

# Murray Allan

## Creative Director

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### Murray Allan

87 Troughton Road,  
Charlton, London SE7 7QF  
07702 176207  
[murray@murrayallan.com](mailto:murray@murrayallan.com)  
[www.murrayallan.com](http://www.murrayallan.com)

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### Description

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Award winning integrated creative, art director and creative director.

Long-term experience in strategic planning, studio and campaign concepting and management with resourcing, budgeting and client liaison from ideation to delivery.

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### Experience

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#### Bandstand

Creative Director

JANUARY 2018 - PRESENT, LONDON

- Led the creative within the agency management team, with oversight of strategy, brand and campaign concepting, and design and visual identity for all creative output across pan-sector clients
- Transformed the creative team within tight commercial constraints to become fully inclusive
- Responsibility for day-to-day running of the creative dept. including resourcing, hiring, mentoring, and personal development plans
- Implementation of full creative process, analysing incoming business through to creative output to create efficiencies and improve the quality and impact of final creative
- Creative direction for PayPal, Channel 4, GDST, Royal Academy of Engineering, WaterAid, Tipi, Tempur Sealy, Haven Power, and more
- New business wins for GDST, Greenwich Peninsula, WaterAid, Land Securities, Quintain/Tipi and King Games
- Brief co-writing and sign-off; top-line concepting and strategy

#### Mr. President, Wunderman, McGarrybowen, VCCP, JWT, WCRS Integrated Associate Creative Director (Freelance)

APRIL 2013 - DECEMBER 2018, LONDON

- Creative campaign strategy and brand and campaign planning
- Integrated, digital and social campaign concepting, through to production management and delivery
- Lead art and creative direction (including over brand and campaign delivery across ATL and digital channels.
- International client and agency liaison and creative management
- Team mentoring, development of creative process and streamlining delivery schedules and practices

#### Edelman, Razorfish, AnalogFolk, Story, SapientNitro

Creative Director / Creative Group Head (Freelance)

MAY 2012 - APRIL 2013, LONDON

- Day-to-day management and direction of a multi-discipline digital team (Copy, Art Direction, Design and UX)
- Concept ideation and project execution, campaign strategy and digital brand planning
- International client and agency liaison and creative management
- Team mentoring, development of creative process and streamlining delivery schedules and practices

### **Critical Mass / Senior Art Director**

OCTOBER 2010 - MAY 2012, LONDON

- Online brand strategy and development, conceptual creative input and lead from pitch through to design and site delivery. Clients including P&G, British Airways, BBC and Citibank
- Art Direction and lead design and UX across all projects, mentoring members of a large multidisciplinary team
- Overseeing the delivery of master visuals, toolkits and interaction language style-guides and implementing best-practice working methods to work against tight deadlines
- Input into brand and campaign strategy across all clients
- Planning and facilitation of photo-shoots, film-making and events

### **LBi / Art Director**

MAY 2008 - OCTOBER 2010, LONDON

### **Potted History / Wannabe rockstar – Global Design Lead**

AUGUST 1989 - APRIL 2008, VARIOUS

After leaving school, I didn't fancy university. I moved out of the family home at 16 and started work at Pizza Express, meaning I could play my guitar and buy swanky clothes unlike my uni chums who drank warm booze out of bean tins.

I joined a band who I ended up staying with for five years, and we had a modicum of success in London and the South-East supporting charting acts of the time. This made me very good at the guitar, and even better at avoiding work. I started to get a name for myself as the go-to gig posters guy for all the other local acts, which became a lucrative sideline.

It was around this time that the internet came out, and my Dad suggested that there was finally a computer language (HTML) 'simple enough for even you to understand'. I picked it up quickly and started to experiment with graphics on this unpredictable new platform.

The band split, and I began work at Kent County Council designing art exhibition posters for museums all over the county, and built small intranet for them as my new side hustle. This gave me all I needed to get my first 'new media' role. A designer at an agency in a rickety old Harry Potter house in Rochester called PAi run by a bunch of cowboys.

I stayed there for exactly one year, bundled up my stuff and tried to get a job at my dream company – Oyster in Farringdon. Oyster (later to become LBi) were making some of the best sites around and were defining the principles of what UX would later become, which blew my tiny mind. At the 'interview' I was sent to a room with twelve other people, and asked to design a web page in silence using only a pencil and

paper, in faultless code. My paper would be marked out of ten. I got 9/10 (I left out a table cell closing tag) and didn't get the job.

Gutted, I joined Incline Media in nearby Clerkenwell who were actually fantastic (later subsumed by Good Technology). That started me on a trajectory into design and advertising – with wonderful graphic and animation projects for FilmFour, Nationwide, and Ladbrokes. Before I knew it though, the dot.com bubble was upon us. I jumped ship and went to Ask Jeeves, the search engine for fuddy-duddies.

There I worked tirelessly on wireframes for new products and storyboards for animations, until after about 18 months I was summoned upstairs and told I should go to San Francisco to join their design department. I would get my own apartment and car. Having shed most of my early idiotic tendencies, I jumped at the chance.

I returned from San Francisco as a head of department, and again bundled up all of my work and landed a job as an Art Director at LBi. Some of the people who interviewed me were the people who got the jobs ahead of me at Oyster, and became instant friends. There I finally learned my craft in digital, setting me on a course to become digital CD – only to finally get there and press the reset button again, this time deciding to move into traditional advertising on a whim.

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## Education

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**Oakwood Park Grammar School / A-Levels (2), GCSEs (9)**

SEPTEMBER 1984 - JULY 1989, MAIDSTONE

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## Awards

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Chip Shop 2019 Silver (International Women's Day)

Creative Circle 2017 Silver (Canon Skijoring)

Kinsale Shark 2016 Silver (Canon Skijoring)

Cristal Festival 2016 Gold (Canon Skijoring)

CICLOPE Festival 2016 Bronze (Canon Skijoring)

Webby Award 2009 (Marks & Spencer)

Yahoo! 2008 Gold for Best Website (Commercial Breaks & Beats)

New Media Age Effective Award 2007 Gold 2007 (Directline Insurance)