pronouns for me, then said it is too difficult for her to change; and of how, even within queer spaces, we have a tendency towards heteronormativity.

Working towards a non-binary society must involve letting go of all binaries. It must involve an acceptance of our shared human condition, so we may dispel rhetoric of hate; an acknowledgement of colonial history, so we can reprogramme our unconscious to reject ideas of 'race'; and a change in the late-stage neoliberalist nightmare we find ourselves in, keeping people too burned out to participate in, as Qwo-Li Driskill puts it: the "rebalancing of the world".



OZ TOWNSEND THEY/THEM

We-Wa, a Zuni berdache, full length portrait By: John Karl Hillers From: Wikimedia Commons CC0

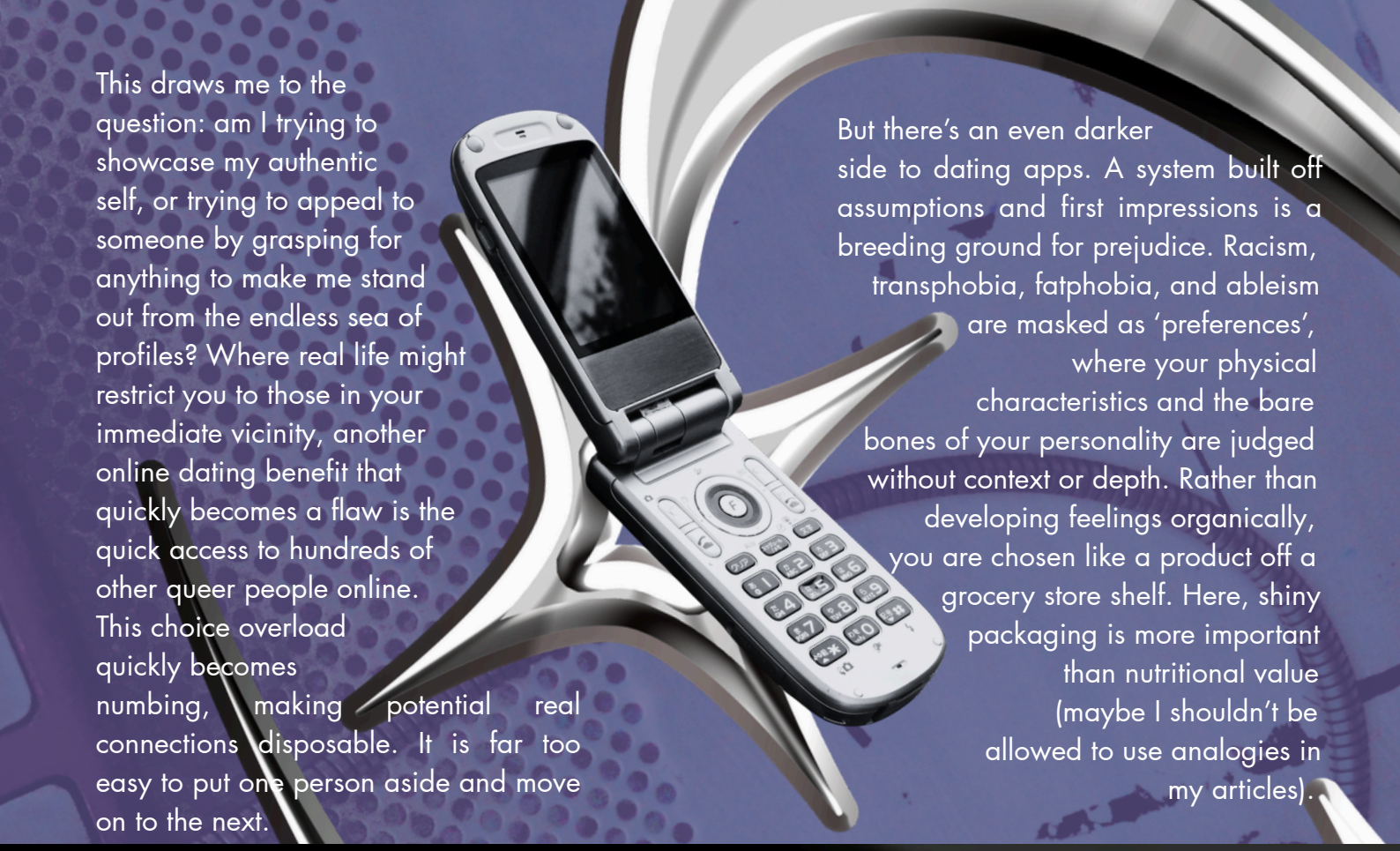


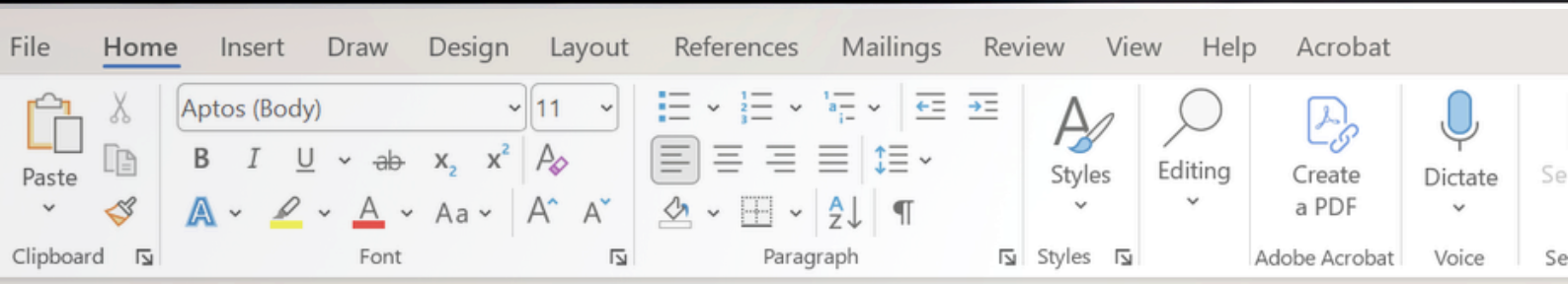
By Diya Tanna they/them

Let's be real – the queer dating app scene is grim. Endless swiping, zero authenticity. Once a radical solution for queer isolation, crucial for finding connection where it would be difficult in real life, the novelty fades quickly into a sense of frustration that can be incredibly demoralising.

Dating apps offer a space that solves many obstacles to queer connection in real life, providing safety, anonymity, access, and the freedom to express your identity. But soon, dating apps can begin to feel superficial. This is a flaw built into their functionality: algorithms reward proximity, activity, and surface-level similarity. You are reduced to a set of tags, statistics, and whatever personal bio and cringey poll answers you crafted to summarise your essence into a few sentences. How often have you analysed someone's Hinge profile, trying to find some non-basic conversation starter to separate yourself from the crowd and manufacture an actual conversation with this random stranger? Here, desire becomes optimised, filtered, and ranked, with algorithms pushing 'your type' and often keeping you in your comfort zone rather than pushing you past it.

I, for one, am very aware of the performance of being on a dating app. With potential connection hinged on curating an identity that is desirable, I am constantly packaging myself to be appealing to the average stranger. Do I like that photo of myself, or do I just look hotter in it? What can I text to seem desirable, attainable (but not too attainable), attracted to the person on the other side of my screen but not offputtingly enthusiastic or pushy? This unintentionally crafted online persona is difficult to convert to genuine emotional connection. Hinge's 2025 DATE report suggests that 48% of queer-identifying users feel label fatigue (a feeling of limitation or inauthenticity when defining themselves within existing labels), while 50% felt the need to present more masc or femme to attract someone.





But have hope! It's not all bad. Using dating apps with intentionality can help break from the cycle of monotony and fruitless matches. Here are some top tips from me, which you might not want to take since I'm still single anyway.

1. **Don't send a vague first text.** What interests you about this person? What unique things do you think you might have in common? A "hey, how are you" doesn't give them much to work with.
2. **Get off the app.** In all honesty, if someone has been in my Tinder DMs for days just making small talk, I can be pretty certain we're never going to meet.
3. **Don't doomscroll.** Look, I get it. Tinder smash-or-pass is entertaining to me too. But treating a dating app the way you treat Instagram reels isn't going to be very fruitful. Taking a couple days off the app is also a good way to refresh your outlook – and you usually get better matches when you come back.
4. **Stop curating yourself.** What do you actually like talking about? Putting pictures or prompts in your profile that reflect your day-to-day interests and activities can help find common ground and avoid the small talk. Your dating app profile should be a trailer for the actual experience of knowing you.

At the end of the day, it's incredibly difficult to summarise the entire essence of a person into a short dating profile. So swipe with intention, approach the experience with a genuine desire for connection, and embrace that we are all complex, messy, and deeply unmarketable human beings.

LOOKING FOR LOVE

Historically, 'third spaces' were physical: cafes, bars, or bookstores. For the queer community, these were lifelines that allowed exploration of the self, and a sense of belonging where general spaces felt alienating and restrictive.

In 2026, our third spaces have expanded to an ever-growing digital world, be it a group chat, Discord server, or subreddit. This isn't just a supplement to 'real life'. It has quickly become new ground on which it is even easier to cultivate community.

One key benefit of online spaces is the option of anonymity. With the stakes lowered, it is suddenly much easier to be loud, to have opinions, to be yourself. This, in my opinion, is one of the reasons that platforms such as Warwick Tea are so popular. Submitting your opinions on the music at Loud and Proud, wondering where all the other lesbians are at, or declaring that "a certain design deputy from planorama is so fine" (#4773) is a communal queer ritual that lets avid readers of the Tea know that someone else is out there, waiting for connection whether platonic or otherwise. In this way, the real reason for our Warwick Tea addiction might just be the merging of real-life campus interactions with the wide reach and anonymity of online spaces.

Instagram has progressed from a photo sharing app to a community bulletin board. It's how we keep up to date on the political landscape, the latest trend, or new community spaces – such as the newly-refurbished and non-SU affiliated Sapphic Society.

"We noticed that many were searching online for a sapphic community presence on campus… the successfully large turnout of our first event since then speaks to the importance of online spaces," says Oriel Baker, co-president of Sapphic Society. "In person, it can be difficult to pinpoint queer spaces or find the courage to ask where to look, which is why Sapphic Society's online and physical presence go hand in hand!"

Sapphic Society's iconic carabiner logo is a nod to the well-known 'flagging' accessory originating from butch lesbians in blue-collar jobs. This shows how an understanding of queer online culture can act, in real life, as a semiotic marker (a sign, symbol, or cue) to broadcast to strangers that "I am safe, and I am like you". In this way, we are able to bring the sense of solidarity and community created online into our real-life interactions. Beyond allowing communication of events and promotion of spaces, the internet is now crucial to the queer way of life, encapsulating everything from online slang and pop culture, to information and aid for life-saving medical access.

The internet provides a crucial avenue for the easy sharing of information and resources between peers. In a time where institutional medical care (such as gender-affirming care, sexual health, and mental health-related care) can be entirely inaccessible, online resources are filling the gaps to form our own social safety net, helping queer people keep each other alive through information sharing, crowdfunding, and aid. LGBTQ+ individuals, particularly youth, rely on online spaces for information that is otherwise unavailable, inaccurate, or negatively presented in other settings. Our use of our online spaces is proof that above all, we crave connection and safety within our community, and strive to create it against all odds.

Digital connection isn't fake – in some ways it enables a unique authenticity. For many, especially those in environments where they cannot be queer out loud, the internet is where they are the most authentic: a man-made, unfettered, radical reality.

Freedom

Charlene Chan, she/they

To my queer group

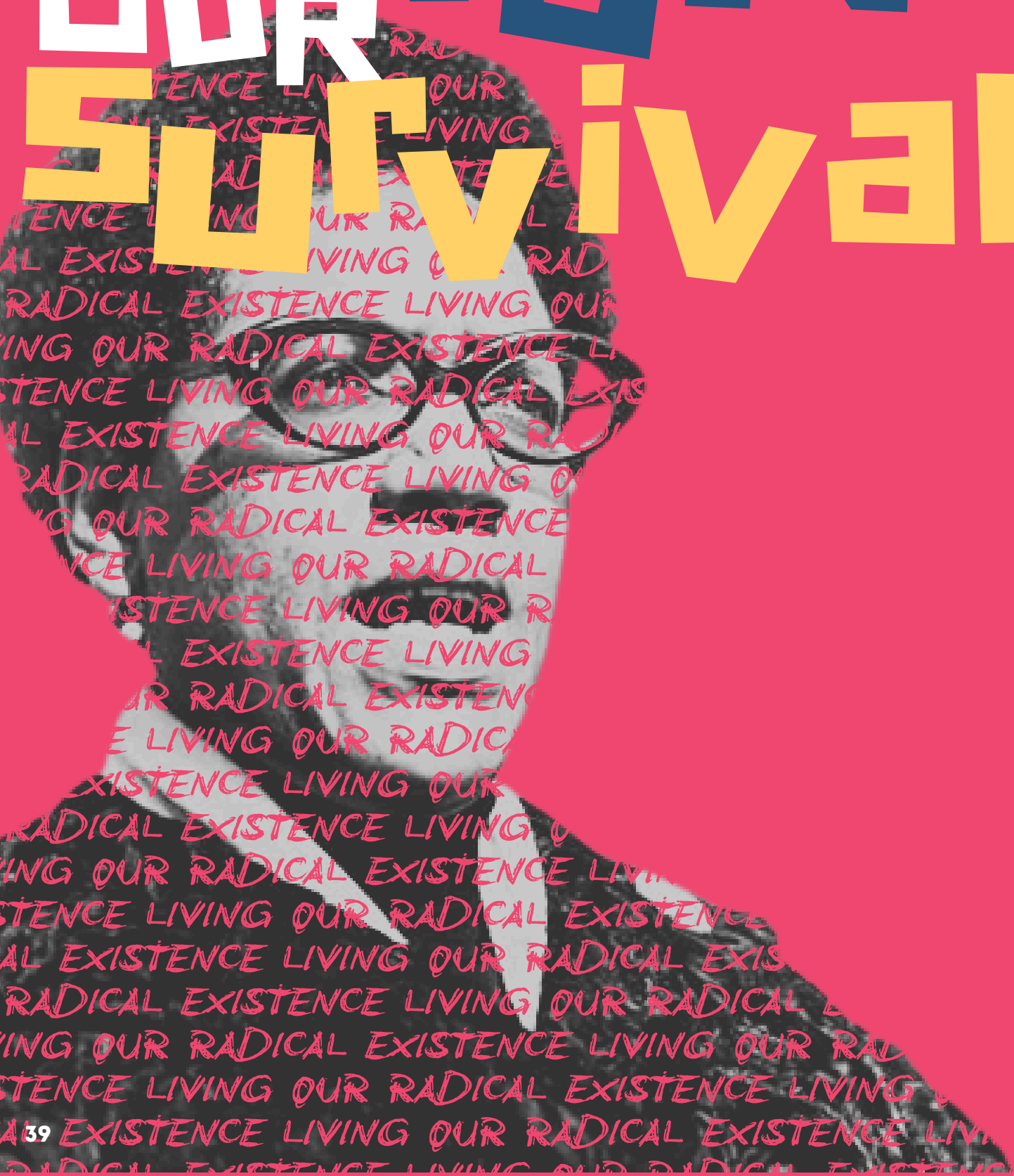
Maybe we'll let down our walls here, lay down a while,
dance, cut and scribble and come without makeup,
or with makeup. Here, names can be born. I am reborn
in witnessing the blossoming of you. Pour your voice out
like tea and I will savour the warmth sliding down the slope
of my throat. Worries settle like tea leaves and you hold them
without wincing. As if heat doesn't burn and sirens are only songs

by some strange bird. We know the history wedged between the
cushions of these sofas softened by bodies old and new; you
know there is nothing more meaningful than a child's joy.
I wonder how it feels on the inside when young souls are
on the other side of the door, hearts eager for some comfort
in this little haven we have. Here we are. How wonderful is
your existence. What a miracle that I get to remember your faces.

Art by Oriel Baker

Audre_Lorde By: Elsa Dorfman From: Wikimedia Commons CC3.0

our litany our survival



Living our Radical Existence

Hannah Guthrie
she/her

"To me, all queer joy is radical... it's all a form of resistance."
- Lily, Freshers Rep (she/her)

What does it mean to be queer? Perhaps this is a question you've asked yourself. What does it mean to be in a queer community? Perhaps this is a question we should be asking each other: what do we need to give each other, to exist with each other, and to thrive together? What does it mean to express queer joy? What about rage? Love? Spirituality? Creativity? Each article in this *Planorama* issue has explored some way queer people express themselves, move through the world, and form a community. To help summarise our aims for this edition, I asked our contributors to respond to some of my questions…

In brainstorming the ideas for this issue, we wanted to find the bridge between protest and rage, and joy and positivity. Importantly, we wanted to look at how the gap between these two ideas is bridged: the idea of queer joy as protest, as revolution. In an attempt to summarise this concept, we kept returning to the phrase 'radical queer joy'. So, **what does the phrase 'radical queer joy' mean to you?**

"The idea that living authentically and celebrating my queer identity is a form of resistance against systems that oppress me." - Diya, Head of Design (they/them)

"To me, it means that queerness is inherently political." - Mayumi, Editor-in-Chief (they/she)

"Simply by living, surviving, and finding a way to still remain positive in a world that may not love you back is an act of resistance in itself." - George, Fresher's Rep (he/they)

"It's a message to those who would rather we be silent, telling them we won't cover up our happiness for their comfort."
- Lily

"Being fully ourselves, letting our brilliance shine through, and making the world a better place." - Charlene, Writer/Artist (she/they)

For many of us, radical queer joy is a collective experience - our

Community

is so important

"It's a celebration - the joy of seeing other queer people thrive, resist, hold hands, dance, and express themselves." - **Oriel, Design Deputy (she/her)**

"Being queer isn't easy for everyone, and to get everyone the rights they deserve we must be political, we must be engaged, we cannot ignore things that just 'don't apply to us' or 'don't affect us'. Queer joy is found in community joy, so we must always fight for our community." - **Mayumi**

"Persisting and existing!! With so many people currently hell-bent on snuffing out queerness, our continued survival is pretty badass. Living your own life, finding communities with other queer people and allies, and asserting our presence through language or art are radical existences that keep queerness present and unite us through positivity." - **Leo, Fresher's Rep (he/him)**

"Being unapologetic in your self-expression and your demands for a better world is radical. Positive change is driven by us standing together, being our authentic selves, and being loud about injustice and oppression." - **Lily**

"Despite a general public consensus that 'enough has been done for queer people', there is still work to be done, and acknowledging that fact should not be seen as 'radical'." - **Oz, Fresher's Rep (they/them)**

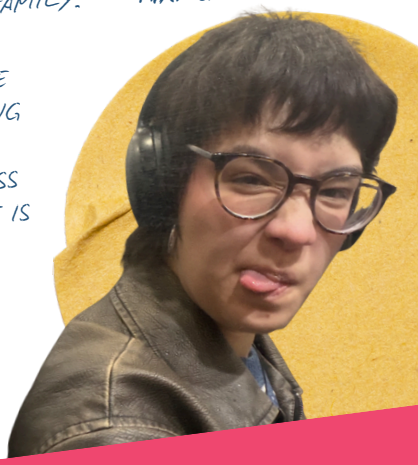
Our community has seen a long history of discrimination, which many queer people all over the world still experience. To express queerness when we can is an act of both joy and rage: resistance against oppression and celebration of our identities. With LGBTQ+ rights in the UK constantly up for debate, particularly for trans* youth, **what does it mean to be**

'Radical'

as a queer person in the current political climate?

"To be 'radical' is to be kind. Embracing all forms of queerness, not dividing ourselves by binary lines or half-hearted ignorance or detachment. It means being fully supportive of queer people, their struggles and their joys, and sometimes having tough conversations with friends and family." - **Mayumi**

"Being Radical means not accepting the crumbs we have been given and fighting every day to further the rights of queer and marginalized peoples across the globe. Queer is not a sexuality, it is a political identity." - **Anon**



So, **how do you express**

Rage

as a queer person?

"Queer rage to me is so focused on protection. I want to fight for the people I love to feel safe and protected and welcome in the world." - **Diya**

"Spiteful art - anything that can embody my rage through beauty and turn my words into something permanent." - **Leo**

"I think that expressing rage through creative forms helped me when talking about queer topics aloud seemed impossible. I still use those creative outlets, but nowadays I also talk through queer experiences and frustrations with friends." - **Oriel**

"Making art is the best way for me to express queer rage. It allows me to frame my frustrations in a more coherent way ... it gives me space to walk through what I'm feeling, what's causing it, and if there's anything I can do to change the situation. Art can also be a powerful way to connect with other queer people who are experiencing similar feelings." - **Lily**

Living in a world that makes us consistently angry, it can be difficult not to lose ourselves in rage, and

succumb to divisioN

How do you express joy each day as a queer person and help keep our community united?

"SINGING, DANCING AND PERFORMING WITH MY FRIENDS; MY FASHION AND ART." - CHARLENE

"BY FOCUSING ON HOW ACCEPTED, FREE, AND EMPOWERED I FEEL IN SPACES THAT FEEL SAFE. FEELING SEEN AND LOVED FOR WHO I AM, AND SEEING AND LOVING THE PEOPLE AROUND ME." - DIYA

"CHOOSING TO ENGAGE WITH LGBTQ+ COMMUNITIES AND SOCIAL EVENTS IS MASSIVE FOR ME, AND IN TURN MAKES ME EVEN HAPPIER TO BE QUEER." - LILY

The way we present ourselves to the world is super important in shaping our queer identities. Self-presentation can embody the feeling of

'Radical Queer Joy'

"I EXPRESS QUEER JOY THROUGH BEING UNAPOLOGETICALLY, VISUALLY QUEER! ... QUEER JOY TO ME IS SHOWING OTHER PEOPLE THAT I LOVE BEING OUTWARDLY MYSELF." - MAYUMI

"BEING ABLE TO PRESENT OPENLY - THE WAY I DRESS AND SPEAK - IS A BIG PART OF HOW I EXPRESS MY COMFORT AND PRIDE IN MY QUEER IDENTITY." - LILY

"I EXPRESS QUEER JOY BY BEING UNAPOLOGETICALLY ME. STYLING MY HAIR HOW I WANT, WEARING THE CLOTHES I WANT TO WEAR." - GEORGE

"IT'S ABOUT PUTTING ON THAT OUTFIT I WOULD HAVE BEEN TOO SCARED TO WEAR BEFORE, CUTTING MY HAIR, AND FEELING LIKE I CAN FINALLY BREATHE." - ORIEL

So queerness is both an inward and outward expression.

It's how we feel about ourselves, but also how we move through the world and connect with others.

At *Planorama*, we aim to uplift the voices of marginalised students here at Warwick, giving them a platform to express themselves, and also a community in which we can all thrive.

Art holds an important place in self-expression, and contributing to *Planorama* is one way we all express our radical queer existences, encouraging each other to live rather than just survive, in homage to Lorde.

If you want to get involved in our magazine made by, for, and about queer students at Warwick, then head to our socials to find out more…

The title of this issue is an homage to the Audre Lorde poem

'A Litany For Survival'

"NO MATTER HOW DIFFICULT QUEERNESS CAN BE TO NAVIGATE - BOTH IN THE PUBLIC AND PRIVATE SPHERE - SILENCE IS NOT AN OPTION." - MAYUMI

Lorde was a true force of nature in the fight against all forms of injustice, and her poetry speaks to the question of 'selfhood' that resonates strongly with our queer community here at *Planorama*. **What does this poem mean to you?**

"LORDE'S POEM REMINDS ME OF THE PERSISTENT FEELINGS OF INSTABILITY THAT COME WITH MARGINALISATION, THAT FEAR OF LOSING WHAT WE HAVE FOUGHT FOR AS A CONSEQUENCE OF EXISTING TOO MUCH IN PLACES WHERE WE WERE NOT EVER MEANT TO SURVIVE." - LEO

"IT DRAWS ON FEELINGS OF UNCERTAINTY AND APPREHENSION THAT SO OFTEN ACCOMPANY QUEERNESS: FEELING LIKE THERE'S A LACK OF SOLID GROUND TO STAND ON, A VULNERABILITY IN YOUR EXPRESSION, AND A FEAR THAT LINGERS IN THE MIND AND THE EVERYDAY." - ORIEL

"THAT NO MATTER HOW SCARY THINGS GET, IT IS BETTER TO SPEAK OUT AND FIGHT FOR YOUR LOVE THAN TO BE QUIET AND SUFFER IN SILENCE." - ANON

"IT'S A REMINDER THAT I'D ALWAYS CHOOSE TO LIVE LOUDLY RATHER THAN NOT LIVE AT ALL." - DIYA

"DESPITE THIS PERVASIVE FEAR, LORDE ENCOURAGES US TO SPEAK: TO ADVOCATE AND EXPRESS OURSELVES, TO FORM CONNECTIONS, AND TO MAKE OUR SURVIVAL IMPACTFUL." - LEO

PLANORAMA

SCARLETT

Planorama has been one of the most enjoyable experiences at university for me! I have had such a fun time designing articles and being a part of the team. A highlight for me is the interactive zine: a year ago I pitched it to Mayumi, in my interview for the position, and now it is in this issue! Designing Planorama has been a joy; thank you so much to the amazing team, and all our contributors, for making it so brilliant.

PRONOUNS: they/them
EXEC ROLE: Design Deputy
TIME ON TEAM: 1 year

SCARLETT

ANGELINA

It's been so much fun making all of Planorama's Instagram Posts, putting together our silly Instagram Reels, and designing the odd magazine page or two! I'm so grateful to have met so many wonderful, artsy, and queer people through this magazine, and so sad to be leaving! Planorama has been one of the most amazing experiences of my final year, so thank you everyone for everything :D

PRONOUNS: she/her

EXEC ROLE: Social Media and Marketing / Design Deputy

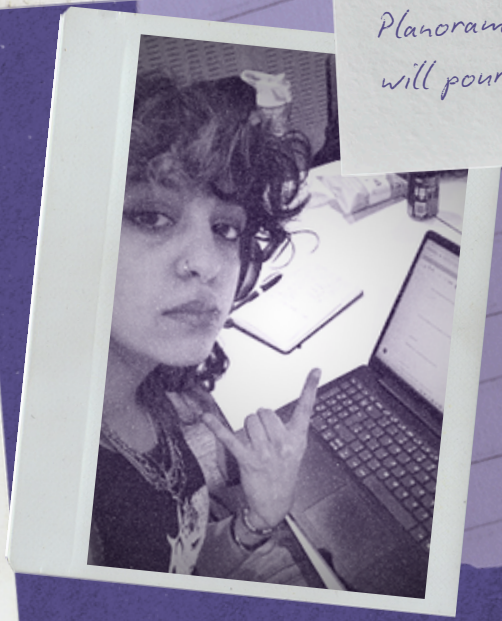
TIME ON TEAM: 1 year

ANGELINA

DIYA

It feels a little bit surreal to be saying goodbye to such a pivotal aspect of my time at university. I've been part of Planorama since my first year, and what made it really stand out to me was the tangible passion, dedication, and pure love for artistry. I'm so incredibly grateful to have found a home among such chaotic, creative people. I'm happy to say I'm leaving Planorama with complete trust that the next generation will pour all of their souls into it, just as I have.

DIYA



PRONOUNS: they/them

EXEC ROLE: Head of Design

TIME ON TEAM: 2 years

GOODBYES

MEET

EDITOR -IN- CHIEF

mayumi
they/them

HEADS PODC

maya
she / her

DEPUTY EDITORS

megan
she/they

hannah
she / her

amy
she / her

SOCIAL MEDIA + MARKETING

angelina
she/her

the exec

HEAD OF DESIGN

S OF AST

OUR FREPS

DESIGN DEPUTIES

OUR AWARDS

at the Student Publication Awards!

SPA 2026 NATIONALS

HIGHLY COMMENDED BEST DESIGN

Shortlisted for Best Specialist Publication

Shortlisted for Best Culture Publication

OUR EDITOR IN CHIEF WITH OUR AWARD :D

"AS HUDSON WILLIAMS SAID: LOVE Y'ALL. UH! THE SOUND IS INCLUDED IN THE MESSAGE." - EDITOR-IN-CHEIF MAYUMI ACCEPTING THE AWARD AT SPA 2026

SPA 2026 REGIONALS MIDLANDS

WINNER OF BEST DESIGN

Highly Commended Best Publication

Highly Commended Best Digital

FOR THE SECOND YEAR IN A ROW!

CURRENT INITIATIVES

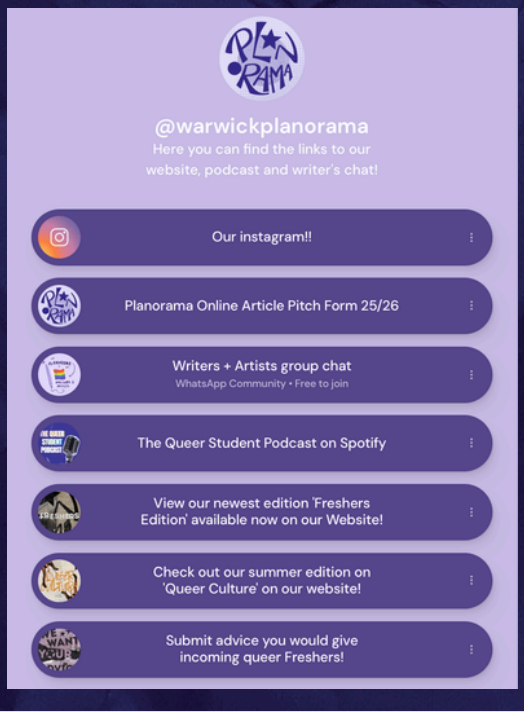
Become a rep for PLAN!

Interested in becoming a Freshers/ Postgraduate Representative for Warwick PLAN?

As a Junior member of the PLAN executive committee, you will work to promote events, engage your cohorts in the society's activities, collaborate with exec members and, of course, get your own coveted purple exec hoodie!

Keep an eye on our Instagram for applications :)

CHECK OUT OUR LINKTREE FOR ANY AND ALL PLANORAMA INFO!!



PLAN WARWICK PROFESSIONAL LGBTQ+ & ALLIES NETWORK

WHO IS WARWICK PLAN ?

If this is your first exposure to PLAN, welcome!

At PLAN, with sponsors from multiple industries, exclusive spring weeks and tailored events, we offer plenty of opportunities for our LGBTQ+ community here at Warwick. We also run workshops, speaker events and more to help you build your employability skills and support you through university into your career.

We also host an array of socials, trips, and club nights to provide a supportive, welcoming environment for Warwick's LGBTQ+ community and allies.

When finding internships and learning about companies, students with minority sexual orientations and gender identities have the added issue of discovering how open and accepting firms are of LGBTQ+ professionals. By highlighting upcoming events put on by companies that are committed to providing a safe working environment for their LGBTQ+ staff, we hope to help our society's members in their endeavour to find an accepting workplace.

PLANORAMA IS ALWAYS LOOKING FOR NEW VOICES!

Planorama is our very own magazine, established to provide a platform for the queer voices of the University of Warwick. We cover both university and mainstream topics in our print magazines and online stand-alone articles.

We print 3-4 issues every year, with our online articles posted regularly on our social media pages and website. At Planorama, we always want to hear more points of view. If you would like to submit to us, join the Planorama Writers and Artists group chat! You can find the link in our instagram bio.

No prior experience is necessary!

ARE YOU A FRESHER? JOIN PLANORAMA AS A FREP!

warwickplan.co.uk/planorama

@warwickplanorama

Warwick PLAN Society

LGBTQ+ MAGAZINE

PLAN WARWICK
PROFESSIONAL LGBTQ+ & ALLIES NETWORK

PLANORAMA

Photo Images/Hemera Technologies