1. The Queen Elisabeth International Music Competition of Belgium is holding a competition from 2 to 28 May 2016 for pianists. This competition is for musicians who have completed their training and who are ready to embark upon an international career.

PART ONE:
TIMETABLE, THE ROUNDS OF THE COMPETITION, AND PROGRAMMES

I. TIMETABLE

2. 10 January 2016 deadline for sending applications
15 March 2016 announcement of the names of the candidates selected
28 April 2016 the candidates arrive
29 April 2016 drawing of lots
2 > 7 May 2016 first round
9 > 14 May 2016 semi-final
23 > 28 May 2016 final
31 May 2016 awards ceremony
starting in June 2016 concerts given by laureates

II. ROUNDS AND PROGRAMMES

A. General provisions concerning the rounds of the competition

3. The public rounds of the Queen Elisabeth International Music Competition are preceded by a preselection round behind closed doors, based on the viewing of the DVDs submitted by the candidates. The public rounds are divided into three stages:
   1. The purpose of the first round is to choose the 24 candidates who will be admitted to the semi-final round;
   2. The semi-final determines the 12 finalists;
   3. The purpose of the final round is to rank the top six laureates.

4. In the different public rounds the candidates will perform in the order established by the drawing of lots.

5. All the rounds, except the preselection process, are open to the public.

6. Each of the candidates selected for the semi-final or the final will be entitled to the same amount of rehearsal time with the orchestra.

7. Each candidate admitted to take part in the public rounds undertakes to participate in those rounds, unless prevented from doing so by illness or accident.

8. All rounds, including the preselection, take place under the supervision of the ministerial official.
9. General remarks concerning programmes:
   - Each work performed in the public rounds must be different.
   - Candidates are expected to treat each performance as a recital or a concert and should therefore put together their programme with this in mind. The jury will look at each performance as a whole.
   - In each round all works must be performed from memory, with the exception of the compulsory unpublished works in the semi-final and the final.
   - A candidate may ask to perform some contemporary works using a score. The Artistic Committee has the authority to allow this.
   - Repeats are left to the discretion of the candidates, but they must take these into account in working out the timing of their programmes.
   - Candidates may not include in their programme works that they themselves have composed.
   - Once the closing date for the submission of applications (10 January 2016) has passed, the programme may not be changed, except at the request of the Artistic Committee.

B. Viewing of the DVDs

10. The purpose of the viewing of the DVDs is to eliminate candidates who have not attained the level required to participate in the public rounds of the competition and to reduce the number of candidates taking part in the public rounds.

11. This viewing will take place in the presence of an international jury.

12. Programme
   Candidates must enclose with their application a good-quality, clearly indexed DVD-video, which must include, in the following order:
   1. A prelude and fugue from the *Well-Tempered Clavier* by J.S. Bach
   2. A classical sonata (Haydn, Mozart, Beethoven, or Schubert)
   3. A Chopin étude
   4. A work of the candidate’s choice for solo piano. Works with orchestral accompaniment will not be accepted.
   The works presented on the DVD-video may be included in the programme for the public rounds of the competition.

13. The recording must mention the place and date of recording of each piece. It must also be accompanied by a document in which the candidate certifies its authenticity and confirms that it is not subject to copyright restrictions.

14. The candidate’s hands must be visible at all times on the screen; the camera angle must be fixed and the microphones should be positioned at a good distance from the piano.

15. The number of candidates to be accepted is not fixed.

C. Drawing of lots

16. Date: 29 April 2016
   Venue: Flagey

17. The purpose of the drawing of lots is to establish the order in which candidates will perform. Candidates admitted to the first round will be assigned an individual place in the order of appearance, which will apply to the three public rounds of the competition.

18. The drawing of lots will take place in the presence of the ministerial official.

19. All candidates are required to attend the drawing of lots and will be duly summoned to attend.
   If a candidate cannot attend the draw owing to circumstances beyond his/her control, he or she must justify the absence in time (at least 48 hours before the draw); at the candidate’s express and written request, the ministerial official or a person designated by the candidate will draw a number on the candidate’s behalf. Candidates are requested to find out immediately after the draw from the Competition secretariat the date and time at which they must make themselves available in order to perform in the first round.

20. The order of appearance as determined by the draw may not be changed, except in cases of force majeure, for which the candidate will have to provide justification. The organisers will consider the reasons given and make a decision, which shall be final. Any alteration authorised will be valid only for the round in question. If a candidate wishes to obtain an exemption from the order established because of a professional engagement, he or she must submit a request in writing to the Competition secretariat and provide justification at least 48 hours before the drawing of lots. The granting of an exemption is only possible for the first round.
D. First round
21. Dates: 2 > 7 May 2016 (at 3 pm and 8 pm)
   Venue: Flagey – Studio 4
   Number of participants: unlimited
22. Programme to be prepared:
   1. A prelude and fugue from the *Well-Tempered Clavier* by J.S. Bach chosen from among the following: BWV 846, 848, 850, 851, 854, 856, 858, 859, 860, 861, 862, 863, 864, 868, 870, 871, 872, 875, 876, 880, 882, 884, 888 & 893;
   2. The first movement of a classical sonata (Haydn, Mozart, Beethoven, or Schubert)
   3. Four études:
      3.1 An étude by Chopin
      3.2 An étude by Liszt
      3.3 An étude by Debussy
      3.4 An étude chosen from among those by Bartók, Dusapin, Ligeti, Messiaen, Ohana, Prokofiev, Rachmaninov, Rautavaara, Skryabin, and Stravinsky
23. Programme to be performed (+/- 20 min.):
   Each candidate will play the prelude and fugue by Bach and the first movement of the classical sonata. To conclude the programme, the jury will chose one or more études from those proposed by the candidate. The choice made by the jury will be communicated to the candidate 1 hour before the performance. The candidate him/herself will choose the order in which the different works on his/her programme will be played.
24. Number of candidates admitted to the next round: 24

E. Semi-final
25. Dates: 9 > 14 May 2016 (at 3 pm and 8 pm)
   Venue: Flagey – Studio 4
   Number of participants: 24
   Accompaniment: solo – orchestra
26. Programme to be prepared:
   **Recital**
   - An unpublished work (+/- 5 min.), written specially for this year’s competition, which will be provided to candidates after they have been definitively admitted to the competition. This work may not be performed in public before it has been premiered during the semi final of the Competition.
   - Two coherent recital programmes, each lasting 30 to 35 min. Each programme will be made up of one or more works chosen by the candidate. No more than 15 minutes of music may be common to the two programmes.
   **Concerto**
   A Mozart concerto, to be chosen from concertos K. 466 (No. 20 in D minor), K. 467 (No. 21 in C major), K. 503 (No. 25 in C major), and K. 537 (No. 26 in D major).
27. Programme to be performed:
   Each candidate will perform twice, over two days.
   **Recital**
   Each candidate will play the compulsory unpublished work and one of the two recital programmes proposed. The choice of recital programme will be made by the jury and will be communicated to the candidate +/- 29 hours before the performance, that is to say, at 10 a.m. the day before for those candidates due to play in the session starting at 3 p.m. and at 3 p.m. the day before for those due to play in the session starting at 8 p.m. Each candidate will choose the order in which he or she will play the different works on his/her programme.
   **Concerto**
   Each candidate will perform with orchestra the Mozart concerto chosen. Each candidate will be entitled to one rehearsal (the day before the performance) and to one balance rehearsal (just before the performance).
28. Number of candidates admitted to the final: 12

F. Preparation for the final
29. The 12 finalists move to the Queen Elisabeth College of Music in the order established by the drawing of lots, at the rate of two a day. The week spent at the College of Music is intended to allow the 12 finalists a peaceful environment in which to prepare for the final and, in particular, to make a personal study of the compulsory unpublished work, the score of which will be given to them once they arrive at the College.
30. The final round will begin one week after the first finalists have entered the College.
31. During this period the finalists must not communicate with anyone not involved in the Competition’s administrative services. They must abide by the rules laid down by the organisers. They will attend the orchestral rehearsals on the days and at the times communicated to them, accompanied by a person designated by the organisers.

32. During their stay at the College about two hours will be devoted to a visit by the press. A portrait photo session is also planned.

G. The final

33. Dates: 23 > 28 May 2016
   Venue: Brussels Centre for Fine Arts (Palais des Beaux-Arts)
   Number of participants: 12
   Accompaniment: orchestra

34. Programme to be performed:
   1. An unpublished work for piano and orchestra (+/- 10 min.), written specially for this competition;
   2. A concerto chosen by the candidate, other than the Mozart concerto performed in the semi-final.

PART TWO: THE CANDIDATES

I. GENERAL CONDITIONS

35. The competition is open to pianists of all nationalities, who are aged at least 18 and who have not yet reached the age of 30 on 31 December 2015 (i.e. they must be born after 31 December 1985).

36. The competition has three public rounds. Candidates perform at these in the order established by the drawing of lots. These rounds are preceded by a preselection process on the basis of a DVD-video.

37. This competition is not open to laureates of a previous Queen Elisabeth Piano Competition. No candidate may take part more than twice in the public rounds of a competition in the same discipline.

38. By entering the competition, candidates agree to participate in all the rounds and concerts for which they will be selected by the jury or the organisers of the Competition. Candidates shall not be required, in the framework of the competition, to make any financial contribution other than the registration fee.

39. Travel expenses
   The 24 candidates selected for the semi-final round will be reimbursed 50% of their travelling expenses (one return ticket to Brussels, up to a maximum of EUR 500) upon presentation of documentation of their expenses. The Competition cannot reimburse the travel expenses of candidates who live in Belgium or who travel by car.

40. Accommodation
   A Welcoming Committee will arrange free accommodation for those who request it, subject to availability, with families in and around Brussels. These families cannot also provide accommodation for relatives or friends of the candidate. Subject to these conditions and bearing in mind these restrictions, a maximum number of candidates will be accommodated during the first round. Thereafter, only those candidates who are admitted to the semi-final and to the final will be able to continue to benefit from this assistance.

41. Broadcasting
   The semi-finals and final of the Competition, as well as the laureates’ concerts, are filmed and recorded. Except in exceptional circumstances, they will be broadcast live and/or in pre-recorded broadcasts on radio, television, and the Internet. This material may be released in various formats (CD, DVD, etc.).

42. Cession of rights
   By participating in the competition and in view of its reputation, the candidates cede to the Competition the right to record, reproduce, and arrange for the reproduction of their performances in the competition and at the concerts on record, CD, SACD, soundtrack, audio cassette, video cassette, video disc, or CD-ROM/CD-i, DVD, minidisc, or any other existing or future medium, as well as the right to broadcast their performances by any televised or radio broadcast means, including the Internet, cable networks, terrestrial or other broadcasting, live or pre-recorded, in Belgium or abroad. This cession of rights applies to performances during the competition and to the laureates’ concerts, for a period of 50 years from the date of the performance.
43. **Scores**
Candidates are expected to use the original scores of the works they perform. The Queen Elisabeth Competition cannot be held responsible for any fraud committed by a candidate in this regard (public use of illegal copies).
Candidates must be able to supply the scores in their programme to the competition organisers.
Candidates must make available to the Competition the orchestral material and score of any concerto they choose that is not part of the current standard repertoire. In this regard they must follow the instructions of the Competition administrators. If it turns out that the orchestral material is not available in the time required for the smooth running of the competition, the Competition authorities may ask the candidate to perform another work from his or her repertoire.

44. **Laureates' concerts and recordings**
The laureates are required to take part in concerts and recitals arranged by the organisation. The fee for these concerts is fixed by the Competition organisers. Some of these concerts will be organised in cooperation with the organisers of the Competition; others are agreed in advance with Belgian and foreign organisations. A list of these concerts will be given to the candidates after they have registered.
For a period of four months, beginning on the day of the announcement of the results, no laureate may give paid public performances or agree to any recordings without the authorisation of the Competition.

II. **ENTRY CONDITIONS**

A. **Applications**

45. Applications must be sent by registered post, postmarked 10 January 2016 at the latest, to the Secretariat of the Queen Elisabeth International Music Competition, 20 rue aux Laines, B-1000 Brussels (Belgium). This deadline cannot be extended under any circumstances. Applications sent solely by fax or by e-mail will not be accepted.

46. The application sent by registered post must include the following documents:
1. A printout of the completed application form, signed by the candidate. This form must first have been completed and submitted online on the Queen Elisabeth Competition website (www.qeimc.be).
2. A recording on DVD-video (audio and video), as set out in Article 12 and the following articles.
3. One or more official documents (originals or copies) establishing the candidate's nationality and place and date of birth.
Any application that does not contain these documents will not be accepted. These documents are non-returnable.

At the same time, the following documents must be uploaded via the Competition application form (this must also be done by 10 January 2016):
1. A CV including details of higher education, the names of teachers, and principal concerts and recitals.
2. A list of the candidate's principal repertoire (concertos, sonatas, etc.).
3. A photograph in the form of a TIFF file (minimum 300 dpi) for the programme.
4. Documentary proof of what is stated in the CV (higher qualifications obtained, prizes and certificates awarded at other competitions, reports of recent engagements, etc.).

B. **Examination of the applications**

47. **Applications**
The applications will be examined by the Competition's organisers. The DVDs of those candidates whose applications are not in order or who have not met the documentation requirements by 1 February 2016 will not be viewed and those candidates, accordingly, cannot be admitted to the competition.

48. **Programme**
The programme will be examined by an Artistic Committee specially designated for this purpose. This committee will have the right to impose changes to the programme in order to ensure that it complies with the rules and artistic requirements of the Competition. Once the deadline for applications (10 January 2016) has passed, no change can be made to the programme, except where required by the Artistic Committee.

49. **Viewing of the DVDs**
An international jury designated by the Competition's organisers will make a selection based on the DVDs submitted by the candidates. For these screenings, only the recordings of those candidates whose applications are in order and have met the documentation requirements by 1 February 2016 will be considered. Candidates will be informed individually of the results of this selection process by 15 March 2016 at the latest.
C. Acceptance

50. Once his or her application has been accepted by the organisers of the Competition and his or her programme has been accepted by the Artistic Committee, each candidate who has been selected in the preselection process will be sent a document on which he or she will indicate his or her acceptance of the rules of the competition. Within two weeks, he or she must send back this document, signed, as well as proof of the transfer of the registration fee of EUR 100. This sum will not be reimbursed under any circumstances. The signed agreement by which the candidate accepts the requirements of the rules shall constitute a contract between the parties.

Once these documents have been received by the Competition's secretariat, the candidate will receive definitive confirmation of the acceptance of his or her application, as well as the score of the unpublished work that will be compulsory in the semi-final.

51. Candidates may not be rejected on any ideological, linguistic, political, or racial grounds.

52. Candidates who are admitted to the first public round will receive an individual registration document bearing the number obtained in the drawing of lots. Each candidate must carry this document throughout the competition and present it whenever requested to do so by the Competition's administrative services. Subject to availability, on presenting this document he or she will be given an entry ticket for the rounds of the competition.
PART THREE: THE JURY

I. JURY

53. The Executive Committee of the Competition has the exclusive authority to appoint the members of the jury, which it does on the basis of proposals made by the organisers. The number of members is not limited. They are chosen for their international renown in the world of music, without regard to any racial, ideological, political, or linguistic considerations. The composition of the jury may vary from one round to another.

54. Unless otherwise explicitly set out in these rules, the jury’s sole mission is to rank the candidates according to the procedure established by these rules. The jury has no administrative function.

55. The jury is chaired by a person designated by the Executive Committee.

56. The immediate family and other relatives of a candidate (up to the fourth degree of kinship) may not serve on the jury.

57. Members of the jury may not vote for a candidate who is, or has been, one of their pupils. See Article 101 of these rules. By “pupil” is meant a candidate who has followed more than five lessons with the jury member in question. In case of doubt, those concerned will refer the matter to the organisers, whose decision shall be final.

58. Candidates are not entitled to object to a member of the jury, but they have the right to lodge a complaint with the Legal Committee, if they believe that Articles 56 and 57 have not been observed.

59. A list of the names of all candidates will be given to each member of the jury.

60. A list of the names of the members of the jury will be given to each candidate at the start of the competition.

61. Each member of the jury will furnish the secretariat of the Competition with the following declaration, duly signed:

I, the undersigned, member of the jury of the Queen Elisabeth International Music Competition of Belgium 2016, hereby declare that I have read the rules of this year's Competition. I acknowledge that, in the event of a dispute, only the French and Dutch texts are legally binding. I agree to abide by these rules and declare that none of the candidates whose names appear on the list given to me are related to me up to the fourth degree of kinship.

M ...................... is (has been) my pupil.

62. Before the public rounds of the competition, each candidate will furnish the secretariat of the Competition with the following declaration, duly signed:

I, the undersigned, admitted to the Queen Elisabeth International Music Competition of Belgium 2016, declare that I have read the rules of the Competition. I acknowledge that, in the event of a dispute, only the French and Dutch texts are legally binding. I agree to abide by these rules and declare that none of the persons named on the list of jury members is related to me up to the fourth degree of kinship.

M ...................... is (has been) my teacher.

63. If the declarations in Articles 61 and 62 are shown to be untrue, the signatory will be excluded from the jury or from the competition.

64. Throughout the entire competition, the members of the jury shall refrain from having any contact, direct or indirect, with any candidate and, of course, from living under the same roof as any candidate. Jury members shall also refrain from making any statements about the candidates, the activities of the jury, or the organisation of the competition.

65. The jury decides the programme to be performed by the candidates, in accordance with the provisions of these Rules.

66. The decisions of the jury in each round will be recorded in minutes. Two copies will be prepared; both will be signed by the Chairperson, and Secretary of the jury and also by the Secretary General of the Competition. After the competition, one copy will be given to the ministerial official. The other will be filed in the archives of the Competition.

67. The jury will vote by secret ballot.

68. The members of the jury must not, under any circumstances, inform each other of the points they have awarded.
69. The Competition has made it a principle to rely on the personal, individual judgement of each member of the jury. Accordingly, the members shall refrain from any form of consultation.

70. Jury members can only judge those rounds for which they have been expressly appointed. If a member of the jury is unable to attend one or more sessions due to circumstances beyond his or her control, the Competition organisers will be authorised either to cancel the points awarded by that member for the whole of the round in question or to attribute to those candidates whom that member of the jury has been unable to judge the weighted average as defined by Article 101.

71. The complete list of members of the jury shall remain confidential until the beginning of the competition. The names of the members of the preselection jury will be announced at the same time as the preselection results.

72. Only the President of the Executive Committee and/or his or her representative may be present at any of the operations pertaining to the various activities of the jury.

II. CHAIRPERSON OF THE JURY

73. The role of the Chairperson of the jury is to direct the operations of the jury. He or she is assisted in this task by a Secretary. Neither takes part in the voting.

74. In relation to the choice of works and parts of works to be performed, it is the responsibility of the Chairperson of the jury to ensure that the jury prescribes programmes of equivalent nature and importance for every candidate.

75. The Chairperson's remit includes overseeing the rounds. To this end it is incumbent on him or her to take all necessary steps to ensure that the jury's work is carried out correctly. If, in his or her opinion, a member of the jury has committed a serious breach of the rules, the Chairperson has the power to suspend that member immediately or to submit the matter for the urgent consideration of the Executive Committee, which may, where appropriate, start proceedings before the Legal Committee.

76. In the event of illness or absence due to unforeseen circumstances, the Chairperson of the jury will be replaced, for the entire competition or for a part of it, either by a member of the Executive Committee designated by the President of the Executive Committee or by a leading musical figure appointed by the Executive Committee of the Competition.

77. The Chairperson of the jury announces the results of the rounds, faithfully reflecting the decisions of the jury.

78. If the Legal Committee is called upon to pronounce judgement on a matter implicating a member of the jury, it is obliged to hear that member and the Chairperson of the jury.

III. POINTS: PROCEDURES AND CALCULATION

A. Screening of the DVDs

79. A technician will check all the DVDs in advance and will be present during the viewing in order to avoid, as far as possible, any technical problems. The technician may, under the supervision of a member of the Executive Committee, give a ruling on the inadmissibility of a DVD, where its poor technical quality makes it impossible to view it.

80. In the event of its poor technical quality making it impossible to view a DVD, it is up to the Chairperson of the jury or a member of the Executive Committee to judge whether it is appropriate to request the candidate to submit a new copy of the DVD.

81. In the event that a DVD cannot be viewed because of a temporary technical problem, its viewing may be postponed to a later date.

82. The secretary of the jury will check beforehand that each DVD meets the requirements of Articles 12, 13, and 14 of these rules. The secretary has the right, under the supervision of another member of the Executive Committee, to rule on the inadmissibility of a DVD on the grounds that it does not meet those requirements.

83. For each DVD, each member of the jury will indicate to the Chairperson of the jury when he or she has received sufficient information to enable him or her to evaluate it. Once all the members of the jury have done so, they will move on to the following piece and so on for each candidate.

84. For this round, the members of the jury will receive a ballot paper on which appear the names of the candidates. For each candidate, each member of the jury will indicate whether he or she wishes to admit that candidate to the first round (‘YES’ or ‘NO’). If in doubt, the jury member may qualify this judgement by attributing a ‘YES, but’ or a ‘NO, but’. The ballot papers, signed by the members of the jury, will be given to the ministerial official.
Those candidates who have obtained the most ‘YES’ votes will be admitted to the first round.

Depending on the results, and without being aware of the names of the candidates in question, the Executive Committee will decide where to establish the cut-off point between the candidates admitted and those rejected, in such a way that a reasonably acceptable number of candidates is admitted to the first round.

B. First round

For the first round, the members of the jury will receive a ballot paper on which appear the names of the candidates. They will attribute to each candidate a mark of between 0 and 100 points in line with their evaluation of the performance. This mark expresses the evaluation by the jury member of each candidate’s performance as a whole.

In addition to awarding a mark, each jury member will indicate whether or not he or she wishes the candidate to proceed to the semi-final, by indicating ‘YES’ or ‘NO’ under the heading ‘May proceed to the semi-final’. There is no limit to the number of ‘YES’ responses by each member of the jury.

The ballot papers, signed by the members of the jury, will be given to the ministerial official.

The candidates will be ranked according to the total number of points awarded to each by the members of the jury.

Only the first 24 candidates will be admitted to take part in the semi-final. This number may in some cases be reduced by a decision of the competition organisers. If the number of candidates in the first round is less than 24, the organisers may decide that only those candidates who have obtained at least 60% of the maximum number of points will be admitted to the semi-final.

If the difference between the points obtained by the candidate ranked 24th and the points obtained by the candidate or candidates immediately following the candidate ranked 24th is less than or equal to 3% of the total number of points obtained by the 24th candidate, all of those candidates will be considered to be ranked equally.

This system of equal ranking can also apply to candidates finishing higher than the candidate ranked 24th, but, in these cases, taking the lowest mark as the basis for the percentage (3%). In these cases of equal ranking, the candidates ranked equally will be separated according to the percentage of ’YES’ votes they have obtained in relation to the number of jury members who have taken part in the vote.

The candidates will be ranked according to the total number of points awarded to each by the members of the jury.

If the percentage of ‘YES’ votes is equal for candidates who are ranked equally, the candidates in question will be ranked according to the number of points obtained. If the points obtained by the equally ranked candidates in question are equal, the organisers of the competition may decide that, exceptionally, all or none of these candidates will take part in the semi-final.

C. Semi-final

For the semi-final, the members of the jury will receive a ballot paper on which appear the names of the candidates. They will attribute to each candidate a mark of between 50 and 100 points. Any mark below the minimum (50) will be increased to the minimum (50).

In addition to awarding a mark, each member of the jury will indicate whether or not he or she wishes the candidate to proceed to the final, by indicating ‘YES’ or ‘NO’ under the heading ‘May proceed to the final’. There is no limit to the number of ‘YES’ responses by each member of the jury. The ballot papers, signed by the members of the jury, will be given to the ministerial official.

The candidates will be ranked according to the total number of points awarded to each by the members of the jury.

If the difference between the points obtained by the candidate ranked 12th and the points obtained by the candidate or candidates immediately following the candidate ranked 12th is less than or equal to 3% of the total number of points obtained by the 12th candidate, those candidates will be considered to be ranked equally.

This system of equal ranking can also apply to candidates finishing higher than the candidate ranked 12th, but, in these cases, taking the lowest mark as the basis for the percentage (3%). In these cases of equal ranking, the candidates ranked equally will be separated according to the percentage of ’YES’ votes they have obtained in relation to the number of jury members who have taken part in the vote.

If the percentage of ‘YES’ votes is equal for candidates who are ranked equally, the candidates in question will be ranked according to the number of points obtained in the semi-final round. If these candidates have obtained equal numbers of points, the candidates in question will be ranked by taking into account the points obtained in the first round.

Only the 12 candidates with the highest rankings in this round will be admitted to take part in the final round.
D. Final

95. After they have heard all the finalists, the members of the jury will receive a ballot paper on which appear the names of the 12 finalists. Each member of the jury will attribute to each name a mark of between 60 and 100 points. Any mark below the minimum (60) will be increased to the minimum (60). In addition to awarding a mark, each member of the jury will rank the 12 finalists in order of preference, starting with his or her first choice (no two candidates may be ranked equally). Members of the jury who have one or more pupils among the finalists will not rank their own pupil(s).

Each member of the jury will sign his or her ballot paper and give it to the ministerial official. The ranking will be established on the basis of the totals obtained by adding up the points attributed to each candidate by all the members of the jury (see Article 101 and following articles). All the finalists will receive the title of laureate. The six most highly ranked finalists will receive the title of laureate, winner of the 1st, 2nd, 3rd, 4th, 5th and 6th prize.

96. If the difference between the points obtained by one of the finalists and the points obtained by the final ranked immediately below him or her is less than or equal to 3% of the total number of points obtained by the higher ranking of the two, these candidates will be considered to be ranked equally. This equal ranking can be extended to include one or more finalists ranked below these two, but in such cases the highest mark obtained by any of those in question will be taken as the basis for the percentage.

97. Candidates ranked equally will be compared and ranked in relation to each other on the basis of the preferential ranking attributed by the members of the jury. The preferential ranking attributed by those members of the jury who have one or more pupils among the finalists will only be taken into account for the separation of those equally ranked finalists who are not their pupils.

If there are several equal rankings, each equal ranking will be dealt with individually, starting with that involving the most highly ranked candidates.

If, after taking into account the result of the preferential ranking, two or more finalists are still ranked equally, candidates will be ranked according to the number of points obtained in the final round. If these candidates have obtained the same number of points, they will be ranked according to the number of points obtained in the semi-final. If these candidates obtained exactly the same number of points in both the final and the semi-final, they will be ranked according to the number of points obtained in the first round.

E. Counting the votes

98. The members of the jury may not exchange comments about the candidates before they have proceeded to the votes relating to the different rankings. Any discussion concerning the candidates during a sitting of the jury will lead to the suspension of the member who has caused it.

99. The President of the Executive Committee will be responsible for counting the ballot papers, given to the ministerial official by the members of the jury, and for tallying the points. The ministerial official will supervise this process. Neither the Chairperson nor the members of the jury may enter the room where the ballot papers are being tallied.

100. Any correction on a ballot paper must be initialled by the jury member and by the ministerial official. If the reading of a ballot paper presents difficulties that could result in an error, the ministerial official or the Secretary of the jury may ask the jury member to complete a new ballot paper.

101. For any candidate for whom a jury member has not submitted a mark, there will be added to the total number of his or her points the average of the points awarded to the candidate in question by the other members of the jury, multiplied by the average of the points attributed by the jury member in question to all the candidates, divided by the average of the points attributed to all the candidates by all the other members of the jury.

102. If, during either the selection rounds or the final round, a jury member awards to one or more candidates a mark that is more than 20% higher or lower than the average of the marks awarded by the jury as a whole (including the jury member in question) – except when this jury member’s mark has been voided for being below the minimum allowed for the round – his or her mark will automatically be replaced by the average mark plus or less 20%, as appropriate.

103. All voting and tallying operations are secret. The only results to be announced are: the designation, without indication of ranking, of the candidates admitted to the first round; the designation, without indication of ranking, of the candidates admitted to the semi-final; the designation, without indication of ranking, of the candidates admitted to the final round; and the ranking of the first six laureates.

104. The ballot papers, signed by the members of the jury and later sealed by the ministerial official, will be kept in the Competition’s archives. The seals may only be broken with the permission of the Legal Committee.
PART FOUR: PRIZES, HONOURS, AND AWARDS

105. A number of prizes, honours, and awards will be shared out among the laureates and the semi-finalists.

106. There are six prizes:

**FIRST PRIZE:** QUEEN ELISABETH INTERNATIONAL GRAND PRIZE
Queen Mathilde Prize
EUR 25,000

**SECOND PRIZE:** Prize of the Belgian Federal Government, ‘Arthur de Greef’ Prize
EUR 20,000

**THIRD PRIZE:** Comte de Launoit Prize
EUR 17,000

**FOURTH PRIZE:** Prize of the Governments of the Belgian Communities
EUR 12,500

**FIFTH PRIZE:** Brussels-Capital Region Prize
EUR 10,000

**SIXTH PRIZE:** City of Brussels Prize
EUR 8,000

107. The six unranked laureates will each receive the sum of EUR 4,000 and a recital. They will also receive the title of Laureate of the Queen Elisabeth International Music Competition of Belgium, Piano 2016.

108. The prizes, awards, and certificates, signed by the Chairperson and the members of the jury, will be presented to the laureates at a formal ceremony, which they are required to attend.

109. A sum of EUR 1,000 will be given to each of the 12 candidates in the semi-final who have not been selected for the final round.

110. The semi-finalists and finalists will each receive a recording of their performances from the semi-final on. This recording may not under any circumstances be broadcast in any way whatsoever without the agreement of the Competition. The candidate is responsible in relation to others with rights in the recording in the event of any unapproved use.

111. The Executive Committee of the Competition is empowered to accept gifts, grants, and concert offers on behalf of the candidates and laureates.

PART FIVE: THE COMPETITION AUTHORITIES

I. THE MANAGEMENT OF THE COMPETITION

112. The Queen Elisabeth Competition is a non-profit association (ASBL/VZW).

113. The Competition is managed by an Executive Committee. This committee is acquainted with all administrative aspects of the Competition and represents the board of directors in relation to third parties in legal and other matters, without prejudice to the exercise of those functions expressly reserved to other authorities by these rules.

114. The Executive Committee is also responsible for the smooth running of the competition and overseeing the application of the rules. It may take any measures necessary to ensure their application and the smooth running of the competition. If breaches take place, it is authorised to bring these to light and to refer them to the Legal Committee.

115. For all matters pertaining to the administration of the Competition, the Executive Committee is authorised, under its own responsibility, to delegate particular powers or functions to persons not otherwise involved in the Competition.
II. THE LEGAL COMMITTEE

116. For each competition a Legal Committee is established, consisting of at least three members. This committee has the task of fairly resolving any administrative, civil, or disciplinary disputes that may arise between the candidates, the members of the jury, the Competition authorities, or the Executive Committee. The Committee’s judgement is final and is not subject to appeal.

117. The members of this Committee will be nominated by the Executive Committee of the Competition, which will appoint one of them as its Chairperson.
In the event of a dispute being submitted to the Legal Committee, the Executive Committee of the Competition will designate three arbitrators from among the members of the Legal Committee to form an arbitration board.

118. The jury and the candidates will be informed of the names and responsibilities of the members of the Legal Committee.
By participating in the competition, the members of the jury and the candidates are deemed to accept the jurisdiction of the Legal Committee.

119. The Chairperson of the Legal Committee will appoint a Secretary to assist the Committee in its work.

120. Should one of the members be unable to serve as an arbitrator for the period for which he or she has been designated, a new arbitrator shall be appointed by the Executive Committee, as set out in Article 117, or, if this is not possible, by the other arbitrators.

121. Any complaints or requests for arbitration by the Legal Committee must be addressed to its Chairperson. The Competition organisers must be notified.

122. In order to be considered, complaints must indicate the name of the person or persons against whom they have been lodged.

III. THE MINISTERIAL OFFICIAL

123. Chosen from among the bailiffs (huissiers de justice/gerechtsdeurwaarders) of the Brussels district, the Competition’s ministerial official will be appointed by the Executive Committee. He or she shall keep records of all operations he or she may be called upon to carry out and of any facts he or she may be asked to establish.

IV. SANCTIONS

124. The authorities of the Queen Elisabeth International Music Competition of Belgium can impose the following sanctions on members of the jury and on candidates:
1) A reprimand
2) An official warning
3) Exclusion from the competition
4) A permanent ban

125. A reprimand can be issued by the Executive Committee of the Competition. An official warning is issued by the Chairperson of the Legal Committee. The other sanctions can only be imposed by the Legal Committee. The other administrative authorities of the Competition do not have any legal or disciplinary powers.

126. Quite apart from the disciplinary sanctions outlined above, the Legal Committee can also decide on all questions legitimately submitted to it and, in particular, can impose penalties requiring the payment of damages and interest to injured parties.

127. In the event of disputes, only the French and Dutch texts of these rules are legally binding.

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