

2025 Film + TV Statistics by Format

British Columbia



Creative BC publishes annual statistics on film and television production under the motion picture tax credit programs Film Incentive BC (FIBC) and Production Services Tax Credit (PSTC), which Creative BC administers on behalf of the Province of British Columbia.

Production Type View

	Calendar Year 2025 as of June 30, 2026		Calendar Year 2024 as of June 30, 2026		Calendar Year 2023 as of June 30, 2026	
	Production Volume	Projects	Production Volume	Projects	Production Volume	Projects
FIBC						
Feature Film	\$74,543,827	22	\$46,410,537	20	\$37,020,245	23
Television Series	\$274,028,436	34	\$222,717,119	28	\$194,719,886	28
MOW	\$105,911,792	42	\$179,570,516	64	\$196,916,991	74
SVOD Productions	\$46,124,707	10	\$12,717,107	6	\$10,505,323	13
Other	\$21,679,313	16	\$13,239,482	19	\$20,784,489	28
Total FIBC	\$522,288,075	124	\$474,654,761	137	\$459,946,934	166
PSTC						
Feature Film	\$616,415,480	59	\$426,600,509	55	\$507,518,982	47
Television Series	\$648,901,552	42	\$664,241,725	37	\$487,282,704	51
MOW	\$87,563,360	11	\$75,367,580	26	\$42,456,537	25
SVOD Productions	\$1,175,501,568	105	\$1,246,363,319	90	\$562,866,800	55
Other	\$40,115,734	10	\$54,468,654	10	\$42,266,679	14
Total PSTC Applications	\$2,568,497,694	227	\$2,467,041,787	218	\$1,642,391,702	192
Total PSTC with Intent to Apply (Pre-Certifications)	\$281,701,927	70	\$577,926,511	25	\$102,467,323	25
Total PSTC	\$2,850,199,621	297	\$3,044,968,298	243	\$1,744,859,025	217
TOTAL	\$3,372,487,696	421	\$3,519,623,059	380	\$2,204,805,959	383

Production Format View

Animation vs. Live Action

	Production Volume	Projects	Production Volume	Projects	Production Volume	Projects
FIBC						
Animation	\$20,521,210	5	\$17,285,595	6	\$10,389,861	6
Live Action	\$501,766,865	119	\$457,369,166	131	\$449,557,073	160
Total FIBC	\$522,288,075	124	\$474,654,761	137	\$459,946,934	166
PSTC						
Animation	\$567,537,689	56	\$515,966,555	41	\$620,239,711	62
Live Action (Filming)	\$1,744,852,170	103	\$1,687,837,715	100	\$792,349,127	75
Live Action (VFX Only)	\$256,107,835	68	\$263,237,517	77	\$229,802,864	55
Total PSTC Applications	\$2,568,497,694	227	\$2,467,041,787	218	\$1,642,391,702	192
Total PSTC with Intent to Apply	\$281,701,927	70	\$577,926,511	25	\$102,467,323	25
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TOTAL	\$3,372,487,696	421	\$3,519,623,059	380	\$2,204,805,959	383

- Production Statistics for the industry are generated annually by Creative BC, based on motion picture tax credit application data. Production activity data for 2025 is considered incomplete due to the delay between the start of principal photography/key animation (PPKA) and when motion picture tax credit applications are submitted to Creative BC.
- Data represents expenditures of all productions applying to receive Creative BC-administered B.C. motion picture tax credits.
- Data reflects motion picture production activity classified by Creative BC as original content, and does not include ineligible genres under tax credit programs, television commercials, corporate videos, music videos, interactive media such as video games or AR/VR activity, or broadcaster in-house production.
- Data reflects annual B.C. production volume (labour, goods, services), which may not be the total production budget. "Production Volume" is the total B.C. budget (total spend by eligible production corporation) under FIBC and the B.C. spend (total spend in B.C. by accredited production corporation) under PSTC.
- "Other" format refers to project types such as Mini-series, Specials, Pilots, etc.
- FIBC stats may include interprovincial and international treaty co-productions. PSTC stats can include Canadian productions that are not meeting requirements under FIBC program.
- "PSTC with Intent to Apply" refers to productions considering B.C. with pre-certification registrations submitted, but no PSTC application submission is received to date.
- There may be productions done in B.C. not included in these totals due to the timing of project applications or due to the production's not having leveraged B.C. motion picture tax credits for their projects.
- The above report shows the activity in the calendar year (CY) based on the PPKA start date in the CY generated on June 30, 2026. It contains pre-certified*, certified, and uncertified productions (review in progress).

2025 British Columbia Film + Television Statistics

Production Activity Interpretation and Reflections

- Creative BC insights estimate that 2025 production spending by film and television projects in B.C. was \$3.37 billion across 421 projects, down 4.2% from \$3.52 billion in 2024 and 53% above 2023 (\$2.21 billion). This headline figure combines confirmed tax credit activity plus productions that have registered intent to apply (pre-certifications), which can shift as projects convert (or don't) and as final production budgets are certified.
- Activity of foreign production applications totaled \$2.57 billion across 227 projects, representing 76% of total estimated production volume and increasing 4.1% from 2024. Domestic production reached \$522 million across 124 projects, up 16% year-over-year despite a decline in project count (124 compared with 137 in 2024), suggesting higher average production budgets among domestic projects.
- Foreign SVOD productions continued to be the largest production category in 2025, generating \$1.18 billion across 105 certified applications, accounting for 41% of total foreign production volume (including pre-certifications). Within the domestic sector, television series production continued its upward trajectory, increasing 23% from 2024 and 41% from 2023.
- Foreign animation production volume declined 17% between 2023 and 2024, but regained momentum in 2025, increasing 10% year-over-year. Foreign live-action filming recorded \$1.74B in production volume in 2025, up 120% from 2023 and 3% from 2024.

Note: Production volume figures are reported in nominal dollars and have not been adjusted for inflation. Year-over-year changes reflect reported production spending and may be influenced by changes in project scale as well as broader economic factors, including inflation and rising costs for production materials and inputs.

About the 2025 Productions

Domestic Film

B.C. domestic productions continued their momentum on the festival circuit and in commercial distribution. **BLUE HERON**, shot on Gabriola Island, emerged as one of the most acclaimed B.C. features of the year, premiering at the 78th Locarno Film Festival where it won the Swatch First Feature Award before screening at major festivals internationally, including Toronto International Film Festival (TIFF), Vancouver International Film Festival (VIFF), the Festival du nouveau cinéma, San Sebastián, and the International Film Festival of India; the film was subsequently acquired for U.S. distribution by Janus Films.

THE TRACK enjoyed a strong festival run at True/False, Hot Docs, DOXA, and the San Francisco International Film Festival, earning audience and documentary awards at both the Sarajevo and Vancouver International Film Festivals. **WRONG HUSBAND | UIKSARINGITARA** premiered at both the Berlin and Toronto international film festivals, won TIFF's Best Canadian Film award, screened at the Whistler Film Festival (WFF), and was named to TIFF's annual Canada's Top Ten list for 2025. **CAN I GET A WITNESS?** won seven awards at the 2025 LEO Awards, including Best Motion Picture, and received a commercial release.

Genre and independent productions also made a notable impact. **LUCID** screened at leading genre festivals including Fantasia, Sitges, and Fantaspoa before securing theatrical distribution in Canada and the United States, while **FOREIGNER** premiered at Fantasia and FrightFest, won Fantasia's Silver Audience Award for Best Canadian Film, and was acquired by Raven Banner. Independent feature **A SAFE DISTANCE**, shot in 2025, premiered at South by Southwest in 2026 with additional festival screenings scheduled. Following its inclusion on TIFF's Canada's Top Ten list, **ONE DAY THIS KID** won the Narrative Short Award at South by Southwest and the Iris Prize, becoming an Academy Award contender before its release on Crave and The Criterion Channel.

Other notable achievements included **AKASHI** winning audience and major feature awards at both VIFF and WFF, **SWEET SUMMER POW WOW** earning the Audience Favourite Feature award at the Victoria Film Festival, **SAINTS AND WARRIORS** screening at major documentary festivals and winning DOXA's Colin Low Award, and Canadian–New Zealand co-production **HOLY DAYS** being showcased to distributors through TIFF's Industry Selects program.

Domestic Television Series

Domestic TV productions filmed in B.C. continue to captivate audiences around the globe. Among these are CBC's **"Allegiance"** season 3, the second season of Fox's **"Murder in a Small Town"**, CBC's **"Wild Cards"** season 3, and the debut of **"Private Eyes West Coast"** which relocated the series' narrative to Victoria, B.C. In addition, the first season of **"Heated Rivalry"**, starring Vancouver actor Hudson Williams, premiered in 2025, further highlighting the province's homegrown talent.

International Film

International feature film productions continued to choose British Columbia as a premier filmmaking destination. Among these were Osgood Perkins' **KEEPER**, released theatrically in 2025 and marking the third film in the director's body of work shot in the Greater Vancouver area. Perkins' fourth B.C.-made film, **THE YOUNG PEOPLE**, was shot in 2025 through his newly formed production company Phobos, created in partnership with Vancouver producer and frequent collaborator Chris Ferguson.

A24's horror hit **BACKROOMS** filmed on soundstages and practical locations across Metro Vancouver. Aaron Sorkin's **THE SOCIAL RECKONING**, a standalone sequel to **THE SOCIAL NETWORK**, starring Academy Award winner Mikey Madison, was also shot in Vancouver, while the highly anticipated **TRON: ARES** showcased several iconic local landmarks, including the Cambie Bridge, highlighting the region's production capacity and infrastructure.

In addition, Vancouver directors Zach Lipovsky and Adam B. Stein's **FINAL DESTINATION: BLOODLINES** was released to critical and commercial success, achieving record box-office results before streaming on HBO Max. Looking ahead, Jane Schoenbrun's **TEENAGE SEX AND DEATH AT CAMP MIASMA**, starring Gillian Anderson and Hannah Einbinder and filmed in the Vancouver Island South region, was announced as part of the Un Certain Regard program at the 2026 Cannes Film Festival.

International Television Series

International television productions continued to make significant use of British Columbia's locations, crews, and production infrastructure. Among these were the second season of HBO's **"The Last of Us,"** which premiered in 2025 after filming across more than 50 locations in Metro Vancouver, Nanaimo, Kamloops, Whistler, and Britannia Beach, where the town of Jackson was constructed at scale. Returning productions included the third season of **"Percy Jackson and the Olympians,"** the second season of **"Tracker,"** the third season of **"Fire Country,"** seasons two and three of Netflix's **"Avatar: The Last Airbender,"** and the fourth season of **"Resident Alien."** AMC's **"The Audacity"** also filmed in the province and was renewed for a second season before its first season aired.

B.C. also continued to attract high-profile franchise, prestige, and unscripted productions. Netflix's **"Black Mirror"** seventh season episode "Common People" was filmed in the province, while major reboots and revivals included Mike Flanagan's **"Carrie"** miniseries, the revival of **"Scrubs,"** **"Malcolm in the Middle: Life's Still Unfair,"** and **"Elle,"** the **LEGALLY BLONDE** prequel series. In addition, reality television productions such as **"Fear Factor: House of Fear"** and **"Age of Attraction"** were shot in Vancouver.

Regional

Film and television production activity continued across regions throughout British Columbia. In the Vancouver Island South region, Jane Schoenbrun's **TEENAGE SEX AND DEATH AT CAMP MIASMA**, **THE BRYCE LEE STORY**, Disney's **DESCENDANTS: WICKED WONDERLAND**, and Justin Wu's **SIDELINED 2: INTERCEPTED** all chose the region as a filming location. Production activity in the Thompson-Nicola region included Netflix's **MY SECRET SANTA**, as well as international series "**Avatar: The Last Airbender**" and "**Percy Jackson and the Olympians**." Marie Clements' feature **TOMBS** filmed in both the Thompson-Nicola and Okanagan regions, while Goodbye Productions' feature **STRANGER IN TOWN** filmed in the Kootenays.

Television production was also active throughout the regions, with series including Netflix's "**Crew Girls**" season one, "**Resident Alien**" season four, and Lionsgate's "**Private Eyes West Coast**", alongside unscripted productions such as "**Canada Shore**" season one, "**The Amazing Race**," "**Come Dine With Me Canada**," and "**West Harbour Heroes**." The Thompson-Nicola region also welcomed a range of documentary productions, including APTN's **HOOP NATIONS**, "**L'or Des Oubliés (The Gold of the Forgotten)**", Transparent Film's **EMERGENCE: WOMEN IN THE STORM**, and Knowledge Network's "**Reclaim My Skin**".

On Vancouver Island North, Violator Films' **THE EDEN EXPRESS** and Scythia Films' **HARMONIA** added to the region's growing screen production footprint, demonstrating the breadth of film and television activity taking place across British Columbia's diverse regions. The Vancouver Island South region also hosted the production of three music videos by Vancouver artist bbno\$, further contributing to regional production activity.

Animation, VFX, Post Production

B.C.'s visual effects and post-production sector continued to contribute to many of the industry's celebrated productions. Several films featuring work from B.C.-based studios received Academy Award recognition, including **SINNERS**, which featured visual effects contributions from Industrial Light & Magic (ILM) Vancouver and was nominated for a record-breaking 16 Academy Awards, **AVATAR: FIRE AND ASH**, with work by ILM and Wētā FX, which won the Oscar for Best Visual Effects, **F1**, featuring work from Framestore and ILM, **JURASSIC WORLD REBIRTH**, with visual effects by ILM, and **THE LOST BUS**, which showcased work from beloFX, ILM, and Cinesite. Additional high-profile productions benefiting from B.C.-based visual effects talent included **CAPTAIN AMERICA: BRAVE NEW WORLD**, **MISSION: IMPOSSIBLE – THE FINAL RECKONING**, and the acclaimed series "**Andor**", while Vancouver-based artists at DNEG continued work on the highly anticipated third installment of **DUNE**.

B.C.'s animation industry likewise continued to achieve international recognition. Netflix's **KPOP DEMON HUNTERS**, powered in part by animation work produced in Vancouver, became a global phenomenon and won the Academy Award for Best Animated Feature. **SUPER TEAM CANADA**, produced by Vancouver's Atomic Cartoons, won two Canadian Screen Awards in 2026, including Best Animated Program or Series, while **SNOOPY PRESENTS: A SUMMER MUSICAL**, produced by WildBrain Studios, received multiple Leo and Canadian Screen Award nominations. WildBrain's Vancouver studio also earned recognition for **NINJAGO DRAGONS RISING**, which won Best Animation Series at the 2026 Leo Awards. In addition, Disney's Vancouver animation studio contributed to **ZOOTOPIA 2**, which received a nomination for Best Animated Feature, further underscoring British Columbia's position as a global centre for animation and visual effects excellence.

About B.C.'s Motion Picture Industry

- With over 40 years of hands-on film commission service, B.C. possesses a global reputation for excellence and innovation in screen-based media production, and motion picture contributes to a strong and sustainable economy for the province. B.C. is a trusted partner for visiting productions and home to one of the world's largest animation, VFX, post, and virtual production clusters.

- In 2025, the BC Film Commission at Creative BC won the 2025 Global Production Award at Marché du Cannes for Film Commission of the Year, which is awarded to a film commission with an established international reputation for exemplary service to productions and a top filming destination of choice.
- The province is home to an estimated 200 B.C.-based producers creating original content, one provincial and eight regional film commissions, and 41 municipal film offices.
- Known as a world class full-service hub, in 2025 B.C.'s estimated 200+ businesses delivered expert capabilities in motion picture production from script to screen. The province is one of the world's largest animation/VFX clusters with over 100 companies and adds to these 42 post production companies, 29 studios comprising 113 stages and 19 studio facilities, and more than 150 service and supply companies specializing in film production services.
- The province boasts 2.1M square feet in comprehensive studio facilities ensuring that every manner of capability is available to meet the full scope of production requirements. Purpose built, warehouse conversion, FX and broadcast stages B.C. stage infrastructure features state-of-the-art facilities offering in-house effects capabilities, production support buildings and a full range of amenities.
- Spanning physical production, animation, visual effects and post-production, B.C.'s full-service industry is a major private sector employer with higher-than-average incomes and an estimated workforce of nearly 100,000 people skilled across technology, trades, business, and the arts.
- The BC Film Commission at Creative BC is home to major industry initiatives jointly supported by both government and motion picture industry stakeholders to ensure sustainability of the province's motion picture industry:
 - [Reel Green™](#) is where sustainability meets B.C.'s motion picture industry. A leader in sustainable production strategy and collaboration, Reel Green™ has 25+ major industry funders, 40 national partners, and four committees comprised of 26 members working on specific areas of action including Clean Energy, Circular Economy, sustainability tools, trainings (Sustainable Production Training and Carbon Calculator Training), and opportunities for collaboration and knowledge exchange.
 - [Creative Pathways™](#) is Canada's first motion picture industry workforce development solution—an online hub that maps a clear pathway into industry. The hub is built for career-seekers by the Screen BC and Creative BC and managed within the BC Film Commission at Creative BC. The initiative offers services and support to help industry participate and expand its practices that advance toward diversity, equity, and inclusion in its workforce.
 - [Creative Equity Roadmap™](#) is a resource for B.C.'s motion picture industry to advance equity, diversity, and inclusion in the motion picture industry and beyond it, into B.C.'s broader creative industries. The framework includes development "lanes" for the individual, the organization, and the industry, as well as "checkpoints"—knowledge, shared goals, and trainings—that can be accessed by anyone seeking to advance diversity, equity, and inclusion practices.

View our programs

[Film Incentive BC](#)

[Production Services Tax Credit](#)

Learn more about related data

View all Motion Picture Tax Credit Reports on approved tax credits by fiscal year [here](#).

View Production Credits reporting on calendar year that completed filming in B.C. [here](#).

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Learn more about B.C.'s Motion Picture Industry [here](#) and view real-time industry insights [here](#).
Learn about CIERA™, the Creative Industries Economic Results Assessment based on Statistics Canada datasets [here](#).

Creative BC provides statistics on film and television production in B.C. based on information that the agency collects as part of its administration of the Government of British Columbia's film and television tax credit programs. These updated figures represent calendar year Creative BC Tax Credit Administration Data which captures tax credit application data on total production spending in B.C. for all productions with Principal Photography/Key Animation (PPKA) start dates, as provided by the applicant.

Tax credit certification reports are a good overall indicator of film and television production activity; however, they have limitations due to the timing of application submissions and the certification process in a fiscal year. Due to the timing of the receipt of an application, a tax credit certification may be issued in a fiscal year different from when the production took place. These production statistics provide a more accurate reflection of actual production activity within a given calendar year, as they are based on PPKA start dates.

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