

Trinity Rep Guidelines and Procedures for Press

As of 9/17/2021

Press Comp Eligibility: Critics from print, broadcast, and digital media are permitted up to two (2) complimentary tickets per production if they will be writing a review of the show. If a critic receives comp tickets but does not run a review more than twice in a season, they will no longer be eligible to receive press comps. If your review doesn't run because of matters outside your control, please contact us at communications@trinityrep.com.

Timing: Reviewers may attend the Opening Night performance or any performance in the eleven days following Opening, pending availability. Exceptions may be made to allow press comps to be used later in the run, but requests for tickets to Preview performances will not be granted.

Please note: Opening Nights will now be on the first Wednesday of the run. They are no longer on Mondays.

Review Notice: We appreciate, but do not require, being notified when your review runs. Links or information about when a review will run can be sent to communications@trinityrep.com.

Interviews and Feature Articles: All requests for interviews should go through the Marketing & Communications team at Trinity Rep. Please do not contact artists directly, even if you have a relationship with them outside of the theater. Requests can be sent as reply to press release emails or to Laura Weick, communication associate, at lweick@trinityrep.com, or by phone at (401) 453-9226.

Content Guidelines: We respect the right of journalists and critics to share their opinions on many aspects of a production, whether positive or negative, and recognize the role that they play in supporting our region's cultural community. We also believe that writers have a responsibility to guard against their own unconscious bias, especially around issues of identity and physical appearance. Therefore, out of respect for the individuals who create our productions as playwrights, directors, designers, actors, and technicians, we have created these guidelines. We ask all writers to respect these guidelines when writing about Trinity Rep productions. We commit to maintaining open communication with writers and notifying them when we believe these guidelines have not been met. We reserve the right to stop issuing complimentary tickets or permitting interviews following repeated violations, particularly if no attempt is made to make corrections.

- Speak truthfully and appropriately while respecting the personal dignity of the artists to whom you are responding.
- Approach unfamiliar themes, contexts, stories, languages, and accents with curiosity and openness, and as an opportunity to learn. Be willing to research further the cultural and historical aspects of a production to avoid misunderstanding.
- Do not refer to the physical appearance of actors, unless it is crucial to do so and relevant to the production's meaning, which we anticipate would be a very rare occurrence. This includes (but is not

limited to) race; skin color; age; gender; body size, shape, physique, or perceived attractiveness; (dis)ability; skin color; and hair color or texture.

- Avoid stereotypical adjectives when describing different ethnicities. For example, “sassy” for black women, “Tiger mom” for Asian women, “fiery” for Latina women.
- Where relevant and necessary, distinguish clearly between different racial and ethnic groups in a production.
- Define people as they would define themselves, paying particular attention to individuals’ personal pronouns (he/she/they).
- Use current and inclusive language.

Trinity Rep acknowledges the work of individuals and groups who have created their own guidelines, from which this list borrows: Equity (formerly British Actors' Equity Association), International Association of Theatre Critics; Diep Tran writing for American Theatre Magazine.

For questions, contact Communications Associate Laura Weick, lweick@trinityrep.com, (401) 453-9226 or Director of Marketing & Communications Kate Brandt, kbrandt@trinityrep.com, (401) 453-9228