EUROPEAN COMMISSION

Brussels, 14.7.2026
C(2026) 4894 final

SENSITIVE (*): *COMP Operations*

Subject: **State Aid SA.122076 (2026/N) – Belgium**
VAF/Gamefonds

Excellency,

1. PROCEDURE

(1) On 28 January 2026, the Belgian authorities notified to the Commission a State aid scheme intended to support the development of Flemish video games ('the Scheme'), in accordance with Article 108(3) of the Treaty on the Functioning of the European Union ('TFEU'). The Commission sent requests for information on 11 February 2026, 30 April 2026 and 1 June 2026, to which the Belgian authorities replied on 2 March 2026, 11 May 2026 and 12 June 2026, respectively.

(2) An initial aid scheme was originally approved by Decision of 28 May 2018 (SA.49947) ([1]) until 31 December 2021 and reintroduced by Decision of 27 January 2022 (SA.101008) ([2]) until 31 December 2022. The scheme was subsequently modified by Decision of 28 April 2022 (SA.101526) ('the previous decision') ([3]), extending its duration until 31 December 2025 ('the existing scheme').

(*) Distribution only on a need-to-know basis. Do not read or carry openly in public places. Must be encrypted in transmission and stored securely, where possible by using encrypted storage. Destroy copies by shredding or secure deletion. Full handling instructions: https://europa.eu/!db43PX

([1]) Commission Decision of 28 May 2018 in State aid case SA.49947 (2017/N) – Belgium Aide aux jeux vidéo (VAF Gamefonds), OJ C 317, 07.09.2018, p. 4.

([2]) Commission Decision of 27 January 2022 in State aid case SA.101008 (2021/N) – Belgium Prolongation of the VAF Gamefonds SA.49947 (2017/N), OJ C 106, 04.03.2022, p. 2.

([3]) Commission Decision of 28 April 2022 in State aid case SA.101526 (2021/N) – Belgium VAF Gamefonds, OJ C 242, 24.06.2022, p. 5.

Mr Maxime Prévot
Minister for Foreign Affairs, European Affairs and Development Cooperation
Karmelietenstraat 15
1000 Brussel
BELGIË

(3) By letter registered on 11 May 2026, Belgium has exceptionally agreed to waive its rights deriving from Article 342 TFEU in conjunction with Article 3 of Regulation 1/1958 ([4]) and to have the present decision adopted and notified only in English.

2. DESCRIPTION OF THE SCHEME

2.1 Context and objectives

(4) The Scheme is a reintroduction of the existing scheme, with certain amendments. It aims to enhance the cultural value of video games and support the professional and creative development of the video games sector in Flanders.

(5) The Belgian authorities consider that the video games sector in Belgium remains relatively small compared with other European countries, despite the support granted under the existing scheme.

(6) In 2022, the Belgian video game sector generated a turnover of EUR 73.5 million, substantially lower than in other European countries, such as Finland (EUR 3.2 billion), Sweden (EUR 3.1 billion), Denmark (EUR 489 million), and the Netherlands (EUR 420 million).

(7) Although Belgian turnover increased to EUR 91.3 million and the number of companies in Flanders increased to 128 in 2024 ([5]), one in five studios generated no turnover during that year. Furthermore, sales of locally developed games in Belgium remain limited, with the domestic market largely dominated by international titles. ([6])

(8) Cultural and artistic games face particular challenges, as their development costs are often comparable to those of commercial games, while operating in significantly smaller markets due to linguistic and cultural constraints. Consequently, their commercial risks are substantially higher, making it difficult to acquire private funding.

(9) The Belgian authorities consider that public support is therefore essential to enhance game quality, develop emerging talent, and strengthen the international competitiveness of the Flemish video game sector.

2.2 Legal basis

(10) The legal bases of the Scheme are the Decree of 13 April 1999 (the 'VAF decree') ([7]) and the 'Management Agreement 2026-2030' ([8]) (the 'Management Agreement').

([4]) Regulation No 1 determining the languages to be used by the European Economic Community, OJ 17, 6.10.1958, p. 385.

([5]) *The video games industry in Belgium in 2024*, Video Games Federation Belgium, 2024: https://vgfb.be/the-video-game-industry-in-belgium-2024/.

([6]) In 2025, the best-selling games in Belgium included EA Sports FC 25, Call of Duty: Black Ops 6, Grand Theft Auto V, Hogwarts Legacy, and Helldivers 2.

([7]) Decree of 13 April 1999 authorising the Flemish Government to join and cooperate in setting up the non-profit association Flemish Audiovisual Fund.

([8]) Management Agreement 2026-2030 between the Flemish Community and the Flemish Audiovisual Fund concerning the operation of the VAF/Gamefonds.

2.3 Duration

(11) Aid may be granted from the date of notification of the Commission's decision approving the Scheme until 31 December 2030. No aid may be granted before the notification of the Commission's decision approving the Scheme ([9]).

2.4 Budget and granting authority

(12) The overall budget of the Scheme is EUR 11.34 million, and the annual budget is EUR 2.268 million. It is financed from the general expenditure budget of the Flemish Community.

(13) The granting authority remains the Flemish Audiovisual Fund ('VAF'), a public authority responsible for cultural policy in the Flemish Community. ([10])

2.5 Aid forms, amounts and intensities

(14) Under the Scheme, only video games classified as entertainment games ([11]), artistic games ([12]) or serious games ([13]) are eligible for support.

(15) As with the existing scheme, different types of support may be granted to eligible projects ([14]):

(i) Creation support may be granted in the form of repayable advances ([15]) of up to EUR 400 000. ([16]) It may include support for prototype ([17]) and vertical slice ([18]), as well as production and post-release support.

(ii) Support for talent development of up to EUR 50 000 may be granted in the form of direct grants, or repayable advances for initiatives relating to a specific project. ([19]) An incentive premium may be granted to beneficiaries that have repaid previous aid for a different project, in which case 50% of the amount repaid may be reinvested in a new project, provided that all eligibility conditions are met.

([9]) Section 8 of the Management Agreement.

([10]) Recital (1) of the previous decision.

([11]) 'Entertainment games' are defined in Annex 2 of the Management Agreement as games primarily aimed at entertainment and released on one or more commercial platforms.

([12]) 'Artistic games' are defined in Annex 2 of the Management Agreement as games, such as interactive art, whose primary objective is to provide an artistic experience. This category also includes experimental games, with or without an artistic message, whether in standard or installation form.

([13]) 'Serious games' are defined in Annex 2 of the Management Agreement as games designed to teach specific skills or pursue a societal objective, such as raising awareness of particular issues.

([14]) Recital (14) of the previous decision.

([15]) Section 2.8 of the Annex I to the Management agreement provides that, for all supported projects, the aid granted by the VAF must be reimbursed from the operating revenues generated by the project until the full amount of the aid has been reimbursed. Aid granted for projects that do not result in a completed game must not be reimbursed.

([16]) Annex I, Section 2.4 of the Management agreement. A maximum amount of EUR 25 000 may be granted for prototype support.

([17]) Annex 2 to the Management agreement defines a 'prototype' as a playable version of the principal gameplay mechanics intended for the final game.

([18]) Annex 2 to the Management agreement defines a 'vertical slice' as a completed game level that incorporates the core gameplay loop and demonstrates the production values intended for the final game.

([19]) Annex I, Section 3.3 of the Management Agreement.

(iii) Promotion support of up to EUR 75 000 may be granted in the form of direct grants, or repayable advances when it is the only support granted to the project. ([20])

(16) The repayment terms for repayable advances for creation support and talent development are set out in the financial agreement concluded with the beneficiary. The amount of repayment is determined on the basis of the net revenues generated by the supported game and is calculated in proportion to the VAF's contribution to the total financing of the project.

(17) Expenditures relating to creation, talent development and promotion activities are eligible only where the relevant activities started after submission of the aid application.

(18) The intensity rules have been simplified compared with those of the existing scheme. ([21]) Aid granted for eligible video games remains limited to 50% of the total budget of the game. The Scheme introduces an increase of the aid intensity to 80% of the total budget for difficult works. ([22])

(19) The Scheme may be cumulated with any other State aid, provided that the total cumulative aid intensity does not exceed the maximum aid intensity set out in recital (18). For the purpose of verifying compliance with the applicable cumulation rules, beneficiaries are required to declare to the VAF all sources of public funding received.

2.6 Beneficiaries

(20) The Scheme does not introduce any amendments regarding the eligible beneficiaries compared to the existing scheme. ([23]) It applies to any legal person with a registered office or permanent agency in Flanders at the time of payment of the aid. ([24]) Support for talent development may also be granted to natural persons domiciled, permanently resident or engaged in professional activity in the European Union. ([25])

(21) Under the Scheme, the selection criteria that apply in the form of a cultural test have been adapted to better reflect the specific characteristic of video games. ([26]) A project will be eligible for support if it meets at least two criteria of categories I 'Cultural context and content' and II 'Cultural/creative hub', and at least one criterion of category III 'Artistic, creative and technological innovations', as detailed below: ([27])

([20]) Annex I, Section 4.4 of the Management Agreement.
([21]) Recital (16) of the previous decision.
([22]) A game may be classified as 'difficult works', if one or more of the following conditions are met or if special circumstances justify a deviation from these conditions: (i) it is the first or second game of a studio; (ii) it deliberately deviates from prevailing market trends and is difficult to finance privately; (iii) it represents a change a studio's portfolio and is considered particularly risky; (iv) it has an innovative character (USPs), whether technical, creative or in gameplay; (v) it is a 'serious game' with significant societal impact; (vi) it is an 'artistic game' whose primary objective is an artistic experience (e.g. museums); (vii) it is another game with sufficient justification of high market risk.
([23]) Recital (21) of the previous decision.
([24]) See Annex 1 sections 2.2, 3.2 and 4.2 of the Management Agreement.
([25]) Annex I, Section 3.2 of the Management Agreement.
([26]) Recital (23) of the previous decision.
([27]) Annex I, Section 2.6 of the Management Agreement.

Category I: Cultural context and content *(point 1 is mandatory)*
1) The game is released at least in Dutch. 2) The game is set entirely or partially in Flanders, Belgium, or the EEA. 3) One or more characters or interactive objects of the video game refer to Flanders, Belgium or the EEA. 4) The story contains one or more references to Flanders, Belgium or the EEA. 5) The design is entirely or partly inspired by Flanders, Belgium or the EEA. 6) The game is entirely or partly based on literature, film, TV, etc. or contains music from Flanders, Belgium or the EEA. 7) The game is fully or partially adapted to the educational culture in Flanders, Belgium or the EEA. In exceptional cases, the cultural context and content may also be non-European, provided they are clearly framed, particularly creative or innovative, and when a greater number of criteria are met under categories II and III.
Category II: Cultural/creative hub *(either point 1 or 2 is mandatory)*
1) At least 50 % of the core team members have their main residence in Flanders or are subject to taxation there or are otherwise familiar with Flemish culture. 2) The project has a strong stimulating effect on the Flemish cultural and creative economy. 3) Promotion of young talent: the team includes graduates from Flemish universities, colleges or higher education institutions who graduated less than five years ago, or the recent graduate currently resides in Flanders. 4) Cooperation with professionals from other EEA Member States.
Category III: Artistic, creative, and technological innovations
The game is particularly creative or innovative in the following areas: 1) Gameplay 2) Artistic design 3) Story or topic 4) Technology used 5) Music used or sound design

(22) The aid application must be submitted to the VAF by the developer of the game. ([28]) Project selection is carried out by the VAF's governing body, based on the advice of external experts. Applications for incentive premiums are examined directly by the VAF. ([29])

([28]) See Annex 1, Sections 2.2 and 4.2 of the Management Agreement.
([29]) Annex 1, Section 1 of the Management Agreement.

2.7 Transparency

(23) The Belgian authorities have committed to publishing the text of the Scheme as well as the information related to the beneficiaries of aid on the websites www.vaf.be/toegekende-steun and https://www.vaf.be/beheersovereenkomsten-vaf-2026-2030.

3. ASSESSMENT OF THE SCHEME

3.1 Existence of aid

(24) According to Article 107 (1) TFEU *'Save as otherwise provided in the Treaties, any aid granted by a Member State or through State resources in any form whatsoever which distorts or threatens to distort competition by favouring certain undertakings or the production of certain goods shall, in so far as it affects trade between Member States, be incompatible with the internal market'.*

(25) The Commission considers that the assessment set out in recitals (27) to (31) of the previous decision remains applicable to the Scheme, as detailed below.

(26) The granting authority remains the VAF, a public authority responsible for cultural policy in the Flemish Community (see recital (13)). The Scheme is financed from the budget of the Flemish Community and therefore, from the budget of the State. The aid is therefore financed from State resources and imputable to the State.

(27) The Scheme does not introduce any amendments regarding the eligibility of beneficiaries as set out in the existing scheme. Undertakings active in the video games sector receive an economic advantage in the form of direct grants and repayable advances, which reduce the costs of video game creation and promotion, as well as talent development (see recital (15)). Therefore, the aid provides an economic advantage as it relieves beneficiaries of costs that they would have to bear under normal market conditions.

(28) The Scheme remains selective, as only undertakings active in the video games sector and whose projects pass the selection test will be eligible for aid. Other undertakings in a comparable legal and factual situation will not be eligible for aid and thus will not receive the same advantage.

(29) The Scheme is liable to distort competition, as it strengthens the competitive position of its beneficiaries. It also affects trade between Member States, since these beneficiaries operate in sectors where intra-Union trade exists.

(30) Therefore, the Commission considers that the Scheme constitutes State aid within the meaning of Article 107(1) TFEU.

3.2 Compatibility of the Scheme

3.2.1. Lawfulness of the Scheme

(31) By notifying the Scheme before putting it into effect (see recital (9)), the Belgian authorities respected their obligations under Article 108(3) TFEU.

3.2.2. General legality

(32) Based on previous decisional practice ([30]) in video game cases, the Commission first verifies that the aid respects the 'general legality' principle and that the eligibility conditions and award criteria do not contain clauses contrary to the TFEU in fields other than State aid.

(33) The Commission has not found any evidence suggesting that the Scheme is subject to conditions that could be incompatible with other rules of the TFEU.

(34) As in the existing scheme, beneficiaries are required to have a branch or a permanent agency in Flanders at the time of payment of the aid. They are not required to be established in Flanders under national law and may be established in another Member State of the European Union or in the EEA. The Scheme therefore does not discriminate on the basis of the place of establishment.

(35) The selection criteria determining the cultural character of the Scheme do not impose a requirement on team members to have the Belgian nationality or residence in Flanders (see recital (21)). This approach ensures that the Scheme is open to a diverse range of applicants, including those with international teams.

(36) Among the selection criteria, the requirement related to the inclusion of recent graduates in the team is not compulsory and therefore does not introduce discrimination on grounds of nationality. The requirement rather encourages the transfer of know-how and expertise between Flander's video games sector and related education, which is a legitimate objective. ([31])

(37) There are no direct territorial spending conditions attached to the Scheme requiring the beneficiaries to spend a certain amount of aid in the Belgian territory. Therefore, the aid is not tied to any specific geographic location, allowing beneficiaries to use the funding efficiently.

(38) Among the selection criteria, the execution of a substantial part of the creative work in Flanders constitutes only one of the ways in which potential beneficiaries can demonstrate their connection to the Flanders cultural/creative hub. However, it is possible to demonstrate this connection in other ways, such as, for example, by including team members that can demonstrate a link to Flemish culture. This ensures that the Scheme is open to a wide range of applicants, while promoting the development of the Flemish video games industry.

(39) Therefore, the Scheme complies with the general legality principle.

([30]) See assessment of the general legality principle in previous video games decisions: Commission Decision of 5 February 2024, C(2024) 788, State Aid SA.110639 (2023/N) – Germany Reintroduction of the North Rhine-Westphalian digital games support scheme, OJ C 1975, 07.03.2024, p.1; Commission Decision of 14 June 2022, C(2022) 4106, State Aid SA.101124 (2022/N) – Germany Berlin-Brandenburg video games support measure, OJ C 282, 22.07.2022, p.2.; Commission Decision of 7 January 2022, C(2022) 85, State Aid SA.100581 (2021/N) – Germany Amendment and prolongation of the Bavarian game support measure SA.46572 (2017/N), OJ C46, 28.01.2022, p.1; Commission Decision of 4 September 2017, C(2017) 6048, State Aid SA.46572 (2017/N) – Germany – Bavarian games support measure, OJ C 336, 6.10.2017, p. 1.

([31]) See assessment in previous video games decisions: Commission Decision of 13 December 2024, C(2024) 8949, State Aid SA.116220 (2024/N) – Germany Video games support by the federal government, OJ C 7545, 23.12.2024, p.1; Commission Decision of 14 June 2022, C(2022) 4106, State Aid SA.101124 (2022/N) – Germany Berlin-Brandenburg video games support measure, OJ C 282, 22.07.2022, p.2.

3.2.3. Promotion of culture in line with Article 107(3)(d) TFEU

(40) The Commission has not developed guidelines for the application of this provision to State aid to video games. However, the Cinema Communication of 2013 (the 'Cinema Communication') ([32]) refers to the possibility of granting aid to video games. Point 24 of the Cinema Communication states that aid measures to support video games are addressed on a case-by-case basis. The compatibility assessment is carried out directly on the basis of Article 107(3)(d) TFEU and in line with Commission's decisional practice ([33]) in this sector. To the extent that the necessity of an aid scheme targeted at video games which serve a cultural or educational purpose can be demonstrated, the Commission applies the aid intensity criteria of the Cinema Communication by analogy. ([34])

(41) Article 107(3)(d) of the TFEU states that '*aid to promote culture and heritage conservation may be considered to be compatible with the common market where such aid does not affect trading conditions and competition in the Community to an extent that is contrary to the common interest*'.

(42) The Commission notes that the selection criteria applied in the form of a cultural test, which has been adapted to better reflect the specific characteristic of video games, ensure that the aid is targeted at games that genuinely serve a cultural purpose, thereby promoting culture in line with Article 107(3)(d) TFEU.

(43) The overall objective of promoting culture by supporting high-quality video games with cultural value has not been altered. The Scheme continues to apply a structured selection process based on predefined cultural criteria and advice of external experts.

(44) The Commission therefore considers that the Scheme continues to pursue a cultural objective and that the aid is granted in accordance with the requirements of Article 107(3)(d) TFEU.

([32]) Communication from the Commission on state aid for films and other audiovisual works, Official Journal of the European Union, 15.11.2013, C 332, p. 1.

([33]) In the video games sector, the Commission has approved aid on the basis of the cultural derogation: Commission Decision of 5 February 2024, C(2024) 788, State Aid SA.110639 (2023/N) – Germany – Reintroduction of the North Rhine-Westphalian digital games support scheme, OJ C 1975, 07.03.2024, p.1; Commission Decision of 14 June 2022, C(2022) 4106, State Aid SA.101124 (2022/N) – Germany – Berlin-Brandenburg video games support measure, OJ C 282, 22.07.2022, p.2.; Commission Decision of 7 January 2022, C(2022) 85, State Aid SA.100581 (2021/N) – Germany – Amendment and prolongation of the Bavarian game support measure SA.46572 (2017/N), OJ C46, 28.01.2022, p.1; Commission Decision of 4 September 2017, C(2017) 6048, State Aid SA.46572 (2017/N) – Germany – Bavarian games support measure, OJ C 336, 6.10.2017, p. 1.

([34]) This applied for the first time in the Commission Decision of 11 December 2007 on State Aid C 47/06 (ex N 648/05), Tax credit introduced by France for the creation of video games (notified under document number C(2007) 6070), OJ L 118, 6.5.2008, p. 16–29, available also here: Decision - 2008/354 - EN - EUR-Lex (europa.eu).

3.2.4. Appropriateness, necessity and proportionality of the Scheme

The Scheme is an appropriate instrument

(45) The data and information provided by the Belgian authorities establish that the development of video games reflecting EEA culture is particularly risky and dependent on State aid support for their realisation (see recital (5)).

(46) Cultural games have development costs comparable with commercial video games, while operating in significantly smaller markets. Their development thus involves a higher economic risk, making targeted public support essential (see recital (8)). It is therefore an appropriate instrument to achieve the cultural objective pursued.

(47) The design of the Scheme, in particular the eligibility and selection criteria, allows public support to be channelled to Flemish cultural games. The modifications to the selection criteria are intended to better adapt these criteria to the video game industry, thereby ensuring the cultural nature of video games. It therefore makes the Scheme appropriate for the achievement of the cultural objectives of the Belgian authorities.

(48) In light of the above considerations, the Commission considers that the Scheme is appropriate to achieving its objectives, given the market's inherent challenges in reaching these objectives independently.

Necessity of the Scheme

(49) The Belgian authorities have explained that the current market conditions are not sufficient to incentivise the development of cultural video games (recitals (5) to (8)). The Scheme aims to address this need by supporting the development of video games that have a cultural connection with Flanders or the EEA, as well as the development of talents (see recital (27)).

(50) The aid is considered necessary to increase the development of culturally relevant video games, as commercial market pressures would otherwise reduce the development of video games with cultural elements related to Flanders or the EEA.

(51) Moreover, public intervention is limited to projects that, without aid, would not have been initiated by the beneficiary. Aid will be granted only for activities that were not initially planned in the project and which, without public intervention, could not be undertaken (see recital (17)).

(52) In light of the above, the Commission concludes that the Belgian authorities demonstrated the necessity of the support granted to video games.

Proportionality of the Scheme

(53) The Scheme has a limited budget and aid amounts. The maximum aid amount is EUR 400 000 per project, subject to not exceeding the applicable aid intensity (see recitals (18)).

(54) As allowed by paragraph 52(2) of the Cinema Communication, which applies by analogy to the video game sector, the maximum amount of aid granted under the Scheme is limited to 50% of the total budget. For difficult works, the aid intensity may be increased to 80% of the total budget (see recital (18)). Moreover, the cumulative aid intensity of the Scheme cannot exceed the maximum intensity thresholds (see recital (19)).

(55) The Commission therefore considers that the aid is proportional to achieving the Scheme’s objectives.

3.2.5. Limited distortion of competition and effect on trade

(56) The budget of the Scheme is limited compared to the Belgian video games sector's overall turnover (see recitals (7) and (12)), and the aid intensity, as well as the maximum amount of aid that may be granted, are limited. The aid granted is unlikely to lead to an increase in the market power of the beneficiaries and will not hinder the dynamic incentives of market participants. Therefore, the Scheme has a limited impact on competition and trade between Member States.

(57) Moreover, the Scheme will contribute to a more dynamic and competitive market for video games in Flanders. It aims to support projects with a cultural value, and promote the development of high-quality cultural video games

(58) Therefore, the negative effects of the aid, if any, will be outweighed by its positive effects, and the Scheme will contribute to a more dynamic and competitive market for video games in Flanders.

3.2.6. Transparency

(59) The Commission notes that the Belgian authorities have committed to publishing detailed information on the Scheme, including the names of beneficiaries, the amounts of aid awarded and the purpose of the aid. This information will be made available on a publicly accessible website, ensuring that all interested parties have access to the relevant data (see recital (23)).

(60) Therefore, the commitments of the Belgian authorities with regard to the publication of information on the Scheme are in line with the transparency requirements contained in several Communications ([35]).

3.2.7. Conclusion

(61) In light of the above, the Commission takes the view that the aid will not unduly strengthen the market power of beneficiaries or hamper the dynamic incentives for market operators, but, on the contrary, will increase the diversity of supply on the video games market. The possible distortions of competition are outbalanced by the expected positive cultural results of the Scheme. The Commission therefore concludes that Scheme is compatible with the internal market pursuant to Article 107(3)(d) TFEU.

([35]) See the Communication from the Commission amending the Communications from the Commission on EU Guidelines for the application of State aid rules in relation to the rapid deployment of broadband networks, on Guidelines on regional State aid for 2014-2020, on State aid for films and other audiovisual works, on Guidelines on State aid to promote risk finance investments and on Guidelines on State aid to airports and airlines (C(2014)3349/2), http://ec.europa.eu/competition/state_aid/modernisation/index_en.html

4. CONCLUSION

The Commission has accordingly decided not to raise objections to the aid on the grounds that it is compatible with the internal market pursuant to Article 107(3)(d) of the Treaty on the Functioning of the European Union.

If this letter contains confidential information which should not be disclosed to third parties, please inform the Commission within fifteen working days of the date of receipt. If the Commission does not receive a reasoned request by that deadline, you will be deemed to agree to the disclosure to third parties and to the publication of the full text of the letter in the authentic language on the Internet site: https://competition-cases.ec.europa.eu/search?caseInstrument=SA.

Your request should be sent electronically to the following address:

European Commission,
Directorate-General Competition
State Aid Greffe
B-1049 Brussels
Stateaidgreffe@ec.europa.eu

Yours faithfully,

For the Commission

Teresa RIBERA
Executive Vice-President

CERTIFIED COPY
For the Secretary-General

Martine DEPREZ
Director
Decision-making & Collegiality
EUROPEAN COMMISSION