

# The Martin Family and the University *of* Warwick

The contribution of private giving to a University's success

# Contents

- 5** Introduction
- 6** The Martin Family
- 8** The University of Warwick
- 11** The Martin Contribution
- 12** The Warwick Arts Centre
  - 16 The Arts Centre Programme
  - 17 The Mead Gallery
  - 17 The Arts Centre Cinema
  - 18 The Helen Martin Studio
  - 19 The Music Centre
  - 20 The Coull Quartet
  - 20 Student Drama
- 22** The American Dimension
- 27** The Jack Martin Residences
- 28** The Modern Records Centre
- 31** Sports Facilities
  - 31 The Coventry Athletics Track
  - 32 The Sports Pavilion
  - 32 The Tennis Centre
- 35** Helen Martin: A Memoir
- 36** Conclusion



The  
Martin  
Family  
and the  
University  
of Warwick

THE UNIVERSITY OF  
WARWICK



## Introduction

THE IMPORTANCE OF PRIVATE GIFTS TO AMERICAN UNIVERSITIES is well documented and there are many examples such as the Rockefeller giving to the University of Chicago or Senator Stanford's to Stanford where a single source of private support played a critical role in an institution's initial development. In Britain the record of private giving, at least in the post-war years, has been very much less significant. Although Nuffield, Wolfson and Robinson donations founded Oxbridge colleges, universities outside Oxbridge other than East Anglia, which had Sainsbury's support for its Sainsbury Centre, can boast nothing like the level of philanthropic gifts that remain an important element in the lives of many comparable American universities. Most British universities have now entered the field of active fundraising but only one, Warwick, has been fortunate enough to retain a continuous relationship with a private philanthropic trust ever since its foundation. This short account has been written to celebrate this relationship and, on the University's side, to acknowledge the support that The 29th May 1961 Charitable Trust, set up by Helen Martin, has given the University.

The support has come in two kinds: capital grants for significant new developments and funding on a triennial basis for areas of activity in which the trustees and the University have had a special interest. Over a period of 45 years the total value of the Trust's contribution has been just under £28m at 2010 prices. Its significance lies less in the sum, generous though it is, but in the extent to which capital gifts from the Trust have provided leverage at critical strategic moments in the University's development while, on the income side, its recurrent support has enabled the University to establish and maintain activities which were of great importance to the overall life of the University and of its surrounding community, but which could not have been justified if they had had to compete with claims for the support of academic activities within the framework of the University's own overstretched resources. What makes the Trust's contributions so important is that they have invariably been directed towards activities which have helped to give the University its distinctive reputation; the University would not have been the same institution without them. We believe that this is one of the largest continuous records of private giving to a British university from a single source in the post-war period. \*

## The Martin Family



A 1930s' Daimler (courtesy of Coventry Transport Museum)



Percy Martin



Jack Martin



Helen Martin

PERCY MARTIN WAS BORN IN COLUMBUS, OHIO, IN 1871 AND graduated from Ohio State University in mechanical engineering in 1891. He was on holiday in the UK after working as an engineer for General Electric in Milan and Berlin when, after a chance meeting on a train, he agreed to become works manager of Daimler, then a small motor car company in Coventry. By 1906 he had become managing director of the company, a position he held for more than 20 years; he was later to become chairman. During the First World War he held senior positions in the Ministry of Munitions and sat on the Air Board. In 1910 he bought an estate on the outskirts of Kenilworth, just across the fields from where the University of Warwick was to be founded a little over 50 years later. Retiring from Daimler in 1935, he devoted himself to breeding prize Guernsey cows.

In 1902 Percy married Alice Helen Heublein of Hartford, Connecticut whom he had met in Berlin. Alice's grandfather had emigrated from Bavaria to the US and in 1875, with his two sons, had founded GF Heublein and Bro, a distilled spirits business in Hartford. Percy and Alice had two children, Jack and Helen. Jack went to Uppingham School and Cambridge and in 1927 joined Heublein. The firm had been hard hit by Prohibition and much of its business was dependent on the sale of A1 Steak Sauce. In 1939, by which time he had become president of the company, Jack bought a small vodka distillery in Bethel, Connecticut from a Russian emigrant, Rudolf Kunnnett, for \$14,000. Kunnnett had himself

bought the rights to the formula and distilling process in Paris from Vladimir Smirnoff who had escaped from Russia when his Moscow distillery had been nationalised and virtually destroyed after the Revolution.

The purchase was known as 'Jack's Folly' in Heublein for the next few years. Jack himself went on to a much decorated career in the US Army in the Second World War, before returning to the post-war US to market Smirnoff Vodka as the base for a series of cocktails which he invented: the Moscow Mule, the Screwdriver, the Bloody Mary and the Black Russian. Jack was a marketing genius and created the special Smirnoff image; Smirnoff's sales rose to 14 million crates by the 1960s. Meanwhile Heublein itself had greatly expanded, purchasing Kentucky Fried Chicken and vineyards in the Napa Valley in California and in Portugal. Jack became chairman, eventually retiring from the company in 1975. Heublein became a public company in 1957; in 1982, it merged with RJ Reynolds Industries and in 1987 was acquired by Grand Metropolitan. Ten years later, Grand Metropolitan merged with Guinness to form Diageo, the current owners of the Smirnoff brand.

Helen meantime had continued to live unmarried at the family home outside Kenilworth. Percy died in 1958 and in 1961 she followed her brother's example in Connecticut of setting up a foundation out of the income she was deriving from Heublein as a family shareholder. The trustees were drawn primarily from the partners of Daffern and Co of Coventry and Leamington Spa, Helen's accountants, and were led, until his death in 1984, by Phil Mead, the senior partner. In 1963 the University of Warwick was founded on a site between Coventry and Kenilworth, and its first Vice-Chancellor Jack (later Lord) Butterworth was appointed. Over the years the Trust has supported many interests in education, but the University, appearing fortuitously on the scene shortly after the Trust was established, has been its largest single beneficiary.

In the early years of the relationship, the identity of the Trust and its founder remained a closely guarded secret in order to protect Helen Martin from intrusion. Within the University reference was always made to the 'Anonymous Benefactor', the name suggesting a masculine donor. Helen Martin, who was a cellist, had a passion for classical music; she was a regular attender at concerts in the Warwick Arts Centre in the University, to which the Trust was the prime capital donor. Lady Butterworth has



A Smirnoff advertisement from the 1970s

kindly provided a brief description of Helen's relationship with the University and of the University's early links with the Trust (see page 35). Phil Mead became a key member of the University Council and for five years was the Honorary Treasurer of the University. Another Trustee, Paul Varney, was a valued member of the University Council over a period of 20 years. When Jack Martin died in 1986 and Helen in 1988, it was agreed to abandon the anonymity of the Trust and to acknowledge publicly the relationship between the University and the Martin family. The close links with the Trustees have remained. \*

## The University of Warwick

THE UNIVERSITY WAS ONE OF A GROUP OF WHOLLY NEW universities (East Anglia, Essex, Kent, Lancaster, Stirling, Sussex, York and the New University of Ulster) which were founded on greenfield sites in the period 1959-63 to cater for the anticipated expansion of student numbers in British higher education. Warwick's magnificent site of 500 acres (now extended to 717 acres) was given by Coventry City Council and Warwickshire County Council, and while the state was committed, as for the rest of higher education, to contribute the University's recurrent funding, it was a condition of agreeing to the establishment of the University that the Promotion Committee, chaired by Lord Rootes, which had petitioned for the University, should raise a private appeal for funds. This was a task that Lord Rootes and the first Vice-Chancellor, Jack Butterworth, when appointed, readily undertook. The University Foundation Fund, which they founded, remains a contributor to University development.

Currently (2009-10), the University has 21,600 students, over 42% of whom are postgraduates and of whom around 26% come from outside the European Union. It is regarded, at home and abroad, as one of the most successful universities in Britain. It is ranked consistently in the top ten UK universities for teaching and research in the media league tables, was awarded, in 1987, a major European prize for its innovatory management style and has been quoted by at least two Prime Ministers as a model for other universities to follow; it has a reputation for generating a large percentage of its income from non-government sources. With its Arts Centre, its Science Park, its commitment to widening participation and lifelong learning and its international focus, it has sought to balance its international and national reputation with local and community relevance. \*







Top left: Lord (Jack) Butterworth, Vice-Chancellor 1963–85. Centre: The University site before building commenced. Bottom right: Phil Mead, Senior Partner, Daffern & Co and Member of the University Council 1965–83

## The Martin Contribution



Planning the University

THE INITIAL CONTACT WITH THE UNIVERSITY CAME ABOUT NOT through the efforts of professional fundraisers, but as is often the case with significant gifts, by a combination of good fortune and the energy of the individuals concerned. In February 1963, Jack Butterworth, as the Vice-Chancellor-elect of an institution that was expected to offer so much to Coventry, was invited to address the Coventry Chamber of Commerce on his plans for the new University. Phil Mead attended the meeting and immediately afterwards wrote to Butterworth, then still a Fellow of New College, Oxford, explaining that he had been in correspondence with the then Minister of Education to propose a national Anglo-American Scholarship fund. Since the response had been so slow, would the new University be interested? Butterworth's response was not slow and within six weeks an initial donation of £5000 for an Anglo-USA Travel Fund had been made to the new University.

It was this speed of reaction, informality of style and ambition to support new projects that brought the two sides together so quickly and in such a trusting relationship. Each side influenced the other: the Trustees, of whom initially Helen Martin was one, had a vision of the sorts of projects they would support, but were willing to be influenced by the University's ideas; the University was receptive to the donor's interests and was imaginative in adapting them to the University's ambitions. Both sides only wanted the best; at his first meeting with Jack Butterworth, Phil Mead said, "Universities are like football clubs: you have to be in the first division" and no project was embarked upon that did not both add something new to the University but also emphasise its ambition to become one of Britain's leading universities – in which it has been singularly successful. \*

## The Warwick Arts Centre

THIS HAS BEEN THE MAJOR PROJECT SUPPORTED BY THE TRUST and was undoubtedly the closest to Helen Martin's own interests. Although Coventry had built the Belgrade Theatre as part of its post-war re-development, this was a long way from the University campus and had a limited repertoire. There was no concert hall in the Coventry and Warwickshire area, and even Birmingham, at that time, could offer no high quality concert facilities. American universities, on the other hand, had demonstrated how theatres and concert halls on university campuses could invigorate university cultural life, integrate universities with their local and regional communities, and emphasise that a university education could offer more than simply academic study. Visiting the United States as a guest of the Martin family, Jack Butterworth and Phil Mead visited the Hopkins Center at Dartmouth College in 1964. This was to prove the inspiration for the Arts Centre at Warwick (see Lady Butterworth's account on page 35).

The Warwick Arts Centre, the biggest multi-arts centre in the UK outside London, was built in four stages: the first, comprising two theatres, a conference room, an ensemble room and music centre, was completed in 1974; the second – a concert hall – was completed in 1981; the third – a cinema, art gallery and bookshop – was completed in 1986, and the fourth – the refurbishment of the Butterworth Hall, including an extension containing additional dressing rooms, and a new rehearsal and creative space ('The Helen Martin Studio') – was completed in 2009. For the first stage, the Trust paid for the theatres and the music facilities (about 75% of the total cost), for the second the roof and the acoustic facilities for the Hall (about half the total cost), for the third the greater part of the art gallery (about 75%) and for the fourth the Trust spearheaded the University's fundraising campaign with a donation of £500,000 which encouraged other major foundations, trusts and many individual donors to contribute.







Dr C L Brundin, Vice-Chancellor 1985 – 1992, Yehudi Menuhin and Lord Butterworth at the naming of the Butterworth Hall in 1987

For the opening of Stage 1, the Trust brought Leonard Bernstein from the US, who conducted one of his own compositions; it brought Riccardo Muti to conduct

the Philharmonia Orchestra in the inaugural concert in the concert hall in 1981, and in 1987, it brought Yehudi Menuhin, who conducted the Warsaw Sinfonia at the concert at which he formally named the concert hall 'The Butterworth Hall' in honour of the University's first Vice-Chancellor. It also persuaded Peter Donohoe to go to Hamburg to select a new Steinway piano which it also paid for (and donated specifically in memory of Helen Martin) for the Butterworth Hall in 1990. Donohoe subsequently gave the inaugural recital on the new purchase. In 1993, 1994 and 1995, it gave £850,000 as a private sector contribution to secure a £3m Lottery grant for a complete refurbishment of the complex. It has also contributed significantly to the classical music programme.

When the project was first conceived Helen Martin asked that the building should "make a distinctive and exciting contribution to the architecture of the University; it is hoped that the amount available will enable a distinguished building to be designed not limited by the present rectangular conception of the buildings which it has been necessary to design within the norms of the UGC". Jack Butterworth secured the assistance of Sir Peter Hall (the Director of the Royal Shakespeare Company) and John Bury in designing the theatre and its remarkable backstage facilities: Stage 1 received a RIBA award in 1975. Miss Martin went on to hope that the building would provide "a forum for the University and the community to enjoy cultural events of the highest order". In particular, she believed that the Arts Centre should play an important role in bringing music, her own great interest, to the University. The Arts Centre attracts around 300,000 visitors a year with audiences drawn from across the Midlands region and beyond.



Esa-Pekka Salonen conducting the Philharmonia Orchestra at the opening concert in the refurbished Butterworth Hall, October 2009



Vladimir Ashkenazy, conducting the Philharmonia Orchestra at the Arts Centre in October 2010



'Diary of a Madman', the Arts Centre, Autumn 2010

### The Arts Centre Programme

It was always recognised that to provide international quality performances resources were required over and above what was available from the box office, University funds and conventional Arts subsidies. From its opening, therefore, the Trust has made an annual contribution to the running costs of the Arts Centre, initially to support concerts and the fees payable to artists and orchestras, and later, an additional sum to support the programme of exhibitions in the Mead Gallery; from 1983, funds were also made available to support a children's programme.

The Arts Centre programme has been particularly notable for its classical concert series to which the Philharmonia Orchestra with conductor Vladimir Ashkenazy, the Hallé and the City of Birmingham Symphony Orchestra have been regular contributors. Helen Martin herself regularly attended these concerts, and a seat in the Butterworth Hall was always unobtrusively reserved for her. In the 21st century, the Arts Centre's programme has had an increasingly international dimension: there is a long association with Peter Brook's company, Théâtre des Bouffes du Nord; the Maly Theatre of St Petersburg performed Chekhov's 'Uncle Vanya' in Russian, in 2005; Riccardo Muti visited the Arts Centre again to conduct a gala concert in celebration of the University's 40th anniversary, and in March 2010 the Butterworth Hall was the venue for a unique concert by the Royal Philharmonic Orchestra of music by Shostakovich conducted by the composer's son, Maxim.

The Trust's total contribution to the Arts Centre programme has now reached around £217,000 per year. It represents the indispensable difference between a provincial and an international quality programme.



The Mead Gallery (above and right) and (below right) a still from the Australian animated film 'Mary & Max'

### The Mead Gallery

Built in 1986, the Mead Gallery was named after Phil Mead (Helen Martin's accountant), and it was on his initiative that the Trust provided recurrent support for this important project. The Gallery is a series of white cubes, and shows a programme of contemporary and modern art which has national significance. It is particularly known for its programme of commissions of new work: for example, artist Phyllida Barlow made a sculpture filling the entire space in a show that later featured in the catalogue of her one person exhibition at the Serpentine Gallery, London, in 2010. The Mead also develops exhibitions that examine a period, or the work of particular artists: in collaboration with the University of Sussex, a major exhibition of the work of Liliane Lijn, whose 'White Koan' is one of Warwick's icons, was held in 2005. The Mead also provides an excellent opportunity for History of Art students to learn at first hand about commissioning and curating exhibitions.

### The Arts Centre Cinema

By supporting the construction of a cinema during the third stage of the Arts Centre's construction, the Trust provided not just the University but the local region with an important new amenity. The Arts Centre has one of the foremost independent cinema programmes in the UK, presenting a bespoke programme of contemporary and classic films from around the world. This is supported by a vital and innovative education programme which engages with audiences, film makers and academics. The cinema attracts large and appreciative audiences and is an important part of the University's engagement with the local region.





### **The Helen Martin Studio**

The Helen Martin Studio was created as the final part of the redevelopment of the Butterworth Hall in 2008-9. It is a white-box rehearsal space, of double height and with enough floor area to accommodate a full symphony orchestra. With a sprung floor and light flooding in from its large corner window, it provides creative space for a huge range of activities. In particular, it has proved to be an ideal environment to bring artists together with local children and their teachers. A particular success was a weeklong workshop (pictured below) where 16 local boys worked with the dance company 'Stan Won't Dance' to make, share and enjoy dance. This project was part of the Arts Centre's 'Boys Dancing' programme which has been awarded the London 2012 'Inspire Mark'.





### The Music Centre

The University has never had an academic Music department, but since its earliest days it has had a Director of Music to direct the playing of music as a University cultural activity. The music facilities within the Arts Centre have always given centrality to this role. Warwick has developed a remarkable range of high quality musical activity which has resulted in prizes being won in international festivals by the Chamber Choir and in British festivals by the Wind Orchestra, the Symphonic Wind Ensemble, the Big Band and the Brass Band (one of the highest ranked student bands in the UK). The Centre has also commissioned works for the student ensembles, who regularly tour in the UK, Europe and India. In 2005 a grant of £45,000 by the Trust enabled the Centre to purchase a range of world music instruments (samba drums, sitar, tabla, dhol and African djembe) which has added a further dimension to the students' musical experience.

One of the most imaginative steps was the proposal by the then Director of Music in 1981 that the Trust should create a series of Music Scholarships to reinforce the talent already available for students wishing to study non-musical disciplines who were willing



to devote time either to orchestral or choral work or to playing in local churches. Some of these Music Scholars have gone on to full-time musical careers. For example, Warren Mailley-Smith (Law 1994-97), who held a keyboard scholarship, is now regarded as one of the UK's leading concert pianists and confirms that the opportunities he enjoyed as a result of his scholarship "far exceeded my expectations and transformed my career outlook from fledgling lawyer to concert pianist"; his contemporary, Matthew Jones, who held a music scholarship while studying Mathematics, is now Professor of Music at Trinity College of Music London. Perhaps more importantly, however, the scheme has reinforced the extent to which Warwick has been able to offer something more than a narrowly academic university education. The Music Centre's alumni groups – the Phoenix Orchestra and the Phoenix Singers (who performed in the Millennium Dome at Easter 2000) – and its continued success in performing in the wider local community to support local fundraising projects, and in international competition, is testimony to the enthusiasm students bring to its activities.



The Coull Quartet on their appointment as the University's Quartet in Residence, 1977 and (right) the current Coull Quartet

### The Coull Quartet

In 1976 the Trustees were persuaded to support the appointment of a resident quartet who would use the opportunity to build an international reputation but who would also give music lessons to students and play in the University orchestra. For the last 33 years, the Coull Quartet has been in residence, while also performing and broadcasting extensively throughout the UK, the USA, Western Europe, the Far East, South America and Australia. The University takes pride in the way they have developed their international reputation while at the same time integrating themselves so successfully into the University's musical life.



### Student Drama

The proximity, facilities and expertise of the Arts Centre have encouraged student drama at Warwick to flourish. The first stage of the Arts Centre (1974) specifically provided for a drama studio and immediately raised to a new level the opportunities for student drama at Warwick – previously, student productions had taken place on the ground floor of Benefactors Residence. Warwick Students' Union now supports a whole range of drama groups, covering all aspects of performance experience. In 2010 Warwick students won several awards at the National Student Drama Festival and they regularly perform at the Edinburgh Festival. \*

Warwick University Dramatic Society's award-winning production of 'The Bog of Cats', 2010 (photograph by peter marsh/ashmorevisuals)



## The American Dimension

THE TRUST'S FIRST GIFT TO THE UNIVERSITY WAS FOR A USA TRAVEL Fund, emphasising Helen Martin's own interest in fostering close links between the UK and the USA, of which her own family was such an exemplar. In the early 1960s, with an expansion of student numbers forecast, UK universities were watching with envy the development of US higher education, and the inauguration of President Kennedy gave public impetus to a wish for closer educational and cultural links. The provision of student residences was the key to getting Warwick started because its rural campus, cut off by bus journeys from the main population centres of Coventry and Leamington Spa, needed student life after lectures to feel like a community. The Appeal, led by Lord Rootes, had netted sufficient to build a first tranche of 600 rooms (the Rootes Residences), but it was felt that these were ill-adapted to use by US students.

So the first major capital gift of £195,000, made by the Trust in February 1965, was for a student residence, later named Benefactors, specifically intended to house US exchange students and an equal number of British students. Helen Martin's wish was that the residence should be of "substantially higher standards of accommodation and construction than is provided in a normal hall of residence built from public funds", and that "all rooms will be more than usually generous in size and, in particular, the reception areas and the bedrooms will be designed to provide a pleasant environment as far as possible in the best American tradition". The existence of such a purpose-built facility, providing accommodation for 72 students, gave Warwick a unique advantage and launched, with panache, exchange schemes with a group of very high quality US universities and colleges, including the University of California-Berkeley, Chicago, South Carolina, Swarthmore, Tulane and Wisconsin-Madison.





Benefactors  
Residence, 1967



The most immediate beneficiary of the new USA Travel Fund was the History Department which under the late Sir John Hale, the founding professor, initiated a scheme in 1966 under which Warwick History students studied for a term at one of these US institutions, while an equal number of students from these institutions came to Warwick. In the long run, this scheme proved not to be sustainable – Warwick changed its syllabus to require a one year period away, student grant regulations changed and US interest in and financial arrangements for studying abroad also changed – but the flow of students to and fro across the Atlantic continues to this day. The generous annual donation from the Trust provides travel funds for undergraduates spending a year in North America as part of their degree studies and also for postgraduates attending conferences in the USA or undertaking research in libraries or archives; the exchange programme has been expanded and new exchange agreements inaugurated – for example, with Columbia University, New York. In 2009-10, students from Warwick’s Departments of History, Politics and International Studies, Philosophy, Economics and English and from the Warwick Business School were enabled by the American Study and Student Exchange Scheme to travel to the Universities of California, Wisconsin-Madison, Columbia, Connecticut, South Carolina, Georgetown, Richmond and the Wharton School of Business at the University of Pennsylvania.

The benefit to Warwick students of these exchange schemes has been considerable. An early example of the way it influenced their interests can be seen in the career of Chris Clark, who went to Amherst College in 1972 and wrote an essay there on ‘The Railroad Safety Problem in the United States, 1890-1920’ which was published in an academic journal while he was still an undergraduate; he subsequently won a Harkness Scholarship to do a PhD at Harvard. Returning to the UK, he taught at the University of York where he later became a professor. In 1998, he was persuaded to return to Warwick as professor, and after seven years in the History Department moved to the University of Connecticut, where he currently teaches American history. This story finds echoes in the experiences of a much later student, Lydia Plath, who in 2002-3 went to UCLA on the History exchange. Here, she also developed a love of US history and went on to do an MA and PhD in this subject at Warwick. On completing her PhD in July 2009, she spent a year on a teaching fellowship in Warwick’s History Department and has now gone to the University of Glasgow on a two year lectureship.



Swarthmore College, Pennsylvania, USA

American exchange students – of whom around 30 per year continue to come to Warwick – also benefited from the scheme. One student from Reed wrote: “The Warwick exchange is unique ... because exchange students are treated the same as British students... We lived, studied, travelled and interacted with the entire student population, unlike many programmes that segregate exchange students from the rest of the student body”. Another former American exchange student, Mark Bogatin, describes “a wonderful junior year abroad at Warwick University”, after which he went on to study comparative literature and is now a partner in the US law firm Bogatin, Corman & Gold that specialises in entertainment and intellectual property law. Another example of impact was when a Wisconsin professor wrote back to Warwick of the “indispensable contributions” two Warwick students had made to his course on slavery: Julie Leadbetter, who was “adept at raising issues in a provocative way and supporting her points with arguments which force the rest of us to rethink historical and contemporary issues raised by the readings” and Simon Elliott, “our in-house sceptic” who insisted on “looking carefully at empirical evidence available in the readings to test the limits of abstract or theoretical statements”. The Warwick alumni groups in the US comprise not just Warwick students now working there, but also American students who discovered Warwick when they enlisted on the exchange programme. Such experiences change young people’s lives, their career aspirations and the way they look at the world. \*



Tulane University, New Orleans, USA



## The Jack Martin Residences

BY 1986 THE UNIVERSITY HAD REACHED A CRITICAL POINT. It had performed outstandingly well in the first comprehensive assessment of the quality of research in British universities, finishing in the top six in the research league tables, but its ability to expand its student numbers was limited by its inability to build more residences of an appropriate quality at rents which students could afford. The Trust made two grants of £500,000 each, which represented the additional figure which the University needed to build a residential complex of over 400 places with each student room having its own ensuite bathroom facilities. The Trust's generosity was important for a number of reasons: first, it enabled the University to expand its student numbers; second, it set a new standard for student residences at the University, which has been continued in 3,000 further residential places on campus; and third, it provided a crucial fillip to the growing vacation conference trade because it offered hotel standard rooms in close proximity to the University's existing dining and restaurant facilities. A report commissioned only a year before had described the Arts Centre as "the jewel in the crown" for the University's conference business. In 2008-9, the University vacation conference trade made a surplus of over £1m. These surpluses are reinvested back into residential, catering and conference facilities enabling student rents to remain at a figure below the national average. \*





## The Modern Records Centre



Sir Anthony Kenny (centre), Chairman, British Library Board, opening the Modern Records Centre, July 1993, with Professor Sir Brian Follett, Vice-Chancellor 1993 – 2002 (left) and Mr Rodney Chase, Managing Director, BP



The Modern Records Centre is home to the National Cycling Archive

IN 1990, THE UNIVERSITY WAS ONE OF A SELECT GROUP OF universities invited to bid to attract the BP Archive, one of the most significant business archives in the UK. BP had offered to pay for a new building and pay the running costs for the archive to be moved out of London. The University had built up a Modern Records Centre comprising the archives of all the major trades unions, the TUC, the CBI and much other material of historical and political importance, but this was housed inadequately within the University Library. Finding more space for the Centre was already an important academic priority so as to be able to compete with Oxbridge and London in creating research collections and attracting graduate students to the University. The Trust offered £500,000 to match a similar sum from the University to build a new Modern Records Centre which would incorporate the BP Archive. This persuaded BP to select Warwick over Cambridge to house its archive and a new combined Modern Records Centre was built adjacent to the University Library. The University now has the largest collection of modern archival material outside London and is able to provide superb working conditions for visiting scholars as well as its own staff and research students. A new grant from the Trust of £50,000 will enable the Centre to make its archive even more accessible to users through a range of new digital and physical means. \*



The Modern Records Centre



## Sports Facilities

THE TRUST'S CONTRIBUTIONS TO THE DEVELOPMENT OF SPORTING facilities have all combined a strategic element as well as helping the University to be able to provide opportunities for sport which match those of the performing arts.

### The Coventry Athletics Track

The University had inherited a fairly dilapidated running track at Westwood when it merged with the Coventry College of Education in 1978. In 1982 it was approached by the athletics club, Coventry Godiva Harriers, suggesting a partnership with the club which, led by the father of David Moorcroft, then the world 5000 metres record holder, had already raised nearly £100,000 to fund a new running track. The partnership was extended by the inclusion of Coventry City Council and each of the partners agreed to contribute £100,000 to building the new facility (to which the Trust contributed half the University's share). As part of the agreement Coventry Godiva Harriers moved its club house up to adjoin the Sports Centre at Westwood and the University opened the track to extended community use by the Coventry schools. 1984 saw the opening of the 400 metre 'Olymprene' track when Seb Coe ran a mile at the track in 3.54 minutes. After 15 years the track was replaced by an 8-lane floodlit 'Mondo' track similar to the Athens Olympic track, one of only three 'Mondo' tracks in the UK. But the 1983 development was important for other reasons: it cemented the relationship built up with the City Council following the launch of the Warwick Science Park; it opened up a significant new facility for community use of the campus, and it provided a significant enhancement of the Westwood site.





### The Sports Pavilion

As the University grew in the early 1990s, it became clear that its early decision to site the playing fields on the Coventry side of the campus was in the longer term likely to constrain University development. It was therefore decided to transfer the playing fields across Gibbet Hill Road to the Warwickshire part of the site and open up the Coventry land for new academic buildings. This was a costly but critical long-term strategic decision for the University. The Trust had paid for the original sports pavilion on the Coventry land (now demolished to make way for the first fruits of the new policy, an extension to the International Manufacturing Centre and a new building for Computer Science) and made a gift of £250,000 which covered half the cost of a new and elegant sports pavilion, designed by Michael Cain, on the Warwickshire land which has enabled the new sports fields to be opened up for use.

### The Tennis Centre

The third contribution that the Trust has made to the University's sporting facilities echoes the gift for the Coventry Athletic Track. The University had for long sought ideas for funding indoor tennis courts and the Trust gave £150,000 to a £2.5m project jointly funded by the University, the Lawn Tennis Association and Sport England West Midlands which provides four indoor courts, four floodlit outdoor courts and changing rooms on the Westwood site. It was opened in November 2008 by the Minister for Sport, Gerry Sutcliffe MP. Once again, community use lies at the heart of the project and the Tennis Centre is now established as an LTA Satellite Centre reflecting its importance as a national teaching and coaching centre. \*







## Helen Martin A Memoir

HAVE A CLEAR MEMORY OF HELEN MARTIN AS A SLENDER, elegantly quiet lady of uncertain age, who remained the same over the 25 years we knew her. She used to come to talk to Jack at our Kenilworth Road home – the Vice-Chancellor’s Lodge – or we went to see her in her house ‘The Spring’ up in Kenilworth, where she lived alone with her dogs, her Charolais cattle and where she cherished her garden. I remember a grand piano in her sitting room and later realised how much she enjoyed music.

We first met Helen when Phil Mead said (very early in Warwick’s days): “I want you to meet someone who would like to hear your plans for this new University”. The subsequent conversation must have triggered some ideas because, shortly afterwards, the four of us – Muriel and Phil Mead, Jack and I – were invited to America for three weeks “to meet Jack (Martin)”, the brother who had joined the family firm there (Heublein) after leaving the family home in Kenilworth.

A journey had been arranged for the four of us, mostly in Jack Martin’s aeroplane, to New Orleans (famous jazz singers and clarinet players on Bourbon Street). We also spent a day at Tulane University and saw the School of Drama, no doubt sowing the seeds for Warwick’s department in later years. On to Mexico, Niagara and finally Connecticut, where we stayed with Jack in his long, low ranch-like home with several peacocks strutting the lawns or sitting on the roof. We were taken to see the Heublein Distillery and saw Smirnoff vodka being made. A day at Dartmouth College, when we saw its Arts Center, is a clear memory and my

husband, Jack, saying enthusiastically: “This is what I want for Warwick.”

When we saw Helen again, she was obviously pleased with the effect of our travels. By then, I realised how much the links with her brother and with America meant to her and how much she relied on music in her house in Kenilworth.

Helen always preferred to remain anonymous and was totally silent about her gifts to the University. More than once I heard her say to Jack: “What is it you need?”

In subsequent years, she came regularly to concerts in the Butterworth Hall and we would sit near her and talk together. On many occasions I introduced her to members of the University’s academic staff who were always polite but soon moved away to talk to someone less retiring. Of course, they had no idea that they were meeting the University’s ‘Anonymous Benefactor’.

I do feel that Helen would be quietly pleased that the new addition to the Butterworth Hall (the Helen Martin Studio), intended for music rehearsals and for young people in Coventry and Warwickshire, is to be named after her. Helen and Jack both wanted the Arts Centre to play a significant part in the life of the region, in addition to the value to students and staff. It is a fitting memorial and way of thanking her for the unparalleled support she gave to the vision of the University of Warwick. \*

Doris Butterworth, November 2010  
[The Lady Butterworth]

## Conclusion

THIS ACCOUNT OF THE TRUST'S CONTRIBUTION TO THE development of Warwick is not intended to be comprehensive but to show how private giving can make a difference, how it can broaden a University's agenda of activities, accelerate its growth, and help it to realise its most optimistic objectives. In particular, the clear emphasis that its contribution should be aimed at making sure Warwick was "in the first division" (to quote Phil Mead) – the creation of the Arts Centre, better quality residences, links with major American universities, the rehousing of the Modern Records Centre, outstanding facilities and support for music and sports (none of which could have been achieved out of state funding) – has fuelled the realisation of the University's own ambition to be an institution of national and international standing, and not just another university in the Midlands. But what is remarkable about this story is the coincidence of purpose between Helen Martin and her Trustees and the University authorities over such a long period, beginning with the rapport and mutual regard that developed between Jack Butterworth and Phil Mead and continuing through relationships which exist today. \*

Degree Ceremony, Butterworth Hall, 2010





Lakeside Residences, built on the University's recently developed Warwickshire land (courtesy of Edmund Lim)

Designed by Mustard ([www.mustardhot.com](http://www.mustardhot.com))  
Printed by Banbury Litho

Published by the University of Warwick  
November 2010

The Martin Family and the University of Warwick  
(Second Edition)

By Michael Shattock with Roberta Warman

ISBN 978 0 902683 98 3

THE UNIVERSITY OF  
WARWICK