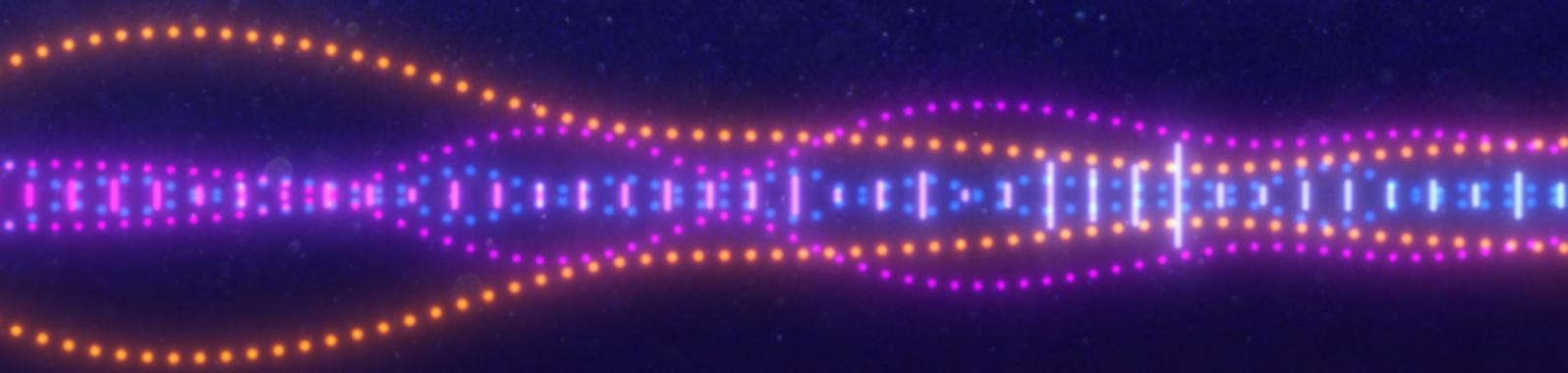


THE RADIO ACADEMY
ARIAS
AUDIO & RADIO INDUSTRY AWARDS



Please read each category's entry requirements carefully before entering. They contain important changes from previous entry requirements

For the latest and most-up-to-date information on The ARIAS, please check The Radio Academy website at radioacademy.org. As well as all this information, you will also find a detailed FAQ and more tips and tricks.

Qualifying period

The qualifying period from which entered material (audio, video & online content) may be drawn is: 1st January 2025 to 31st December 2025. All entries must have been first broadcast or first- published within these dates.

Entry requirements

The requirements are the same for most categories. **Please check the exact requirements on individual award pages.**

Unless otherwise stated, all forms of audio content (radio, podcast, audiobook, etc) are eligible for entry in every category without restriction. Audio and supporting statements can be submitted in whatever form tells the story of the entry in the best way, as long as it's in line with the individual category guidelines.

How to enter, key dates, and pricing

Entering the ARIAS is easy. All of the information you need is at radioacademy.org. Our submission platform will guide you through the creation and submission of your entries.

Entries open	7th January 2026
Early bird pricing ends	16th January 2026 at 11:59pm
Entries close	11th February 2026 at 11:59pm
Early bird pricing	£45 per entry + VAT
Standard pricing	£65 per entry + VAT

Categories for The ARIAS 2025

These category numbers correspond to those on our awards submission platform.

- 1** Best New Presenter Award
- 2** Best Music Breakfast Radio Show Award
- 3** Best Speech Breakfast Radio Show Award
- 4** Best Music Entertainment Award (Show or Presenter)
- 5** Best Speech Entertainment Award (Show or Presenter)
- 6** Best Music Award (Show or Presenter)
- 7** Best Comedy Award (Show or Presenter)
- 8** Best Factual Single Episode Award
- 9** Best Factual Series Award
- 10** Best Drama or Fiction Award
- 11** Best News Award
- 12** Best Sports Award (Show or Presenter)
- 13** Best Event Coverage Award
- 14** Best Sonic Branding Award
- 15** Best Commercial Partnership Award
- 16** Best Social Impact Award
- 17** Best Technical Innovation Award
- 18** John Myers Local or Nations Radio Station of the Year
- 19** UK Audio Brand of the Year
- 20** UK Radio Station or Radio Network of The Year
- PLUS** Radio Times Moment of the Year

1 Best New Presenter Award

This award celebrates an individual presenter who represents an important new voice in audio. Entries from presenting duos are eligible, if the presenters are always paired together and all content is presented by them both.

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

Entrants may be well known for working in other media, but while they may have made occasional radio or audio appearances before, the entrant's overall audio exposure should not have been significant prior to this entry.

This entry will be judged on



Story: up to 500 words that clearly highlight how and why the presenter's audio breakthrough has occurred during the qualifying period, and also demonstrate the development, successes and impact of the presenter in the audio space and beyond.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award celebrates the best of music-based weekday or weekend breakfast radio shows. Qualifying shows will be expected to clearly demonstrate how music content is their main editorial focus in the supporting statement.

The judges will be looking at every aspect of production and presentation to find a show that truly understands its audience, and the role it plays in keeping the highly competitive space of breakfast radio engaging and relevant. Entries should showcase the creativity of the team, the unforgettable and unexpected on-air moments, the credibility or enthusiasm of the hosts, and the calendar events or features that have led to the show getting noticed outside of the broadcast medium.

This entry will be judged on



Story: up to 500 words that highlight how the content is relevant and connects with the target audience, showing a clear story of growth and development across the year, and backed up by data which demonstrates, for example, audience increase, cross-platform success or moments that set the world of social media alight.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award celebrates the best of speech-based weekday or weekend breakfast radio shows. Qualifying shows will be expected to clearly demonstrate how speech content is their main editorial focus in the supporting statement.

The judges will be looking at every aspect of production and presentation to find a show that truly understands its audience, and the role it plays in keeping the highly competitive space of breakfast radio engaging and relevant. Entries should showcase the creativity of the team, the unforgettable and unexpected on-air moments, the credibility or enthusiasm of the hosts, and the calendar events or features that have led to the show getting noticed outside of the broadcast medium.

This entry will be judged on



Story: up to 500 words that highlights how the content is relevant and connects with the target audience, showing a clear story of growth and development across the year, and backed up by data which demonstrates, for example, audience increase, cross-platform success or moments that set the world of social media alight.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award recognises the year's most outstanding music entertainment show or presenter, for a continuing programme strand, limited series, or one-off programme, where music is an element within an otherwise entertainment driven show.

The judges will be looking for a music-based show or presenter that focuses its editorial on entertainment as a genre, whatever that might mean for the target audience, and the entry will showcase a show or presenter that demonstrates an in-depth knowledge of their audience and an innate understanding of how to deliver perfect entertainment audio content.

***Note:** Radio Breakfast Shows should not be entered in this category – these should be entered in the Best Breakfast show category instead. Do not submit the same entry to this category as the Best Music Award (Show or Presenter).*

This entry will be judged on



Story: up to 500 words that demonstrate how the content is crafted with the target audience in mind, and highlight how the show or presenter has achieved success during the qualifying period - for example through increased listening figures, audience interaction or impact outside of the core show.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award recognises the year's most outstanding speech entertainment show or presenter, for a continuing programme strand, limited series, or one-off programme.

The judges will be looking for a 100% speech-based show or presenter that focuses on entertainment as a genre, whatever that might mean for the target audience, and the entry will showcase a show or presenter that demonstrates an in-depth knowledge of their audience and an innate understanding of how to deliver perfect entertainment audio content.

Note: *Radio Breakfast Shows should not be entered in this category – these should be entered in the Best Breakfast show category instead.*

This entry will be judged on



Story: up to 500 words that demonstrate how the content is crafted with the target audience in mind, and highlight how the show or presenter has achieved success during the qualifying period - for example through increased listening figures, audience interaction or impact outside of the core show.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award will celebrate a show or presenter that lives and breathes music, with music the single most important editorial element. Entries can be from a continuing programme strand, limited series or one-off show, and draw from any musical genre, whether mainstream or specialist.

The judges will be looking at every aspect of the production, music curation and presentation, to find evidence of an in-depth knowledge of the genre, and a passion to bring that music to the audience in new ways.

***Note:** Crafted music documentaries should not be entered in this category - they should be entered in the Best Factual categories instead. Do not submit the same entry to this category as the Best Music Entertainment Award (Show or Presenter).*

This entry will be judged on



Story: up to 500 words that demonstrate the overall aims of the show, how it appeals to the target audience and how the show or presenter brings credibility to the format. It should also detail the success achieved during the qualifying period such as growth in listening figures or the impact the show has had in the wider musical community.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award is for regular shows or one-off programmes, including speech-led entertainment comedy programming, scripted comedy, live comedy and panel or quiz shows, that make 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. Shows that feature music may be entered into this category, as long as the comedic speech elements are the dominant content in the show.

This entry will be judged on



Story: up to 500 words that demonstrate the impact this show has had with the target audience, for example through live listening figures or downloads, social media or press coverage, or impact outside of the core show.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

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

The judges will be looking for a combination of compelling audio, remarkable access to untold stories (or untold aspects of familiar events) and well-crafted narrative structure which transports the listeners into the heart of a story. 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.

This entry will be judged on



Story: up to 500 words that fill in any gaps that might help the judges better understand the audio, and explain how the entrant came to tell this story in this form. It should highlight any relevant statistics and/or audience numbers along with any additional information that highlights the impact that the story had on the audience. Judges will also take into account the size of the team and resources behind the production, which should be detailed clearly.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

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

The judges will be looking for a combination of compelling audio, remarkable access to untold stories (or untold aspects of familiar events) and a well-crafted multi-episode narrative structure. 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.

This entry will be judged on

-  **Story:** up to 500 words that fill in any gaps that might help the judges better understand the audio, and explain how the entrant came to tell this story in this form. It should highlight any relevant statistics and/or audience numbers along with any additional information that highlights the impact that the story had on the audience. Judges will also take into account the size of the team and resources behind the production, which should be detailed clearly.
-  **Audio:** up to 15 minutes as broadcast or published, either as a continuous or series of clips.
-  **Context:** an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.
-  **Supporting:** up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award pays tribute to the audio drama or fiction content 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 captivating performances, inspirational scripting that takes full advantage of the medium, and creative sound design that draws listeners into the story being told.

This entry will be judged on



Story: up to 500 words that fills in any gaps that might help the judges better understand the audio, and explain how the entrant came to tell this story in this form. It should highlight any relevant statistics and/or audience numbers along with any additional information that highlights the impact that the story had on the audience. Judges will take into account the size of the team and resources behind the production, which should be detailed clearly.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

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

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

***Note:** Crafted documentaries should not be entered into this category, instead they should be entered into the Best Factual categories.*

This entry will be judged on

-  **Story:** up to 500 words that demonstrate the role the individual or team played in crafting the content, backed with examples of the impact it had with the target audience, and stating if it complimented an existing format or broke new ground. Judges will take into account the size of the team and resources behind the production, which should be detailed clearly, as well as the different skills and challenges around different approaches, for example live news coverage, investigative journalism or current affairs analysis.
-  **Audio:** up to 15 minutes as broadcast or published, either as a continuous or series of clips.
-  **Context:** an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.
-  **Supporting:** up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This award recognises outstanding sports coverage from a show or presenter that really knows how to draw listeners into the sporting world. This may be through the power of commentary, analysis, conversation, debate, interactivity or sports journalism.

The judges will be looking for creativity, knowledgeable presenters and a programme that captivates, entertains and delivers for their target audience. Entries will demonstrate a deep understanding of their specific area of sporting expertise, whether generalist or focused on an individual sport, and showcase unparalleled skills in the ability of a show or presenter to bring it to life through audio.

***Note:** Crafted sports documentaries should not be entered into this category, instead they should be entered into the Best Factual categories. Coverage of special or one-off sporting events should also not be entered here, instead entered into Best Coverage of an Event.*

This entry will be judged on

-  **Story:** up to 500 words that demonstrate how the sports content is crafted with the target audience in mind, highlighting how the show or presenter has achieved success during the qualifying period - for example through increased listening figures, audience interaction or impact outside of the core show.
-  **Audio:** up to 15 minutes as broadcast or published, either as a continuous or series of clips.
-  **Context:** an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.
-  **Supporting:** up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This category is for the creative and clever coverage of a pre-planned and organised event. Typical examples might include a music concert, a state occasion or a sporting event whether organised by the entrant themselves, or a third-party event.

Judges will be looking at the way in which entrants have used audio techniques to convey the sense of occasion, bringing the event to their listeners. Coverage of news events and their immediate aftermath is specifically excluded from this category although coverage of planned events in response to a news story will be allowed, as would coverage of an event which unexpectedly became a major news story.

This entry will be judged on



Story: up to 500 words that highlight the relevance of the event to the target audience. If it is a regular event, the entry should include details of how the coverage has evolved. It should give details on how the event was recorded/produced, the size of the team involved, and also highlight what were the metrics of success and to what extent they were achieved, such as audience numbers, engagement, or cross-platform impact.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This category is designed to recognise creative excellence in sonic branding. Entries will showcase either a single execution or a campaign of editorial, imaging, jingles and/or promos or trailers that bring the brand itself, an individual show, event, project or promotion to life.

Judges will consider how well the entry communicates and enhances the brand image through the medium of sound, or a campaign's objectives, rewarding audio that demonstrates outstanding creativity, innovation and impact on the audience.

This entry will be judged on



Story: up to 500 words that highlight the strategic purpose of the audio in relation to the brand, how it has evolved and innovated over the qualifying period, and how it adds value in relation to the wider content proposition.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

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

Judges will be looking to reward entries that include compelling content that successfully addresses the needs or interests of the brand or partnership as well as the expectations of the audience. Entries should be from a single campaign or partnership and can include both audio and activity that stretches beyond the broadcast, for example social media. Entries should relate to a paid for partnership. Entries for a solus ad campaign without any editorial involvement by a broadcaster or podcast producer are not eligible.

This entry will be judged on

-  **Story:** up to 500 words that demonstrate, where appropriate, any measurable success or impact that the partnership had for both the audience and the brand. If relevant, detail the role that audio played as part of the wider promotional mix, and if a longer term relationship, how the partnership has evolved over the qualifying period.
-  **Audio:** up to 15 minutes as broadcast or published, either as a continuous or series of clips.
-  **Context:** an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.
-  **Supporting:** up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This category recognises programming that's done something to make a difference in society. Winners in this category will embody the idea of audio 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 it serves. Examples might include awareness-raising, fundraising, campaigning, grassroots, issues-based content, or programming that highlights incredible achievements.

The judges will be looking for powerful audio that had 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 that didn't.

This entry will be judged on

-  **Story:** up to 500 words that explain what the aims and objectives of the project were from the start, who or what it was looking to support, and the impact that was felt as a result of the campaign. Detail how any off-air success of the project, for example through local/national press or on social media, contributed to that overall impact.
-  **Audio:** up to 15 minutes as broadcast or published, either as a continuous or series of clips.
-  **Context:** an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.
-  **Supporting:** up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This category recognises the best in innovative programme formats and technical advances in audio that broke the conventions of their brand, and challenged and enhanced the audience's expectations and experience. It is an opportunity to showcase ground-breaking new approaches to audio entertainment and storytelling, either through the content itself or by the technical innovation that presented it to them in ways they've never seen before.

The judges will be looking for unique ways of using the medium of audio to engage listeners, with programme concepts or technical prowess that stand out for their ambition in trying something different and unexpected. Entries could include music or speech programming, digital content, or any sort of new audio product.

This entry will be judged on



Story: up to 500 words that demonstrate the unique nature of the entry and how it enhanced the experience of the audience. They should explain the process, who and what was involved in the development, and show evidence of the positive impact it had with listeners and for the brand itself.



Audio: up to 15 minutes as broadcast or published, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.



Supporting: up to three assets such as links, photos or screenshots to additional audience-facing content or external coverage.

This category is for a radio station that very clearly serves a specific geographical area such as a nation, region, county, borough, city, town or community. The content should be firmly rooted in its relevance to the community it serves, and the audience it attracts.

The judges will be looking for clear evidence of a station that knows its audience, serving and representing the tastes, needs and interests of all in fresh and exciting ways, and engaging listeners.

This entry will be judged on



Story: up to 1500 words that clearly define the target audience and geographical area, and demonstrate how the content produced serves this specific demographic. Entrants should detail how much resource they have access to, as elements such as the size of the team will be taken into account. They should also highlight success achieved during the qualifying period, specific to the local area - for example through increased listening figures, audience interaction or impact outside of the core show. The statement, which should be uploaded as a PDF, can include both written and visual content, and should be no more than 6 pages in length.



Audio: up to 30 minutes as broadcast, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.

This award will recognise the audio brand that has dominated the industry like no other in the last year. Qualifying entrants will represent the strongest and most successful brands in the world of audio today, with examples ranging from (but not limited to) podcast networks, audio production companies, streaming services, and audience facing mobile apps.

Judges will be looking to understand how entrants have excelled in their field, broken new ground, and helped shine a spotlight on the medium of audio in the UK in such a way that benefits the industry as a whole. With audio at the centre of everything it does, when compared with their rivals, the brand will show through the audio submitted and supporting statement that they stand head and shoulders above the rest.

***Note:** Entries already submitted into the UK Radio Station or Radio Network of the Year category should not be entered here*

This entry will be judged on

 **Story:** up to 1500 words that tell a clear story of evolution and development during the qualifying period. They should demonstrate the measurable growth achieved, which may have been gained through audience increase, commercial success and/or whatever means deemed relevant to the brand strategy, which should be clearly explained in the entry. Entrants should detail how much resource they have access to, as elements such as the size of the team will be taken into account. The statement, which should be uploaded as a PDF, can include both written and visual content, and should be no more than 6 pages in length.

 **Audio:** up to 30 minutes as broadcast or published, either as a continuous or series of clips.

 **Context:** an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.

This category celebrates the very best in UK radio and will go to the UK-wide station or network which has towered above its rivals over the last year. Entrants should broadcast across the majority of the UK, either through a national licence or through a network of stations.

Judges will be looking for entries that display excellence across their entire broadcast schedule. Entries should 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, clarity of the station's purpose and feel, and how well it delivers against the station strategy.

This entry will be judged on



Story: up to 1500 words that tell a clear story of evolution and development during the qualifying period. They should demonstrate the measurable growth achieved, which may have been gained through audience increase, commercial success and/or whatever means deemed relevant to the station's strategy, which should be clearly explained in the entry. Entrants should detail how much resource they have access to, as elements such as the size of the team will be taken into account. The statement, which should be uploaded as a PDF, can include both written and visual content, and should be no more than 6 pages in length.



Audio: up to 30 minutes as broadcast, either as a continuous or series of clips.



Context: an explanation that helps the judges understand the audio submitted and how this reflects the essence of the content. If the audio includes edited clips, a tracklist should be included.

You are invited to submit your nominations for the best moment of audio from 2025. 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, and the supporting statement should include as much information and context as possible on why this particular moment should be declared the Moment of the Year.

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, and we ask if you submit an entry then you include the following:



Audio: If an audio file featuring the specific moment is available, we ask that it be cut down to approx 2-3 minutes in length. However, a nomination can instead include a link to a publicly available source (e.g. a full programme, or a social media clip), please include a time-code if needed.



Story: a short paragraph explaining why you feel this should be given the honour of Moment of the Year.

For the latest and most-up-to-date information on The ARIAS, please check The Radio Academy website at radioacademy.org where you can also find this full FAQ. If you need further help, **please email arias@radioacademy.org**.

How are the awards judged?

The ARIAS are judged by over 200 senior audio professionals, drawn from all sectors of the industry. Judges are organised into judging panels, which range in size from 6 to 12 people per category, depending on the number of entries submitted. Each panel is chaired by a Head Judge, who will bring significant experience in their field.

The Chair of Judges will lead a webinar for anyone looking to enter the awards, to offer insights on the judging process and guidance on what to consider when putting together your entry.

All but the Radio Times Moment of the Year is carried out in pools, and the top 3 in each pool are put forward as ARIAS Nominees in the relevant category. Pool A is audio content commissioned or made by the BBC; Pool B is audio content commissioned or made by Commercial Radio groups or other Radio groups; Pool C is audio content produced that doesn't fit into either Pool A or B. Pool C isn't relevant in all categories.

Judges listen to all entries and read all submissions, then anonymously score them against criteria relevant to the category: examples of criteria are Content, Creativity, Production, Impact, Growth, Engagement and Business Success.

The judging panel then meet to discuss and identify the Bronze, Silver and Gold winners.

Each panel judges just one category, and each award is determined in isolation, with the decision of the judging panel being final.

The Radio Times Moment of The Year is judged differently. All Radio Academy Members are invited to suggest their favourite moment from across audio and radio in the past year, whether they worked on it or not. A panel of judges, formed of Radio Academy Trustees and the Editor of the Radio Times, score these and meet to form a shortlist of ten. The readers of Radio Times then vote for their favourite on the Radio Times website.

What should I include in my audio submission?

You can submit your audio in whatever form you think best represents your content, whether one long section, a series of individual clips, or a combination of both. As long as the audio submitted is in the form it was broadcast or published during the qualifying period, and is no longer than the category allows, it's entirely up to you. We would advise entrants to leave a short gap between clips, and you should not add in any additional SFX. Please note that if your audio submission is longer than allowed, judges will be asked not to listen past the stated time limit.

Can I use the same audio for multiple awards?

It's up to entrants what they submit for each award, but audio and stories must be tailored to meet each category criteria.

In the past some categories have been paired together, is this still the case?

In an effort to simplify the entry process, we no longer restrict entries using the previous 'pairing' system. Unless otherwise stated in the criteria, entrants can submit their content into whichever categories they feel are best suited.

How important is my supporting statement?

Incredibly important, and judges will this year be asked to pay even closer attention to the 'story' element of entries. This is your chance to fully explain why you feel your entry should win over all others, and in the write-up you should include any data or information you think is relevant to demonstrate any success or growth you've achieved during the qualifying period. Please stick to the word limit as detailed in the criteria, as the system will truncate your text.

What do I add in the context section?

This is space for you to list your audio tracklist, which is especially important if you are submitting a series of audio clips. Keep this concise and add information to give context to each specific clip, including timecodes where relevant to help the judges understand what they are listening to. Do not use this space to tell the wider story of your entry, which should go in the supporting statement.

What can I submit as additional supporting information?

You can submit whatever additional information you think is relevant and will help the judges understand the impact of your work. This could include links, photos, screenshots or anything else that further demonstrates the success of your entry, in line with the guidelines as detailed in each entry. If you wish 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. If you're submitting supporting content URLs, do not send links that require a login otherwise this content may not be viewed by judges.

Who can enter what into the “UK Radio Station of the Year” and “UK Audio Brand of the Year” categories?

This is up to individual entrants, but if you are a radio station or radio network you cannot enter into both categories. Please read the criteria and decide which category best fits.

Are there any additional guidelines surrounding the “UK Radio Station or Radio Network of the Year” and “Local Radio Station of the Year” awards?

A UK Radio Network is defined as a collection of radio stations that share a common brand and a substantial proportion of their output (over 60% in a typical week). A UK Radio network must cover over 60% of the UK. Individual stations in a network which are entered into this category are not eligible to enter the Local Radio Station of the Year award.

Content which is broadcast only on brand-extensions of a main parent station, should not be included in that parent station's entry for UK Station or Network of the Year. The brand-extension stations themselves can be entered separately. The full breadth of a brand and extension can of course be reflected in the Audio Brand of the year category.

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 the UK Network Station or Audio Brand award, but are eligible to enter the Local Radio Station of the Year award.

Do you have to be a Radio Academy Member to enter the ARIAS?

Yes, you must be a member of The Radio Academy in order to enter a category. Memberships are available at radioacademy.org/membership

How much does it cost to enter?

Early bird (until 16th Jan)	£45 per entry + VAT
Standard pricing	£65 per entry + VAT

We've also teamed up with Podcasting Seriously to provide support to independent BIPOC and LGBTQ+ audio producers. The Podcasting Seriously Awards Fund accepts reimbursement applications on a rolling basis year-round. For more information, visit podcastingseriously.com/fund.

Are there any other rules I should be aware of?

Interpretation of the entry guidelines shall be at the discretion of the Chair of Judges, who may make adjustments and clarifications as deemed necessary, and their decision is final.

For the latest and most-up-to-date information on The ARIAS, please check The Radio Academy website at radioacademy.org where you can also find this full FAQ. If you need further help, **please email arias@radioacademy.org**.



The Radio Academy is a registered charity dedicated to the development, promotion and recognition of excellence in UK radio and audio.

radioacademy.org