

Dr Michael Franklin

Co-Director - [Centre for International Creative Industries](#)

Lecturer in International Film and Screen Industries

Department of Communications, Drama and Film

Faculty of Humanities, Art and Social Sciences

University of Exeter (1.0 FTE: 02.09.2024-present).

m.franklin3@exeter.ac.uk

Prior Positions Held

- [Lecturer in Creative and Cultural Entrepreneurship](#), Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths, University of London (2016-2024 @ 0.2,0.5,0.8,1.0 FTEs).
- [Visiting Fellow](#), [Centre for Research in the Arts, Social Sciences and Humanities \(CRASSH\)](#), University of Cambridge (2024).
- [Visiting Fellow](#), [Columbia Institute for Tele-Information](#), Columbia Business School, Columbia University in the City of New York (2023).
- [Affiliated Researcher](#), Institute for Capitalising on Creativity, School of Management, University of St Andrews, (2016-present).
- [Postdoctoral Researcher](#), ICCE, Goldsmiths, University of London (2016-17@ 0.8 FTE).
- Research Associate - Digital Screen Industries, Edge Hill University – Film London – Arts and Humanities Research Council (AHRC), Arts Council England, Nesta Digital [R&D Fund project: Digital Distribution](#) (2015-2016).
- Economic and Social Research Council (ESRC) Doctoral Placement Researcher – Sigma Films / University of St Andrews - [Institute for Capitalising on Creativity](#) (ICC) (2013-2014).
- Knowledge Transfer Associate / Market Development Associate - Creative Scotland / University of St Andrews - [ICC](#) - ESRC/Technology Strategy Board (TSB) (2010-2012).
- Senior Consultant: [Northern Alliance](#) Consultancy for public and private sectors delivering business and policy analysis, film finance and strategy services for e.g. Arts Council England, EM Media, Film London, NESTA, UKFC, Skillset, Wales IP Fund (2008-2010).

Academic Qualifications

- Ph.D. Management. University of St Andrews, [Institute for Capitalising on Creativity](#). *The assemblage of Digital Engagement Metrics as a market device: the case of independent film*. (ESRC – Fully Funded).
- M.Sc. Management – Film Business. Bayes Business School, City, University of London. Distinction & Grant Thornton prize for film finance.
- M.Sc. Film Studies. University of Edinburgh, School of Literatures, Languages and Cultures.
- M.A. Hons. Modern History and Philosophy. School of History & School of Philosophical, Anthropological and Film Studies, University of St Andrews.

Summary:

Dr Michael Franklin is a lecturer and researcher with extensive expertise in the creative industries. His work primarily focuses on film, risk, market devices, data analytics, cultural economics, and the international film business. Recent projects examine marketing and performance data; video streaming and analytics; AI cultural policy and management; and film and HETV industrial strategy. He has contributed significantly through research, publications,

and practical interventions working with industry in the UK, EU and USA. Currently he is joint Co-Lead of the British Screen Forum's [Film Data Initiative](#) project backed by the British Film Institute's Innovation Challenge Fund. He is also Co-Lead of the Centre for International Creative Industries at the University of Exeter.

2. Research and Publications

a) Research Overview

Dr Franklin's research concentrates on creative industries management, film industry risk, market devices, and data analytics. He investigates the socio-technical assemblages that mobilise creative and cultural business sectors. This includes theorisation through valuation studies and conceptualisations of uncertainty, and addressing policy fields such as FLOSS, financial instrument innovation, and the impact of AI.

With industry he has worked with British Film Institute, British Screen Forum, Film London, Nesta, Sigma Films, and the Sundance Institute. This engaged research with arts bodies and practitioners has been recognised in policy work such as the BFI Commission on UK Independent Film and supported by funders including AHRC, ESRC, TSB, and the Office of the Mayor of London.

Recent projects at CITI and CRASSH focus on the complex interplay of incompletely aligned creative drivers, including aesthetics, sustainability, and financial asset exploitation, interacting during a time of current crisis in the AV streaming sector. Streaming's central role in reshaping the construction of audiences, performance, and discoverability has myriad impacts across issues of creative diversity, creator autonomy and cultural sovereignty. Dr Franklin's research examines these issues by addressing to the materialisation of valuation and calculative capacity asymmetries within opaque infrastructures of data and knowledge.

b) Research Grants

Academic Funders / Posts

2022 Greater London Authority- Lewisham / Office of the Mayor of London / Goldsmiths - Creative Enterprise Zone SHAPESLewisham Research (CO-I, £10,000 – successful)

2019 nesta Creative PEC Funded Projects – Goldsmiths / British Screen Advisory Council – Filmed Entertainment Data Initiative (£60,000 - unsuccessful)

2016-2018 @0.8 FTE Post-doctoral [research](#) into attitudes to risk and the development of new business models in the UK film industry ([funded](#) academic position – successful)

2015-2016 Business model and project data analysis as Research Associate in Digital Screen Industries for Arts and Humanities Research Council (AHRC) Nesta Digital R&D Fund project: [Film London & Digital Distribution](#) (Project Member, £125,000 – successful)

2013-2014 Economic and Social Research Council (ESRC) Doctoral Placement - Sigma Films / University of St Andrews - Institute for Capitalising on Creativity ([ICC](#)) – (successful)

2012-2013 Arts and Humanities Research Council (AHRC) [Nesta Digital R&D Fund Scotland](#) grant: [Business model and project data analysis for Cultural Cinema VOD project](#) @ Distrify in collaboration with [Glasgow Film Theatre and Edinburgh Filmhouse](#) (Lead Author £90,000 - successful).

2010-2012 Market Development / Knowledge Transfer Associate - Creative Scotland / University of St Andrews - [ICC](#) - ESRC/Technology Strategy Board (TSB) (successful)

2010-2014 ESRC fully funded PhD @ ICC, University of St Andrews (successful)

Industry Funders / Posts

2026 [British Film Institute](#) – Innovation Challenge Fund – [British Screen Forum Film Data Initiative project](#) - £200,000 grant over 24 months (University of Exeter minimum £66,350 - successful)

2019-2026 Film Data Initiative internal scoping project – British Screen Forum (PI, - successful)

2016 Open Data Incubator Europe grant - database analysis VOD platform We Are Colony - (Contributing Author - [€100,000 ODINE](#) - successful)

2015 Creative Scotland grant EIS film financing initiative research: Film City Capital for Sigma Films (CO-I, £54,428 - successful).

2012-14 [Raising investment for Muvies.com](#) (Lead Author - €337,000 of €990,000 MEDIA project successful).

c) Publications

i. Books

1. **Franklin, M.** (2022). *Risk in the Film Business*. [Routledge Research in the Creative and Cultural Industries](#). (1-300) ISBN 9780367675301.

ii. Chapters in Books

1. **Franklin, M.**, Stoyanova, D., Townley, B. (2015). [From Marketing to Performing the Market: The Emerging Role of Digital Data](#). In *Film Marketing into the 21st Century*. London: BFI/Palgrave. (147-163)
2. **Franklin, M.** Internet-enabled Dissemination: Managing Uncertainty in the Film Value Chain. in [Iordanova, D. and Cunningham, S. \(Eds\) \(2012\) Digital Disruption: Cinema Moves On-line](#). St Andrews: St Andrews Film Studies.

iii. Papers in Journals

1. **Franklin, M.** Murphy, O. (2025) Editorial. [Special Issue: Artificial Intelligence: Cultural Policy, Management, Education, and Research](#). [European Journal of Cultural Management and Policy](#)

2. Behrens, R., Foutz, N.Z., **Franklin, M.**, et al. (2021). [Leveraging analytics to produce compelling and profitable film content](#). *Journal of Cultural Economics*, 45(2), 171-211.
3. **Franklin, M.**, et al. (2018). [Revolution remixed?](#) The emergence of Open Content Film-making. *Information, Communication & Society*, 22(13), 1871-1888.
4. **Franklin, M.**, et al. (2018). [Revolution postponed?](#) Tracing the development of open content filmmaking. *Information, Communication & Society*, 22(12), 1789-1809.
5. Haywood, G.,* Nilsson, J.* **Franklin, M.**, Gilbert, P., Krafve, L J., Lindén, L., MacGillivray, M., Meckin, R. (*Editing and communicating co-writers.) (2014). [Valuation Studies: a collaborative valuation in practice](#). *Valuation Studies* (2,1): 71-85.
6. **Franklin, M.**, et al. (2013). [Digital Tools for Management in the Creative Industries](#). *Journal of Creativity and Innovation Management*, 22(3), 320-333. (Nominated for JCIM best paper 2013; Selected by Professor Economides - NYU Stern / NET Institute, for the Economics of Networks Series).
7. **Franklin, M.** (2013). [What metrics really mean, a question of causality and construction in leveraging social media audiences into business results](#): Cases from the UK film industry. *Participations: Journal of Audience and Reception Studies* (10,2).

vi. Reports

1. **Franklin, M.**, Musgrave, G., Leisewitz, A. (2022). [SHAPESLewisham and the Shape of Lewisham](#). Office of the Mayor of London.
2. **Franklin, M.** (2018). [Examining the understanding and management of risk in the film industry](#). Institute for Creative and Cultural Entrepreneurship. (1-29)
3. Drake, P., **Franklin, M.**, Sathe, D., Tierney, S. (2015). [We Are Colony: Digital VOD Distribution for Independent Film](#). Nesta/AHRC.
4. McKissack, B. **Franklin M.** (2014) BOP Consulting: [Greater Birmingham Film Review](#) and Strategy. Commissioned by BFI and Greater Birmingham Creative Cities Partnership with Birmingham City University.
5. **Franklin, M.**, Kelly, M. (2009). [An Analysis of the Corporate Finance of SMEs in the UK Film Industry](#). Report to the UK Film Council.

viii. Working Papers

1. **Franklin, M.** (forthcoming) Promises, promises: exploring conflicting values and differential access to data. Presented @ 2024 [Mallen Screen Entertainment Conference](#). [University of Cambridge, Judge Business School & Magdalene College](#).
2. **Franklin, M.** (forthcoming) Streaming's Third Act – Capture, Competition, and Change: Video Metrics as Market Device

3. Research Impact and Knowledge Exchange

[British Screen Forum](#) (2019-present) – Film Data Initiative - £200k BFI Project 2026-2028

- [British Film Institute Innovation Challenge Fund Award](#) FDI Project
- [Show Me the Money! An Investigation into the Dynamics and Future of UK Film Financing](#)
- [Five actions could revive struggling indie UK film sector, according to British Screen Forum report](#)

- [Report on British Screen Forum Summit on Development Challenges in the UK Independent Feature Film Sector](#)
- [British Screen Forum Response to CMS Committee Inquiry on British Film and High-End Television](#)
- [Hell and High Water: Project Development in the UK Screen Sectors](#)
- [UK Screen Sectors: A Prospectus for Growth in an Age of Change](#)

Trusted European Media Data Spaces – Prototyping (2025) [Speculative Design Session: Cross-pollination with Media Data](#). Netherlands Institute of Sound & Vision.

[Response to CMS Committee Inquiry on British Film and High-End Television](#). (2023)

Sundance Institute / National Endowment for the Arts, USA. (2019-2020). [Sustainability Project](#) research.

Research Excellence Framework (2021) – Lead Researcher.

‘Internationally Excellent’ Impact Case Study: [Helping to Sustain the UK’s Independent Film Industry Through an Improved Risk Management Strategy](#).

British Film Institute (2018). [BFI Commission on UK Independent Film](#).
(Multiple citations, recommendations adopted pp 13, 21-23).

Research Excellence Framework (2014) – Contributing Researcher & Creative Scotland Research Associate re: digital engagement for film.

‘Internationally Excellent / World Leading’ Impact Case Study: [Capitalising on creativity in the film and screen industry](#) includes doctoral research, Knowledge Transfer and publications.

‘Internationally Excellent / World Leading’ Impact Case Study: [‘I Am Breathing’: a film that raises awareness about, and lends a voice to, people with Motor Neurone Disease](#) includes [research](#) at Edinburgh College of Art / [Scottish Documentary Institute](#) / [Creative Scotland](#) and is underpinned by work at Scottish Documentary Institute and Distrify.

https://my.scottishdocinstitute.com/great_opportunity

<https://my.scottishdocinstitute.com/tags/marketing>

<https://research.gold.ac.uk/id/eprint/16922/>

<https://www.tandfonline.com/doi/full/10.1080/1369118X.2018.1465109>

House of Lords Communications and Digital Committee 2023. [At Risk: Our Creative Culture](#) p30, para 90 recognition of submission [CRF0016](#)

Scottish Parliament Culture, Tourism, Europe and External Relations Committee Investigation of the Screen Sector 2018. [Making Scotland a Screen Leader](#). pp 23,75, 76, 77, 86 recognition of in person evidence and provision of requested advice to Committee.

Invited contributions:

- Advisor - on the US Independent Film Audience & Landscape Study, for K. Putnam at the Shorenstein Center, Kennedy, School, Harvard University.
<https://www.indiefilmlandscape.org/introduction>
https://drive.google.com/file/d/18T7KTLmQu9dn4YIkHYvx_ha47Tr-sBiZ/view

- 2024 *Designing Film Production and Release for Social Impact*.
- [@ Shaping Change: Using Design and Research to Drive Social Movements](#), Department of Industrial Design, Faculty of Architecture, Chulalongkorn University, Thailand.
- 2023 Minderoo Centre for Technology and Democracy, University of Cambridge: Ensuring a Sustainable Digital Future for UK Film and Television Roundtable.
- 2023 British Screen Forum Summit on Development Challenges in the UK Independent Feature Film Sector.
- 2022 BFI Research and Statistics Unit Consultation – Independent Evaluation.
- 2021 BFI Consultation – Global Screen Fund - Open Data Platform Feasibility Study.
- 2019 British Screen Advisory Council Event – Invited Presentation. *Thoughts on using data effectively for the UK independent film industry* British Screen Advisory Council Business Seminar - *UK Independent Film: proven talent incubator with mounting commercial challenges*. Thursday 17th October; Reed Smith, Broadgate Tower, 20 Primrose Street, London.
- 2018-2019 Mallen Conference Production Group – Collaboration of Film University Konrad Wolf / StudioBabelsberg; University of Münster; University of Virginia); Universidad Pública de Navarra; EM Normandie Business School); UFA.
- 2018 British Screen Advisory Council / Ingenious Media Event. *Examining the understanding and management of risk in the film industry: what it tells us about the state of the indie sector*. Research Presentation Report Launch – The UK indie film sector: risks, threats and opportunities. Wednesday 30th May, Goldsmiths, University of London.
- 2017 Committee on the Internal Market and Consumer Protection (responsible for the Digital Single Market) of the European Parliament. Provision on direct request, of written advice to Catherine Stihler OBE (Vice Chair) on copyright / digital policy and territorial rights for the drafting of the legislative opinion to the European Commission.

Invited Participation Projects

[CREATE](#) (Universities of Edinburgh, Glasgow, Peking, Tsinghua) (2016-2017)
[Convergence or differentiation in IP protection?](#)

[MeCETES](#) (Universities of York, Copenhagen, Vrei Brussels) (2016-2017) [Mediating Cultural Encounters through European Screens](#))

[CinEcoSa](#) (Universities of Paris Sorbonne Nouvelle, Paris 8) (2013-2015) [Cinéma, Economie & Sociétés Anglophones](#) - Cinema, Economy in English-Speaking Countries.

[European Film Agency Research Network](#) (2015) European Audiovisual Observatory, Luxembourg.

4. Education

a) Courses/Modules Taught

University of Exeter

Undergraduate

EAF2402 Shots in the Dark: American Film in Profile (c75 students)

2025-2026 Convenor (sole module leader – complex and team-taught, managing RAs as seminar leads): seminars, lectures, marking, feedback
2024-2025: seminars, lectures, marking, feedback

EAF3522 Film, Philosophy, and the Internet (c17 students)
2025-2026 Convenor, Seminars & Lectures
(Sole module leader– New Module designed, recruited, delivered, revalidated at 15 credits for 2026/27 recruited at triple original levels.)

EAF3514 Film Studies Dissertation
2024-2026 Supervision, Marking

Postgraduate

MA-International Film Business (c.30 students – all modules)
Course Leader 01-07 2025 (sole programme leader for MAIFB for 7 months of first year at Exeter - recognised for exceptional leadership with CDF University of Exeter Above and Beyond Award 2025. Teaching throughout 2024/25 & 2025/26 – seminars, lectures, marking, feedback

EAFM202 Models of Innovation
2024-2025 Convenor (sole module leader) seminars, lectures, marking, feedback
2025-2026 seminars, lectures, marking, feedback

EAFM200 Distribution and Markets
2024-2025 seminars, lectures, marking, feedback
2025-2026 seminars, lectures, marking, feedback

EAFM205 The International Film Business: Approaches, Concepts and Strategies
2024-2025 seminars, lectures, marking, feedback
2025-2026 seminars, lectures, marking, feedback

EAFM203 Dissertation
2024-2025 Convenor (sole module leader) Supervision, seminars, marking, feedback
2025-2026 Supervision, seminars, marking, feedback

EAFM204 Dissertation Project 2024-2025 Supervision
2024-2025 Convenor (joint module leader) Supervision, lectures, marking, feedback
2025-2026 Supervision, lectures, marking, feedback

Goldsmiths College, University of London: [Creative Entrepreneurship Cluster](#)

- Module Convener (2016-2024) [How do you Create?](#) From Creative Thought to Action and Impact [now 'Understanding Creativity'] - UG c.60-20 students.
- Module Convener (2016-2024) Perspectives on Capital: Financial, Physical, Human and Social- UG c.160-70 students.
- Joint Module Convener (2019-2024) You as Your Future: Developing Creative Careers - UG c.35-20 students.
- Module Lecturer (2022) The Audience in Theory and Practice. c.55 students.

- Joint Module Convener (2016-17) Creative and Social Enterprises: Business Models, Value and Planning - UG c.60 students.

b) Other Contact Hours

University of Exeter

- Personal Academic Tutor UG c. 20 students.
- UG, PG Dissertation Supervisor
- PhD Supervisor
 - *The Authority of the Screen and the Desires of the Audience: Film Consumption and Production Amid Screen Transition in China*
 - 2026 nomination for Dean of Postgraduate Research's Commendation for Excellence in PGR Supervision

Goldsmiths College, University of London

- Dissertation Supervisor MA for Cultural & Creative Entrepreneurship (2017-2020)
- PhD Supervisor (2019 onward)
 - *The Application of Integrated Data Analytics in Risk Management of the Film Business: Cases Studies of China's Internet-Based Film Business Models.*
 - *Good and Bad Work in User-generated Video Sharing Platform Services.*

University of Edinburgh (2013-2014):

- BA Film & TV Lecture: Social media and the film industry
- MSc Film Curation and Exhibition Lectures: The impact of digital technology in relation to Film Exhibition

University of St Andrews (2010-2013)

Lectures/tutorials in the School of Management on impact of digital technology in relation to the creative industries

- MLitt in Managing in the Creative Industries: MN5491; MN4267; S2012.

c) New Courses/Modules Developed

University of Exeter

- Film, Philosophy and the Internet – 2025/6 & revalidated at for 2026/7 (UG)

Goldsmiths College, University of London

- 2023-2024 Understanding Creativity Elective – whole University option.
- 2019-2024 You as Your Future: Developing Creative Careers - UG c. 10-30 students.

5. External Examining

- External Examiner, MA International Film Business, University of Exeter (2019-2022).
- External Examiner, Postgraduate Certificate in Creative and Cultural Entrepreneurship, Trinity College Dublin (2019-2022).

6. Postgraduate Research

University of Exeter (2025-present)

PhD Supervisor (ongoing) for project below:

- The Authority of the Screen and the Desires of the Audience: Film Consumption and Production Amid Screen Transition in China – China Scholarship Council awardee

Goldsmiths College, University of London (2020-2024):

PhD Supervisor (ongoing external second supervisor) for projects below:

- Good and Bad Work on Video Hosting Platforms: An Examination of the Values and Strategic Decisions Followed by Korean Video Creators to Maintain the Sustainability and Integrity of Their Brand Channels.
- The Application of Integrated Data Analytics in Risk Management of the Film Business: Cases Studies of Internet-Based Film Business Models in China.

PGR application assessor, methods, ethics lectures – whole cohort (2017-2024).

University of Edinburgh (2013-2014): PhD tutoring for doctoral student in film and digital Engagement.

7. Leadership and Management

- Co-Lead, Centre for International Creative Industries, CDF, HASS, University of Exeter (2025-present).
- Ethics Officer, CDF, HASS, University of Exeter (2024-2025)
- MA- IFB Programme Lead, University of Exeter (01-07- 2025)
- Acting Director of Research, ICCE, Goldsmiths, University of London (2023-2024).
- Member, Decolonising the Curriculum Working Group, ICCE, Goldsmiths University of London (2020-2024).
- Member, Learning and Teaching Committee, ICCE, Goldsmiths University of London (2016-2024).
- External course validation roles: MA Film Marketing & Distribution (Birmingham City University, 2017).

8. External Recognition

a) Honours and Awards

- Fellowship of The Higher Education Academy.

b) Professional Memberships and External Appointments

- British Screen Forum – Film Data Initiative – Co-PI
<https://britishscreenforum.co.uk/film-data-initiative-pilot/>
- Wolfson College, University of Cambridge, Member
- Cinecosa, Member
- Institute for Capitalising on Creativity, University of St Andrews, Affiliated Researcher

Dr Michael Franklin

