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Citizens Coinage Advisory Committee, 4/6/15**

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PUBLIC MEETING OF
CITIZENS COINAGE ADVISORY COMMITTEE

Monday, April 6, 2015

2:00 p.m.

Department of the Treasury
United States Mint
801 9th Street, NW
Boardroom, 8th Floor
Washington, D.C. 20220

Reported by: Nate Riveness, RPR

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A P P E A R A N C E S

Present in person:

Betty Birdsong

Bill Norton

April Stafford

Megan Sullivan

Roger Vasquez

Greg Weinman

Apryl Whitaker

Present via phone:

Gary Marks, CCAC Chairperson

Michael Bugeja

Robert Hoge

Erik Jansen

Mary Lannin

Gary Marks

Michael Moran

Donald Scarinci

Jeanne Stevens-Sollman

Tom Uram

Heidi Wastweet

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Dr. Barbara Tagger, Liaison

Dane LaJoye, Liaison

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P R O C E E D I N G S

CHAIRMAN: Okay, guys. I'm going to go ahead and call this meeting of the Citizens Coinage Advisory Committee for Monday, March 6, 2015 to order.

Just as a reminder to everyone, because this is a telephone meeting, it's important that we all know who's talking, so I'm going to ask each person when they begin to address the conference call, that you identify who you are. And before we get into the substance of the meeting, I wanted to ask if there are any press folks in attendance, that you would please identify yourselves so we can know that you're on the line.

MR. GILKES: Paul Gilkes with Coin World.

MR. UNSER: Mike Unser from CoinNews.

CHAIRMAN: Anyone else? Okay.

Also, it's a good idea that when you're not speaking, that you can mute your phone. In the past, we've had difficulties at meetings when

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background noise or music or typing on a keyboard comes through on the phone, and it disrupts our proceedings. So I would ask that you while you're not speaking, that you put yourself in mute mode.

So, staff, are there any other items we need to cover before we get into the meat of the agenda?

MS. STAFFORD: No, sir.

CHAIRMAN: Okay. We have two items on our agenda today. One is a Congressional Gold Medal for the Selma Foot Soldiers, and the other is the 2017 Lions Club International Century of Service Commemorative Coin Program. Both of these will be conceptual and thematic discussions, so as the first item on our agenda, we will discuss the Selma Foot Soldiers of 1965 Congressional Gold Medal Program.

April, could you please give us your report?

MS. STAFFORD: Yes, I will. Thank you. And we are going to be calling this Congressional Gold Medal Program "Foot Soldiers of the 1965

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Selma to Montgomery Voting Rights March
Congressional Gold Medal."

It's Public Law 114-5 that authorizes a Congressional Gold Medal to the foot soldiers who participated in Bloody Sunday, Turnaround Tuesday, or the final Selma to Montgomery voting rights march, which served as a catalyst for the Voting Rights Act of 1965.

March 7, 2015 marked 50 years since the world watched a multitude of demonstrators from all races and economic backgrounds take part in several peaceful protest marches. The first march left the Brown Chapel African Methodist Episcopal Church in an attempt to cross the Edmond Pettus Bridge in protest of the denial of African American voting rights. Led by Representative John Lewis and Reverend Hosea Williams, this march became known as "Bloody Sunday" because the protestors were met with brutal resistance.

Dr. Martin Luther King, Jr. led the second attempt to cross the bridge with the same

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purpose, but once he started to fear for the marchers' safety, he stopped, kneeled, led them in a solidarity prayer, and then returned them to church. This was "Turnaround Tuesday" for the marchers.

The final march, from Selma to Montgomery, was successful, and it celebrated the marchers' achievement, including a processional for fallen comrades, and became a climactic event of the modern civil rights movement. Protestors in these marches are known as the foot soldiers of the voting rights movement. They walked 54 miles, from Selma, in Lowndes County, to the State Capitol in Montgomery, Alabama, facilitating a journey of 100 years by which African Americans gained the most fundamental of American freedoms, the right to vote.

Some background on key historic sites. We have the Brown Chapel African Methodist Episcopal Church, which is located in Selma, Alabama. All three marches began at this location and mass meetings were held here, and Dr. King addressed

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the demonstrators from the pulpit. There is the Edmund Pettus Bridge, also in Selma, Alabama. During all three marches, protestors departed from Selma by walking over the Edmund Pettus Bridge. We have Lowndes County, and this is where the Selma to Montgomery marchers traveled through. Here farmers and sharecroppers came out in support of the marchers' cause. Alabama State Capitol in Montgomery, Alabama -- more than 25,000 protestors gathered for the final rally on March 25th to lend support as Dr. King made a formal appeal to secure voting rights for all Americans.

The demonstrators marched from Selma to Montgomery. A federal court order entitled only 300 demonstrators to complete the entire trek from Selma to Montgomery. Timothy Mays, a young man standing in the front, carried the American flag as marchers made their way to the State Capitol.

After consultation with our appointed liaison, the following design concepts were

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discussed. For the obverse, the thought is that it should pay tribute to the thousands of protestors who bravely participated in the three non-violent marches and represent those who jeopardized their lives and in particular those who perished in the struggle to secure voting rights for all Americans. This includes "Bloody Sunday," March 7, 1965; "Turnaround Tuesday," March 9, 1965; and the final march from Selma to Montgomery, which happened on March 21st through the 25th, 1965, and is commonly known as "The Voting Rights March of 1965."

Suggested inscriptions for the obverse includes dates of the three marches around the border of the coin and reference to the three locations through which protestors trekked during the Voters Rights March, which includes, again, Selma, Lowndes County, and Montgomery.

For the reverse design, the thought is that it should address the passage of the Voting Rights Act of 1965, which was signed on August 6th. One possible suggestion might be to show a

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silhouette of a hand casting a vote into a ballot box.

Reverse suggested inscriptions include "Act of Congress, 2015"; a quote by President Lyndon B. Johnson, which is, "Every American citizen must have an equal right to vote." This was said by the President on March 15, 1965.

Additionally, our liaison suggested protest songs as a possible source for inscriptions. However, we will have to work with our Chief Counsel's office to ensure the use would be both legal and appropriate for this program. Our Legal Counsel is Apryl Whittaker. She is with us today, should we have any questions.

And finally, we are very fortunate to have our Liaison with us today, Dr. Barbara Tagger, who is the site manager at the Selma to Montgomery National Historic Trail.

Dr. Tagger, welcome, and thank you for joining us.

DR. TAGGER: Thank you very much, and thank for having me as a part of this meeting.

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MS. STAFFORD: Would you like to say some words to our Committee before we begin discussion?

DR. TAGGER: I don't have a whole lot to say, other than the fact that I will be representing Congresswoman Terri Sewell. She has asked that I take on the responsibility to help you guys decide what should be on the coin. And also, she has some recommendations as well. So I will share that with you at the appropriate time.

But I think this honor to be given to the foot soldiers is going to be a unique one, as well as one that has been long overdue. The people who participated in this movement that changed America, many of them are still alive. Fortunately, I got a chance to meet a lot of them, and some of them were (inaudible) just last week for the 50th anniversary. So we've been very fortunate to still have them here.

So thank you again for allowing me to participate, and anything that I can help you with, please feel free to call on me.

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MS. STAFFORD: Sure. I'm sure our Committee Members in discussion will have questions for you. You mentioned Representative Sewell had some ideas that you'd like to share as well. I think now would be an appropriate time. That could start off the Committee discussion.

DR. TAGGER: Okay. Last Friday afternoon I did get a call from her office, from her assistant, and she did mention that Representative Sewell was very concerned about the image that will go on the coin. She'd definitely like to see the Edmund Pettus Bridge to be a part of the coin, and that the name "Selma" would be a part of it as well.

So I did ask her assistant to share with me some ideas that she may have or to present a sketch. She said she was going to be sketching this out (inaudible) me with the sketches or anything that she thinks that would be appropriate for the coin, and then I would subsequently share that with the Committee.

MS. STAFFORD: Okay. Well, we won't be in a

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position to accept sketches, but certainly your input at this meeting and at the design kickoff and our future discussions are most welcome.

Mr. Chairman, I think we're done with our submission of input and can begin discussion.

CHAIRMAN: Thank you, April. And thank you, Dr. Tagger, for your comments as well.

Before we get into our group discussion with the Committee, when we begin a voyage or a mission to produce a coin or medal I always like to briefly review the enacting law or resolution that's in play, just to make sure that the Committee knows what our direction from Congress is. In this matter of the Gold Medal, the scope is wide open. I'll just note for the record that the bill of concern here simply calls for the medal to honor the foot soldiers who participated in "Bloody Sunday," "Turnaround Tuesday," or the final Selma to Montgomery Voting Rights March during March of 1965. And also it goes on to say later simply that there should be suitable emblems, devices and inscriptions, to be

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determined by the Secretary. We note that ultimately the Secretary makes these decisions, and our advice is forwarded to him for his consideration.

So with that, I guess I have just a few comments, and then I'll ask other Committee Members to chime in with any ideas that they may have. And like the Congresswoman, I am interested in having some of the images that come back to us for our final review include the bridge. It seems like a central focus point for this historical event or events, so I think that should be incorporated. However, I'd like to see a wide variety of designs presented to us. I'd like to as much as possible stay away from anything that looks too much like a photograph put on a coin. I'd like to see simplicity. Symbolic devices are always welcome. And so I'd like to see a broad range of ideas and possibilities presented for this Congressional Gold Medal.

For me, my only brief touch of -- in the

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civil rights movement, I came in the 1980s, when strangely I had the opportunity to be involved with an event with Ralph David Abernathy, who came to Portland, and I was with him at a North Portland church and ended up on the stage of the church arm's-length with Dr. Abernathy as the congregation sang "We Shall Overcome." And so that left a huge imprint on me, of course, and just the idea of linked arms just kind of burns in my memory. And I think it's something that we may want to look at as maybe a visual element for the medal in some regard.

I had some idea of maybe an image similar to the walking feet that we are familiar with for the commemorative dollar that was done for the Little Rock High School event some years ago, where maybe we show linked arms and maybe above that there is a profile image of a bridge. I think the bridge can act as a symbolic device as well as one that was actually involved in that symbolically. This event kind of brought us forward as a nation over a chasm or a gulf that

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we needed to cross, and it was to the other side we needed to arise.

So those are some of my thoughts about this medal. I would like to see the phrase, "We shall overcome" somewhere on the medal. The advice from our Liaison is perhaps to put it on the reverse. I'm also interested in the other song that's listed here, "Ain't Gonna Let Nobody Turn Me Around." I think even if both of those showed up on the reverse on the medal, I would be quite pleased with that.

So those are my comments, and I will ask a member, whoever that may be, if you're ready, please speak up.

MS. STAFFORD: Mr. Chairman --

CHAIRMAN: Identify yourself and give us your input.

MS. STAFFORD: Mr. Chairman, this is April Stafford at headquarters. I just wanted to ask Apryl Whittaker to speak to the use of the protest songs. That was what we were referring to earlier when we said we had to have our Legal

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Counsel look at it a little more closely to see what, if anything, we would be able to incorporate as an inscription.

Apryl, would you like to expand on that?

MS. WHITTAKER: Right. This is Apryl Whittaker, and we are still investigating the use of the song titles. As we all know, song titles can be copyrightable, and we're researching into the history of those songs and whether or not there are any copyright issues there. We'll take those in consideration as we go forward.

CHAIRMAN: Okay. Thank you. If there is a member who's ready to lend their input, I would ask you to identify yourself now.

MS. LANNIN: This is Mary Lannin. I'm ready if you're ready for me, Gary.

CHAIRMAN: Please, go ahead, Mary.

MS. LANNIN: One of the things that I noticed when I was researching this is there's some distinctive architecture that we have. If you want an option of not showing people, the Methodist Church that they began to walk from has

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a very, very distinctive brick pattern. Now I'm not saying we should show the entire church or the entire Capitol. But I kind of had a thought that there might be something that would be graphically interesting with part of the church tower. Then the medal would be bisected diagonally by the bridge or something representing the bridge in the center of the medal, and then possibly the dome of the Capitol, because that was the start and then that was the finish of it.

I understand what you're saying about "We Shall Overcome," but I think of that song as being very broad for the movement. Why shouldn't it be really distinctive and use Johnson's quote, "Every American citizen must have an equal right to vote," on the back side, and then Selma and the dates?

Those are just my thoughts.

CHAIRMAN: They're very good thoughts, Mary. Thank you very much. I like the imagery with the architecture. It's a wonderful idea.

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Next member, please identify yourself.

MR. BUGEJA: Gary, it's Mike Bugeja at
(inaudible).

CHAIRMAN: Mike? Go ahead.

MR. BUGAJA: Thank you, Gary. Okay. I wanted to point out some things on the Selma Gold Medal that I think are important and maybe inspiring, a little bit, to the artist. You know, the interesting thing about all those marches are the little-known facts, many of them historic -- for instance, the name of the Edmund Pettus Bridge. You know, that refers to a Confederate general who later became an (inaudible). And oh, my gosh, that bridge is so ironic. And it has to be on that medal, because it's a national historic landmark in tribute to the civil rights movement that really goes back to the Civil War. And it says a lot right there.

But also, you know, there's so much irony that traces back to history. The Voting Rights Act was signed on August was signed on August 6, 1965, and that refers to Lincoln's Confiscation

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Act, which freed those being held by the Confederacy. So a lot of this goes back to the 19th century, the Civil War era, and of course the 15th Amendment, and all this trying to be resolved so many years later.

But the bridge actually is symbolic in almost a poetic way, because a bridge is supposed to join two sides or two peoples or two concepts. A bridge -- we use that word "bridge" all the time. And in Selma, historically that bridge separated that town between whites and blacks. So this bridge is ever so much important with the turnaround and those who never made it across the bridge, and things of that nature.

So I just wanted to point out that the bridge is really symbolic, and more so to that, there's so much irony. And I won't go on, but there's a lot more irony concerning that bridge. I won't go on with it, but as a landmark and a symbol, it's just so appropriate for this. Thank you, Mr. Chairman.

CHAIRMAN: Thank you, Mike. Next member,

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please.

MR. MORAN: Hello. Mike Moran this time.

CHAIRMAN: Go ahead, Mike.

MR. MORAN: I want to talk a little bit about our process before I get into my suggestions here. I think we have a medal that has national implications here. It is a medal that should apply to all of us. It is not a medal directly focused on a small group, as we sometimes have had in the past, particularly for the Code Talkers, where we basically at the end resolved to give the individuals involved what they want for a medal. I think we need to look at this from a national perspective. I think we need to respect our artists, both at the Mint and in their artistic (inaudible) program, because they're going to devote a lot of intellectual and emotional capital into their designs. We saw this with the 16th Street Baptist Church, and I think it is the duty of this Committee to ensure that they pay full, impartial review to those designs and that we come up with a medal that

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everybody can really relate to. I think that's an important aspect that we as the CCAC need to bear going forward in this process.

As to my own feelings on the medal, I agree about the bridge. And Gary, I know you said don't go to the photographs, but I do. And there's a really stirring, moving photograph of the bridge shrouded in tear gas. So you've got the architectural elements of the frame of the bridge, but a lot of the bridge obscured by the teargas. I think that that can be very effectively dealt with.

There are also some very moving images of the marchers, four abreast, arm-in-arm, with the American flag. I think that you could do a world of stuff with that. I would encourage our people, our artists to do the research necessary to come up with some really good ideas here.

I am concerned that we watch ourselves on the quotes and that we also watch ourselves in terms of what we choose in terms of the emphasis in the imagery of the medal. In the end, there

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was a triumph. "Bloody Sunday" was the opening skirmish, but in the end, it was a triumph of Dr. Martin Luther King. And in that regard, I want to quote from somebody who was there in terms of this medal, and I think it's important to tell yourself what they said. They said it was "a shining moment in the conscience of man." And the person that made that quote, made that statement, was Dr. Martin Luther King. I think that's an important quote for this, because in the end, the campaign was won. And it was won on non-violence, and it got the entire country behind the movement.

So that, I think, pretty well sums up what I had to say on this. I think it's the consensus of everybody that the bridge plays a role in this medal.

CHAIRMAN: Thank you, Mike. May I have another member?

MR. HOGE: Yes, Robert Hoge.

CHAIRMAN: Go ahead, Robert.

MR. HOGE: Two thoughts. First of all, I'm

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kind of wondering how invested we may be or must be in the idea of the foot soldiers, because this makes me feel a little bit uncomfortable in giving a sense of militancy and violence to the movement, which it really wasn't there.

My other thought is that this is something that is very religious and very patriotic. Somehow I think we would do well to try to capture the feeling of sacrifice and religious commitment. I mean, think of Martin Luther King and his role -- the great pacifist, the great humanitarian.

And also, I've been impressed in looking at images of the event at the presence of many, many American flags. This was a moment of extreme patriotism. Bravery not of soldiers, but of ordinary people of all kinds, joined together to do something remarkable that was for the benefit of the entire country. So I think we've got a number of elements to think about here -- patriotism, religiosity, love, kindness, and not really so much militancy. We can call these

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people the foot soldiers for the movement, and we know that we means. We're speaking here in a very sort of unusual sense, because we're trying to celebrate a non-violent movement that was treated with some violence.

But these are just thoughts that have occurred to me with regard to the program, because I don't know to what extent they would give rise to specific images that we might use or not. But these are the thoughts that struck me.

That's it.

CHAIRMAN: Thank you, Robert. May I have another member identify themselves?

MR. URAM: Yeah, Mike. Tom Uram.

CHAIRMAN: Hi, Tom.

MR. URAM: Hi. I agree with a lot that's been said, particularly regarding the bridge. And I do like some of the quotes that have been identified so far, and I would kind of prefer the quotes over some of the song titles, even if Legal would approve some of those. So I kind of think that there's more impact on some of that.

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And then also what you had said earlier about the hands, I think something with a border of hands or something to that effect like we've done on some of the Code Talkers would enhance the image as well. So I think the bridge and the hands and quote would be appropriate. Thank you.

CHAIRMAN: Thank you, Tom. Someone else?

MR. VIOLA: This is Herman Viola.

CHAIRMAN: Go ahead, Herman.

MR. VIOLA: I can't say I disagree with anything that's been said. But to me the similarity, the striking similarity between Lexington and Concord and then the bridge in Alabama, from educational points of view for its use in the classroom, this connection of independence. Well, there are two independence movements, one for American freedom and one for the freedom for blacks to be fully American. So I really think the bridge has to be an essential part of this coin.

And I also like the idea of "We Shall Overcome." I was in college at the time, and I

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remember sitting around campfires with some of the black college students and they'd just start singing it, "We shall overcome." I don't know if it's the title of a song or whatever, but it just captures the spirit of everything. So I think what we're going to have here is a surplus of riches as far as designs go.

But anyhow, I just want to concur with what you all are saying. But the bridge to me is essential.

CHAIRMAN: Thank you, Herman, and I very much agree with your sentiments about "We Shall Overcome." I think it would be hard to identify a civil rights movement event or gathering where that song was not sung. I think it's so much part of the movement.

Someone else who hasn't spoken yet?

MS. STEVENS-SPELLMAN: Gary, this is Jeanne.

CHAIRMAN: Jeanne?

MS. STEVENS-SPELLMAN: Yes.

CHAIRMAN: Go ahead.

MS. STEVENS-SPELLMAN: I just wanted to add

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my two cents and agree with what's been said about the bridge. I think that that's probably a linking and important part of this coin that, you know, brings two factors together in a positive way. I think that that would be an outstanding and positive one icon piece of the coin so that we don't get too much involved in a lot of imagery, but to have just something powerful in the middle with some text that might represent "We Shall Overcome."

I'm in agreement with all of my colleagues. Thank you.

CHAIRMAN: Thank you, Jeanne.

Erik or Heidi, are you on the line?

MR. JANSEN: I'm here. It's Erik. Can you hear me?

CHAIRMAN: Yes, Erik. Go ahead.

MR. JANESEN: I would echo back to a comment made by Robert Hoge. It's very tempting to focus on the militancy and the bloodiness and the battle here, the soldier element. And I think if I reached back 50 years and offered a thought

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experiment, asking the leaders if they showed up that day to be a soldier and fight, I think their answer would be, "No, not really. We showed up to stand together collectively in non-violent, enthusiastic combined energies to overcome."

So I'm kind of with Robert here. I would be very disappointed if the militancy and the violence that erupted became the dominant theme of this design. I would be much happier, and I think we would achieve the real opportunity here, and that is to re-unify this effort. And I'll offer some thoughts and some verbiage here. But it's certainly the picture that I want to leave in everyone's mind.

What if we were to use phrases like, "Every day, every citizen, every vote, even today," as opposed to "We will overcome"? We all recognize we will overcome, and they were there to overcome. But more than overcoming, that wasn't the goal. The goal was to get the vote, to get the right, to get the respect. And so I would like to see this design really reach through what

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ensued that day and that week and that Tuesday and on that bridge, and reach through all of that pain and suffering to the real prize here, which is every vote, every day, every citizen, even today. Because I think one of the reasons this piece of legislation passed, and one of the reasons we're here today, was because we realize that even though we started 50 years ago, we're still trying to overcome. And so if this medal could stand for not only what happened 50 years ago, but what, quite honestly, needs to continue to be reinforced today, I think we'll have a medal that can be absolutely compelling.

I would also encourage the artists to submit their designs. I am recalling the discussions in Portland just a few weeks ago where we had, I think, some tremendous opportunities. And I don't know if Donald is on the phone here today, but his leadership in continuing to call out the fact that these medals have opportunities to really stand as art memorializing reality. And I would love it if we could compare designs, or at

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least artists submitting obverse and reverse, so that we had the opportunity to really harmonize this thing and get some really, I mean some really high-profile attention paid to this coin - - this medal, rather. So I would encourage paired designs.

And I would once again close out just summarizing, saying I think Robert Hoge hit this on the head when he said, "Don't focus on the militancy." Focus on what appears in four of the first five paragraphs in the legislation, which is the right to vote. It's in the first five pieces of the finding, foundation of this law, that this was about gaining the right to vote every day for every citizen, every vote, even today.

Thank you.

CHAIRMAN: Thank you, Erik.

Heidi, are you on the line?

MS. WASTWEET: I am.

CHAIRMAN: Please go ahead, if you have some comments.

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MS. WASTWEET: Sure. I would like to echo everything that Mike Moran said. I think he had really great comments, and the imagery of the smoke around the bridge would be really stunning. While this movement was based in peace, it was in the face of violence. That's only half of the equation. They did pay a high price for their peaceful protest, and that's not to be ignored, that it wasn't easy.

I do like the idea of having the bridge involved in the design. I love what Erik said about focusing on the right to vote, because this is an ongoing battle, that if we just sit on our haunches now we can lose the right to vote. It's not something that's done, chapter closed, but it's ongoing. So I would like to see something that focuses on the ongoing notion that everyone has the right to vote.

And I would add to that that we have a danger of getting really word-heavy, text-heavy in these designs. So let's be economical with the text that we choose and be careful to

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incorporate it into the design.

That's all I have to say.

CHAIRMAN: Thank you, Heidi.

Is Donald Scarinci on the line?

MR. SCARINCI: Yes, I am. I don't have anything to add to all the things that have been said. I agree with much of it.

CHAIRMAN: Okay. Well, that brings us to completion of the Committee. I have just a comment or two I wanted to add. Heidi started to touch on it, and it was the idea of being careful with the use of text on the medal. We don't want to overload the medal with too much text. I've said this many times before. This should be a medal that has a nice harmony of images with text and that they should not become plaques where we recite paragraphs of some sort of quotes or some sort of lofty thoughts. There needs to be a harmony of the art with those pieces of text that really boil down to the nut, if you will, of what we're trying to express. I think we find that those are the medals that are the most

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successful, and part of that is because they are attractive and appealing to the eye. I think those are the ones that I think have resonance going into the future.

Also I wanted to just weigh in here. There are some members who've argued for this quote, against this other piece of text, and I'd like to suggest that no two items of text are mutually exclusive here. And I would encourage the artists to, as Heidi put it, be economical in what you choose to use; but I wouldn't give too much weight to arguments that we shouldn't use this or we shouldn't use that. Use those pieces of text that are appropriate for the design that is stirring you and those pieces of text that lend to the creativity and the expression of what it is you're trying to convey.

So we've got a little bit of time here. I want to give members a chance to offer some quick follow-ups or new thoughts they may have had listening to their colleagues. Is there anyone who would like to do that?

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MR. MORAN: Gary, it's Mike Moran. I will just say one thing in light of the -- I believe it was Erik who said that the voting rights challenges have still not been totally overcome. In my research on this, I took at Congresswoman Sewell's district, and it is all over the place. And it is gerrymandered in such a way that the African American vote is concentrated within her district, as opposed to spreading it around into others, so that they basically are limited in their influence. So it certainly is with us still today.

Did everybody understand that, in terms of what I was saying? That there are just more subtle ways of taking away the vote.

MR. SCARINCI: Mike, I don't know if that was a plug for my book? (Inaudible) Everything in America. It came out in 2010.

CHAIRMAN: Someone (inaudible).

MR. SCARINCI: Thank you.

CHAIRMAN: That was Donald Scarinci, for the record.

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MR. SCARINCI: Yeah.

CHAIRMAN: Is there anyone else who would like to make any follow-up comments?

MR. JANSEN: Erik Jansen here. I would just like to encourage the artists to think as broadly and spiritually as possible here, so that we don't end up with a picture of a bridge and some words wrapped around it. I don't think it takes an artist to deliver images that look like that. I would really like to see some inspiration, some creativity, some really depth and dimensionality to the symbols embodied on this. I'm really optimistic that we can make this thing more than just a picture of some people walking down the street and a bridge. Thank you.

CHAIRMAN: Thank you, Erik.

Okay. Dr. Tagger, you have been listening to our comments, and I wanted to give you an opportunity to weigh in one last time with our Committee as we've talked about themes and ideas here. Maybe there's anything that we said that may have sparked you or given you an idea. I'd

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like you to have the opportunity to follow up.

MS. TAGGER: Well, the only thing that I would say is that I think most of the comments are right on point, and in fact some of them actually mirror some of the things that I have suggested as far as inscriptions and quotes and the like. And if visually we could use some of those things, that will be fine.

The main thing that I would like to see the artists, as someone suggested. be creative with it, and if they can incorporate the major symbols or places that were important to this particular event. Indeed, the legislation calls for the recognition of the foot soldiers, which were the people themselves, and yes, they should be in the spotlight.

However, on the other side of that, the history itself kind of speaks to, as some people suggested, the architecture of the places, such as Brown Chapel AME Church, Lowndes County, Tennessee area, which sometimes gets overlooked in the story. And also the State Capitol, what

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it really symbolizes. Also, I agree with what was said, too, that this struggle is an ongoing one. It was not started in 1965. It started, as far as African Americans are concerned, long before that. It culminated into 1965 and it continues to do so. And so I'm hoping that the artists kind of help convey some of that, as well. It's going to be hard to do it all on one coin, I'm sure. But that's what their task is, is to come up with something creative.

So with that said, I'm not going to talk on and on and on about it, but I would agree with some of the suggestions that have been offered by the Committee, and again some things that I have mentioned earlier in it to make sure that the history is accurately reflected, but also to ensure that the people who made the sacrifices, which were the foot soldiers -- in addition to all the people that we do know who have participated, like Dr. King and others -- but those who are nameless and faceless, that they are the ones that we are honoring here. And so

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we want to make sure that that is clearly conveyed.

Thank you.

CHAIRMAN: Thank you, Dr. Tagger. I guess I will ask the Mint staff, are there any other matters we need to address before we move on to our next agenda item?

MS. STAFFORD: I'm just looking around the room. I don't believe so.

CHAIRMAN: Okay. Well, then, I'll thank all of the participants -- Dr. Tagger, members of the Committee, Mint staff for your contributions here. This is a very important medal, and I am very much looking forward to seeing what our artists produce later this year.

So with that, we'll move on to our next item on the agenda, and that is our discussion of concepts and themes for the 2017 Lions Club International Century of Service Commemorative Coin Program.

April Stafford, if you are prepared to present your report to the Committee, I would ask

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you to do so.

MS. STAFFORD: I am. However, since we're about 20 minutes ahead of schedule, before I begin I'd like to see if our Liaison for the Lions Clubs International Century of Service Commemorative Coin Program is on the line.

Dane LaJoye, are you with us?

MR. VASQUEZ: He will be joining us in just a moment.

MS. STAFFORD: Okay. So he is calling in now. So Gary, if you don't mind, if we could just hold on until he joins us, I think that would be best.

CHAIRMAN: Okay. Are we talking about just a minute or two here?

MS. STAFFORD: Talking about a few minutes, yes.

CHAIRMAN: Okay. All right. If I get to --

DR. TAGGER: Mr. Marks, this is Barbara Tagger again. I'm going to sign off on this end of the call, if you don't mind.

CHAIRMAN: Oh, thank you very much for your

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contributions today.

DR. TAGGER: Okay. Thank you.

MS. STAFFORD: Thank you, Dr. Tagger.

CHAIRMAN: Bye-bye.

DR. TAGGER: I appreciate it. Thank you.
You all have a nice day. Thank you.

CHAIRMAN: You, too. Thank you.

MS. STAFFORD: So Gary, I'm told that Mr.
LaJoye is calling in. So if it's okay with you,
just intermittently I'll ask if he has joined us,
to be sure we're not just waiting unnecessarily.

CHAIRMAN: That would be fine, April.

MS. STAFFORD: Okay.

CHAIRMAN: I would like to get the dialogue
going.

MS. STAFFORD: Sure.

MR. LAJOYE: I'm on the call.

MS. STAFFORD: Wonderful.

MR. LAJOYE: Thank.

MS. STAFFORD: Thank you so much. I
appreciate you calling in early.

MR. LAJOYE: Sure.

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MS. STAFFORD: Okay. So Mr. Chairman, shall I introduce the topic?

CHAIRMAN: Yes, please.

MS. STAFFORD: Okay. It is Public Law 112-181 that requires the Secretary of the Treasury to mint and issue one dollar silver coins in commemoration of the centennial of the establishment of Lions Clubs International. Founded by Chicago business leader Melvin Jones in 1917, Lions Clubs International is the world's largest service club organization whose mission it is to empower volunteers to serve their communities, meet humanitarian needs, encourage peace, and promote international understanding through Lions Clubs.

Lions Clubs International has awarded hundreds of millions of dollars to fund five unique areas of service: preserving sight, combating disability, promoting health, serving youth, and providing disaster relief. Some of the many notable works of the Lions Clubs include their involvement in the drafting of the United

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Nations Charter in 1945 and the establishment of the Sight First Program in 1990. This program has been credited with the prevention of serious vision loss in 30 million people and improved eye care for hundreds of millions more. On June 7, 2017, Lions Clubs International's over 135 million members and more than 45,000 clubs will celebrate 100 years of community service to men, women and children in need throughout the world.

Possible design elements that have been suggested by our Liaison for this program include for the obverse the Lions Clubs International founder, Melvin Jones. And it should be noted it is felt by our Liaison that if a depiction of Melvin Jones is used, that it would be necessary to identify him as Lions Clubs International founder.

Also other design elements that have been suggested for the obverse: Melvin Jones, the founder, holding the hand of a child; Melvin Jones putting a pair of glasses on a child; a doctor conducting eye surgery. And potential

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inscriptions might include the Lions Clubs International motto, which is "We serve," or the quote, "You can't get very far until you start doing something for somebody else," or "Do something for somebody else."

On the reverse, suggested design elements include the Lions Clubs International logo or perhaps the Lions Clubs International Centennial logo; a pride of lions, including a male, female, and baby cub. Potential inscriptions for the reverse might include "Strength, Courage, Fidelity, Action," or "Celebrating 100 Years of Service," or "Since 1917."

Let me go on to introduce our Liaison, and then he can answer any questions our Committee members might have. With us today is Dane LaJoye, Lions Clubs International's Division Manager of Public Relations and Communications. He is with us, and he is also joined by Melitta Cutright, Department Manager of Audio Visual and Events, also with the Lions Clubs International.

So thank you for being with us, Mr. LaJoye.

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Would you like to address the Committee?

MR. LAJOYE: Just for a moment. And thank you very much and good afternoon, everyone. What she just went through, that's the brief I had sent. Just one correction, and you may have just simply misread it. The membership is 1.4 million. I think you said 140 million, but it may have been -- may have misspoke.

Otherwise, I do feel very strongly about the Melvin Jones image on the obverse. He is revered, I must say, by Lions around the world. He died in the early 1960s. But I think the Lions and the Lions leaders around the world will fully expect to see an image or an artist's rendition, if you will, of our founder, Melvin Jones.

I had sent a picture of maybe another thing you might consider, would be like a bust shot of Mr. Jones with maybe a lion in the background of the coin, a painting that I included as an attachment to my brief that kind of showed a rendition of that type of image. But I think

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that has to be strongly considered for the obverse.

The reverse, it is what it is. In retrospect, after I hit the "Send" button on the brief, I think the Lions logo instead of the Lions Centennial logo would be the preferred logo to show, although I do still like the idea of possibility of a pride of lions on the reverse. And those recommended inscriptions for the reverse, those still stand. I would definitely stand by those. Any of those would be good.

CHAIRMAN: Okay. April, do you have anything more?

MS. STAFFORD: No, I believe that's it from our side.

CHAIRMAN: Okay. I want to thank both of you for your report to us, and we'll go on to our Committee discussion. I'd like to ask a member to begin. If you are ready to go, please identify yourself.

MR. URAM: Gary, Tom Uram here. I will lead on if you don't mind.

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CHAIRMAN: Yes, go ahead.

MR. URAM: First of all, I remember being in high school in my driver's education. My brother Mike would start out Thursday morning by saying, "The lions are going to be roaring tonight." And a 12, 13-year-old really didn't make much sense to this, but nevertheless, he was referring to his membership in the Lions Club, which was a very important part of his week, obviously. And so that was my introduction to public service.

In the meantime, not to offend our representatives, but I served as (inaudible) governor of Rotary International during its 100th anniversary, and so this medal is not only important to Lions International, but I think to the whole community, service arena of community service clubs, whether it be Lions, Rotary, and the other organizations -- Kiwanis and so forth.

Having said that, originally I wasn't too excited about a bust on the medal and so forth, but since Mr. Jones, it sounds like One of the things I think as a Committee we remember,

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and that is that the medals, particularly through an organization that has 1.35 million members, they know we'll consult to its members, but not only members in the United States, but members internationally. And I think that this point has a huge potential because of that to be an international success, and the representation should be such that it is a proud coin issued by the United States Mint, since it will have so much international appeal.

One thing, though. I really don't see using the logo. It gets back to the postcard idea. A stylized logo I think would be okay. But I don't think I would just use either of the logos. I think we could be a little bit more creative on that. Maybe if we look at the Lions' -- their symbol and their logo, if you want to call it that, maybe the artists would take one side of that, have the lion coming from left to right, and then maybe the bust or image of Mr. Jones in that area. And that would be the obverse of the coin, and then the reverse symbolizing more of

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the community service that Lions Club does throughout the world.

So I'm not a big favor of just putting a logo on. I think we can do better than that. I think that it needs to be, as I said, something that will have international appeal to their membership as well. And I also feel that a stylized logo with the bust on the obverse and then community service efforts on the reverse.

Now in 1996, of course, we did a community service for United States Community Service. We already did a commemorative, and it was pretty just straightforward. I would expect more from the artists on this than what we got in 1996. But I think that the artists have a lot to choose from here, and I think putting the lion and the logo with the bust of Mr. Jones might be a way to have a couple of things going on that would serve the coin appropriately.

That concludes my comments. Thanks, Gary.

CHAIRMAN: Thank you, Tom. Before we go on to the next member, I just wanted to mention that

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the legislation in this case, again, is very broad. It simply calls for the coin to be emblematic of the centennial of the Lions Clubs International. So I just wanted to make sure the members are aware of that.

If there's another member who is ready to lend their input, I'd ask you to please identify yourself now.

MR. BUGEJA: This is Mike Bugeja.

CHAIRMAN: Mike?

MR. BUGEJA: I don't have much to say, but I wanted to let everyone that I researched about 100 individual sites of Lions Club, local Lions Clubs around the country. And the reason why I did it is sometimes they will make a play on the official mottos. And the mottos in and of itself are text, and I realize that. But the -- the text in itself can actually inspire images.

So I found five of them that seemed to echo through many of the local chapters. One was this: "Global leader in humanitarian service," which I thought was pretty interesting.

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"Ordinary people, amazing things." "Join our pride," or "Join the pride," we've seen both. "Strength of the pride," and "Spirit of global understanding." So what I get through that, the image of the pride was always used with the lions in the background. But the global spirit of understanding or humanitarian service also shone through a lot of these local Lions Clubs.

And the reason why I went to the local Lions Clubs rather than necessarily the national office is because these, we hope, would be the folks that would be interested in such a commemorative, and the things that come through are global leader, humanitarian service, ordinary people doing amazing things. And then that actually echoes something that we in Iowa State truly embrace, and that is a motto by George Washington Carver that says, "When you do the ordinary things in life in an excellent way, the world will take notice." So that really would reverberate here. But also a spirit of global understanding.

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I think those types of mottos can inspire some really powerful images. That's all, Gary.

CHAIRMAN: Thank you, Michael.

Someone else, please?

MR. JANSEN: Erik Jansen here.

CHAIRMAN: Hi, Erik.

MR. JANSEN: Mr. Bugeja, always the scholar. And that's really wonderful, to see you synthesize the imagery and the messages that are out there. Thank you.

I wanted to hark back also to something Tom Uram mentioned, and that is trying to perhaps allocate or reserve or intentionally architect this coin. On one hand, we have the very familiar Lions logo, which inasmuch as the Lions will stand to benefit from the sales at this point, I think a piece of this needs to respect their fundraising, their mission, and to give them a product which they can use to further that, whether it's individual pride, whether it's organizational resource-gathering. So I think the logo, whether we like it or not from an

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artistic perspective, probably belongs on this thing on one side.

I also hear the organization's cry to memorialize their founder, Melvin Jones, and that probably becomes a bit of a necessary element, as well. And then the legislation calls out in particular the design is to be emblematic of the centennial of the Lions. So there are three almost prerequisite elements here: a logo, the founder, and the centennial. And I would argue those are not inconsistent one from another, and might collectively be used in an artistic framework on one side of this coin.

But I think if you were to ask anyone who would carry that logo as a member, anyone who knew or was the founder of this organization, for the reason that it's 100 years old, you'd find what maybe we could put on the other side of this coin. And that is the bigger message, the message of empowering volunteers to assist humanitarian effort and to -- and I think the word was mentioned in the brief early on -- reach

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out and help somebody else. You can't get very far until you run into the need to reach out of yourself and see that there is more in the world than yourself. And in fact, your self is such a small piece as to really be totally swamped by the need to join and help others.

So summarizing, I would say let's put the prerequisite elements, the utilitarian elements on one side of this -- perhaps a bust, certainly the logo, the respect to the centennial event, which the legislation specifically calls out -- but reserve the other side for the bigger message of empowering volunteerism, assisting in humanitarian effort, and inspiring reaching beyond oneself. Thank you.

CHAIRMAN: Thank you, Erik.

May I have another member?

MR. SCARINCI: Yeah, Gary, can I say something at this point?

CHAIRMAN: Donald, go ahead.

MR. SCARINCI: This is Donald Scarinci.
It's a perfect lead-in that Erik gave me.

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Because what I'd like to say, I'd like to address to the sponsoring organization. And what I'd like to suggest, for just one minute let's be selfish and look into ourselves as a sponsoring organization. And I think the question that you have to ask yourselves is, you've worked very hard to get to this point; you've successfully gotten the commemorative coin. You now have a choice. Your objective, and you really have to assess your objective, is it your objective to make money for your organization? Or is your objective to create a monument, and maybe you'll make money with it and maybe you won't?

And I think I've seen time and time again sponsoring organizations come in, and the classic example was the Girl Scouts. I don't know what they were doing, whether they chose a monument or not. I mean, the March of Dimes, another great example. These things sell, and these things at the end of the day, you'll get something. Your organization will incur a benefit from it one way or the other. And if your decision is that you

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want that you want to make money, what I think you have to look at is that the things that sell are pretty designs. Commemorative coins that are attractive, that are going to be collected by the broader community -- people who are not members of a Lions Club, or maybe not necessarily have any direct connection to the Lions Club. They're your market. Unless you think you can sell all of your coins to your own club members across the country, you have a broader market, if you want to address that market.

Otherwise, it's as legitimate of a goal to create a monument, and to create a commemorative coin that will last forever, of course. It will last for a thousand years. Long after we're all gone, that commemorative coin will be here. And if your objective is to create a monument, then a portrait is always a nice thing. That's something you can do. A portrait isn't going to sell, just so you know. And the marketing staff can give you a lot better information than I can about the commemorative coins in the past that

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have sold versus the commemorative coins in the past that have been a thud. More commemorative coins, it appears, recently have been a thud than have sold, baseball aside. That was a smash. It sold out in two weeks. Why? Ask yourselves why. Was it just baseball, just the topic? I don't think so. That was an amazing coin. It was creative; it was a coin that everybody had to have. People who don't even like baseball had to have that coin.

So I think all I really want to say is really to you. I mean as far as I'm concerned, I want you to have what you want. You've worked hard to get to this point. I'd really like to see you work closely with the artists and get the coin that you come back to us and say, "This is the design we recommend." Because that's the first question that we're going to ask, that we're going to be told that. This is the coin the sponsoring organization prefers. Maybe it's a few designs that you think are your finalists, but we're going to be told that. And that's

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going to weigh heavily on us.

So I think on your end at his early stage, you and your organization really need to think this through, and then maybe talk to the marketing people if your objective is monetary. And if your objective is a monument, then come up with something that your organization really wants. And let's all understand that in the beginning, and we won't spend a lot of time debating it it's a monument. And there's nothing bad about that.

But each of the two reasons for a commemorative coin are both equally as valid, and both noble. Obviously, you want to do both. But a portrait isn't going to do both.

So I'm hearing you want the portrait. Just so you know, a portrait is not going to sell. People don't buy them. And the Mint staff will give you statistics. So that's all I wanted to say.

CHAIRMAN: Thank you, Donald.

Do we have another member?

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MR. HOGE: Robert Hoge.

CHAIRMAN: Robert?

MR. HOGE: I strongly support what Erik and Donald have just been saying. I think it's important for us to realize that this is probably going to be the first of a series of fraternal charitable organizations gaining their own medals, just as the various tribes of Native peoples have gotten their Code Talkers medals. So it should be important that each one be very distinctive for its group. Otherwise, it just becomes something generic. So perhaps the idea of utilizing an image of a lion is very crucial in this respect. Perhaps a portrait combined somehow with a lion effectively might be considered attractive.

But I think we need to be very careful with these images. If we simply try to show charitable good works and benefits of the program by kids around the world, all the other charitable organizations may be thinking along the same lines when they finally get their turns,

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which I'm sure they will now that this type of legislation has come into being.

So there's a lot to think about here, and the point that Donald made about whether we want a commemoration or something that is going to sell very well, you need to think seriously about these things.

That's about it.

CHAIRMAN: Okay. Thank you, Robert. Any other member?

MS. LANNIN: Mary Lannin.

CHAIRMAN: Mary? Go ahead.

MS. LANNIN: Yeah. I want to echo exactly what Donald said about being very careful with a portrait of the founder, and also agree with what Robert said.

One of the things that I think should be important is the global reach of the Lions Club. So the good old earth stand-in for something might be appropriate on the reverse, along with a simplified version of a motto. I think the "We Serve" is clean and short enough, and it gets us

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away from the inscription part of something.
Possibly if they are insistent on having a
portrait of their founder, and they seem to have
a built-in clientele that will be buying these
commemoratives, but possibly the old (inaudible)
portrait of the founder in the foreground, with a
roaring lion in the back.

And that's all I have to say.

CHAIRMAN: Thank you, Mary.

May I have someone else?

MR. MORAN: Gary, I might be the last one
left. Mike Moran.

CHAIRMAN: No, actually you're not.

MR. VIOLA: You're not.

MR. MORAN: Okay. I want to speak more
(inaudible) on this than I do the Committee or
the artists. I think that you all are going to
be able to pretty well determine what to get for
a design. And in that regard, I want to caution
you that always, less is best. Simplify the
theme on both the obverse and the reverse. Don't
clutter it up.

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And Mary hinted just a minute ago in terms of the inscriptions. "We Serve" is beautiful. The other two are clunkers on a coin. They do not work. They take up space, and nobody's going to look at them.

Other than that, the bulk of the sales are going to go to the Lions Club representatives. You ought to make the surcharges; you've got to sell the coins. It's a dollar in terms of size. You are limited in what you can get on there, surprisingly enough. But keep it simple.

That's all I've got to say.

MR. VIOLA: Okay. This is Herman Viola, and I just want to say that I'm a new member of this Committee, and I've learned a lot just in this one discussion. But I would have to agree that the group that wants this medal should get what they want, a commemorative coin. And so I like the idea of Mary Lannin's of the logo superimposed on a globe on the back, and "We Serve." I mean, that says it all. But I love the idea of lions. I mean, I come from the

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Museum of Natural History, and you can't have enough animals on medals and coins for my taste.

CHAIRMAN: Thank you, Herman. I'm looking for either Heidi or Jeanne.

MS. WASTWEET: This is Heidi.

CHAIRMAN: Go ahead, Heidi.

MS. WASTWEET: I agree 100 percent with everything that Donald said, and he said some very important points. I would suggest that maybe a solution to try to balance all of the objectives would be to incorporate the logo and the portrait together on one side, then leave the other side for a really beautiful image of a lion that would attract people outside of the Lions Club. If you're only selling to the members of the Lions Club, you're pretty much preaching to the choir. And if they want to attract attention to the overall group and what they do, I think that would be well served by attracting people with a beautiful design. And as Mary said, the simpler the better with the text.

That's it.

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CHAIRMAN: Thank you, Heidi.

Jeanne?

MS. STEVENS-SOLLMAN: Yes, thank you, Gary.

I think all these comments are quite good, and I guess I need to remind the artists that we are working with a dollar coin, and therefore a very small field to put a lot of information in.

One of the things that was impressive to me in our conversations here was that this is such a global service. And I believe it's important for those who are not involved in Lions Club to have an opportunity to become involved in Lions Club, and how are we going to attract members except to make something extremely beautiful?

So I think about this as the lion being on a globe or in a globe or over the globe or something. We have this amazing imagery with a small text. And if it's important to have the founder on the obverse, than that's what we should do. However, I'm wondering if that's going to, as some of my colleagues have mentioned, if that's going to be a successful

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marketing device.

That's all I have to say.

CHAIRMAN: Okay, Jeanne. Thank you very much. And I guess I'll bring up the rear here. And I want to reinforce my colleagues, particularly the line of thought that Donald began. And I want to use the example of -- Donald mentioned this -- the Girl Scout coin of a few years ago. On that coin on the obverse was a portraiture of three girls, and on the back was one of their logos, a trefoil. And we've heard comments from the members, which are in my view very accurate, that those images aren't typically the ones that sell. And the experience of the Girl Scout program was that they didn't get to a point where they covered the Mint's costs. They didn't sell enough. Because beyond people who were specifically interested in Girl Scouts, the vast numismatic world did not embrace that coin, and so they did not buy it.

And so I think that just kind of lends a real-life example to what Donald and the others

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have been saying.

So I don't have a whole lot more to add other than that, but except that I think some of the ideas expressed here, and most recently from Heidi in her ideas of how to handle the portraiture if it's deemed necessary to be on there, maybe coupling that with the logo. I think at least one side of this coin needs to be something of an artistic nature that will grab people's imaginations and provide the eye appeal that will sell this coin. I really love the idea of a pride of lions. I think this is an opportunity to put an image on an American coin that really has not heretofore made its presence. I think that would be a novelty, to have lions on a United States coin, and I think it would help to sell it. Beyond the image of the lions on the logo.

So that's really all I have regarding (inaudible). If we have a member who would like to add something to this discussion, I'd ask you to identify yourself now.

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MR. URAM: Gary, Tom Uram. One added thought after listening, and that would be for the organization to remember even though the founder is important to them, and I think this has been echoed, but we're still commemorating the entire organization, and once again putting just a bust only would really be, I think, a detriment overall. So I think that was well echoed, but I just wanted to, you know, stay focused on that we're commemorating the entire organization, both its past and its future. Thanks.

CHAIRMAN: Thank you, Tom. Anyone else?

MR. HOGE: This is Robert Hoge.

CHAIRMAN: Go ahead, Robert.

MR. HOGE: I think that just by utilizing the lion in one manner or another is making a very international gesture. We do remember that the lions are not found in the Western Hemisphere today -- you know, in zoos and things like that. So that's sort of reaching out to the world, as it were. Thanks.

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CHAIRMAN: Okay. Thank you. Anyone else? Okay. I'll address the Mint staff. Are there any other subjects that we need to -- well, actually, let's go back to our Liaison. Sir, having listened to the members in our discussion, is there anything that you would like to address us about?

MR. LAJOYE: Well, and I want to thank all the Committee members for their comments. And I have to say I agree with almost -- well, with every one of you, even though some of you disagree with one another. I think disagreement is healthy, especially in the creative process. I do like all of your ideas in terms of if we're going to use any element of the founder, then maybe we combine that with something else, so it's not just a bust or just a portrait of Melvin on the obverse. If we can somehow -- with Melvin, that would be great.

I also like all of your ideas of combining, for example, a globe with our Lions logo. All of those ideas are wonderful. I'm a very creative

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person. I would love to see a beautiful design. You talked about do we want to sell or do we want to monument, and I guess I was a little torn. I'd have to say if I could do both, that would be great. But I do appreciate the creative process, and I do like a nice design.

The only thing I would add -- and I'm big on the lion the animal, I think that would be a great idea -- I think we need to be careful with the word "pride," because our current International president, his theme is "Strengthen the pride." And we discovered the hard way that the word "pride" doesn't translate except in English. A pride of lions is not a pride of lions in French and German and Japanese and Chinese, et cetera. It has a different meaning.

And then the only other comment I would make, I really like Michael's suggestions of the global spirit of humanitarian service, the humanitarian leader of global service, et cetera, with one exception, "Ordinary people, amazing things." It's a great catch phrase, but that is

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used exclusively by our Lions in the United Kingdom. So I'd probably want to stay away from that. But anything else in terms of "A global leader in humanitarian service" I think would be wonderful.

CHAIRMAN: Okay. Thank you very much.

I will look to the Mint staff now, and if there's anything else you would like to bring to our attention?

MS. STAFFORD: I don't believe so, no, Gary.

CHAIRMAN: Okay. Then before we adjourn the meeting today, I wanted to address all of you on the Mint staff and on the Committee not as colleagues, but as friends. This is very likely my last meeting as your Chairman. My service will continue for a bit as a member, but my term as Chair expires in May, and I just wanted to -- there'll be plenty of time for exchanges on all of this as I depart the Committee later this year, but I just wanted to make the Committee aware that this very likely is my last meeting to lead on. And I wanted just to say that it has

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just been one of those pinnacle experiences in my life, the honor of serving you. To have served the United States Mint, the Treasury Department, and our country in this past year as your Chair is something that I will always hold dear in my heart. And I call each of you my friends, and I know that that will continue as I leave the Committee later this year. I just wanted to make you aware of my status and my changing status as we go forward.

UNIDENTIFIED SPEAKER: Thank you, Gary.

UNIDENTIFIED SPEAKER 2: Thank you, Gary.

CHAIRMAN: If there any other comments before we leave, I'll entertain those now.

(Pause)

CHAIRMAN: Okay. I want to thank everyone for your participation today. I think we had a lot of great ideas here. I'm anticipating the review of the designs that result, and I will look forward to seeing all of you at those meetings later this year.

And with that, we are adjourned. Thank you

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very much.

UNIDENTIFIED SPEAKERS: Thank you, Gary.

(Meeting adjourned.)

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CERTIFICATE OF NOTARY PUBLIC

I, Nate Riveness, the officer before whom the foregoing deposition was taken, do hereby certify that the witness whose testimony appears in the foregoing deposition was duly sworn by me; that the testimony of said witness was recorded by me and thereafter reduced to typewriting under my direction; that said deposition is a true record of the testimony given by said witness; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this deposition was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

NEVE RIVENESS

Notary Public in and for the

STATE

My commission expires:

Notary Registration No.:

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I, Linda O'Brien, hereby certify that I am not the Court Reporter who reported the following proceeding and that I have typed the transcript of this proceeding using the Court Reporter's notes and recordings. The foregoing/attached transcript is a true, correct, and complete transcription of said proceeding.

Date: April 14, 2015

Linda O'Brien

Transcriptionist