



Guidelines for Press Passes

We are thrilled that so many people write so passionately about the local theater scene and grateful to collaborate with them to spread the word about our shows. To make press passes available to as many reviewers as possible, while limiting financial losses from complimentary tickets, we are adopting the following guidelines. It is our hope that these principles will allow a vibrant dialogue about theater to flourish in the Bay Area by cultivating a healthy balance between professional critics and citizen journalists. Our goal is to ensure that accurate and insightful information is available in a timely way to our audience and to the wider community.

Qualifications for Critics

To ascertain which journalists qualify for press passes, we rely on the guidelines established by the American Theatre Critics Association:

“Membership is open to all who review theatre professionally, regularly, and with substance for print, electronic, or digital media. ATCA understands ‘professional’ normally to mean you are paid for your reviews and there is some editorial supervision of your criticism – e.g., it is not disseminated only on a personal, unsupervised website. But even such websites may qualify [upon] considering such measures as substance, reputation, and track record. Normally, any applicant must have been a published critic for at least a year.”

An ATCA member – or another writer who meets the above criteria – is generally eligible for press passes when covering the current show for a review that will appear in a qualifying media outlet.

We are eager to support unpaid reviewers as well, so writers who do not meet the ATCA guidelines may also receive passes after consideration of the following qualifications:

- Years of experience in theater journalism, with special emphasis on the individual’s history covering the local theater scene
- Number of reviews published or posted in the past year
- Comprehensive nature of these reviews, from their length to the depth of the critique (i.e., commentary that addresses all aspects of a production)
- Track record of publishing or posting reviews in a timely manner
- An element of civility in the writing and our subjective opinion about the quality of the analysis
- Professional and respectful behavior when dealing with our artists, staff, audience, and volunteers
- Reputation and reach of the recognized and relevant media outlet

GENERAL GUIDELINES

- Press passes are always subject to availability and may not be offered for every show.
- Press passes will only be available for a limited time and may be restricted to opening night or an alternate press performance.
- Tickets will be distributed to members of the media who intend to use the tickets for performance review purposes or for members of the media who intend to do advance feature on the production.
- Passes will not be available for preview performances.
- Generally two tickets will be provided to each reviewer, although this may be limited to one seat under certain circumstances.
- Seating will be at the theater’s discretion.
- Press requests should come directly to the theater’s publicist, not to theatre staff members.

- The theater reserves the right to add or remove individuals from its list at any time for any reason.
- These guidelines may be revised as needed, and exceptions may be made as appropriate.
- All media are expected to send clips and/or links to pre- and/or post-show coverage to kevink@charleszukow.com.

Qualifications for Media Outlets

Print:

- The lead theater critic will generally be invited from any daily or weekly publication in our area with a circulation exceeding 20,000. Other publications will be considered on a case-by-case basis, with special consideration given to periodicals whose readership resides in the immediate community where the theater is located.
- Whenever possible, reviewers from monthly, quarterly, semiannual, or annual publications will be invited as well. Passes may not be available to them on a regular basis, however, as reviews in these publications cannot appear in a timely fashion.
- Columnists, editors, publishers, and other employees of print publications may also be invited at the discretion of the theater.

Broadcast:

- The lead critic and/or arts reporter will generally be invited from any local radio station that is ranked by Arbitron's Portable People Meter (PPM) among the top 25 stations in the market for the 12+ demographic.
- The lead critic and/or arts reporter will generally be invited from any local television news program that is ranked by Nielsen among the top 10 in the market.
- Other reporters, producers, anchors, DJs, and broadcast employees may also be invited at the discretion of the theater.

Web:

- Given the proliferation of websites and digital newsletters, we may not be able to issue press passes to every digital site or publication.
- The lead theater critic will generally be invited from any website that makes coverage of local theater a priority.
- Traffic statistics for the site and information on audience demographics must be publicly available through Quantcast or a similar service. Alternatively, this data may be submitted to the theater on an annual basis in a third-party report from Google Analytics, Visistat, or a similar service. Sites that are not transparent about traffic data will not qualify for passes.
- Generally, only sites that regularly attract more than 4,000 unique visitors per month will be considered. In the case of large sites that aggregate content from many writers (such as Examiner.com or Huffington Post), critics must submit data that reflects traffic on their individual pages or posts.
- Generally, only one reviewer from each website will be accommodated. The theater defers to the site's editor to decide which writer to assign. Other employees of the site may also be invited at the discretion of the theater.

Freelance:

- Freelance writers will generally be issued press passes only when they are on assignment.

We look forward to working together. Please feel free to contact us with questions.

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