

**UNITED STATES OF AMERICA
BEFORE THE NATIONAL LABOR RELATIONS BOARD
REGION 28**

PHOENIX NEW TIMES, LLC

Employer

and

Case 28-RC-254936

THE NEWSGUILD-CWA

Petitioner

DECISION AND DIRECTION OF ELECTION

The above-captioned matter is before the National Labor Relations Board (the Board) upon a petition duly filed under Section 9(c) of the National Labor Relations Act (the Act), as amended. Pursuant to the provisions of Section 3(b) of the Act, the Board has delegated its authority in this proceeding to me. Upon the entire record in this proceeding, I make the following findings and conclusions.¹

I. SUMMARY

The Employer is engaged in the operation of a news media outlet which publishes through its online magazine and weekly print edition. The Employer employs an Editor in Chief, Editorial Operations Manager, News Editor, Food Editor, Culture Editor, Social Media Editor, Creative Director of Print, Staff Writers, Fellows, and an Intern. The Employer contends that the petitioned-for unit is inappropriate because the Editorial Operations Manager, News Editor, Food Editor, Culture Editor, Social Media Editor, and Creative Director of Print are all supervisory or managerial employees, or in the alternative, do not share a community of interest with the Staff Writers. The Employer further contends that the petitioned-for unit is inappropriate because the Fellows are temporary employees and should be excluded from the unit on that basis.

I have carefully reviewed and considered the record evidence and the arguments of the parties both at the hearing and in their memoranda of points and authorities. I find that, based on the record evidence, the Culture Editor is a statutory supervisor and should be excluded from the unit. Pursuant to a stipulation by the parties during the hearing in this matter, the News Editor and Editorial Operations Manager will also be excluded as statutory supervisors. I find that the

¹ The Hearing Officer's rulings made at the hearing are free from prejudicial error and are hereby affirmed. The Employer is engaged in commerce within the meaning of the Act, and it will effectuate the purposes of the Act to assert jurisdiction herein. The Petitioner, a labor organization within the meaning of the Act, claims to represent certain employees of the Employer, and a question affecting commerce exists concerning the representation of certain employees of the Employer within the meaning of Section 9(c)(1) and Section 2(6) and (7) of the Act.

remaining job classifications in the proposed unit – Food Editor, Social Media Editor, Creative Director of Print, Staff Writer, and Fellow – constitute an appropriate unit. The petitioner agreed on the record to move forward to an election should the Regional Director find an alternative unit to be appropriate in this matter. Thus, I have directed an election for the job classifications in the petitioned-for unit which were not excluded on the basis of supervisory status.

Below, I have set forth the record evidence relating to the Employer’s operations and the factors relevant to supervisory, managerial, and temporary employee status and community of interest; an analysis of the Board’s standards regarding supervisory, managerial, and temporary employee status and community of interest, as applied to the facts of this case and my conclusions in that regard; and the details of the directed election and the procedures for requesting review of this decision.

II. RECORD EVIDENCE

A. Background

The Employer publishes the *Phoenix New Times*, a news media publication, which has both an online platform and a weekly print edition. The content published on the website and in the print edition are produced by a combination of freelancers, fellows, and staff writers. That content is published in News, Food, or Culture sections of the *Phoenix New Times*. The Food and Culture sections are referred to as verticals and maintain their own social media accounts separate from the Employer’s primary social media accounts.

There are approximately 9 employees in the petitioned-for unit once the News Editor and Editorial Operations Manager are excluded pursuant to the parties’ stipulation that those employees are Section 2(11) supervisors. All of those employees attend a weekly editorial meeting on Monday afternoons, at which time they discuss potential cover stories. On Fridays, the Editor in Chief, News Editor, Food Editor, Culture Editor, and Social Media Editor also attend a weekly editors’ meeting.

All of the editors also do some writing, although they are not required to produce a specific number of articles each week. The staff writers, fellows, and News, Food, Culture, and Social Media Editors all work out of the same office space and share the same break room.

B. Supervisory Status²

1. The Social Media Editor

The Employer has accounts on several social media platforms, including Facebook and Twitter. Its primary social media accounts are operated by a Social Media Editor, who drafts social media posts, publishes those posts, and interacts with the Employer’s followers in the comments and replies to posts on social media platforms.

² The parties stipulated on the record that the News Editor and Editorial Operations Manager are supervisory or managerial employees under Section 2(11) of the Act and should be excluded from the Unit.

When the Social Media Editor is out of the office, or otherwise unable to post to the Employer's social media accounts, several other employees, including several staff writers, have access to those platforms and are able to post content without the Social Media Editor's approval. The Employer's marketing department is also able to post content to the Employer's social media accounts without discussing, coordinating, or clearing that content with the Social Media Editor.

The Employer also has social media accounts for its Food Vertical and Culture Vertical, which are managed by the Food Editor and the Culture Editor respectively. The Social Media Editor does not have the authority to direct the posting or removal of content from the Food Vertical and Culture Vertical's social media accounts.

Neither party presented any evidence to indicate that the Social Media Editor has any direct reports, or the ability to hire direct reports.

2. The Food Editor

The Food Editor testified at the hearing in this matter and detailed her daily responsibilities, workflow, and the editorial process that the Employer uses for its Food Vertical. The Food Editor writes articles each month, edits articles filed by other writers, and hires freelance writers for the Food Vertical. The Food Editor's workflow appears to fluctuate throughout the year, with the busiest season being the summer. She is encouraged to write articles herself but is not required to write a set number of articles per week.

In addition to her responsibilities for producing content for the Food Vertical, the Food Editor is also responsible for administering the Food Vertical's freelance budget, fielding pitches from freelancers, and hiring freelancers for each issue.

The record shows that the Food Editor does not have any direct reports, but instead relies on freelancers to provide content for the Food Vertical. Many of these freelancers have longstanding relationships with the Employer and reach out to the Food Editor with pitches. The Food Editor can, and does, on occasion reach out to regular freelancers with a pitch for an article if there is a specific piece that the Employer is looking to include in the Food Vertical.

The Food Editor often receives pitches from staff writers, but those pitches are frequently kicked back over to the News Vertical rather than the Food Vertical.³ There are no Staff Writer dedicated to working exclusively on the Food Vertical, and the Food Editor has never hired a Staff Writer. In fact, neither party presented any evidence to show that the Food Editor was ever told that she could hire a direct report generally, or a full time Food Critic.

Neither party presented any evidence to show that anyone employed in the Food Editor position has ever had a direct report. While the Editor in Chief did testify that the Food Editor could technically hire a Food Critic, there was no evidence suggesting that the Employer had ever notified the Food Editor of that possibility.

³ The Food Editor testified specifically about a pitch for an article about a sexual harassment case involving a local restaurant.

3. The Culture Editor

The Culture Editor testified at the hearing in this matter that he is responsible for reviewing and editing articles that are published in the Culture Vertical. The Culture Vertical publishes about twenty articles per week, ten articles about music and ten articles about art.

The Culture Editor works with both full time staff and freelancers to produce content for the Culture Vertical. This includes a number of regular freelancers who routinely provide content for the Culture Vertical. The Culture Editor receives about seven pitches per day for prospective articles for the Culture Vertical. He accepts many of these pitches, but he estimates that he rejects at least one pitch per day.

The Culture Editor also testified that there is a Staff Writer who regularly pitches and writes articles for the Culture Vertical, in addition to writing news articles. Neither party presented any evidence that shows that the Culture Editor has the authority to discipline or terminate that Staff Writer.

In addition to the freelance writers and Staff Writers who write articles for the Culture Vertical, the Employer has an Intern who writes for the Culture Vertical. The current Intern is the second Intern who has been employed by the Employer during the Culture Editor's tenure. Interns are hired as part of a partnership with the Cronchite School at Arizona State University. The Employer's relationship with the Cronchite School predates the Culture Editor's tenure. Interns write articles and listicles, attend staff meetings, and are paid through the Employer's payroll system. The Culture Editor hired the Employer's current Intern, reviews all of the articles that the Intern writes, and handles any administrative requirements to ensure the Intern receives academic credit.

4. The Creative Director of Print

The Creative Director of Print is responsible for the layout of the print edition, including the cover art. She coordinates with freelance photographers and artists to provide any photos and art for each print edition of the *Phoenix New Times*. The Creative Director of Print reports to the Editorial Operations Manager and to the Editor in Chief.

There is no evidence that the Creative Director of Print has any direct reports. While she does work with all of the artists who provide photographs and cover art for the print edition of the *Phoenix New Times*, all of those individuals are freelancers. The Creative Director of Print works in the same space as other employees of the print magazine but does not work directly with Staff Writers unless they need photographs for a particular story, or are working on the cover story for the upcoming print edition of the magazine.

The Creative Director of Print works directly with whichever Staff Writer wrote the cover story for the weekly print edition, to get a sense of the writer's vision before commissioning cover art from a freelancer. This usually takes the form of a memo and questionnaire that Staff Writers fill out after writing the cover story, which she uses to figure out what artwork would be appropriate for the cover.

C. Management Status

1. The Social Media Editor

The Social Media Editor is the face of the *Phoenix New Times* on social media,⁴ and has a lot of discretion on what to include in her posts. She is required to post every article that is published on the website to the Employer's social media channels, but she is free to write whatever she chooses in the comment or tweet sharing each article. Her work is not reviewed by anyone else before she posts on social media. Posts on the Employer's social media accounts are all unsigned.

The Employer does not have an editorial guide or social media guide that the Social Media Editor is required to follow. At the hearing, she testified that when she was first hired she received a best practices sheet from a Social Media Editor in Miami, and that she works closely with the Editor in Chief when crafting tweets or social media posts that do not include sharing an article from the Employer's website.

In addition to sharing articles from the Employer's website to its social media platforms, the Social Media Editor also publishes other content on social media and engages with followers on social media platforms. These types of posts comprise less than 5 percent of the Social Media Editor's work. This other content includes posts like an April 20, 2019 thread on Twitter which showed photos of Arizona politicians and the bongs that they look like. This type of content is created in consultation with the Editor in Chief, and the Social Media Editor testified that she would not publish this type of content without first consulting the Editor in Chief.

The Social Media Editor also controls what other accounts the Employer follows on Twitter, and engages with followers on social media posts. She chooses who to follow and who to engage with in the comments or replies on each post. When choosing which accounts to unfollow on Twitter, however, the Social Media Editor consulted with the Editor in Chief before making any changes to the account's "following" list.

Finally, the Social Media Editor does not have exclusive control over the Employer's main social media accounts. While she is authorized to post to those accounts, the Employer's Marketing Team also has access to those accounts and the ability to post new content without consulting with the Social Media Editor. The Social Media Editor does not have the authority to remove or alter content posted by the Marketing Team.

2. The Food Editor

The Food Editor attends the weekly editors' meeting but testified that she mostly just floats ideas for cover stories in those meetings. If she wanted to do a cover story or a feature, she would need to discuss that with the Editor in Chief.

⁴ The Employer has a Facebook page, and three Twitter accounts – a primary account, an account for the Food Vertical, and an account for the Culture Vertical. The accounts for the Food Vertical and Culture Vertical are controlled by the Food Editor and Culture Editor respectively. The Social Media Editor does not have authority to direct any of the content on the Food Vertical or Culture Vertical's Twitter accounts.

The Food Editor also coordinates with the Editor in Chief about the budget available for the Food Vertical and must consult with the Editor in Chief to obtain additional funds for Food Vertical projects that exceed the Food Vertical's budget.

Lastly, the Food Editor operates the Food Vertical's Twitter account, which sends unsigned tweets. She does not need approval or authorization from anyone else in order to publish tweets on the Food Vertical's Twitter account.

3. The Culture Editor

In addition to his responsibilities for coordinating with freelancers and editing articles for the Culture Vertical, the Culture Editor writes articles for the Culture Vertical. All of the articles he writes are edited by the Editor in Chief. He testified that he usually writes about two articles each week.

The Culture Editor testified that he is not subject to any particular editorial policy, he simply decides if a pitch is a good idea. He attends Friday Editorial Meetings but testified that policy is not made at those meetings. Instead, the Culture Editor testified that the Editorial Meeting is largely used to keep people up to date on what's happening, discuss budgets, and set deadlines.

4. The Creative Director of Print

The Creative Director of Print indirectly reports to both the Editorial Operations Manager and the Editor in Chief. She coordinates with the Staff Writer responsible for that week's cover story before commissioning cover art for the print edition. The Creative Director of Print does not establish any policies for the Employer. She relies on the art memo prepared by the Staff Writer who wrote the cover story, and the contents of the story, to commission cover art. She does not determine the subject matter or editorial stance of cover articles.

D. The Fellowship Program

The Employer employs several fellows through the Corporate Voice Media program. Journalism students or recent graduates apply through the Corporate Voice Media website and, if selected, are assigned to one of six locations.

Fellows write three stories per week and are paid \$500 per week. They receive the same benefits as permanent staff writers. Fellows pitch article ideas to editors according to the same procedure used by Staff Writer. They submit their work directly to their editor, just like permanent Staff Writers.

Fellows expect to be retained as permanent staff writers after completing their six-month fellowship, if they do a good job. Approximately 64% of fellows have been hired on as permanent Staff Writer. They do not compete against one another for positions – there is no guarantee that a position will be available when they complete the program – but those who meet the Employer's standards get first priority for entry level positions after completing the program. The Employer has frequently extended the six-month fellowship period for fellows. In at least

some instances, the Employer has granted these extensions in anticipation of job openings for permanent Staff Writer positions shortly after a promising fellow's six-month fellowship ended.

E. Community of Interest

All of the employees in the proposed bargaining unit participate in the production of the Employer's weekly print magazine and do at least some writing. All employees except the Creative Director of Print⁵ are salaried. All employees work out of the same location, use the same break room, and receive the same benefits. Employees also share a common chain of supervision – all employees in the proposed bargaining unit report to the Editor in Chief, and the Staff Writers and Fellows report to the News Editor, who reports to the Editor in Chief.

III. ANALYSIS

A. Supervisory Status

The burden of proof to show supervisory status lies with the party asserting such status. *NLRB v. Kentucky River Community Care*, 532 U.S. 706, 711-712 (2001). Moreover, any lack of evidence in the record is construed against the party asserting supervisory status. *Elmhurst Extended Care Facilities*, 329 NLRB 535, 536 fn. 8 (1999). Finally, purely conclusory evidence is not sufficient to establish supervisory status. *Volair Contractors*, 341 NLRB 673, 675 (2004); *Sears, Roebuck & Co.*, 304 NLRB 193, 194 (1991).

Assigning work within the meaning of Section 2(11) of the Act is the act of designating an employee to a work at a certain place, shift or overtime, or to perform a task which involves significant overall duties. *Oakwood Healthcare, Inc.*, 348 NLRB 686 (2006). Where individuals have the authority only to request rather than require that employees work in certain areas, they are not found to have the authority to assign work. *Golden Crest Healthcare Center*, 348 NLRB 727 (2006). The fact that individuals were the highest-ranking employee on site during the night shift and every other week end was insufficient to confer supervisory authority in the absence of any of the primary indicia of supervisory authority. *Id.*

In *King Broadcasting*, 329 NLRB 378 (1999), news producers were not found to be statutory supervisors although the news producers selected stories, decided on visual and audio presentation of stories, assigned story writing to reporters, compiled rundowns, made changes in the rundowns, and directed others in the production activities of daily newscasts, including asking reporters to revise scripts, requesting photographers to use certain segment lengths and camera angles, and having editors alter the length of videos. The Board found such that the interactions of the news producers were part of a "collaborative effort" of news producers with reporters, photographers, and others. The Board characterized the relationship of news producers to other news department employees as one of "co-workers involved in separate but sequential functions in the development of a single product."

Similarly, in *McGraw-Hill*, 329 NLRB 454 (1999), the Board held that although news producers gave direction to reporters, photographers and editors, that directions such as camera angles, video length, and script edits were "incidental to the producers' ability to perform their

⁵ The Creative Director of Print is hourly and works 29 hours per week.

own work” and were insufficient to establish supervisory status because the directions were simply incidental to the news producer’s ability to perform their own work, and the news producers were part of an interconnected production team, with each member independently responsible for his assignment.

B. Conclusions Regarding Supervisory Status

The Culture Editor has sufficient authority over the Employer’s Intern(s) to establish that he is a Section 2(11) supervisor. The Employer’s Interns are paid, write for the magazine, and perform duties similar to those performed by full-time employees, including Staff Writers and Fellows. The Culture Editor plays an active role in hiring the Intern, assigns work to the Intern, and handles all the administrative oversight to ensure that the Intern receives academic credit for work for the Employer. In light of the Culture Editor’s supervisory authority with respect to the Intern(s), I find that the Culture Editor is a Section 2(11) supervisor and should be excluded from the bargaining unit. While there is also evidence that the Culture Editor does substantive editing of Staff Writers’ work when they write for the Culture Vertical, the Board has not historically treated substantive editing or revision or copy as dispositive of supervisory status in the news media context.

While the Employer presented witnesses who assert that the Food Editor theoretically has the authority to hire a direct report, there was no evidence presented that the Food Editor has ever had a direct report or that the Food Editor was ever notified of her authority to hire a direct report. The Employer similarly failed to present any evidence that any previous Food Editor had a direct report, was specifically authorized to hire a direct report, or sought to hire a direct report. Additionally, while the Food Editor clearly does substantive editing of writers’ work, the writing in the Food Vertical is produced by freelancers rather than employees.

Finally, the Employer failed to present any evidence to suggest that the Social Media Editor or the Creative Director of Print has ever had a direct report or has any supervisory responsibilities. The evidence shows that both the Social Media Editor and Creative Director of Print work with staff writers to promote the magazine’s content and to produce the Employer’s online and print magazine. There is no evidence, however, that show that either the Social Media Editor or Creative Director of Print meet even one of the Section 2(11) supervisory indicia.

Given this lack of evidence, I find that the Employer failed to meet its burden of proof to establish that the Food Editor, Social Media Editor, and Creative Director of Print are Section 2(11) supervisors.

C. Managerial Status in News Media Organizations

The Board has consistently evaluated the managerial status of staff members in news media organizations, and particularly editorial staff, by looking at whether individuals in those roles are setting policy for the news organization. *The Washington Post Co.*, 254 NLRB 168 (1981). Specifically, the Board defines a managerial employee as someone who has the authority to formulate, determine, or effectuate employer policies by expressing and making operative the decisions of their employer, and someone who has discretion in their job independent of their employer’s established policy. *See, e.g., General Dynamics Corp.*, 213 NLRB 851, 857 (1974);

Eastern Camera and Photo Corp., 140 NLRB 569 (1963). The Board has found that in a news media context, that includes employees who formulate editorial policy on behalf of the news media organization. *The Republican Company*, 361 NLRB 93 at 96 (2014) (finding that an editor who was responsible for the content on the newspaper's editorial page, including unsigned editorials, was a managerial employee).

D. Conclusions Regarding Managerial Status

The evidence presented in this matter shows that the Social Media Director, Food Editor, Culture Editor, and Creative Director of Print all attend weekly editorial meetings, at which they discuss possible cover stories, deadlines, and the other logistics of producing an online and print magazine. There was no evidence that editorial policy was established at these meetings, or that these employees set editorial policy for the Employer. Each of these employees testified that they consult with the Editor in Chief about messaging for the magazine, and none are drafting unsigned editorials on behalf of the Employer – instead they are making choices like which freelance pitches to accept, when to publish them, which article should be the cover story for the weekly print edition, or what artwork should accompany the cover story. While each of these choices sets a tone for the magazine, that tone is more akin to that established by an advice columnist, opinion columnist, or pundit, than that set by the editorial board of a news media organization.

This is particularly true of the Social Media Editor, who is in many ways the public face of the magazine. Her tweets and Facebook posts from the Employer's social media accounts are unsigned, and she responds directly to other social media users from the Employer's social media accounts. But, the Social Media Editor also works with the Editor in Chief and News Editor before making significant changes to the list of accounts that the Employer follows on Twitter. She has similar conversations with the Editor in Chief before posting content that is not related to the promotion of articles from the online magazine but which could be controversial or politically inflammatory. There was no evidence presented to indicate that the Social Media Editor has the authority to take these actions without first consulting with the Editor in Chief, but, even if she had such authority, this ability to independently post content would not establish managerial status.

Furthermore, while there was evidence that the Social Media Editor is the primary employee responsible for the Employer's social media accounts, the evidence clearly showed that she does not establish any policies with respect to the Employer's social media accounts and is not in a position to enforce her own judgment about the Employer's social media practices with other employees who have the independent ability to post on the Employer's social media platforms. The record also clearly shows that the Social Media Editor does not have authority to dictate the content posted to the Food Vertical or Culture Vertical's independent social media platforms.

For the foregoing reasons, I find that the Food Editor, Culture Editor, Social Media Editor, and Creative Director of Print are not managerial employees.

E. Employees Engaged in Time Limited Training Positions

The Board's approach to seasonal and temporary employees has historically rested on the question of whether the employees in question share a community of interest with the permanent employees in the bargaining unit. The Board will include seasonal employees in a unit of permanent full- and part-time employees where "seasonal employees... share sufficient interests in employment conditions with the other employees to warrant their inclusion in the unit." *Kelly Bros. Nurseries, Inc.*, 140 NLRB 82, 85-86 (1962). In determining whether seasonal and permanent employees share a sufficient community of interest, the Board will consider such factors as: wages and compensation; benefits; supervision; qualifications, training, and skills; difference in job functions; degree of contact with other employees; and the degree of integration with the work functions of other employees or interchange between them. *See, Kalamazoo Paper Box Corp.*, 136 NLRB 134, 137 (1962). The Board will, however, exclude employees who, because of the casual or temporary nature of their employment, do not share a community of interest with permanent employees. *See, E.F. Drew & Co.*, 133 NLRB 155 (1961) (employees excluded as temporary where they hired from employment agency for one production job estimated to last ten to twelve weeks).

When dealing with employees who are employed in time limited training positions, for example apprentices or medical residents, the Board has not required that all employees in the training classification successfully complete the training program in order to be included in the bargaining unit. Instead the Board looks at whether the majority of employees successfully complete the training program, and whether those employees are retained in permanent positions following completion of their training. *See, Boston Medical Center Corporation*, 330 NLRB 152 (1999). *See also, General Electric Co.* 131 NLRB 100 (1961). The Board looks at how many hours or weeks of training the employees are required to complete in their training role, what type of work the employees are performing while in the program, and whether the majority of training program graduates are retained upon graduation from the program. *General Electric Co., supra*. Where a majority of apprentices or trainees are retained in permanent positions upon completion of the program, the Board has found that the apprentices or trainees have an interest in the working conditions of the permanent employees whom they hope to join upon completion of the program as well as in their own working conditions and training, and that the Union has a legitimate interest in representing the apprentices or trainees who are more likely than not to become permanent employees and members of the bargaining unit upon completion of their training program. *See, General Electric Co., supra*.

F. Conclusions Regarding Fellows' Temporary Training Status

The record in this matter shows that the fellows are a group of employees who are in a training phase of their careers and from whom the Employer plans to hire, although many of the Fellows may move on to other positions after completing their training. In many ways the Fellows are comparable to apprentices or medical residents, having recently completed their education and entered into an on-the-job phase of their training.

Fellows apply to work for the Employer during their last term of journalism school and are hired for a six month fellowship period. That period can be extended at the Employer's discretion. The evidence shows that more than 60 percent of the Fellows hired by the Employer

are ultimately hired on as full time Staff Writers. While the evidence does show that some of the Fellows are hired on to work at one of the Employer's other print media outlets, many remain with the publication where they completed their fellowship.

Fellows work side by side with Staff Writers and other permanent employees, work out of the same location, attend the same meetings, pitch to the same editors, carry a similar workload, and receive the same employee benefits as Staff Writers. Several of the current staff writers employed by the Employer started their careers as Fellows for one of the Employer's print media outlets.

For these reasons, I find that the Fellows have a vested interest in the terms and conditions of Staff Writers' employment, and that the Union has a vested interest in representing the interests of Fellows as prospective members of the profession and potential future permanent employees, and that it is appropriate to include Fellows in the bargaining unit.

G. Community of Interest Standard

Section 9(a) of the Act gives employees a right to be represented by a union "designated or selected for the purposes of collective bargaining by the majority of the employees in a unit appropriate for such purposes." The unit need not be the only appropriate unit, or even the most appropriate unit. *PCC Structurals, Inc.*, 365 NLRB No. 160, slip op. at 3 (2017), citing *American Hospital Association v. NLRB*, 499 U.S. 606, 610 (1991), and *Serramonte Oldsmobile, Inc. v. NLRB*, 86 F.3d 227, 236 (D.C. Cir. 1996).

In determining whether a unit is appropriate, the Board applies the traditional community-of-interest test, in which it assesses "whether the employees in the petitioned-for group share a community of interest sufficiently distinct from the employees excluded from the petitioned-for group to warrant a finding that the proposed group constitutes a separate appropriate unit." *PCC Structurals, Inc.*, 365 NLRB No. 160 at slip op. at 5. In making this determination, the Board considers the following factors:

whether the employees are organized into a separate department; have distinct skills and training; have distinct job functions and perform distinct work, including inquiry into the amount and type of job overlap between classifications; are functionally integrated with the Employer's other employees; have frequent contact with other employees; interchange with other employees; have distinct terms and conditions of employment; and are separately supervised.

Id., citing *United Operations, Inc.*, 338 NLRB 123, 123 (2002).

In considering whether a group of employees shares "a community of interest sufficiently distinct" from the interests of excluded employees, the Board determines whether "excluded employees have meaningfully distinct interests in the context of collective bargaining that outweigh similarities with unit members." *PCC Structurals, Inc.*, 365 NLRB No. 160 at slip op. at 11 (emphasis supplied), citing *Constellation Brands, U.S. Operations, Inc. v. NLRB*, 842 F.3d 784 (2d Cir. 2016). This "analysis must consider guidelines that the Board has established for specific industries with regard to appropriate unit configurations." *PCC Structurals, Inc.*, 365 NLRB No. 160 at slip op. at 11.

H. Conclusions Regarding Community of Interest

The Creative Director of Print, Social Media Editor, Food Editor, Staff Writers, and Fellows all play an active role in the production of the Employer's online and print magazine.⁶ All of these employees work out of the same location and have frequent contact with one another. When the Social Media Director is out of the office, several Staff Writers have access to login information to sign on and post from the Employer's social media accounts, providing coverage for that role.

All of these employees have identical employment benefits. The Creative Director of Print is an hourly employee. All of the other employees in the proposed unit are salaried employees. All of these employees are supervised either directly or indirectly by the Editor in Chief.

For these reasons, I find that the Creative Director of Print, Social Media Editor, Food Editor, Staff Writers, and Fellows share a community of interest with each other. Further, I find that the evidence does not establish that any employees outside this grouping share sufficient interests with the employees within this grouping that they must also be included in any appropriate unit. Accordingly, I find that the Creative Director of Print, Social Media Editor, Food Editor, Staff Writers, and Fellows constitute an appropriate unit.

IV. CONCLUSION

I find that the petitioned-for unit of all full-time and regular part-time news department employees employed by the Employer does not constitute an appropriate unit. Having excluded the Culture Editor from the unit on the basis that he is a statutory supervisor, I find that the unit of all full-time and regular part-time Food Editors, Social Media Editors, Creative Directors of Print, Staff Writers, and Fellows employed by the Employer constitutes an appropriate unit.

For these reasons, and in view of the record evidence, I shall direct an election in the following appropriate unit (the Unit):

Included: All full-time and regular-part time Food Editors, Social Media Editors, Creative Directors of Print, Staff Writers, and Fellows employed by the Employer

Excluded: All other employees, including managers, guards, and supervisors as defined by the Act

There are approximately eight employees in the Unit found appropriate.

V. DIRECTION OF ELECTION

The National Labor Relations Board will conduct a secret ballot election among the employees in the unit found appropriate above. Employees will vote whether or not they wish to be represented for purposes of collective bargaining by The Newsguild-CWA.

⁶ Having already determined that the Culture Editor is a statutory supervisor, I will not evaluate the question of whether he shares an appropriate community of interest with the other employees in the proposed bargaining unit.

A. Election Details

I have determined that a mail ballot election will be held. Although, at the hearing, both parties requested a manual election, after the hearing closed, it became known that community spread of COVID-19 was occurring throughout the United States, including in Maricopa County, Arizona, where the parties requested that the manual election be held. Moreover, the Governor of the State of Arizona issued State of Arizona Executive Order 2020-18, "Stay Home, Stay Healthy, Stay Connected, Physical Distancing to Mitigate COVID-19 Transmission," requiring that people limit their time away from their place of residence or property except to conduct or participate in certain essential activities or functions or to use services or products provided by essential business services, with certain limited exceptions. The conduct of a mail ballot election is necessary to allow the Unit employees to express their preferences concerning union representation without delay while also ensuring the health and safety of the Unit employees, the party representatives, Agency employees, and the community at large.

The ballots will be mailed to employees employed in the appropriate collective-bargaining unit. At 2:00 p.m. on Wednesday, April 22, 2020, ballots will be mailed to voters by an agent of Region 28 of the National Labor Relations Board. Voters must sign the outside of the envelope in which the ballot is returned. Any ballot received in an envelope that is not signed will be automatically void.

Those employees who believe that they are eligible to vote and did not receive a ballot in the mail by Wednesday, April 29, 2020, should communicate immediately with the National Labor Relations Board by either calling the Region 28 Office at (602) 640-2160 or our national toll-free line at 1-866-667-NLRB (1-866-667-6572).

All ballots will be commingled and counted by an agent of Region 28 of the National Labor Relations Board on Wednesday, May 6, 2020, at 3:00 p.m. (local time). In order to be valid and counted, the returned ballots must be received at the Regional Office, prior to the counting of the ballots. Each party may have one representative attend the count by video conference. A meeting invitation for the video conference will be sent to counsel for the parties prior to the count. No party may make a video or audio recording or save any image of the count.

B. Voting Eligibility

Eligible to vote are those in the unit who were employed as of April 8, 2020, including employees who did not work during that period because they were ill, on vacation, or temporarily laid off.

Employees engaged in an economic strike, who have retained their status as strikers and who have not been permanently replaced, are also eligible to vote. In addition, in an economic strike that commenced less than 12 months before the election date, employees engaged in such strike who have retained their status as strikers but who have been permanently replaced, as well as their replacements, are eligible to vote. Unit employees in the military services of the United States may vote if they appear in person at the polls.

Ineligible to vote are (1) employees who have quit or been discharged for cause since the designated payroll period; (2) striking employees who have been discharged for cause since the strike began and who have not been rehired or reinstated before the election date; and (3) employees who are engaged in an economic strike that began more than 12 months before the election date and who have been permanently replaced.

C. Voter List

As required by Section 102.67(1) of the Board's Rules and Regulations, the Employer must provide the Regional Director and parties named in this decision a list of the full names, work locations, shifts, job classifications, and contact information (including home addresses, available personal email addresses, and available home and personal cell telephone numbers) of all eligible voters.

To be timely filed and served, the list must be *received* by the regional director and the parties by **April 17, 2020**. The list must be accompanied by a certificate of service showing service on all parties. **The Region will no longer serve the voter list.**

Unless the Employer certifies that it does not possess the capacity to produce the list in the required form, the list must be provided in a table in a Microsoft Word file (.doc or docx) or a file that is compatible with Microsoft Word (.doc or docx). The first column of the list must begin with each employee's last name and the list must be alphabetized (overall or by department) by last name. Because the list will be used during the election, the font size of the list must be the equivalent of Times New Roman 10 or larger. That font does not need to be used but the font must be that size or larger. A sample, optional form for the list is provided on the NLRB website at www.nlr.gov/what-we-do/conduct-elections/representation-case-rules-effective-april-14-2015.

When feasible, the list shall be filed electronically with the Region and served electronically on the other parties named in this decision. The list may be electronically filed with the Region by using the E-filing system on the Agency's website at www.nlr.gov. Once the website is accessed, click on **E-File Documents**, enter the NLRB Case Number, and follow the detailed instructions.

Failure to comply with the above requirements will be grounds for setting aside the election whenever proper and timely objections are filed. However, the Employer may not object to the failure to file or serve the list within the specified time or in the proper format if it is responsible for the failure.

No party shall use the voter list for purposes other than the representation proceeding, Board proceedings arising from it, and related matters.

D. Posting of Notices of Election

Pursuant to Section 102.67(k) of the Board's Rules, the Employer must post copies of the Notice of Election accompanying this Decision in conspicuous places, including all places where notices to employees in the unit found appropriate are customarily posted. The Notice must be

posted so all pages of the Notice are simultaneously visible. In addition, if the Employer customarily communicates electronically with some or all of the employees in the unit found appropriate, the Employer must also distribute the Notice of Election electronically to those employees. The Employer must post copies of the Notice at least 3 full working days prior to 12:01 a.m. of the day of the election and copies must remain posted until the end of the election. For purposes of posting, working day means an entire 24-hour period excluding Saturdays, Sundays, and holidays. However, a party shall be estopped from objecting to the nonposting of notices if it is responsible for the nonposting, and likewise shall be estopped from objecting to the nondistribution of notices if it is responsible for the nondistribution.

Failure to follow the posting requirements set forth above will be grounds for setting aside the election if proper and timely objections are filed.

VI. RIGHT TO REQUEST REVIEW

Pursuant to Section 102.67 of the Board's Rules and Regulations, a request for review may be filed with the Board at any time following the issuance of this Decision until 14 days after a final disposition of the proceeding by the Regional Director. Accordingly, a party is not precluded from filing a request for review of this decision after the election on the grounds that it did not file a request for review of this Decision prior to the election. The request for review must conform to the requirements of Section 102.67 of the Board's Rules and Regulations.

Pursuant to Section 102.5 of the Board's Rules and Regulations, a request for review must be filed by electronically submitting (E-Filing) it through the Agency's web site (www.nlr.gov), unless the party filing the request for review does not have access to the means for filing electronically or filing electronically would impose an undue burden. A request for review filed by means other than E-Filing must be accompanied by a statement explaining why the filing party does not have access to the means for filing electronically or filing electronically would impose an undue burden. Section 102.5(e) of the Board's Rules and Regulations does not permit a request for review to be filed by facsimile transmission. A copy of the request for review must be served on each of the other parties to the proceeding, as well as on the undersigned, in accordance with the requirements of the Board's Rules and Regulations, and must be accompanied by a certificate of service.

Filing a request for review electronically may be accomplished by using the E-filing system on the Agency's website at www.nlr.gov. Once the website is accessed, click on **E-File Documents**, enter the NLRB Case Number, and follow the detailed instructions. The responsibility for the receipt of the request for review rests exclusively with the sender. A failure to timely file the request for review will not be excused on the basis that the transmission could not be accomplished because the Agency's website was off line or unavailable for some other reason, absent a determination of technical failure of the site, with notice of such posted on the website.

Neither the filing of a request for review nor the Board's granting a request for review will stay the election in this matter unless specifically ordered by the Board.

Dated at Phoenix, Arizona this 15th day of April 2020.

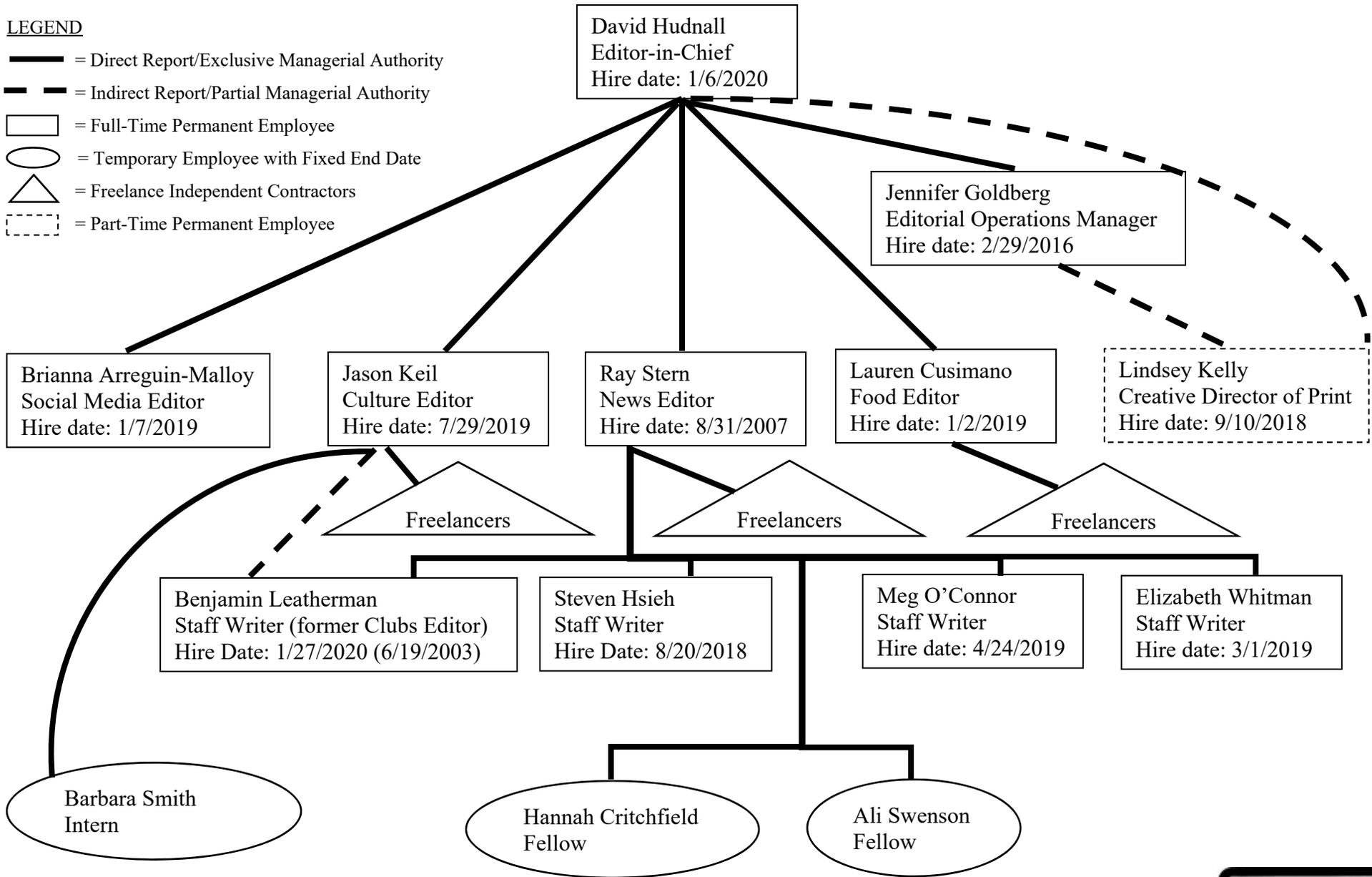
/s/ Cornele A. Overstreet

Cornele A. Overstreet, Regional Director

PHOENIX NEW TIMES – ORGANIZATIONAL CHART (EDITORIAL DEPARTMENT)

LEGEND

- = Direct Report/Exclusive Managerial Authority
- - - = Indirect Report/Partial Managerial Authority
- = Full-Time Permanent Employee
- = Temporary Employee with Fixed End Date
- △ = Freelance Independent Contractors
- · - · - = Part-Time Permanent Employee





Enter NAREE's 70th Annual Journalism Competition

Deadline: March 1, 2020

Food Editor

Phoenix New Times, Phoenix, Arizona

Save Share Print

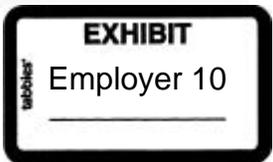
Date Posted	October 01, 2018
Industry	Newspapers / Wires, Digital Media
Specialty	Not Specified
Job Status	Full-time
Salary	Not Specified

Description:

Phoenix New Times is looking for a Food Editor who will work with our lead food critic and other food writers to craft our restaurant and food coverage for both online and in print. Candidates should be knowledgeable about food, write and report well and be very organized. The is full-time staff position with benefits. The Food Editor will report directly to the Editor-in-chief.

Interested applicants should email a resume, cover letter and samples of their own food writing to PHX-food-editor@voicemediagroup.com.

When applying, mention you saw this opening listed at JournalismJobs.com.



Section Editors: Food and Culture

- Independently assign, edit and publish high-quality reported stories that will appeal to the company's online readership.
- Recruit freelance writers who possess the requisite skills and expertise to produce such stories.
- Ensure the quality of the website's content by rejecting weak story ideas and maintaining high standards for copy, photography and presentation.
- Manage a weekly freelance budget.
- Set fees for various kinds of stories and pay freelancers via a weekly payroll.
- Monitor traffic performance and posting goals and take corrective action as necessary.
- Strategize how to increase traffic growth and reader engagement throughout the year.
- Select online stories for inclusion in each week's print issue.
- Schedule and lead regular meetings with writers and contributors.
- Apply corporate best practices for SEO, social media and photo usage to all stories published.



Lauren Cusimano



514 W. 19th St. • Tempe, AZ 85281 • Phone: 602-743-0970
E-mail: mscusimano@gmail.com • Web: laurencusimano.com

Date: October 24, 2018

Phoenix New Times

1201 East Jefferson Street, Phoenix
602-271-0040

Hello,

I am applying for the food editor position with *Phoenix New Times*. I believe I would be a major asset in overseeing *Chow Bella's* print and digital continuation and development, and even our covering some new ground.

I feel my experience as a *New Times* contributor definitely qualifies me for the position. I've contributed to each section of the paper – *Jackalope Ranch*, *Up on the Sun*, and of course, *Chow Bella* – and acted as the paper's proofreader from 2015 to 2017. I am overly familiar with our style, tone, content management system, and structure.

I'm proud to have been part of initiatives like our food industry work stories series, our defense of some of our favorite trash food, Phoenix's essential dishes, classic rants, and of course, Best Of. I'd like to see us further cover our city's beloved chefs, restaurant openings and closings, and dining lists while delving more into unique series like a "Top Five Essentials" for chefs, more niche dining guides, the Valley's unique bar culture, and more. I also anticipate opportunities for freelancer ideas on how to further highlight Phoenix as a food city.

In my current position as editor with Casual Astronaut, I oversee content production, develop strategies and editorial plans, generate story ideas and supervise freelance writers. In a previous role as project manager for Rev'd Up, Inc., I represented my company's reservation software with state and county park systems across the country. I developed project plans and training documentation, and assisted marketing teams with content development using our in-house content management system.

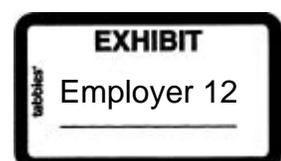
Previously at Maricopa Community Colleges, I audited and created original web content for the new Maricopa website and acted as editor of the internal news source *The Maricopan*. Before, I was senior editor and production manager for Warewolf Media, where I managed a writing team for over five years. There I oversaw project coordination, content distribution, editorial schedules, and acted as the contact for clients with content needs.

My experience also includes expertise in AP Style and proficiency with CMS, SEO, HTML and CSS, image handling, Google Analytics, and web standards. During my time at ASU's Walter Cronkite School of Journalism and Mass Communication, I held staff writing positions with campus publications, and took on multiple editorial internships with area magazines (*944 Magazine* and *PHOENIX Magazine*).

Thank you so much for your consideration. You may reach me at 602-743-0970 or mscusimano@gmail.com if you would like to schedule an interview. I hope to speak with you soon.

Best,

Lauren Cusimano



From: **Stuart Warner** stuart.warner@newtimes.com
Subject: **Re: Phoenix New Times Slideshow Instructions - Invitation to edit**
Date: **October 11, 2019 at 2:05 PM**
To: **Andy VanDeVoorde** andy.vandevoorde@voicemediagroup.com
Cc: **Christine Brennan** christine.brennan@voicemediagroup.com

SW

No problem. That's just a draft she's showing everyone for suggestions

Sent from my iPhone

On Oct 11, 2019, at 12:47 PM, Andy VanDeVoorde <andy.vandevoorde@voicemediagroup.com> wrote:

Thanks. I'm going to recommend a couple of tweaks, but will deal with Lauren directly on that.

On Thu, Oct 10, 2019 at 5:54 PM Stuart Warner (via Google Docs) <drive-shares-noreply@google.com> wrote:

stuart.warner@newtimes.com has invited you to edit the following document:

 **Phoenix New Times Slideshow Instructions**



Here's the first draft of slideshow instructions that Lauren with Lindsey's help put together ... if you have any thoughts, share with her ...

[Open in Docs](#)

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Phoenix New Times Seeks Food Freelancers

LAUREN CUSIMANO | JANUARY 9, 2019 | 6:00AM

Phoenix New Times is looking for freelance food writers to help cover the unique and growing food scene of metro Phoenix for the **food and drink section**.

- We're looking for reliable writers who can meet deadlines and take on original reporting that examines unique culinary happenings all over our community. While we're open to all ideas (yes, we can get weird with it), we're particularly interested in detailed Mexican food reporting, cocktail and beer culture, food trends, restaurant industry news, and whatever you're extra-passionate about covering.
- Freelancers must be prepared to pitch their own story ideas, take photos (yes, your phones can do the trick), and be open to assignments from the New Times food editor (me).

RELATED STORIES

- Meet Lauren Cusimano, Phoenix New Times' New Food Editor
- New Times Seeks Arts and Culture Writers

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- The Ultimate Cool Weather Dining Guide in Metro Phoenix

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8 Spots for Hawaiian Food in Greater



Bridget Thomason <bridget.thomason@voicemediagroup.com>

top 100 restaurants project

12 messages

Bridget Thomason <bridget.thomason@voicemediagroup.com>

Tue, Jul 9, 2019 at 12:16 PM

To: Stuart Warner <stuart.warner@newtimes.com>, Lauren Cusimano <lauren.cusimano@newtimes.com>, Patricia Calhoun <patricia.calhoun@westword.com>, Mark Antonation <mark.antonation@westword.com>, Chuck Strouse <chuck.strouse@miaminewtimes.com>

Cc: Christine Brennan <christine.brennan@voicemediagroup.com>

Hi,

Christine and I need some information and estimations for the cost of this project in your city so that we can add funds to the 2020 budgets to cover it (we do realize that in some cities, the project will roll out in 2019). Please get together to discuss your realistic monetary needs for the project. Consider the following and let us know the details of your plan:

1. An estimate of what you'll need to pay out in meals specific to the project. Some of this will likely be covered by your regular food expense lines -- if a reviewed restaurant that ends up on the list, for example, you wouldn't necessarily need to visit it again so the cost of the review meal would be sufficient. We want to know what you think you'll need beyond what you already have.
2. How will the writing be portioned out (between food editor and freelancers)?
3. What will you pay for freelance content?

thanks,
Bridget

--

Bridget Thomason
Editorial project coordinator
Voice Media Group
708.488.0004

NOTICE: This email (including attachments) is covered by the Electronic Communications Privacy Act, 18 U.S.C. 2510-2521, and is confidential and may be legally privileged. If you are not the intended recipient, you are hereby notified that any retention, dissemination, distribution, or copying of this communication is strictly prohibited. Please reply to the sender that you have received the message in error, then delete it. Thank you.

Lauren Cusimano <lauren.cusimano@newtimes.com>

Tue, Jul 9, 2019 at 12:40 PM

To: Bridget Thomason <bridget.thomason@voicemediagroup.com>

Thanks Bridget!

I will discuss with Chris and get some plans together for you. Stay tuned!

Thanks again.
[Quoted text hidden]

--

Lauren Cusimano
Food Editor
Phoenix New Times
602-229-8645

Patricia Calhoun <patricia.calhoun@westword.com>

Tue, Jul 9, 2019 at 12:54 PM

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- the New Year by Julie Levin, 01/02/2020
 - Phoenix Restaurant Openings and Closings in December 2019: Too Many to List Here by Lauren Cusimano, 01/02/2020
 - 10 Places to Get Your Bloody Mary Fix in Metro Phoenix by Lauren Cusimano, 01/01/2020
 - Top Five Phoenix Food and Drink Slideshows of 2019 by Lauren Cusimano, 01/01/2020
 - Hard Rock Cafe in Downtown Phoenix Is Closing in February by Benjamin Leatherman, 12/31/2019
 - Greater Phoenix Food News: 2019 Year-End Wrap Up by Lauren Cusimano, 12/31/2019
 - Something in the Water: Ranking 11 Bagel Places in Metro Phoenix by Dillon Rosenblatt, 12/31/2019
 - Joy to Chandler: Jollibee Brings Filipino Fried Chickenjoy to First Arizona Location by Kris Vera-Phillips, 12/30/2019
 - 10 Most-Read Phoenix Food Stories of 2019 by Lauren Cusimano, 12/30/2019
 - 12 Favorite Vietnamese Restaurants in Greater Phoenix by New Times Staff, 12/28/2019
 - An Intrepid Distillery Brings Unfettered Style

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TITLE:
 Jollibee Delivers Filipino Fried Chickenjoy at First Arizona Location

DESCRIPTION:
 Fans craving Filipino fried chicken and sweet spaghetti braved rain and winter temperatures ahead of the first Jollibee opening in Arizona Saturday morning.

KEYWORDS:
 Filipino, fried chicken, fast food, Chandler, Jollibee

CANONICAL:

Edit History

- Jan 7, 2020 @ 12:00 PM - jennifergoldbergaz@gmail.com
- Dec 31, 2019 @ 03:19 PM - Lauren.Cusimano (Body, RelatedStory) *
- Dec 29, 2019 @ 09:47 PM - jennifergoldbergaz@gmail.com (Body, Summary) *
- Dec 29, 2019 @ 03:25 PM - Lauren.Cusimano (Body, Headline, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Topic) *
- Dec 29, 2019 @ 12:39 PM - kvp (Body, Description, Features, Headline, ImageDeleted, Keywords, ReleaseDate, ShortHeadline, Status, Summary, Title) *
- Created: Dec 28, 2019 @ 05:47 PM - kvp (Layout, ReleaseDate) *

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- An Intrepid Distillery Brings Unfettered Style to the Local Spirits Scene by Chris Malloy, 12/27/2019
- Cafe Review: From Deep Scratch at Persepshen** by Chris Malloy, 12/28/2019
- 11 Chinese Restaurants Open on Christmas Day in Metro Phoenix by New Times Staff, 12/25/2019
- Greater Phoenix Dining Guide for New Year's Eve 2019 by Rudri Patel, 12/25/2019
- 12 Dive Bars in Greater Phoenix by Benjamin Leatherman, 12/24/2019
- Level 1 Arcade Bar in Gilbert Opens Tonight — Here's a Look Inside by Benjamin Leatherman, 12/24/2019
- Our 10 Favorite Food Stories of 2019 by Chris Malloy, 12/24/2019
- Sonoran Arcana: Dreams of Perfect Desert Bread and Tortillas by Chris Malloy, 12/23/2019
- Q&A at The Theodore: Pondering the Present and Future of Arizona Beer by Chris

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Miami New Times

New Times Broward-Palm Beach

Westword

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TITLE:

Cafe Review: From Deep Scratch at Persepshen

DESCRIPTION:

Persepshen is already an important restaurant. Husband-and-wife team Jason and Katherine Dwight opened the restaurant on Central Avenue in October 2019.

KEYWORDS:

Persepshen restaurant, central avenue corridor restaurants, midtown phoenix restaurants, Jason Dwight, Katherine Dwight

CANONICAL:

Edit History

Jan 14, 2020 @ 04:38 PM - Lauren.Cusimano (Body, Description, RelatedStory, Summary) *

Dec 25, 2019 @ 09:33 PM - jennifergoldbergaz@gmail.com (Body) *

Dec 23, 2019 @ 08:49 PM - Lauren.Cusimano (Author, Body, Description, Features, Headline, Keywords, RelatedLocation, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Summary, Title, Topic) *

Created: Dec 23, 2019 @ 12:15 PM - Lauren.Cusimano (Layout, ReleaseDate) *

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- Cafe Review: From Deep Scratch at Persepshen by Chris Malloy, 12/26/2019
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Miami New Times

New Times Broward-Palm Beach

Westword

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TITLE:

12 Great Dive Bars in Greater Phoenix

DESCRIPTION:

Where to go when you feel like slumming.

KEYWORDS:

dive bars phoenix, neighborhood dives phoenix, day-drinking phoenix, neighborhood bars, palo verde lounge, rum runners, jupe's, bikini lounge, pomeroy's

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Dec 30, 2019 @ 01:50 PM - Lauren.Cusimano (RelatedStory) *

Dec 24, 2019 @ 06:19 AM - jennifergoldbergaz@gmail.com (Body) *

Dec 23, 2019 @ 06:26 PM - Lauren.Cusimano (Author, Body, Description, Features, Headline, Keywords, RelatedLocation, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Summary, Title, Topic) *

Created: Dec 20, 2019 @ 03:48 PM - Lauren.Cusimano (Layout, ReleaseDate) *

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- Our 10 Favorite Food Stories of 2019 by Chris Malloy, 12/24/2019
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New Times Broward-Palm Beach
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TITLE:
Q&A at The Theodore: Pondering the Present and Future of Arizona Beer

DESCRIPTION:
Justin Evans and Tony Fatica of The Theodore share thoughts on their latest bar, the local craft scene, and what the first years of the next decade might have in store.

KEYWORDS:
beer, beer scene, Arizona beer, The Theodore, craft beer, downtown beer, Phoenix

CANONICAL:

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- Dec 23, 2019 @ 12:26 PM - Lauren.Cusimano (RelatedStory) *
- Dec 23, 2019 @ 07:08 AM - jennifergoldbergaz@gmail.com (Body) *
- Dec 20, 2019 @ 05:13 PM - Lauren.Cusimano (Body, Headline, RelatedStory, ReleaseDate, Status, Title) *
- Dec 20, 2019 @ 08:20 AM - ChrisMalloy (Body, Description, Features, Headline, Keywords, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Summary, Title, Topic) *
- Created: Dec 19, 2019 @ 10:13 AM - ChrisMalloy (Layout, ReleaseDate) *

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 - New Restaurant Alert: Barrel & Bushel in Downtown Phoenix** by Rudri Patel, 12/23/2019
 - Here's What's Taking Over the Old Quartiere/Riazzi's Spot in Tempe by Lauren Cusimano, 12/21/2019
 - I Want to Hold Your Handheld — 15 Best Sandwiches in Greater Phoenix by New Times Staff, 12/21/2019
 - The 10 Best New Bars of 2019 in Greater Phoenix by Lauren Cusimano, 12/20/2019
 - Here's Where You Can Get a Baby Yoda Cocktail in Phoenix by Benjamin Leatherman, 12/20/2019
 - 7 Food Trends to Look Out for in 2020 and Beyond by Chris Malloy, 12/19/2019
 - 10 Best Japanese Restaurants in Metro Phoenix by Ando Muneno, 12/19/2019
 - Too Much to Drink Last Night? 10 Great Hangover Dishes in Metro Phoenix by Lauren Cusimano, 12/18/2019
 - The 7 Best New Restaurants of 2019 in Greater Phoenix by Chris Malloy, 12/17/2019
 - 6 Hanukkah Dining Deals in Greater Phoenix by Rudri Patel, 12/17/2019

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TITLE:
New Restaurant Alert: Barrel & Bushel in Downtown Phoenix

DESCRIPTION:
Barrel & Bushel wants tourists and locals to enjoy its sit-back atmosphere and Bloody Mary burger. Coming December 26, 2019.

KEYWORDS:
Barrel & Bushel, Hyatt Regency Downtown, downtown phoenix restaurants

CANONICAL:

Edit History

- Dec 31, 2019 @ 01:27 PM - Lauren.Cusimano (Body, Slideshow) *
- Dec 22, 2019 @ 11:35 PM - jennifergoldbergaz@gmail.com (Body) *
- Dec 19, 2019 @ 10:53 AM - Lauren.Cusimano (Body, Description, Headline, Keywords, RelatedStory, ReleaseDate, SpecialPlacement, Status, TimelinessExpires, Title, Topic) *
- Dec 17, 2019 @ 03:40 PM - Rudrip (Body, Description, Features, Headline, Keywords, ReleaseDate, ShortHeadline, Status, Summary, Title, Topic) *
- Created: Dec 17, 2019 @ 02:26 PM - Rudrip (Layout, ReleaseDate) *

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- A Curious Eater's Guide to the Ancient and Wild Foods of the Sonoran by Chris Malloy, 09/12/2019
- Cafe Review: Your Ticket to Sushi Heaven? \$250 Plus at ShinBay by Chris Malloy, 09/12/2019
- A Great Coffee Shop with a Hint of Germany in Carefree** by Chris Malloy, 09/10/2019
- August Restaurant D-List: Standing Sewage and Medicine Bottles by Bri Arreguin-Malloy, 09/09/2019
- 7 Best English Restaurants in Greater Phoenix by Julie Levin, 09/05/2019
- August Restaurant Openings and Closings: Hey Maple & Ash, Hurry Back Clever Kol by Lauren Cusimano, 09/02/2019
- 10 Unique Food Events This September in Greater Phoenix by Julie Levin, 09/02/2019
- Cafe Review: The Bread And Honey House Is a Hidden Breakfast and Lunch Gem by Chris Malloy, 08/29/2019
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Westword

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TITLE:
A Great Coffee Shop with a Hint of Germany in Carefree

DESCRIPTION:
Lars Hesse, a former chef, is meticulously roasting coffee beans and creating some great beverages in the northern Phoenix city of Carefree.

KEYWORDS:
coffee, carefree, coffee roastery, best coffee, espresso, breakfast, cave creek, Lars Hesse, north phoenix coffee, arizona coffee

CANONICAL:

Edit History

- Nov 4, 2019 @ 01:49 PM - Lauren.Cusimano (RelatedStory) *
- Sep 10, 2019 @ 05:08 AM - jennifergoldbergaz@gmail.com (Body) *
- Sep 9, 2019 @ 09:19 AM - Lauren.Cusimano (Body, Description, Headline, Keywords, RelatedStory, ReleaseDate, ShortHeadline, Status, Title, Topic) *
- Sep 6, 2019 @ 03:45 PM - ChrisMalloy (Body, Description, Features, Headline, Keywords, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Summary, Title, Topic) *
- Created: Sep 6, 2019 @ 12:52 PM - ChrisMalloy (Layout, ReleaseDate) *

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All Categories

Status: Live

Malloy Search

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- Only show my entries
- Search results by: date relevance clear
- Liquid Lowdown: The Electric Revolving Fruit Beers of Tempe's The Shop by Chris Malloy, 10/10/2019
 - Cafe Review: The Great Hidden Syrian Bakery of Mesa by Chris Malloy, 10/10/2019
 - 3 Places Making Irresistible Sweets in Greater Phoenix by New Times Staff, 10/09/2019
 - Elegy for a Fruit-Treed Laveen Farm Near South Mountain by Chris Malloy, 10/09/2019
 - First Taste: Prep & Pastry, Just Opened, Does a Creative, Top-Notch Brunch by Chris Malloy, 10/08/2019
 - September Restaurant D-List: Just Wash Your Hands and No One Gets Hurt — Seriously by Bri Arreguin-Malloy, 10/08/2019
 - Missing Phoenix Woman Found in Cancún, Mexico, Now Detained in Houston by Meg O'Connor, 10/06/2019
 - Updated: Where to Find the Best Breakfasts in Greater Phoenix by Chris Malloy, 10/05/2019
 - 5 Eateries With Dope House-Made Hot Sauce in Metro Phoenix by Chris Malloy, 10/03/2019
 - October's Arizona Taco Festival Is Going to Be Bigger and Weirder by Chris Malloy, 10/02/2019
 - 15 Fun Foodie Events in Greater Phoenix

Homepage
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JUMP PAGE B / U S “ / = = = = = @

Meta Field Overrides

TITLE:
 Elegy for a Fruit-Treed Farm Near South Mountain

DESCRIPTION:
 Pinnacle Farms is a small but great Farm with a main plot in South Phoenix. Owner Janna Anderson is weathering obstacles to produce top-notch dates, other fruit, and vegetables, some rare.

KEYWORDS:
 Pinnacle Farms, South Phoenix, farms, agriculture, dates, date farm, Phoenix, Janna Anderson

CANONICAL:

Edit History

- Nov 19, 2019 @ 08:57 PM - Lauren.Cusimano (Topic) *
- Nov 19, 2019 @ 05:21 PM - ChrisMalloy (Body) *
- Nov 5, 2019 @ 05:40 PM - dispatch
- Oct 22, 2019 @ 11:09 AM - Lauren.Cusimano (RelatedStory) *
- Oct 8, 2019 @ 10:41 PM - jennifergoldbergaz@gmail.com (Body) *
- Oct 8, 2019 @ 09:49 AM - Lauren.Cusimano (Body, Headline, RelatedStory, ReleaseDate, Status, Topic) *
- Oct 6, 2019 @ 03:12 PM - ChrisMalloy (Body, Description, Features, Headline, Keywords, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Summary, Title, Topic) *
- Created: Oct 4, 2019 @ 01:34 PM - ChrisMalloy (Layout, ReleaseDate) *

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Restaurants

Status: Live

Malloy Search

Create New Entry

- Only show my entries
- Search results by: date relevance clear
- 08/26/2019
An Underrated Gelato and Sandwich Shop in Central Phoenix by Chris Malloy, 08/20/2019
 - 10 Bad Yelp Reviews for Some of Metro Phoenix's Best Restaurants by Lauren Cusimano, 08/19/2019
 - Cafe Review: Aldu Offers Homestyle Dominican in the East Valley by Chris Malloy, 08/15/2019
 - Top Metro Phoenix Chefs Are Speaking at AZ Good Food Expo 2019 by Lauren Cusimano, 08/07/2019
 - Dining Guide: Best Restaurants, Stop by Stop, Along the Valley Metro Rail by Lauren Cusimano, 08/03/2019
 - First Taste: A Top-Notch Mexican Seafood Restaurant Opens in the West Valley by Chris Malloy, 08/01/2019
 - 13 Fun Food Events in Greater Phoenix This August by Julie Levin, 08/01/2019
 - July Restaurant Opening and Closings: Welcome Spooky's, Bye Bye Bar Pesce by Lauren Cusimano, 08/01/2019
 - The High-Flying Indian Ice Creams of South Tempe** by Chris Malloy, 07/31/2019
 - Phoenix Chefs Launch an Arizona-Grain Artisan Pasta Company by Chris Malloy,

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Meta Field Overrides

TITLE:
 The High-Flying Indian Ice Creams of South Tempe

DESCRIPTION:
 In south Tempe, the team behind Curry & Scoop is making Indian ice creams that change with inspiration, seasons, and customer requests. New flavors appear just about daily.

KEYWORDS:
 ice cream, best ice cream, ice cream tempe, curry & scoop, Indian ice cream, Indian desert, best ice cream tempe

CANONICAL:

Edit History

- Nov 27, 2019 @ 03:41 PM - ChrisMalloy (RelatedStory) *
- Aug 13, 2019 @ 01:05 PM - Lauren.Cusimano (RelatedStory) *
- Aug 6, 2019 @ 10:43 AM - jennifergoldbergaz@gmail.com
- Jul 31, 2019 @ 12:30 PM - ChrisMalloy (Body) *
- Jul 30, 2019 @ 06:11 PM - jennifergoldbergaz@gmail.com (Body) *
- Jul 30, 2019 @ 10:03 AM - Lauren.Cusimano (Body, RelatedStory, ReleaseDate, ShortHeadline, Status) *
- Jul 28, 2019 @ 10:09 AM - ChrisMalloy (Body, Description, Features, Headline, Keywords, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Summary, TeaserLink, Title, Topic) *
- Created: Jul 5, 2019 @ 04:04 PM - ChrisMalloy (Layout, ReleaseDate) *

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Restaurants

Status: Live

Malloy Search

Create New Entry

Only show my entries

Search results by: date relevance clear

- 11 meat and butcher shops in Greater Phoenix by Lauren Cusimano, 04/13/2019
- Three Restaurants to Try This Weekend in Greater Phoenix by Elizabeth Maria Naranjo, 04/13/2019
- National Grilled Cheese Month: 10 Spots to Try Right Now in Greater Phoenix by Rudri Patel, 04/12/2019
- Cafe Review: Fellow Osteria — From Ramen to Ravioli by Chris Malloy, 04/11/2019
- Classic Pastas With Jersey Swagger at New Phoenix Food Truck by Chris Malloy, 04/08/2019
- Where to Find the Most Iconic Trailer Park Boys Foods in Metro Phoenix by Lauren Cusimano, 04/05/2019
- Brain Freeze: Desert Ice Bar Is a Strange, Wildly Stupid Idea by Chris Malloy, 04/02/2019
- Updated: Phoenix New Times' Best Food Photos of 2019 (So Far) by Lauren Cusimano, 04/01/2019
- 13 Stories Celebrating Women in the Phoenix Food World by Lauren Cusimano, 03/30/2019
- Sonoran Arcana: Dates Are the Syrupy Dark Horse of Arizona Agriculture by Chris Malloy, 03/29/2019
- Cafe Review: The Valley Food Elite Gets a

Meta Field Overrides

TITLE: Dates Are the Syrupy Dark Horse of Arizona Agriculture

DESCRIPTION: Date palm grow only in southern California and the Sonoran Desert. We talk with chefs, farmers, and hobbyists about the history of edible dates in Arizona.

KEYWORDS: dates, date, date varietals, date history, specialty dates, arizona dates, black sphinx dates, medjool dates, best dates, phoenix dates

CANONICAL:

Edit History

- Oct 4, 2019 @ 01:44 PM - ChrisMalloy (Body) *
- Jul 12, 2019 @ 03:45 PM - Lauren.Cusimano (Body) *
- Jul 5, 2019 @ 09:02 PM - ChrisMalloy (Body, RelatedStory) *
- Apr 22, 2019 @ 05:51 PM - Lauren.Cusimano (RelatedStory) *
- Apr 7, 2019 @ 08:31 PM - ChrisMalloy (RelatedStory) *
- Apr 5, 2019 @ 11:01 AM - Lauren.Cusimano (RelatedStory) *
- Mar 29, 2019 @ 02:18 PM - ChrisMalloy (Body) *
- Mar 28, 2019 @ 10:45 PM - jennifergoldbergaz@gmail.com (Body) *
- Mar 28, 2019 @ 07:21 PM - ChrisMalloy (Body) *
- Mar 28, 2019 @ 01:42 PM - Lauren.Cusimano (Body, Description, Keywords, ReleaseDate, ShortHeadline, Status, Summary) *
- Mar 28, 2019 @ 07:57 AM - ChrisMalloy (Body, Description, Features, Headline, ImageDeleted, Keywords, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, TeaserLink, Title, Topic) *
- Created: Mar 19, 2019 @ 02:30 PM - ChrisMalloy (Layout, ReleaseDate) *

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Restaurants

Status: Live

Malloy Search

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Only show my entries

Search results by: date relevance clear

- Cafe Review: A Vegetable Wizard Casts New Spells at Singh Meadows by Chris Malloy, 05/30/2019
- Sonoran Arcana: One of the World's Best Peppers Is Native to Arizona by Chris Malloy, 05/28/2019
- Eats and Drinks for Memorial Day in Greater Phoenix by Rudri Patel, 05/27/2019
- Tickets Still Available for Tonight's Flavors of Phoenix Fundraiser by Lauren Cusimano, 05/23/2019
- Where to Eat and Drink During the 2019 Phoenix Fan Fusion by Lauren Cusimano, 05/22/2019
- First Taste: New Jalisco-Style Spot La Marquesa Specializing in Birria by Chris Malloy, 05/21/2019
- New Times' Chris Malloy, Tom Zoellner Finalists in National Food Writing Competition by Stuart Warner, 05/13/2019
- Never Had a Drowned Taco? Hit This Family-Run Truck in Mesa by Chris Malloy, 05/13/2019
- Where Our Critic Goes for the Best Italian Food in Greater Phoenix by Chris Malloy, 05/11/2019
- Cafe Review: Eat at Hush Public House ASAP by Chris Malloy, 05/09/2019

Meta Field Overrides

TITLE: Sonoran Arcana: One of the World's Best Peppers Is Native to Arizona

DESCRIPTION: The chiltepin pepper, indigenous to the Sonoran Desert, is an incredible but under-utilized ingredient.

KEYWORDS: chiltepin, chiltepin, chiltepin pepper, southwestern pepper, best pepper, chile pepper, Arizona

CANONICAL:

Edit History

- Jan 17, 2020 @ 01:40 PM - ChrisMalloy (RelatedStory) *
- Dec 16, 2019 @ 10:07 PM - Lauren.Cusimano (Body) *
- Nov 17, 2019 @ 01:16 PM - ChrisMalloy (RelatedStory) *
- Jul 12, 2019 @ 03:42 PM - Lauren.Cusimano (Body) *
- Jul 11, 2019 @ 01:52 PM - ChrisMalloy (RelatedStory) *
- Jul 10, 2019 @ 08:47 AM - Lauren.Cusimano (RelatedStory) *
- Jun 18, 2019 @ 10:02 AM - ChrisMalloy (RelatedStory) *
- Jun 4, 2019 @ 10:08 AM - jennifergoldbergaz@gmail.com (Body) *
- May 28, 2019 @ 06:31 PM - Lauren.Cusimano (RelatedStory) *
- May 27, 2019 @ 11:24 PM - jennifergoldbergaz@gmail.com (Body) *
- May 27, 2019 @ 12:07 PM - Lauren.Cusimano (Body, RelatedLocation, RelatedStory, ReleaseDate, Status, TeaserLink) *
- May 24, 2019 @ 06:24 AM - ChrisMalloy (Body, Description, Features, Headline, Keywords, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Status, Summary, TeaserLink, Title, Topic) *
- Created: May 23, 2019 @ 12:08 PM - ChrisMalloy (Layout, ReleaseDate) *

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Search results by: date relevance clear

- Cafe Review: A Vegetable Wizard Casts New Spells at Singh Meadows by Chris Malloy, 05/30/2019
- Sonoran Arcana: One of the World's Best Peppers Is Native to Arizona by Chris Malloy, 05/28/2019
- Eats and Drinks for Memorial Day in Greater Phoenix by Rudri Patel, 05/27/2019
- Tickets Still Available for Tonight's Flavors of Phoenix Fundraiser by Lauren Cusimano, 05/23/2019
- Where to Eat and Drink During the 2019 Phoenix Fan Fusion by Lauren Cusimano, 05/22/2019
- First Taste: New Jalisco-Style Spot La Marquesa Specializing in Birria by Chris Malloy, 05/21/2019
- New Times' Chris Malloy, Tom Zoellner Finalists in National Food Writing Competition by Stuart Warner, 05/13/2019
- Never Had a Drowned Taco? Hit This Family-Run Truck in Mesa by Chris Malloy, 05/13/2019
- Where Our Critic Goes for the Best Italian Food in Greater Phoenix by Chris Malloy, 05/11/2019
- Cafe Review: Eat at Hush Public House by Chris Malloy, 05/09/2019

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Meta Field Overrides

TITLE:
 Eats and Drinks For Memorial Day in Greater Phoenix

DESCRIPTION:
 Here are 11 places to enjoy Memorial Day dining in greater Phoenix.

KEYWORDS:
 Chompies, Daily Jam, Found:Re, Keeler's Neighborhood Steakhouse, Liberty Station American Tavern and Smokehouse, LUSTRE Rooftop Bar, The Phoenix Ale and Brewery Central Kitchen, Roaring Fork, Sauce Pizza and Wine, Spinelli's Pizzeria, Sweet Provisions

CANONICAL:

Edit History

- Aug 21, 2019 @ 10:57 AM - Rudrip
- May 27, 2019 @ 11:16 AM - Lauren.Cusimano (RelatedStory, ReleaseDate) *
- May 20, 2019 @ 12:49 AM - jennifergoldbergaz@gmail.com (Body, ReleaseDate) *
- May 17, 2019 @ 03:50 PM - Lauren.Cusimano (Body, Headline, RelatedLocation, RelatedStory, ReleaseDate, SpecialPlacement, Status, TimelinessExpires, Title) *
- May 17, 2019 @ 12:09 PM - Rudrip (Body, Description, Features, Headline, Keywords, ReleaseDate, ShortHeadline, Status, Summary, TeaserLink, Title, Topic) *
- Created: May 15, 2019 @ 03:49 PM - Rudrip (Layout, ReleaseDate) *

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Restaurants

Status: Live

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- Search results by: date relevance clear
- on Anthony Bourdain's Death, Legacy by Travis Matreyek, 06/07/2019
 - First Taste: We Signed the Waiver for XXXHot at Mrs. Chicken in Phoenix by Lauren Cusimano, 06/05/2019
 - Little Miss BBQ Just Unleashed a Heady Green Chile Burrito by Chris Malloy, 06/03/2019**
 - May Restaurant Openings and Closings in Metro Phoenix by Lauren Cusimano, 06/03/2019
 - Happy National Egg Day! Here Are 3 Breakfast Gems in Metro Phoenix by New Times Staff, 06/03/2019
 - 11 Ways to Get Your Food and Drink on This June in Greater Phoenix by Julie Levin, 06/01/2019
 - Smoke Rings: These Are the 10 Best Barbecue Joints in Greater Phoenix by Chris Malloy, 05/31/2019
 - Cafe Review: A Vegetable Wizard Casts New Spells at Singh Meadows by Chris Malloy, 05/30/2019
 - Sonoran Arcana: One of the World's Best Peppers Is Native to Arizona by Chris Malloy, 05/28/2019
 - Eats and Drinks for Memorial Day in Greater Phoenix by Rudri Patel, 05/27/2019
 - Tickets Still Available for Tonight's Flavors of

Meta Field Overrides

TITLE: Little Miss BBQ Just Unleashed a Green Chile Burrito

DESCRIPTION: The best barbecue restaurant in town just debuted an impressive new special, one nodding to Arizona. The university location will open specially on Monday just to serve a green chile burrito.

KEYWORDS: barbecue, best barbecue, little miss, little miss barbecue, special, little miss barbecue special, monday special, green chile, green chile burrito

CANONICAL:

Edit History

- Jun 11, 2019 @ 09:20 AM - Lauren.Cusimano (RelatedStory) *
- Jun 10, 2019 @ 01:41 PM - jennifergoldbergaz@gmail.com
- Jun 4, 2019 @ 02:22 PM - Lauren.Cusimano (RelatedStory) *
- Jun 3, 2019 @ 09:25 PM - ChrisMalloy (Body) *
- Jun 3, 2019 @ 01:29 PM - Lauren.Cusimano (RelatedStory) *
- Jun 3, 2019 @ 10:00 AM - jennifergoldbergaz@gmail.com (Body) *
- Jun 3, 2019 @ 09:00 AM - Lauren.Cusimano (Body, RelatedLocation, RelatedStory, ReleaseDate, SpecialPlacement, Status) *
- Jun 1, 2019 @ 03:52 PM - ChrisMalloy (Body, Description, Headline, ReleaseDate, ShortHeadline, Summary, TeaserLink, Title) *
- May 31, 2019 @ 12:45 PM - Lauren.Cusimano (ReleaseDate) *
- May 20, 2019 @ 01:07 PM - ChrisMalloy (Body, Description, Features, Headline, Keywords, RelatedStory, ReleaseDate, ShortHeadline, SpecialPlacement, Summary, Title, Topic) *
- Created: May 20, 2019 @ 12:22 PM - ChrisMalloy (Layout, ReleaseDate) *

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FELLOWSHIPS

ABOUT

READING LIST

AWARDS

UPCOMING
CAMPUS
VISITS

HOW TO
APPLY



The Voice Media Group fellowship program presents an unparalleled opportunity for young writers who wish to pursue a career in magazine-style journalism.

The purpose of the program is to identify writers who have the potential to become full-time staff writers, but

Writing fellowships are six-month jobs. They pay \$500 per week, with benefits. Most fellows hired either have a master's degree or at least a year of practical journalistic experience outside school. However, in some instances, fellows may be hired immediately after completing their bachelor's degree.

Voice Media Group fellowships are writing and reporting jobs. Our fellows don't do busywork, compile listings, go for coffee, or complete "research" for more experienced writers. Instead, they work intensively with an experienced editor/mentor to learn the basics of newswriting.

The fellowship program is a performance-based meritocracy. Fellows do not compete against each other for jobs, and there is no guaranteed wash-out rate. Instead, upon completion of their

who, through no fault of their own, lack the experience to be hired into such positions.

fellowship, fellows who have performed up to Voice Media Group standards are given first priority for any entry-level staff writing jobs available around the company.

Since the Voice Media Group fellowship program began in 1999, 87 people have accepted and completed fellowships. Of that number, 56 — or 64 percent — have been hired as staff writers.

HOW TO APPLY

CONTACT US

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WHO WE ARE

- Careers
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WHAT WE DO

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- Event Marketing
- News & Entertainment
- Print Media
- Email
- Social Media

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VOICE MEDIA GROUP FELLOWS

Writing fellowships are six-month jobs. They pay \$500 per week, with benefits. Fellows who have performed up to Voice Media Group standards are given first priority for any entry-level staff writing jobs available around the company. This list reflects our records on fellows from 2013 to present.

Name	City	Dates of fellowship	Extended?	Hired?
Luke Darby	Dallas	1/28/13 - 7/28/13	no	no
Ali Conti	Miami	6/17/13 - 3/30/14	yes, for 3.5 months through 3/30/14	yes; transitioned to staff writer position in Broward on 4/1/14
Ashley Cusick	Phoenix	7/1/14 - 12/31/14	no	no
Miriam Wasser	Phoenix	1/19/15 - 6/30/15	no	yes; transitioned to staff writer position in Phoenix on 7/1/15
Elizabeth Stuart	Phoenix	2/15/15-6/30/15	no	yes; transitioned to staff writer position in Phoenix on 7/1/15
Leif Reigstad	Houston	6/1/15 - 6/1/16	yes, Leif accepted a second fellowship from 12/1/15 - 5/31/16	no
Jess Swanson	Miami	6/15/15 - 12/14/15	no	yes; transitioned to staff writer position in Broward on 12/14/15.
Zoe Kirsch	Houston	6/1/15 - 7/20/15	no	no
Meagan Flynn	Houston	7/27/15 - 2/7/16	yes, for a little more than a week, 1/28/16 - 2/7/16	yes; transitioned to staff writer position in Houston on 2/8/16.
Jerry Iannelli	Miami	12/15/15 - 7/5/16	yes, for 3 weeks from 6/16/15 - 7/5/16	yes; transitioned to staff writer position in Miami on 7/6/16
Antonia Farzan	Broward	6/13/16-12/30/16	no	yes; transitioned to staff writer position in Phoenix on 1/30/2017 after a month-long break.
Carter Sherman	Houston	7/11/16 - 12/9/16	no	no
Isabel Gomes	Miami	6/26/17 - 12/21/17	no	no
Molly Longman	Phoenix	7/5/2017 - 1/5/18	no	no
Lindsey Moore	Phoenix	7/5/2017 - 12/29/17	no	no
Joe Fanelli	Houston	7/5/17 - 11/3/17 (fellowship ended when print production ceased)	no	no
Joe Flaherty	Phoenix	7/26/17 - 1/2/18	no	yes; hired for Phoenix staff writer position on on 1/3/18 before fellowship ended
Dalton LaFernay	Dallas	5/14/18 - 8/7/18	no	no
Conor McCormick-Cavanagh	Denver	6/27/18 - 2/28/19	yes, for 2 months through 2/28/19 Conor's fellowship was extended while another staff member was on family leave.	yes; transitioned to staff writer position in Denver on 3/1/19
Meg O'Connor	Miami	7/2/18 - 1/2/19	no	O'Connor completed her fellowship in Miami and then applied for an open staff writer position in Phoenix on 2/8/19. She was hired on 4/24/19.
Elizabeth Whitman	Phoenix	9/4/2018 - 2/28/19	no	yes; transitioned to staff writer position in Phoenix on 3/1/19
Jess Nelson	Miami	6/17/19 - 12/13/19	no	no
Sara Fleming	Denver	6/24/19 - 12/20/19	no	no
Hannah Critchfield	Phoenix	7/1/19-12/31/19	yes - through 3/31/20	NA
Meredith Lawrence	Dallas	7/22/19 - 1/22/20	no	no
Ali Swenson	Phoenix	9/1/19 - present	no	no
Lucas Manfield	Dallas	9/16/19-present	no	NA

ALI SWENSON

Dear Mr. Van De Voorde,

Please consider me for the 2019 Voice Media Group Fellowship. I'm an insatiable reporter and a dedicated writer. With the structural storytelling and investigative skills I've absorbed at Columbia University's Graduate School of Journalism, I know I can produce stories that belong in your publications.

In one of my first jobs in journalism, I managed the Los Angeles Times Opinion section's social media while maintaining a full course load and serving as editor-in-chief of my campus newspaper. I was lucky to work under L.A. Weekly veteran Matthew Fleischer, who taught me to take an observation, toss it around in my head and transform it into a story. Under him, I reported op-eds on urban transit and infrastructure that became some of the most popular stories on the L.A. Times Opinion blog that year. From that point on, I was hooked. I graduated with a minor in journalism and a goal to make it my career.

Upon graduating, I worked for two years as a senior editor of daily content at the curriculum company StudySync. There, I managed a team of writers and edited stories for students while learning the ins and outs of the U.S. public education system. I also launched a narrative podcast series for the program, which immersed listeners in the lives and struggles of high school seniors.

At Columbia, I've further refined my voice through coursework in feature writing and mental health journalism. I've also made it my mission to fine-tune my reporting chops, venturing to the far reaches of Manhattan, Brooklyn and Queens to cover community policing, food insecurity and corrupt political campaigns. I would be eager to continue writing these kinds of stories and others as a fellow at Voice Media Group.

I care about stories that matter, and about writing that lingers in the brain. My personal drive to get both of those right makes Voice Media Group a natural fit. The journalists at your publications channel their delight, dismay and rage into stories that inspire me and thousands of others every day. I would be honored to join them in that mission.

Enclosed in my application, you'll find links to my personal website, copies of my clips and a résumé with references. Thank you for your time and consideration.

Sincerely,

Ali Swenson

ALI SWENSON

alimswenson@gmail.com

206.518.2706

Jan. 30, 2019

Andy Van De Voorde

Executive Associate Editor

Voice Media Group

969 Broadway

Denver, CO 80203

EXHIBIT

Employer 22

Andy Van De Voorde
Voice Media Group
969 Broadway
Denver CO 80203

January 31, 2019

Dear Andy Van De Voorde,

When I speak about mediating conflict in Northern Ireland, working in Thailand alongside victims of human trafficking, or reporting in Israel and the Palestinian Territories, I undertake a sort of cross-cultural translation. My international experiences have taught me that precise language is critical -- and in a globalized world, understanding how words are applied in different contexts is just as vital.

I'm applying for the Voice Media Group Fellowship because I intend to continue pursuing serious issues like these with journalistic rigor. I come to this field as a career changer -- as someone who loved the stories I heard through peacemaking field work or public policy advocacy, but felt restless by how infrequently these stories extended beyond me and into public consciousness. I believe I'm a strong candidate for this position because of my investigative and data-driven journalism skills, professional research experience, and my commitment to telling stories of consequence across linguistic and cultural divides.

In my job as an editor of "Our View", I transcribed interviews of Protestant and Catholic teenagers at a social service organization in Belfast. From them, I learned poverty is often as harsh a war as the one waged by their parents. While studying abroad in Bethlehem, I interviewed Yamen, who runs Banksy Shop along the separation barrier, who I learned drives his yellow taxi into tear-gassed protests, offering to transport minors to safety. As I worked as an English tutor alongside trafficking survivors in Chiang Mai, I wondered if things might have been different had their customers -- almost entirely Western tourists -- known the stories they shared with me. Most of my reports on these experiences went into documents few read. Now, I want these stories to be seen and heard.

After receiving my B.A. in International Conflict Transformation Studies, Psychology, and Arabic in 2016, I moved to Washington, DC to work in public policy and advocacy during a time of dramatic shift in United States' political landscape. The freelance articles I wrote for *Sojourners Magazine* covered a range of subjects, from a seminary student who sued the Trump administration over access to birth control to first-time politicians who became the first women of color to hold public office in their hometowns, and frequently received the website's highest daily internet traffic via Facebook. My field work at a national juvenile justice organization refined my writing and research skills and ability to cultivate diverse sources.



At Columbia Journalism School, where I am currently a student, I immersed in reporting on immigrant communities, covering asylum seekers, first-time voters, and local boycott movements. This led to me doing a story about the thousands of undocumented immigrants who worked at Ground Zero after 9/11. Facing ongoing health complications and increased surveillance under the Trump administration, my story is about them seeking to convince new Congresswoman Alexandria Ocasio-Cortez to sponsor a bill that would give them a path to citizenship. I've learned to find stories within data, investigate across borders, build trust with sources on the ground, and craft multimedia narratives on deadline.

I believe Voice Media Group also holds these tenets in high esteem, which fosters my desire to train there. As I grow into a passion for investigative journalism, I am inspired by the work of former fellows like Antonia Noori Farzan, Terrence McCoy, and Joel Warner, who use the critical writing, reporting, and inquisitive skills they learned here to demonstrate that investigative work is not just about uncovering hidden things, it's also about connecting people. I would be honored to learn alongside the Voice Media team and use my experience working in cross-cultural environments to inform my reporting at the organization.

Thank you for your consideration,

Hannah Critchfield
(309) 826-3537
hannah.critchfield@columbia.edu

UNITED STATES OF AMERICA
BEFORE THE NATIONAL LABOR RELATIONS BOARD
REGION 28

In the Matter of:

PHOENIX NEW TIMES, LLC,

Employer,

and

THE NEWSGUILD-CWA,

Petitioner.

Case No. 28-RC-254936

The above-entitled matter came on for hearing pursuant to notice, before FERNANDO ANZALDUA, Hearing Officer, at the National Labor Relations Board, 2600 N. Central Avenue, Suite 1400, Phoenix, Arizona, 85004-3099, on Monday, February 3, 2020, at 9:00 a.m.

1 A. Precisely, yes, that's how we refer to it.

2 Q. Okay. And what is VMG?

3 A. VMG is a digital media company that owns and operates six
4 daily websites around the country. And also publishes for
5 legacy print newspapers.

6 Q. Where are your offices located?

7 A. The VMG offices?

8 Q. Yes.

9 A. Are in Denver, Colorado.

10 Q. Who owns VMG?

11 A. VMG is owned by a group of seven managers who have been in
12 the industry for a very long time and worked for the
13 predecessor company. And then we purchased the publishing
14 assets from that company in 2013.

15 Q. Are you one of the co-owners?

16 A. Yes.

17 Q. Are you also part of the directors of the company?

18 A. Yes.

19 Q. What is your official job title with VMG?

20 A. It's executive editor.

21 Q. If you could describe just generally what are your duties
22 as the executive editor?

23 A. I oversee the editorial operations of the six properties.
24 I supervise a small staff, corporate staff of two full-time
25 employees and a couple of freelancers. I hire and manage the

1 lead editors for the publishing properties. I set editorial
2 policy and priorities. Do -- I provide general planning for
3 growth and innovation of the editorial properties. I do their
4 budgets every year. I interact with my counterparts in the
5 other departments, sales, marketing, business, IT, and
6 development to -- I work with them on new projects and new
7 ideas. And I work closely with the CEO and the CFO on growing
8 our business, developing our business.

9 Q. You mentioned a corporate staff. Who is -- who are they?

10 A. My corporate staff is Andy Vandevoorde. He's the -- he's
11 my number 2. He's the executive associate editor. And Bridget
12 Thomason is my editorial project coordinator.

13 Q. Is Andy located in Denver, also?

14 A. Yes.

15 Q. So what is the relationship between VMG and the Phoenix
16 New Times?

17 A. Well, Phoenix New Times is one of the -- is one of the six
18 publishing properties that we own and operate.

19 Q. How long has VMG owned the Phoenix?

20 A. Well, we've owned it just since 2013. But I think Phoenix
21 New Times is the oldest. I think it's the oldest of our
22 properties. Am I answering your question?

23 Q. Yes.

24 A. It was founded in 1970, so it's going on 50 years now. It
25 was founded by a group of ASU students in 1970, who were united

1 in their opposition to the Vietnam War and were disaffected
2 with the coverage that the conservative daily press was giving
3 at the time. And they wanted to found a paper that reflected
4 their progressive views in politics and social issues, and
5 reflected their culture. It was one of many such papers across
6 the country. Young people were founding papers just like this
7 in most cities in America in the 1960s and 1970s. So that's
8 the background of it.

9 Q. Thank you. What does the Phoenix do now in comparison --
10 you just gave us a little bit of the history.

11 A. Right.

12 Q. What do they do now?

13 A. Well, it's a -- I mean it's a completely different world
14 now than it was then. In the -- in the past, it was a very
15 print-focused business. And over the last 20 years, we, as
16 well as every other media enterprise in the world has, we've
17 transitioned ourselves to a web-first property. So we --
18 Phoenix New Times is really a daily website. It publishes
19 reported content, original reported content on news, and food,
20 and arts and music, and other subjects every day. And then it
21 -- secondarily, it continues to publish this legacy print
22 newspaper.

23 Q. So when you say legacy print newspaper, how often is this
24 newspaper printed?

25 A. It's a -- it's a weekly. It comes out I think on Thursday

1 each week.

2 Q. In terms of the content for your website, is this all
3 original content for the website?

4 A. Yes.

5 Q. And with the weekly newspaper, is the content different or
6 the same?

7 A. No, it's we publish -- the focus is on the web, on the
8 website. And then each section editor will choose the pieces
9 they want to publish in print. The vast majority of the
10 content is online and then they pick and choose what should be
11 in the print edition each week.

12 Q. So that we're clear, does that mean that the Phoenix has a
13 website of their own?

14 A. Yes. Yes, phoenixnewtimes.com where all of the content
15 appears.

16 Q. How long have you been in the industry, in the newspaper
17 industry?

18 A. This year will be my 40th.

19 Q. Did you ever have an employment relationship with the
20 Phoenix in your career?

21 A. I started here in Phoenix in 1980, yes.

22 Q. What was your position then?

23 A. Well, I -- when I started out, it was various part-time
24 writing, and editing, and designing positions. And I got my
25 first full-time job in 1983 as a salaried employee.

1 Q. There is no history of collective bargaining agreement in
2 this -- collective bargaining in this facility. Correct?

3 A. There is not.

4 MS. RAMIREZ: This will be Employer 1?

5 HEARING OFFICER ANZALDUA: Employer 1.

6 MS. RAMIREZ: Would we want -- for exhibits do you want us
7 to Company 1 or Employer 1? Do you have any preference?

8 HEARING OFFICER ANZALDUA: Employer 1 would be good.

9 MS. RAMIREZ: Employer 1.

10 HEARING OFFICER ANZALDUA: And then there's Petitioner,
11 any exhibits for the Petitioner just mark as Petitioner 1, 2.

12 MS. RAMIREZ: Okay.

13 (Employer's Exhibit 1 marked for identification.)

14 Q. BY MS. RAMIREZ: Ms. Brennan, I've handed you what's been
15 marked as Employer 1. Do you recognize this document?

16 A. Yes.

17 Q. And what is it?

18 A. It's an organizational chart of the editorial department
19 of Phoenix New Times.

20 Q. And so if you review it, does it reflect who is employed
21 in the editorial department at the Phoenix, at this moment,
22 currently?

23 A. Yes. It appears to, yes.

24 Q. The top person there, David Hudnall, does he report to you
25 directly?

1 HEARING OFFICER ANZALDUA: I just have a -- is there
2 anyone excluded from the editorial department that's not on
3 this list?

4 THE WITNESS: Not that I'm aware. To my knowledge, this
5 is -- this is complete.

6 HEARING OFFICER ANZALDUA: Given that, Employer's
7 Exhibit 1 is received into evidence.

8 MS. RAMIREZ: Thank you.
9 (Employer's Exhibit 1 received in evidence.)

10 DIRECT EXAMINATION (cont.)

11 Q. BY MS. RAMIREZ: Christine, is it fair to say that the
12 Phoenix is a pretty lean operation?

13 A. We are a small shop, yes.

14 Q. How would this organizational chart compare to what you
15 had in the 1980s?

16 A. You know night and day. In the 1980s, we had 7, 8, 9, 10
17 writers on the staff of Phoenix New Times. And they were
18 writing mostly very in-depth, long form stories or the kind of
19 -- using sort of narrative news writing techniques that were
20 being debuted then, very magazine like. They also wrote
21 smaller pieces.

22 Remember, we had to fill those 188 pages so we had a lot
23 of writers. We needed -- we needed really a lot of fire power
24 in the editing staff. We needed generalists as editors who
25 could -- who could structure and edit 5,000 word pieces,

1 understanding of it is a representative document of the staff
2 for that year. But if you're going to ask the witness
3 conclusionary statements as to does this first page of Employer
4 Exhibit 2 indicate or show that there was no food editor during
5 1997, I think that's a little bit too much. But --

6 MS. RAMIREZ: Well, she will know the answer to that
7 question. So not -- not --

8 HEARING OFFICER ANZALDUA: Yeah. If her knowledge is
9 independent of this -- of this document --

10 MS. RAMIREZ: Right.

11 HEARING OFFICER ANZALDUA: -- and she answers the
12 question, she can do that.

13 MS. RAMIREZ: Right.

14 HEARING OFFICER ANZALDUA: But that would be my only
15 caution as to don't use this as a way to get the witness to
16 state that there was no food editor in that time zone.

17 MS. RAMIREZ: Right. I mean I think that it's clear to
18 everybody that this is a representative exhibit. It's used to
19 be -- to help us understand the history. But Ms. Brennan does
20 know the answer to my question.

21 HEARING OFFICER ANZALDUA: Right. Yeah, so I'll allow it.
22 Note the Petitioner's objection and that it is ongoing
23 objection to this particular exhibit. And I'll allow the
24 Employer to continue.

25 Q. BY MS. RAMIREZ: So Ms. Brennan, so if you -- if you could

1 respond to the question about what was going on in 1997 with
2 regards to the food section or food content of the newspaper?

3 A. Sure. In those days, we employed a full-time restaurant
4 critic. That was a full-time salaries position. And we had
5 done that in Phoenix starting in -- the first one that my boss
6 and I hired was in 1985. That was how we allocated our
7 resources in food and the, you know, 1997 here.

8 And if I can interject and this is my fault, I should have
9 made clear that these lists were taken from the first issue of
10 every year, so January of each year. There is a consistency to
11 it, so there may be some people missing if they were hired
12 later in the year. But Howard Seftel here, for example, he was
13 listed among the staff writers, but he was the restaurant
14 critic and he was a full-time employee.

15 Q. Who did he report to in the -- in 1997, if you know?

16 A. Well, he would have -- he could have reported to any of
17 the first three people. He could have reported to Mecklin
18 (ph.), Bose (ph.), or Nolan. They really divided. Whoever was
19 most adept at food would have -- would have handled his copy.

20 Q. And I see that there is in 1977 a staff photographer.
21 Just if you know from your own experience, was that a full-time
22 position?

23 A. It was. Yes, it was. Full-time salaried position. Those
24 were the days.

25 Q. If you'd turn to 2002 and we see a web producer. Is that

1 the big meeting.

2 A. Right.

3 Q. Are you referring to Stuart's email when he says the
4 Monday planning meeting --

5 A. Right.

6 Q. -- for the entire staff?

7 A. Right.

8 Q. And then there is a -- in his email, Friday coordination
9 meeting with managers. Is that the other meeting that Ray was
10 taking over?

11 A. I don't know for sure, but I assume so.

12 Q. Okay, thank you. So going then to Ray Stern on the org
13 chart. He's the news editor and it says here that he was hired
14 in 2007. How long has Mr. Stern been the news editor, though?

15 A. He has been the news editor for approximately 2 years.

16 Q. What did he do before that?

17 A. He was a staff writer.

18 Q. If you were to describe just generally what the news
19 editor is in charge of, what are his duties?

20 A. Well, he runs the news section, which is the core of our
21 business. It's the largest vertical. We call it the vertical
22 in the -- on the website. And so all of the full-time salaried
23 staff writers report to him. He directs the content of the --
24 of the news vertical. He's the decision-maker, the one saying
25 yay or nay to stories that are proposed to him. He's doing the

1 editing of the stories and preparing them for publication.

2 Q. It shows that he also has freelancers. So is that correct
3 that there are freelancers that do news stories, too?

4 A. There are. And he has a -- there are freelance funds.
5 Each of the section editors has a freelance budget and they can
6 use it as they choose to, and hire freelancers for assignments
7 or they can accept assignments, that's the idea, from the
8 outside. And those supplement the work of the -- of the full-
9 time staff writers.

10 Q. You used the word vertical. So for all of us to
11 understand, what does the vertical mean in the newspaper
12 publication?

13 A. Well, it basically means a section. I mean when you go to
14 a website, the content has to be presented in an orderly
15 fashion. It just can't be random. So that people need to be
16 able to when they come to your website to figure out, well, how
17 do I navigate this. And it's usually with tabs or a navigation
18 bar. And so we have a news vertical. We have a food and drink
19 vertical. We have an arts vertical, music vertical, marijuana
20 vertical, slide shows. It's just the way we order the online
21 content for consumption by the audience.

22 Q. And when you talk about slide shows, I just want you to
23 explain that a little bit because that was new to me, too. So
24 what is a slide show when you're talking about the web
25 content --

1 break, feel free to ask of course.

2 HEARING OFFICER ANZALDUA: Yeah.

3 THE WITNESS: All right, will do. I don't want to faint.
4 So the publishing process is what you're asking about. Right?

5 Q. BY MS. RAMIREZ: Yes.

6 A. Well, I mean every story begins with an idea. Before it's
7 a story, it's just an idea. And it's proposed most of the time
8 by the writer who wants to do it. Whether it's a staff writer
9 or a freelancer, they are proposing an idea to the editor. And
10 one of the -- to me one of the most important things an editor
11 does is exercise control at that point. That is a critical,
12 frontend decision-making point because you don't -- you don't
13 want to say yes to a weak idea because more than likely you
14 will get a weak story and then everybody is unhappy including
15 the reader, who won't want to read it. So it's a very
16 important juncture for the editor to exercise his or her
17 decision-making.

18 And if they greenlight it, the editor should also have a
19 discussion with the writer about the direction of the piece.
20 You don't want any surprises when you get the piece. You both
21 kind of want to agree what's -- how -- what's the length of
22 this, where are you going to go with this. There should be
23 some back and forth. That is a really critical role.

24 The writer goes and does his work, does the research, the
25 reporting, the interviewing, and the writing that's necessary

1 to create this piece of content. Then it comes back to the
2 editor. The editor applies several layers of attention to this
3 piece. The first is an analytical review. The editor is
4 looking at things like is the structure logical. Is it laid
5 out in a way that would be comprehensible to readers or do
6 things need to be moved around. Is the reporting adequate or
7 does the -- does the writer need to go do more work. Is it
8 fair and accurate. Does it -- does it meet our journalistic
9 standards. Is the attribution correct. Will the reader who
10 reads it understand if statistics are being quoted, where did
11 -- where did they come from. Is all that there. And finally
12 does it need legal review. Are there issues -- are there risk
13 issues of liable or defamation.

14 So once that is done then the next phase would be a more
15 -- I call it a more aesthetic edit. To pay attention to the
16 language, because we pride ourselves on being good writers and
17 publishing high quality pieces. So is the writing concise. Is
18 it -- is it clear. Does it -- does it flow smoothly. You want
19 the reader to get to the end. You don't want them to stumble
20 on the first paragraph. Is the opening or the -- do the
21 opening and closing frame the piece. Is it -- does it have a
22 beginning, a middle, and an end.

23 And then finally the editor concerns him or herself with
24 the packaging of the piece. What is the headline, writing the
25 headline. Perhaps the writer could suggest a headline. That's

1 fine. But it's really the editor's responsibility to make sure
2 the headline is -- will market the piece so that people will
3 click on it. The editor also examines the metadata. Will
4 Google find this piece in search results. And to make sure the
5 URL is searchable and effective. And to also look at all the
6 components, the photographs, the captions to the photographs,
7 the related stories, all the many pieces that go in.

8 You can see this is a very complex process. And so once
9 the editor is done with all those things, then it moves on.

10 Q. What is the system called Foundation? What is that?

11 A. Foundation is our content management system. So it is the
12 program, the software that we use to enter copy, and edit copy,
13 and arrange all the moving parts in order to prepare things to
14 be published on the web.

15 Q. And so just to be clear, when you -- when you just
16 described what the editor does, does that -- is that the same
17 for the culture editor, news editor, and food editor?

18 A. Yes. That is what we expect of our editors. We expect
19 them -- I expect them to bring that level of attention to every
20 piece, whether it's 5 paragraphs or 5,000 words.

21 Q. Is what you describe -- what you have described, is that
22 the same as copy editing? What you can sometimes hear outside
23 of the industry?

24 A. Right. And, no, for us. And really the terminology
25 varies publication to publication. You know at the New York

1 Times versus the New Yorker, versus the Daily Newspaper, versus
2 us, everybody kind of has their own terminology. But I'll
3 explain to you how we think about it. Copy editing happens
4 after that, all that editing process by the section editor that
5 I described.

6 Copy editing is the finer points, the fine detail. The
7 copy editor, who is in charge of our house style, you know how
8 do we abbreviate things. How do we -- what's our -- what are
9 our rules of the house for how we abbreviate, how we
10 capitalize, all that kind of stuff. Is -- are there any
11 grammar errors or errors of usage in the language. Is the
12 punctuation correct. Has the editor forgotten anything. Has
13 the writer gotten something wrong that the editor missed.

14 So the copy editor is fixing the finer details, but also
15 is the last line of defense before the publish button.

16 Q. In the case of the Phoenix New Times, who does that last
17 eyes review?

18 A. That is Jennifer Goldberg.

19 Q. The editorial operations manager?

20 A. Correct.

21 Q. Who gets to decide what is posted for example on the
22 culture vertical?

23 A. Who decides what's posted there?

24 Q. Yes.

25 A. Well, that is Jason. He's that very decision-making

1 function that I described that an editor does, that frontend
2 work is -- that's what each of the section editors do. Of the
3 hundreds of stories that could be written about arts and music
4 in Phoenix, he decides, well, which ones merit coverage, which
5 ones are worthy, which one fit his idea of what his vertical
6 should be about.

7 In doing so, he determines the direction and the substance
8 of his vertical. So he only has I mean 12 to 15 for each one.
9 He needs to narrow it down. He's going to use his knowledge,
10 his expertise, his -- I mean his judgment and his taste really
11 to make those sorts of decisions. And we count on him to do
12 that.

13 Q. Is that the same applies for the food editor?

14 A. Right. Right. Yeah, I mean the editor-in-chief cannot be
15 -- he's not going to be an expert in every vertical. He's
16 going to have a smattering of knowledge here and there. He's
17 going to have his expertise, but the food editor needs to be a
18 food expert. That's what we need.

19 Q. Now if you look at the organizational chart, who on here
20 has the authority to publish an article to the online news
21 verticals, like go and hit the publish button?

22 A. Without checking with the --

23 Q. Right. Without any --

24 A. Without checking with the editor-in-chief --

25 Q. Right.

1 that.

2 A. They do.

3 Q. And they do.

4 A. And they do.

5 Q. Yeah. So for the -- for editors who are successfully
6 performing their role, I mean the food, culture, news editor.

7 How often would you expect the editor-in-chief to exercise like
8 a veto content, like killing an article?

9 A. The editor-in-chief vetoing --

10 Q. Yes.

11 A. -- an article ahead of publication?

12 Q. Yes.

13 A. I mean it could happen occasionally, but -- it could
14 happen occasionally if he heard something and he thought I
15 don't think that's a good idea. But it would be unusual. I
16 mean more than not he would come to them after the fact, after
17 publication, and say you know I didn't like that one so much
18 and here's why. And that's useful feedback. I mean anybody --
19 I want to give feedback to my employees in a constructive way.
20 So more likely it's after the fact.

21 Q. I'm going to pause here for a second and ask you if you
22 were to compare the three section editors and what you've just
23 described with pre-internet times, how would that have been
24 different?

25 A. How would what?

1 about the editing of the site in general, about the process and
2 the substance of the editing, and what I would like to see
3 going forward. I also addressed the issue of hiring of
4 freelancers.

5 Q. What was that issue about? What did you address with
6 them?

7 A. With the freelancers?

8 Q. Yeah. In regards to freelancing, what was the issue?

9 A. They needed to do more of it. I mean it's a very --
10 hiring freelancers is very necessary to our operation. And if
11 they don't have enough freelancers then we don't have -- number
12 one, we don't have enough diversity of voice on the -- on the
13 individual vertical.

14 And I can tell that if they're not spending their -- I
15 give them freelance money and I -- my instructions are spend
16 it. Spend every penny of it. If they don't have anybody at
17 their disposal then what are they going to do? They'll spend
18 too much time writing, themselves. I want there to be a
19 diversity of voices on the vertical.

20 And it's hard work. I mean you post an ad and you get a
21 lot of applicants. You have to sift through those. And you
22 have to make value judgments about could this person, is this
23 person good enough to write for me. It can be a tedious task.
24 But I wanted to emphasize that you need to do it. It was the
25 same in 1989 as it is today. You need to do that because the

1 more people you have on your team, the more successful you will
2 be.

3 Q. Of the people on your email, on Employer 5, who on this
4 list has a freelancers budget?

5 A. On the subject line of this?

6 Q. No. The to Stuart --

7 A. Oh, on the organizational chart.

8 Q. Right, yes. So of these individuals that you sent your
9 email --

10 A. To.

11 Q. -- after your visit. Who of them have a freelancers
12 budget?

13 A. The section editors. Ray for news, Lauren for food, and
14 Doug, who was the culture editor at the time.

15 Q. When you say that you -- you said that you expect them to
16 spend that money. How are freelancers paid?

17 A. I mean that's completely at the discretion of those three
18 section editors. I mean they decide, okay, I like that person.
19 I like their work. I want to make them an assignment. Or
20 maybe that freelancer pitches an idea and the food editor just
21 says, yeah, I like that idea, go do it. So that's between
22 them. She sets the rates. Or all the editors, they negotiate
23 the rates. They can pay whatever they want to pay.

24 And, yes, I want them to spend their budget. I don't want
25 them to go over. But I don't want them to be under, either,

1 Q. Who works for you.

2 A. Who is on my staff, yes.

3 Q. And was this test considered in hiring Ms. Malloy?

4 A. It's critical in the decision to hire.

5 MS. RAMIREZ: So this -- we would move Exhibit Employer 9
6 to the record, please.

7 MR. PRELLER: As a confidential exhibit, of course.

8 HEARING OFFICER ANZALDUA: All right. Any objection?

9 MS. SOTO: Who created this test, Ms. Brennan?

10 THE WITNESS: Andy Vandevoorde created it. He may have
11 had input from other people, but I couldn't say for sure. I'd
12 have to ask him that.

13 MS. SOTO: No objection.

14 HEARING OFFICER ANZALDUA: Employer's 9 with the request
15 that it be kept confidential and attorneys eyes only is
16 admitted into evidence.

17 MS. RAMIREZ: Thank you.

18 MR. PRELLER: Thank you.

19 (Employer's Exhibit 9 received in evidence.)

20 Q. BY MS. RAMIREZ: Ms. Brennan, I'm going to turn your
21 attention now to another one of the section editors.

22 A. Okay.

23 Q. The food editor. If you could describe for us what in
24 general does the food editor do for the Phoenix New Times?

25 A. The food editor is in charge of the food vertical. So she

1 is conceiving and assigning and editing content for that -- for
2 that vertical. She is in charge of hiring freelancers to
3 either pitch her assignments or take assignments from her. She
4 has a freelance budget, I think I've referenced that before,
5 that she can use to hire freelancers of her choice. She is
6 really using her judgment and her expertise to establish a
7 direction and the substance of her -- of her vertical. It's --
8 it will reflect her preferences, her passions. Yeah, I mean
9 that's her -- that her main duty to drive that thing.

10 She also -- I mean she has posting goals, which we've
11 discussed before, that she needs to meet for the amount of
12 content so, and they are modest. So the selection process that
13 she goes through deciding which stories are -- merit inclusion,
14 merit coverage is really important to the quality of the
15 section.

16 Q. So on the org chart it says that the food editor position
17 is reading right now is filled by Lauren Cusimano, hire date
18 January 2, 2019.

19 A. Correct.

20 Q. So just over a year ago.

21 A. Just a year, yeah.

22 Q. Just a year. So who was the food editor before her, do
23 you recall?

24 A. Yes. It was Chris Malloy.

25 Q. Does Chris Malloy still have some work that he does for

1 have a home on that page.

2 Q. Right.

3 A. And ideally she will update it each year. I mean it will
4 be an ongoing project for her to helm every year.

5 (Employer's Exhibit 13 marked for identification.)

6 Q. BY MS. RAMIREZ: I'm handing you what's been marked as
7 Employer's Exhibit 13. Can you tell us what that is?

8 A. The first page?

9 Q. Yes.

10 A. The first page is -- this was an email that came from
11 Stuart Warner, who was the editor-in-chief of Phoenix New Times
12 at the time in October of last year. He sent it to Andy and
13 Andy shared it with me. It was he was excited to tell us that
14 Lauren had stepped up to -- with her thoughts about a best
15 practices document for food slide shows.

16 So I guess she had noticed that the quality was varied and
17 she wanted to establish good practices. And that she had done
18 this of her own accord. He brought it to our attention which I
19 was happy about, because it, you know it would have a bearing
20 for others as well. But it was just -- it was just Stuart
21 bragging on Lauren and saying, hey, she's really stepped up
22 here and is thinking about the company as a whole.

23 Q. Is this something that was -- she did it for Phoenix, but
24 have you then used it at other -- some of your other companies?

25 A. I don't know that. I can't speak to that. Certainly, I

1 would if -- I don't know how this was resolved. And he says
2 that it's just a draft and she's asking for suggestions. So it
3 may well have gone out or she may still be working on it.

4 Q. Then the second page, can you tell us what that is?

5 A. That is a post on the food vertical in Phoenix. It's
6 Lauren has been hired. She's just started and so she's
7 announcing her hire, and soliciting freelancers, which
8 absolutely is what she should be doing. And saying freelancers
9 must be prepared to pitch their own story ideas, take photos,
10 and be open to assignments from the New Times food editor, me.

11 Q. Just so that we know, because this is I think the first
12 exhibit --

13 A. Right.

14 Q. -- that we are showing kind of how the New Times website
15 looks like.

16 A. Right.

17 Q. Is this how it looks like, a prescreen of it?

18 A. Yes. This is a typical post with a headline, a byline by
19 Lauren, the dateline. It was published. The time it was
20 published. All the social buttons down the left. And the body
21 copy. Also, the related stories. I mean she's in charge of
22 that. That's a really interesting section. So when she
23 publishes a post, she decides, well, what other stories are
24 related to this. If somebody liked this, what other thing
25 might they be interested in. So it's a good peek at how the --

1 HEARING OFFICER ANZALDUA: Any objection?

2 MS. SOTO: This is -- this is all -- these three separate
3 and distinct documents are together just because they all go to
4 the food editor?

5 MS. RAMIREZ: Yes.

6 MR. PRELLER: Yes. If you want them broken down into 13,
7 14, and 15, we can.

8 MS. SOTO: That's fine. No objection.

9 HEARING OFFICER ANZALDUA: Employer's 13 is admitted.
10 (Employer's Exhibit 13 received into evidence.)

11 MR. PRELLER: Just a moment.

12 MS. RAMIREZ: Can we go off the record for a second?

13 HEARING OFFICER ANZALDUA: Yes, we can.

14 MS. RAMIREZ: Thank you.

15 (Off the record from 2:13 p.m. to 2:14 p.m.)

16 HEARING OFFICER ANZALDUA: Go ahead.

17 MS. RAMIREZ: Thank you.

18 (Employer's Exhibit 14 marked for identification.)

19 Q. BY MS. RAMIREZ: Christine, I've handed you what's been
20 marked as Company's Exhibit or Employer's Exhibit 14.

21 A. Yes.

22 Q. Do you -- can you tell us what this is?

23 A. Yes. This is data taken from Foundation, which is the
24 content management system. This particular screenshot shows a
25 new feature, relatively new feature called the edit history.

1 It shows who exactly touched a given piece of content. It
2 shows the progression of who worked on it, and the date, and
3 the time.

4 Q. So if we take the first page as an example, the title
5 "Watch Two Valley Contestants on Worst Cooks in America," is
6 that the title of the article?

7 A. Yes. Well, it could be -- I'm not sure what that title
8 refers to. That could be the title tag or it could be the
9 headline. I mean I'd have to see the post --

10 Q. Yeah.

11 A. -- to know. But it's one of the two.

12 Q. Right. Got it.

13 A. It's one of the fields to be filled out.

14 Q. Right. And then on the bottom where it says edit history,
15 what does that tell us? If you can kind of walk us through how
16 this system works for you?

17 A. Yeah. And I will try. I admit I am not a Foundation
18 user. Okay? I know about these systems, but I don't have to
19 use it because I'm not creating posts.

20 Q. Right.

21 A. So I will -- I will explain the best I can. But this
22 shows that the post was created on December 27, 2019, at
23 2:07 p.m., by Bahar. I don't know who that -- who that is. It
24 must be a freelancer. It was edited or touched by Lauren on
25 January 2nd. Then it went to Jennifer for copy editing. And

1 it was -- it was bounced back to Lauren the next day. There
2 may have been something to be fixed or some extra thing, but it
3 was confined between the two of them.

4 Q. That would mean that then after the last touch that shows
5 January 3rd, that would have gone to print -- or not to print,
6 to posted?

7 A. To publish, yeah.

8 Q. To publish. If you can just flip, just look through them.
9 Are these all about the food vertical?

10 A. They appear to be all food related, yes.

11 Q. Yes, okay. Just so that we're clear, also on the top part
12 here is Bridget Thomason. That's your project coordinator.

13 A. That is correct.

14 MS. RAMIREZ: I would like to move Employer's 14 to the
15 record.

16 HEARING OFFICER ANZALDUA: Any objection?

17 MS. SOTO: I'm going to just go through all of it.

18 MS. RAMIREZ: Yes.

19 VOIR DIRE EXAMINATION

20 Q. BY MS. SOTO: Ms. Brennan, you said you are not a
21 Foundation user?

22 A. I am not.

23 Q. This is from Foundation?

24 A. It is.

25 Q. Who prepared this document?

1 A. Who made the printouts?

2 Q. Yes, the printout.

3 A. Yes. Bridget, because she has admin access to the program
4 and so she did that. I could not do it, myself.

5 MS. SOTO: Okay. No objection.

6 HEARING OFFICER ANZALDUA: Employer's 14 is admitted.

7 (Employer's Exhibit 14 received in evidence.)

8 DIRECT EXAMINATION (cont.)

9 Q. BY MS. RAMIREZ: So I'm going to turn your attention now
10 to the culture editor, so the vertical for the culture. It's
11 culture and can pass as both art and music?

12 A. Music, yes. That's correct.

13 Q. Yes. So if you -- if you were to describe again just
14 briefly what does the culture editor do?

15 A. He determines the direction and substance of those two
16 verticals. And chooses freelancers to either assigns them
17 pieces to write or accepts their ideas, and pays them from his
18 freelance budget. Uses his judgment and expertise to create a
19 vertical that will be appealing -- that he believes will be
20 appealing to the readership.

21 Q. It shows here that Jason Keil is currently at the job. He
22 was hired July 29, 2019. Is that correct?

23 A. Yes.

24 (Employer's Exhibit 15 marked for identification.)

25 Q. BY MS. RAMIREZ: I'm showing you what's been marked as

1 Q. Okay. Thank you.

2 HEARING OFFICER ANZALDUA: And just to --

3 MS. SOTO: Oh, I'm sorry.

4 HEARING OFFICER ANZALDUA: Just to clarify, you're not
5 aware of any job descriptions regarding the layout editor?

6 THE WITNESS: No.

7 HEARING OFFICER ANZALDUA: Employer's 19 is admitted.

8 MS. RAMIREZ: Thank you.

9 (Employer's Exhibit 19 received in evidence.)

10 DIRECT EXAMINATION (cont.)

11 Q. BY MS. RAMIREZ: Christine, does the creative director of
12 print, Lindsey, does she have a budget for photography or
13 something like that?

14 A. She does. She has a freelance budget, too. She can use
15 it to select a photographer or an illustrator to produce work
16 for the cover. She can use stock art to design a cover
17 herself. Any combination that she wants.

18 Q. So now I'm going to switch gears and talk about the
19 fellowship program. So in the org chart, we know that there is
20 -- there are two fellows currently in Phoenix. Can you
21 describe what the fellowship program is about?

22 A. Sure. This was an idea that we had 20 years ago. I think
23 it started in 2000 or '99, somewhere around there. We wanted
24 to create a program in our company that would give
25 opportunities for real work experience. In other words,

1 actually reporting and writing, not just being an assistant to
2 someone, or doing research for another reporter. But real
3 hands-on experience for college graduates, either undergrad,
4 people who had gotten their undergraduate degree, or had a
5 master's degree, or even who had maybe a small amount of job
6 experience and were interested in our industry. And so we
7 created fellowship positions, which are a 6-month term.

8 (Employer's Exhibit 20 marked for identification.)

9 Q. I've handed you Employer's Exhibit 20. Is this -- what is
10 this?

11 A. This is from the Voice Media Group website. That's our
12 corporate website. And it is -- this is copy that Andy wrote,
13 because he's in charge. I guess I didn't say that.

14 Q. Yes.

15 A. Andy's in charge of this program and always has been. He
16 wrote this description for our website to advertise the
17 fellowships.

18 Q. If somebody goes to the voicemediagroup.com website, they
19 can click on fellowships and this is what they would see?

20 A. Right. They could get the instructions for how to apply.
21 But most fellows apply through the university. So the other
22 component here is that I budget corporately for travel money
23 for Andy. So throughout the year he will travel to the major
24 journalism schools, Columbia, Northwestern, Missouri, and
25 there's one in Texas, too, wherever he thinks he will have good

1 luck finding qualified people.

2 He has developed contacts at those journalism schools over
3 the years. And he'll go -- he'll tell them in advance that
4 he's coming and they'll post something on the -- the schools
5 have career offices and they'll post something and say Andy
6 will be in town from Voice Media Group. If you're interested,
7 he will interview you. Prepare a packet of your stuff. So he
8 will go to the school and he'll spend an entire day or however
9 long he needs to. He'll sit and talk to young journalists, and
10 interview them, and consider them for fellowships.

11 Q. So is this a corporate program or a Phoenix New Times
12 program?

13 A. It's a corporate program. And but if someone is --
14 someone can apply for a fellowship at a particular paper.
15 Students often -- they say they prefer one city to another, so
16 there's that component. Fellows are not always budgeted in a
17 particular city.

18 Q. Then the fellowship program is supposed to be how long?

19 A. 6 months.

20 Q. Regarding these, it says here it's paid \$500 per week. Is
21 that correct?

22 A. \$500 a week and benefits.

23 MS. RAMIREZ: So I would like to move Employer's 20 to the
24 record.

25 HEARING OFFICER ANZALDUA: Any objection?

1 MS. SOTO: No objection.

2 HEARING OFFICER ANZALDUA: Employer's 20 is admitted.

3 (Employer's Exhibit 20 received in evidence.)

4 Q. BY MS. RAMIREZ: Before I forget there is -- on the -- on
5 your website, on the Voice Media Group website, on the
6 fellowship, it says the fellowship program began 1999 and it's
7 been about 56 people have been hired as staff writers so it's
8 64 percent. Is that right?

9 A. That is Andy's calculation and I trust his calculation.

10 Q. Yeah, okay.

11 A. I did not do it myself, but it sounds right.

12 Q. So to your knowledge are fellows temporary employees or
13 can they reasonably expect to be hired full-time once their
14 fellowship is up?

15 A. Well, they are temporary employees. It's a term of 6
16 months. They might be hired I mean if we -- if there was an
17 opening, and if the fellow was interested in that opening, and
18 if the editor-in-chief was interested in having them in that
19 position. If all those things fell into alignment then they
20 might move into a full-time job. But there is no guarantee of
21 that.

22 (Employer's Exhibit 21 marked for identification.)

23 Q. BY MS. RAMIREZ: I've handed you what's been identified as
24 Employer's Exhibit 21. Can you tell us what this document or
25 this report is?

1 Q. So I'm going to just ask you point blank. Based on your
2 experience as at the Phoenix New Times and in your experience
3 working in the newspaper, and in the newspaper industry for 40
4 years, if you look at the org chart, who do you consider is a
5 manager at the Phoenix New Times?

6 A. Well, the managers are that -- the strip of people -- you
7 know the section editors are clearly managers. They're driving
8 their verticals. I've invested them with the authority to do
9 so. I need them to do so. I consider them managers.

10 Also, I mean Bri, she operates so independently and is --
11 she's a decision-maker. All of these people are decision-
12 makers, you know. As well as Jennifer, I mean the -- well, I
13 guess that's five. The five of them, they -- I rely on them to
14 use their judgment and discretion to do the high quality work,
15 and oversee the operation, and make the decisions that a small
16 shop requires, too. We're so small. I mean we've got to have
17 people who are invested with authority and use it.

18 MR. PRELLER: Mr. Hearing Officer, we have nothing
19 further. But we've now been going for an hour and a half
20 straight. Could we have a bathroom break before beginning
21 cross?

22 HEARING OFFICER ANZALDUA: Yeah. I think it's a good time
23 to take a break about 10 minutes. So about 3:05 return. Off
24 the record.

25 (Off the record from 2:56 p.m. to 3:11 p.m.)

1 A. I don't know what that is. I mean what is Phoenix New
2 Times judgment? They're exercising their judgment and in the
3 position of a decision-maker. They determine -- there is no
4 Phoenix New Times food vertical. There is the food vertical
5 that Lauren Cusimano creates for Phoenix New Times. There is
6 no set role. It is what she makes it. She is -- she is in
7 control. And if she would leave then the next person would
8 come in and that food vertical would be a very different thing.
9 Not better or worse, just different. So it's her decision-
10 maker, as well as her expertise that make it what it is. She
11 is in control of that -- of that vertical.

12 Q. Okay. If you can please turn to Exhibit 14? I apologize.
13 Can you please start at Exhibit 10, not 14. But keep 14,
14 because you will be using it. It says the description of
15 Employer Exhibit 10, which is the for example job description
16 that was posted when you were hiring for a for example. It
17 says, "Phoenix New Times is looking for a for example who will
18 work with our lead food critic." Is that Chris Malloy?

19 A. It is.

20 Q. Can you explain the difference between the lead food
21 critic, Chris Malloy, and the food editor?

22 A. You mean in terms of job duties or --

23 Q. Yes.

24 A. Chris Malloy writes restaurant criticism, which is a very
25 old school thing. I think as I testified before, in the old

1 days we employed full-time salaried restaurant critics. But
2 now that position is a freelancer. So he reports to the food
3 editor and Lauren edits his food reviews. He will work with
4 her and he will keep her informed of what she is -- of what he
5 intends to review.

6 And they need to have a -- they need to have a close
7 relationship because she will be writing about different
8 restaurants or assigning stories about different restaurants
9 for the food vertical and there will inevitably be overlap. So
10 there needs to be good communication between the two of them
11 besides her editing his copy. And he's going to -- he's going
12 to provide some knowledge. He may have gone to a restaurant
13 that she hasn't been to yet and so there is a certain sharing
14 aspect there.

15 Q. If you can now turn to Exhibit 14, please?

16 A. Okay.

17 Q. The edit history. It goes in reverse chronological order.
18 Right?

19 A. Yes.

20 Q. The last date, time, and person that shows up on the edit
21 history, would that be the -- would that be the person who
22 authorized the posting?

23 A. I think so. I mean I can't really shed more light on this
24 process because I said I don't -- I don't use Foundation. I
25 don't even have an ID to get in. So I know about this edit

1 THE WITNESS: Right.

2 HEARING OFFICER ANZALDUA: -- and the creative director of
3 print, which of them have authority to hire Phoenix New Times
4 employees, if any?

5 THE WITNESS: Which of them have authority?

6 HEARING OFFICER ANZALDUA: Right.

7 THE WITNESS: By employee do you mean a part-time
8 employee?

9 HEARING OFFICER ANZALDUA: Yeah, part-time, full-time, a
10 Phoenix New Times employee.

11 THE WITNESS: Okay. Well, I mean the culture editor
12 already hired a part-time employee. He hired -- I can't
13 remember her name. Barbara. And the food editor could do the
14 same if she wished to spend her money that way. I mean if she
15 said to me I want an intern like Jason has and I want to use my
16 funds that way, and she found somebody, that's fine. There
17 aren't enough funds available to hire full-time employees.
18 That's why I was asking what you meant by employee.

19 There would be -- the social media editor is hard for me
20 to answer because there's no reason for her to hire someone.
21 There's no -- I can't envision a situation where we'd say, hey,
22 you hire an employee, because it's kind of a one-woman show
23 there. Does that answer your question?

24 HEARING OFFICER ANZALDUA: It does. So the only example
25 that you can point to as far as you're concerned is the culture

1 editor hiring the intern?

2 THE WITNESS: Yes. I mean I can -- I can envision a
3 situation so what if the -- what if the restaurant critic quit.
4 That might be a situation where Lauren would -- I think she
5 would make that hire in conjunction with the lead editor. He
6 might really rely on her for that, if he didn't have food
7 knowledge and especially being new to Phoenix. And she
8 supervises. I mean that person reports to her and she edits
9 that person. So I don't know if that answers your question.

10 HEARING OFFICER ANZALDUA: Are you aware of any of them,
11 again I'm just talking about the social media editor, culture
12 editor, food editor, creative director of print, have fired or
13 discharged any employees that you're aware of?

14 THE WITNESS: They could well have dismissed or chosen not
15 to use freelancers and I wouldn't know about it. That is
16 within their purview. If someone under performed, or didn't
17 follow directions, or created any sort of distrust with the
18 editor, the editor would be perfectly capable and would have
19 the authority to say you know what, I'm not using you anymore.
20 It's not working out. Your work is not up to my standards.

21 HEARING OFFICER ANZALDUA: But sitting here today you're
22 not aware of any specific examples of that?

23 THE WITNESS: I would not know about that, no.

24 HEARING OFFICER ANZALDUA: Are any of those individuals,
25 again the social media editor, culture editor, food editor,

1 basic editorial functions that you referenced earlier about the
2 analytical, the aesthetic, the marketing part to their work?

3 THE WITNESS: To work they've already done?

4 HEARING OFFICER ANZALDUA: Correct.

5 THE WITNESS: Not work they've written themselves, but
6 work they have already edited?

7 HEARING OFFICER ANZALDUA: I guess to both. Like to work
8 that they've done themselves, like if they wrote an article, or
9 to something that they've edited from a freelancer or staff
10 writer.

11 THE WITNESS: Sure. So let's take the case of one of
12 those editors, food or culture, writing their own piece. As I
13 testified, everybody needs an editor. And he could certainly
14 do that. Somebody else could do that. But he could take that.
15 He has the discretion to edit as he sees fit.

16 But as far as the work that the food and culture editors
17 have assigned to their freelancers, they do the editing work
18 and they are responsible for that. If somebody else has to
19 come in and do further work, then we have a problem of work not
20 getting done, the position not being executed as designed.

21 But we expect the food and culture editor to apply those
22 editing principles that I described to all of the assignments
23 that they make to their freelancers. It's their responsibility
24 to get that copy into shape for publishing. That's their --
25 that's their job.

1 we have refined it, and refined it, and refined it to keep it
2 as simple and pain-free as we can make it for all of the
3 editors. And I think we've hit on a system here that is
4 reliable. So it is done like clockwork. It is every week.

5 HEARING OFFICER ANZALDUA: Are those editors that we've
6 been referring to, are they responsible for establishing the
7 production of articles or scheduling deadlines?

8 THE WITNESS: I think so.

9 HEARING OFFICER ANZALDUA: They --

10 THE WITNESS: You mean --

11 HEARING OFFICER ANZALDUA: They set their own deadlines
12 for their vertical or is that set by someone at a higher level?

13 THE WITNESS: I don't know that. I have to say that,
14 because I'm not here. They do select which of their posts they
15 want to be in the print issue every week.

16 HEARING OFFICER ANZALDUA: Okay, I'll get -- I'll get back
17 to it.

18 THE WITNESS: Okay.

19 HEARING OFFICER ANZALDUA: Are any of those editors
20 involved in training of employees or supervisors?

21 THE WITNESS: They may be. I mean we'd have to ask Jason.
22 So for example the intern he just hired, is she going to work
23 on -- in the content management system. If so, he would need
24 to find a place for her to work at the office. He would need
25 to train her in the content management system. He'd need to

1 get her set up. And the same with if we -- say we hired a new
2 restaurant critic, Lauren would do the same thing so that that
3 person could function within our system.

4 HEARING OFFICER ANZALDUA: I'm going to ask you a few
5 questions referring back to your prior testimony. You gave the
6 example of a policy issued in regards to sexual misconduct
7 stories. Are there any other examples of policies that you
8 might have issued to your editors-in-chiefs?

9 THE WITNESS: Can you give me like an example, job my
10 memory? Like what kinds of -- I'm tired. I'm not thinking as
11 expansively as I might otherwise.

12 HEARING OFFICER ANZALDUA: Was there any political issues
13 that you had them look out for or that you want to be notified
14 of or --

15 THE WITNESS: Political issues?

16 HEARING OFFICER ANZALDUA: If nothing comes to mind,
17 that's fine. You can just say you don't recall at the time.

18 THE WITNESS: I don't recall any.

19 HEARING OFFICER ANZALDUA: The content for the weekly
20 newspaper is chosen by each editor for their vertical. Is that
21 correct?

22 THE WITNESS: Yes.

23 HEARING OFFICER ANZALDUA: Do you know how it's chosen?
24 How they decide which stories to choose?

25 THE WITNESS: The one they love best.

1 was during the copy editing discussion.

2 Q. Yes.

3 A. When we were talking about AP. I think it was Union
4 counsel's question about AP style and what we use. And so just
5 to -- you want me to clarify that?

6 Q. Yes.

7 A. Okay. Well, AP style is very traditional and it's what
8 daily newspapers use. By eccentric, maybe that was too strong
9 a word, it's we went the other direction. We went in a more
10 literary direction. So I think I mentioned the Chicago Manual,
11 words into type, these are style manuals, very thick books, but
12 they are directed more at magazines.

13 But basically I just want each city to have its own style
14 and be consistent. That's the thing. That if you're going to
15 do this, if you decide that this is the way you want to
16 abbreviate this, or spell this out, or whatever, just have
17 everybody on your staff know what your style is and just be
18 consistent article to article. Phoenix does not have to be
19 consistent with Denver or Miami in terms of style. It's an in-
20 house decision.

21 Q. So thank you for that. There was one question about the
22 food editor and I just wanted to clarify for the record have
23 you had a full-time writer under the food vertical at some
24 point in the past, like a full-time employee?

25 A. Under the food editor?

1 Q. Under the food vertical.

2 A. Oh, okay.

3 Q. Other than the food editor, have you had any full-time
4 employees under the food editor or the food vertical?

5 A. Well, we used to have -- maybe I didn't explain this well,
6 yesterday. So the progression was restaurant critic. In the
7 old days that used to be a full-time salaried position. Over
8 time, that became part-time and the full-time position went to
9 a food blogger. We would have a food blogger who was just
10 writing about food and was on staff. Eventually, that
11 transformed into the food editor, the person who is making the
12 decisions and then assigning the freelancers. Does that answer
13 your question?

14 Q. Yes. Thank you. And when the restaurant critic went to
15 part-time, then eventually from part-time it went to freelance.
16 Is that right? The food critic, the --

17 A. Well, I use those words interchangeably and I don't know
18 the import of that. I mean freelance, I meant now they are an
19 independent contractor. They're a freelancer. And I don't
20 know, is that equivalent to part-time?

21 Q. Well, what I was -- what I was going to is freelancers are
22 not on your payroll and part-timers are on your payroll. So I
23 was wondering when the transition went from being on the
24 payroll to being an independent contractor.

25 A. Okay. So it's then I misused the word part-time and it

1 went to independent contractor status.

2 Q. When we talked yesterday about budgets for the
3 freelancers, do you tell the editors what to pay the
4 freelancers?

5 A. No.

6 Q. Do you tell them how to use their budget?

7 A. No. They just need to spend it.

8 Q. Is there anything that you could in your experience
9 distinguishes the Phoenix from any other local independent news
10 source, anything that's very specific to the Phoenix? I don't
11 know if it's your cover on your weekly or anything else that
12 you would think this distinguishes us from others in the area.

13 A. From competitors in the local market?

14 Q. No -- yeah, from like your competition in terms of news
15 source.

16 A. Right. Well, I don't know the local. I don't live here
17 in this market.

18 Q. Okay, that's fine.

19 A. I mean Phoenix New Times has always prided itself on being
20 -- to being publishing quality work. I mean all that -- all
21 the emphasis we put on the literary style, and the long form
22 journalism. You know we're also pretty irreverent when that's
23 called for, not all the time obviously. But we like to publish
24 stories that make people laugh out loud and we've done a lot of
25 that. Such as the current cover story, which is pretty darn

1 A. Well, it's -- I would say yes, except there are exceptions
2 to that where they could write for another vertical. In
3 particular, they've done some stuff for the cannabis vertical,
4 which I also oversee.

5 Q. So forgive me, I'll rephrase. Do the fellows exclusively
6 write for you as the news editor, overseeing the news and
7 cannabis verticals?

8 A. Yes. But there could be exceptions to that. So, yeah.

9 Q. Okay. And to your knowledge, are the fellows temporary
10 employees or --

11 A. Yes.

12 Q. Can they reasonably expect to be hired full-time when the
13 fellowship ends?

14 A. I would say no.

15 Q. Under what conditions would you expect a fellow to be
16 hired full-time at the end of their fellowship?

17 A. I mean from my point of view it would be if there is a job
18 opening basically. And so I would hear about that from
19 corporate. I wouldn't necessarily think that they are going to
20 be hired unless I've heard in advance that that is a
21 possibility or will happen.

22 Q. Have you ever promised a fellow that they would be hired
23 permanent when there was in fact no current vacant staff writer
24 position?

25 A. No.

1 critic.

2 Q. When you say he migrated to food critic, what do you mean
3 by migrated to food critic?

4 A. He had been the food editor before and had been my editor
5 as I was a freelancer. He left the position to become -- to
6 get another job but in tandem with becoming the restaurant
7 critic. And then I took over as food editor.

8 Q. Why -- correct me if I'm wrong, I think you said you --
9 you are not -- you don't know for sure what contract if any he
10 signed to be food critic?

11 A. I'm not sure what contract he would have signed, if they
12 were the same or different.

13 Q. He contributes to the food vertical?

14 A. He does.

15 Q. How often does he contribute to that?

16 A. It comes in waves. For instance, this week he will have
17 submitted two stories for the food vertical. There are times
18 when he is working on something else or working on a larger
19 story that requires more reporting. So his contributions could
20 be light that week. Or he could be on a real tear and give me
21 a couple of stories a week. There's no set number.

22 Q. And I know he's writing on food. But what specifically is
23 he writing on?

24 A. Well, he does restaurant reviews, number one. Secondly,
25 he covers unique restaurants that he finds. He is really into

1 familiar with his contract?

2 A. Only because he took over as food critic before I had
3 taken over as for example. So whenever it was discussed or
4 ironed out would have been before I took over the position as
5 food editor.

6 Q. Do you have authority to say -- well, let me ask you first
7 do you have authority to select which freelancers you want to
8 use?

9 A. Yes.

10 Q. You do. Do you have authority to say that you no longer
11 want to use the stories or the services at all of the food
12 critic, Mr. Malloy, specifically Mr. Malloy?

13 A. Specifically Chris, I'm not too sure. I'm sure I could
14 voice -- if I were unhappy with him for whatever reason, I'm
15 sure I could voice to David, for instance, that I'm no longer
16 happy with his work and I could possibly start campaigning for
17 someone else I may have in mind for the position. If I were
18 unhappy with Chris' work, I could certainly stop him from
19 contributing to my vertical.

20 But as far as the restaurant reviews, I believe that's an
21 entirely different subject. His budget comes from a different
22 place. I'm not sure if I would have the authority to remove
23 him from the restaurant critic position.

24 Q. You mentioned an interesting point that I had not picked
25 up on before. The food vertical has a restaurant review --

1 Q. -- series as well? What did your edits consist of?

2 A. Standard reading through, checking for, standard
3 proofreading so to speak. And then anything structural or
4 anything that didn't make sense, I would have to revisit with
5 him on for explanation.

6 Q. Did you do that for that particular series?

7 A. Yeah, yes.

8 Q. You mentioned earlier that -- well, I asked you earlier if
9 you were unhappy with his product that he was giving you or for
10 whatever reason, it doesn't just have to be that you're unhappy
11 with it, but that you did not want him in the food vertical
12 anymore and you said, well, you could try campaigning. What
13 would have happened if you just said that's it, no more -- no
14 more Chris Malloy contributing to the restaurant -- the
15 restaurant review, I want somebody else. Who would you say
16 that to?

17 A. David, I believe. I mean that would be my immediate
18 editor. So if I were for whatever reason unhappy with Chris'
19 work, I could certainly say you're no longer contributing to
20 the food vertical. However, if I wanted to also move him from
21 the role of restaurant critic, I am not sure if I would have
22 authority to do that. So I would talk it out with my immediate
23 editor.

24 Q. In your mind, does he own the restaurant review?

25 A. I mean he is -- that is his specific role. It's even in

1 our masthead in the paper, food critic, Chris Malloy. So he
2 certainly would be the only contributor, similar to a series.
3 If someone else -- I've had writers get a little confused and
4 say I would love to review a restaurant for review, I would
5 say, well, that's not really your role. So when I have -- I
6 often say to writers who try to use words like, oh, it tastes
7 so good, or it's so delicious, I have to give them a talking to
8 and say we don't -- we don't get to wave around our opinion of
9 the food. We leave that to the restaurant critic. So it's
10 definitely only his area specifically.

11 Q. All right, thank you. Do you -- do you have authority to
12 hire staff? I'm sorry, did I already ask you that?

13 A. No. I don't think so.

14 Q. Other than freelance writers, do you have authority to
15 hire staff, like people who would be on VMG's payroll or
16 Phoenix New Times' payroll?

17 A. No.

18 Q. Do you have authority to fire staff?

19 A. No.

20 Q. Do you have authority to receive wage increase requests?
21 Like if somebody on staff, anybody wanted a --

22 A. Oh, no. I believe that would all go to David.

23 Q. Do you have anybody other than freelancer writers and Mr.
24 Malloy reporting to you, if you -- aside from whether freelance
25 reporters and Mr. Malloy report to you in the sense of the

1 editor for that. But because eventually it was discovered that
2 the content of the article they'd be working on has more to do
3 with the news because it's crime related, then it usually
4 floats back over to Ray, which is kind of currently happening.

5 Q. Who has the final say as to where that article -- where
6 that article should end up with which editor?

7 A. I would think David would make that final decision.

8 Q. When was the last time you had some -- a staff writer
9 contribute to the food vertical?

10 A. It would have been last year. It would have been last
11 fall.

12 Q. Fall 2019?

13 A. Fall 2019. I'm sorry, I can't be more specific. If I --
14 if I could look, I can read the date and time. But I believe
15 it was something like maybe early October, late September, a
16 Burger King served a raw chicken sandwich to a woman and one of
17 the staff writers wrote about it.

18 Q. Did that social worker pitch the idea to you to write
19 about the Burger King incident?

20 A. Yes.

21 Q. And did you have to edit that piece?

22 A. Yes.

23 Q. And having that piece submitted to the food vertical, how
24 often did you have to meet with the staff writer about that
25 piece?

1 and I'm catching inconsistencies, so please keep a better eye
2 on things. And she doesn't spotlight any specific editor or
3 highlight anything. But she is -- she will let me know that if
4 she's edited a piece and it just had the same error over and
5 over again, she will let me know to remind that writer that
6 that's not our style, or that she caught something that was a
7 consistency and she'll re-remind me that that's not our style.

8 Q. Right. Because she may tell you that you have to remind
9 the writer, but you're the editor so she's really reminding
10 you --

11 A. Right.

12 Q. -- that you need to catch that. Right?

13 A. Right. Which happens. It's a numbers game with the
14 amount of stories we put out. Every once in a while that will
15 just have to happen -- not have to, but it does.

16 Q. How is -- when you write articles, how are those articles
17 assigned -- are they assigned or do you just come up with your
18 own ideas?

19 A. I would come up with my own ideas.

20 Q. Like a freelancer has to pitch to you, do you have to
21 pitch to somebody?

22 A. Yes. I put out calls to all my writers all the time
23 saying I need someone to round up a list of Valentine's Day
24 specials happening at restaurants. And I would disperse that
25 to all of my freelancers, and first come first serve, who

1 responds would get the assignment.

2 Q. I'm asking, however, things that you're going to write.

3 A. Oh, I'm sorry.

4 Q. That's fine. Things that you're going to write, do you
5 need to propose the idea to somebody or do you just say this is
6 what I'm writing and you don't have to propose it to anybody?

7 A. I just say this is what I'm writing. I do obviously float
8 a few ideas past my colleagues to see, to get their thoughts or
9 their feedback. If I wanted to write a cover story or a
10 feature that would be a little different. I would go and talk
11 to somebody about that to see if I could create something for
12 the -- for the cover story.

13 Q. Who would you have to talk to for the cover story or
14 feature?

15 A. David.

16 Q. When you discuss your ideas with co-workers, is it during
17 one of the meetings, either the Monday or Friday meeting?

18 A. Yeah, the Monday or Friday meeting. But I also would be
19 free to just walk into his or her office and discuss an idea,
20 and see what they think.

21 Q. Do you work under deadlines?

22 A. So to speak. We have a daily deadline of 4:00 p.m. where
23 we need to get our stories prepared for the following day.
24 Other than that, I have my internal deadlines as in I have a
25 series I like to put out every month so I like to run that

1 sometime near the 15th, as close as I can get it. So I have
2 personal deadlines that I try to meet.

3 Q. That series, would it be the one that Chris Malloy
4 contributes to as well?

5 A. That would be my series. It's a series on food waste that
6 I try to get -- I try to offset with Chris' series so that
7 every 2 weeks we have a new installment of one of our series.

8 Q. So you have a daily deadline of 4 o'clock. Who
9 established that deadline?

10 A. That was recently established by David.

11 Q. Do staff writers have to adhere to that 4:00 p.m.
12 deadline?

13 A. I do not believe it applies to news, as news is ongoing.
14 So I know that some of the writers are working late and trying
15 to get an update to a story or trying to get a story filed as
16 fast as possible in order to be competitive with our paper. So
17 I don't believe that applies to news. I could be wrong, but I
18 believe that applies to just the vertical editors.

19 Q. So you think it might apply to the culture editor, to
20 Jason?

21 A. Yes.

22 Q. Does it apply -- would something like that apply to the
23 social media editor, to Bri?

24 A. No.

25 Q. Or would -- I'm sorry, what did you call Bri, the

1 A. They can.

2 Q. They could, yeah, they can.

3 A. They try sometimes.

4 Q. How do you obtain these freelancers?

5 A. It varies. When I first started as food editor, I put out
6 an article asking for contributors and I sifted through every
7 single one of their emails to find people who had -- I skewed
8 more toward a journalism background and extended an offer to a
9 small group of writers, a few of which have carried over till
10 today.

11 Q. I'm sorry, to?

12 A. A few of which have carried over till today. And on the
13 other end, people are referred to me. Like colleagues in the
14 wild have met someone who say that they would love to write for
15 food and they mention my name, give them my contacts, and I'll
16 hear from people randomly. I'll get people who find that old
17 article that I put out last year and reach out. And then
18 sometimes I just happen to run into someone who has a
19 journalism background and wanted to write for food, and then I
20 extend an offer for them to write a story or two, see how it
21 goes.

22 Q. Do you when you -- when you obtain a freelancer that has
23 not worked for the Phoenix New Times before, do you need to get
24 approval of that person before you extend an official offer to
25 freelance with Phoenix New Times?

1 A. No. I just vet their work, check out their resume, see
2 how they write, see how they act even in email, and just kind
3 of use my best judgment.

4 Q. When you became food editor did -- were there already
5 freelance, people freelancing under that vertical?

6 A. Yes. A few were still on staff from before.

7 Q. Did you keep those people?

8 A. I did.

9 Q. If you did not want to, did you have that right to say no?

10 A. Yes. Yes, I did.

11 Q. Did you use that? Did you --

12 A. I almost did. And then she ended up moving to Chicago
13 anyway, so it kind of luckily worked itself out.

14 Q. If you extended an offer to a freelancer, could somebody
15 -- say David, could he overrule that and say no?

16 A. I'm sure he could.

17 Q. But that's not happened?

18 A. That's not happened. David is pretty new. But even with
19 our editor before, Stuart, if he were to say let's not use this
20 person, I certainly wouldn't puff up my chest and say I'm using
21 him or her anyway. I'd probably respect the decision of the
22 editor.

23 Q. Who determines the freelancer's rate of pay?

24 A. I do.

25 Q. What do you base your decision on?

1 A. The amount of work he or she has put in. And the amount
2 of editing I had to put in.

3 Q. So the rate is determined after --

4 A. Yes.

5 Q. -- the product is turned in?

6 A. Yes.

7 Q. I'm sorry for interrupting. You said it depends on how
8 much editing?

9 A. How much reporting I know was put into it, how much
10 editing I in turn had to do, and then just follow standard
11 practices of what I usually pay someone. I try to be as
12 consistent as possible.

13 Q. When you began as food editor and you had freelancers that
14 were already there prior to your hire, is that the same process
15 you followed after you were food editor in terms of paying
16 them? The same process you just described now, did you -- in
17 other words, did you have the authority to determine how much
18 they would get paid despite of what they had been paid before
19 your arrival?

20 A. Yes. Our budget changes every year. So if I had started
21 with a clean slate and was paying people based on my own
22 determination, if someone balked and said so-and-so paid me
23 differently before, I simply had to say our budget is on a year
24 by year basis so things are different now.

25 Q. So you have a budget. Do you establish your budget?

1 A. Right.

2 Q. Would that have cost a little bit more because it involved
3 a little bit more reporting or not?

4 A. That's usually what he gives me. He does a substantial
5 amount of reporting per story, so he -- that would have fallen
6 under a story that I would have automatically paid him \$100
7 for.

8 Q. 100, okay. All right, thanks. We talked about kind of
9 that Chris -- you used Chris. Chris was there before you, when
10 you got there. And he knows the voice of the food vertical, so
11 you don't have to worry too much about using him.

12 A. Yes.

13 Q. For those of us who don't work in the newspaper industry
14 and especially under food vertical, what would you -- how would
15 you define what is the voice of the food vertical at the
16 Phoenix Times, not anywhere else but in terms of your work?

17 A. It would be our voice is certainly -- we're alternative
18 media, so we are allowed to maybe make a joke, be sarcastic.
19 We certainly don't read like a straightforward newspaper. We
20 certainly don't read like a Wikipedia article. We're allowed
21 to have a little more personality in our content.

22 Q. Got it.

23 A. We're encouraged to have more personality in our content.

24 Q. Got it, okay. That makes sense. You mentioned an article
25 that was -- I think you wrote about food waste.

1 A. Correct.

2 Q. So is that more like type of the voice that you're talking
3 about that may be more critical of the community or standards
4 of how restaurants use their food waste?

5 A. In that series specifically, I am much more -- I used much
6 more of my personal voice than I would for any other piece,
7 because that's my name on it. It's my series. So I feel as
8 though if someone had an issue with what I was saying, they
9 could hopefully see the difference between this is my series
10 where I'm -- you know, it's an op-ed so --

11 Q. Yeah, sure.

12 A. It's I'm more professional, though not quite as
13 professional as -- I'm a little more professional in the other
14 food and drink stories that I would write.

15 Q. So that was more of an -- you said that was more of an
16 op-ed article?

17 A. Yes.

18 Q. In what sense, because I don't understand that completely
19 so I want to be sure that I get that.

20 A. So for any story that we'd write for the food and drink
21 section, we would -- it would be straightforward -- as
22 straightforward and objection, whereas --

23 Q. I see.

24 A. -- in this series that has my name on it, I mean every
25 story would have a byline. However, I am -- I could be openly

1 critical about something if I felt need be or make fun of
2 something outright, that sort of tone because it's an opinion
3 piece. So --

4 Q. Okay. On this particular one, was this an article or a
5 series?

6 A. It's a series, a monthly series.

7 Q. Was the Soronan [sic] Arcana --

8 A. That would be Chris' series. That wrapped in December.
9 Mine would be called Table Scraps.

10 Q. Table Scraps, oh, okay. So on the one that he was doing
11 in December was that more of an op-ed or was that more of a
12 reporting?

13 A. That's a good question. It definitely took massive
14 amounts of reporting. I would say it was more of a story-
15 telling series as he was there with his sources in person, so
16 he would have involved himself in the story a little bit more
17 than your typical food article.

18 Q. So there was talk about assignment of work. And I know
19 that you do have a meeting with your freelancers that they just
20 either pitch ideas or just bring some ideas.

21 A. Correct.

22 Q. The one on the Soronan -- I don't know if I'm saying that
23 right.

24 A. Sonoran Arcana. It's okay.

25 Q. Sonoran. Thank you.

1 A. In the two instances that I can think of, I had seen a
2 story that I felt like I could do, that I could turn around
3 pretty quickly and that would make sense for that vertical. So
4 I just approached -- well --

5 Q. What vertical is it?

6 A. -- let me back up for a second.

7 Q. Go ahead.

8 A. Let's just do it on a case by case basis to be clear.

9 Q. Because you've only had two. Right?

10 A. There may have been one other with Doug Markowitz, our old
11 culture editor on like my second day of work. But with a food
12 article, I know the raw chicken sandwich from Burger King came
13 up earlier today. I just saw that on another social media
14 website. I went to Lauren and said are you interested? She
15 said sure. I wrote it in 10 to 15 minutes. And she looked it
16 over very briefly and then we hit publish.

17 Q. Just to back you up, if you can take a look at Employer's
18 Exhibit Number 24? He will hand it to you. Oh, and -- yeah.
19 So I was thinking that this might have been the one you were
20 referring to, but actually this is a different one.

21 A. This is a different one.

22 Q. So just hold onto Exhibit 24 for right now.

23 A. Sure.

24 Q. And you're talking about the food -- the one you submitted
25 to the food editor. So you -- in talking to her about it, did

1 everybody does for you in terms of the editors and those are
2 the ones that we're really interested in today. With the food
3 editor, who is Lauren Cusimano, how would you describe is her
4 job? What is she supposed to be doing for you?

5 A. She runs the food section. So she conceives what -- she
6 solicits pitches from her writers, determines which of them are
7 worthwhile, and pays them accordingly. Edits them. Basically,
8 everything that has to do with food in our papers stems from
9 her vision essentially.

10 Q. Did you have -- if you can -- if can give us an estimate,
11 approximate estimate of how many articles are published under
12 the food editor's section a day?

13 A. A day?

14 Q. Or in a week? I don't know whether it would be better to
15 say a day or a week.

16 A. I think we could say two to three a day, something like
17 that.

18 Q. Does the food editor have a budget for freelancers?

19 A. Yes.

20 Q. Who controls that budget?

21 A. Lauren.

22 Q. Does she have total control over which freelancers work
23 for her, under her -- under her vertical?

24 A. Yes.

25 Q. Does she have any -- total control about how to pay them?

1 Do you remember?

2 A. The first few weeks of my fellowship, and to clarify, he
3 said that Phoenix New Times, the newspaper was doing well.

4 Q. Right. The newspaper, right. I did understand it that
5 way, but thank you. So Phoenix New Times is doing well. That
6 probably means financially. Do you think that that's what that
7 means or not?

8 A. I would assume so. I'm not in those conversations, but
9 that's what it sounded like to me.

10 Q. Did you take that to mean that maybe there would be an
11 opening because of that?

12 A. Yes.

13 Q. Now you said that later on, I think that this is still
14 with Ray --

15 A. Yes.

16 Q. -- a conversation with Ray, that he said he was putting in
17 a good word for you?

18 A. He had said that to me multiple times.

19 Q. When was the last time he said that?

20 A. Gosh, sometime in the last few weeks.

21 Q. Okay. And who was he putting in a good word with?

22 A. I don't know. The word he used was corporate.

23 Q. Corporate. Do you have an expectation of getting hired by
24 Voice Media Group after you're fellowship?

25 A. Not an expectation, but I've been given reason to be

1 hopeful.

2 Q. Okay. And I should have asked you this when I was asking
3 about your interviews. At those interviews, was your end date
4 discussed? Or, actually the interview with Stuart over the
5 phone, because that was the call back interview, if you will,
6 right?

7 A. Yeah.

8 Q. Was your end date, if you were offered the job, was an end
9 date discussed then?

10 A. Not that I recall.

11 Q. Okay. Once you started on September 5th, at that point,
12 what's the process you go through to get hired?

13 A. No one ever told me any sort of process besides just do
14 your best work and impress people.

15 Q. So when you show up, what's the process to get your
16 officially labeled as an employee?

17 A. Got it. It was very minimal. I was given a handbook. I
18 sat with my editor, Ray, for about 20 minutes while he told me
19 how to work Foundation. I didn't get any additional
20 mentorship.

21 Q. Did you work with anybody like who you would believe is
22 human resources to get you going on the paperwork?

23 A. I briefly worked with Kristina Smith, I think her name is,
24 from human resources, signed a piece of paper, got a handbook.

25 Q. Did anyone discuss your end date, your fellowship end date

1 going to Denver, and -- would you still have been interested at
2 that point?

3 A. Yes.

4 Q. Okay. Just double checking. So at that point, you would
5 have expected -- and had that editor-in-chief been in the next
6 interview, and liked you and wanted you, you would then be
7 affiliated with I think it's Westward --

8 A. Um-hum.

9 Q. -- in Denver, not Phoenix New Times.

10 A. Yes.

11 Q. Okay. Just silly, you know, cleaning up issues. And when
12 we're talking about the expectations regarding permanency
13 afterwards for the staff writer position, your testimony was
14 that you did not have an expectation of permanent employment
15 when you applied, right?

16 A. Correct.

17 Q. And that you've had frequent communications with Ray about
18 your end date and potential extensions and -- maybe frequent is
19 the wrong word. You've had multiple communications with Ray
20 about the potential extension, end date, how the end of the
21 fellowship will go.

22 A. We haven't talked at length about my end date.

23 Q. Okay.

24 A. But he has often said I'm going to get you -- I'm going to
25 try to help you find a way to stay.

1 Q. Okay. And -- no, I got you. But I think you also said in
2 passing that he doesn't have the authority to make that
3 decision?

4 A. It doesn't seem like it.

5 Q. Okay. So he's the person you go to try to have him talk
6 to the people above him to try to make that happen?

7 A. Right, he's my direct supervisor.

8 Q. Right. Okay. So he's your direct supervisor. Oh, yeah,
9 that reminds me. Employer's Exhibit 3, you do actually report
10 to someone, correct?

11 A. I believe so.

12 Q. That would be Ray.

13 A. Yes.

14 Q. So that's just something in the system. Okay. Can you
15 look at Employer's Exhibit 1? So you say you report to Ray.
16 If you trace the line up from your name on up, is that a
17 straight line? Is that a direct report line? Is that correct?

18 A. Yes.

19 Q. That's all I want to ask on that one. And you mentioned
20 that Hannah had her fellowship extended.

21 A. Yes.

22 Q. Do you know for how long?

23 A. Initially 3 months.

24 Q. Initially. Do you know if there's -- have you heard
25 anything about it being extended beyond that?

1 Q. Okay. And when did you finish?

2 A. In 2019.

3 Q. So that's the same time as Hannah?

4 A. As Ali?

5 Q. As Ali, I'm sorry. Ali, yes.

6 A. Yes.

7 Q. Okay. And so tell me again how did you learn about this
8 fellowship?

9 A. So a professor in one of my classes recommended that I
10 apply for the program in January 2019.

11 Q. Okay. And then you looked into it?

12 A. Yes. He said, you need to e-mail Andy, and before I did,
13 because I had not heard of the company, Voice Media Group. I
14 had looked on the website at their fellowship opportunity.

15 Q. Okay.

16 A. And it looked like it would be a fantastic fit, just given
17 the direct reporting experience, the possibility of long-term
18 employment, the way that they really seem to want to give us
19 hands-on reporting experience and then I applied by sending a
20 cover letter and my resume to Andy Van De Voorde.

21 Q. Did you apply for other fellowships?

22 A. At that -- yes, I did.

23 Q. And I don't know about your field, but are -- apparently
24 there are fellowships, other internships, or would this be
25 considered an internship?

1 Q. Just from reading the website?

2 A. Yes. Yes. Yeah, three long form feature cover stories
3 and that I would write stories weekly for the publication that
4 I was assigned to, and I'd be paid \$500 a week.

5 Q. Okay. So then you submitted your resume and your cover
6 letter to Anthony by e-mail?

7 A. Um-hum.

8 Q. Did he then contact you?

9 A. Yes, he said I'll add you to the list of -- I'll add you
10 to the roster for in-person interviews.

11 Q. Okay. And then you met him at Columbia.

12 A. Right, him and Tom Finkel at Columbia.

13 Q. Okay. Was it the same day that Ali interviewed?

14 A. I believe it was.

15 Q. So I mean just because you went to the same school, I
16 don't want to assume you knew each other, but did you know each
17 other?

18 A. So actually, yes, but I did not know she had applied for
19 this program. I did not see her on interview day nor to find
20 out that we both had been hired for Phoenix New Times until
21 several months later.

22 Q. Oh, okay.

23 A. Yeah.

24 Q. All right. So during your interview with Andy and Thomas,
25 did they talk about the length of the fellowship?

1 A. I image that they mentioned that it was a 6 month program.
2 I also know that they mentioned that there was a chance of
3 long-term employment.

4 Q. During that interview, did they talk about prior fellows
5 who gained long-term employment with them?

6 A. They did not.

7 Q. Okay.

8 A. If I may elaborate.

9 Q. Go ahead.

10 A. I had a second interview with the specific person who was
11 hiring me on at Phoenix New Times, Stuart Warner, and then he
12 did mention people by name and connected me with two of them to
13 talk about -- two former fellows who had been hired on as staff
14 members.

15 Q. Okay. Let me keep you at the interview with Andy and
16 Thomas.

17 A. Um-hum.

18 Q. Did they talk about -- they gave you details of the
19 program at that point about what you would be doing, your job
20 duties?

21 A. Yes.

22 Q. Okay. And did they -- I know you were offered the job at
23 that time, since it was the first interview, but did they give
24 you a projected start date?

25 A. They said that fellowships usually began in June or

1 extension began January 1st --

2 Q. Okay.

3 A. -- when they extended the offer.

4 Q. I'm sorry. Let me take one other step back. And so you
5 know the fellowship was supposed to be for 6 months. Did
6 anybody ever inform you of what that end date would be, what
7 that translates to? Did anybody from the Company inform you of
8 that date?

9 A. In my moving agreement which provided \$500, to help me
10 move, there was -- January 1st was listed as the final day or
11 that this would happen before January 1st. So I thought that
12 was the end date.

13 Q. And Ali testified earlier about a moving agreement as
14 well.

15 A. Um-hum.

16 Q. So that date there, it was in terms -- was it in terms of
17 reimbursement, like if you did not stick through your
18 fellowship through January 1st?

19 A. Yes.

20 Q. Would you be responsible for paying back or reimbursing --

21 A. Yes, yes.

22 Q. -- the moving expense that had been given to you?

23 A. Yes.

24 Q. Other than that, did anybody ever discuss your ending
25 date?