

# 2021 Entry Guidelines

## *A word from the Chair of Judges*

Well, it's been some year! We've had one of the most stretching, challenging, sometimes heart-breaking and sometimes uplifting 12 months in the 100 years radio has been around.

We've tried to reflect that in this year's awards, with a 2020 Special Award to recognise the work so many of you have put in to supporting audiences during Covid. That will be some category to judge.

We've made some more adjustments, and a couple are worth highlighting. We've renamed the community award the Grassroots Award, and made clear its focus is on smaller scale radio, and introduced an Impact Award to give the bigger players a place to reflect the work they do to support their audiences.

Finally, we've introduced a new Creative Innovation Award to celebrate new thinking, different ways of doing things, and clever "I wish I'd have thought of that" ideas across the industry. There are one or two tweaks to the rubrics for the established categories too - so make sure you read everything carefully before beginning work on your entry.

As always - my thanks to you for the work you do throughout the year in making such great radio and audio. Thanks too to the Academy who work tirelessly behind the scenes to pull off the awards. Finally, thanks to the judges, without whose wisdom we wouldn't have a set of awards to be as proud of as we are of the Arias.

Good luck - and may the best entries win!

*Phil Riley*

## General Information

Please read the following information carefully before entering. It contains some important changes from last year's entry requirements.

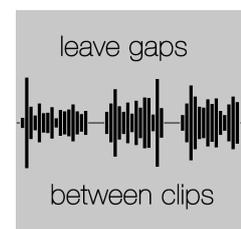
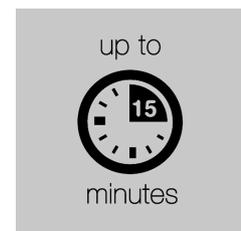
### Qualifying Period

The qualifying period from which entered material (audio, video & online content) may be drawn is: 1st October 2019 to 31st December 2020. All entries must have been broadcast or first-published within these dates.

### Audio Requirements

Please read these carefully, as these have changed. These audio requirements are identical for all categories:

- The maximum length of audio is 15 minutes.
- Audio can be either a continuous 15-minute excerpt from an individual show, or a 15-minute compilation of extracts. In all categories, it's up to you.
- If the submission is a compilation, this should be of no more than ten unedited extracts from the show, but these can be taken from multiple editions of the show.
- The only exception to this rule is for the Breakfast Show categories (4 and 9) for which special conditions apply (see page 3).
- In the interests of creating a standardised, level-playing field for entries, compilations should always be a simple playlist of unedited extracts, faded in and out from a moment of silence. Please do not use station imaging or FX to montage the extracts, as these can be confused for broadcast material.
- Extracts in the compilation should be pure editorial – recorded music, adverts and trails should be faded in and out.



### Videos and other supporting material

If your category invites you to submit additional material, please note:

- Please stick to the word limits. The system will truncate your text.
- If you're submitting supporting content URLs, do not send links that require a login.
- If you want to submit a video, please provide a link rather than a media file. Note that only the first 2 minutes of any video will be watched.

### Breakfast Show entries – **changed for 2021**

For the Breakfast Show categories (4 and 9) your audio compilation can be up to 20 minutes long, and may contain up to 20 clips, but must feature at least 10 minutes and 10 clips from a specified day. The audio compilation should be in two clear sections, with clips from the specified day first, and clips from the rest of the year second.

The Radio Academy will also the specific day once the date has passed, and will announce two backup dates for use under specific circumstances:

- The main date (Date1) must be used if the regular team were presenting on that date.
- The backup date (Date2) should only be used if the regular team were absent on Date 1.
- The final backup date (Date3) should only be used in extremis, if the regular team were absent on both Dates 1 and 2

The dates will be weekday dates. If your Breakfast show is not broadcast on a weekday, you may use the nearest broadcast day to the specified date (i.e., a Saturday if the show is a weekend breakfast show, or a Sunday if it is a Sunday-only breakfast show).

You will be asked to provide written confirmation if you are forced to use dates 2 or 3. No other dates are allowable for these categories, in order that fair comparisons can be made.

### Station of the Year categories

For Station of the Year categories (23 and 24):

- A National Station is an Ofcom-licensed station that broadcasts either via AM/FM/DAB to a substantial proportion of the UK (over 60%).
- A National Network is a collection of local stations that share a common listener brand, a substantial proportion of their output (over 60% in a typical week), and which collectively via AM/FM/DAB (or via a national DAB sustaining service) cover over 60% of the UK. Stations in a network are not eligible to enter The John Myers Award (category 23).
- The John Myers Award for Local Station of the Year (category 23) is open to Ofcom-licensed stations which broadcast to a specific geographical area which is less than 60% of the UK.
- Local stations which are affiliated to a brand, but which are under separate ownership to the brand itself and its network infrastructure, are not eligible to enter National/Network station (category 22), but are eligible to enter The John Myers Award (category 23).

### Paired categories

Certain categories have been “paired - these are clearly referenced in the rubrics. Pairing means the same audio content (or substantially the same audio content) cannot be entered in both of the paired categories. Different content (or different editions of the same programme or series) can however be entered.

### Other Notes

In addition to the pairing restrictions, no single piece of audio (or substantially similar piece of audio) can be entered for more than two awards in total, and any similar entries from an individual station/show or series gaining short-list status in more than two categories will be checked for compliance.

Entries are welcome from across the radio and audio sector in all categories (including podcasts), except for certain restrictions in categories 14, 22, 23 and 24 that are highlighted in the rubrics.

## ARIAs 2020 Categories

<b>1</b>	Best New Presenter
<b>2</b>	Best New Show
<b>3</b>	Best News Coverage
<b>4</b>	Best Speech Breakfast Show – <b>changed for 2021</b>
<b>5</b>	Best Speech Presenter
<b>6</b>	Best Sports Show
<b>7</b>	The 2020 Special Award – <b>new for 2021</b>
<b>8</b>	The Comedy Award – <b>changed for 2021</b>
<b>9</b>	Best Music Breakfast Show – <b>changed for 2021</b>
<b>10</b>	Best Music Entertainment Show – <b>changed for 2021</b>
<b>11</b>	Best Specialist Music Show – <b>changed for 2021</b>
<b>12</b>	Best Factual – Single Programme
<b>13</b>	Best Factual – Series
<b>14</b>	Best Independent Podcast
<b>15</b>	Best Fictional Storytelling
<b>16</b>	Best Station Sound
<b>17</b>	Best Commercial Partnership – <b>changed for 2021</b>
<b>18</b>	Best Marketing Campaign
<b>19</b>	The Grassroots Award – <b>changed for 2021</b>
<b>20</b>	The Creative Innovation Award – <b>new for 2021</b>
<b>21</b>	The Impact Award – <b>new for 2021</b>
<b>22</b>	Best Local Radio Show – <b>changed for 2021</b>
<b>23</b>	The John Myers Award for Best Local Station of the Year
<b>24</b>	National Station or Network of the Year
<b>25</b>	Radio Times Moment of the Year – voted by the general public

NB. Award numbers are for reference purposes only, and do not indicate show running order

## 1. Best New Presenter

### Category rubric:

This award celebrates an individual presenter who represents an important new voice in radio/audio.

The judges will be looking for an outstanding new talent who dazzles with an unmatched combination of charisma, passion for the medium, determination to exploit its possibilities to their utmost potential, love for their audience and enthusiasm for the particular kind of show they present.

Whilst entrants may have made occasional appearances over recent years, their overall experience and radio exposure should not have been significant prior to this entry, and their true breakthrough must have occurred during the qualifying period. Details of this should be clearly set out in the supporting statement.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best New Show.

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the presenter, programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 2. Best New Show

### Category rubric:

This award is for the very best new show or podcast. Entries may be completely new shows or a complete refresh of an existing show.

The judges will be looking for a level of innovation and fresh thinking either creating a brand-new programme or revolutionising an existing format. The winner will be a show/podcast whose undisputed brilliance has caused a buzz throughout the year, making others wish they had thought of it first!

This award is for the best brand-new show/podcast that launched during the qualifying period. This entry can be any new show on any audio platform. The entry must have been part of a series or regular programming with at least 6 individual episodes.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best New Presenter.

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme, target audience and the process of innovation that led to its creation

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

### 3. Best News Coverage

**Category rubric:**

This award recognises outstanding journalism. Submissions can include coverage of breaking news stories, ongoing coverage of news events, extended news bulletins, original journalism, either of an individual story or as a portfolio of work over the period, or a deeper investigation into a news story. Standalone news programmes and news sequences within programmes are also eligible.

Judges will be looking for entries that make sense of the news. Entries that deliver the very best journalism, told robustly, with authority and creativity.

**Eligible platforms:**

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

**Paired with:**

Best Speech Breakfast Show, and Best Speech Presenter.

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

**The entry must include:**

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

**The entry may also provide:**

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 4. Best Speech Breakfast Show

**This category features some changes for 2021: please study carefully**

### Category rubric:

This award celebrates the best of speech-based weekday or weekend breakfast shows. Qualifying shows will need to demonstrate an overall editorial output that is typically at least 50% speech based.

The judges will be looking at every aspect of production and presentation to find a show that constantly creates unforgettable audio/radio moments, stopping listeners in their tracks and leaving them talking about the show (in person and online) for the rest of the day.

Content should be unexpected, stimulating, surprising, informative and magnetically engaging, and may even be provocative or emotionally charged on occasion.

### Eligible platforms:

Entries can be from any linear platform that broadcasts programmes at breakfast time.

### Paired with:

Best News Coverage, and Best Speech Presenter.

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 20-minute audio compilation, which may contain up to 20 clips, but must feature at least 10 minutes and 10 clips from a date specified by The Radio Academy. The audio compilation should be in two clear sections, with clips from the specified day first, and clips from the rest of the year second. See general notes at the start of this guide.
- Track-list guide to the audio compilation, which must indicate which clips are from the specified day, and which are from the rest of the year.
- 500 word supporting statement about the programme and target audience (which must clearly state the typical percentage of speech-based content in the full-length editions of the programme)

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 5. Best Speech Presenter

### Category rubric:

This award celebrates presenter(s) who predominantly host speech-based shows (including broadcast radio and streamed and podcast audio). Qualifying entries will need to demonstrate an overall editorial output that is typically at least 50% speech-based.

The judges will be looking for someone who has range and depth, who regularly creates gripping audio, who has a natural way with conversation that effortlessly draws the audience in, and which may include the ability to conduct interviews that reveal something new through questions that others would never think to ask.

Judges would not normally expect to see presenters known for their work at breakfast entered in this category. However, where presenters have broadened their output beyond breakfasts, a portfolio audio compilation entry, representing the full range of their work, including their breakfast output, can be submitted.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Speech Breakfast Show, and Best News Coverage.

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience (which must clearly state the typical percentage of speech-based content in the full-length editions of the programme)

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 6. Best Sports Show

### Category rubric:

This award is for a regularly scheduled show or one-off programme or podcast that really knows how to draw listeners in to the sporting world. This may be through the power of commentary, analysis, conversation, interactivity or covering sport in its broadest context.

The judges will be looking for creativity, highly skilled, knowledgeable presenter(s) and a programme that captivates, entertains and delivers for their audience.

Any special one-off sporting event coverage could instead be entered in Best Coverage of an Event (category 7). A regular scheduled show or podcast means at least 6 individual episodes.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Not paired with any other awards

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 7. The 2020 Special Award

**This is a new award for 2021, and replaces the Best Coverage of An Event award this year**

### Category rubric:

This category is specifically for innovative and creative content that supported audiences during the 2020 Coronavirus Pandemic. This could be content released at any time between 23<sup>rd</sup> March 2020 and 31<sup>st</sup> December 2020, but it must be either content specifically focused on supporting audiences during coronavirus restrictions, or content that demonstrates particular technical or creative excellence in the face of the adversity presented by coronavirus restrictions.

Typical examples might include: health and community information; supporting and highlighting key workers; socially-distanced live music or entertainment content; content that replaced traditional live events that would have normally brought audiences together.

Judges will be looking at the way in which entrants have overcome difficult production challenges, how they've developed something creative and compelling despite lockdown restrictions, and how the content has improved listeners' lives during the pandemic.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Impact Award and Best News Coverage

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the project and its impact
- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 8. The Comedy Award

**This category features some changes for 2021: please study carefully**

### Category rubric:

This award is for regular shows or one-off programmes, including speech-led light entertainment comedy programming, scripted comedy, live comedy, panel/quiz shows, on any platform, that makes listeners smile and laugh out loud.

Judges will be looking at both the individual elements of shows and the way in which those parts combine to amuse and entertain the listener.

Regular shows are defined as having at least 4 individual episodes.

Shows that feature music may be entered into this category, as long as the comedic speech elements are the dominant content in the show.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Music Breakfast Show and Best Music Entertainment Show

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 9. Best Music Breakfast Show

**This category features some changes for 2021: please study carefully**

### Category rubric:

This award recognises outstanding music-based weekday or weekend breakfast shows. Qualifying shows will need to demonstrate an editorial output that is at least 40% music.

The judges will be looking at every aspect of production and presentation to find a show that's 'the complete package'. This will include infectious enthusiasm from the host(s) and innovative features and interaction.

### Eligible platforms:

Entries can be from any linear platform that broadcasts programmes at breakfast time.

### Paired with:

The Comedy Award and Best Music Entertainment Show

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 20-minute audio compilation, which may contain up to 20 clips, but must feature at least 10 minutes and 10 clips from a date specified by The Radio Academy. The audio compilation should be in two clear sections, with clips from the specified day first, and clips from the rest of the year second. See general notes at the start of this guide.
- Track-list guide to the audio compilation, which must indicate which clips are from the specified day, and which are from the rest of the year.
- 500 word supporting statement about the programme and target audience (which must clearly state the typical percentage of music in full-length editions of the programme)

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 10. Best Music Entertainment Show

**This category is new for 2021, replacing Best Music Presenter**

### Category rubric:

This award recognises the year's most outstanding Music Entertainment Show, for a continuing programme strand, limited series, or one-off programme.

The judges will be looking for a show that perfectly balances a careful selection of mainstream programmed music (in keeping with the station's main output) alongside moments of pure entertainment. The show will be led by a presenter or presenters that demonstrate an in-depth knowledge of their audience and an innate understanding of how to craft the perfect entertainment product.

Breakfast Shows should not be entered in this category – these should be entered in the Best Music Breakfast show category instead.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Specialist Music Show, and Best Music Breakfast Show

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 11. Best Specialist Music Show

**This category is renamed for 2021, replacing Best Specialist Music Presenter**

### Category rubric:

This award will celebrate a show, presenter or presenting team that lives, breathes, eats and sleeps the music to which it is devoted.

The judges will be looking at every aspect of the production and presentation to find evidence of an incredibly in-depth knowledge of the genre and a never-ending quest to bring that music to the audience in new ways on any platform.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Music Entertainment Show

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 12. Best Factual Single Programme

### Category rubric:

This award will honour a one-off documentary which takes factual storytelling to a new level.

The judges will be looking for a combination of utterly compelling audio, remarkable access to untold stories (or untold aspects of familiar events) and beautifully-crafted narrative structure which transports the listeners into the heart of a story, giving them the sense that they're living through the action as it unfolds, moving from one location to the next as eye-witnesses to events.

The winning programme will have the ability to captivate listeners, keeping them gripped to the very last second by the need to know how the story ends.

A single programme is defined as being a complete factual story, entirely contained within one episode. Individual episodes from anthology documentary strands may be entered in this category, providing each episode is narratively self-contained. Do not enter an individual 'favourite episode' from a narrative documentary series in this category.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Factual Series and Best Podcast

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 13. Best Factual Series

### Category rubric:

This award will honour a documentary series which takes factual storytelling to a new level.

The judges will be looking for a combination of utterly compelling audio, remarkable access to untold stories (or untold aspects of familiar events) and beautifully-crafted multi-episode narrative structure which transports the listeners into the heart of a story, giving them the sense that they're living through the action as it unfolds, moving from one location to the next as eye-witnesses to events.

The winning series will have the ability to captivate listeners, keeping them gripped to the very last second by the need to know how the story ends. It will take advantage of the multi-episode format, to build suspense, structure the narrative and harness the power of long-form.

A series is defined as being a factual story told over two or more episodes, regardless of how they are scheduled or released. Entire anthology documentary strands should not be entered into this category.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Factual Single Programme and Best Podcast

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 14. Best Independent Podcast

### Category rubric:

This award celebrates single audio shows or series created by independent podcasters (or non-broadcasters) for online distribution.

Judges will be looking for podcasts that take full advantage of the medium, that are so fresh, funny, informative, entertaining or outrageous that they always leave listeners impatient for the next episode. Important factors will include creativity in both the theme/concept for the series, as well as for the features, content and production within each show, and the way in which the podcast engages its target audience.

### Eligible platforms:

That category is for independent podcasters only.

This category should not be used to enter broadcast radio content which is later made available in podcast form.

Any podcasts produced or commissioned by a terrestrial licence holder, whether or not they are intended for later broadcast, are also not eligible for this particular category (although they are eligible elsewhere).

### Paired with:

Best Factual Series and Best Factual Single Programme

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience
- Link to the podcast's webpage

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 15. Best Fictional Storytelling

### Category rubric:

This award pays tribute to the audio drama, podcast or audiobook that best transported its audience to the heart of the action, immersing listeners in an unforgettable experience that lingers long in the memory.

The judges will be looking for the perfect combination of stunning performances, expertly edited scripts and flawless sound design that draws listeners into the story being told.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Not paired with any other awards

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 16. Best Station Sound

### Category rubric:

This category is designed to recognise creative excellence in either a single execution or a campaign of editorial and promos/trailers that promote the station itself, a charity event, a community project or a promotion on behalf of a third-party client.

Judges will consider how well the audio communicates the station image, or a campaign's objectives, rewarding promotions that demonstrate outstanding creativity, innovation and impact on the audience.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Commercial Partnership

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 17. Best Commercial Partnership

**This category is renamed for 2021, replacing Best Commercial Promotion**

### Category rubric:

This category recognises excellence in paid-for promotional partnerships. This could include advertising, sponsorship, or brand-funded programming.

Entries should be from a single campaign/partnership and can include both audio and activity that stretches beyond the broadcast, for example social media.

Judges will be looking to reward entries that include compelling content and successfully address the needs or interests of the brand/partnership as well as the expectations of the audience.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Best Station Sound

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 18. Best Marketing Campaign

### Category rubric:

This award recognises a creative marketing campaign that has excelled. The campaign might promote a programme, a podcast, a radio station, a network that has developed from a collection of individual stations with a more consistent output, a national radio station or a brand.

The judges will want to see the reflection of that campaign on-air and will want to reward the station or publisher that has a clear resonance between its programming, marketing and positioning.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Not paired with any other awards

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the campaign and its impact
- A full package of any off-air marketing creative and collateral (online links to TV ads, live events, posters, print media, social media etc)

## 19. The Grassroots Award

**This category is renamed for 2021, replacing Best Community Programming, with some changes made to the rubric – please study carefully**

### Category rubric:

This category is for any community-driven, grassroots, social action initiative, campaign, radio programme or podcast series that engages their audience in a positive, locally-focused way.

The judges will be seeking to reward compelling and powerful programming that has made an impact in, for example, fundraising, heightening public awareness and understanding of an issue, engaging local listeners, and/or inspiring change within a community.

This category is not intended for national broadcasters or platforms – it is designed to highlight excellence in small, local, homegrown and grassroots radio and audio production.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

The Impact Award, The John Myers Award for Local Station of the Year and Best Local Radio Show.

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 20. The Creative Innovation Award

**This category is new for 2021**

### **Category rubric:**

This category recognises the best formats, programme structures, and creative executions in audio and radio this year, that broke the conventions of their brand or station, and challenged the audience's expectations.

It is an opportunity to showcase ground-breaking new approaches to audio entertainment and storytelling, with content that amazes and inspires listeners, presented to them in ways they've never heard before.

The judges will be looking for unique ways of using the medium of audio to engage listeners, with programme concepts that stand out for their audacity to try something different.

Entries could include music programming, speech programming, drama, comedy, news or sport, or something uncategorisable. They don't need to be technically complex, but they should make the judges think: damn, I wish I'd thought of that.

This category is for audio content only, and shouldn't be used purely for technical/engineering innovation, or for supporting digital content.

### **Eligible platforms:**

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### **The entry must include:**

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### **The entry may also provide:**

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 21. The Impact Award

**This category is new for 2021**

### **Category rubric:**

This category recognises radio and audio programming that's done something to make a difference to society. Winners in this category will embody the idea of radio as a force for good in the world, with output having made a significant impact in the lives of its listeners, and the lives of the community at large.

Examples might include awareness-raising, fundraising, campaigning, issues-based content, or programming that highlights incredible achievements.

The judges will be looking for powerful audio, that has an impact on the listener, but which also made a huge impact off-air. They will want to be overwhelmed with the response to the project, from people that heard it but also from people beyond; take your time to explain to them how lives were changed by your project.

### **Eligible platforms:**

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### **Paired with:**

The Grassroots Award

### **The entry must include:**

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### **The entry may also provide:**

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 22. Best Local Radio Show

**This category features some changes for 2021: please study carefully**

### Category rubric:

This award is for the very best local radio show or local podcast.

Judges will be looking for more than just local news and place name mentions - they'll be expecting to feel a sense of place coming through the output, in a programme that is clearly rooted in the local community.

A local radio show is defined as one serving a specific geographical area such as a county, borough, town or city, and whose appeal is firmly rooted in its relevance to the community it serves, and the audience it attracts.

### Eligible platforms:

Entries can be from any platform, including broadcast radio, online radio, and podcasting.

### Paired with:

Grassroots Award and The John Myers Award for Local Station of the Year

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience

### The entry may also provide:

- Up to 3 links to audience-facing digital content (social, video, press, website, etc)

## 23. The John Myers Award for Local Station of the Year

### Category rubric:

Named after the legendary pioneer of UK local radio, this category is for a local station that has captured the hearts and minds of its listeners and delivers day in, day out.

The judges will be looking for clear evidence of a station that knows the local community, serving and representing the tastes, needs and interests of all in fresh and exciting ways, and engaging listeners in every aspect of output both online and offline. While the audio will be the primary determining factor, judges will also consider consistency of programming and clarity of the station's purpose and feel.

A local station is defined as one serving a specific geographical area, and whose appeal is firmly rooted in its relevance to the community it serves, and the audience it attracts.

### Eligible platforms:

Entries will be accepted from Ofcom-licensed stations which broadcast to a specific geographical area which is less than 60% of the UK.

Please read the notes in "General Information" to ensure your station qualifies.

### Paired with:

Grassroots Award and Best Local Radio Show

The same audio content (or substantially the same audio content) cannot be entered in these paired categories.

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience
- 1,500 word supporting statement - a PDF of up to 6 pages of A4, including both written and visual content

## 24. National Station or Network of the Year

### Category rubric:

This category celebrates the very best in UK radio and will go to the national station or network which has towered above its rivals over the last year.

Judges will be looking for entries that display excellence across their entire broadcast schedule and clearly demonstrate a strong sense of unified station identity that resonates with, and shows deep understanding of, the station's target audience with brilliant audio, inspiring production, and a genuine ability to connect with their listeners.

Judges will also take into account consistency of programming and clarity of the station's purpose and feel.

### Eligible platforms:

Entries will be accepted from Ofcom-licensed local radio stations or networks that broadcast on AM, FM or DAB to a substantial proportion of the UK (over 60%).

Please read the notes in "General Information" to ensure your station or network qualifies.

### Paired with:

Not paired with any other awards

### The entry must include:

- 15-minute audio compilation
- Track-list guide to the audio compilation
- 500 word supporting statement about the programme and target audience
- 1,500 word supporting statement - a PDF of up to 6 pages of A4, including both written and visual content

## 25. The Radio Times Moment of the Year

### Category rubric:

As Radio Academy Members, you are invited to submit your nominations for the best moment of audio you've heard within the qualifying time period.

This doesn't necessarily have to be something you've produced yourself – this is a great opportunity to highlight an amazing piece of British radio or audio that you've loved, from anywhere in the sector.

Ideally this would be something that has made an impact and reached a wide audience.

The Radio Academy Trustees will create a shortlist of ten moments of the year, which will be put to a vote of the general public.

It is free to nominate for this category.

### Eligible platforms:

Nominations can be from any platform. They should have been broadcast on a UK-run radio station or published by a UK-based audio publisher.

### The entry must include:

- A name and brief description of the audio moment (100 words)
- The name of the producer and broadcaster
- A link to the audio, or an MP3 attachment