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CCAC Public Meeting

Moderated by Jennifer Warren
Tuesday, September 24, 2024
1:00 p.m.

Remote Proceeding
Department of the Treasury
U.S. Mint
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Washington, D.C. 20220
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Reported by: Jean Townsend

Job No. CS 6845148

A P P E A R A N C E S

1 List of Attendees:

2 Arthur Bernstein, Representing the General Public

3 Dr. Harcourt Fuller, Recommended by the Speaker of
4 the House

5 Dr. Christopher Capozzola, the member Specially
6 Qualified in American History

7 Jeanne Stevens-Sollman, Specially Qualified in
8 Sculpture or Medalllic Arts

9 John Saunders, Recommended by the House Minority
10 Leader

11 Michael Moran, Recommended by the Senate Majority
12 Leader

13 Donald Scarinci, recommended by the Senate Minority
14 Leader

15 Sam Gelberd, the member Specially Qualified in
16 Numismatics

17 Kellen Hoard, Representing the General Public

18 Peter van Alfen, the member Specially Qualified as a
19 Numismatic Curator and the Chairperson of the CCAC

20 April Stafford, Chief, Office of Design Management
21

1 A P P E A R A N C E S

2 List of Attendees (Cont.):

3 Megan Sullivan, Senior Design Specialist

4 Roger Vasquez, Senior Design Manager

5 Boneza Hanchock, Design Manager

6 Sukrita Baijal, Design Manager

7 Joseph Menna, Chief Engraver

8 Michael Costello, Manager of Design and Engraving

9 Jennifer Warren, Director of Legislative and

10 Intergovernmental Affairs and Liaison to the CCAC

11 Greg Weinman, Senior Legal Counsel and Counsel to
12 the CCAC

13 James Kennedy, Legal Counsel

14 Brendan Tate, Senior Government Affairs Specialist,
15 Office of Legislative and Intergovernmental Affairs

16 Mike Unser, Founder and Editor of CoinNews

17 Paul Gilkes, Senior Editor Coin World

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1 P R O C E E D I N G S

2 DR. VAN ALFEN: Good afternoon.

3 I call to order this meeting of the Citizens Coinage
4 Advisory Committee for Tuesday, September 24th,
5 2024. The time is 1:00 p.m.

6 I'd like to remind members that as we are
7 participating by a video conference, to mute their
8 phone or microphone on the Microsoft Teams program
9 when not talking, and to announce your name when you
10 speak for the transcript, as well as for the public
11 listening.

12 Before we begin, I want to introduce the
13 members of the committee, so please respond,
14 present, when I call your name.

15 Arthur Bernstein, representing the general
16 public.

17 MR. BERNSTEIN: Present.

18 DR. VAN ALFEN: Dr. Harcourt Fuller,
19 recommended by the Speaker of the House.

20 MR. FULLER: Present.

21 DR. VAN ALFEN: Dr. Christopher Capozzola,

1 the member specially qualified in American history.

2 MR. CAPOZZOLA: Present.

3 DR. VAN ALFEN: Jeanne Stevens-Sollman,
4 the member specially qualified in sculpture or
5 medallic arts.

6 (No Response.)

7 Jeanne is not yet with us.

8 John Saunders, recommended by the house --

9 MS. STEVENS-SOLLMAN: I'm here.

10 DR. VAN ALFEN: All right, Jeanne. Thank
11 you very much.

12 John Saunders, recommended by the House
13 Minority leader.

14 He's not with us today.

15 Michael Moran, recommended by the Senate
16 Majority Leader.

17 MR. MORAN: Present.

18 DR. VAN ALFEN: Donald Scarinci,
19 recommended by the Senate Minority Leader.

20 MR. SCARINCI: Present.

21 DR. VAN ALFEN: Thank you.

1 Sam Gelberd, the member specially
2 qualified in numismatics.

3 MR. GELBERD: Present.

4 DR. VAN ALFEN: Thank you, Sam.

5 Kellen Hoard, representing the general
6 public.

7 I know that Kellen was with us.

8 MS. WARREN: Kellen just got on.

9 DR. VAN ALFEN: All right. I believe he
10 is with us.

11 Annelisa Purdie, representing the general
12 public.

13 (No Response.)

14 She is not attending today.

15 And I am Peter van Alfen, the member
16 specially qualified as a numismatic curator, and the
17 chairperson of the CCAC.

18 And I believe we have a quorum.

19 MR. BERNSTEIN: We do.

20 DR. VAN ALFEN: The agenda for today's
21 public meeting includes the approval of minutes and

1 letters to the secretary from the July 15 through
2 16, 2024 public meeting. The review and discussion
3 of the candidate designs for the Lower Brule Sioux
4 Code Talkers Congressional Gold Medal. And the
5 review and discussion of the candidate designs for
6 the Superman 2025, comic art coin and medals.

7 And it was announced in the Federal
8 Register Notice that we were going to be reviewing
9 the candidate designs for the Emmett Till and Mamey
10 Till Mobley Congressional Gold Medal, however, this
11 portfolio will not be discussed today, but at a
12 later public meeting.

13 Additionally, the CCAC will only be
14 reviewing the 2025 comic art portfolios today.

15 So before we begin our proceedings, I ask
16 the liaison to the CCAC, Ms. Jennifer Warren, if we
17 are aware of any members of the press who are
18 remotely watching this public meeting.

19 MS. WARREN: Good afternoon. This is
20 Jennifer Warren. Mike Unser, founder and editor of
21 Coin News Media Group, L.L.C., and Paul Gilkes,

1 senior editor of Coin World.

2

3 DR. VAN ALFEN: All right. Thank you very
4 much, and welcome to both.

5 For the record, I would also like to
6 confirm that the following Mint staff is in
7 attendance today, so please indicate present after I
8 have called your name.

9 April Stafford, Chief, Office of Design
10 Management.

11 MS. STAFFORD: Present.

12 DR. VAN ALFEN: Thank you.

13 Megan Sullivan, Senior Design Specialist.

14 MS. SULLIVAN: Present.

15 DR. VAN ALFEN: Thank you.

16 Roger Vasquez, Senior Design Manager.

17 MR. VASQUEZ: Present.

18 DR. VAN ALFEN: Russell Evans, Design
19 Manager.

20 MS. WARREN: Not present.

21 DR. VAN ALFEN: Thank you.

1 Boneza Hanchock, Design Manager.

2 MS. HANCHOCK: Present.

3 DR. VAN ALFEN: Thank you, Boneza.

4 Sukrita Baijal, Design Manager.

5 MS. BAIJAL: Present.

6 DR. VAN ALFEN: Thank you.

7 Joseph Menna, Chief Engraver.

8 MR. MENNA: Present.

9 DR. VAN ALFEN: Thank you.

10 Michael Costello, Manager of Design and
11 Engraving.

12 MR. COSTELLO: Present.

13 DR. VAN ALFEN: Jennifer Warren, Director
14 of Legislative and Intergovernmental Affairs and the
15 Liaison to the CCAC.

16 MS. WARREN: Present.

17 DR. VAN ALFEN: Thank you.

18 Greg Weinman, Deputy Chief Counsel and
19 Counsel to the CCAC.

20 MR. WEINMAN: Present. And also joining
21 me today is our newest attorney, Jim Kennedy, who

1 just came on board yesterday and will be observing
2 this meeting.

3 DR. VAN ALFEN: Fantastic. Welcome, Jim.

4 And Brendan Tate, Senior Government
5 Affairs Specialist, Office of Legislative and
6 Intergovernmental Affairs.

7 MR. TATE: Present.

8 DR. VAN ALFEN: All right. Welcome.

9 And finally, I want to note for the record
10 that we will be joined later in the meeting by the
11 liaisons for the various programs we are reviewing
12 today.

13 For the Lower Brule Sioux Code Talkers
14 Congressional Gold Medal, we are joined by Cody
15 Russell, who is Vice Chairman of the Lower Brule
16 Sioux Tribe, and Dr. William C. Meadows, who is
17 Professor of Anthropology and Native American
18 Studies in the Department of Sociology, Anthropology
19 and Gerontology at Missouri State University.

20 For the comic art portfolio, we are joined
21 by Preston Kevin Lewis, who is head of Consumer

1 Products and Retail Strategy for the Americas,
2 Warner Brothers Discovery.

3 So welcome to all of you. And we
4 certainly look forward to hearing your thoughts and
5 preferences on the portfolios we will be reviewing
6 today.

7 And just as a note to the committee
8 members, as our usual practice is to score the
9 portfolios, I want to note that today we will not be
10 scoring the portfolios, given the limited nature of
11 these portfolios. So just please be aware of that.

12 I would like to begin with the Mint. Are
13 there any other issues that need to be addressed
14 before we start?

15 Thanks.

16 And the first order of business for this
17 committee is the review and approval of the CCAC
18 Minutes and Letters to the Secretary of the Treasury
19 from our public meeting on July 15th and July 16th,
20 2024.

21 Are there any comments on the documents?

1 (No Response.)

2 DR. VAN ALFEN: All right. Hearing none,
3 is there a motion to approve the Minutes and
4 Letters?

5 MR. BERNSTEIN: Arthur Bernstein so moves.

6 DR. VAN ALFEN: Is there a second?

7 MR. FULLER: Harcourt Fuller seconds.

8 DR. VAN ALFEN: Thank you both.

9 All those in favor, please signify by
10 saying aye.

11 MR. BERNSTEIN: Aye.

12 MR. FULLER: Aye.

13 (Several Ayes.)

14 DR. VAN ALFEN: Any objections to the
15 motion?

16 (No Response.)

17 DR. VAN ALFEN: Well, hearing none,
18 without objection, the Minutes and Letters are
19 approved.

20 Before we begin, I'd like to say a few
21 words -- before we begin reviewing the portfolios,

1 that is. Over a decade ago, nearly three dozen
2 Native American tribes were recognized in a ceremony
3 in Emancipation Hall at the U.S. Capitol honoring
4 the dedication and valor of Native American Code
5 Talkers to the U.S. Armed Forces during both the
6 first and the second World Wars.

7 Of the tribes recognized, 25 were
8 presented with their Congressional Gold Medals that
9 day in November 2013. At the time, however, the
10 Lower Brule Sioux Tribe was not included in the
11 ceremony. I am, therefore, very pleased that today
12 we will be reviewing the candidate designs for the
13 tribe's Congressional Gold Medal, honoring the Lower
14 Brule Sioux's Code Talkers and their contributions
15 to the Allied victory in the First World War.

16 It is my pleasure as well to again welcome
17 the liaisons for the tribe, Vice Chairman Russell
18 and Professor Williams.

19 Today, we will also be reviewing the
20 candidate designs for an entirely new numismatic and
21 metals program celebrating that wonderfully unique

1 American art form, comic art. In many ways, this
2 program does open a completely new chapter for the
3 U.S. Mint highlighting characters and storylines
4 familiar to most all of us, even if we haven't spent
5 a great deal of time poring over the comics or
6 watching the movies or TVs related to them.

7 Cultural touchstones such as these have
8 immense power to unite people, something that I hope
9 this new program can help achieve.

10 So the first portfolio for us to consider
11 today is the obverse and reverse candidate designs
12 for the Lower Brule Sioux Code Talkers Congressional
13 Gold Medal. The Code Talkers medal was authorized by
14 Public Law 110-420.

15 And April Stafford will now present the
16 candidate obverse and reverse design -- candidate
17 designs for this Congressional Gold Medal.

18 So, April, if you would, please.

19 MS. STAFFORD: Thank you. But first, a
20 little background.

21 The Code Talkers Recognition Act of 2008,

1 which, Chairman, you just cited, requires the
2 Secretary of the Treasury to strike Congressional
3 Medals in recognition of the dedication and valor of
4 Native American Code Talkers to the U.S. Armed
5 Services during World War I and World War II.

6 Code Talkers refer to those Native
7 Americans who used their tribal languages as a means
8 of secret communication during wartime. Under the
9 Act, unique gold medals are struck for each Native
10 American tribe that had a member who served as a
11 Code Talker. Silver duplicate medals are presented
12 to the specific Code Talkers, their next of kin or
13 other personal representatives.

14 In addition, bronze duplicates are
15 available for sale to the public.

16 To date, there have been 31 medals
17 honoring Native American Code Talker tribes under
18 this program, and the Navajo Nation was awarded
19 Congressional Gold medals in 2001 under Public Law
20 106-554.

21 The candidate designs that you are

1 considering today were developed in consultation
2 with, and reviewed by Cody Russell, Vice Chairman of
3 the Lower Brule Sioux Tribe, who provided clear
4 design direction for included elements, inscriptions
5 and composition.

6 The candidate designs were also reviewed
7 for technical and historical accuracy by Dr. William
8 Meadows, Professor of Anthropology and Native
9 American Studies at Missouri State University.

10 We are very fortunate to have both Cody
11 Russell and Dr. Meadows in attendance with us.

12 Mr. Russell, may I invite you to say a few
13 words about these Congressional Gold Medals?

14 MS. STAFFORD: All right.

15 DR. VAN ALFEN: Did we lose him?

16 MS. STAFFORD: I don't know if we lost him
17 or his mic is not working, but we will certainly
18 come back to Mr. Russell to check.

19 And in the meantime, I'll go ahead and
20 present the candidate designs.

21 The obverse candidate design seen here,

1 design one, depicts World War I soldiers, including
2 a Code Talker transmitting and writing information.
3 Behind them, a warrior holds an Eagle Staff.
4 Inscriptions include kul wicasa, sicangu lakota,
5 Code Talkers, and hecetu yelo, a Lakota phrase that
6 can indicate the end of having delivered a speech.

7 The reverse candidate design seen here,
8 reverse one, features elements of the Lower Brule
9 Sioux Tribal Seal, and the inscriptions Lower Brule
10 Sioux Tribe, 2008 Act of Congress and World War I.

11 I will share with the committee that these
12 designs were presented to the U.S. Commission of
13 Fine Arts this past Thursday, and they had some
14 observations for your consideration. They observed
15 that the fonts are different from the obverse to the
16 reverse. If we could just click back to the
17 obverse.

18 They indicated a preference for the type
19 used on the obverse, and they invited another look
20 at that -- those inscriptions and the use of font
21 could be brought in line.

1 They also noted on the obverse -- you
2 could see in the background, there is a round,
3 circular element. They inquired as to what that is.
4 That is a rough outline of the tribal seal, which,
5 again, you can see in detail on the reverse. The
6 CFA said that they will leave it to the discretion
7 of the designers; of the tribe; the input to of the
8 CCAC as to whether that element acts as a connecting
9 element and should remain in, or whether the design
10 could just as well do without it.

11 So those were the feedback -- that's the
12 feedback from the CFA and the candidate designs.

13 If I could go once more to Cody Russell.

14 I don't know, Jen, if you see him on.

15 MS. WARREN: No, he's not on. He dropped
16 off.

17 MS. STAFFORD: Okay. So we'll just go
18 ahead and turn it back over to you, Mr. Chairman.

19 DR. VAN ALFEN: All right. Thank you very
20 much.

21 And please do let me know if Mr. Russell

1 rejoins us, as I'm sure we would certainly like to
2 hear his comments.

3 In the meantime then, I will ask if there
4 are any technical or legal questions from the
5 committee about this program or these designs for
6 the Lower Brule Sioux Tribe Code Talkers
7 Congressional Medal, before we begin our general
8 discussion.

9 Mike, I see your hand is raised.

10 MR. MORAN: Thank you, Peter.

11 This is Mike Moran. I have a question for
12 April. April, in this obverse representation, you
13 have the image of three soldiers there, two in the
14 foreground and one in the background. Was there a
15 specific reason given for the presence of the third
16 soldier in the background?

17 MS. STAFFORD: I think they just wanted to
18 communicate the effort, the kind of collective
19 effort of World War I. You're talking about the one
20 on the far right in the background.

21 MR. MORAN: Yeah.

1 MS. STAFFORD: But none that I know of.
2 I'll ask the team to let me know if anything
3 specifically came up during design development.

4 Roger Vasquez is our design manager for
5 this program, so Roger you're welcome to come off
6 mic or you can send me a note through --

7 MR. VASQUEZ: I'd be happy to answer that.

8 MS. STAFFORD: Okay. Thank you.

9 MR. VASQUEZ: As you know, Mike, we've got
10 a pretty deep portfolio of medals that were created
11 previously, and as we were developing designs for
12 this, we looked at some of those, and the Seminal
13 Medal was an influence on this one. The Seminal
14 Medal had three soldiers in the foreground and a
15 warrior in traditional regalia in the background. So
16 that's part of the reason that you see that here.

17 MS. STAFFORD: And I would add, our chief
18 engraver sent a message, Joe Menna, that in addition
19 to that, that it serves to really anchor the design,
20 carry the diagonal down through the design.

21 Joe, would you like to make any other

1 comments on that?

2 MR. MENNA: Yes, this is Joseph Menna.

3 Thank you, April.

4 It's a deliberate design decision by the
5 artist. Not only does the angle of the rifle carry
6 down to the other soldier's shoulder all the way to
7 the other side, you see there's another diagonal
8 going from the first person, a male figure in the
9 back, diagonally down to the other side.

10 And also, there's the repetition of the
11 rifle in the front and the rifle in the back.

12 All this is meant to make a organic,
13 holistic gestalt of a design. Thanks.

14 MR. MORAN: Okay. Thank you, April.

15 DR. VAN ALFEN: All right. Art, I see
16 your hand is raised.

17 MR. BERNSTEIN: Yes. This is Arthur
18 Bernstein. I have a question about the reverse, and
19 I raised this same issue when we talked about the
20 Joseph Biden Medal, having to do with the delimiter.
21 In this case, it appears the delimiter is a square

1 button of some sort, but I wondered why it's at the
2 bottom of the semi-circle, rather than in the
3 middle, looking more like a period rather than a
4 delimiter.

5 MS. STAFFORD: I do not know that that was
6 purposeful, and certainly to act as a delimiter that
7 would need to be raised.

8 Would you concur, Joe?

9 MR. MENNA: I would absolutely concur.
10 That's a perfect observation, and it should be in
11 the middle.

12 MS. STAFFORD: Yes. Thank you for that.

13 MR. BERNSTEIN: Thank you.

14 DR. VAN ALFEN: All right. Are there any
15 other questions or comments from the committee?

16 MR. GELBERD: Peter?

17 DR. VAN ALFEN: Go ahead.

18 MR. GELBERD: Sam Gelberd. Yeah, I just
19 wanted to say, based on what April had stated
20 earlier, based on what the CFA had recommended, I do
21 agree that the fonts should be consistent on both

1 sides of this medal. The font that's used on the
2 obverse seems very reminiscent of the font that we
3 see on a lot of the statehood quarters and the
4 America the Beautiful quarters. So I think it lends
5 itself more to a coin, it almost looks more like an
6 actual coin with the obverse.

7 So I'd almost recommend if we do go with
8 one font over the other, I almost prefer the reverse
9 font only because this is a medal. And that's all I
10 just wanted to add.

11 DR. VAN ALFEN: All right. Thank you,
12 Sam, you're certainly welcome to make that motion
13 when the time comes, if you'd like.

14 All right. Any other questions or
15 comments?

16 (No Response.)

17 DR. VAN ALFEN: Well, then, hearing none,
18 let's begin our consideration. And as always, I'd
19 like to remind the members to please try to keep
20 your comments to five minutes or less, and to
21 identify yourself prior to speaking for the record.

1 So let's begin with Art Bernstein, if you
2 would, please.

3 MR. BERNSTEIN: This is Arthur Bernstein,
4 and I'm quite satisfied with the obverse and the
5 reverse, and I have no further comments other than I
6 would suggest that in the motion to approve, we
7 reference the delimiter that I raised earlier. Thank
8 you.

9 DR. VAN ALFEN: Thank you, Art.
10 Dr. Christopher Capozzola, if you would
11 please.

12 MR. CAPOZZOLA: Hi, this is Chris
13 Capozzola, like Art, I have not extensive comments
14 on these. I think it's an important addition to the
15 program and recognizes the history.

16 Just to address one of the things raised
17 by the CFA, I find in the obverse, the -- I hadn't
18 actually paid attention to the circular element in
19 the middle that's a replication of the Lower Brule
20 Sioux Tribe insignia, and I actually think --
21 stylistically, I think it's quite valuable. It kind

1 of completes a kind of nesting of circles in the
2 obverse, so I would recommend we keep it.

3 Otherwise, I have no additional
4 information, and look forward to another bit of
5 World War I history getting out in the world. Thank
6 you very much.

7 DR. VAN ALFEN: Wonderful. Thank you,
8 Chris.

9 Dr. Harcourt Fuller, if you would, please.

10 MR. FULLER: Thank you, Mr. Chairman.
11 This is Harcourt Fuller. I just have one comment
12 that April raised with regard to the CFA's comments
13 about the circular element. I kind of saw that
14 somehow as a mountain or, you know, something like
15 that. That's kind of how I read it. But I -- besides
16 that, I don't necessarily have an issue with that.
17 It's a very beautiful coin -- I'm sorry -- medal,
18 the obverse and reverse and -- yeah. Thank you.

19 DR. VAN ALFEN: All right. Thank you very
20 much.

21 Sam Gelberd, if you would, please.

1 MR. GELBERD: Thank you, Peter. This is
2 Sam Gelberd. As I stated previously, the fonts,
3 based on what the CFA had said, I do think that the
4 font on the reverse should be also used for the
5 lettering on the obverse of this metal. I do like
6 both designs. I think they both work very well.
7 Based on what Joseph stated earlier, the way the
8 diagonal goes with the rifles also looks more in
9 line with the feathers as well on the staff. So I
10 think it is a really nice design, nice organic flow.

11 We can discuss the delimiter as well. I'd
12 be open to hearing what everyone else had to say
13 about that as well. But, yeah, in general, I do like
14 the designs, they both work, obverse and reverse.
15 Thank you.

16 DR. VAN ALFEN: All right. Thank you very
17 much, Sam.

18 Kellen Hoard, if you would, please.

19 MR. HOARD: Thank you. Really, no more
20 comments than anyone else has said. I'm satisfied
21 with these designs. I think we should go the

1 direction of adopting the obverse font on the
2 reverse for consistency in line with the CFA, and
3 move the delimiter up to the center, as that seems
4 to be the consensus. And that's it for me. Thank
5 you.

6 DR. VAN ALFEN: Thank you very much.

7 Mike Moran, if you would, please.

8 MR. MORAN: This is Mike Moran. I'm good
9 with this. I think it will make a fine addition to
10 the Code Talker portfolio.

11 DR. VAN ALFEN: Thank you very much, Mike.

12 Donald Scarinci, if you would, please.

13 MR. SCARINCI: I have no comments other
14 than that this is long overdue as an addition to the
15 Code Talker Medal Program.

16 DR. VAN ALFEN: Thank you very much.

17 Jeanne Stevens-Sollman, please.

18 MS. WARREN: Jeanne, you're muted. There
19 you go, you're unmuted.

20 MS. STEVENS-SOLLMAN: Okay. Thank you.

21 DR. VAN ALFEN: Jeanne, we're having

1 difficulty hearing you.

2 MS. STEVENS-SOLLMAN: Oh, yeah.

3 DR. VAN ALFEN: Can you try again?

4 MS. STEVENS-SOLLMAN: Can you hear me now?

5 DR. VAN ALFEN: Yes. Yes.

6 MS. STEVENS-SOLLMAN: Can you hear me now?

7 DR. VAN ALFEN: Yes.

8 MS. STEVENS-SOLLMAN: Okay. I need to be
9 on top of this. I agree with the comments about the
10 fonts being consistent and I believe we should
11 continue with the reverse font, as Sam Gelberd
12 mentioned, and also to move the delimiter up into
13 the center.

14 I'm going to probably throw a wrench here.
15 I would -- I think it's important to have the tribal
16 logo in the back of the warrior, however, it's a
17 very --

18 DR. VAN ALFEN: Jeanne, you're still
19 cutting in and out, so perhaps you can move your
20 mouth closer to the microphone.

21 MS. STEVENS-SOLLMAN: Okay.

1 MR. BERNSTEIN: Your voice is clearer when
2 you're facing the camera directly.

3 MS. STEVENS-SOLLMAN: Okay. All right.
4 Can you hear me now?

5 DR. VAN ALFEN: Yes.

6 MS. STEVENS-SOLLMAN: Can you hear me now?
7 Hello?

8 MR. BERNSTEIN: Yes.

9 DR. VAN ALFEN: Yes.

10 MS. STEVENS-SOLLMAN: Okay. So what I
11 would recommend is that we remove the logo behind the
12 warrior because I believe it just would be a more
13 simple -- more dynamic obverse. I love everything
14 about it except I think that makes it a little
15 congested. That's my comments. Thank you.

16 DR. VAN ALFEN: All right. Thank you very
17 much, Jeanne.

18 And I don't really have much further to
19 add to the comments already offered by the other
20 committee members, so with that, I will ask the
21 committee if there are any questions or motions --

1 Well, actually before we get to that, I
2 just do want to ask if Cody Russell has rejoined us.

3 MS. WARREN: I do not see him. Sorry.
4 This is Jennifer Warren. I do not see him back on
5 the call, sir.

6 DR. VAN ALFEN: Okay. All right. Well,
7 thank you very much.

8 All right. So are there any questions or
9 motions from the members at this time?

10 Sam, I see your hand up.

11 MR. GELBERD: Yeah, this is Sam Gelberd.
12 I'd like to move that we make a decision on the
13 font. Again, I prefer the font on the reverse be
14 used throughout, use it with the obverse as well. I
15 wouldn't be hurt if we use the obverse font on the
16 reverse, but I do think it needs to be consistent,
17 in line with what the CFA recommended as well.

18 But that being said, I'd like to move that
19 the reverse font be the overriding design that is
20 used for both sides of this medal.

21 DR. VAN ALFEN: All right. Thank you very

1 much. Is there a second for a --

2 MR. FULLER: Mr. Chairman, may I ask a
3 question? This is Harcourt Fuller.

4 DR. VAN ALFEN: Yes, please go ahead.

5 MR. FULLER: I'd like to ask Kellen to
6 make an argument for the use of the font on the
7 obverse.

8 DR. VAN ALFEN: All right. That could
9 certainly be part of our discussion once we have a
10 second for this motion on the table.

11 MR. FULLER: Okay.

12 DR. VAN ALFEN: So I will ask at this time
13 if there is a second for Sam's motion to have a
14 preference for the reverse font instead of the
15 obverse font.

16 Is there a second on that motion?

17 MR. BERNSTEIN: Mr. Chairman, this is
18 Arthur Bernstein. I'm happy to second the motion. I
19 think we should clarify that the motion is to
20 approve the obverse and the reverse designs with
21 Sam's suggestion that we use the font from the

1 reverse.

2 DR. VAN ALFEN: I agree that is correct,
3 yes.

4 MR. BERNSTEIN: And it is correct to
5 recommend the designs?

6 DR. VAN ALFEN: Yeah.

7 All right. So we do have a second on this
8 motion. Is there any further discussion?

9 And, Harcourt, you certainly did raise a
10 question which we can now address. So I believe the
11 question was directed to Mr. Hoard to make a case
12 for the obverse font over the reverse font, if
13 that's correct?

14 MR. FULLER: Yes.

15 DR. VAN ALFEN: Kellen, would you like to
16 make that argument?

17 MR. HOARD: Yeah, just to clarify, so the
18 motion, as Sam has made it, is to have the reverse
19 be the font across the obverse and reverse?

20 DR. VAN ALFEN: That is correct, yes.

21 MR. HOARD: Okay. Understood. My -- I

1 really have, unfortunately, no strong argument,
2 except that I think it looks better. And that's the
3 full extent of it so --

4 DR. VAN ALFEN: That's a fair argument.

5 All right. Any other comments or
6 discussion on this motion?

7 Sam, your hand is raised.

8 MR. GELBERD: Hi, Peter. Yeah, this is
9 Sam Gelberd again. The only reason why I prefer the
10 reverse font to the obverse is, again, because that
11 obverse font has been used on so many recent U.S.
12 coins when it comes to the America the Beautiful
13 Quarter Series. So only because the spirit of the
14 program is a Congressional Gold Medal, that's the
15 only -- that's the impetus for my suggestion.

16 So again, I could live with either one,
17 but it does need to be consistent on both sides.
18 That's the overriding factor there.

19 DR. VAN ALFEN: I think there is agreement
20 on that.

21 Art, your hand is raised. You're muted.

1 MR. BERNSTEIN: This is Arthur Bernstein.
2 Mr. Chairman, I'm wondering if Sam would accept a
3 friendly amendment to his motion to also suggest to
4 include in our recommendation that the delimiter be
5 centered on the reverse.

6 DR. VAN ALFEN: Sam, are you willing to
7 accept that friendly amendment to your motion?

8 MR. GELBERD: This is Sam Gelberd. I'd be
9 okay with that. I'd have to see how that would be
10 laid out, only because would that then push the --
11 the inscription with the year and Act of Congress --
12 I just want to make sure that it still looks
13 aesthetically pleasing based on --

14 So, Art, you're saying put the delimiter
15 exactly at the 6:00 position?

16 MR. BERNSTEIN: No, I'm -- this is Arthur
17 Bernstein. I'm suggesting we move it up a slight
18 amount, slightly between -- it stays between the S
19 and the W, it just -- it's not at the bottom of the
20 circle, it's --

21 MR. GELBERD: Oh, okay. Yeah, this is Sam

1 Gelberd again. Yeah, I see exactly what you're
2 referring to Art. Yes, I'd be in favor of including
3 that as part of this motion with the overall
4 lettering and font if the delimiter was moved a
5 little further up. I'd be okay with that.

6 DR. VAN ALFEN: All right. Wonderful.
7 Thank you, Sam. And thank you, Art.

8 Are there any other comments or discussion
9 on this motion?

10 All right. Well, hearing none, let's then
11 vote on this motion.

12 So al of those in favor of adopting the
13 reverse font as the font for both the obverse and
14 the reverse, as well as moving the delimiter so it
15 is closer to the center of the letter S on the
16 reverse, signify your approval by saying, aye.

17 MR. BERNSTEIN: Aye.

18 DR. VAN ALFEN: Aye.

19 (Several Ayes.)

20 DR. VAN ALFEN: Are there any objections
21 to this motion?

1 (No Response.)

2 DR. VAN ALFEN: All right. Well, hearing
3 none, I believe the motion passed.

4 So we have, as I understand it, then
5 adopted both the obverse and reverse designs as our
6 recommendations to the Secretary, with the
7 suggestions that the reverse font then appear on the
8 obverse and reverse, and the delimiter be moved then
9 to the center of the S.

10 Are there any other additional motions or
11 clarifications on this matter?

12 MR. FULLER: Mr. Chairman, this is
13 Harcourt Fuller.

14 DR. VAN ALFEN: Please, go ahead,
15 Harcourt.

16 MR. FULLER: Can we go back to the
17 obverse, the circular motif in the background? What
18 are we deciding about that? I know Jeanne brought
19 it up as well.

20 DR. VAN ALFEN: Right. There's been no
21 discussion so far about that. We could potentially

1 have another motion, if there is enough support to
2 either -- well, we have already adopted that, but we
3 could have a motion to remove it, if there is enough
4 support for that.

5 DR. MEADOWS: Mr. Chairman, could I weigh
6 in here?

7 DR. VAN ALFEN: Greg, I believe your hand
8 was raised.

9 MR. WEINMAN: I was going to just
10 recommend on this motion, you may want to at least
11 give the chief engraver an opportunity to talk about
12 the aesthetic qualities of design.

13 DR. VAN ALFEN: Sure. Certainly. There
14 was a question from somebody -- I'm not sure who it
15 was -- before --

16 MS. STAFFORD: That's Dr. Meadows,
17 Chairman, I believe. Dr. Meadows -- and I wanted to
18 say, Dr. Meadows, thank you so much for joining us.

19 DR. MEADOWS: Oh, my pleasure.

20 MS. STAFFORD: As you know, Chairman,
21 Dr. Meadows was our subject matter expert, so not

1 our liaison to the program, unfortunately, I don't
2 think -- Jen, we still don't have Cody Russell
3 joining us -- but Dr. Meadows was available for
4 accuracy and appropriateness questions so --

5 DR. VAN ALFEN: All right.

6 MS. STAFFORD: I believe it was
7 Dr. Meadows.

8 DR. VAN ALFEN: All right. Dr. Meadows, do
9 you have a comment or question?

10 DR. MEADOWS: Yes, I'd just like to make a
11 comment on that the circular design on the obverse.
12 I personally would leave it, it's the four symbols,
13 four directions, four stages of life. It's a very
14 pervasive design in all the Lakota cultures, and so
15 I think it's very fitting that it's in there,
16 actually. And I don't think it detracts from the
17 central figures, but it has great symbolism to the
18 Lakotas.

19 DR. VAN ALFEN: Thank you, Dr. Meadows.

20 So, Harcourt, were you wanting then to
21 make a motion to remove that symbol, or did you want

1 to have further discussion about that before making
2 motion?

3 MR. FULLER: This is Harcourt Fuller.
4 Based on the -- you know, the recommendations of the
5 doctor, I think I'm fine with it now. Thank you.

6 DR. VAN ALFEN: All right. Thank you very
7 much.

8 All right. Are there any other further
9 motions or comments on this portfolio?

10 (No Response.)

11 DR. VAN ALFEN: Okay. Well, thank you
12 very much.

13 Again. I would certainly like to thank
14 Dr. Meadows for his presence today, and I'm rather
15 sad that, unfortunately, Cody Russell was not able
16 to participate in this discussion. I'm sure he would
17 have had some very insightful and useful comments,
18 observations for the committee. So hopefully at
19 some future date, we will be able to have his
20 comments.

21 We are rather ahead of schedule. I am

1 certainly open to taking a very short break if there
2 is need to do so, but I am also more than happy to
3 push on to our next portfolio.

4 So if there is a need from any of the
5 committee members to take a short break, please let
6 me know now, otherwise, we will certainly push on to
7 our next portfolio.

8 All right then. Hearing none, our next
9 order of business is to consider the obverse and
10 reverse of the 2025 Superman Comic Hero -- or Comic
11 Art Superhero Coin and Medals. This program is a
12 numismatic program under the Secretary's authority,
13 and April Stafford will walk us now through this
14 portfolio.

15 So, April, if you would please.

16 MS. STAFFORD: Thank you so much.

17 So some background on the program, the
18 United States Mint will issue gold coins and silver
19 and clad medals that celebrate comic art as a
20 uniquely American art form, launching this effort in
21 2025 with Warner Brothers Discovery Global Consumer

1 Products. The coins and medals for the first year
2 of this program will feature DC superheroes on the
3 obverse, designed by the Mint's Chief Engraver,
4 Joseph Menna.

5 The reverse, designed by Mint medallic
6 artist, will depict themes that connect the
7 character and character story to American values and
8 culture.

9 The comic art product line will include
10 half ounce, 24 karat gold \$50 coins, and two and a
11 half and one ounce silver medals, and 1.2 inch clad
12 medals, all in a proof finish. For each of the
13 three years in the program, three comic art
14 character designs will be struck in gold and silver
15 with matching clad medals struck the following year.

16 As planned, a total of nine DC characters
17 will be featured.

18 Joseph Menna, the Chief Engraver of the
19 United States Mint, observes, Jerry Siegel and Joe
20 Shuster's creation of Superman combined their
21 personal interests, experiences and aspirations with

1 the broader cultural and social context of 1930s
2 America. Superman's enduring popularity is a
3 testament to the character's ability to resonate
4 with audiences and adapt to changing societal norms
5 and issues over the decades.

6 Just as the yellow sun of Earth nurtured
7 the Kansas farmlands he grew up on, it allowed Clark
8 Kent's Kryptonian heritage to blossom, bestowing
9 upon him powers beyond measure. Although there's no
10 limit to what he could have accomplished with his
11 superpowers alone, it was the values, moral compass,
12 and basic human decency instilled in him by his
13 adoptive parents, Jonathan and Martha Kent, that led
14 him on the path to his destiny as Superman.

15 He felt an overwhelming sense to help
16 those in need, and to strive to make the country,
17 the world, and the universe better. As Superman, he
18 wears the crest of the house of El on his chest,
19 which coincidentally resembles the letter S, but in
20 fact, is a Kryptonian symbol meaning hope.

21 Also known as the Superman S shield, it is

1 a beloved, globally-recognized symbol across pop
2 culture.

3 The obverse features a unique depiction of
4 Superman, while the reverse explores how growing up
5 as Clark Kent laid the foundation for his courage,
6 compassion, and sense of responsibility, thus making
7 him the ultimate superhero.

8 Gold Coin inscriptions are Liberty, In God
9 We Trust, and the date 2025 on the obverse. And on
10 the reverse, the United States of America,
11 e pluribus unum, \$50, and one half ounce .9999 fine
12 gold.

13 In addition to the gold coin, the two and
14 a half ounce silver medal obverse will also feature
15 the year 2025.

16 The United States Mint worked closely with
17 the teams at Warner Brothers Discovery and DC during
18 the design development process.

19 Today at this CCAC meeting, we have with
20 us representing Warner Brothers Discovery, Preston
21 Kevin Lewis, Head of Consumer Product and Retail

1 Strategy for the Americas.

2 So welcome, Mr. Lewis.

3 MR. LEWIS: Thank you.

4 MS. STAFFORD: These designs that we're
5 presenting to you today, the obverse one and reverse
6 one, are the preferred obverse and reverse designs
7 respectively. It was during an iterative stakeholder
8 review process that other draft designs were removed
9 from consideration due to concerns about the
10 appropriate depiction of the character.

11 For example, it was found that including
12 elements such as the U.S. Capitol and Statue of
13 Liberty did not obviously place Superman in
14 situations that reflect his particular story as a
15 superhero.

16 And in addition, some other drafts were
17 set aside because they did not adequately meet the
18 mandate for this program thematically, that is to
19 create designs that not only present the iconography
20 of comic art, but at the same time, convey a
21 connection between the character and character story

1 to America, American values and culture.

2 So the obverse and reverse designs
3 presented today emerged from an intensive design
4 development effort, and formed the pairing that
5 appropriately represent the iconic character of
6 Superman, while uniquely answering the assignment
7 for this new United States coin and medal program.

8 So with that, we will present the designs.
9 And of course, we have our Chief Engraver and
10 Mr. Lewis available if you have any questions.

11 MS. WARREN: Excuse me. Sorry. Sorry,
12 April. this is Jennifer Warren. I just wanted to
13 let you know Cody Russell just jumped on. I don't
14 know if we just wanted to hear from him real quick
15 and then go back to this?

16 MS. STAFFORD: Mr. Chairman?

17 DR. VAN ALFEN: Yes, I would welcome that,
18 since Mr. Russell missed the earlier portfolio.

19 So sorry to interrupt this presentation,
20 April, but since we have Mr. Russell on the line,
21 perhaps we can then welcome Mr. Russell to make some

1 comments.

2 Mr. Russell, thank you for joining us. As
3 you probably know, we finished our review of the
4 portfolio just moments ago, and we did approve the
5 designs -- the obverse and reverse designs for
6 recommendation to The Secretary with two slight
7 modifications, one of which is to adopt the reverse
8 font for both the obverse and the reverse, and to
9 move the small delimiter on the reverse up slightly.

10 So with that, I would certainly welcome
11 any comments that you might have.

12 MR. RUSSELL: Yeah. Thank you for having
13 me. My name is Cody Russell. I am from the Lower
14 Brule Sioux Tribe. This is in regard to a gentleman
15 by the name of Moses Elkhorn, who was a Code Talker
16 in World War I. I have his relatives -- I've been
17 visiting with them. As I understand, we are going
18 to -- once we get this -- these coin, or coins given
19 to us, we were going to have some kind of a
20 ceremony. And I don't know if one of you guys
21 wanted to be included in that, to present a coin

1 like at our annual powwow in August or something
2 like that, but if not, you know, we still could work
3 it out.

4 But I thank -- I'm also a Vietnam veteran,
5 that's part of my interest here, and we have to
6 apologize for being -- I think we're the last of the
7 nine tribes of South Dakota to get this medal
8 awarded to us.

9 So once again, I want to thank you guys
10 for all your efforts and thank you for having me
11 today.

12 DR. VAN ALFEN: Well, Mr. Russell, thank
13 you for your presence and for your comments. And
14 thank you as well for your invitation. Hopefully,
15 one of us will be able to attend the powwow.

16 April, if we could then return to the
17 review of the candidate designs for the 2025 Comic
18 Arts Superman Medal.

19 MS. STAFFORD: Absolutely.

20 DR. VAN ALFEN: Thank you.

21 MS. STAFFORD: And I'll just say,

1 Mr. Russell, from the Mint's Design Management Team,
2 thank you so much for your help. It was really --
3 you were instrumental in moving this forward, and
4 our design manager Roger will be reaching out to you
5 to discuss next steps.

6 MR. RUSSELL: Thank you.

7 MS. STAFFORD: Thank you.

8 Okay. So apologies. I'll just repeat that
9 last bit. The obverse and reverse designs presented
10 today for the Comic Art Superman coin and medals
11 emerged from an intensive design development effort,
12 and formed the pairing that appropriately represent
13 the iconic character of Superman, while uniquely
14 answering the assignment for this new United States
15 coin and medal program.

16 And again, available today if you have any
17 questions -- the committee members have any
18 questions, we have Mr. Lewis, Head of Consumer
19 Products and Retail Strategy for the Americas with
20 Warner Brothers Discovery, and, of course, our very
21 own Chief Engraver, Joe Menna.

1 So we'll look first at the obverse
2 candidate designs. We have gold one -- obverse one,
3 silver obverse one, and clad obverse one, which all
4 depict Superman flying over his family farm. In
5 this design, the sun not only nurtures the farmland
6 where a young Clark Kent was raised by his adoptive
7 parents, but it's also the primary source that fuels
8 Superman's incredible powers.

9 Even so, it is the love, values, and inner
10 strength instilled in him by Jonathan and Martha
11 Kent that ultimately make him a superhero.

12 And on to the reverse. We have the coin
13 reverse, and the medal reverse. These designs
14 explore the duality of identity inherent in the
15 story of Superman and the concept of the hero
16 within. These designs feature Clark Kent as a young
17 adult deep in thought as he watches a plane fly
18 overhead, while his father, Pa Kent, looks on in the
19 distance.

20 Although still young, Clark is mature
21 enough to be aware of his capabilities and to

1 contemplate what is possible. Pa Kent is also aware
2 that it's only a matter of time before Clark leaves
3 home to fulfill his destiny.

4 And that concludes the information about
5 this program, Mr. Chairman.

6 DR. VAN ALFEN: All right. Thank you.
7 Wonderful, April.

8 This morning before our meeting began,
9 Dr. Christopher Capozzola shared some comments with
10 me that raised some concerns that he has, and I
11 think that this would then be the appropriate moment
12 for Chris to raise these questions and concerns that
13 he has.

14 So, Chris, if you would please, share your
15 comments with us.

16 MR. CAPOZZOLA: Sure thing. Thank you,
17 Mr. Chairman. This is Chris Capozzola, and I
18 address these comments to the CCAC, to our
19 representative, and to the Mint staff to reflect on,
20 and as they have done, you know, piecemeal as this
21 program has developed, but I would love some of

1 these issues to be addressed sort of coherently and
2 comprehensively for the record.

3 So I welcome this new initiative to
4 recognize comic art as a uniquely American art form
5 in this newly-launched program of coins and medals.
6 I also wish to observe that this program represents
7 a shift in practice, and a new direction in American
8 numismatic history by collaborating directly with
9 and depicting the creative assets of a
10 publicly-traded company. It is thus not without
11 risk.

12 American traditions of comic art are
13 multifocal, and include independent, alternative,
14 open access and underground comic publication
15 practices, alongside the corporate superheroes with
16 whom most Americans are familiar.

17 As the Mint launches this new program by
18 acting in its first instance, in collaboration with
19 America's best known and largest superhero creator,
20 I'd like here to bring three observations to the
21 surface, and invite fellow CCAC members and Mint

1 staffers, who have thought about this already, to
2 address and reflect publicly on these.

3 First, there is a risk that the Mint may
4 find itself inadvertently participating in branding
5 and marketing strategy, and branding and marketing
6 competition between rival corporations.

7 Second, I note that this is specifically
8 designated as a program to depict a, quote, uniquely
9 American art form, and thus seek guidance on the
10 definition of that term, on how the Mint thinks
11 about the outer boundaries of such partnerships it
12 would or would not pursue with the creators of other
13 uniquely American creative forms, everything from
14 pickup trucks to peanut butter, which I would wonder
15 if we might or might not expect them to be depicted
16 in future portfolios developed in partnership with
17 other for-profit entities.

18 Third, and finally, I seek assurance that
19 Mint creative staff were not constrained in their
20 artistic practice by any limitations imposed by
21 private company partners to any degree greater than

1 in past collaborations with our non-profit entities.

2 And again, I offer these in great sympathy
3 for the effort to depict comic art as a unique art
4 form. I know these have been considered, but I would
5 love to hear the responses from other CCAC members
6 and the staff. Thank you.

7 DR. VAN ALFEN: Thank you very much,
8 Chris.

9 I would welcome comments from Mint staff
10 first. And I see, Greg, that your hand is raised.

11 MR. WEINMAN: Actually, I was going to
12 defer to Kirk Gillis, who is our Acting Associate
13 Director of -- Associate Director for Sales and
14 Marketing.

15 Kirk, are you on the call?

16 MR. GILLIS: Yes, I am. Hey, Greg.

17 Good afternoon, everybody. This
18 program -- there's three points you've made, the
19 branding point, the where the guardrails are and
20 where we might take it, and then the -- any
21 constraints on the creativity. So I'll try to touch

1 on all three of those.

2 On the first one, a branding competition,
3 it's important to note that we approached Warner
4 Brothers, not the other way around, and we
5 approached them because they were the first comic
6 art company, the oldest, they were sort of the
7 beginning of this.

8 We have also had conversations with
9 Marvel, and we hope to do a similar program with
10 Marvel under the same program name, Comic Art, those
11 conversations are ongoing.

12 In terms of a rival between the two, we
13 are very, very -- in our -- in our analysis of this
14 program, we are very, very, very hesitant to do
15 anything that positions us as promoting a commercial
16 product. What we are doing is we are using their IP,
17 we are benefiting from their IP, and we are
18 leveraging their IP to modernize -- create some
19 products that create a more modern reflection of
20 American values and American history.

21 And this is very intentional on behalf of

1 the Mint. This is part of an effort to create more
2 appeal to a much broader and more diverse customer
3 segment. Over the last 20 years, our numismatic
4 revenue has increased in many ways, but our customer
5 base has been declining significantly and getting
6 more and more and more homogenous.

7 So this is part of a larger effort to
8 reach out and to find opportunities to have more
9 modern reflections of American culture and American
10 history that help tell that American story, and to
11 make that happen.

12 So we're very careful about aligning with
13 that. We'll be approaching other companies in the
14 future under the same moniker of Comic Art. We
15 could, at some point, be doing something related to,
16 you know, comics in the newspapers, not just
17 superheroes and other areas.

18 On the second point, on the pickup truck
19 or in -- I mean, I can't say -- it's hard to put
20 guardrails on it until it's being proposed, right,
21 like, I can't imagine a situation where peanut

1 butter would be a great, you know, thing to do, but
2 it is possible that we could do a line at some point
3 in time on American cars, if it's deemed that they
4 have provided something.

5 And then, you know, how that program might
6 take shape would depend on how that program takes
7 shape, right. I mean, we'd see where that goes, and
8 we'd deal with that from there.

9 But again, it would be designed to -- the
10 primary purpose is to reach new, younger, more
11 diverse audiences and get them involved in
12 numismatics. Our intent is to bring people into the
13 Mint -- the fold of the United States Mint, get them
14 engaged, and then hopefully get them collecting our
15 more core products; annual sets, American Eagles,
16 et cetera.

17 And then lastly on the creative, I don't
18 want to speak necessarily on behalf of the creative
19 team, but what I can say is that in some ways, it
20 was a bit more constrained, but only because it's
21 intellectual property. There are certain things that

1 we have to be compliant with in order to utilize
2 that intellectual property. And in that process,
3 that is a constraining factor, it has to be
4 consistent with the brand as part of the agreement.

5 But outside of that, the designs are
6 unique. This is not us taking clip art or art from
7 them and putting it on a coin as some other
8 private -- other mints have done. Each one of these
9 designs will be completely and totally unique.

10 I would say it's very important to keep in
11 mind that high art is a brand value for the United
12 States Mint. It will always be a brand value for the
13 United States Mint. And we would not pursue any
14 coin or medal program that does not really focus on
15 that part of what it reflects in terms of the U.S.
16 Mint brand.

17 So I'll stop there. I see Greg has his
18 hand up as well.

19 DR. VAN ALFEN: Greg, go ahead.

20 MR. WEINMAN: Thank you. Yes, on point
21 number three -- and I do want to defer and throw it

1 to April because I think it's more appropriate that
2 the Design Office comment on this point, but
3 legally, there was -- no, the art staff was not
4 constrained in their artistic practice by any
5 limitations more than any licensing agreement that
6 we enter into.

7 While this is certainly unique for the
8 reasons -- in no small part that you've laid out,
9 the Mint, of course, has a long history of engaging
10 in licenses to use intellectual property on its
11 Congressional Gold Medals, its coins. And, no, there
12 was -- we were not constrained in any unusual way.

13 But with that more specifically, I'd
14 rather defer to April.

15 MS. STAFFORD: Agreed. That is correct.
16 Our process in developing candidate designs really
17 mirrored our other United States coin and medal
18 programs, in that we work very closely with any
19 identified liaisons or stakeholders, we analyze the
20 program requirements, whether outlined in
21 legislation or through The Secretary's

1 authorization, and then we set about identifying
2 what the objectives of the program are, the thematic
3 messaging, the assignment, if you will, articulate
4 that as clearly as we can to the artists and give
5 them as much latitude as we can.

6 In the event that any committee member is
7 considering the question of if artists were
8 constrained, because we are really bringing a single
9 obverse and reverse today for consideration, I would
10 echo what we shared in a CCAC administrative
11 meeting, and that is that this, while it's an
12 incredibly exciting new program, we do -- are
13 wanting to be very careful with how we roll it out.
14 And this first instance, the very first time we're
15 bringing this idea forward, we labored quite
16 intently.

17 A lot of really amazing efforts, but they
18 didn't all really meet the mark. And whether it was
19 through appropriateness or accuracy concerns, they
20 were set aside. The wonderful news is that the two
21 designs that ended up working, form a very strong

1 pairing.

2 I don't want to speak on behalf of
3 Mr. Lewis, but form a very strong pairing, not only
4 for the character, but for the program, and really,
5 we hope will serve as a blueprint for us to then
6 come back to the committee with Batman, Wonder Woman
7 candidate designs that you'll see, hopefully a
8 broader portfolio.

9 I will also note, just to add slightly to
10 something that Kirk was saying about, you know,
11 whenever we develop coin and medal programs, you
12 know, of course, as the United States Mint, we have
13 232 years of stewardship over our nation's coinage,
14 and we do not take that lightly. We know that
15 whatever we create now or in the future has to work
16 within that framework. It would simply be another
17 chapter of our national story.

18 And so that is why we are being -- we are
19 very carefully stepping through these kind of very
20 exciting new opportunities, if that helps.

21 DR. VAN ALFEN: Thank you very much. Are

1 there any other further -- any additional comments
2 or questions?

3 MR. CAPOZZOLA: Mr. Chairman, this is
4 Chris Capozzola. If I can just respond to say thank
5 you for those responses, and just appreciate those
6 being put into the record for the public, as they
7 encounter something that I think will be very new to
8 them, and knowing that this has been thought
9 through, addressed, and again, and that that
10 232-year history is being stewarded, I think is
11 something I wanted to make sure was on the record.
12 So thank you.

13 DR. VAN ALFEN: Thank you very much.

14 Okay. If there are no further comments or
15 questions -- there is a raised hand, although I
16 cannot see whose hand it is.

17 MS. WARREN: Jeanne's. This is Jennifer.

18 DR. VAN ALFEN: Yes, please, Jeanne.

19 MS. STEVENS-SOLLMAN: Can you hear me?

20 DR. VAN ALFEN: Yes.

21 MS. STEVENS-SOLLMAN: I --

1 DR. VAN ALFEN: Can't hear you now.

2 We're hearing some reverberation.

3 MS. STEVENS-SOLLMAN: I don't know why.

4 My question is why we have -- and I understand from
5 what April has said, is that we have only one
6 candidate design, and I think the CCAC, as we have
7 always done in the past -- in the past, to have been
8 able to choose, and this time we don't have that
9 chance. So I'm --

10 MS. SULLIVAN: May I respond,
11 Mr. Chairman?

12 DR. VAN ALFEN: Yes, please.

13 MS. SULLIVAN: So in keeping with our
14 standard and established design development
15 processes, once we move through the life cycle with
16 any of our coin and medal programs, we come to a set
17 of internal and external reviews, and part of those
18 reviews are in analyzing the historical and
19 technical accuracy, and the appropriateness of the
20 designs, as well as weighing the thematic messaging.

21 And while certainly, Jeanne, you know our

1 typical posture is to bring forward a portfolio.
2 Sometimes we're hearing committee members saying,
3 well, there's a lot here. You know, our goal is to
4 bring forward all of the designs that make it
5 through that process.

6 And as you'll note from the last program
7 that the committee reviewed, the Lower Brule Sioux
8 Code Talker, that also only had a single obverse and
9 reverse design for the very same reason.

10 So while it's not typical, it does happen
11 from time to time, and it really can be traced to
12 that process of ensuring that the designs that move
13 forward meet those marks, so that the aesthetics of
14 the designs can be fully considered by both federal
15 advisory committees.

16 DR. VAN ALFEN: All right. Thank you,
17 April.

18 Any other questions or comments before we
19 begin our review?

20 All right. And let us begin our
21 consideration. And again, I would like to remind the

1 members of the committee to please keep your
2 comments to five minutes or less, and to identify
3 yourself prior to speaking.

4 Let's begin with Dr. Christopher
5 Capozzola, if you would, please.

6 MR. CAPOZZOLA: All right. Thank you,
7 Mr. Chairman, I actually think I have made my
8 comments, and I will cede the remainder of my time,
9 but I have -- the designs I think succeed at both
10 depicting comics as a uniquely American art form,
11 and on the reverse, conveying American values and
12 culture. And thank you very much.

13 DR. VAN ALFEN: All right. Thank you very
14 much.

15 And, Jeanne Stevens-Sollman, if you would,
16 please.

17 MS. STEVENS-SOLLMAN: Thank you,
18 Mr. Chairman. I don't have anything further to say.
19 Thank you.

20 DR. VAN ALFEN: All right. Thank you.

21 Donald Scarinci, if you would, please?

1 MR. SCARINCI: I just want to be sure the
2 numismatic press understands that, you know, the
3 decision to proceed with a program like this has --
4 is not -- is not a decision that the CCAC makes. We
5 don't decide what the United States Mint does. We
6 simply review designs and opine on the designs that
7 we are presented with.

8 So the discussion about whether this is --
9 you know, whether this is worthy of the United
10 States of America or not, is a decision that I'm
11 sure is going to be debated, you know, for the next
12 year after the articles are written about this.

13 You know, we don't take, you know, any
14 position on that debate, or we could as people, as
15 individuals, if we choose to, but not as a CCAC. As
16 a CCAC, that is not our job to opine on the merits
17 of a program.

18 It is only our job to make sure that
19 whatever the Mint or Congress directs us to do, that
20 we provide the best possible and -- you know, the
21 best possible artistic design to achieve the best

1 possible result for the American people, and that's
2 our job. Our job is not to initiate programs. Our
3 job is to pick the best designs possible.

4 So I just want to say that. I really
5 don't have any comments about the design itself
6 or -- you know, and I will have no public comments
7 about the program itself.

8 DR. VAN ALFEN: All right. Donald, thank
9 you very much.

10 Mike Moran, if you would, please.

11 MR. MORAN: Thank you, Peter. This is
12 Mike Moran. I have no comments.

13 DR. VAN ALFEN: All right. Mike, thank
14 you.

15 Kellen, if you would, please.

16 MR. HOARD: Thank you. Really, I think
17 everything's already been said that I would say,
18 with the one exception that on the reverse, to me,
19 Clark Kent doesn't really look like Clark Kent. It
20 looks to me just to be a little bit different. I
21 understand he's younger there, but it just -- I

1 didn't recognize the face.

2 So if anything could be done just to make
3 that look more like Clark Kent, to me at least, that
4 would be it. But other than that, I have no
5 comments. Thank you.

6 DR. VAN ALFEN: Thank you, Kellen.

7 Sam Gelberd, if you would, please.

8 MR. GELBERD: Thank you, Peter. This is
9 Sam Gelberd. I like both designs, obverse and
10 reverse. Aesthetically, I think they work. I really
11 think Joseph, knocked it out of the park. Really
12 great design. What I have to bring up, I guess, is
13 more of a SAM -- sales and marketing issue. Maybe
14 this is more for Kirk. I understand as far as the
15 different finishes that we said we're going to be
16 doing, I believe the gold coin is going to be both
17 uncirculated and proof, but the silver and clad are
18 only going to be in proof.

19 The only issue I want to bring up is with
20 other collectors of special premium or limited
21 edition releases, something I refer to as SPOLERS in

1 the collectibles world, at the Mint, we specialize
2 with SPOLER Ramps, special premium or limited
3 edition releases in Mint packaging.

4 So it's a story we can have another time,
5 but I think it's important that if we're really
6 trying to appeal to collectors of comic books, and
7 maybe even sports cards as well, because there are
8 many overlapping, you know, collectibles, I
9 really -- I'm not sure if we've explored options
10 when it comes to different finishes that the Mint
11 may be able to produce, perhaps enhanced and
12 circulated or reverse proof finishes.

13 Again, collectors love their variants, and
14 they love their limited releases.

15 So that's something I'm just really
16 curious to know about. We can address that now,
17 Kirk, if you like. I'm not sure if you want to weigh
18 in on that now or after some of the other members
19 have had a chance to speak.

20 But I also understand we discussed the
21 idea of serialized COAs, or certificates of

1 authenticity. If we could just speak to that as
2 well, I'd be interested.

3 But overall, I do like both designs. I
4 think they both work. I will vote to approve both as
5 they are. But just think we need to explore the idea
6 of different finishes. And something else I thought
7 of as well, sets. Are they going to be -- are all
8 of the medals and the coin going to be available in
9 just one overall set, and what are the numbers, as
10 far as limited that we may be looking at,
11 limitations on mintage. Thank you very much.

12 DR. VAN ALFEN: All right.

13 MS. SULLIVAN: Before Kirk responds, I
14 just want to clarify, because it was -- I think in
15 our materials -- we had it wrong in the initial
16 materials we sent to the committee. You'll notice
17 when I was reading the program background, we
18 specified that the coins and the medals for this
19 program will all be offered in proof finish. I
20 believe that's correct, Kirk. So I just wanted to
21 make sure I communicated that accurately.

1 I think in the materials we sent you, we
2 may have mentioned uncirculated, but it is, in fact,
3 all proof.

4 Kirk?

5 MR. GILLIS: Thanks, April. Yes, they are
6 all proof finishes. They are all intended to be
7 proof finishes. Typically, when we change finishes,
8 in some of our more traditional sets, we produced
9 multiple finishes in a year. Moving forward with
10 these coin the medal programs, if we did finish
11 changes, it would be between years, right, or
12 between sets, because we're trying to get to a
13 little bit more of a standardization, and, you know,
14 it's a production and capacity issue.

15 So we'll do them all proof. In future
16 years, we may do other products in other finishes,
17 or even in this line, to maintain interest from the
18 collectibility.

19 You are correct, they will be serialized.
20 The gold and the two-and-a-half-ounce silver will
21 both have mintage limits, so we'll produce them one

1 year and one year only. And that's why you see the
2 date on the designs, even though they're not a coin.

3 We've gone through to try and appeal to
4 both coin collectors and comic collectors, we're
5 making these silver medals as close to a coin as we
6 can make it without it being a coin, putting the
7 year on it, and, you know, making that a little
8 more -- maybe giving it a mintage limit, we'll only
9 make it in the one year, so everybody will know
10 exactly what the universe of production quantity is.

11 On the one ounce and the clad ones, there
12 will not be a mintage limit, that will become part
13 of our portfolio. We could be selling Superman for
14 as long as we maintain the agreement with Warner
15 Brothers, we could be selling these same silver
16 medals and clad metals in 10 years to Superman fans
17 that haven't been born yet, right. So, so long as
18 we maintain that, we want to be able to maintain
19 that touch point and that engagement point on those
20 two.

21 The serialized only applies to the gold

1 and the two and a half ounce again, and those COAs
2 will be serialized. That will not be the case for
3 the one ounce or the clad. And the clad, in terms
4 of set, that is the only set is the clad where you
5 will not be able to get a clad individual of an
6 individual character, you have to buy them three at
7 a time with a set, and that just has to do with our
8 costing and being able to do these effectively and
9 efficiently.

10 So I hope that answers all your questions.
11 I think I got them all.

12 MR. GELBERD: Yeah, this is Sam Gelberd.
13 Kirk, thank you very much. I appreciate the
14 clarification on that very much. Thank you.

15 DR. VAN ALFEN: All right. Thank you, Sam
16 and thank you, Kirk.

17 All right. Dr. Harcourt Fuller, your
18 comments, please.

19 MR. FULLER: Thank you, Mr. Chairman. I
20 really love seeing the image of Superman next to
21 liberty. I just think, you know, it works well. I

1 think the obverse is absolutely stunning, and I
2 think that this will be a very successful product.
3 So I absolutely love the obverse.

4 Can we go to the reverse, please? Thank
5 you.

6 I do have to say that my initial -- my
7 initial thoughts about the reverse, I wasn't quite
8 sure what I was looking at, you know, art -- you
9 know, art is interpretive, right, everybody sees
10 something different.

11 The moment I saw the airplane, I was
12 thinking that there's an airplane that's about to
13 crash and Superman's going to save it, right. I was
14 looking at the clouds and thinking it looks like,
15 well, it's ominous weather, and, you know, that
16 explains the plane crash, and Superman is going to
17 save it.

18 I'm thinking Superman's going to fly down
19 and help, I guess his father, fix, you know, the
20 pickup.

21 So my mind was already going into Superman

1 the hero saving the day. And to understand that
2 that's not what it depicts, but that those are just
3 my interpretations. I think -- and full disclosure,
4 I've been a Superman fan, like probably like most
5 people, since I was born, I guess, but I wasn't
6 really sure how to interpret the reverse.

7 But nonetheless, I think I'm good with
8 both designs, but I just wanted to sort of express
9 that. I don't know if that'll lead to any further
10 comments on that. I've already heard the
11 interpretation of young Superman looking up,
12 essentially to his future, et cetera, et cetera,
13 right, so -- but those are my comments. Thank you.

14 DR. VAN ALFEN: All right. Harcourt,
15 thank you very much.

16 Joe, would you like to address any of the
17 issues that Harcourt raised?

18 MR. MENNA: Thank you, Mr. Chairman. Yes,
19 I would. Dr Fuller, the very particular environment
20 of the Kent Farm and the classic truck that's been
21 used in many iterations of its history, also the

1 fact that sometimes, you know, it's a 90-year-old
2 character's powers manifest differently at different
3 times, and his father also wanted him to hide his
4 powers until he was ready.

5 So here his powers haven't fully
6 manifested, and he's looking up at that plane
7 dreaming of flying. He's feeling it in him. But I
8 think all of this narrative -- and I'm -- this is my
9 read having worked -- you know, being part of the
10 team -- when this is dimensional and sculpted, and
11 Clark pops out more, and the clouds recede back a
12 little more, and Pa Kent, Jonathan Kent, and the
13 truck are more sculptured and articulate, I think --
14 you know, we are so used to looking at things two
15 dimensionally as people looking at designs, but
16 remember -- I'm not trying to sound pedantic to you,
17 you're, you know, a Ph.D. professor, way out of my
18 league, but, you know, we also think -- if you think
19 about the dimensional language, when you see this
20 dimensionally, it'll make more sense. If that makes
21 sense. I apologize if that was pedantic --sorry --

1 patronizing.

2 DR. VAN ALFEN: All right, Joe. Thank you
3 very much.

4 All right. Moving on. Art Bernstein, if
5 you would, please.

6 MR. BERNSTEIN: This is Arthur Bernstein.
7 I, too, am a Superman fan, and I have to admit that
8 I never knew the story about the Superman S and the
9 historical background of the crest. It's always a
10 pleasure to learn more stuff being a member of this
11 committee.

12 I find the concept of this program to be
13 thrilling. I think the renditions are thrilling and
14 thoughtful, and I'll be one of the first to line up
15 to buy a set of these coins and medals.

16 DR. VAN ALFEN: All right. Wonderful.
17 Thank you, Art.

18 As for my own comments, I do want to
19 commend Joe on a wonderful set of designs. But I do
20 have a question about the reverse, and that touches
21 on our earlier discussion of pickup trucks and

1 intellectual property. As the former owner of a 1952
2 Chevrolet Half Ton Advanced Design Truck, I
3 immediately recognized the Chevrolet Advanced Design
4 Truck on reverse here. This was a series of trucks
5 produced between 1947 and 1954.

6 So the question that I have here for the
7 Mint staff, should this be more of an anonymous type
8 of truck, or is it possible to stick with this,
9 clearly, early 50s Chevy Pickup Truck?

10 MS. STAFFORD: Greg, do you mind taking
11 that? This is a change we will be making, Peter,
12 yes. Great eyes.

13 MR. WEINMAN: This is something that we've
14 discussed internally. I believe, yeah, it is our
15 objective to anonymize or genericize the truck. And
16 so we -- that's something that we are, in fact,
17 still working on, and we will be taking -- so just
18 hearing your comments now and your observation, we
19 will take that to heart. And it not our intent to
20 feature a particular brand of truck.

21 So yeah, thank you for that. It's

1 something that we have spoken about internally, and
2 we're always tweaking to make sure that we achieve
3 that objective.

4 DR. VAN ALFEN: All right, thank you.

5 All right. Are there any other questions
6 or comments from members of the committee at this
7 time?

8 (No Response.)

9 DR. VAN ALFEN: Do we have any motions?

10 MR. WEINMAN: Peter, do you want to just
11 ask if our guest Mr. Lewis has anything?

12 DR. VAN ALFEN: Oh, yes. Yes. Sorry.
13 Yes.

14 Mr. Preston, if you would, please. If you
15 have any observations or comments.

16 MR. LEWIS: Well, I think that first of
17 all, this has been amazing just being here. We are
18 so incredibly honored to have our Superman program
19 in consideration. I would also just like to say that
20 we obviously work with people all over the world,
21 and partners all over the world, and to really look

1 at the very thoughtful way that April and the team
2 has worked with our teams through this process, has
3 been absolutely outstanding.

4 So that's my only comments. I think
5 everything else has been said.

6 If there are any questions for me, I'm
7 happy to answer them, but I think that all the
8 questions that have been asked today have been
9 absolutely answered in the right way.

10 So thank you. And again, we're so honored
11 to be part of this process.

12 DR. VAN ALFEN: Thank you again,
13 Mr. Lewis, for your comments and your presence
14 today.

15 Art, do you have a question?

16 MR. BERNSTEIN: I didn't have a question.
17 I'm prepared to make a motion, Mr. Chairman, if
18 you'd like.

19 DR. VAN ALFEN: Very good.

20 MR. BERNSTEIN: I move that we recommend
21 approval of the obverse and reverse designs for the

1 Superman program as they've been submitted.

2 DR. VAN ALFEN: Do I have a second on
3 Art's motion?

4 MR. FULLER: Harcourt Fuller seconds.

5 DR. VAN ALFEN: Wonderful. Any discussion
6 on this motion?

7 Well then, hearing none, let's move to
8 vote on this motion that we adopt or recommend the
9 obverse and reverse candidate designs as presented
10 to us.

11 All those in favor of this motion, please
12 signify by saying, aye.

13 MR. BERNSTEIN: Aye.

14 MR. FULLER: Aye.

15 (Several Ayes.)

16 DR. VAN ALFEN: Any objections or
17 abstaining from this motion?

18 (No Response.)

19 DR. VAN ALFEN: All right. Well, the
20 motion carries then.

21 And if all discussion on this has been

1 concluded on this portfolio -- I would like to thank
2 again Mr. Lewis for joining us today.

3 And also congratulate Joe on this
4 portfolio. I know that this is something that you
5 and the rest of the design team at the Mint have
6 been working very hard on, so I'm very much looking
7 forward to this program as well.

8 And I would, of course, like to just thank
9 all of those attending today, and just remind people
10 that our next upcoming meeting will be announced in
11 Federal Register, but we are scheduled for a meeting
12 a little less than a month from now on October 15th
13 and 16th, which will be held live in Washington,
14 D.C., at Mint Headquarters.

15 So I now entertain a motion to adjourn.
16 Anyone?

17 MR. FULLER: We're having so much fun.

18 DR. VAN ALFEN: Yeah.

19 MR. BERNSTEIN: This is Arthur Bernstein.

20 I move that we adjourn.

21 DR. VAN ALFEN: All right. Thank you,

1 Art.

2 Is there a second?

3 MR. FULLER: Harcourt Fuller seconds.

4 Lovely. All in favor, say aye.

5 MR. BERNSTEIN: Aye.

6 MR. FULLER: Aye.

7 (Several Ayes.)

8 DR. VAN ALFEN: All right. The motion

9 carries. This meeting stands adjourned.

10 (Meeting concluded at 2:23 p.m.)

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1 State of Maryland, to wit:

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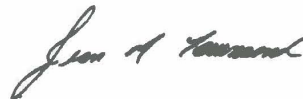
3 I, Jean M. Townsend, a Notary Public of
4 the County of Montgomery, do hereby certify that the
5 within-named witness, personally appeared before me
6 at the time and place herein set out, and after
7 having been duly sworn by me, according to law, was
8 examined by counsel.

9 I further certify that the examination was
10 recorded stenographically by me and this transcript
11 is a true record of the proceedings.

12 I further certify that I am not of counsel
13 to any of the parties, nor in any way interested in
14 the outcome of this action.

15 As witness my hand this 24th day of
16 September, 2024.

17



18 Jean M. Townsend

19 Notary Public

20 My Commission expires:

21 October 8, 2025

1	25 13:7 2:23 82:10	62:19 accurately 69:21	adjourn 81:15 81:20 adjourned 82:9 administrative 59:10 admit 76:7 adopt 46:7 80:8 adopted 36:5 37:2 adopting 27:1 35:12 adoptive 42:13 49:6 adult 49:17 advanced 77:2 77:3 advisory 4:4 63:15 aesthetic 37:12 aesthetically 34:13 67:10 aesthetics 63:13 affairs 3:10,14 3:15 9:14 10:5 10:6 afternoon 4:2 7:19 53:17 agenda 6:20 ago 13:1 46:4 agree 22:21 28:9 32:2 agreed 58:15 agreement 33:19 57:4 58:5 71:14
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