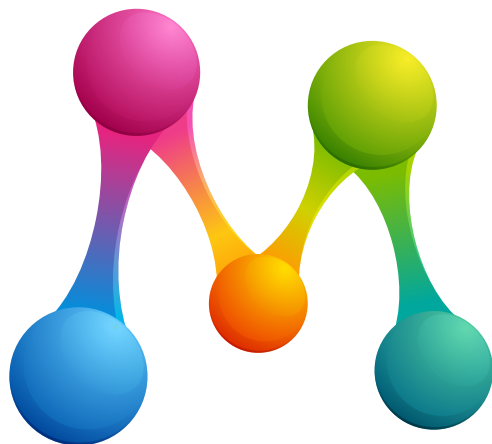




THE LGBTQ+ MEDIA MAPPING PROJECT

LGBTQ+ Media: A Critical Inflection Point

By Tracy Baim and Hanna Siemaszko
September 2025



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Executive summary

LGBTQ+ media outlets are as diverse as the communities they serve. They range from one-person operations trying to cover their communities to multimedia efforts producing nationwide products.

While they may have few similarities, there are several common denominators: Most are in need of additional resources to better cover their communities, and most are facing strong headwinds as advertising and sponsors reverse course, pulling back from diverse marketing efforts. We also found very few LGBTQ+ media receive any significant foundation support in a time of increased focus on philanthropy in journalism.

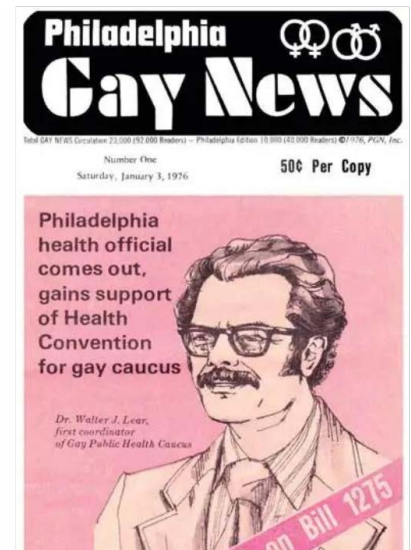
Many are also experiencing external threats and fears, with some writers and sources asking to have their names pulled from articles. But there is also a strong willingness to collaborate in ways that were not typical in the past.

At the same time that they're facing difficulties, many of these outlets report a surge in audience. Their readers and listeners are hungry for factual information about their communities, from public policy and news about nonprofits to cultural and social events. In addition, the community itself is growing — as we note later in this report, 10.5% of Millennials and 20.8% of Gen Z identify as LGBTQIA+. A growing audience with less news.

As the backlash grows against LGBTQ+ people, especially the transgender and gender nonconforming community, LGBTQ+-owned and operated media are more important than ever. But when it comes to research and funding, LGBTQ+ media have often been left behind, in part because it's difficult to quantify who and where they are.

We wanted to meet potential funders, advertisers, and readers halfway, by launching this comprehensive LGBTQ+ Media Mapping Project. This could lead to funding for LGBTQ+ media — for technology and infrastructure, audience growth, editorial support, training and more.

The main emphasis of this research has been on local LGBTQ+ media. We did a separate survey of national LGBTQ+ media and those results are also included, but the mapping portion is for local media — because national media serve a nationwide audience.



The LGBTQ+ Media Mapping Project was launched in 2024 by longtime community journalist Tracy Baim, co-founder of Windy City Times and author of the book *Gay Press, Gay Power: The Growth of LGBT Newspapers in America*.

This project is funded by the John D. and Catherine T. MacArthur Foundation and is in partnership with the City University of New York's Craig Newmark Graduate School of Journalism Center for Community Media. Local Media Foundation (LMF) is the host organization overseeing the research and final report. LMF is a 501(c)(3) charitable trust and serves as the innovation and transformation affiliate of Local Media Association (LMA). The impetus for this project came from News is Out, a collaborative made up of seven of the nation's top LGBTQ+ outlets, including some who are among the longest-serving media for LGBTQ+ people. News is Out is based at LMA.

Hanna Siemaszko served as lead researcher on this project. Penny Riordan of Local Media Foundation was the project supervisor. Jennifer Cheng produced the map.



Historical context



Protest against anti-gays in Chicago, 1970s.
Photo from GayLife archives

because of the growing gay movement, and in part because the tools to produce media became more affordable and accessible.

LGBTQ+ media has always had a vital and symbiotic relationship with the LGBTQ+ movement. Since mainstream media either ignored or vilified the community for most of the past century, media by and for the community helped document, amplify and change the trajectory of the movement. Whether it was covering the joy and celebrations of the LGBTQ+ movement, or making sure the community had ways to advocate for rights and safety, or reporting on the start of HIV/AIDS in a way that was empathetic and educational, the LGBTQ+ press has been there on the front lines, writing the first draft of the community's history. Just as there continues to be a strong need for media serving other diverse communities, there is an equally vital need to have LGBTQ+ media.

In 1924, a Chicago postal worker named Henry Gerber joined forces with a few brave men to launch the country's first gay rights group, the Society for Human Rights, and the nation's first known gay newsletter, *Friendship & Freedom*. The men were soon arrested, and their organization shut down.

But we can trace the descendants of gay media to those roots more than 100 years ago. There were some short-lived and long-running "homosexual" publications — from Lisa Ben's *Vice Versa* to the *Mattachine Review*, *The Ladder*, *Gay Community News*, *BLK*, *Lesbian Connection* and hundreds more.

These media especially thrived after the 1969 Stonewall Rebellion in New York City, in part

Methods

Two surveys were designed: one for local media, one for national. They were similar, but allowed for the differences between these models. We tried to be liberal in our definition of media to include newspapers, web-only entities, podcasts and radio programs. If a company had more than one media product, we had additional questions for each outlet.

The structure of our local survey was slightly different from the structure of our national survey. For the local survey, the questions were designed to capture a single entity, as the majority of local queer media are not corporately owned or structured as a chain. There are exceptions to the rule, but capturing another entity required survey participants to fill out a second form. In addition, we asked radio programs to submit individual forms for LGBTQ+-specific shows, and companies that have more than one had to submit multiple forms. This should be taken into consideration when examining the results. The national form was structured to capture the diversity of national outlets: from independent enterprises to LGBTQ+ media companies with multiple products. The national survey allowed each media company to submit up to five brands.

Both surveys asked a range of questions related to the respondents' business or nonprofit model, revenue, employees, ownership, audience, demographics, language and more. We also asked what their interest was in collaboration on editorial and business services.

We sent the survey to more than 115 local media, and more than 70 national media. We did months of research to find these outlets, and asked multiple experts from both publishing and marketing for their input. Some of those surveyed had stopped publishing, or could not otherwise be verified, so our total pool of confirmed outlets was 105 local and 69 national. Those are all listed in the appendix.

We received responses back from 79 local media (75%) and 23 national media companies (33%). Our higher response rate for locals was due to extensive additional calls and emails to the local outlets, given that our main goal was to map where the gaps were in local coverage.

We also hosted two focus groups to get additional input from local outlets. More than 30 participated. Each outlet was offered a stipend of \$200 for their time.

We also partnered with the News is Out LGBTQ+ media collaborative based at Local Media Association/Local Media Foundation, and with Rivendell Media, a national media-placement firm for LGBTQ+ media, to do additional outreach. Rivendell's [Press Pass Q](#) LGBTQ+ media newsletter also covered the project.

We followed up with phone calls and emails to do special outreach to nonresponders. We also invited publishers in the collaborative to extend personal invites to those they knew on the list or who were geographically close to them who didn't respond.

The statistics from the media outlets who did respond are included in this report. The local outlets included on the mapping portion of this project, both in this report and online, include both those who filled out the survey, and some outlets we were able to independently verify are still publishing, but who did not complete the survey. We did not include local outlets on the map if we could not verify they are still producing ongoing, original reporting.

Finally, our definition of media included both print and online outlets, as well as some podcasts that have at least some original journalism. We included terrestrial radio programs as well.

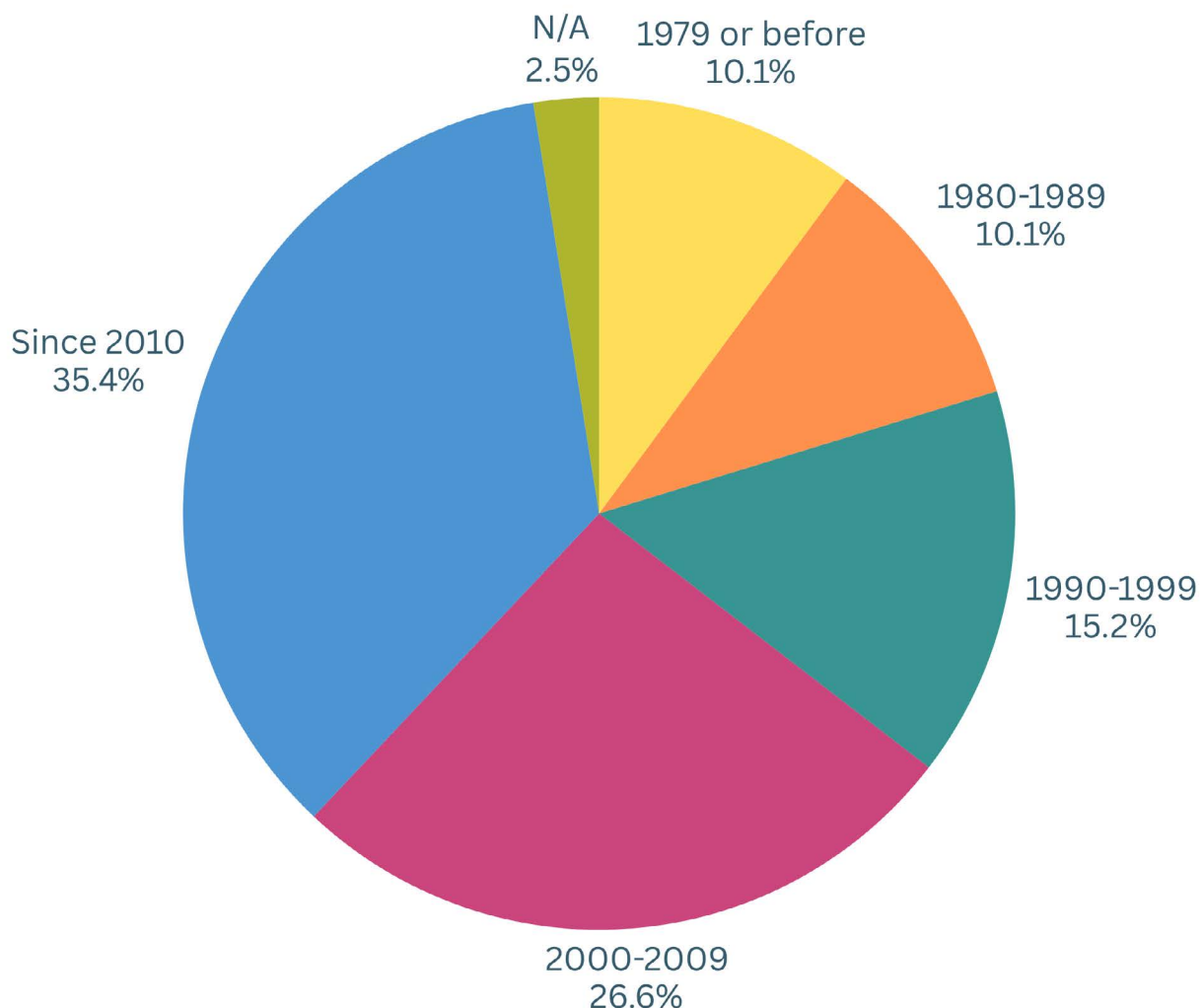
While there are many types of LGBTQ+ media, our focus was on those producing original reporting in the news and culture space. This means that we did not for the most part chart media solely focused on travel, opinion, or parties, for example.

Overview of Findings

The vast majority of local LGBTQ+ media are small, for-profit, and majority LGBTQ+ owned. About 60% produce both print and online content, though most newer media are online only.

There are huge geographic gaps in who is served, as most LGBTQ+ media are urban, and there are many states that have no known LGBTQ+ original-reporting local news media organizations. Most LGBTQ+ media are also owned by white, cisgender gay men, although there is far more diversity in ownership and management than 30 years ago.

CHART: What year were you founded?

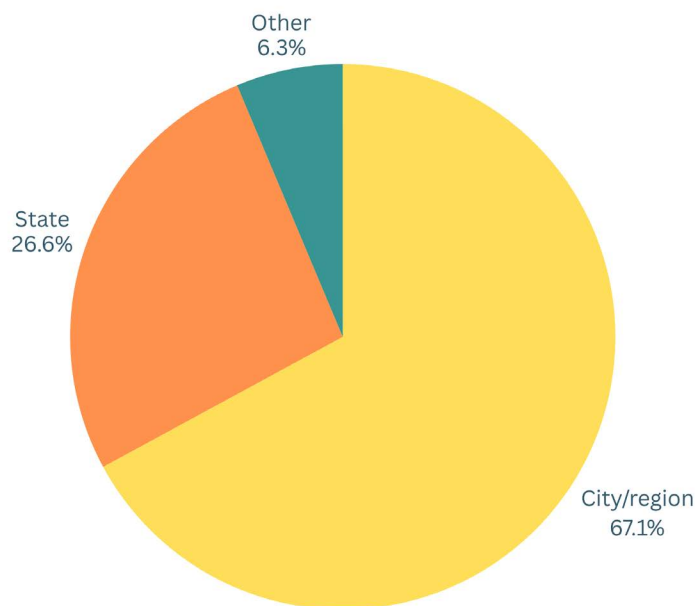


About one-third of the outlets who responded were founded before the year 2000. One was from the 1960s.



Chart: Is your primary audience in an area around your city or town or across your state?

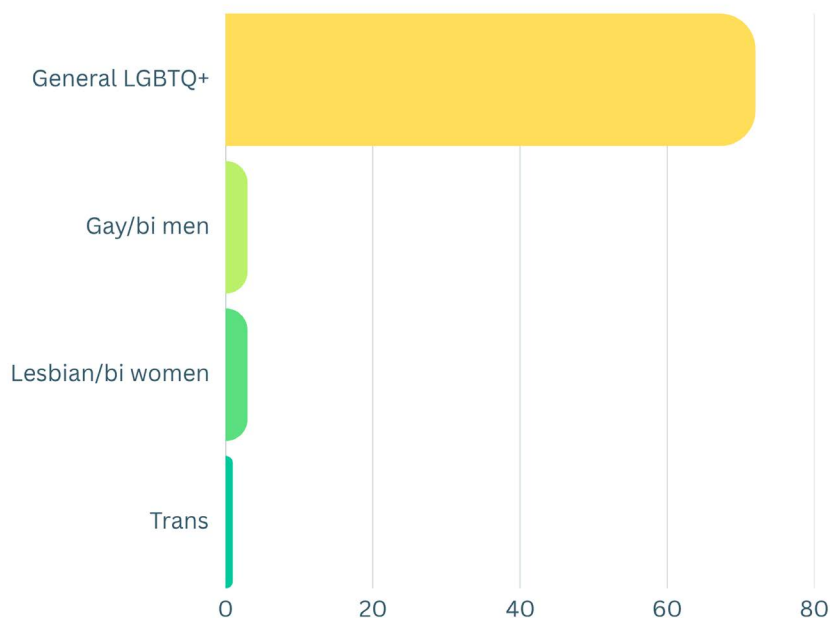
While the majority of local outlets cover a specific city or region, about 27% say their coverage is statewide.



What audience do you primarily reach?

About 95% of the local outlets say their primary coverage is LGBTQ+. Of those, 91% say their audience is the overall LGBTQ+ community, not a specific focus within the community. About 4% say their focus is exclusive to lesbian/bisexual women and 4% say their focus is exclusive to gay/bi men.

Only one outlet reported trans coverage as their sole focus. Sixteen outlets say they have an additional audience focus of people of color, and five have some Spanish-language coverage.

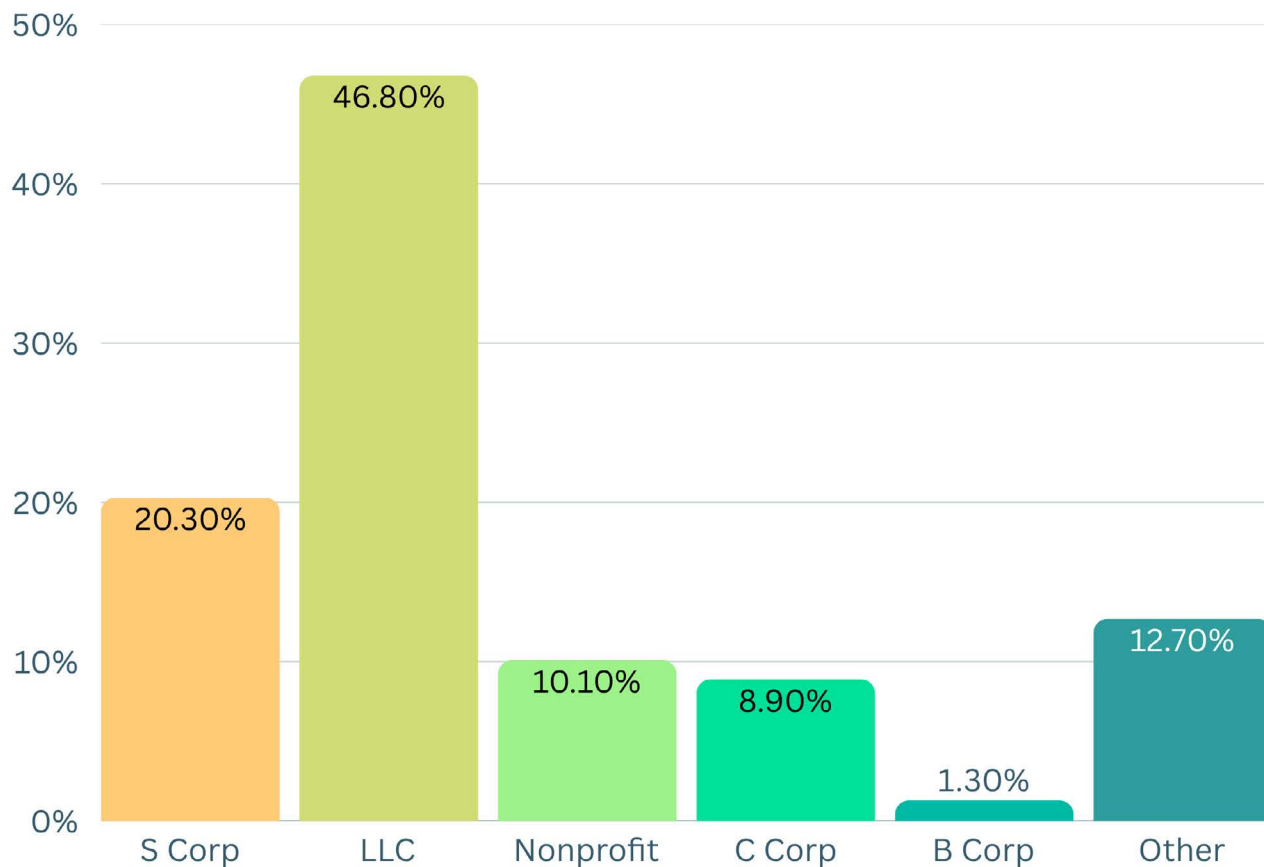


Of the 53 local outlets who produce a print product, 68% (36 outlets) say they produce original news and culture coverage, 17% focus on bars and entertainment, about 4% are devoted to travel and luxury, and 11% identify as “other.”

Business structure



Overview of business models

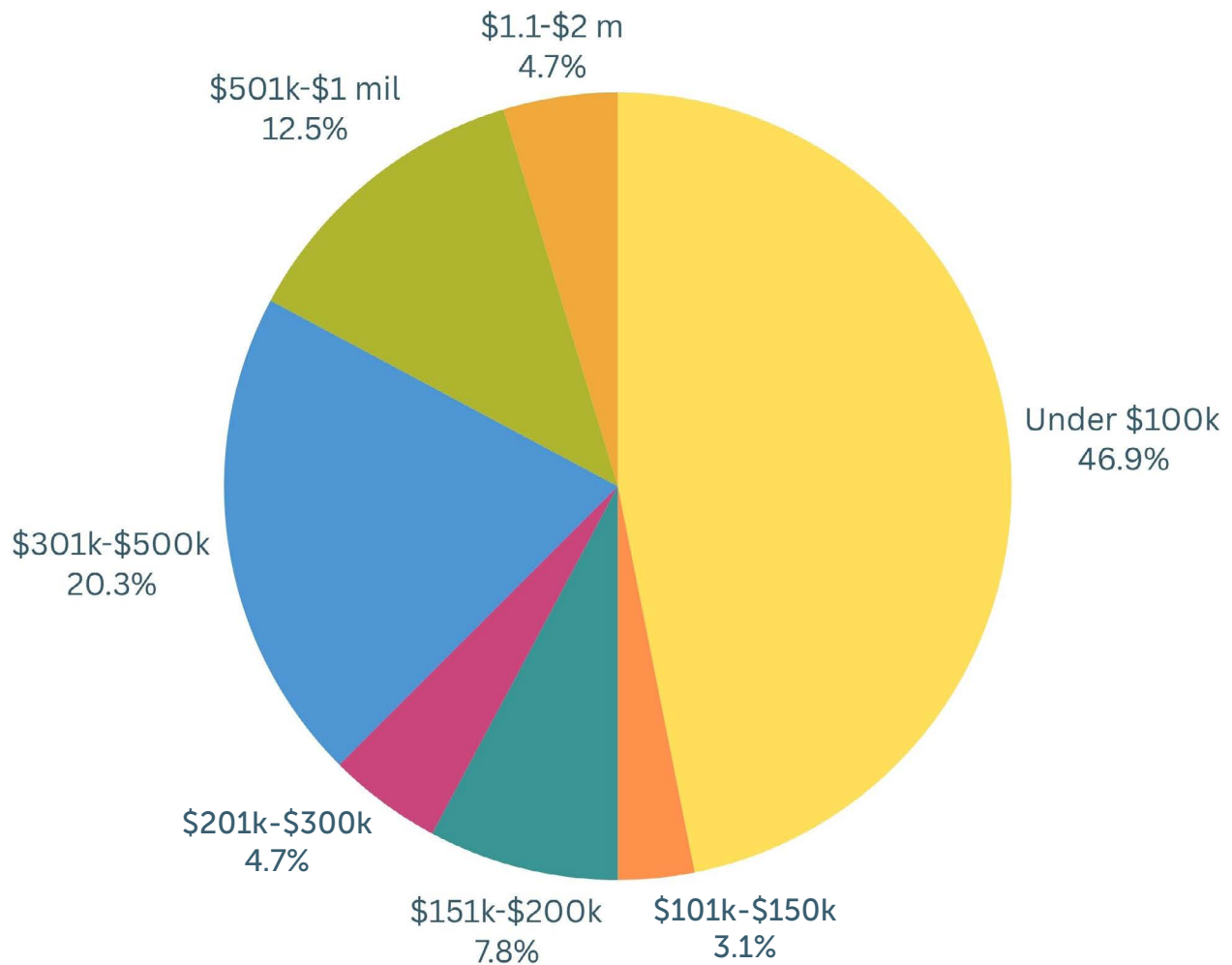


Most local LGBTQ+ media who responded to our survey are for-profit, with 47% operating as LLCs, 20% using an S Corp model, 9% C Corp, 1% B Corp and 13% other models.

Nonprofits are 10% of the total. Among the “others,” some are moving to become nonprofits or LLCs, while some are fiscally sponsored, or are volunteer run and not incorporated.



What is your entity's overall annual budget?



Strikingly, 47% of the 64 outlets who responded to the question about their annual budget operate under \$100,000 a year in revenue. One caveat is that 15 outlets in our sample did not respond to this question.

Here is the breakdown:

Under \$100,000	30
\$101,000-\$150,000	2
\$151,000-\$200,000	5
\$201,000-\$300,000	3
\$301,000-\$500,000	13
\$501,000-\$1 million	8
\$1.1-\$2 million	3

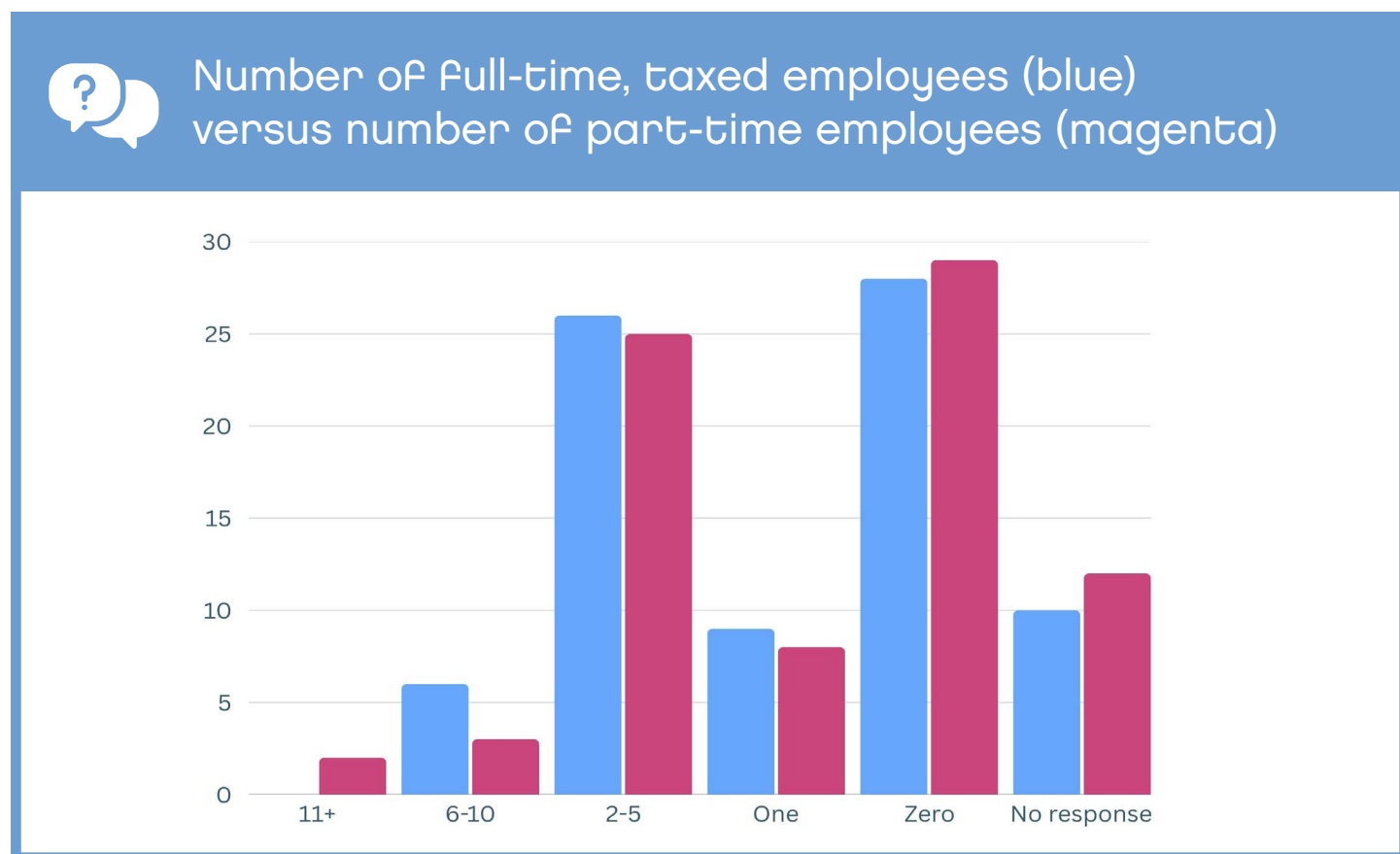
According to our analysis, outlets founded before 2000 are financially better off in this sample than outlets founded after 2000; there are far more outlets founded after 2000. The legacy outlets that have survived are perhaps better positioned to survive volatile situations, having made it through prior crises. After all, hundreds of LGBTQ+ media founded in the 1960s, 1970s, and 1980s have long since folded, leaving a few dozen who made it to multiple decades of publishing.

We also asked about the LGBTQ+ ownership of local outlets. Here is the breakdown:

- 87% (69) are more than 50% LGBTQ+ owned (if nonprofit, this applies to the managers)
- Of those not owned by LGBTQ+ people, five are not managed by LGBTQ+ people, two are and three did not say.

Given that so many outlets operate at a low budget level, it's not surprising to learn that 28 of the 79 outlets sampled do not have any full-time employees. Some operate primarily with contractors and freelancers, and many rely extensively on volunteers. Of the sample, six have 6-10 employees, 26 have 2-5 employees and nine have one employee. Ten outlets, or 13% of our sample of 79, did not respond.

It is important to note that many outlets that abstained on this question participated in other questions about staffing, so it is possible that the intention of leaving the question blank was for it to be interpreted as "zero." We chose, however, to be conservative in our analysis and assume every blank as a nonresponse; therefore it is important to note that the number of outlets in this sample operating with zero full-time staff is likely higher.



Additionally, we asked how many of the full-time employees were creating original content, and received 43 responses: Nine outlets reported zero full-time employees creating original content; 14 outlets reported one full-timer creating original content; and 20 outlets reported 2-5 full-time employees creating original content.

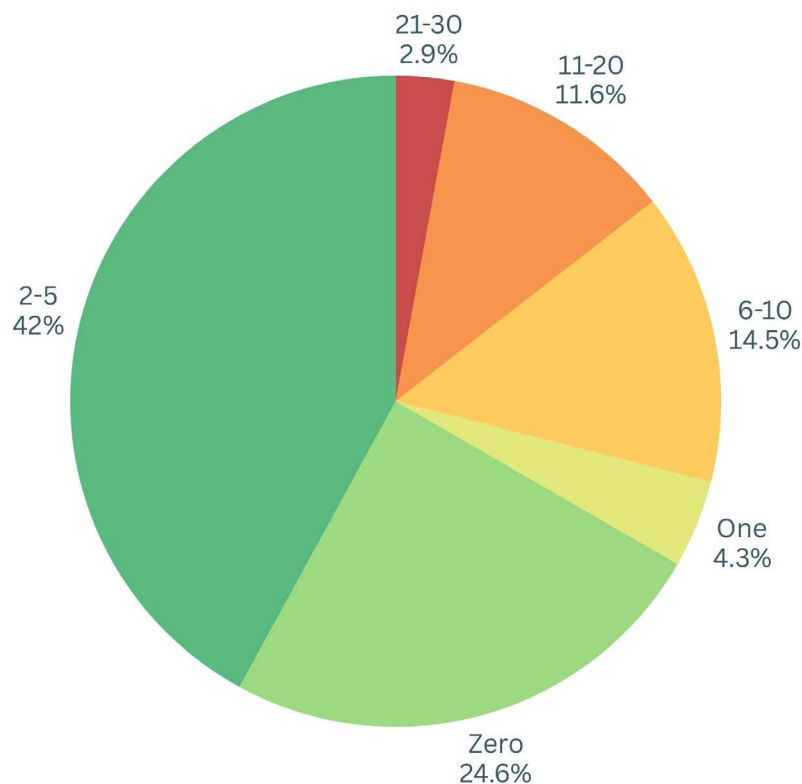
When cross-analyzing this data with the annual budgets of the outlets, 16 of the outlets that reported having 2-5 full-timers creating original content also have annual budgets higher than \$301,000 (six with a budget range of \$301,000-\$500,000, seven with a range of \$501,000-\$1 million, and three with a range of \$1.1-\$2 million). The conclusion that can be drawn, though not particularly revelatory, is that the greater the budget, the greater the capacity for the creation of original content by full-timers at these outlets.

We asked about part-time employees: 29 reported zero part-timers; eight said one; 25 said 2-5; three reported 6-10; 2 reported 11+ part-time employees; 12 did not respond. Thirty-three outlets reported having one or more part-time employees producing original content. Thirteen outlets reported having zero of such employees, while 33 did not respond or marked as N/A. When accounting for the annual budget of the outlets, there were no clear trends such as were evident with full-time employees.

Of the survey respondents, 17 reported having zero freelancers; three reported one freelancer; 29 reported 2-5 freelancers; 10 reported 6-10; 8 reported 11-20; 2 reported 21-30; and 10 did not respond.



Freelance journalists used in average month



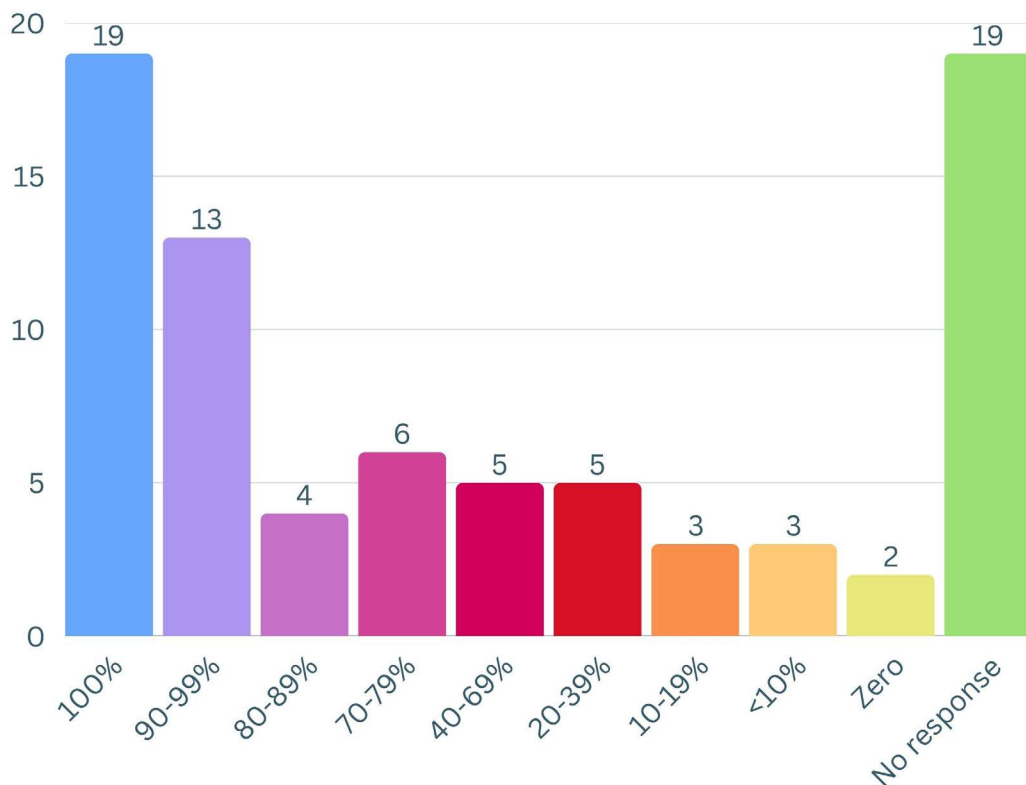
What is interesting is that the highest revenue outlets and the lowest revenue outlets use the highest number of freelancers; however, the higher annual revenue outlets also have higher numbers of full-time and part-time staff (including higher numbers of content-creating full-time staff).

Thus, we may reasonably assume that the freelancers are in higher numbers in some of the outlets with lower revenue to compensate for the lack of part-time and full-time staff, both content-creating and otherwise.

Business income

The majority of LGBTQ+ local media rely on advertising as their primary source of income. Nineteen outlets rely on it for 100% of their income; 13 for 90-99% of their income. According to our data, more than half of these outlets rely on advertising for more than 70% of their revenue.

Advertising as a percentage of revenue



Support from foundations is a minor part of most local LGBTQ+ media. Only 35 outlets answered this question: two rely on foundation grants for 80-85% of their income, while three reported grants making up 60-70% of their funding. Two reported that between 20-30% of their budget is grants, three are between 10-15%, and six reported under 5%. The final 19 reported having no foundation grants supplementing their income. There were many outlets who did not list any figure for foundations (including zero) but supplied other percentages for other revenue streams, including some that total 100% in the other revenue options; what can be deduced is that the number of outlets with zero dollars coming in from foundations is significantly higher than 19.

Reader revenue is also a small impact overall for the 34 who answered. Two rely on 45-50% of their income for subscriptions; two at 10%; 11 at 1-5%; and 19 report 0. Sponsorships are similarly small, for the 34 who answered: two are at 20%, one at 10%, 14 less than 10%, and 17 are zero.

Memberships follow that pattern, with 31 answering: one is at 10%, nine at 1-5%, and 21 at zero. For tax-deductible donations, two rely on those for 10-15% of their income, 10 for 1-9%, and 21 have zero such donations.

One of 36 respondents relies on events for any significant form of income, at 54%. One is at 40%, one at 20%, five at 10-15%, nine at 1-9%, and 19 at zero. Twenty-four of 29 who answered about fundraising events said they have zero such income, while one said 80% of their revenues comes from fundraisers, and four said less than 6%.

Ownership investments is an interesting category of support for local media. Of 31 who answered, three rely 100% on ownership, three at 80-90%, one at 50%, three at 20-25%, three at 10-15%, one at 2%, and 17 do not rely on such investments.

Branded or sponsored content, which is paid advertising, is relatively new to most LGBTQ+ media. Just 54% take such content now, but 83% who are not using sponsored content reported that they are open to this type of revenue. This suggests a strong opportunity for additional revenue in that category.

Advertising changes

Much of local and national LGBTQ+ media still relies on advertising. It may take some time to help outlets shift to more diversified revenue streams.

Since the late 1970s, much of the gay press has worked with one media-placement firm, [Rivendell Media](#), to connect major national advertisers to their readers. Rivendell Media was launched in 1979. Joe DiSabato, its founder, had started the company years earlier as an entertainment-marketing firm by the name Rivendell Music Marketing.

DiSabato, a gay man, noticed the burgeoning gay press and helped define the “gay” market by organizing the first-ever reader surveys of the top gay titles in the top U.S. cities, which created the initial interest in the market. One mainstream magazine at the time called the community the most potentially profitable untapped market in America.

Todd Evans, who now heads Rivendell Media, took over the company in the 1990s, doubling national ad sales nearly every year until 2000. Rivendell also coordinates a cohort of the top publishers in LGBTQ+ media under the umbrella National LGBT Media Association.

Now, advertisers are pulling back from what were once deep roots in the LGBTQ+ press. This precipitous decline in both national and local advertising in LGBTQ+ media is due to a variety of factors: The rise of digital and social media, the migration of spirits and pharmaceutical advertising to television, COVID-19, and currently the anti-LGBTQ+ sentiment from the federal government. This is despite the fact that studies show the community controls more than \$900 billion in spending in the U.S., and additional research that shows strong loyalty to brands that market to the community.



LA Blade at Pride

As [ThinkNow](#) reports: “The LGBTQIA+ community in the U.S. represents a significant demographic, comprising 7.2% of the adult population and wielding substantial economic influence with a collective spending power of \$917 billion. Notably, this demographic’s influence is even more pronounced among younger generations, with 10.5% of Millennials and 20.8% of Gen Z identifying as a member of the LGBTQIA+ community.”

A [Pew study](#) shows that about three-quarters of LGBTQ+ adults (74%) say it is extremely or very important to them personally to live somewhere that is welcoming of LGBTQ+ people. Smaller shares say the same about living in a place that has community centers or organizations that are for LGBTQ+ people (36% see this as highly important) and has bars or cafes that are specifically for LGBTQ+ people (31%); Pew did not ask about the media. The Pew study also found that among LGBTQ adults, 49% of Democrats and 34% of Republicans surveyed said that more companies and organizations expressing support for LGBTQ+ people would “do a great deal or fair amount to increase acceptance.”



While some brands are sticking with the LGBTQ+ community in general, many are shying away from the more news-oriented brands in favor of the party products.

The community is not a market, but when marketers shy away from supporting the community, it weakens nonprofits, events and LGBTQ+ media.

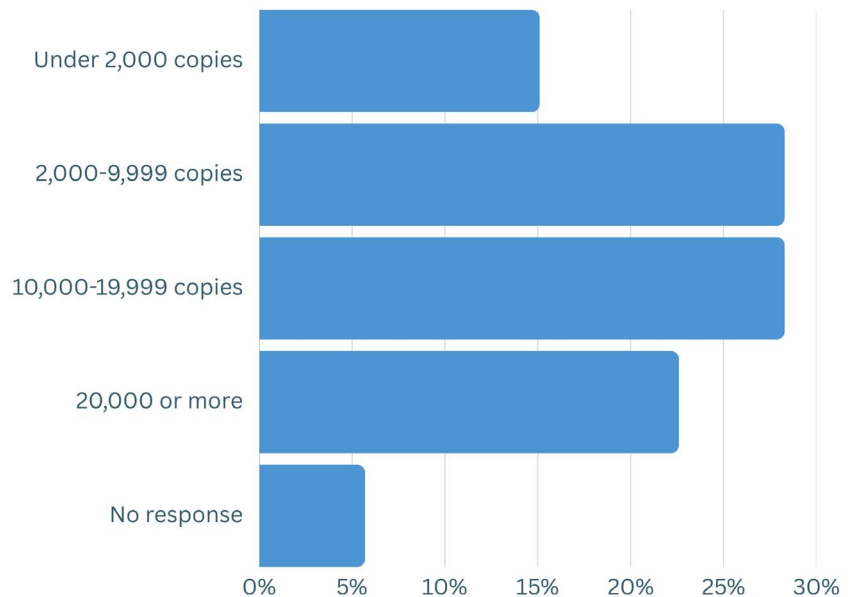
What is interesting about this pullback of diversity marketing from not just LGBTQ+ consumers but also the African American, Latine, Asian, Native American and other communities is that these are not business decisions in the pure sense — because these are important consumers. Instead, these appear to be political decisions, to curry favor with those in power and to avoid backlash from people who may not even be their core customers.

But there is at least some backlash to the backlash: Target has seen its [traffic and its market value decline](#) since it pulled back on Diversity, Equity, and Inclusion (DEI) efforts, and some companies, including [Costco](#), have seen increases in sales as they stood firm on their DEI plans.



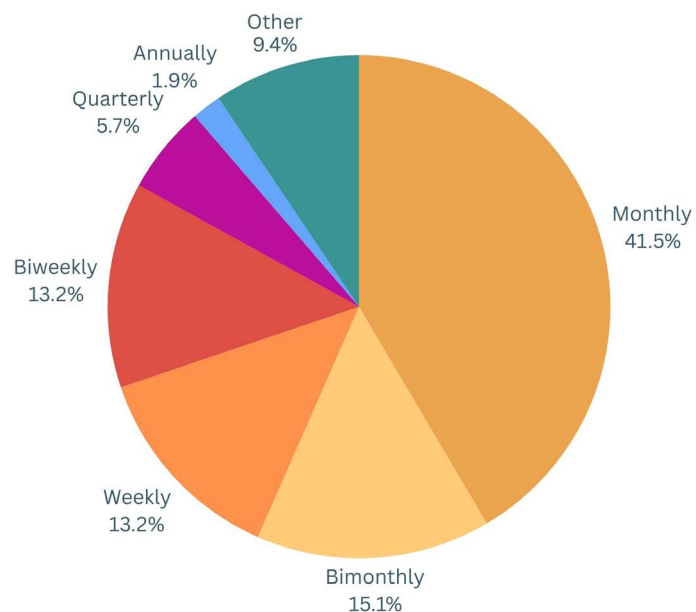
Print run per edition

Among the local outlets responding, 53, or 67%, have print. The average print run per edition is 16,000 copies. Eight have under 2,000 copies per edition; 15 have 2,000-9,999; 15 have 10-19,999; 12 have more than 20,000 copies per edition; and three did not respond.



Frequency of primary print product

The print frequency varies from 22 who do monthly, eight bimonthly, seven weekly, seven biweekly, three quarterly, one annual and five with other print frequencies. There are 11 outlets that have at least one additional regular print publication in the same market, usually a Pride or travel guide, or both.



The self-reported unique monthly website visitors for local LGBTQ+ media range from a few thousand to more than one million: 24 are under 10,000; 11 are 10-19,999; nine are 20-39,999; 12 are 40-99,999; 11 are 100-500,000; one more than 1 million; 11 outlets did not report.

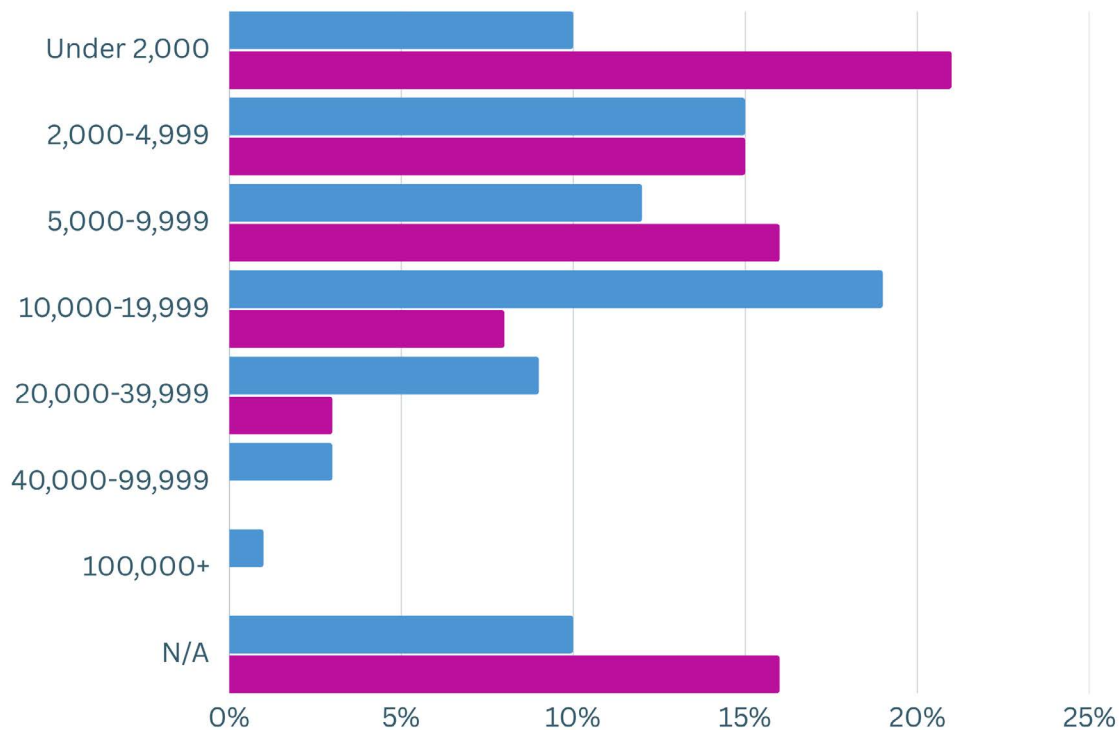
Of the sample, 63 of the outlets have newsletters. We asked each outlet for their combined email newsletter subscribers, across all newsletters they produce. In the under 10,000 category, there are 33 outlets; 14 at 10-19,999; 14 at 20-39,999; six at 40-60,000; and one did not respond.

Ten media outlets have podcasts; seven of those have fewer than 1,000 listeners per show and three have 10,000+ listeners per show. There are a few that have a program on terrestrial radio, with average listeners ranging from 20,000 or more, but listeners are difficult to track based on current radio ratings systems.

Sixty-nine outlets reported that they have Facebook pages, with 1,014,879 total followers, and an average follower number of 14,925. Sixty-three have Instagram accounts, for a total of 373,101, with an average of 6,002 followers. Twenty-seven have Bluesky accounts, but most are new to the platform and have under 1,000 followers. Seventeen have TikTok accounts, all but one with under 2,000 followers. There are a few outlets also on LinkedIn, Mastodon, Threads, Tumblr, X (18 on X, all-in 117,000 followers), and YouTube (all under 500 followers).



Number of Followers on Facebook (blue) and Instagram (magenta)



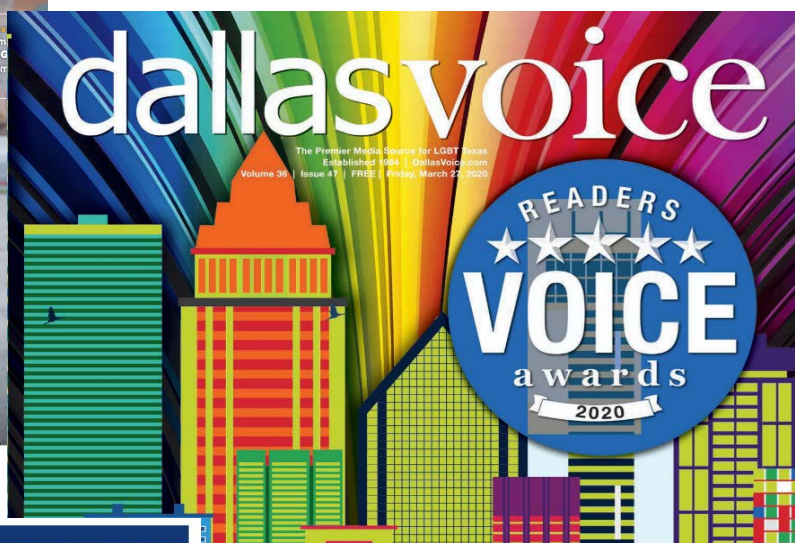
Working together

While there is some collaboration among LGBTQ+ outlets, it is still very small. But based on our survey, most media are open to such efforts — 91% said yes to being willing to do shared content with other outlets.

We also asked if these outlets would be open to a joint nationwide LGBTQ+ media fundraising effort — 73 said yes (93%), six said no.

We asked outlets if they were interested in having access to support of back-end services through grants for what is called “shared services” — 87% said yes. (Shared services can be anything from legal and accounting support to grant writing, audience growth consultants and more.)

Collaboration takes time and money. This appears to be an area of potential growth if funders were to put more resources into both editorial and business-side collaborations.



The map and the gaps

This report comes with a companion website that lists the local LGBTQ+ media outlets in their geographic areas. The map will be updated based on new outlets, and those that have closed. National LGBTQ+ outlets are not charted on the map because they reach a nationwide audience.

In the appendix, we list out all local LGBTQ+ outlets we contacted and have included on the map — both those who responded, and then also those who did not, but who we could verify were still producing original content. We also list national LGBTQ+ outlets in the appendix — both those who responded to the survey, and those who did not but that we confirmed are still producing new content.

What is most apparent from the map of local LGBTQ+ media is that there are massive gaps in coverage for the community. Even if national outlets do reach these LGBTQ+ news deserts, they would not have local news and culture coverage. While some cities and states have multiple LGBTQ+ media, there are many states with no known LGBTQ+ news outlets, especially the Mountain West states of Wyoming, Montana, and Idaho, as well as the West North Central Midwest states of North and South Dakota.

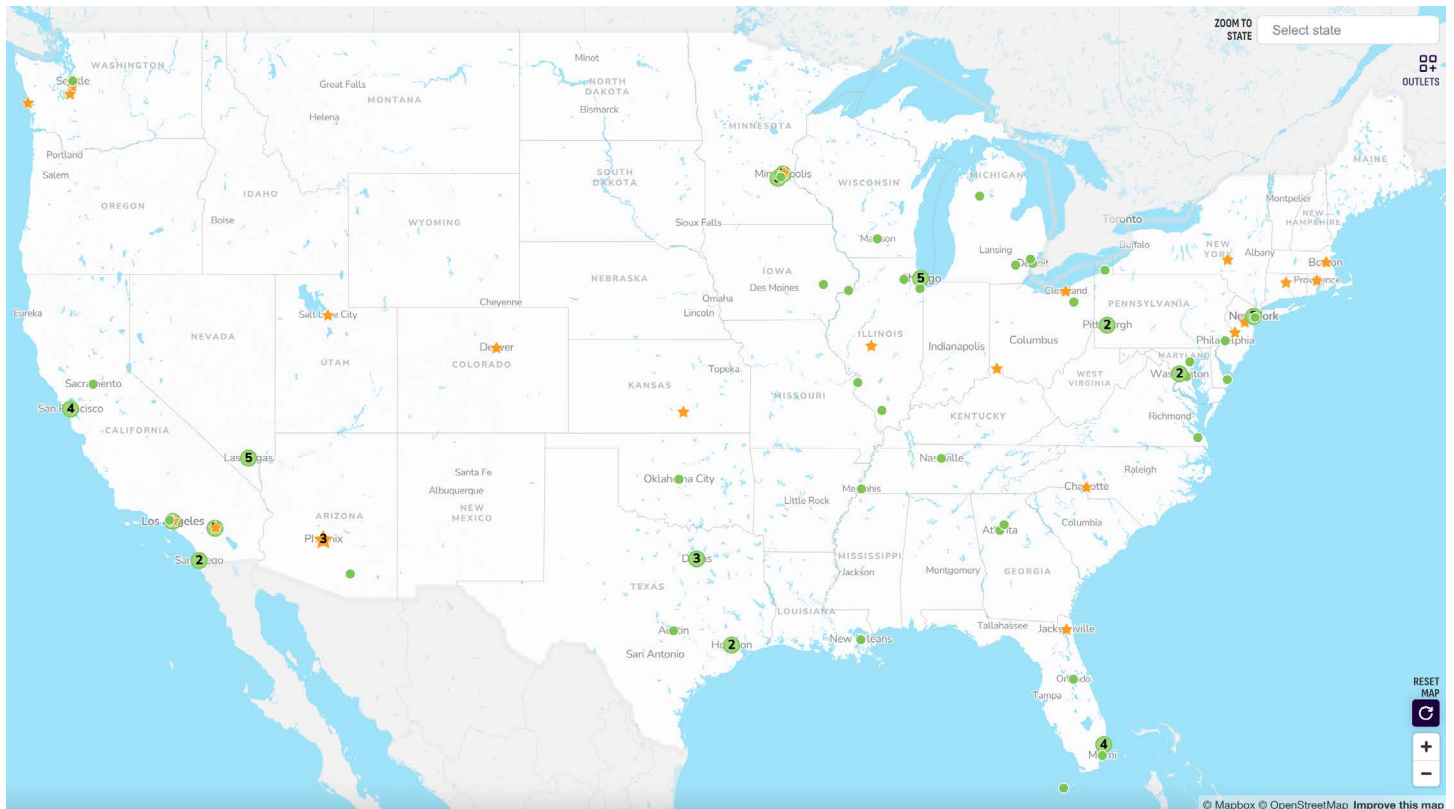
The [Movement Advancement Project](#) maps LGBTQ+ populations (age 13+) by state, so it is possible to extrapolate how many LGBTQ+ people are not being served with original local LGBTQ+ news and culture coverage. Their data are based on a [Williams Institute analysis](#) of surveys conducted by Gallup Polling (2012-2017) and the Centers for Disease Control and Prevention (CDC; 2015 and 2017). Williams Institute estimates that “5.5% of U.S. adults identify as LGBT. Further, we estimate that there are almost 13.9 million (13,942,200) LGBT adults in the U.S.”

State with no original LGBTQ+ news	LGBTQ+ population 13+
Alabama	147,000
Alaska	25,000
Arkansas	95,000
Idaho	48,000
Indiana	272,000
Maine	60,000
Mississippi	99,000
Montana	30,000
Nebraska	67,000
New Hampshire	59,000
New Mexico	85,000
North Dakota	20,000
Oregon	207,000
South Carolina	167,000
South Dakota	25,000
Vermont	30,000
West Virginia	68,000
Wyoming	18,000
Total	1,522,000

Note: They do not have good data for the U.S. territories of American Samoa, Guam, Northern Mariana Islands, Puerto Rico, and U.S. Virgin Islands

This means that at least 1.5 million LGBTQ+ people are without that original local news reporting. But even when a state has some LGBTQ+ media, they are usually covering just their city or town, not always the entire state. LGBTQ+ news deserts occur across thousands of counties across the country.

Overall, this equals millions of LGBTQ+ people who are without local news and cultural coverage.



This map shows the contiguous U.S. There is also one local LGBTQ+ media outlet in Hawaii. This is a screenshot from the interactive website created for this project.

The link is: <https://lgbtqmediamap.journalism.cuny.edu/>.

A circle means a city/regional outlet, while a star means a statewide outlet. A number signifies two or more outlets in that area. The map is best viewed and used online.

Focus groups

In addition to the survey, we wanted to get a deeper understanding of the experiences of LGBTQ+ media producers.

A wide range of ideas and experiences were shared during the two one-hour virtual focus groups of mostly local LGBTQ+ media leaders held in March 2025. These participants added rich nuance to this study, so much so that the qualitative nature of this work — and the collaborative spirit on the calls — showed us that there is a deep need to connect across geographic distances, to go much deeper than just data points.

This section of the report will highlight stories from the focus groups, divided into areas:

- Capacity needs
- Pipeline issues
- Fear in queer media outlets
- Negative impact of current administration
- Positive impact of political change
- Readership support: Not tapped out
- Lack of diversity in ownership
- Collaborations

Capacity needs

The focus groups revealed that there are extreme concerns regarding capacity. When questioned about the areas where LGBTQ+ media need the most assistance, the publishers elaborated on a wide range of ideas to address their capacity needs.

This includes the need for support in advertising sales: “I’m a good writer and a good editor. But I am not good at sales, and I’m learning nonprofit as I go,” said one.

Another publisher mentioned the benefits that might come from a shared sales team: “Where I could use help is a sales team, like who has a sales team? ... We have a wonderful product, but I got no sales team and like, if there could be some type of collaboration and then there’s like a sales team that was able to sell, that would be just so immensely helpful. I love selling, but I ain’t got time to do it all the time, and when I’m not selling, then my pipeline dies, and when my pipeline dies, then I’m in ... it is chaos. Okay? So I know that that would be really helpful for me.”

Assistance with fundraising was not limited to advertising. Many publishers are interested in diversifying their funding with foundation grants, and require assistance with the process.

“We could really use help with grants,” said one publisher, “I’ve applied for a lot of grants. ... We haven’t gotten any of them and I do have some grant-writing experience. ... We’re technically a for-profit, an S Corp. We’re not structured as a nonprofit. So we can only really do like the journalism grants. Any help in that area would be amazing.”

In one instance, a publisher said, “There’s all this talk about saving local media and like giving \$30,000 to one organization, but [what] we all really, really need right now is like a shared lawyer, a shared development director, you know, a shared grant writer like some kind of pool of money that we all as independent news outlets can utilize and use social media engagement. A shared resource that we all can tap into, and it’s not given to one organization. It’s spread across everybody. That’s kind of what we’ve been pushing.”

This emphasis on a shared development director, shared lawyer, or a shared sales team reinforces the idea that LGBTQ+ media are interested in collaborating not only in the area of content creation, but in the area of shared resources as well.

Capacity issues are further exacerbated by problems with the employee pipeline. In the next section, issues ranging from lack of talent to lack of funds for hiring employees are discussed.

Here are highlights of additional focus group comments on capacity:

“It’s tough getting advertisers. They’re afraid to advertise and I’m for-profit, and I can tell you I have funded this all by myself. I think I’ve had maybe three advertisers. I’m dying to learn from this.”

“I have put in a lot of money in my paper last year because we only had a \$10,000 grant, that’s all we had. I had to. Sometimes it comes down to that, that we have to raise money in other ways, or put it in ourself. And you know it’s too important right now with the political climate. These next two years are crucial.”

“Everybody works on 1099 here. We’re an S Corp. I’m the sole owner. Been doing this for 23 years ... there’s never been a nickel of profit ever and we just keep doing it because that’s what we do.”

“We only have volunteer writers. Then we have interns who are paid through state programs. They’re paid hourly through a stipend. So at this point we would just like to get to where we can have freelance writers again. ... We had a bunch of volunteers for a while that we were able to bring on one person as a 1099, and she was very happy. So we definitely have people wanting to join the team here... . It really does just come down to a funding issue.”

“We need help with advertising. We aren’t even incorporated. I’ve been winging this for like 30-plus years. I was talking with a lawyer within the past month about maybe becoming incorporated or 501(c)3. So we’re small. We’re like a couple of volunteers run out of my house, and that’s it.”

“I fortunately work at a university, and so pull on some university resources. But it is primarily an independent and community run, and not much expenditure and not much revenue that we’re generating. I’m so fascinated to hear how y’all are dealing with that, but we are definitely playing at a different level of this game.”

“The holdup is just me trying to find the time to be able to coordinate when I’ve got the full-time gig and everything else going on. Which I guess feeds right back into like the whole advertising chain.”

“One thing that I would like to work on is growing our subscriptions. We have been advertiser-supported for the last 51 years. It’s worked out well, but obviously things are changing in the landscape. We’re losing a lot of Pride-related ads, and some bigger corporations are reevaluating their strategy. It’s a very scary time, if you’re ad-supported, so I would like to appeal to the community for subscriptions. I’m not exactly sure what we would be offering folks other than our great content. So that’s something I definitely need help on working on and growing our subscription base. I think it is also a reliable source of funding, moving forward, which I think is really important to a paper like ours, where it’s like kind of a feast or famine around here. But we enjoy what we do, and we’re very committed to it.”

.....

“We’ve never been a nonprofit, that’s something we could look at in the future. Obviously, I just bought this paper nine months ago. So I would like to recoup my initial investment. But other than that, it’s definitely something that we can put on the table.”

.....

“We never had any idea that we could apply for grants. We’ve learned a lot [from being involved with various journalism support organizations and attending conferences]. It’s been very helpful and very, very rewarding. Every time you have to apply for the grant — you get some of them, you don’t get some of them ... but you don’t get it if you don’t try.”

.....

“We are currently hiring for the first time a full-time development director, because almost all of our funding has come from one foundation We haven’t even scratched the surface of being a nonprofit. And we’re in our fifth year.”



Some journalists in the 1970s and 1980s risked their careers to write for the gay press. That risk was mitigated as more people came out in the 1990s at mainstream outlets. It seems, however, that those fears may be coming back, as corporate-owned media are also backsliding on diversity coverage, with less focus on LGBTQ+ issues, and fewer “beat” reporters to cover subject areas.

“Part of the reason that we’ve had problems is it’s a talent issue,” one news publisher said. “We are primarily investigative and accountability. And the talent that exists in [our state] often leaves to go to other places, and so people who are left are interns or fellows that are currently in grad school, or just freshly out of grad school, and we have them work on investigative projects. But they don’t have the chops to really do ... the projects that we actually need to do. We end up having to rely on lesser talent.”

When partnering with journalism schools, often the students are not familiar with LGBTQ+ issues, one publisher noted. Another publisher, however, said they have had good success with journalism schools, with some interns eventually becoming freelancers: “You give them credit. You give them bylines. Their parents even call you if you’re the publisher or the editor and thank you at the end of the summer for giving their kid a chance,” they said.

One publisher mentioned that since the 2024 election, a few past writers have asked to have their names removed from content they had previously produced. This could become a growing concern that young journalists may be afraid to work for LGBTQ+ media for fear of the backlash they receive. The publishers themselves reported concerns and a certain degree of fear, which is discussed in the following section.

Additional pipeline issues:

“Because we’re in a more rural area, there’s just a fewer number of people who can [write for us] ... There is a journalism program at the local university, but it’s a master’s program. They’re doing public affairs administration. We’re more community-focused reporting and what’s going on in individual towns. ... Plus just being so dispersed — we cover half the state.”

“I haven’t had anyone who says straight out they don’t want to work with us, but we have had past writers ask us to remove things or change their name on [stories]. Right after the election, I started getting emails that were like, ‘I can’t have my name on your site. Please take it down.’ I change it, or I take it down. I understand it’s for safety, and for a lot of people that’s their fear. My personal thought is, we’re for the community, and I want us to be a safe corner of the internet for our community, and if they don’t feel safe, I’m comfortable changing their name and removing their information.”

“We hired a young lady a couple of years ago. She stayed 14 months before she moved on to another publication.”

“Many of my writers have moved on. ... Nobody pays enough.”



Windy City Times freelancer Jess Savage photographs the 2024 Chicago Pride Parade. Photo by Jake Wittich

"We definitely use freelancers. That's the majority of our writers. Most of them work regular secular full-time jobs, and write on the side, or they do multiple things. I've got one gentleman that's a photographer. He does some web work, he writes for us, he writes for another publication at the same time. And it's challenging to get his work in on time, because he's got so much going on. But we can't afford a full-time staff writer, so that's what we deal with."

.....

"We use freelancers a lot. The side benefit, or maybe the real benefit of freelancers is it engages segments of your community you can't afford to have on full time. A drag column, a leather column, whatever health columns, climate columns. We have an auto writer guy. He's got a following, and he's reviewing cars — I mean, there aren't gay cars, but there are a lot of gearheads who love automobiles. ... So freelancers are a good thing."

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"We are currently hiring for the first time a full-time development director, because almost all of our funding has come from one foundation..We haven't even scratched the surface of being a nonprofit. And we're in our fifth year."

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"We use freelancers a lot, mostly capacity wise. We're also busy planning one of the biggest parades in the country. We just don't have the time to do all of that. So a lot of our magazine and other tasks associated with that are outsourced."

.....

"For tax reasons it's a lot easier for me to use freelancers and do a 1099 situation. It's really allowed us to increase our diversity among our writing staff. We now have people of all religions, [who] speak many different languages, many different races, different backgrounds. That was really important to me when I joined this paper. So we succeeded in doing that. I'm very proud of that. It's also enabled us to find people who are specialists in certain areas."

Fear in queer media outlets

In addition to the above comment about changing names for some staff and freelancers, there are other fears reported by the publishers in our focus groups. This includes a very real fear that their offices could be targeted, or that they as individuals could be subject to violence.

"I've had people tell me they were afraid to go on the air, and after 40 years on the air, that's the first time I've ever heard that," said one radio producer.

One publisher discussed how they fear that their identity will negatively impact the outlet's business, being the public face of the organization: "I am concerned being a Hispanic, trans, queer woman owner of this paper that that's going to impact the paper and its legacy," they said. "However, at the same time, how do I not step up with all the attacks against transgender people, being our first trans publisher. It's a catch-22 for me."

The trade wars, and higher costs in general, are also impacting the print publishers. "Our printing costs have gone up at least 5% due to the pending tariffs," said one publisher. "That's gonna eat into our profits for sure."

One publisher described how they are "one lawsuit away from being shut down. One lawsuit ... media insurance is great, but it will wipe us out."



Many of these fears are attributable to the political climate. As will be discussed in the next section, there have been significant negative impacts on LGBTQ+ media as a result of the current administration.

Other fears include:

"We broadcast once a week on a community radio station, a very small community radio station, independent. I have been since the inauguration living in fear at any moment that the radio directors are going to say we can't host you anymore, because it's impacting our funding. They have not yet. And I am relieved that that has not happened yet."

"My editor and some of my sub editors have made it quite clear to make sure that their addresses and emails are not available on our website any longer. My staff has also said that we should scrub our address where we're located. Where we're located is a basement apartment that I don't even live in, but I have tenants in that same building. The folks working for me are worried about the tenants in the building that we use as a business address. Everybody works from home all over the place. People are worried. And this happened even before the election, about a month before, when things weren't looking very good."

"We've seen the biggest company [in our area] pull back on DEI. But for us it's always limited resources, wanting to find the right content, the right partners to get things out there, in a challenging political landscape."

"I started this paper after I left the Black newspaper, I was a publisher there, and I've been a publisher for about 20 some years with great, big giant newspaper chains. I saw a news desert for the LGBTQ community here in [a Midwest Republican-controlled state]. What I'm finding is — I had about nine freelance reporters. They're kind of afraid to report now."

"Facebook is terrible with their algorithms now. That's been happening for a number of years. But I found that my audience is even afraid to engage on Facebook. I notice when I run an ad to help drive audience, all I get is anti-gay stuff posted. ... I had a print edition that I was doing monthly, but I found that they were getting thrown away by the straight community... I've gone full digital."

Negative impact of the current administration

The focus groups were held less than two months into the new presidential administration, but outlets were already feeling the effects of an anti-LGBTQ+ backlash that preceded the current federal leadership. Even though the pullback on ads and sponsorship started in 2023, it was accelerated by anti-DEI executive orders and legislation that started in January 2025.

This is the case even though advertising itself has nothing to do with DEI; the backlash is just caused by fear among businesses. This conflating of two different decisions — a business decision based on the strength of a market segment vs. diversity, equity and inclusion in academic and employment policies — is a painful problem experienced firsthand by LGBTQ+, African American, and other media targeting specific communities.

One publisher discussed the loss of an advertiser as a result of the backlash against DEI: “We’re losing our second-biggest advertiser solely because they are not allowed to advertise with anything DEI-related anymore, because they are federally funded,” they said. “Most of our advertisers are healthcare providers, healthcare networks. We’re gonna have to pivot mightily. ... Because we are a queer newsroom. That’s how they justify their spending that they are trying to reach diverse markets. And so without that justification, they can’t validate that they’re spending money on a non-legacy publication. Our whole appeal is as many people as we reach, the appeal is that we’re the only game in town if you want to reach an LGBTQ audience. ... [This pullback is] all completely fear-based.”

Another publisher discussed how advertisers are becoming indecisive, making funding optics unclear. The publisher said, “We are seeing a kind of cash-flow crunch as people just aren’t deciding. Our content is worthy and award-winning. It’s everything you could want in a newspaper. This is beginning to kind of piss me off ... in 1979 [we were] a good choice for all the reasons it’s a good choice today. ... You want to appeal to gay people, and you want to do it on the subtle side, do it in a gay print, local magazine or newspaper that’s targeted to high, gay-traffic neighborhoods. ... We’re local. So let’s play to our strengths. ... My salespeople say it’s hard, and people are just waiting. ... I don’t want to put it all on DEI, because [the current administration is] messing with so many elements of our established civilization, culture, government, and economy at the same time, people are freaked out. ... My voice may have gone up, I’m a little freaked out.”

One publisher even noted that a trans healthcare business was afraid of advertising themselves, for fear of backlash, which the publisher said “is almost even scarier than editorial, because if you don’t advertise your business, then that’s really bad for your business.”

The negative impact of the current administration on LGBTQ+ outlets, and in some cases advertisers, has been tremendous, especially in terms of instilling fear in media practitioners and the communities they serve. That said, the publishers participating in our focus groups reported that there has simultaneously been a surge in audience engagement at their respective outlets, emphasizing the demand for queer media at this critical point in time. Any decline in print is not due to a decline in interest; it’s merely about the need to cut expenses.

“...the publishers participating in our focus groups reported that there has simultaneously been a surge in audience engagement at their respective outlets, emphasizing the demand for queer media at this critical point in time.”

Washington Blade editor Kevin Naff, in an interview with [Poynter](#) published in April 2025, said government employees were asking their names to be taken off stories in their archives. “These are unprecedented times in many ways,” Naff said.

International students of all identities are also under intense scrutiny from the new administration; opinion and article takedown requests are dramatically increasing at student publications as well.

Dartmouth College professor Jeff Sharlet noted in a Bluesky post: “The student paper at the college at which I teach reports a ‘tsunami of takedown requests’ from international students terrified of being targeted for innocuous, legitimate op-eds & opinions. Many ask in person — leave no trace in writing. Reminds me of my father’s account of studying in the USSR.”

Additional comments on the federal administration’s impact:

“I do think DEI is unfortunately a huge part of it. I saw the post that Them put up this morning about [brands] dropping out of San Fran Pride. I think people are seeing big brands freak out, and even smaller brands are starting to freak out. This DEI thing scares a lot of people. I think we can go for LGBTQ brands, but they typically don’t have as much to spend with us as the bigger brands. It’s just making it really tricky right now and a lot more difficult to get those ad dollars.”

“We’re seeing corporations divest from attaching their name to anything queer, trans, all of it. We are also being more selective with who we put in [our guide] like, say, someone who doesn’t align with us wants to give us all this money, we’re probably gonna turn them down.”

“One thing that has been really complicated for us is we are primarily foundation funded and we get grants from companies. When we go to, for example, Walmart, which we got a grant from last year, can we still go to Walmart and say, we’re a queer news outlet when they’ve demolished all their DEI? Same thing with Target. What has been really decimating ... we no longer get those grants because we’re a DEI program now. That has been something that we are having to deal with now, and having to now rely heavily on stuff that we didn’t think we had to rely on before.”

“The policies have actually affected our actual bandwidth. One of my two writers, his father-in-law is undocumented, and they’re now having to shelter him from ICE until they can get him established. That’s actually impacted what he can do. ... We already had to do pen names, because both me and at least one other writer have gotten doxed just from what we’re doing in this area — and in a blue state.”

“I think advertising for us has really slowed down since the election. People are scared ... people are just kind of keeping their heads down economically. I fully expect national advertising to decrease this year.”

Positive impact of political change

As previously mentioned, there is one positive impact that resulted from the anti-LGBTQ+ backlash: there has been an increase in audience growth and engagement at LGBTQ+ news outlets, according to our focus group participants. This means that while advertising and grants are declining, demand for news content from LGBTQ+ media is growing. Most outlets, however, have not been able to monetize their audiences, as they either lack the capacity or know-how to raise funds through memberships or donations. This is a muscle that needs growing through training, funding and access to field experts.

One publisher reports that their audience is surging, and appears to be rallying against a common foe, but acknowledges that their outlet has the luxury of being located in a progressive location: "We've increased [our audience] because it's almost like we're mobilizing now. And we have this new enemy," they said. "We have a target. It's actually increased our readership. ...We've had the complete opposite of what other people have. We're not afraid. But we're lucky—we live in a Democratic city with a very, very comfortable Democratic governor. But you go outside of our county, and it's a little bit different story."

Another publisher discussed how they are experiencing an increase in volunteers and a desire from readers wanting to be included. The publisher explained, "We've had folks wanting to be more included than ever, and feeling like, no, this is really the time. We've even had some people reach out and say, 'Hey, I want to volunteer ... I didn't think I could afford to volunteer right now. I don't think I can afford not to.' So we have definitely seen it on both sides. But overall, I think we're seeing more people wanting to know how they can support and get involved with us."



Additional hopeful comments included:

"I've had this response with writers wanting to get more involved. ... But they're definitely wanting to talk about partnering, to do some events and things like that in the future. So then, turning that around into monetization is kind of what I guess we're working on next."

"Believe it or not, the upside to a Republican administration is that the gay community feels under threat and are more motivated to read gay press, to give to gay press, to be active and involved. I made a small fortune during the Reagan administration Now's our time to rally the troops, raise the flag, whatever metaphor you want. ... The political climate could ... motivate our community."

"I know a lot of our readers are millennial, and Gen Z. It's difficult, we only publish articles on our site a few times a week because we are so small. And so it is a mix of making sure we're giving the important information. But I'm also noticing people don't want to be dragged down all the time, right, like they open social media, and all they see, or they open the news, and all they see is bad stuff. So that's been tricky, too, is like, where's the balance of what you need to know and the positive and hope out there? Finding that space [has been] tricky. I think people donate what they can."

"I just ran our numbers a couple of weeks ago, and our listenership is up 76%. That's great, but I know it's because the world is on fire. Now I wish people cared when the world wasn't on fire. We've also expanded our reach to YouTube outside of just the traditional podcasting platforms, because of their immense investment into podcasting. Between that and our audio platform, people are more tapped in, they definitely want to know, but it also sucks that it has to be because the world is on fire."

"I have experienced some very dark times for our community. So I'm totally prepared emotionally for what that feels like, and I've been finding myself explaining to our younger writers and editors sort of what that was like and what to prepare for. I mean a lot of things that have happened, I've already told them would probably happen, and I know that I sounded alarmist at the time ... I also encourage our staff not to overreact to things. ... We've changed our logo to be more reflective of the diversity of our community. We've also adopted a DEI policy. So we're kind of leaning in a little bit. As much as we want to sell to our advertisers that this is a good market, and it is, and they should run advertising because they want to sell their products ... we also want to lean in ... we've been the voice for this community for 51 years. We're not going anywhere. And we're gonna lean into what's happening and we'll be there for you."

Readership support: Not tapped out

One of the most significant opportunities to diversify and strengthen LGBTQ+ local media is the mostly untapped support from their audience. Almost no local LGBTQ+ media have leaned heavily into reader/listener support, and even those that do could use additional training and support. The reason this is such an unused muscle is that most LGBTQ+ local media have always been free and advertiser supported. Now that advertising is in decline, audience support is a great next step in helping this niche.

"I think one of the big things that we've been having a hard time with is getting people from just our readership model to actually [become] a paid subscriber," said one publisher.

"We actually thought we had tapped it out," one podcast owner said of audience support. "But we recently started doing things a bit differently with our events. Half of our thing is news. The other half is events. We started doing our events originally just for free. But now we've started to actually charge a very nominal fee for our events to attend, and it's the same price as our subscriptions. So it kind of gets people into a subscription model. That's actually been pretty successful at getting more people into the funnel. We thought that we had tapped it out, but then we just added some other aspect to it."



Additional inputs:

"We do get most of our money from donations. We've launched a small print version that, if people donate a certain amount per month, they'll get it mailed directly to them. That seems to have driven it. Also, we're still finding out that there's people who haven't heard about us, and when they do they're actually excited because we're in an area where there's not much progressive news, period, much less queer news. So that helps out too."

"My most successful, steady source of income are a small number of users on the Patreon platform. But my YouTube channel has recently become eligible for paid tiers. So I've launched exclusive content that's accessible to people that can subscribe for as little as \$2.99 a month. But on my Patreon page I have a lesbian couple and a gay man that each give me a hundred dollars a month. There's a lot of good will about my work. I'm just not very good at asking for support more directly. I'm more passive about it in terms of always promoting the opportunities in my content. One of the things I did was about two years ago, when I turned 60, I used restaurant trade to throw a big party for people who wanted to subscribe to my Patreon page for \$10 a month or more, and almost all of those people have remained participants."

"I only started in January offering a paid subscription to my newsletter. But that's been going really well."

"I don't think I fully tapped out my community's ability to give. We've sent email campaigns, and we do talk about the importance of donation. But I do think we could be asking more often, and when we do ask, every time we get a few more people to sign up."

"A hundred percent, I don't ask enough. I'm in the work and then, oh, June, I should do something because people like to give to the gays during June, and then it's May 15, and I'm like it's too late. No, I don't do a good job of planning fundraising or asking enough. But when I do ask, people do give."

"We've had a difficult time getting reader revenue. We get a little bit, but we're working on that. That's one of the reasons we're involved in some of the [training] programs we are now, is working on reader revenue models. We have a local news membership that people can do \$5 a month or a sliding scale and we have a few people doing that. We're making a little bit of money there. We're starting to do more events as well, to push the membership, and then also just to communicate with our readership as well. Reader revenue is challenging."

"We are not doing enough when it comes to fundraising. I think if an organization is saying they're doing all they can, I think they're probably not telling the truth. We are so sponsorship-heavy just in the nature of the work that we do. ... The donation to sponsorship ratio is really off balance. So there's a lot that we can do. One of my things I want to do is bring more compelling storytelling to our magazine, or just in general to our media. And hopefully, that compels folks to give more. We definitely are not doing enough."

Lack of diversity in ownership

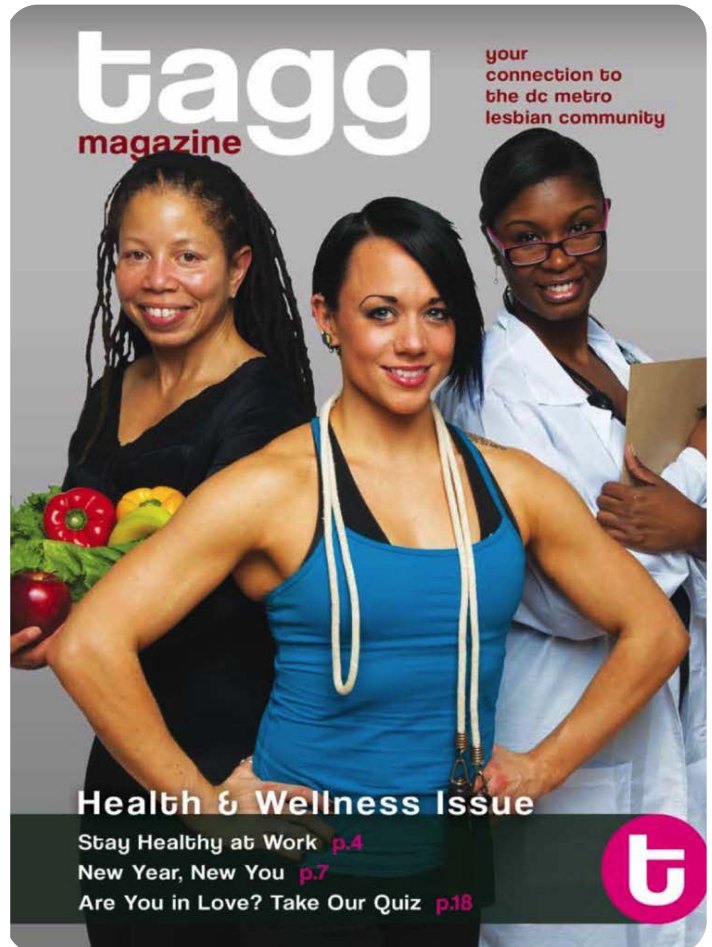
While there are some people of color, cisgender women, and trans people who own and/or operate local LGBTQ+ media, the majority are owned by white, cisgender gay men. The coverage is more diverse than the ownership, but this is still an issue in LGBTQ+ media, one that even limited additional resources and content partnerships could help begin to solve.

In the 1970s and 1980s, as gay media started to grow, lesbians either created their own publications, or, in rare cases, they helmed media serving the entire LGBTQ+ community. There are now more women at the top of LGBTQ+ media, but still few people of color. Unfortunately, publications not run by white cis gay men can often be stereotyped as just serving the people most like the owner or publisher. This can be a barrier in advertising and donations. In addition, people who are from economically disadvantaged communities often can't provide the same support for media as their well-off gay peers.

Another thing to be open to is broadening the definition of "media." We included podcasts and radio programs as part of our survey, and that helped diversify the ownership models. One could look to YouTube, TikTok, Instagram, community support organizations, community centers, and the overall "influencer" world to find more LGBTQ+ leaders doing non-traditional media. Equal Pride, publishers of the Advocate and other LGBTQ+ media, [recently reported](#) on lesbian "creators," for example.

Also worth noting is that publishers who serve women and people of color tend to try to focus on a national reach so that they can broaden their audience, even if their operations are small. This puts them at a disadvantage for funding that is focused on local outlets; they are caught between trying to reach their core audience, and funding and advertising decisions that prioritize local work. This would be true, for example, for Tagg Magazine, E3 Radio and Rebellious, which are all national brands run by Black women. Gaye Magazine is a national brand focused on the overall Black LGBTQ+ community, plus there are other long-standing national media for lesbians, including Lesbian Connection and Curve. Being a niche within a niche can be a challenge for myriad reasons — including not getting foundation support if their audience is not local.

One interesting new model in the space of Latine publishing is a section of the National Association of Hispanic Journalists' [Palabra](#) multimedia platform focused on producing new LGBTQ+ stories, in both English and Spanish, called LGBTQIA+ Voices. It confirms that we need to get creative in the production and distribution models to reach and write about diverse LGBTQ+ people.



One publisher describes the hesitancy of her readers to donate, as a result of their financial hardship: “We’re such a niche audience, right?” she explained. “It’s [our audience] queer women, and nonbinary folks, and they tend to be millennial, and Gen Z. Which, to be fair, a lot of them aren’t doing the best financially right now. So I think they give when they’re able to. But it can be harder to get from them. And now they’re nervous with this current political situation. They’re like, ‘Do I leave the country? Should I be hoarding my money?’ I understand that thought. But I’m getting a lot of, ‘I want to keep everything close.’ And so they’re not giving [to] us freely.”

Another publisher describes some of the differences in content decisions between female publishers and wealthy cis gay men publishers, offering the opinion that, “Women owners tend to not just lean into the niche of oh, the wealthy cis gay men! When we first took over we lost some funding because there were so many trans folks being featured, so many people of color, and people were like, ‘Whoa, what is this? This is different.’ I’ve noticed since we’ve taken that switch, we need to be a little more philanthropic in our approach. We need to find maybe some supporters who are those deep-pocket folks who are more interested in the super marginalized communities and we need to keep reaching out to the nonprofits, the folks in mental health, AIDS, HIV, that kind of care. ... I’m hoping with everything going on politically, it will make people say, ‘Hey, maybe we really do need to support this publication.’ That’s why we’re hopeful.”

Though LGBTQ+ publications lack diversity in terms of ownership, they share many of the same problems, especially with regards to increasing capacity. One potential solution is collaboration, both in terms of sharing content and sharing resources. The following section will examine the pros and cons of collaboration highlighted by the publishers of the focus groups.

Transgender and gender nonconforming

Media by and for transgender, gender nonconforming (GNC), nonbinary and other identities are few and far between. [TransLash](#), which calls itself “an independent news organization that tells trans stories to save trans lives,” is among the most well known. It produces unique and original online content for a national audience.

Founded by transgender journalist Imara Jones, TransLash states that it is “here to create a future that centers the humanity of transgender people. This is a future where our safety is assured, our rights are protected, and our humanity is affirmed. Our vision is far from inevitable, but we know that it’s possible. And we believe that telling our stories is an essential part of creating the future we need.” In mid-2025, Jones launched [TransLash Wire](#), a wire service for stories across the U.S..

Transgender journalist Erin Reed created her own media outlet, [Erin in the Morning](#), to cover nationwide trans and queer news and legislation, and she has been a go-to on these topics since she launched in 2021.

[Assigned Media](#) is a transgender news website founded by trans journalist Evan Urquhart. The website states: “Assigned publishes factual, up-to-date, responsible coverage of trans issues, allowing trans people and our allies to separate the truth from the lies and build a response to anti-trans hate that achieves dignity and equality for trans people”

Katelyn Burns [has a Patreon](#) where she posts articles. She was the first openly trans Capitol Hill reporter. “These days, I am an independent, freelance reporter and columnist with my work appearing regularly for MSNBC and Xtra Magazine.”

One trans journalist advocate noted that, “A lot of the worker-run co-ops/recently started independent publications [that] also have trans journalists running them, though they aren’t necessarily covering trans/LGBTQ+ topics regularly.” Media with trans leadership include Defector, 404 Media, Rascal and Flytrap.

In July 2025, MadyCast News relaunched as the [Trans News Network](#), a worker-run nonprofit newsroom under Community Partners, and leaving Substack for Beehiiv. They stated: “As a worker-run newsroom, our structure aligns our workers’ interests with our workers’ labor. We bring together experiences and skills from a wide array of trans journalists on the front lines, and we make decisions collectively. ”

A few of the media outlets lean heavily into collaboration, but the majority do not. That is primarily because as local outlets, their focus has been on their city or state. Most local LGBTQ+ media almost exclusively cover local news, culture and events. The exceptions are some coverage of significant national and international LGBTQ+ and HIV/AIDS issues. In the past, some weekly gay print papers even subscribed to the Associated Press wire service. Almost none do today, for both financial and space reasons.

But now, in 2025, given the new normal nationally, more outlets not only seem open to collaboration with other LGBTQ+ media — they also seem open to running stories about other regions of the country, especially those facing down the worst anti-LGBTQ+ policies and other impacts. This is reminiscent of the gay media in the 1970s and 1980s, who frequently exchanged newspapers through the mail, and picked up highlights of things happening on gay rights, AIDS, and entertainment in other parts of the U.S. — and the world.

Lisa Keen, a well-known journalist who covers the U.S. Supreme Court, is a one-woman wire service for several LGBTQ+ local media. Q Syndicate also provides some syndicated editorial content, mostly features and entertainment. The Washington Blade, based in D.C., has also partnered to share their award-winning coverage from the nation's capital. News is Out has received some funding for specialized editorial collaborations. And LOOKOUT in Arizona is working on creating an ongoing editorial collaboration network, the Queer News Network.

While most of these news efforts are nascent, and could use support, the most important need is more editorial resources for local outlets to cover LGBTQ+ news in their regions. When collaboration is desired, those collaborations need to be well resourced, so that outlets are compensated for the time it takes to do collaborations successfully.

"We've done it [collaborations] for many years," said one publisher. "It kind of just helps us long term to be able to put some ideas out there from all over the country, and not just make it completely hyper-local. I think that's part of the draw, too, for us. I welcome it. I honestly think that it's great for all of us to share, even when we're focusing on Seattle, or Arizona, whatever it may be that we have perspective as to what's also going around that can also impact us in our communities. [We're] totally open for that."

Another publisher discussed how their coverage would benefit from collaboration because of the expansive territory they cover. They said: "I would absolutely love [collaboration] simply because of the geographic area I cover, plus, we do a lot with our neighboring states, because so many of our readers are actually near the state lines, along Missouri, Indiana, Kentucky, Iowa, and we all know what those have been like recently. We would value that kind of information deeply."

There were some important points made by a few publishers about some potential stumbling blocks of collaborations. One publisher noted that some collaborations do not work because of their content's hyperlocal nature not being transferable, and vice versa with partner organizations. Additionally, other publishers mentioned that they have a desire to collaborate, but lack the bandwidth or funding to do so. These points highlight the importance of choosing partners deliberately, discussing scope early on, and ensuring adequate funding for the collaboration and the partnering media outlets.

Alluded to earlier was the interest in shared resources, such as a shared development director, a shared sales team or a shared lawyer. One publisher expands on this: "I also like the idea of collaboration in terms of sharing resources. That's something our state publishers association tried to do — to get a deal on insurance, on print, on legal advice. That'll also probably take the financial pressure off of us having to spend individually on these kinds of resources that we all need."

Whether it be sharing content or sharing resources, collaboration — if properly funded — is an opportunity for growth for LGBTQ+ media worth exploring going forward.

Additional comments:

“We’re pretty local. One of the things that we have started this year is we’ve made a concerted effort to collaborate with other local independent news sources here in [our city]. So we have about three projects right now, coming up with Pride. We’re hoping that it’ll help elevate our brand and our visibility. Once they start publishing our papers or start seeing that we’re working together with them, and then people see their audience going, ‘What! There’s a gay paper here?’ People are surprised. We’ve been around for four and a half years.”

“We have one of these relationships established with the Blade. Their White House correspondent comes on [our radio show] every other week to talk about his reporting and what he’s doing. ... That’s a mutual promotion type of relationship.”

“We do collaborations all the time. I have contributors that contribute to the podcast. I have my audience as contributors to our content. We have a tip line ... call it a queer news tip line. And people actually are calling and leaving messages. That means that’s content I don’t have to create. It’s usually organizations and people in places I’ve never heard of before or things happening in their local community that never gets reported on. So I feel like my whole life is a collaboration.”

“It does cause some problems with collaboration, because we’re also hyper-local. A lot of this is nontransferable, probably on a national level it is more appropriate for us, right? Like the Blade’s content.”

“We do collaborations. But we don’t typically publish other people’s work on our website.”

“It’s not not wanting to do collaboration, it is having the bandwidth. ... I would love to collaborate more. I’ve actually gotten an offer ... but there’s only so much time in the day, and I only have so much energy, and I only have so many writers, who have their own lives.”

“Yeah, we would love to collaborate with everyone on the [focus group] screen right now. And we’ve tried to collaborate with some of what I’ll call media groups in the LGBTQ sphere. But generally the costs are very high, for the fact that we have no money and the other thing is they’re way too geographical in the way that what they want to share a lot of times has very little, what I’ll say, interest or news knowledge for the people in [my state]. ... We’re promoting our own areas and our own communities. So geography has a lot to do with it, too. What I’ve always wanted for 23 years is a national LGBTQ news service, similar to what AP does for the rest of the world. And that briefly started in Michigan years and years ago. And then it went down.”

National LGBTQ+ media

While the primary focus of this survey was local LGBTQ+ media serving a city or state, there are also legacy and new media focused on serving nationwide readerships.

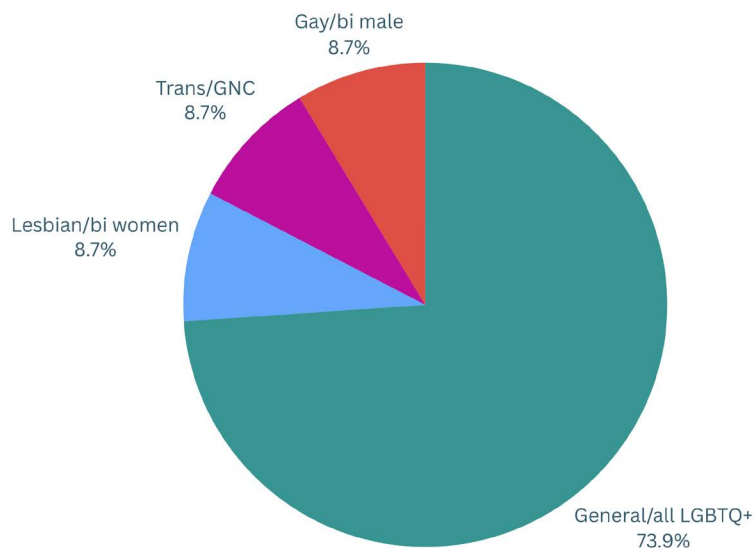
The oldest continuously operating LGBTQ+ publication is [The Advocate](#), now owned by Equal Pride. It was not the first, but it is the oldest still around. Their origin story begins in 1967 as a local newsletter called The Los Angeles Advocate published by the activist group Personal Rights in Defense and Education (PRIDE). They became a national magazine named The Advocate in 1969.

According to the company, “The Advocate has had a front-row view of the cultural shifts that have shaped our community — from Stonewall and the AIDS crisis to marriage equality and the ongoing challenges facing transgender and nonbinary people. In a retrospective of the magazine celebrating its 50th anniversary in 2017, we noted that ‘ever since the first issue of The Advocate clandestinely rolled off the presses in 1967, the content of the magazine has engendered debate, adulation, and occasionally venom.’”

Audiences served

We sent national LGBTQ+ outlets a survey, and received 23 responses, for about a 32% response rate.

Most of them have one primary media brand. All 23 said their primary audience is LGBTQ+ people across the U.S.



The majority of these outlets serve a general LGBTQ+ audience. All produce primarily in English. About half of the outlets say they additionally reach people of color, with eight saying they have additional focus on the African American/Black community. Some have a speciality focus on the gay “bear” subculture, trans people, professionals, parents, couples, or the disabled. One notes: “Our aim is to break out of the queer media echo chamber and reach all Americans in all 50 states.”



Just five of the 23 offer a print product — four are bimonthly, one is annual. We asked about their unique monthly website visitors, and this was the breakdown of the 14 that reported numbers: five have 5,000 or fewer unique monthly visitors; four have 10-20,000; one has 100,000; and three have from 1.5-4 million.

Fourteen reported on their newsletter subscribers: four have under 2,000; two have from 5-10,000; three have 15,000-21,000; one has 56,000; and four have from 100,000-150,000.

Six reported having a podcast: four with under 2,000 listeners per show, two with 10-12,000. Five reported a YouTube channel: three with under 5,000 subscribers; one at 12,000; and one at 260,000.

Social media following among the outlets also varies greatly. Fourteen reported on their Facebook followers: seven have under 10,000; two have 29,000-36,000; one has 134,000; one has 246,000; one has 1.5 million; and then one reported 15 million but across all of their social media channels.

Twelve reported on their Instagram followers: five have under 10,000; three have between 10-20,000; three have between 21,000-29,000; one has 69,000.

Six reported being on Bluesky: five have under 5,000 followers; one has 46,000.

Six reported TikTok numbers: all have under 10,000 followers except one that has 103,000.

A few also have X, Threads, or Twitch accounts.

When it comes to sharing content, all 22 of those answering this question said they are open to sharing content. All but one would be interested in having access to back-end services through grants for “shared services” (grant writing, human resources, legal, marketing, accounting, etc.).

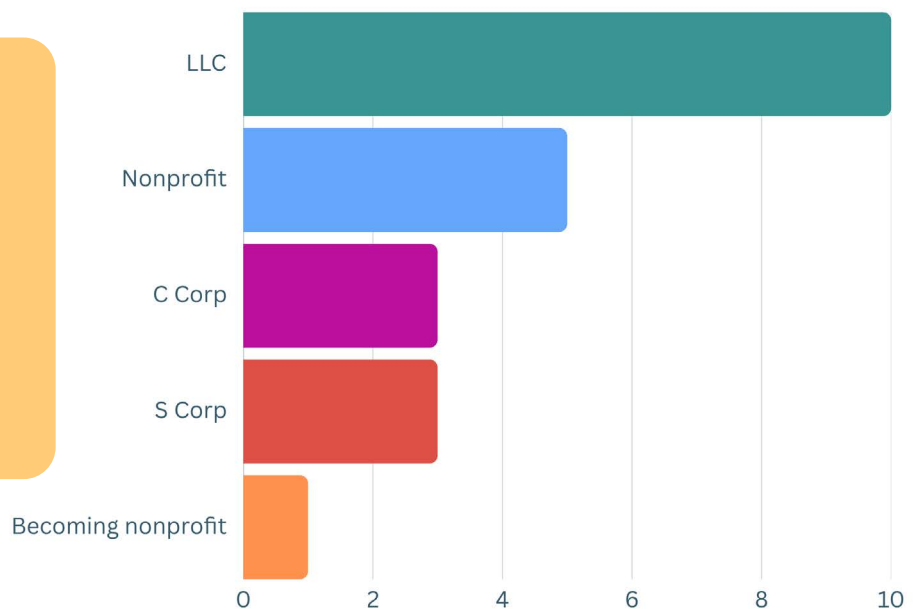
Thirteen of 22 answering said they use branded or sponsored content; two who don’t are open to adding that as a revenue source.

Twenty of 22 said they would participate in joint fundraising with other LGBTQ+ media.



Business models of national outlets

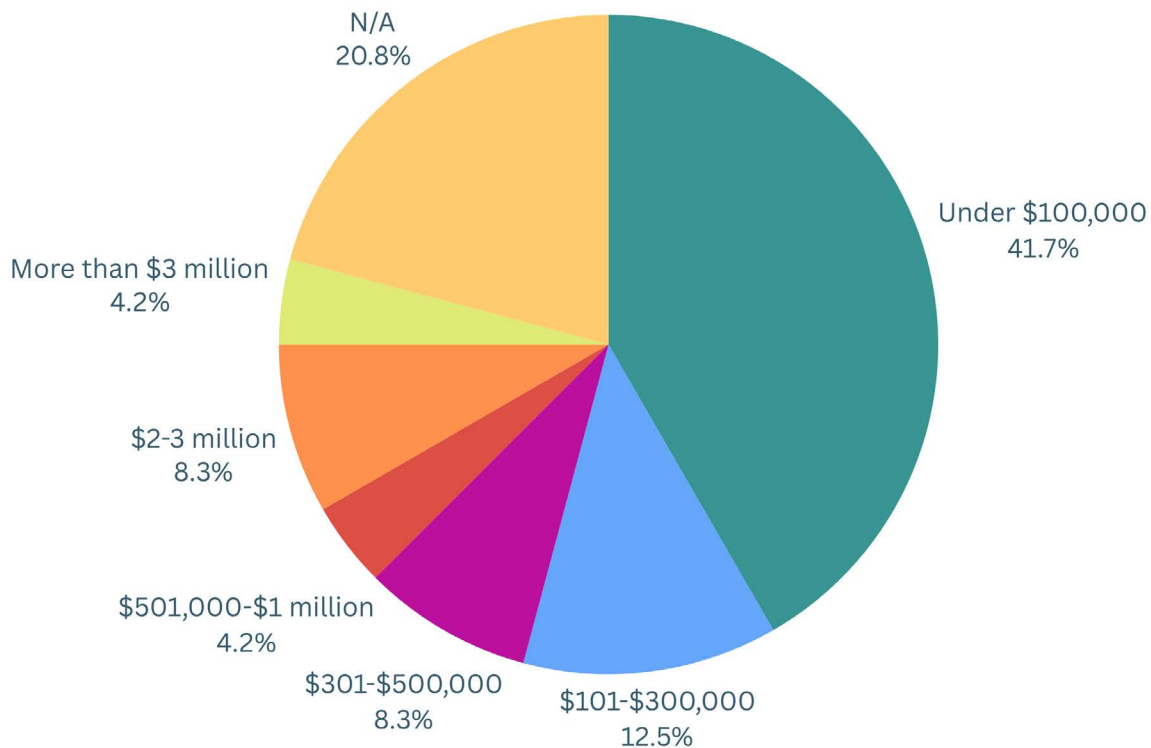
Asked what their business model is, most said for-profit. About 46% are LLCs, 14% are C Corps and 14% are S Corps. Additionally, 23% are nonprofit and 5%, or one outlet, is in the process of becoming a nonprofit.



All 22 who answered say their company or nonprofit is majority LGBTQ+ owned/managed. One did not answer, likely because they are a major international corporation.



National revenues annually



Interestingly, even though they are national in scope, 10 of the 23 operate with under \$100,000 in annual revenue. Six are between \$101,000-\$1 million, two operate with funds between \$2-3 million and one has more than \$3 million in annual revenue. Five outlets did not respond to this question.

We asked about revenue streams, to understand the diversity of their income types; 12 answered this question. Three say 100% of their income is advertising, four say 80-99%, three say 20-50%, one says less than 10% and one reports 0%.

Thirteen also answered the question about foundation grants. Four have zero; three have between 1-10% in grants; three have 20-30%; one has 75%; and two have 100%.

Eight answered the membership question: three have no paid members; three have 1-7%; one has 10%; one has 50%. Only three outlets have any significant tax-deductible donations. One has 50% of their income from events and another is 80% reliant on sponsorships. One relies on 10% of their money from ownership investments. Others only have negligible income in those categories, if any.

When it comes to full-time employees, two outlets have none; 11 have 1-5 full-time employees; one has 11-20; and two have 21 or more. Nine outlets have 1-5 part-time employees; three have 6-10; one has 11-20; four have 12-30 part-time employees and one has none. Freelancers vary widely: five have none; 11 have 2-7; two have 15-20; and one has 40-50.

National LGBTQ+ media range so widely in their size that it is difficult to generalize about their needs. It is clear that support would be helpful, and it seems some of them are more ready than ever before to collaborate on both editorial and business projects. This is a positive sign, and in line with what local LGBTQ+ are seeking as well.

Resources For journalists and journalism organizations

Because so many individuals are creating their own media outlets or brands, organizations serving them are vital to building networks and collaborations for support. In addition, those trying to cover the LGBTQ+ community also need resources.

The [Trans Journalists Association](#) is helping create a network for support, resources and assistance to trans journalists and those looking to cover these issues.

[NLGJA: The Association of LGBTQ+ Journalists](#), which has gone through several name changes since its founding in 1989, is a vital link for journalists at mainstream, LGBTQ+ and other media outlets.

[News is Out](#) is a collaboration of LGBTQ+ media, a project of the Local Media Association/Local Media Foundation. It focuses on building financial strength among its members, and LGBTQ+ media in general.

[National LGBT Media Association](#) is an alliance of top LGBTQ+ print media publishers, hubbed with [Rivendell Media](#), the top advertising media rep firm for LGBTQ+ and HIV/AIDS media.

[GLAAD](#), founded in 1985, monitors mainstream media on its LGBTQ+ coverage, but also provides support, style guides and contacts so that reporters can better cover the LGBTQ+ community.

The [Transgender Law Center](#) also has a [Journalist Resource Series](#).

The [Queer News Network](#) is a new effort to bring together local LGBTQ+ media to collaborate on editorial projects.

A new [Queer Women's Media Coalition](#) launched in 2025. Founders include The Curve Foundation.

A new effort from Ken Schneck, editor of The Buckeye Flame in Ohio, could help amplify the work of LGBTQ+ journalists. In 2025, he launched [This News Is So Gay: An LGBTQ+ Reporters Roundtable](#). The weekly podcast will have a rotating panel of LGBTQ+ journalists from across the U.S.

Conclusions and next steps

News deserts hurt communities. As [Northwestern's Medill School of Journalism](#) has documented for several years, gaps in local news can lead to increased corruption, higher taxes and a disengaged citizenry.

This report shows that LGBTQ+ news deserts also have consequences — millions of LGBTQ+ people have no local news that represents and reflects their lives and concerns, leading to weakened communities and less civic engagement.

This report also shows that many producers of LGBTQ+ media often feel alone with the struggles of keeping their communities informed. The focus groups conducted during our research provided a sense of comradery among the LGBTQ+ media outlets, causing excitement about potential collaborations. Many are from smaller towns or conservative states where they have no peers to discuss these issues with, so it was actually a positive experience to witness their willingness to give one another advice and support.

This work revealed the need to have more opportunities to gather together, even if virtually, for moral and business support. There was practical advice given including input on seeking advertising or sponsorship from government agencies, at least in progressive areas, for things such as health articles or drug-abuse prevention.

With the decline in advertising in local news, foundation support was a strong focus of the publishers on the calls. Many have never received grants and did not know that they could qualify for grants as for-profit outlets.

There is a real need for funders to look closely at LGBTQ+ media at this point in time, as particular communities are under threat and require support more than ever. One publisher explains, "I think foundations really need to think outside the box. The people most deeply impacted, for example, on healthcare issues, are LGBTs, or people of color, because we're disenfranchised in a lot of different ways. ... If they really are committed to addressing social ills, they really need to fund those working with those communities."



Here are a few recommendations to support LGBTQ+ media:

- There is a need for training and assistance on how to apply for foundation funding, as the coverage these media are doing is core to making sure communities are informed and engaged. A shared training and grant-writing program could bring much-needed support as these media pivot to more philanthropic funding.
.....
- There should be an additional push to show value in the LGBTQ+ market to advertisers, and more inclusion among even the smallest LGBTQ+ local media in ad campaigns. Branded content could also be a high-growth area for LGBTQ+ media.
.....
- Given the real fears media have in being targeted for violence, lawsuits, and other threats, LGBTQ+ media could benefit from access to various legal and risk-assessment tools in the journalism field.
.....
- There should be support for additional shared services among local and national LGBTQ+ media, including legal services, business strategy and insurance.
.....
- Since so many of these outlets are dependent on freelancers for much of their content, even a small amount of additional funding for freelancers and shared editing support could help publications increase their editorial capacity.
.....
- There should be support to help local and national LGBTQ+ media grow their audiences, especially newsletter subscribers, website visitors and social media followers.
.....
- We also recommend training of media outlets on how to grow their paid subscribers/members. Local Media Association's Lab for Journalism Funding has a proven track record in training media, including some LGBTQ+ media.
.....
- Editorial collaborations can help grow audiences, but they take time and money. For example, a wire service might work for LGBTQ+ local media, but it should come with resources for the local outlets to participate.
.....
- There is a lack of diversity in traditional LGBTQ+ media, so additional resources should be focused on diversifying the voices and leadership of LGBTQ+ local and national media. Funders should look at the audience of outlets, not necessarily their geography, when trying to broaden their support of LGBTQ+ diverse media. (So that a national brand could be funded if they are among the few focused on a particular audience.)
.....
- Most media surveyed said they would work together on fundraising, so an annual timed fundraiser with philanthropic support could help LGBTQ+ media help themselves, with matching dollars. The News is Out collaborative launched an LGBTQ+ Media Giving Day for their members in October 2024. This could be expanded to any media willing to collaborate.

What about LGBTQ+ local news deserts? Here are few recommendations to address these gaps:

- Look at mainstream media (print, digital, podcasts, radio) already in those states to fund LGBTQ+ coverage based at existing outlets.
- Look at bordering cities and states for LGBTQ+ outlets that might expand their coverage and reach “next door.”
- Partner with journalism programs at academic institutions in those gap areas, to see about increasing LGBTQ+ news coverage. There are strong examples of this happening for news deserts in general, including the **University of Vermont’s Community News Service**.
- Partner with LGBTQ+ community centers and other groups to encourage expansion into journalism/communications.

Most LGBTQ+ media surveyed are already operating with very low resources. Expanding reach into additional geographic areas may not be realistic without shoring up resources at home. The good news is that expanding coverage doesn’t have to cost what it used to in terms of physical distribution. A digital-first approach to expanding local LGBTQ+ news into these news deserts would not have to be that significant, especially with some shared resources across local media in multiple regions.

And finally, based on the survey and report, here are a few recommendations for next steps on a larger scale:

- This report should be socialized among potential funders and advertisers at various funder, journalism and LGBTQ+ conferences.
- Collaboration takes time, so we recommend valuing and funding opportunities for LGBTQ+ media to come together in person or virtually to build support, and to add staffing to this effort.
- We recommend a deeper dive into the stratifications among LGBTQ+ media, to get a more robust understanding of each of the few dozen main outlets producing original news and culture reporting — their strengths, weaknesses, capacity and needs. This could focus on local outlets, and any outlets serving a specific segment of the LGBTQ+ community (lesbians, African Americans, Latinos, trans, etc.).
- Additional work should go into how to action this report in the philanthropic community, including by matching Press Forward local chapters with local LGBTQ+ media — and to address where gaps might be.

Closing thoughts

In *Gay Press, Gay Power*, author Tracy Baim wrote: “When I started working on this book in 2011, I expected to confirm that there were far fewer gay publications serving the local and national markets today than in the past. But I have to say that the status of the gay press is actually worse than I originally thought. That’s because it’s clear that many of the remaining papers are undercapitalized and understaffed.”

Baim wrote at the time that advertisers need to lean more heavily into LGBTQ+ media, but also that philanthropy needed to play a role:

“My dream would be for foundations to really step up and enhance the regional gay newspapers with money and energy. Imagine if there were a multimillion-dollar effort to fund experienced investigative reporters in all 50 states, using shared resources for all gay media. In many states, without on-the-ground journalists covering gay issues, the gay message is not able to bubble to the surface amid all the noise from the anti-gay agenda. It would not even take a lot to sustain an ongoing gay media journalism project, one focused on public investigations, politics, human rights, AIDS, healthcare, and discrimination across the U.S. ... [F]oundations have a chance to really make a difference here.”

John Teets, a mainstream writer and editor in Chicago during the 1970s and 1980s, reflected on the role of gay media, for *Gay Press, Gay Power*. He said the closing of gay media outlets “breaks my heart ... more in fact than when mainstream papers succumb to the changing economics and technology of the business. Gay media bring awareness, sensitivities and insights to events and issues that simply go over the heads of almost all mass media. AIDS and equality, for example, simply wouldn’t be the issues they are today without early, persistent and good coverage by the LGBT press LGBT media reinforce our marvelous sense of community and political strength, and give the power of the printed word on paper to ideas and aspirations, as well as the monstrosity of violence and persecution.”

These thoughts from 14 years ago are still relevant today. And the urgency has risen due to a backlash that is devastating the LGBTQ+ community, and its media, in 2025.

As a publisher in one of our focus groups noted, “Alberto Ibargüen, [former] president and CEO of the John S. and James L. Knight Foundation said that foundations that have a purpose for what they fund, whether it be children’s issues, education issues, religion issues, whatever it is ... the second thing they should fund is media ... whatever their core values are, how are they learned about and expressed and celebrated without media? ... They may be funding [efforts to address] HIV, but are they funding the media to talk about their funding and what’s happening with that?”

Ibargüen said media is an essential tool for donors to utilize for coverage; that said, LGBTQ+ media, regardless of its focus, is journalism first and foremost. Funders need to provide grants for critical coverage of the local LGBTQ+ communities they serve, grants for operational support to increase capacity, and grants for both resource-driven and content-driven collaborations.

As one publisher draws into sharp relief: “We all consider ourselves journalists of some caliber here or delivering a media product. If the First Amendment is under attack and we’re talking about media, let’s talk about all media. Let’s mention some of the media that is suffering the most. Let’s bring gay media, LGBTQ media into the mix by actually saying it, by actually being present for it. ... [We need] our allies to talk about us, and to highlight us, for all the right reasons.”

Chris Azzopardi, editorial director of Pride Source Media, parent company of Michigan’s Between the Lines LGBTQ+ publication, recently wrote on his LinkedIn profile after hearing from readers about the impact of their work.

His words sum up why there always has been a need for LGBTQ+ media, and why it is still needed just as much today:

“Perhaps most striking were the testimonials from those who survived the trauma of the AIDS crisis in the 1980s, only to find themselves experiencing a painful sense of déjà vu in our current political climate. Listening to them emphasized that the fight for dignity and representation is ongoing.

LGBTQ+ media isn’t just about news or entertainment. It’s a lifeline. It’s community. It’s validation. For many, especially in regions where acceptance remains elusive, Pride Source and Between The Lines represent hope and connection in their purest forms.

In an era of media consolidation and budget cuts, independent LGBTQ+ outlets face unprecedented challenges. Yet their mission has never been more critical. Their stories need telling. Their voices need amplifying.”

Appendix

Local LGBTQ+ Outlets: Responded to survey

79 independent outlets or programs from 76 companies

Adelante Magazine	Los Angeles
AM950-KTNF - The Progressive Voice of Minnesota	Eden Prairie & Minneapolis
The Gaily Show	
Downright Upright Show	
Twin Cities Pride Amplified Show	
Illegal Trans Women Show	
Ambush Magazine	New Orleans
Bay Area Reporter	San Francisco
Bay Windows Newspaper	Boston
Better Homes and Dykes	Minneapolis
Between The Lines Newspaper/Pridesource.com	Ann Arbor, Michigan
boiMAGazine	Chicago
Boston Spirit Magazine	Boston
Dallas Voice (also OUT North Texas)	Dallas
David Magazine	Norcross, Georgia
Diversity Rules Magazine	Oneonta, New York
Erie Gay News	Erie, Pennsylvania
Fusion Magazine	Kent, Ohio
GayDesertGuide.com	Palm Springs
GayTucson.com	Tucson, Arizona
GED MAGAZINE	Palm Springs
Georgia Voice	Atlanta
GoGuideMagazine.com	Coralville, Iowa
GoPride	Chicago
Grab Magazine	Chicago
He Said Dallas	Dallas
Hotspots (they also do Pride guides)	Wilton Manors, Florida
Illinois Eagle	Springfield, Illinois
ION Arizona	Phoenix
Isn't it Queer, WDBX 91.1 Community Radio	Carbondale, Illinois
Jax Gay Magazine	Jacksonville, Florida
Lambda Weekly Radio Show, 89.3 KNON-FM	Dallas
Las Vegas PRIDE (also PROUD & Kinky Magazine)	Las Vegas
Las Vegas Spectrum	Las Vegas
LGBTQ San Diego County News	San Diego
LOOKOUT Magazine	Phoenix
Los Angeles Blade	Los Angeles
Metro Weekly	Washington, D.C.
METROSOURCE LA	Los Angeles

Appendix

METROSOURCE NY	New York City
Montrose Star	Houston
News is Out	Various cities
NJGayLife.com	Metuchen, New Jersey
OFM (OUT FRONT Magazine)	Denver
Our Lives Magazine	Madison, Wisconsin
Out Chicago on Heartland Signal	Chicago
Out In Jersey	Trenton, New Jersey
OUT in Wichita	Wichita, Kansas
Out South Florida (also OUTSFL Magazine)	Wilton Manors, Florida
Outlife757 Magazine (also OutGuide757)	Norfolk, Virginia
OutSmart Magazine	Houston
Philadelphia Gay News	Philadelphia
Pittsburgh Lesbian Correspondents	Pittsburgh
Pride Guide Arizona and Gay Arizona	Phoenix
PromoHomo.TV®	Palm Springs
Q Magazine	Key West, Florida
QBurgh	Pittsburgh
Qnotes & QnotesCarolinas.com	Charlotte, North Carolina
QSaltLake Magazine	Salt Lake City
Queer Kentucky	Covington, Kentucky
Queering the Burbs	Batavia, Illinois
QVegas	Las Vegas
Rebellious Magazine for Women	Homewood, Illinois
San Francisco Bay Times	San Francisco
Seattle Pride	Seattle
SGN (Seattle Gay News)	Seattle
SkirtSoFlo	Wilton Manors, Florida
Stonewall News Northwest	Ocean Shores, Washington
SWERV Magazine	D.C. and Maryland
The Buckeye Flame	Cleveland
THE FIGHT LGBTQ Magazine	Los Angeles
The Gayly	Oklahoma City
The Pride LA	Los Angeles
The Seattle Lesbian	Seattle
The WORD San Diego	San Diego
Twin Cities Gay Scene	Minneapolis
Washington Blade	Washington, D.C.
Watermark Out News (publishes numerous guides)	Orlando, Florida
WhatsUp.Vegas	Las Vegas
Windy City Times	Chicago

Appendix

Local LGBTQ+ Outlets: Did not respond to survey

These outlets did not complete a survey, but we included them on the map because we were able to at least confirm they are still producing new content. We eliminated local outlets we could not verify were still in business. We will add any late additions to the map itself.

Connecticut Voice	Connecticut
Focus (& Mid-South/Middle Tennessee) Magazine	Memphis
Gay City News	New York City
Gay Desert Guide Magazine , part of KGAY	Palm Springs
Gay Island Guide	Honolulu
Gay Vegas	Las Vegas
Get Out! Magazine	New York City
Gloss Magazine	San Francisco
Greg in Hollywood	West Hollywood
Lavender Magazine	Minneapolis
Leslie Magazine	Austin
Letters from CAMP Rehoboth	Rehoboth Beach, Delaware
LGBT Detroit Broadcasting Network	Detroit
MainStream	Rock Island, Illinois
Maryland OUTloud	Maryland
Metra!	Michigan and Ohio
Options of Rhode Island	Rhode Island
Out and About Today	Nashville
Out in STL	St. Louis
Out NW	Pacific Northwest
OutClique	Ft. Lauderdale
Outword California	Sacramento, California
Q Voice News	Los Angeles
Queer Power Hour	San Francisco
The Standard Magazine	Palm Springs
Wire Magazine	Miami

Appendix

National LGBTQ+ Outlets: Responded to survey

[Assigned Media](#)

[Bear World Magazine](#)
[Blaque/OUT Magazine](#)
[Boy Culture](#)
[Curve Magazine](#)
[E3 Radio, The Qube](#)
[EDGE Media Network](#)
[Equal Pride: The Advocate, Out, Advocate Channel, Pride.com, Out Traveller](#)
[Fabrice Houdart | A weekly newsletter](#)
[Gay Parent Magazine](#)
[Love Inc. Media Group](#)
[Marsha's Plate Media](#)

[METROSOURCE \(national edition\)](#)

[Q.Digital: LGBTQ Nation; Queerty; Outsports; INTO; GayCities](#)
[Queer Money Podcast](#)
[Queerency](#)
[Tagg Magazine](#)
[The Body Electric School: The Erotic Liberation Podcast](#)
[The Gay & Lesbian Review Worldwide](#)
[The Queer Love Project](#)
[The Unleashed Voice Magazine](#)
[Them.U.s](#)
[Uncloseted Media](#)

National LGBTQ+ Outlets: Did not respond to survey

[!! Omg Blog !!](#)

[Autostraddle](#)
[Bad Queers Podcast](#)
[Channel Q](#)
[Circle of Voices Inc.](#)
[Compete Magazine/Media Out Loud](#)
[Ebanman](#)
[Equally Wed](#)
[Erin in the Morning](#)
[Feast of Fun Podcast](#)
[GalPal Sports](#)
[GAY USA](#)
[Gaye Magazine](#)
[Gayety](#)
[Gayish Podcast](#)
[Gayletter by Tom & Abi](#)
[Gays With Kids](#)
[GayTalk 2.0](#)
[Gender Reveal Podcast](#)
[Go! Magazine](#)
[Instinct Magazine](#)
[Joe.My.God](#)
[Kennethinthe212](#)
[Lesbian Connection](#)
[Lesbian.com](#)
[Logic\(s\) Magazine](#)
[MadyCast News](#)

[Mombian](#)

[Outward Podcast \(Slate\)](#)
[PASSPORT Magazine](#)
[Positively Aware Journal](#)
[POZ Magazine](#)
[Pride Journeys](#)
[Pride Podcast](#)
[Pride Radio \(iheart\)](#)
[Queer Forty](#)
[So.Gay](#)
[Stereotypes Podcast](#)
[Surface Level](#)
[TENz Magazine](#)
[The Black Queer & Intersectional Collective](#)
[The G-Listed](#)
[The New Civil Rights Movement](#)
[The Randy Report](#)
[TransLash](#)
[Vacationer Magazine](#)

About this report

This LGBTQ+ Media Mapping Project was funded by the John D. and Catherine T. MacArthur Foundation and is in partnership with the City University of New York's Craig Newmark Graduate School of Journalism Center for Community Media. Local Media Foundation is the host organization overseeing the research and final report. LMF is also the sponsor of the News is Out LGBTQ+ media collaborative.

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Tracy Baim is Executive Director of Press Forward Chicago. She has worked 41 years in local LGBTQ+ media, and is the author of *Gay Press, Gay Power: The Growth of LGBT Newspapers in America*, a comprehensive look back at LGBTQ+ media in the U.S. She co-founded *Windy City Times* newspaper in 1985, and has written 13 additional books on LGBTQ history.

Jennifer Cheng (she/her) is the Research and Development Associate at the Center for Community Media, located at the City University of New York's Craig Newmark Graduate School of Journalism. Her work includes a map of media outlets in the New York City metropolitan area, as well as the AAPI Media Map and visualizations. She has also done data analysis, visualizations and layout design for reports.

Hanna Siemaszko is the Research Coordinator at the Center for Cooperative Media, located at Montclair State University. Her research has looked at everything from state advertising spending on local media in New Jersey to cross-field collaboration. Hanna has a bachelor's degree in Communication from the University of Massachusetts, Amherst and a master's degree in Communication and Media Studies from The London School of Economics and Political Science.

Penny Riordan was the Director of Collaboration and Local News Fund, where she supports the work of several collaboratives, including News is Out, Oklahoma Media Center, and Solving Sacramento. Prior to working at LMA, Penny worked in corporate product and engagement roles at GateHouse Media and Patch.com. Penny is a graduate of the Philip Merrill College of Journalism at the University of Maryland at College Park.

About Local Media Association / Local Media Foundation

Local Media Association brings all media together to share, network, collaborate and more. More than 3,000 newspapers, TV stations, radio stations, digital news organizations, and research and development partners engage with LMA as members or constituents of our programs. As a 501(c)(6) trade association, LMA is focused on the business side of local media. Its programs and labs focus on revenue growth and new business models. LMA helps local media companies develop their strategies via cutting-edge programs, conferences, webinars, research and training.

News is Out is a pioneering national collaborative of the leading local queer news publishers. The collaborative includes seven of the leading local and queer-owned LGBTQ+ publishers across the nation.

Local Media Foundation, a 501(c)(3) charitable trust, serves as the innovation and transformation affiliate of LMA. Incorporating our four strategic pillars — business transformation, journalism funded by philanthropy, industry collaboration and sustainability for publishers of color — LMF helps provide local media companies with the strategies and resources for meaningful innovation and impactful journalism projects.

The online local LGBTQ+ Media Map will be updated continually with new media outlets, and additional changes. Send changes to: newsisout@localmedia.org.

