



GIFTS THAT
CREATE



WHAT DO GIFTS CREATE?

To us, they create many things. They create scholarships that help students succeed. They create the resources that empower discovery. They create art. They create community. They create mind-blowing science. They create traditions, legacies and tributes to those we love.

Above all, gifts create opportunity, and because of you, this was our most impactful year yet. This was a landmark year for fundraising, with a record number of gifts supporting the endowment. This inspiring show of support propels us all forward as we aim to achieve even bigger and more challenging goals in the future.

We're working on what's next — for education, for research, for the world. And gifts create a place that sparks the genius, creativity and innovation it takes to achieve our dreams. In our evolving, digital future, we know that all facets of human endeavor will play critical roles, from medicine to business to art.

In this issue of the Annual and Endowment Report, we're showcasing the rich connections created in the humanities and beyond. Whether it's teaching a language both beautiful and globally significant, [using x-ray fluorescence spectroscopy to restore a famous painting](#), or celebrating the beauty and traditions of diverse cultures, the stories here showcase the creative and forward-thinking landscape that gifts create at the University of Arizona.

RE

GENERATE

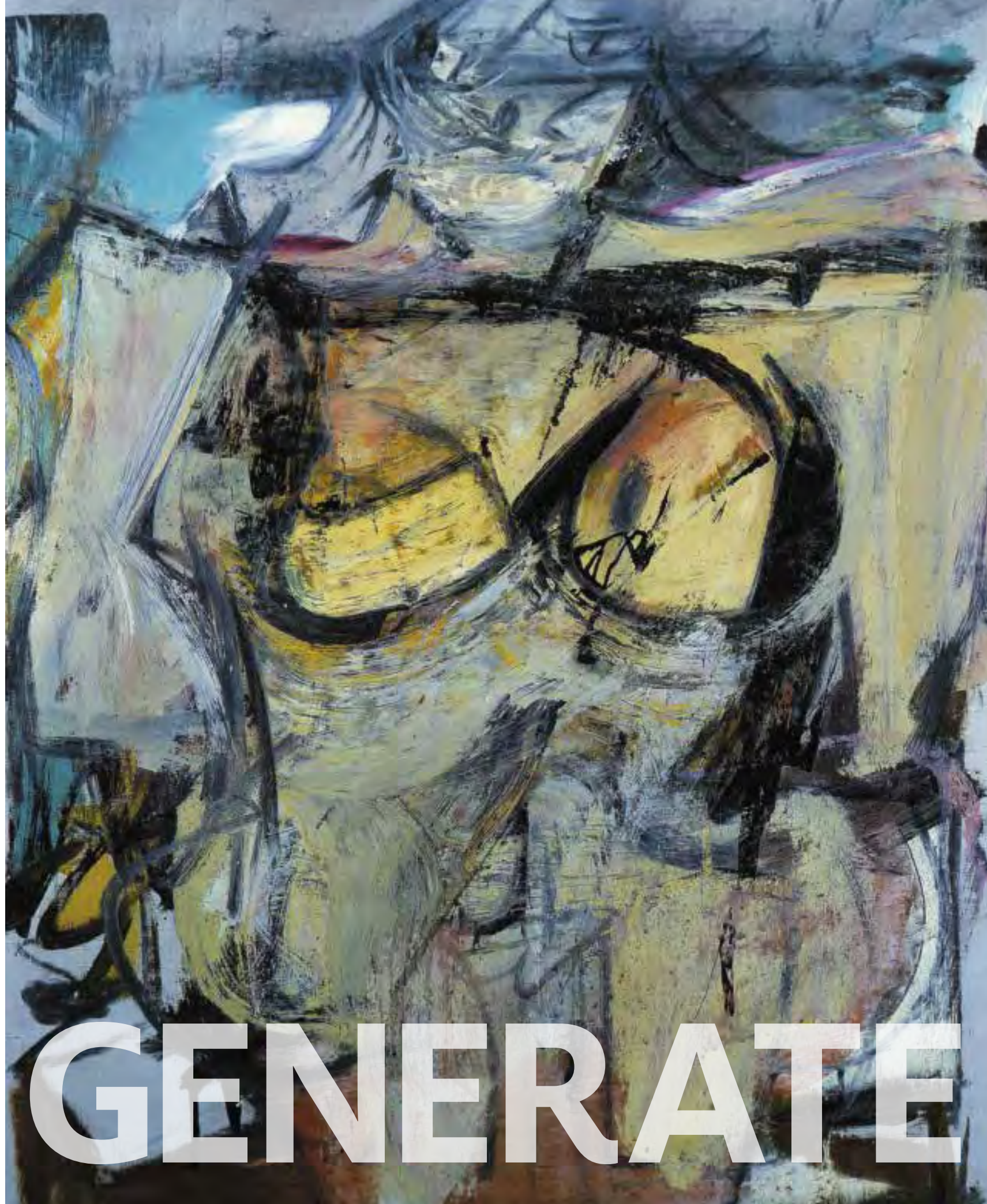




Exhibit Specialist Nathan Saxton and Registrar Kristen Schmidt of the UA Museum of Art ready "Woman-Ochre" for examination. Photo: Bob Demers

At right, a conservationist at work in the Center for Creative Photography. Photo: CCP

On the previous page: Detail of "Woman-Ochre" by Willem de Kooning. Courtesy of UAMA.

AVP Marketing and Communications
Liz Warren-Pederson

Contributors
Cory Aaland, Lori Harwood, Jeffrey Javier, Katy Smith, Kim Stoll

Design
Cause Design

Get In Touch
Email comments, questions or feedback to communications@uafoundation.org

We Are Here to Help
We are committed to building and maintaining relationships with donors, alumni and friends of the University of Arizona. You can find details about how we manage personal information at uafoundation.org/privacy. If you have questions or need more information about giving to the UA, email donorservices@uafoundation.org or call 520-621-5491 or 800-409-9791.

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60 YEARS

This year not only marked the 60th anniversary of the University of Arizona Foundation, it was a record-setting year for giving. Your gifts continue to empower everything that makes the UA great: resources for student scholarships, funding for new technologies, visions for bold projects and so much more.

It's an exciting time to be a Wildcat. Under President Robbins' leadership, a new strategic plan will lay an inspiring road map for our future. Thank you for your support. We appreciate your continued partnership as we come together to imagine what discoveries and innovations will come next.

PHOTO: CHRIS RICHARDS

OF PARTNERSHIP WITH THE UNIVERSITY OF ARIZONA

"Many of today's students will eventually work in jobs that haven't been invented yet. We're preparing students for this future by fostering creativity and adaptability and by exposing them to interdisciplinary learning. At the same time, our researchers and faculty are making discoveries and developing projects that address today's biggest challenges and make progress possible. Their breakthroughs come daily and they impact everything, from medicine to business to art. Your philanthropic support contributes to this work, and I am thankful for your continued investment as we look to the university's future."

ROBERT C. ROBBINS, PRESIDENT
THE UNIVERSITY OF ARIZONA

"It's exciting to see the energy around a new vision for the university's future. More than 8,000 Wildcats joined the strategic planning process with President Robbins, and I am proud to say that I was a part of it, too. There is so much potential to support even more students through scholarship programs like Arizona Assurance and to help researchers make life-changing discoveries. Thank you for your support and for being part of this inspiring Wildcat community."

TED HINDERAKER, CHAIR
THE UNIVERSITY OF ARIZONA FOUNDATION BOARD OF TRUSTEES

"Philanthropy has the power to change lives, sometimes decades later. A little over 60 years after it was donated, the painting "Woman-Ochre" gave a UA student an experience she can't get anywhere else. A collection of Hopi baskets has come full circle. And a spontaneous question started the most important collection of North American photography in the world. Your support lives well beyond your gift, and I'm grateful for the chance to share how your generosity has transformed our community."

JOHN-PAUL ROCZNIAK, PRESIDENT & CEO
THE UNIVERSITY OF ARIZONA FOUNDATION



“I’ve gotten great support from everybody around me. I don’t know how I would have survived without it, quite frankly.”

Shirley Reilly, four-time Paralympic medalist

STRENGTH & COMMUNITY

THIS MAY, Shirley Reilly added an accomplishment to her list: She’s now a University of Arizona graduate in addition to being a four-time Paralympic medalist and winner of the wheelchair division of the 2012 Boston Marathon.

As Reilly prepares for her fifth Paralympic Games in 2020 and launches her career in government and public policy, she’s feeling strong and grateful.

“I’ve gotten great support from everybody around me. I don’t know how I would have survived without it, quite frankly,” said Reilly, who completed her degree with no loans to repay, thanks to donor-funded scholarships.

Reilly’s graduation completed a journey that began in 2003 when she finished high school and was recruited to join the UA’s wheelchair racing team. She faced personal and family struggles that caused her to leave the university and return after taking some classes at Pima Community College.

Because UA Adaptive Athletics uses a hybrid model, meaning some members of the program’s six competitive teams are community members, Reilly maintained her UA connections through training. The athletic community encouraged her to keep making academic progress, she said.

“Shirley is the perfect example of why the hybrid system works,” said Peter Hughes, interim athletic director for Adaptive Athletics.

Reilly needed extra time. The system has served as a pathway to a UA degree for athletes in that circumstance and others, said Hughes.

Some team members build their confidence through sports, then decide a UA degree is within reach. Others want to train for new careers because they become injured and can’t continue doing their existing jobs, Hughes said.

Adaptive Athletics stands ready to accept both incoming students and community members with disabilities who want to connect with the UA.

“We have a fully accessible gym. We have athletes traveling around the world competing, and they’re role models to youth,” said Hughes. “Without donations, we just couldn’t help all these people.”

– BY KATY SMITH

PHOTOS: DISABILITY RESOURCE CENTER



A Tradition of SUPPORT

UA Adaptive Athletics, managed by the Disability Resource Center, is the nation’s largest and most comprehensive wheelchair and adaptive collegiate-based sports program.

In addition to scholarships, Adaptive Athletics donors fund operations costs, which include travel and equipment. In fact, since Adaptive Athletics’ founding in 1979, the operations budget has been funded solely through philanthropy.

Tucson business owner and philanthropist Jim Click has been a loyal supporter since the 1980s, when an employee, Richard Nolen, became paralyzed through injury. Nolen joined the UA’s wheelchair track and road racing team and earned a master’s degree in business. The Click family established an endowment for Adaptive Athletics in 2000.

CONSERVATION CAPTURED

“PHOTOGRAPHS ARE THE WAY we record our history in modern times. It’s important that the university pay serious attention to photography,” said University of Arizona President Emeritus John Schaefer.

Acting on this belief, Schaefer made a bold move a few years into his presidency. At a 1974 UA exhibit showcasing the work of Ansel Adams, Schaefer approached the famed photographer.

“Being young and naive, I asked him 10 minutes into the show if he might want to leave his archives to the UA,” Schaefer told the Arizona Daily Star in 2010.

After discussing the idea at length and beginning a friendship that would last until Adams’ death in 1984, Schaefer and Adams brought an additional four living masters on board. The John P. Schaefer Center for Creative Photography opened the following year.

Today, CCP’s collection is “the most important canon of North American photography in the world,” said Director Anne Breckenridge Barrett.

Because the center was built with archival collections and will grow as more are donated or purchased, conservation of prints, negatives, letters, working materials and related items is a crucial priority.

“When you accept materials, you’re essentially making a commitment to preserve them as close to their original state as possible in perpetuity,” Schaefer said.

In 2011, CCP established an endowed conservator position with a \$3.5 million estate gift from photographer Arthur J. Bell. Prior to Bell’s gift, center staff hired contractors to carry out piecemeal conservation services.

“What I bring to the table is the ability to look comprehensively at the preservation program to make sure the institution is taking care of it holistically,” said Dana Hemmenway, the Arthur J. Bell Senior Photograph Conservator.

That ability is helping Breckenridge Barrett, who joined CCP in January 2018 from the Museum of Contemporary Art Chicago, increase visitors’ access to CCP’s collection.

In June, Breckenridge Barrett opened the Heritage Gallery to display cornerstone pieces alongside more recent acquisitions.

The Heritage Gallery exhibit will be rotated twice a year.

Hemmenway will help determine which pieces are appropriate to display for each exhibit, “so everything just doesn’t stay in vaults,” said Breckenridge Barrett. — BY KATY SMITH



PHOTO: CCP

The Science of Photo CONSERVATION

Dana Hemmenway, CCP’s Arthur J. Bell Senior Photograph Conservator, ensures optimal temperature, humidity and light levels for CCP’s 5 million archival objects and 100,000 fine prints. She also repairs damaged items and educates CCP staff on conservation methods.

“It’s critical to have someone on staff who can work from a chemistry standpoint every day and know what we need,” said CCP Director Anne Breckenridge Barrett.

PHOTO: RAY MANLEY, CCP ARCHIVE

John Schaefer (left) and Ansel Adams at the the CCP opening exhibit.



Preserving HISTORY

Their research and love for the art form inspired the Fingers to meticulously assemble and thoroughly document their collection of Hopi baskets. “Through this donation we hope that future generations will always have a window into the Hopi people’s rich culture and history,” said Andrew Finger.



Jessica Lomatewama and Jeremy Johns

“IT’S ENLIGHTENING for me to see these older pieces,” Jessica Lomatewama, Hopi master basket weaver, said as she held a large woven basket in her gloved hands. “There are no words to describe seeing these baskets, especially these huge ones. I wonder who the person was that made it. I’d like to meet her.”

Lomatewama was examining one of 208 Hopi baskets recently donated to the Arizona State Museum by Judith W. and Andrew D. Finger. As a master artist in the museum’s Honoring Traditions/Bridging Generations program, Lomatewama got an intimate look at these new additions.

Jeremy Johns, a Tohono O’odham and Akimel O’odham basketweaver, was paired with Lomatewama as an emerging artist intern in the program. Together, they pored over each basket, discussing everything from how materials like rabbitbrush are gathered to weaving techniques.

“It’s not just learning from an individual person — you’re learning from that person’s family, from their parents and their friends. It’s knowledge that goes back literally hundreds of years,” Johns said.

The majority of baskets in the Finger collection depict *katsinam*, spirit messengers integral to the culture of Hopi people. Lomatewama explained how certain baskets are incorporated in young women’s initiation ceremonies or traditional weddings. Other baskets are used for serving *piiki*, a thin, rolled, traditional Hopi flatbread.

“My number-one goal is to share where I come from and what these baskets are used for,” Lomatewama said.

Diane Dittmore, the museum’s curator of ethnological collections, hopes Lomatewama is the first of many Hopi artists to interact with the Finger collection and connect to their deep history. She would like to take the baskets on the road and develop outreach programs in Hopi communities.

“I look forward to working with the Hopi tribe and facilitating more conversations like the one we heard with Jessica,” said Dittmore. “These are really profound ways that we can share a much more in-depth, culturally enriched story.”

ASM’s collection of American Indian basketry is known as the world’s largest, most comprehensive collection of its kind, with more than 4,000 historic and contemporary baskets. The museum’s mission is to preserve and steward the baskets in perpetuity so they are available for research, education and outreach far into the future.

“By just touching this basket, I’m making a connection,” Lomatewama said. “I wonder what was going through the weaver’s mind the day she made this. I wonder if she was a relative of mine.” — BY KIM STOLL

PHOTOS: CLARISSA BECERRIL



Want to see the Finger collection? Select pieces from the collection will be rotated through the Woven Wonders display in ASM. Learn more at statemuseum.arizona.edu.

WOVEN TRADITION



Marcia Klotz and Edward Prather

A CHANCE TO LEARN

WHEN THE UNIVERSITY of Arizona English department received a gift from Barbara Martinsons and began the Prison Education Project, assistant professor Marcia Klotz was eager to get involved.

Klotz, who teaches English and gender and women's studies, believes education has the power to change lives.

"I sometimes wish I could teach more than just those students who can afford to take my classes, or those who come from programs that prepare them well for college," she said. "Teaching in the prison system allows me a chance to do what I'm best at in a way that can begin to redress those inequalities."

Klotz and Colleen Lucey, an assistant professor of Russian and Slavic studies, have served as faculty coordinators since spring 2017.

Since then, they've expanded from teaching literature and writing by bringing in UA faculty members from a variety of disciplines. Astronomy professor Edward Prather taught one of the most popular lectures to date.

"Our society is efficient at making certain groups more likely to be locked up than others. When we talk about affording opportunity to education, this is just one version of how we can be a part of making a change," Prather said.

Within minutes of meeting the group of 30 incarcerated men who attended his astronomy class at the minimum-security Whetstone Unit in Tucson, Prather had established the learning environment he hoped for.

After learning a method for detecting exoplanets outside our solar system, students applied it in small groups. Gestures, mathematical arguments and sudden insights marked their discussions.

Over the next hour and a half, murmurs like "This guy's awesome" and questions that floored Prather in their level of astronomy knowledge filled the room until class ended with groans of complaint.

"That fevered pitch of conversation was what I was trying to foster. That's where the real learning happens," Prather said.

For Jeremy, a Whetstone detainee who's attended several classes taught by University of Arizona professors, Prather's topic was the most interesting.

"I read books about astronomy. I would take a class in it if I could," he said.

Most attendees spoke with Prather afterward.

"It was profound to be thanked sincerely," Prather said. "I noticed the happiness that just being a part of education brought them, and that might be the first time they ever felt that way."

— BY KATY SMITH AND LORI HARWOOD

Turning a Vocation into A LEGACY

About 25 years ago, Barbara Martinsons was teaching at Marymount Manhattan College in New York City. The faculty were given the chance to trade teaching a regular class for teaching one in a prison.

Martinsons decided to try it.

The experience "changed the direction of my life and gave me a sense of vocation," she said.

Martinsons remains dedicated to promoting education for those currently in or coming out of the prison system.

"Most of the people in prison are going to come out," she said. "Education can make them stronger citizens, parents and participants in their communities."

PHOTO: CHRIS RICHARDS

A MARRIAGE ART &



The UAMA team examines "Woman-Ochre." A master of abstract expressionism, Willem de Kooning, began his "Woman" series in 1950. In 2006, "Woman III," another de Kooning painting in the series, sold for \$137.5 million. Read about the incredible journey of "Woman-Ochre" at <https://bit.ly/2wvbp8t>.

OF SCIENCE

UNIVERSITY OF ARIZONA graduate student Wendy Lindsey earned her bachelor's degree in chemistry, but she didn't want to spend her career in a lab with her head down, poring over test results.

"My dream job is conservation science, which is the study of our cultural heritage from a scientific perspective," she said. "It's the analysis and understanding of the chemical processes that underlie art so that we can preserve our rich history."

"It's a marriage of art and science," she added.

Lindsey put her developing skills to the test as she helped authenticate "Woman-Ochre," the Willem de Kooning painting stolen from the University of Arizona Museum of Art in 1985. The painting was recovered in New Mexico last year.

Arizona State Museum Conservator and Head of the Preservation Division Nancy Odegaard was immediately called in to do a preliminary authentication of the painting. Lindsey accompanied her.

"It was a once-in-a-lifetime opportunity," Lindsey said. "Stolen paintings very rarely ever come back, so I will probably never again be involved in a scenario like this."

When it came time to examine the painting, Odegaard and Lindsey noticed horizontal cracks from the painting being rolled up during the theft, conservation treatments from before it was stolen and tattered edges from when it was cut from its frame.

After two hours of careful examination, they determined it was the stolen painting.

The painting will undergo extensive conservation before it is displayed again in the UAMA, and another graduate student will play a role in the conservation science process.

Kristen Watts is a doctoral student in the department of chemistry and biochemistry.

"Paintings are much more complex than what you can see on the surface," Watts said. "Very often they're made of several layers; it's my job to study those layers, analyze what they are and how they interact with other materials."

In this case, the thieves may have used their own paint in an attempt to conserve "Woman-Ochre." Watts said any paint the thieves used will have a chemical signature different from the original paints de Kooning used in the 1950s. If Watts can identify the unoriginal paint, conservators will know how to remove it without damaging the painting.

It's the first step in a long and vital process, but Watts is excited to get started.

"This is really an incredible opportunity," Watts said. "I'm just thrilled that the painting made its way back home so everyone will have a chance to see it again." – BY JEFFREY JAVIER

PHOTO: BOB DEMERS



PHOTO: UAMA

The Founding PATRON

Edward J. Gallagher Jr. was one of the UAMA's most important patrons. Gallagher donated more than 200 paintings, drawings and sculptures over the course of 20 years.

He established an endowment that supports the continued purchase of works for the collection. The endowment has purchased 1,375 works for the UAMA and is also used for the care, preservation and interpretation of the entire collection.

Gallagher purchased "Woman-Ochre" in 1957 and officially donated it to the UA in 1958. The painting was part of one of the largest gifts in UAMA's history.

BRINGING A LANGUAGE TO

LIGHT

AS THE DOMINANT LANGUAGE and culture in one of the least understood but strategically most important regions of the world, Persian is an area of study critical to understanding the Middle East.

Elahé Omidyar Mir-Djalali, founder, chair and president of the Roshan Cultural Heritage Institute, is a proponent of studying the Persian language and culture as they relate to Iran's place within the global community.

"I believe through awareness of history and the study of ancient culture, one can achieve a better understanding about people in pursuit of a peaceful relationship in our contemporary lives," she said.

Iran has been a focal point of U.S. foreign policy since sanctions were imposed after Americans were taken hostage at the U.S. Embassy in Tehran during the Islamic Revolution in 1979. Diplomatic relations have remained tenuous ever since.

It's Mir-Djalali's hope that by establishing sustainable endowments in support of Persian programs, like the one at the University of Arizona, a better understanding of the culture and the people behind it "will encourage appreciation for diversity and ultimately advance work toward a more peaceful world."

UA professor Kamran Talattof is helping to achieve Mir-Djalali's goal. Talattof, a preeminent scholar within the field of Persian and Iranian studies, arrived at the UA in 1999 and has since established a nationally recognized graduate program with the support from Mir-Djalali. Since their first meeting 15 years ago at a Middle East Studies Association conference, Mir-Djalali has established three endowments at the UA.

Talattof holds the Elahé Omidyar Mir-Djalali Chair in Persian and Iranian Studies within the School of Middle Eastern and North African Studies at the College of Social and Behavioral Sciences.

"These endowments bring to light the strength, richness and diversity of Persian culture now and for generations to come," Mir-Djalali said.

The endowments have proved valuable for graduate students like Razi Ahmad, who came to the UA from India to study Persian and Iranian studies. He graduated in 2011 with his doctoral degree and is a lecturer at the University of Kansas.

Ahmad said Persian and Iranian studies programs in the United States are not only important for understanding Iran's strategically important role in the Middle East. The programs are also important for studying Persians' long and rich poetic traditions.

"It was in the Persian language that the great poets like Rumi, Sa'di and Hafez composed poetry," Ahmad said. "It's an area of study that instills humanist ideals and inculcates an ethos of love and brotherhood."

— BY JEFFREY JAVIER

Elahé Omidyar Mir-Djalali



PHOTO: COURTESY OF THE ROSHAN CULTURAL HERITAGE INSTITUTE

The Roshan Cultural Heritage Institute's first grant was a \$300,000 endowment to provide fellowships to outstanding graduate students in Persian and Iranian studies. In 2016, a \$2 million commitment established the Roshan Graduate Interdisciplinary Program in Persian and Iranian Studies.

This year, the institute, through a donor-advised fund of the Silicon Valley Community Foundation, donated \$1 million to establish the Elahé Omidyar Mir-Djalali Professor of Persian Language in honor of Mir-Djalali. The professorship was amplified by funding through the UA's Eminent Scholars Program.

UA alumnus Razi Ahmad cites a poem by 13th-century Persian poet Sa'di Shirazi as an example of Persian ideals.

*Human beings are members of a whole,
In creation of one essence and soul.
If one member is afflicted with pain,
Other members uneasy will remain.
If you've no sympathy for human pain,
The name of human you cannot retain!*
[Trans. M. Aryanpour]

PHOTO: STOCK

MAKING HISTORY

Dear Supporters and Friends,

On behalf of the University of Arizona Foundation and its Investment Committee, I want to thank you. This year, your extraordinary generosity brought in more funding for the university's endowment than the past three years combined — and more than doubled our best year ever. These numbers are astonishing, and a testament to our community's passion for the University of Arizona.

As you review this year's results, please keep in mind that we are working hard to generate the best risk-adjusted return possible for our endowment. We will not close the gap in total assets between our endowment and the endowments of our academic peers solely through investment returns, which is why this year's results are so exciting. We are closer than ever to achieving a \$1 billion endowment, a critical milestone that brings us closer to peer institutions and fuels the university's ambitious strategic plan.

You have given your hard-earned dollars for the perpetual benefit of the University of Arizona, and we want you to have critical details about your investment. We detail our strategy, positioning, managers, and detailed performance results, because we believe it is important for you, our donors and stakeholders, to have this information. We are unaware of any other endowment that provides this level of portfolio transparency.

Please let us know should you have any questions on this report or if you have a suggestion on how to improve our report to you next year.

In gratitude,

Craig Barker
Senior Vice President Financial Services, CFO, CIO
University of Arizona Foundation

Gifts and Commitments

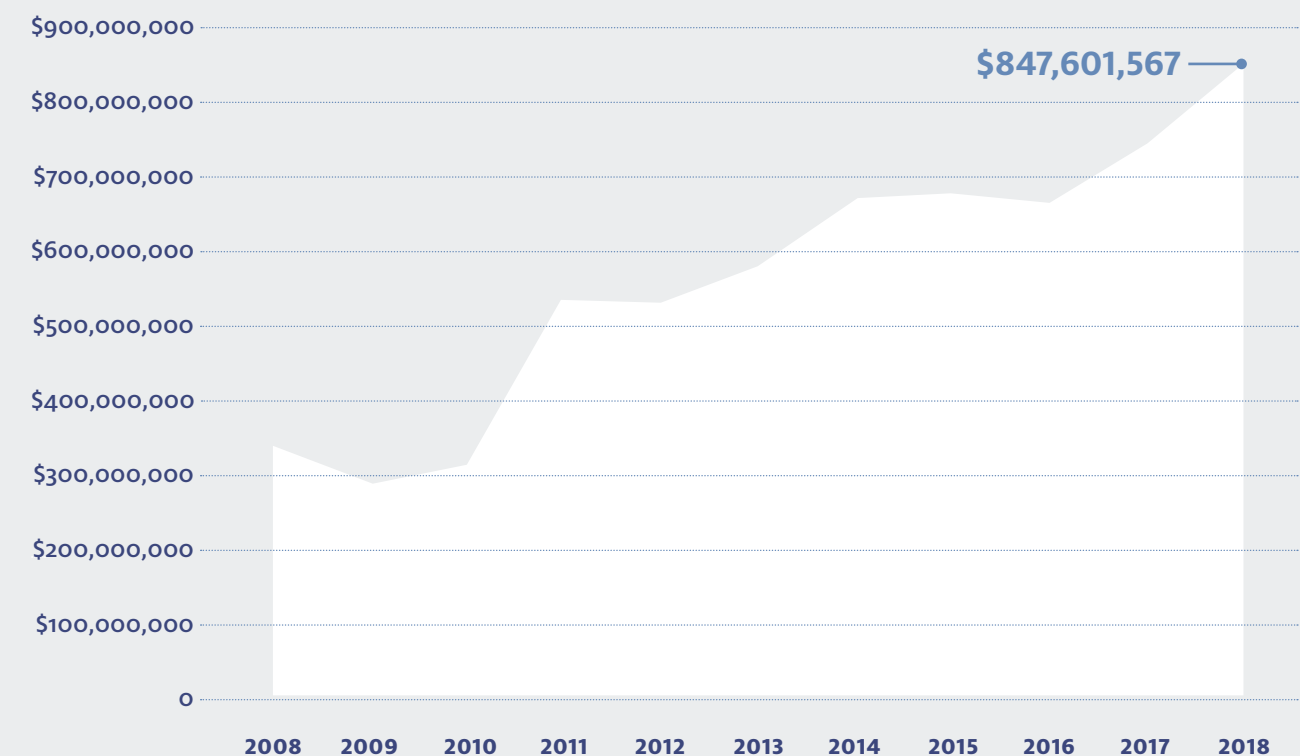
	NEW GIFTS & COMMITMENTS	CASH & CASH EQUIVALENT GIFTS
2018	\$316,982,530	\$277,938,236
2017	\$264,665,714	\$219,928,978
2016	\$200,316,727	\$186,870,433
2015	\$293,505,878	\$190,183,747
2014	\$233,954,753	\$186,191,724
2013	\$192,504,842	\$151,363,019
2012	\$211,666,056	\$180,316,576

Purpose of Gifts 2017 – 2018

Endowments	\$93,960,491
Research	\$49,678,724
Faculty and Staff Compensation	\$32,236,742
Property, Building, Equipment	\$24,707,879
Academic Divisions	\$23,999,208
Public Service and Extension	\$16,569,189
Other Restricted Purposes	\$15,581,989
Athletics	\$10,747,328
Student Financial Aid	\$7,414,434
Library	\$1,774,686
Unrestricted	\$1,169,416
Operations and Maintenance	\$98,150
Total	\$277,938,236

ENDOWMENT REPORT 2018

University of Arizona Endowment Market Value



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CREATING IS POWERFUL

It's meaningful and inspiring. The UA is infused with acts of creation — students writing their first papers, donors endowing scholarships, researchers pursuing new ideas. This is a place where people come together to explore, learn, and work toward a better tomorrow. Your support makes this infectious spirit possible.

We are lucky to have such a unique and generous community that continues to strengthen the UA. As we chart a course for the future, our diversity and creativity will set us apart and generate even more revolutionary work. We're excited for what's next, and we're excited that you're a part of it.

Thank you, and Bear Down!



This year, the \$50 million bequest of Agnese Nelms Haury was fully realized, creating an endowment that supports UA programs rooted in social and environmental justice. As home base for UA's environmental work, the ENR2 building elevates the impact of this transformative investment. Artwork by Troy Neiman, Coalescence, was installed above the lecture hall that bears Haury's name to pay lasting tribute to her legacy.

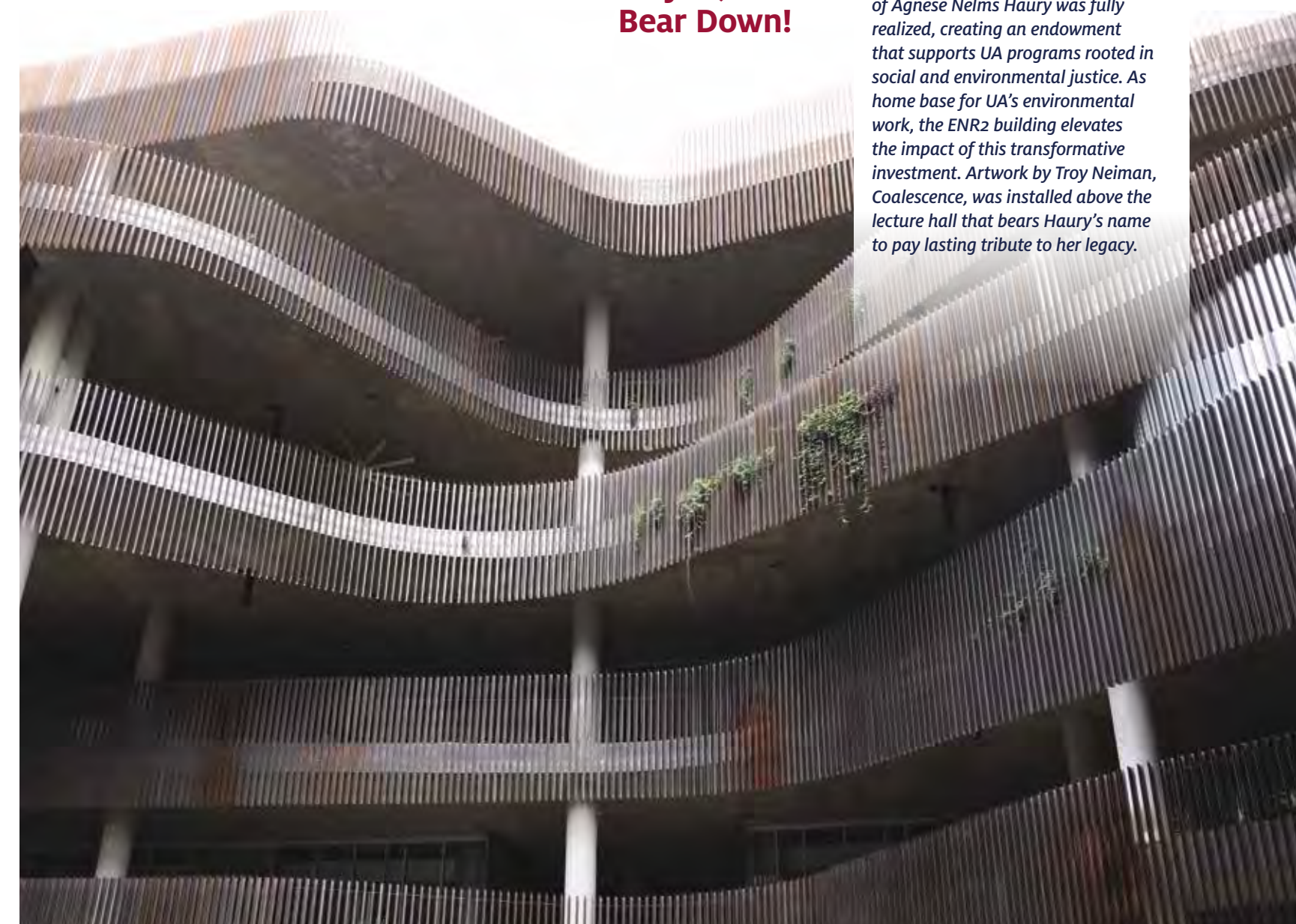


PHOTO: CLARISSA BECERRIL

The University of Arizona Foundation

1111 North Cherry Avenue
P.O. Box 210109
Tucson, Arizona 85721-5590

uafoundation.org

520-621-5491 / 800-409-9791

