



PRIX ITALIA

2026 COMPETITION REGULATIONS



PRIX ITALIA 2026 COMPETITION REGULATIONS

Article 1 Introduction

1.1 Anything not explicitly provided for in these regulations (hereinafter referred to as the “Regulations”) shall be governed by the Prix Italia General Regulations, available on the [Prix Italia](#) website.

Article 2 Subject matter

2.1 These Regulations shall regulate the 2026 Edition of the Competition (as defined in the General Regulations) to be held in L’Aquila, Italy, from 28 September to 2 October (hereinafter referred to as the “2026 Edition of the Competition”).

2.2 The 2026 Edition of the Competition includes:

2.2.1 the Competition for Radio, Television, and Multimedia Programmes (hereinafter individually referred to as “Programme” and/or “Production” and collectively as “Programmes” and/or “Productions”) as defined in Article 4 below;

2.2.2 the following special prizes:

- i) Special Prize in Honour of the President of the Italian Republic;
- ii) 2026 YLab Award;
- iii) Signis Special Prize

hereinafter referred to collectively as the “Special Prizes” and individually as the “Special Prize”, the rules for which are set out in Appendix A to these Regulations.

Article 3 Registration and participation in the 2026 Edition of the Competition

3.1 Registration to participate in the 2026 Edition of the Competition with Programmes and/or jurors is free of charge.

3.2 Participants (as defined in the General Regulations to which reference is made) must submit Programmes (one or more) to the online platform www.prixitaliacompetition.rai.it in accordance with the conditions set out in Article 9 below. Participation in the 2026 Edition of the Competition implies knowledge and full acceptance of these Regulations and the General Regulations.

Article 4 Sections - Categories - Prizes

4.1 The 2026 Edition of the Competition is divided into 3 Programme sections (hereinafter referred to as “Sections”), each of which is divided into 3 categories (hereinafter referred to as “Categories”).

4.2 Specifically, the Sections and their Categories are as follows:



4.2.1. Radio & Podcast Section:

- Music Category
- Drama Category
- Documentary and Reportage Category

4.2.2. TV Section:

- Performing Arts Category
- Drama Category
- Documentary Category

4.2.3. Digital Section:

- Factual Category
- Innovation Category
- Multimedia Category

4.3 The 2026 Edition of the Competition awards 9 (nine) prizes: 1 (one) for each Category of each Section.

4.4 The Participant shall choose the Section(s) and Category(ies) in which to submit the Programmes on the basis of the characteristics set out in Article 5 below.

Article 5 Characteristics of the Categories

5.1 The following are the characteristics of each Category in relation to the relevant Section:

5.1.1 Radio & Podcast Section:

Programmes submitted to the “Radio & Podcast Section” must be exclusively created for the radio medium or in podcast format.

a) Music Category

Music-composed works which stand out for their creativity and sound exploration or programmes (or part of a programme) about any kind of music attracting a broader audience. On selecting Programmes to be entered in this category, the organisations should bear in mind that the Production must intentionally and creatively promote the spreading of musical culture, regardless of genre.

(b) Drama Category

On selecting Programmes to be entered in this category, the organisations should bear in mind the following features: modernity of the issues raised; ability to capture the attention of a young audience and exploration of new technology.

These works can be:

- one-part works that can be divided into two or three parts according to scheduling reasons;
- episodic series, which are characterised by continuity as regards general theme, title and content line. The individual episodes may develop the plot in an independent and self-contained way,



or they may not be self-contained, requiring knowledge of the preceding parts and development of the plot in the following parts.

c) Documentary and Reportage Category

Cultural, social or general interest documentaries - may also deal with arts, music, science - produced with or without material from the archives or reportage (investigative programmes, also when part of a feature programme). On selecting Programmes to be entered in this category, the organisations should bear in mind that the Production must feature the following characteristics: creativity, sound exploration and, in the case of a reportage, originality of investigative approach and narrative language and its ability in placing news and events in context, using interviews, eyewitness accounts and primary sources.

Such documentaries and reportages may be:

- one-part radio documentaries, which may be divided into two or three parts according to scheduling reasons;
- documentary series that have a continuity of general themes, title, and content line. The plot of each episode may develop independently and may be self-contained or not, requiring knowledge of the preceding parts and development of the plot in the following parts.

5.1.2 TV Section:

(a) Performing Arts Category

Performing Arts (creative works of music, theatre, dance, figurative arts and animated productions made for television which have relevance with performing arts) or music and arts documentaries (works dealing with subjects concerning music and various forms of the arts).

(b) Drama Category

- i) TV movies: a single television work that, for scheduling reasons, may be divided into two or three parts.
- ii) Mini-series: works based on a single narrative which, for scheduling reasons, is divided into two or three parts.
- iii) Series: series of programmes, featuring a relatively stable cast of characters, general themes, title and content line, where each episode develops an independent and complete narrative.
- iv) Serials: series of programmes, featuring a relatively stable cast of characters, general themes, title and content line, where individual episodes are not independent programmes in their own right but where the beginning of each episode presupposes knowledge of previous episodes and where the end requires further narrative development in ensuing episodes.

c) Documentary Category

Cultural and general interest documentaries or current affairs documentaries.

Such documentaries may be:

- Single television documentaries, which may be divided into two or three parts according to scheduling reasons;
- Series of documentaries that present continuity in terms of the general theme, title, and content lines. The individual episodes may or may not develop the story independently and conclusively, and may or may not be independent, requiring knowledge of the preceding parts and development of the story in the following parts.

5.1.3 Digital Section

(a) Factual Category

Digital First productions, with strong roots in reality, potentially also with elements of fiction, which aim to transfer information, experience and content taken from the real world.

(b) Innovation Category

Digital First productions (both fiction and non-fiction) which focus on user participation and interaction, also thanks to the use of experimental and innovative technologies and/or modes.

(c) Multimedia Category

Digital First productions (both fiction and non-fiction) that offer a transmedia storytelling and/or that are structured across multiple media, including non-broadcast.

Article 6 Number of Programmes

6.1 Each Participant may submit a maximum of 9 (nine) Programmes to the 2026 Edition of the Competition, as follows:

Radio & Podcast Section:

- 1 (one) programme in the Music Category;
- 1 (one) programme in the Drama Category;
- 1 (one) programme in the Documentary and Reportage Category.

TV Section:

- 1 (one) programme in the Performing Arts Category;
- 1 (one) programme in the Drama Category;
- 1 (one) programme in the Documentary Category.

Digital Section:

- 1 (one) production in the Factual Category;
- 1 (one) production in the Innovation Category;
- 1 (one) production in the Multimedia Category.

Article 7 Length of Programmes

7.1 Participants are encouraged to consider submitting Programmes of a length of no less than 5 (five) minutes and no more than 180 (one hundred eighty) minutes, as to enable the juries to complete the pre-selection phase within the time limits laid down in these Regulations.

7.2 With specific reference to the series of Programmes, multiple episodes, even non-consecutive, can be entered, for a total length not exceeding 180 (one hundred and eighty) minutes.

7.3 Concurrent to the registration of Programmes or series of Programmes (which will constitute a specific element of evaluation), Participants may invite the Jury to the optional viewing of additional



material (e.g., other episodes, related programmes, etc.) in the framework of what is provided for in the registration procedures (see Article 9.2.2 below).

Article 8 Programme requirements

8.1 Programmes entered for the 2026 Edition of the Competition:

- i) must present elements of quality and innovation; be capable of enhancing the radio, television or multimedia experience; meet the needs of a broad and constantly evolving public;
- ii) must be submitted without any advertising inserts, even if indirect;
- iii) must have been produced, co-produced, or commissioned by the Participant submitting them. In the case of a co-production, the Participant submitting the entry must guarantee that it has obtained the prior written consent of the other co-producers;
- iv) may not be entered by more than one Participant. In the event that a Programme is submitted by more than one Participant, the entry of the first Participant to submit it shall be deemed valid;
- v) must have been on air no earlier than 1 January 2025 or already scheduled for broadcast by the Participant no later than 31 December 2027. Specifically for the ***Digital Section***, Productions submitted before the above deadlines may be entered, provided that they have been substantially updated in the meantime in terms of content or method of use;
- vi) without prejudice to the provisions of Art. 8.1(ii) above, the Programmes must be submitted in the same form in which they were originally made available. Therefore, the submission of Programmes in a dubbed version is not permitted;
- vii) must not have been submitted in previous editions of the Competition, even if in special prizes of previous editions of the Competition;
- viii) must not be simultaneously submitted in two categories of the Radio & Podcast or TV or Digital Sections of the 2026 Edition of the Competition.

8.2 In particular, ***for the Digital Section***:

- i) the Production must be designed primarily for online streaming and/or through connected devices that offer new possibilities compared to traditional radio and television broadcasting. The submission of Productions that are distributed only via OTT services and/or third party platforms is not permitted;
- ii) during the 2026 Edition of the Competition and until its conclusion, the Productions must be made available to the Jury.

Article 9 Terms and Conditions for Programme Registration

9.1 Registration for the Programmes must be made, under penalty of inadmissibility, from 8 April (14:00 UTC+2) to 8 June (14:00 UTC+2) 2026 on the dedicated online platform www.prixitaliacompetition.rai.it by completing the entry form (hereinafter "Entry Form"). The Entry Form can be accessed on the aforementioned platform using the access data provided to the contact persons specified by the Participants when filling in the Registration Form (hereinafter the "Registration Form").

9.2 Programme Registration

The Entry Form must compulsorily include:

- i) the original title of the Programme;
- ii) the English title: this may be the title already assigned for international distribution or an *ad hoc* translation of the original title;
- iii) a short presentation text in English;
- iv) an indication of the producing broadcasters, if different from those presenting the Programme;
- v) an indication of the co-producers, if any;
- vi) the date of first broadcasting;
- vii) the length. In the case of a series of Programmes, the average length of the episodes;
- viii) the credits of the artistic and technical staff involved in the production.

9.2.2. The Entry Form may optionally also include:

- i) the title and the presentation text in Italian;
- ii) any other information that may be useful to the Jury (eg. information about further materials to be assessed, see Article 7.3 above).

9.2.3 In particular, for the ***Digital Section***, the Entry Form must compulsorily include:

- i) the access link(s) to the Production;
- ii) a short update sheet if the broadcaster has made significant structural changes to the Production before the start of the 2026 Edition of the Competition;
- iii) if an English version of the Production is not available, any material in English that may be useful to the jury to understand the Production itself: presentations, summaries, guides, noted screenshots, transcripts, etc.

9.3 Submission of Programmes

9.3.1 The following must be compulsorily attached to the Entry Form:

- i) - for the ***TV Section***, the video file must have embedded English subtitles, even if the Programme is in English;
- for the ***Radio & Podcast Section***, a video file that must have embedded English subtitles. If not available, the audio file with an English transcription, even if the Programme is already in English. The file must be a single file; if you are submitting a series of Programmes or Programmes divided into parts, within the limits described above, you must merge the parts into a single file;
- ii) an identifying image for promotional purposes.

9.3.2. The Entry Form may also be optionally accompanied by:

- i) a clip/teaser/promo of a maximum of 60 seconds of the submitted Programme for promotional purposes;
- ii) in the case of a series of Programmes, a summary of the parts not submitted for the 2026 Edition of the Competition;
- iii) any illustrative and informative material deemed useful for a better understanding of the Programme;
- iv) for the ***Radio & Podcast Section***, even when a video file with embedded subtitles has been submitted, the English transcription.

9.3.3 In particular, for the ***Digital Section***, the Entry Form may optionally also include:

- i) an audio/video file related to the submitted Production. In the case of a series of Productions, the parts must be merged into a single file. English subtitles are not required: however, the Participant must



alternatively send an English presentation of the audio/video content of the Production as a separate attachment to the Entry Form.

Article 10 Juries Working Procedures

10.1 The Juries are defined in the General Regulations to which reference is made. Jurors' travel and accommodation expenses shall be borne by the Participants who have appointed them. Registration must be carried out by the Participants' contact persons via the special online platform within the terms envisaged for the registration of the Programmes as per Article 9 above.

10.2 There are 9 (nine) Juries for the 2026 Edition of the Competition, one for each of the three Categories of the Radio/Podcast, TV, and Digital Sections.

10.3 The jurors are required to carry out an online pre-selection of the Programmes submitted in their Category. The jurors are also required to discuss and vote on the Programmes submitted by their own participating broadcaster but, in this regard, please note that, as stated in the General Regulations (Art. 4.5), *"If Jurors are somewhat involved in the production of a Programme, they cannot be part of the Jury that is asked to vote on it"*.

10.4 The activities carried out within each Jury (meetings, communications, votes, documents, etc.) are confidential and may not be disclosed in any way outside the Jury itself.

10.5 The President of the Prix Italia shall supervise the work of the Juries and keeps in touch with the Presidents of the Juries in order to be informed of the progress of the voting; the juries shall remain autonomous. The Juries of the Prix Italia are autonomous in their deliberations: they are free to determine their own working times and methods, subject only to the provisions of these Regulations and the General Regulations.

10.6 At the end of the first online pre-selection phase, which will take place from 2 July to 28 August 2026, the 7 (seven) Programmes shortlisted for each Category will be determined according to the votes received by each Programme and will be published. Should a shortlisted Programme be withdrawn, it will be replaced by the Programme that ranked at the 8th position.

10.7 At the end of this first online pre-selection phase, each Jury shall appoint its own representative from among its members (hereinafter referred to as the "Jury President"), elected by the absolute majority. The Jury President may convene a meeting of the Jury whenever necessary, after hearing the opinions of the members of the Jury.

10.8 From 31 August to 2 September 2026, the same Juries will carry out a second online pre-selection phase from the shortlist, at the end of which the 3 (three) nominated Programmes will be identified and published for each Category of the Radio & Podcast, TV, and Digital Sections.

Should a nominated Programme, as stated above, be withdrawn before the end of the Competition, the Prix Italia reserves the right to ask the Jury to select another one from those on the short list.

10.9 The members of the Juries will meet in person during the Prix Italia Event to select the winning Programmes. If it is not possible to meet in person, online voting will be allowed. The Jury Presidents



and the representatives of the total 27 (twenty-seven) nominated Programmes will be invited by the Prix Italia, that will cover their travel and accommodation expenses to L'Aquila from 30 September to 2 October 2026 (3 nights) to take part in the meetings and the Awards Ceremony.

10.10 The Jury nominates the winning entry in each Category but may neither award a special mention, nor *ex-aequo* prizes. The Jury Presidents, who will act as spokespersons for the decisions taken by the other members of the Juries, will draw up a final report on the work carried out, indicating the winner and the reasons for the choice. The report may also include any other remarks the Jury wishes to make at the end of its work. The Jury reports will be published by the Prix Italia after the Awards Ceremony.

10.11 The winners will be announced during the Awards Ceremony. The prize will be awarded to the Participant that entered the Programme.

Article 11 Rights

Without prejudice to the provisions of point 5 (Rights) of the General Regulations, and with specific reference to point 5.6 stating: *“In order to ensure the Competition’s maximum visibility, Participants may be asked, without obligation, for authorisation to use the Programmes on Rai-owned platforms (“RaiPlay” and “RaiPlay Sound”), geo-restricted to the Italian territory (including Vatican City State and the Republic of San Marino)”*, we specify that by registering for the 2026 Edition of the Competition and/or the Prix Italia Special Prizes, Participants may authorise Rai to make use of the FVOD (Free Video On Demand) and AVOD (Advertising Video On Demand) rights, free of charge, of the Radio and TV Programmes in nomination, during the week of the Event and the following (i.e., from Monday, 28 September until Sunday, 11 October 2026).

Non-authorisation, or partial authorisation, of the aforementioned use, will not affect, in any case, the possibility of entering the Competition and/or any special prizes. Therefore, in case of non-authorisation, the Secretary General will consider other modalities of use/visibility of the Programmes, in agreement with the Participants. It shall be understood that Rai shall not undertake any obligation as to the actual use of the said Programmes as described in this article, and such decision shall fall within Rai’s unchallengeable editorial autonomy.

Article 12 Privacy Policy

Upon registration of a Programme in the Competition, the Participants must read the privacy statement on the processing of personal data by Rai, in its capacity as data controller, pursuant to Art. 13 of (EU) Regulation No. 2016/679.

Article 13 Languages

These Regulations are drawn up in English and Italian. In the event of any conflict between the texts, the English version shall prevail.