

1  
2 CCAC Public Meeting  
3  
4  
5

6 Moderated by Jennifer Warren

7 Tuesday, September 24, 2024

8 1:00 p.m.  
9

10 Remote Proceeding

11 Department of the Treasury

12 U.S. Mint

13 801 9th Street, Northwest

14 Washington, D.C. 20220

15 jennifer.warren@usmint.treas.gov

16 (202) 360-3154  
17

18 Reported by: Jean Townsend  
19

20 Job No. CS 6845148  
21

## A P P E A R A N C E S

## List of Attendees:

Arthur Bernstein, Representing the General Public

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

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

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

John Saunders, Recommended by the House Minority  
Leader

Michael Moran, Recommended by the Senate Majority  
Leader

Donald Scarinci, recommended by the Senate Minority  
Leader

Sam Gelberd, the member Specially Qualified in  
Numismatics

Kellen Hoard, Representing the General Public

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

April Stafford, Chief, Office of Design Management

## A P P E A R A N C E S

List of Attendees (Cont.):

Megan Sullivan, Senior Design Specialist

Roger Vasquez, Senior Design Manager

Boneza Hanchock, Design Manager

Sukrita Baijal, Design Manager

Joseph Menna, Chief Engraver

Michael Costello, Manager of Design and Engraving

Jennifer Warren, Director of Legislative and

Intergovernmental Affairs and Liaison to the CCAC

Greg Weinman, Senior Legal Counsel and Counsel to  
the CCAC

James Kennedy, Legal Counsel

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

Mike Unser, Founder and Editor of CoinNews

Paul Gilkes, Senior Editor Coin World

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 Mamie  
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 medals 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 SIOUXS 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 too 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 Seminole  
13 Medal was an influence on this one. The Seminole  
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 no extensive comments on  
14 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 medal. 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 all 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 medals 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.)

11

12

13

14

15

16

17

18

19

20

21

1 State of Maryland, to wit:

2  
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

<b>1</b>	<b>25</b> 13:7	62:19	<b>adjourn</b> 81:15
<b>1.2</b> 41:11	<b>2:23</b> 82:10	<b>accurately</b>	81:20
<b>10</b> 71:16	<b>3</b>	69:21	<b>adjourned</b> 82:9
<b>106-554</b> 15:20	<b>31</b> 15:16	<b>achieve</b> 14:9	<b>administrative</b>
<b>110-420</b> 14:14	<b>360-3154</b> 1:16	65:21 78:2	59:10
<b>15</b> 7:1	<b>5</b>	<b>act</b> 14:21 15:9	<b>admit</b> 76:7
<b>15th</b> 11:19	<b>50</b> 41:10 43:11	17:10 22:6	<b>adopt</b> 46:7
81:12	<b>50s</b> 77:9	34:11	80:8
<b>16</b> 7:2	<b>6</b>	<b>acting</b> 51:18	<b>adopted</b> 36:5
<b>16th</b> 11:19	<b>6845148</b> 1:20	53:12	37:2
81:13	<b>6:00</b> 34:15	<b>action</b> 83:14	<b>adopting</b> 27:1
<b>17807</b> 83:17	<b>8</b>	<b>acts</b> 18:8	35:12
<b>1930s</b> 42:1	<b>8</b> 83:21	<b>actual</b> 23:6	<b>adoptive</b> 42:13
<b>1947</b> 77:5	<b>801</b> 1:13	<b>actually</b> 24:18	49:6
<b>1952</b> 77:1	<b>9</b>	24:20 30:1	<b>adult</b> 49:17
<b>1954</b> 77:5	<b>90</b> 75:1	38:16 53:11	<b>advanced</b> 77:2
<b>1:00</b> 1:8 4:5	<b>9999</b> 43:11	64:7	77:3
<b>2</b>	<b>9th</b> 1:13	<b>adapt</b> 42:4	<b>advisory</b> 4:4
<b>20</b> 55:3	<b>a</b>	<b>add</b> 20:17	63:15
<b>2001</b> 15:19	<b>ability</b> 42:3	23:10 29:19	<b>aesthetic</b> 37:12
<b>2008</b> 14:21	<b>able</b> 39:15,19	60:9	<b>aesthetically</b>
17:10	47:15 62:8	<b>addition</b> 15:14	34:13 67:10
<b>2013</b> 13:9	68:11 71:18	20:18 24:14	<b>aesthetics</b>
<b>202</b> 1:16	72:5,8	27:9,14 43:13	63:13
<b>20220</b> 1:14	<b>absolutely</b> 22:9	44:16	<b>affairs</b> 3:10,14
<b>2024</b> 1:7 4:5	47:19 73:1,3	<b>additional</b> 25:3	3:15 9:14 10:5
7:2 11:20	79:3,9	36:10 61:1	10:6
83:16	<b>abstaining</b>	<b>additionally</b>	<b>afternoon</b> 4:2
<b>2025</b> 7:6,14	80:17	7:13	7:19 53:17
40:10,21 43:9	<b>accept</b> 34:2,7	<b>address</b> 24:16	<b>agenda</b> 6:20
43:15 47:17	<b>access</b> 51:14	32:10 50:18	<b>ago</b> 13:1 46:4
83:21	<b>accomplished</b>	52:2 68:16	<b>agree</b> 22:21
<b>232</b> 60:13	42:10	74:16	28:9 32:2
61:10	<b>accuracy</b> 16:7	<b>addressed</b>	<b>agreed</b> 58:15
<b>24</b> 1:7 41:10	38:4 59:19	11:13 51:1	<b>agreement</b>
<b>24th</b> 4:4 83:15		61:9	33:19 57:4
		<b>adequately</b>	58:5 71:14
		44:17	

<b>ahead</b> 16:19 18:18 22:17 31:4 36:14 39:21 57:19 <b>airplane</b> 73:11 73:12 <b>alfen</b> 2:19 4:2 4:18,21 5:3,10 5:18,21 6:4,9 6:15,20 8:3,12 8:15,18,21 9:3 9:6,9,13,17 10:3,8 12:2,6,8 12:14,17 16:15 18:19 21:15 22:14,17 23:11 23:17 24:9 25:7,19 26:16 27:6,11,16,21 28:3,5,7,18 29:5,9,16 30:6 30:21 31:4,8 31:12 32:2,6 32:15,20 33:4 33:19 34:6 35:6,18,20 36:2,14,20 37:7,13 38:5,8 38:19 39:6,11 45:17 47:12,20 50:6 53:7 57:19 60:21 61:13,18,20 62:1,12 63:16 64:13,20 66:8 66:13 67:6 69:12 72:15 74:14 76:2,16	78:4,9,12 79:12,19 80:2 80:5,16,19 81:18,21 82:8 <b>aligning</b> 55:12 <b>allied</b> 13:15 <b>allowed</b> 42:7 <b>alongside</b> 51:15 <b>alternative</b> 51:13 <b>amazing</b> 59:17 78:17 <b>amendment</b> 34:3,7 <b>america</b> 23:4 33:12 42:2 43:10 45:1 65:10 <b>america's</b> 51:19 <b>american</b> 2:7 5:1 10:17 13:2 13:4 14:1 15:4 15:10,17 16:9 40:20 41:7 45:1 51:4,7,12 52:9,13 54:20 54:20 55:9,9 55:10 56:3,15 64:10,11 66:1 <b>americans</b> 15:7 51:16 <b>americas</b> 11:1 44:1 48:19 <b>amount</b> 34:18 <b>analysis</b> 54:13	<b>analyze</b> 58:19 <b>analyzing</b> 62:18 <b>anchor</b> 20:19 <b>angle</b> 21:5 <b>annelisa</b> 6:11 <b>announce</b> 4:9 <b>announced</b> 7:7 81:10 <b>annual</b> 47:1 56:15 <b>anonymize</b> 77:15 <b>anonymous</b> 77:7 <b>answer</b> 20:7 79:7 <b>answered</b> 79:9 <b>answering</b> 45:6 48:14 <b>answers</b> 72:10 <b>anthropology</b> 10:17,18 16:8 <b>apologies</b> 48:8 <b>apologize</b> 47:6 75:21 <b>appeal</b> 55:2 68:6 71:3 <b>appear</b> 36:7 <b>appeared</b> 83:5 <b>appears</b> 21:21 <b>applies</b> 71:21 <b>appreciate</b> 61:5 72:13 <b>approached</b> 54:3,5 <b>approaching</b> 55:13	<b>appropriate</b> 44:10 50:11 58:1 <b>appropriately</b> 45:5 48:12 <b>appropriaten...</b> 38:4 59:19 62:19 <b>approval</b> 6:21 11:17 35:16 79:21 <b>approve</b> 12:3 24:6 31:20 46:4 69:4 <b>approved</b> 12:19 <b>april</b> 2:21 8:9 14:15,18 19:12 19:12 21:3,14 22:19 25:12 40:13,15 45:12 45:20 47:16 50:7 58:1,14 62:5 63:17 70:5 79:1 <b>areas</b> 55:17 <b>argument</b> 31:6 32:16 33:1,4 <b>armed</b> 13:5 15:4 <b>art</b> 7:6,14 10:20 14:1,1 21:15 24:1,9 24:13 33:21 34:14 35:2,7 40:11,19,20 41:9,13 44:20 48:10 51:4,4
---	---	--	--

51:12 52:9 53:3,3 54:6,10 55:14 57:6,6 57:11 58:3 64:10 73:8,9 76:4,17 79:15 82:1 <b>art's</b> 80:3 <b>arthur</b> 2:3 4:15 12:5 21:17 24:3 31:18 34:1,16 76:6 81:19 <b>articles</b> 65:12 <b>articulate</b> 59:3 75:13 <b>artist</b> 21:5 41:6 <b>artistic</b> 52:20 58:4 65:21 <b>artists</b> 59:4,7 <b>arts</b> 2:9 5:5 17:13 47:18 <b>aside</b> 44:17 59:20 <b>asked</b> 79:8 <b>aspirations</b> 41:21 <b>assets</b> 51:9 <b>assignment</b> 45:6 48:14 59:3 <b>associate</b> 53:12 53:13 <b>assurance</b> 52:18 <b>attend</b> 47:15 <b>attendance</b> 8:7 16:11	<b>attendees</b> 2:2 3:2 <b>attending</b> 6:14 81:9 <b>attention</b> 24:18 <b>attorney</b> 9:21 <b>audiences</b> 42:4 56:11 <b>august</b> 47:1 <b>authenticity</b> 69:1 <b>authority</b> 40:12 <b>authorization</b> 59:1 <b>authorized</b> 14:13 <b>available</b> 15:15 38:3 45:10 48:16 69:8 <b>awarded</b> 15:18 47:8 <b>aware</b> 7:17 11:11 49:21 50:1 <b>aye</b> 12:10,11,12 35:16,17,18 80:12,13,14 82:4,5,6 <b>ayes</b> 12:13 35:19 80:15 82:7	45:15 60:6 75:11 <b>background</b> 14:20 18:2 19:14,16,20 20:15 36:17 40:17 69:17 76:9 <b>baijal</b> 3:6 9:4,5 <b>base</b> 55:5 <b>based</b> 22:19,20 26:3,7 34:13 39:4 <b>basic</b> 42:12 <b>batman</b> 60:6 <b>beautiful</b> 23:4 25:17 33:12 <b>began</b> 50:8 <b>beginning</b> 54:7 <b>behalf</b> 54:21 56:18 60:2 <b>believe</b> 6:9,18 28:10 29:12 32:10 36:3 37:7,17 38:6 67:16 69:20 77:14 <b>beloved</b> 43:1 <b>benefiting</b> 54:17 <b>bernstein</b> 2:3 4:15,17 6:19 12:5,5,11 21:17,18 22:13 24:1,3,3 29:1,8 31:17,18 32:4 34:1,1,16,17 35:17 76:4,6,6	79:16,20 80:13 81:19,19 82:5 <b>best</b> 51:19 65:20,21,21 66:3 <b>bestowing</b> 42:8 <b>better</b> 33:2 42:17 <b>beyond</b> 42:9 <b>biden</b> 21:20 <b>bit</b> 25:4 48:9 56:20 66:20 70:13 <b>blossom</b> 42:8 <b>blueprint</b> 60:5 <b>board</b> 10:1 <b>boneza</b> 3:5 9:1 9:3 <b>books</b> 68:6 <b>born</b> 71:17 74:5 <b>bottom</b> 22:2 34:19 <b>boundaries</b> 52:11 <b>brand</b> 57:4,11 57:12,16 77:20 <b>branding</b> 52:4 52:5 53:19 54:2 <b>break</b> 40:1,5 <b>brendan</b> 3:14 10:4 <b>bring</b> 51:20 56:12 63:1,4 67:12,19 <b>bringing</b> 59:8 59:15
	<b>b</b>		
	<b>back</b> 16:18 17:16 18:18 21:9,11 28:16 30:4 36:16		

<b>broader</b> 42:1 55:2 60:8 <b>bronze</b> 15:14 <b>brothers</b> 11:2 40:21 43:17,20 48:20 54:4 71:15 <b>brought</b> 17:21 36:18 <b>brule</b> 7:3 10:13 10:15 13:10,14 14:12 16:3 17:8,9 19:6 24:19 46:14 63:7 <b>business</b> 11:16 40:9 <b>butter</b> 52:14 56:1 <b>button</b> 22:1 <b>buy</b> 72:6 76:15	<b>capabilities</b> 49:21 <b>capacity</b> 70:14 <b>capitol</b> 13:3 44:12 <b>capozzola</b> 2:6 4:21 5:2 24:10 24:12,13 50:9 50:16,17 61:3 61:4 64:5,6 <b>cards</b> 68:7 <b>careful</b> 55:12 59:13 <b>carefully</b> 60:19 <b>carries</b> 80:20 82:9 <b>carry</b> 20:20 21:5 <b>cars</b> 56:3 <b>case</b> 21:21 32:11 72:2 <b>ccac</b> 1:2 2:20 3:10,12 6:17 7:13,16 9:15 9:19 11:17 18:8 43:19 50:18 51:21 53:5 59:10 62:6 65:4,15 65:16 <b>cede</b> 64:8 <b>celebrate</b> 40:19 <b>celebrating</b> 13:21 <b>center</b> 27:3 28:13 35:15 36:9	<b>centered</b> 34:5 <b>central</b> 38:17 <b>ceremony</b> 13:2 13:11 46:20 <b>certain</b> 56:21 <b>certainly</b> 11:4 16:17 19:1 22:6 23:12 31:9 32:9 37:13 39:13 40:1,6 46:10 58:7 62:21 <b>certificates</b> 68:21 <b>certify</b> 83:4,9 83:12 <b>cetera</b> 56:16 74:12,12 <b>cfa</b> 18:6,12 22:20 24:17 26:3 27:2 30:17 <b>cfa's</b> 25:12 <b>chairman</b> 10:15 13:17 15:1 16:2 18:18 25:10 31:2,17 34:2 36:12 37:5,17 37:20 45:16 50:5,17 61:3 62:11 64:7,18 72:19 74:18 79:17 <b>chairperson</b> 2:20 6:17 <b>chance</b> 62:9 68:19	<b>change</b> 70:7 77:11 <b>changes</b> 70:11 <b>changing</b> 42:4 <b>chapter</b> 14:2 60:17 <b>character</b> 41:7 41:7,14 44:10 44:21,21 45:5 48:13 60:4 72:6 <b>character's</b> 42:3 75:2 <b>characters</b> 14:3 41:16 <b>check</b> 16:18 <b>chest</b> 42:18 <b>chevrolet</b> 77:2 77:3 <b>chevy</b> 77:9 <b>chief</b> 2:21 3:7 8:9 9:7,18 20:17 37:11 41:3,18 45:9 48:21 <b>choose</b> 62:8 65:15 <b>chris</b> 24:12 25:8 50:12,14 50:17 53:8 61:4 <b>christopher</b> 2:6 4:21 24:10 50:9 64:4 <b>circle</b> 22:2 34:20 <b>circles</b> 25:1
<b>c</b>			
<b>c</b> 2:1 3:1 4:1 10:16 <b>call</b> 4:3,14 30:5 53:15 <b>called</b> 8:8 <b>camera</b> 29:2 <b>candidate</b> 7:3,5 7:9 13:12,20 14:11,16,16 15:21 16:6,20 16:21 17:7 18:12 47:17 49:2 58:16 60:7 62:6 80:9			

<b>circular</b> 18:3 24:18 25:13 36:17 38:11	14:13,21 15:4 15:6,11,12,17 17:2,5 19:6 27:10,15 46:15	<b>collaborations</b> 53:1	24:13 25:12 26:20 27:13
<b>circulated</b> 68:12	63:8	<b>collectibility</b> 70:18	28:9 29:15,19 33:5 35:8 39:9
<b>cited</b> 15:1	<b>cody</b> 10:14	<b>collectibles</b> 68:1,8	39:17,20 46:1 46:11 47:13
<b>citizens</b> 4:3	16:2,10 18:13	<b>collecting</b> 56:14	50:9,15,18 53:9 61:1,14
<b>clad</b> 40:19 41:11,15 49:3 67:17 71:11,16 72:3,3,4,5	30:2 38:2 39:15 45:13 46:13	<b>collective</b> 19:18	63:18 64:2,8 66:5,6,12 67:5 72:18 74:10,13 76:18 77:18 78:6,15 79:4 79:13
<b>clarification</b> 72:14	<b>coherently</b> 51:1	<b>collectors</b> 67:20 68:6,13 71:4,4	<b>commercial</b> 54:15
<b>clarifications</b> 36:11	<b>coin</b> 3:17 7:6 7:21 8:1 23:5,6 25:17 40:11 43:8,13 45:7 46:18,21 48:10 48:15 49:12 57:7,14 58:17 60:11 62:16 67:16 69:8 70:10 71:2,4,5 71:6	<b>combined</b> 41:20	<b>commission</b> 17:12 83:20
<b>clarify</b> 31:19 32:17 69:14		<b>come</b> 16:18 20:5 60:6 62:16	<b>committee</b> 4:4 4:13 11:7,17 17:11 19:5 22:15 29:20,21 39:18 40:5 48:17 59:6 60:6 63:2,7 64:1 69:16 76:11 78:6
<b>clark</b> 42:7 43:5 49:6,16,20 50:2 66:19,19 67:3 75:11		<b>comes</b> 23:13 33:12 68:10	
<b>classic</b> 74:20		<b>comic</b> 7:6,14 10:20 14:1 40:10,10,19 41:9,13 44:20 47:17 48:10 51:4,12,14 53:3 54:5,10 55:14 68:6 71:4	
<b>clear</b> 16:3		<b>comics</b> 14:5 55:16 64:10	
<b>clearer</b> 29:1	<b>coinage</b> 4:3 60:13	<b>commend</b> 76:19	<b>committees</b> 63:15
<b>clearly</b> 59:4 77:9	<b>coincidentally</b> 42:19	<b>comment</b> 25:11 38:9,11 58:2	<b>communicate</b> 19:18
<b>click</b> 17:16	<b>coinnews</b> 3:16	<b>comments</b> 11:21 19:2 21:1 22:15 23:15,20 24:5	<b>communicated</b> 69:21
<b>clip</b> 57:6	<b>coins</b> 33:12 40:18 41:1,10 46:18 51:5 58:11 69:18 76:15		<b>communicati...</b> 15:8
<b>close</b> 71:5			<b>companies</b> 55:13
<b>closely</b> 43:16 58:18			
<b>closer</b> 28:20 35:15			
<b>clouds</b> 73:14 75:11	<b>collaborating</b> 51:8		
<b>coas</b> 68:21 72:1	<b>collaboration</b> 51:18		
<b>code</b> 7:4 10:13 13:4,14 14:12			



<b>company</b> 51:10 52:21 54:6 <b>compass</b> 42:11 <b>compassion</b> 43:6 <b>competition</b> 52:6 54:2 <b>completely</b> 14:2 57:9 <b>completes</b> 25:1 <b>compliant</b> 57:1 <b>composition</b> 16:5 <b>comprehensi...</b> 51:2 <b>concept</b> 49:15 76:12 <b>concerns</b> 44:9 50:10,12 59:19 <b>concluded</b> 81:1 82:10 <b>concludes</b> 50:4 <b>concur</b> 22:8,9 <b>conference</b> 4:7 <b>confirm</b> 8:6 <b>congested</b> 29:15 <b>congratulate</b> 81:3 <b>congress</b> 17:10 34:11 65:19 <b>congressional</b> 7:4,10 10:14 13:8,13 14:12 14:17 15:2,19 16:13 19:7 33:14 58:11	<b>connect</b> 41:6 <b>connecting</b> 18:8 <b>connection</b> 44:21 <b>consensus</b> 27:4 <b>consider</b> 14:10 40:9 <b>consideration</b> 17:14 23:18 44:9 59:9 63:21 78:19 <b>considered</b> 53:4 63:14 <b>considering</b> 16:1 59:7 <b>consistency</b> 27:2 <b>consistent</b> 22:21 28:10 30:16 33:17 57:4 <b>constrained</b> 52:19 56:20 58:4,12 59:8 <b>constraining</b> 57:3 <b>constraints</b> 53:21 <b>consultation</b> 16:1 <b>consumer</b> 10:21 40:21 43:21 48:18 <b>cont</b> 3:2 <b>contemplate</b> 50:1	<b>context</b> 42:1 <b>continue</b> 28:11 <b>contributions</b> 13:14 <b>conversations</b> 54:8,11 <b>convey</b> 44:20 <b>conveying</b> 64:11 <b>core</b> 56:15 <b>corporate</b> 51:15 <b>corporations</b> 52:6 <b>correct</b> 32:2,4 32:13,20 58:15 69:20 70:19 <b>costello</b> 3:8 9:10,12 <b>costing</b> 72:8 <b>counsel</b> 3:11,11 3:13 9:18,19 83:8,12 <b>country</b> 42:16 <b>county</b> 83:4 <b>courage</b> 43:5 <b>course</b> 45:9 48:20 58:9 60:12 81:8 <b>crash</b> 73:13,16 <b>create</b> 44:19 54:18,19 55:1 60:15 <b>created</b> 20:10 <b>creation</b> 41:20 <b>creative</b> 51:9 52:13,19 56:17 56:18	<b>creativity</b> 53:21 <b>creator</b> 51:19 <b>creators</b> 52:12 <b>crest</b> 42:18 76:9 <b>cs</b> 1:20 <b>cultural</b> 14:7 42:1 <b>culture</b> 41:8 43:2 45:1 55:9 64:12 <b>cultures</b> 38:14 <b>curator</b> 2:20 6:16 <b>curious</b> 68:16 <b>customer</b> 55:2 55:4 <b>cutting</b> 28:19 <b>cycle</b> 62:15
			<b>d</b>
			<b>d</b> 4:1 <b>d.c.</b> 1:14 81:14 <b>dakota</b> 47:7 <b>date</b> 15:16 39:19 43:9 71:2 <b>day</b> 13:9 74:1 83:15 <b>dc</b> 41:2,16 43:17 <b>deal</b> 14:5 56:8 <b>debate</b> 65:14 <b>debated</b> 65:11 <b>decade</b> 13:1 <b>decades</b> 42:5

<b>decency</b> 42:12	<b>depicts</b> 17:1	63:4,12,14	<b>directly</b> 29:2
<b>decide</b> 65:5	74:2	64:9 65:6,6	51:8
<b>deciding</b> 36:18	<b>deputy</b> 9:18	66:3 67:9 69:3	<b>director</b> 3:9
<b>decision</b> 21:4	<b>design</b> 2:21 3:3	71:2 74:8	9:13 53:13,13
30:12 65:3,4	3:4,5,6,8 8:9	75:15 76:19	<b>directs</b> 65:19
65:10	8:13,16,18 9:1	79:21 80:9	<b>disclosure</b> 74:3
<b>declining</b> 55:5	9:4,10 14:16	<b>destiny</b> 42:14	<b>discovery</b> 11:2
<b>dedication</b> 13:4	16:4,21 17:1,7	50:3	40:21 43:17,20
15:3	18:9 20:3,4,19	<b>detail</b> 18:5	48:20
<b>deemed</b> 56:3	20:20 21:4,13	<b>detracts</b> 38:16	<b>discretion</b> 18:6
<b>deep</b> 20:10	26:10 30:19	<b>develop</b> 60:11	<b>discuss</b> 26:11
49:17	37:12 38:11,14	<b>developed</b> 16:1	48:5
<b>defer</b> 53:12	43:18 45:3	50:21 52:16	<b>discussed</b> 7:11
57:21 58:14	48:1,4,11 49:5	<b>developing</b>	68:20 77:14
<b>definition</b>	58:2 62:6,14	20:11 58:16	<b>discussion</b> 7:2
52:10	63:9 65:21	<b>development</b>	7:5 19:8 31:9
<b>degree</b> 52:21	66:5 67:12	20:3 43:18	32:8 33:6 35:8
<b>deliberate</b> 21:4	77:2,3 81:5	45:4 48:11	36:21 39:1,16
<b>delimeter</b>	<b>designated</b>	62:14	65:8 76:21
34:14 35:4	52:8	<b>diagonal</b> 20:20	80:5,21
<b>delimiter</b> 21:20	<b>designed</b> 41:3	21:7 26:8	<b>distance</b> 49:19
21:21 22:4,6	41:5 56:9	<b>diagonally</b> 21:9	<b>diverse</b> 55:2
24:7 26:11	<b>designers</b> 18:7	<b>different</b> 17:15	56:11
27:3 28:12	<b>designs</b> 7:3,5,9	66:20 67:15	<b>doctor</b> 39:5
34:4 35:14	13:12,20 14:11	68:10 69:6	<b>documents</b>
36:8 46:9	14:17 15:21	73:10 75:2	11:21
<b>delivered</b> 17:6	16:6,20 17:12	<b>differently</b>	<b>doing</b> 54:16
<b>department</b>	18:12 19:5	75:2	55:15 67:16
1:11 10:18	20:11 26:6,14	<b>difficulty</b> 28:1	<b>donald</b> 2:14
<b>depend</b> 56:6	26:21 31:20	<b>dimensional</b>	5:18 27:12
<b>depict</b> 41:6	32:5 36:5	75:10,19	64:21 66:8
49:4 52:8 53:3	41:14 44:4,6,8	<b>dimensionally</b>	<b>dozen</b> 13:1
<b>depicted</b> 52:15	44:19 45:2,8	75:15,20	<b>dr</b> 2:4,6 4:2,18
<b>depicting</b> 51:9	46:5,5 47:17	<b>directed</b> 32:11	4:18,21,21 5:3
64:10	48:9 49:2,13	<b>direction</b> 16:4	5:10,18,21 6:4
<b>depiction</b> 43:3	49:16 57:5,9	27:1 51:7	6:9,20 8:3,12
44:10	58:16 59:21	<b>directions</b>	8:15,18,21 9:3
	60:7 62:20	38:13	9:6,9,13,17

10:3,8,16 12:2 12:6,8,14,17 16:7,11,15 18:19 21:15 22:14,17 23:11 23:17 24:9,10 25:7,9,19 26:16 27:6,11 27:16,21 28:3 28:5,7,18 29:5 29:9,16 30:6 30:21 31:4,8 31:12 32:2,6 32:15,20 33:4 33:19 34:6 35:6,18,20 36:2,14,20 37:5,7,13,16 37:17,18,19,21 38:3,5,7,8,8,10 38:19,19 39:6 39:11,14 45:17 47:12,20 50:6 50:9 53:7 57:19 60:21 61:13,18,20 62:1,12 63:16 64:4,13,20 66:8,13 67:6 69:12 72:15,17 74:14,19 76:2 76:16 78:4,9 78:12 79:12,19 80:2,5,16,19 81:18,21 82:8 <b>draft</b> 44:8 <b>drafts</b> 44:16	<b>dreaming</b> 75:7 <b>dropped</b> 18:15 <b>duality</b> 49:14 <b>due</b> 44:9 <b>duly</b> 83:7 <b>duplicate</b> 15:11 <b>duplicates</b> 15:14 <b>dynamic</b> 29:13 <b>e</b> <b>e</b> 2:1,1 3:1,1 4:1,1 43:11 <b>eagle</b> 17:3 <b>eagles</b> 56:15 <b>earlier</b> 22:20 24:7 26:7 45:18 76:21 <b>early</b> 77:9 <b>earth</b> 42:6 <b>echo</b> 59:10 <b>edition</b> 67:21 68:3 <b>editor</b> 3:16,17 7:20 8:1 <b>effectively</b> 72:8 <b>efficiently</b> 72:9 <b>effort</b> 19:18,19 40:20 45:4 48:11 53:3 55:1,7 <b>efforts</b> 47:10 59:17 <b>either</b> 33:16 37:2 <b>el</b> 42:18 <b>element</b> 18:3,8 18:9 24:18	25:13 <b>elements</b> 16:4 17:8 44:12 <b>elkhorn</b> 46:15 <b>emancipation</b> 13:3 <b>emerged</b> 45:3 48:11 <b>emmett</b> 7:9 <b>encounter</b> 61:7 <b>ended</b> 59:21 <b>enduring</b> 42:2 <b>engaged</b> 56:14 <b>engagement</b> 71:19 <b>engaging</b> 58:9 <b>engraver</b> 3:7 9:7 20:18 37:11 41:3,18 45:9 48:21 <b>engraving</b> 3:8 9:11 <b>enhanced</b> 68:11 <b>ensuring</b> 63:12 <b>enter</b> 58:6 <b>entertain</b> 81:15 <b>entirely</b> 13:20 <b>entities</b> 52:17 53:1 <b>environment</b> 74:19 <b>essentially</b> 74:12 <b>established</b> 62:14 <b>et</b> 56:16 74:12 74:12	<b>evans</b> 8:18 <b>event</b> 59:6 <b>everybody</b> 53:17 71:9 73:9 <b>everything's</b> 66:17 <b>exactly</b> 34:15 35:1 71:10 <b>examination</b> 83:9 <b>examined</b> 83:8 <b>example</b> 44:11 <b>except</b> 29:14 33:2 <b>exception</b> 66:18 <b>exciting</b> 59:12 60:20 <b>excuse</b> 45:11 <b>expect</b> 52:15 <b>experiences</b> 41:21 <b>expert</b> 37:21 <b>expires</b> 83:20 <b>explains</b> 73:16 <b>explore</b> 49:14 69:5 <b>explored</b> 68:9 <b>explores</b> 43:4 <b>express</b> 74:8 <b>extensive</b> 24:13 <b>extent</b> 33:3 <b>external</b> 62:17 <b>eyes</b> 77:12
---	---	--	---

<b>f</b>	<b>feeling</b> 75:7	30:13,13,15,19	<b>friendly</b> 34:3,7
<b>face</b> 67:1	<b>fellow</b> 51:21	31:6,14,15,21	<b>front</b> 21:11
<b>facing</b> 29:2	<b>felt</b> 42:15	32:12,12,19	<b>fuels</b> 49:7
<b>fact</b> 42:20 70:2	<b>figure</b> 21:8	33:10,11 35:4	<b>fulfill</b> 50:3
75:1 77:16	<b>figures</b> 38:17	35:13,13 36:7	<b>full</b> 33:3 74:3
<b>factor</b> 33:18	<b>finally</b> 10:9	46:8	<b>fuller</b> 2:4 4:18
57:3	52:18	<b>fonts</b> 17:15	4:20 12:7,7,12
<b>fair</b> 33:4	<b>find</b> 24:17 52:4	22:21 26:2	25:9,10,11
<b>familiar</b> 14:4	55:8 76:12	28:10	31:2,3,5,11
51:16	<b>fine</b> 17:13 27:9	<b>forces</b> 13:5	32:14 36:12,13
<b>family</b> 49:4	39:5 43:11	<b>foreground</b>	36:16 39:3,3
<b>fan</b> 74:4 76:7	<b>finish</b> 41:12	19:14 20:14	72:17,19 74:19
<b>fans</b> 71:16	69:19 70:10	<b>form</b> 14:1	80:4,4,14
<b>fantastic</b> 10:3	<b>finished</b> 46:3	40:20 51:4	81:17 82:3,3,6
<b>far</b> 19:20 36:21	<b>finishes</b> 67:15	52:9 53:4	<b>fully</b> 63:14
67:14 69:10	68:10,12 69:6	59:21 60:3	75:5
<b>farm</b> 49:4	70:6,7,7,9,16	64:10	<b>fun</b> 81:17
74:20	<b>first</b> 11:16 13:6	<b>formed</b> 45:4	<b>further</b> 24:5
<b>farmland</b> 49:5	13:15 14:10,19	48:12	29:18 32:8
<b>farmlands</b> 42:7	21:8 41:1 49:1	<b>former</b> 77:1	35:5 39:1,8
<b>father</b> 49:18	51:18 52:3	<b>forms</b> 52:13	61:1,14 64:18
73:19 75:3	53:10 54:2,5	<b>fortunate</b>	74:9 83:9,12
<b>favor</b> 12:9 35:2	59:14,14 76:14	16:10	<b>future</b> 39:19
35:12 80:11	78:16	<b>forward</b> 11:4	52:16 55:14
82:4	<b>fitting</b> 38:15	25:4 48:3	60:15 70:15
<b>feathers</b> 26:9	<b>five</b> 23:20 64:2	59:15 63:1,4	74:12
<b>feature</b> 41:2	<b>fix</b> 73:19	63:13 70:9	<b>g</b>
43:14 49:16	<b>flow</b> 26:10	81:7	<b>g</b> 4:1
77:20	<b>fly</b> 49:17 73:18	<b>found</b> 44:11	<b>gelberd</b> 2:16
<b>featured</b> 41:17	<b>flying</b> 49:4	<b>foundation</b>	6:1,3 22:16,18
<b>features</b> 17:8	75:7	43:5	22:18 25:21
43:3	<b>focus</b> 57:14	<b>founder</b> 3:16	26:1,2 28:11
<b>federal</b> 7:7	<b>fold</b> 56:13	7:20	30:11,11 33:8
63:14 81:11	<b>following</b> 8:6	<b>four</b> 38:12,13	33:9 34:8,8,21
<b>feedback</b> 18:11	41:15	38:13	35:1 67:7,8,9
18:12	<b>font</b> 17:20 23:1	<b>framework</b>	72:12,12
	23:2,8,9 26:4	60:16	
	27:1 28:11		

<b>general</b> 2:3,18 4:15 6:5,11 19:7 26:13 <b>genericize</b> 77:15 <b>gentleman</b> 46:14 <b>gerontology</b> 10:19 <b>gestalt</b> 21:13 <b>getting</b> 25:5 55:5 <b>gilkes</b> 3:17 7:21 <b>gillis</b> 53:12,16 70:5 <b>give</b> 37:11 59:4 <b>given</b> 11:10 19:15 46:18 <b>giving</b> 71:8 <b>global</b> 40:21 <b>globally</b> 43:1 <b>go</b> 16:19 18:13 18:17 22:17 23:7 26:21 27:19 31:4 36:14,16 45:15 57:19 73:4 <b>goal</b> 63:3 <b>god</b> 43:8 <b>goes</b> 26:8 56:7 <b>going</b> 7:8 21:8 28:14 37:9 46:17,19 53:11 65:11 67:15,16 67:18 69:7,8 73:13,16,18,21 <b>gold</b> 7:4,10 10:14 13:8,13	14:13,17 15:9 15:19 16:13 33:14 40:18 41:10,14 43:8 43:12,13 49:2 58:11 67:16 70:20 71:21 <b>good</b> 4:2 7:19 27:8 53:17 74:7 79:19 <b>government</b> 3:14 10:4 <b>great</b> 14:5 38:17 53:2 56:1 67:12 77:12 <b>greater</b> 52:21 <b>greg</b> 3:11 9:18 37:7 53:10,16 57:17,19 77:10 <b>grew</b> 42:7 <b>group</b> 7:21 <b>growing</b> 43:4 <b>guardrails</b> 53:19 55:20 <b>guess</b> 67:12 73:19 74:5 <b>guest</b> 78:11 <b>guidance</b> 52:9 <b>guys</b> 46:20 47:9	<b>hanchock</b> 3:5 9:1,2 <b>hand</b> 19:9 21:16 30:10 33:7,21 37:7 53:10 57:18 61:15,16 83:15 <b>happen</b> 55:11 63:10 <b>happy</b> 20:7 31:18 40:2 79:7 <b>harcourt</b> 2:4 4:18 12:7 25:9 25:11 31:3 32:9 36:13,15 38:20 39:3 72:17 74:14,17 80:4 82:3 <b>hard</b> 55:19 81:6 <b>head</b> 10:21 43:21 48:18 <b>headquarters</b> 81:14 <b>hear</b> 19:2 28:4 28:6 29:4,6 45:14 53:5 61:19 62:1 <b>heard</b> 74:10 <b>hearing</b> 11:4 12:2,17 23:17 26:12 28:1 35:10 36:2 40:8 62:2 63:2 77:18 80:7 <b>heart</b> 77:19	<b>hecetu</b> 17:5 <b>held</b> 81:13 <b>hello</b> 29:7 <b>help</b> 14:9 42:15 48:2 55:10 73:19 <b>helps</b> 60:20 <b>heritage</b> 42:8 <b>hero</b> 40:10 49:15 74:1 <b>hesitant</b> 54:14 <b>hey</b> 53:16 <b>hi</b> 24:12 33:8 <b>hide</b> 75:3 <b>high</b> 57:11 <b>highlighting</b> 14:3 <b>historical</b> 16:7 62:18 76:9 <b>history</b> 2:7 5:1 24:15 25:5 51:8 54:20 55:10 58:9 61:10 74:21 <b>hoard</b> 2:18 6:5 26:18,19 32:11 32:17,21 66:16 <b>holds</b> 17:3 <b>holistic</b> 21:13 <b>home</b> 50:3 <b>homogenous</b> 55:6 <b>honored</b> 78:18 79:10 <b>honoring</b> 13:3 13:13 15:17 <b>hope</b> 14:8 42:20 54:9
	<b>h</b>		
	<b>half</b> 41:10,11 43:11,14 70:20 72:1 77:2 <b>hall</b> 13:3		

60:5 72:10 <b>hopefully</b> 39:18 47:14 56:14 60:7 <b>house</b> 2:5,10 4:19 5:8,12 42:18 <b>human</b> 42:12 <b>hurt</b> 30:15	<b>inadvertently</b> 52:4 <b>inch</b> 41:11 <b>include</b> 17:4 34:4 41:9 51:13 <b>included</b> 13:10 16:4 46:21 <b>includes</b> 6:21 <b>including</b> 17:1 35:2 44:11 <b>increased</b> 55:4 <b>incredible</b> 49:8 <b>incredibly</b> 59:12 78:18 <b>independent</b> 51:13 <b>indicate</b> 8:7 17:6 <b>indicated</b> 17:18 <b>individual</b> 72:5 72:6 <b>individuals</b> 65:15 <b>influence</b> 20:13 <b>information</b> 17:2 25:4 50:4 <b>inherent</b> 49:14 <b>initial</b> 69:15 73:6,7 <b>initiate</b> 66:2 <b>initiative</b> 51:3 <b>inner</b> 49:9 <b>input</b> 18:7 <b>inquired</b> 18:3 <b>inscription</b> 34:11	<b>inscriptions</b> 16:4 17:4,9,20 43:8 <b>insightful</b> 39:17 <b>insignia</b> 24:20 <b>instance</b> 51:18 59:14 <b>instilled</b> 42:12 49:10 <b>instrumental</b> 48:3 <b>intellectual</b> 56:21 57:2 58:10 77:1 <b>intended</b> 70:6 <b>intensive</b> 45:3 48:11 <b>intent</b> 56:12 77:19 <b>intentional</b> 54:21 <b>intently</b> 59:16 <b>interest</b> 47:5 70:17 <b>interested</b> 69:2 83:13 <b>interests</b> 41:21 <b>intergovernm...</b> 3:10,15 9:14 10:6 <b>internal</b> 62:17 <b>internally</b> 77:14 78:1 <b>interpret</b> 74:6 <b>interpretation</b> 74:11	<b>interpretations</b> 74:3 <b>interpretive</b> 73:9 <b>interrupt</b> 45:19 <b>introduce</b> 4:12 <b>invitation</b> 47:14 <b>invite</b> 16:12 51:21 <b>invited</b> 17:19 <b>involved</b> 56:11 <b>ip</b> 54:16,17,18 <b>issue</b> 21:19 25:16 40:18 67:13,19 70:14 <b>issues</b> 11:13 42:5 51:1 74:17 <b>it'll</b> 75:20 <b>iterations</b> 74:21 <b>iterative</b> 44:7
<b>i</b>	<b>i</b>	<b>i</b>	<b>j</b>
<b>iconic</b> 45:5 48:13 <b>iconography</b> 44:19 <b>idea</b> 59:15 68:21 69:5 <b>identified</b> 58:19 <b>identify</b> 23:21 64:2 <b>identifying</b> 59:1 <b>identity</b> 49:14 <b>ii</b> 15:5 <b>image</b> 19:13 72:20 <b>imagine</b> 55:21 <b>immediately</b> 77:3 <b>immense</b> 14:8 <b>impetus</b> 33:15 <b>important</b> 24:14 28:15 54:3 57:10 68:5 <b>imposed</b> 52:20	<b>inadventently</b> 52:4 <b>inch</b> 41:11 <b>include</b> 17:4 34:4 41:9 51:13 <b>included</b> 13:10 16:4 46:21 <b>includes</b> 6:21 <b>including</b> 17:1 35:2 44:11 <b>increased</b> 55:4 <b>incredible</b> 49:8 <b>incredibly</b> 59:12 78:18 <b>independent</b> 51:13 <b>indicate</b> 8:7 17:6 <b>indicated</b> 17:18 <b>individual</b> 72:5 72:6 <b>individuals</b> 65:15 <b>influence</b> 20:13 <b>information</b> 17:2 25:4 50:4 <b>inherent</b> 49:14 <b>initial</b> 69:15 73:6,7 <b>initiate</b> 66:2 <b>initiative</b> 51:3 <b>inner</b> 49:9 <b>input</b> 18:7 <b>inquired</b> 18:3 <b>inscription</b> 34:11	<b>inscriptions</b> 16:4 17:4,9,20 43:8 <b>insightful</b> 39:17 <b>insignia</b> 24:20 <b>instance</b> 51:18 59:14 <b>instilled</b> 42:12 49:10 <b>instrumental</b> 48:3 <b>intellectual</b> 56:21 57:2 58:10 77:1 <b>intended</b> 70:6 <b>intensive</b> 45:3 48:11 <b>intent</b> 56:12 77:19 <b>intentional</b> 54:21 <b>intently</b> 59:16 <b>interest</b> 47:5 70:17 <b>interested</b> 69:2 83:13 <b>interests</b> 41:21 <b>intergovernm...</b> 3:10,15 9:14 10:6 <b>internal</b> 62:17 <b>internally</b> 77:14 78:1 <b>interpret</b> 74:6 <b>interpretation</b> 74:11	<b>interpretations</b> 74:3 <b>interpretive</b> 73:9 <b>interrupt</b> 45:19 <b>introduce</b> 4:12 <b>invitation</b> 47:14 <b>invite</b> 16:12 51:21 <b>invited</b> 17:19 <b>involved</b> 56:11 <b>ip</b> 54:16,17,18 <b>issue</b> 21:19 25:16 40:18 67:13,19 70:14 <b>issues</b> 11:13 42:5 51:1 74:17 <b>it'll</b> 75:20 <b>iterations</b> 74:21 <b>iterative</b> 44:7
<b>j</b>	<b>j</b>	<b>j</b>	<b>j</b>
<b>iconic</b> 45:5 48:13 <b>iconography</b> 44:19 <b>idea</b> 59:15 68:21 69:5 <b>identified</b> 58:19 <b>identify</b> 23:21 64:2 <b>identifying</b> 59:1 <b>identity</b> 49:14 <b>ii</b> 15:5 <b>image</b> 19:13 72:20 <b>imagine</b> 55:21 <b>immediately</b> 77:3 <b>immense</b> 14:8 <b>impetus</b> 33:15 <b>important</b> 24:14 28:15 54:3 57:10 68:5 <b>imposed</b> 52:20	<b>inadventently</b> 52:4 <b>inch</b> 41:11 <b>include</b> 17:4 34:4 41:9 51:13 <b>included</b> 13:10 16:4 46:21 <b>includes</b> 6:21 <b>including</b> 17:1 35:2 44:11 <b>increased</b> 55:4 <b>incredible</b> 49:8 <b>incredibly</b> 59:12 78:18 <b>independent</b> 51:13 <b>indicate</b> 8:7 17:6 <b>indicated</b> 17:18 <b>individual</b> 72:5 72:6 <b>individuals</b> 65:15 <b>influence</b> 20:13 <b>information</b> 17:2 25:4 50:4 <b>inherent</b> 49:14 <b>initial</b> 69:15 73:6,7 <b>initiate</b> 66:2 <b>initiative</b> 51:3 <b>inner</b> 49:9 <b>input</b> 18:7 <b>inquired</b> 18:3 <b>inscription</b> 34:11	<b>inscriptions</b> 16:4 17:4,9,20 43:8 <b>insightful</b> 39:17 <b>insignia</b> 24:20 <b>instance</b> 51:18 59:14 <b>instilled</b> 42:12 49:10 <b>instrumental</b> 48:3 <b>intellectual</b> 56:21 57:2 58:10 77:1 <b>intended</b> 70:6 <b>intensive</b> 45:3 48:11 <b>intent</b> 56:12 77:19 <b>intentional</b> 54:21 <b>intently</b> 59:16 <b>interest</b> 47:5 70:17 <b>interested</b> 69:2 83:13 <b>interests</b> 41:21 <b>intergovernm...</b> 3:10,15 9:14 10:6 <b>internal</b> 62:17 <b>internally</b> 77:14 78:1 <b>interpret</b> 74:6 <b>interpretation</b> 74:11	<b>interpretations</b> 74:3 <b>interpretive</b> 73:9 <b>interrupt</b> 45:19 <b>introduce</b> 4:12 <b>invitation</b> 47:14 <b>invite</b> 16:12 51:21 <b>invited</b> 17:19 <b>involved</b> 56:11 <b>ip</b> 54:16,17,18 <b>issue</b> 21:19 25:16 40:18 67:13,19 70:14 <b>issues</b> 11:13 42:5 51:1 74:17 <b>it'll</b> 75:20 <b>iterations</b> 74:21 <b>iterative</b> 44:7
<b>james</b> 3:13 <b>jean</b> 1:18 83:3 83:18 <b>jeanne</b> 2:8 5:3 5:7,10 27:17 27:18,21 28:18 29:17 36:18 61:18 62:21 64:15 <b>jeanne's</b> 61:17 <b>jen</b> 18:14 38:2 <b>jennifer</b> 1:6 3:9 7:16,20 9:13	<b>james</b> 3:13 <b>jean</b> 1:18 83:3 83:18 <b>jeanne</b> 2:8 5:3 5:7,10 27:17 27:18,21 28:18 29:17 36:18 61:18 62:21 64:15 <b>jeanne's</b> 61:17 <b>jen</b> 18:14 38:2 <b>jennifer</b> 1:6 3:9 7:16,20 9:13	<b>james</b> 3:13 <b>jean</b> 1:18 83:3 83:18 <b>jeanne</b> 2:8 5:3 5:7,10 27:17 27:18,21 28:18 29:17 36:18 61:18 62:21 64:15 <b>jeanne's</b> 61:17 <b>jen</b> 18:14 38:2 <b>jennifer</b> 1:6 3:9 7:16,20 9:13	<b>james</b> 3:13 <b>jean</b> 1:18 83:3 83:18 <b>jeanne</b> 2:8 5:3 5:7,10 27:17 27:18,21 28:18 29:17 36:18 61:18 62:21 64:15 <b>jeanne's</b> 61:17 <b>jen</b> 18:14 38:2 <b>jennifer</b> 1:6 3:9 7:16,20 9:13

30:4 45:12 61:17 <b>jennifer.warren</b> 1:15 <b>jerry</b> 41:19 <b>jim</b> 9:21 10:3 <b>job</b> 1:20 65:16 65:18 66:2,2,3 <b>joe</b> 20:18,21 22:8 41:19 48:21 74:16 76:2,19 81:3 <b>john</b> 2:10 5:8 5:12 <b>joined</b> 10:10,14 10:20 <b>joining</b> 9:20 37:18 38:3 46:2 81:2 <b>jonathan</b> 42:13 49:10 75:12 <b>joseph</b> 3:7 9:7 21:2,20 26:7 41:4,18 67:11 <b>july</b> 7:1 11:19 11:19 <b>jumped</b> 45:13	66:15 67:6 <b>kennedy</b> 3:13 9:21 <b>kent</b> 42:13 43:5 49:6,11,16,18 50:1 66:19,19 67:3 74:20 75:12,12 <b>kent's</b> 42:8 <b>kevin</b> 10:21 43:21 <b>kin</b> 15:12 <b>kind</b> 19:18 24:21 25:1,13 25:15 46:19 60:19 <b>kirk</b> 53:12,15 60:10 67:14 68:17 69:13,20 70:4 72:13,16 <b>knew</b> 76:8 <b>knocked</b> 67:11 <b>know</b> 6:7 16:16 18:14,21 20:1 20:2,9 22:5 25:14 36:18 37:20 39:4 40:6 45:13,14 46:3,20 47:2 50:20 53:4 55:16 56:1,5 60:10,12,14 62:3,21 63:3 65:2,9,11,13 65:13,20 66:6 68:8,16 70:13 71:7,9 72:21 73:8,9,15,19	74:9 75:1,9,14 75:17,18 81:4 <b>knowing</b> 61:8 <b>known</b> 42:21 51:19 <b>kryptonian</b> 42:8,20 <b>kul</b> 17:4 <b>l</b> <b>l.l.c.</b> 7:21 <b>labored</b> 59:15 <b>laid</b> 34:10 43:5 58:8 <b>lakota</b> 17:4,5 38:14 <b>lakotas</b> 38:18 <b>language</b> 75:19 <b>languages</b> 15:7 <b>larger</b> 55:7 <b>largest</b> 51:19 <b>lastly</b> 56:17 <b>latitude</b> 59:5 <b>launched</b> 51:5 <b>launches</b> 51:17 <b>launching</b> 40:20 <b>law</b> 14:14 15:19 83:7 <b>lead</b> 74:9 <b>leader</b> 2:11,13 2:15 5:13,16 5:19 <b>league</b> 75:18 <b>learn</b> 76:10 <b>leave</b> 18:6 38:12	<b>leaves</b> 50:2 <b>led</b> 42:13 <b>legal</b> 3:11,13 19:4 <b>legally</b> 58:3 <b>legislation</b> 58:21 <b>legislative</b> 3:9 3:15 9:14 10:5 <b>lends</b> 23:4 <b>letter</b> 35:15 42:19 <b>lettering</b> 26:5 35:4 <b>letters</b> 7:1 11:18 12:4,18 <b>leveraging</b> 54:18 <b>lewis</b> 10:21 43:21 44:2,3 45:10 48:18 60:3 78:11,16 79:13 81:2 <b>liaison</b> 3:10 7:16 9:15 38:1 <b>liaisons</b> 10:11 13:17 58:19 <b>liberty</b> 43:8 44:13 72:21 <b>licenses</b> 58:10 <b>licensing</b> 58:5 <b>life</b> 38:13 62:15 <b>lightly</b> 60:14 <b>limit</b> 42:10 71:8,12 <b>limitations</b> 52:20 58:5 69:11
<b>k</b>			
<b>kansas</b> 42:7 <b>karat</b> 41:10 <b>keep</b> 23:19 25:2 57:10 64:1 <b>keeping</b> 62:13 <b>kellen</b> 2:18 6:5 6:7,8 26:18 31:5 32:15			

<b>limited</b> 11:10 67:20 68:2,14 69:10 <b>limits</b> 70:21 <b>line</b> 17:21 26:9 27:2 30:17 41:9 45:20 56:2 70:17 76:14 <b>list</b> 2:2 3:2 <b>listening</b> 4:11 <b>little</b> 14:20 29:14 35:5 66:20 70:13 71:7 75:12 81:12 <b>live</b> 33:16 81:13 <b>logo</b> 28:16 29:11 <b>long</b> 27:14 58:9 71:14,17 <b>look</b> 11:4 17:19 25:4 49:1 66:19 67:3 78:21 <b>looked</b> 20:12 <b>looking</b> 22:3 69:10 73:8,14 74:11 75:6,14 75:15 81:6 <b>looks</b> 23:5 26:8 33:2 34:12 49:18 66:20 73:14 <b>lose</b> 16:15 <b>lost</b> 16:16	<b>lot</b> 23:3 59:17 63:3 <b>love</b> 29:13 49:9 50:21 53:5 68:13,14 72:20 73:3 <b>lovely</b> 82:4 <b>lower</b> 7:3 10:13 10:15 13:10,13 14:12 16:3 17:8,9 19:6 24:19 46:13 63:7	77:11 <b>male</b> 21:8 <b>mamie</b> 7:9 <b>management</b> 2:21 8:10 48:1 <b>manager</b> 3:4,5 3:6,8 8:16,19 9:1,4,10 20:4 48:4 <b>mandate</b> 44:18 <b>manifest</b> 75:2 <b>manifested</b> 75:6 <b>mark</b> 59:18 <b>marketing</b> 52:5 52:5 53:14 67:13 <b>marks</b> 63:13 <b>martha</b> 42:13 49:10 <b>marvel</b> 54:9,10 <b>maryland</b> 83:1 <b>matching</b> 41:15 <b>materials</b> 69:15,16 70:1 <b>matter</b> 36:11 37:21 50:2 <b>mature</b> 49:20 <b>meadows</b> 10:16 16:8,11 37:5 37:16,17,18,19 37:21 38:3,7,8 38:10,19 39:14 <b>mean</b> 55:19 56:7 <b>meaning</b> 42:20	<b>means</b> 15:7 <b>meant</b> 21:12 <b>measure</b> 42:9 <b>medal</b> 7:4,10 10:14 13:13 14:13,13,17 19:7 20:13,14 21:20 23:1,9 25:17 26:5 27:15 30:20 33:14 43:14 45:7 47:7,18 48:15 49:13 57:14 58:17 60:11 62:16 70:10 <b>medallic</b> 2:9 5:5 41:5 <b>medals</b> 7:6 13:8,21 15:3,9 15:11,16,19 16:13 20:10 40:11,19 41:1 41:11,12,15 48:10 51:5 58:11 69:8,18 71:5,16,16 76:15 <b>media</b> 7:21 <b>meet</b> 44:17 59:18 63:13 <b>meeting</b> 1:2 4:3 6:21 7:2,12,18 10:2,10 11:19 43:19 50:8 59:11 81:10,11 82:9,10
	<b>m</b>		
	<b>m</b> 83:3,18 <b>made</b> 32:18 53:18 64:7 <b>maintain</b> 70:17 71:14,18,18 <b>majority</b> 2:12 5:16 <b>make</b> 20:21 21:12 23:12 27:9 30:12 31:6 32:11,16 34:12 38:10,21 42:16 45:21 49:11 55:11 61:11 63:4 65:18 67:2 69:21 71:6,9 75:20 78:2 79:17 <b>makes</b> 29:14 65:4 75:20 <b>making</b> 39:1 43:6 71:5,7		



<b>megan</b> 3:3 8:13 <b>member</b> 2:6,16 2:19 5:1,4 6:1 6:15 15:10 59:6 76:10 <b>members</b> 4:6 4:13 7:17 11:8 23:19 29:20 30:9 40:5 48:17 51:21 53:5 63:2 64:1 68:18 78:6 <b>menna</b> 3:7 9:7 9:8 20:18 21:2 21:2 22:9 41:4 41:18 48:21 74:18 <b>mentioned</b> 28:12 70:2 <b>merits</b> 65:16 <b>message</b> 20:18 <b>messaging</b> 59:3 62:20 <b>mic</b> 16:17 20:6 <b>michael</b> 2:12 3:8 5:15 9:10 <b>microphone</b> 4:8 28:20 <b>microsoft</b> 4:8 <b>middle</b> 22:3,11 24:19 <b>mike</b> 3:16 7:20 19:9,11 20:9 27:7,8,11 66:10,12,13 <b>mind</b> 57:11 73:21 77:10	<b>minority</b> 2:10 2:14 5:13,19 <b>mint</b> 1:12 8:6 11:12 14:3 40:18 41:5,19 43:16 50:19 51:17,21 52:3 52:10,19 53:9 55:1 56:13,13 57:12,13,16 58:9 60:12 65:5,19 68:1,3 68:10 77:7 81:5,14 <b>mint's</b> 41:3 48:1 <b>mintage</b> 69:11 70:21 71:8,12 <b>mints</b> 57:8 <b>minutes</b> 6:21 11:18 12:3,18 23:20 64:2 <b>mirrored</b> 58:17 <b>missed</b> 45:18 <b>missouri</b> 10:19 16:9 <b>moble</b> 7:10 <b>moderated</b> 1:6 <b>modern</b> 54:19 55:9 <b>modernize</b> 54:18 <b>modifications</b> 46:7 <b>moment</b> 50:11 73:11 <b>moments</b> 46:4	<b>moniker</b> 55:14 <b>montgomery</b> 83:4 <b>month</b> 81:12 <b>moral</b> 42:11 <b>moran</b> 2:12 5:15,17 19:10 19:11,21 21:14 27:7,8,8 66:10 66:11,12 <b>morning</b> 50:8 <b>moses</b> 46:15 <b>motif</b> 36:17 <b>motion</b> 12:3,15 23:12 24:6 31:10,13,16,18 31:19 32:8,18 33:6 34:3,7 35:3,9,11,21 36:3 37:1,3,10 38:21 39:2 79:17 80:3,6,8 80:11,17,20 81:15 82:8 <b>motions</b> 29:21 30:9 36:10 39:9 78:9 <b>mountain</b> 25:14 <b>mouth</b> 28:20 <b>move</b> 27:3 28:12,19 30:12 30:18 34:17 46:9 62:15 63:12 79:20 80:7 81:20 <b>moved</b> 35:4 36:8	<b>moves</b> 12:5 <b>movies</b> 14:6 <b>moving</b> 35:14 48:3 70:9 76:4 <b>multifocal</b> 51:13 <b>multiple</b> 70:9 <b>mute</b> 4:7 <b>muted</b> 27:18 33:21
			<b>n</b>
			<b>n</b> 2:1 3:1 4:1 <b>name</b> 4:9,14 8:8 46:13,15 54:10 <b>named</b> 83:5 <b>narrative</b> 75:8 <b>nation</b> 15:18 <b>nation's</b> 60:13 <b>national</b> 60:17 <b>native</b> 10:17 13:2,4 15:4,6,9 15:17 16:8 <b>nature</b> 11:10 <b>navajo</b> 15:18 <b>nearly</b> 13:1 <b>necessarily</b> 25:16 56:18 <b>need</b> 11:13 22:7 28:8 33:17 40:2,4 42:16 69:5 <b>needs</b> 30:16 <b>nesting</b> 25:1 <b>never</b> 76:8 <b>new</b> 13:20 14:2 14:9 45:7

48:14 51:3,7 51:17 56:10 59:12 60:20 61:7 <b>newest</b> 9:21 <b>newly</b> 51:5 <b>news</b> 7:21 59:20 <b>newspapers</b> 55:16 <b>nice</b> 26:10,10 <b>nine</b> 41:16 47:7 <b>non</b> 53:1 <b>norms</b> 42:4 <b>northwest</b> 1:13 <b>notary</b> 83:3,19 <b>note</b> 10:9 11:7 11:9 20:6 52:7 54:3 60:9 63:6 <b>noted</b> 18:1 <b>notice</b> 7:8 69:16 <b>november</b> 13:9 <b>number</b> 57:21 <b>numbers</b> 69:9 <b>numismatic</b> 2:20 6:16 13:20 40:12 51:8 55:3 65:2 <b>numismatics</b> 2:17 6:2 56:12 <b>nurtured</b> 42:6 <b>nurtures</b> 49:5	<b>objections</b> 12:14 35:20 80:16 <b>objective</b> 77:15 78:3 <b>objectives</b> 59:2 <b>observation</b> 22:10 77:18 <b>observations</b> 17:14 39:18 51:20 78:15 <b>observe</b> 51:6 <b>observed</b> 17:14 <b>observes</b> 41:19 <b>observing</b> 10:1 <b>obverse</b> 14:11 14:16 16:21 17:15,17,19 18:1 19:12 23:2,6 24:4,17 25:2,18 26:5 26:14 27:1 29:13 30:14,15 31:7,15,20 32:12,19 33:10 33:11 35:13 36:5,8,17 38:11 40:9 41:3 43:3,9,14 44:5,6 45:2 46:5,8 48:9 49:1,2,3,3 59:9 63:8 67:9 73:1 73:3 79:21 80:9 <b>obviously</b> 44:13 78:20	<b>october</b> 81:12 83:21 <b>offer</b> 53:2 <b>offered</b> 29:19 69:19 <b>office</b> 2:21 3:15 8:9 10:5 58:2 <b>oh</b> 28:2 34:21 37:19 78:12 <b>okay</b> 18:17 20:8 21:14 27:20 28:8,21 29:3,10 30:6 31:11 32:21 34:9,21 35:5 39:11 48:8 61:14 <b>old</b> 75:1 <b>oldest</b> 54:6 <b>ominous</b> 73:15 <b>once</b> 18:13 31:9 46:18 47:9 62:15 <b>ones</b> 71:11 <b>ongoing</b> 54:11 <b>open</b> 14:2 26:12 40:1 51:14 <b>opine</b> 65:6,16 <b>opportunities</b> 55:8 60:20 <b>opportunity</b> 37:11 <b>options</b> 68:9 <b>order</b> 4:3 11:16 40:9 57:1 <b>organic</b> 21:12 26:10	<b>ounce</b> 41:10,11 43:11,14 70:20 71:11 72:1,3 <b>outcome</b> 83:14 <b>outer</b> 52:11 <b>outline</b> 18:4 <b>outlined</b> 58:20 <b>outside</b> 57:5 <b>outstanding</b> 79:3 <b>overall</b> 35:3 69:3,9 <b>overdue</b> 27:14 <b>overhead</b> 49:18 <b>overlapping</b> 68:8 <b>overriding</b> 30:19 33:18 <b>overwhelming</b> 42:15 <b>own</b> 48:21 76:18 <b>owner</b> 77:1
<b>p</b>			
<b>p</b> 2:1,1 3:1,1 4:1 <b>p.m.</b> 1:8 4:5 82:10 <b>pa</b> 49:18 50:1 75:12 <b>packaging</b> 68:3 <b>paid</b> 24:18 <b>pairing</b> 45:4 48:12 60:1,3 <b>parents</b> 42:13 49:7			

<b>park</b> 67:11	<b>perfect</b> 22:10	66:10,15 67:7	<b>power</b> 14:8
<b>part</b> 20:16 31:9	<b>period</b> 22:3	72:18 73:4	<b>powers</b> 42:9
35:3 47:5 55:1	<b>person</b> 21:8	76:5 78:14	49:8 75:2,4,5
55:7 57:4,15	<b>personal</b> 15:13	80:11	<b>powwow</b> 47:1
58:8 62:17	41:21	<b>pleased</b> 13:11	47:15
71:12 75:9	<b>personally</b>	<b>pleasing</b> 34:13	<b>practice</b> 11:8
79:11	38:12 83:5	<b>pleasure</b> 13:16	51:7 52:20
<b>participate</b>	<b>pervasive</b>	37:19 76:10	58:4
39:16	38:14	<b>pluribus</b> 43:11	<b>practices</b> 51:15
<b>participating</b>	<b>peter</b> 2:19 6:15	<b>point</b> 53:19	<b>prefer</b> 23:8
4:7 52:4	19:10 22:16	55:15,18 56:2	30:13 33:9
<b>particular</b>	26:1 33:8	57:20 58:2	<b>preference</b>
44:14 74:19	66:11 67:8	71:19,19	17:18 31:14
77:20	77:11 78:10	<b>points</b> 53:18	<b>preferences</b>
<b>parties</b> 83:13	<b>ph.d.</b> 75:17	<b>pop</b> 43:1	11:5
<b>partners</b> 52:21	<b>phone</b> 4:8	<b>pops</b> 75:11	<b>preferred</b> 44:6
78:21	<b>phrase</b> 17:5	<b>popularity</b>	<b>premium</b> 67:20
<b>partnership</b>	<b>pick</b> 66:3	42:2	68:2
52:16	<b>pickup</b> 52:14	<b>poring</b> 14:5	<b>prepared</b> 79:17
<b>partnerships</b>	55:18 73:20	<b>portfolio</b> 7:11	<b>presence</b> 19:15
52:11	76:21 77:9	10:20 14:10	39:14 47:13
<b>passed</b> 36:3	<b>piecemeal</b>	20:10 27:10	79:13
<b>past</b> 17:13 53:1	50:20	39:9 40:3,7,14	<b>present</b> 4:14,17
62:7,7	<b>place</b> 44:13	45:18 46:4	4:20 5:2,17,20
<b>path</b> 42:14	83:6	60:8 63:1	6:3 8:7,11,14
<b>patronizing</b>	<b>plane</b> 49:17	71:13 81:1,4	8:17,20 9:2,5,8
76:1	73:16 75:6	<b>portfolios</b> 7:14	9:12,16,20
<b>paul</b> 3:17 7:21	<b>planned</b> 41:16	11:5,9,10,11	10:7 14:15
<b>peanut</b> 52:14	<b>please</b> 4:13 8:7	12:21 52:16	16:20 44:19
55:21	11:11 12:9	<b>position</b> 34:15	45:8 46:21
<b>pedantic</b> 75:16	14:18 18:21	65:14	<b>presentation</b>
75:21	23:19 24:2,11	<b>positions</b> 54:15	45:19
<b>people</b> 14:8	25:9,21 26:18	<b>possible</b> 50:1	<b>presented</b> 13:8
56:12 65:14	27:7,12,17	56:2 65:20,21	15:11 17:12
66:1 74:5	31:4 36:14	66:1,3 77:8	45:3 48:9 65:7
75:15 78:20	40:5,15 50:14	<b>posture</b> 63:1	80:9
81:9	61:18 62:12	<b>potentially</b>	<b>presenting</b>
	64:1,5,16,21	36:21	44:5

<b>press</b> 7:17 65:2 <b>preston</b> 10:21 43:20 78:14 <b>pretty</b> 20:10 <b>previously</b> 20:11 26:2 <b>primary</b> 49:7 56:10 <b>prior</b> 23:21 64:3 <b>private</b> 52:21 57:8 <b>probably</b> 28:14 46:3 74:4 <b>proceed</b> 65:3 <b>proceeding</b> 1:10 <b>proceedings</b> 7:15 83:11 <b>process</b> 43:18 44:8 57:2 58:16 63:5,12 79:2,11 <b>processes</b> 62:15 <b>produce</b> 68:11 70:21 <b>produced</b> 70:8 77:5 <b>product</b> 41:9 43:21 54:16 73:2 <b>production</b> 70:14 71:10 <b>products</b> 11:1 41:1 48:19 54:19 56:15 70:16	<b>professor</b> 10:17 13:18 16:8 75:17 <b>profit</b> 52:17 53:1 <b>program</b> 4:8 13:21 14:2,9 15:18 19:5 20:5 24:15 27:15 33:14 38:1 40:11,12 40:17 41:2,13 44:18 45:7 48:15 50:5,21 51:5,6,17 52:8 53:18 54:9,10 54:14 56:5,6 57:14 58:20 59:2,12 60:4 63:6 65:3,17 66:7 69:17,19 76:12 78:18 80:1 81:7 <b>programs</b> 10:11 58:18 60:11 62:16 66:2 70:10 <b>promoting</b> 54:15 <b>proof</b> 41:12 67:17,18 68:12 69:19 70:3,6,7 70:15 <b>property</b> 56:21 57:2 58:10 77:1 <b>proposed</b> 55:20	<b>provide</b> 65:20 <b>provided</b> 16:3 56:4 <b>public</b> 1:2 2:3 2:18 4:10,16 6:6,12,21 7:2 7:12,18 11:19 14:14 15:15,19 61:6 66:6 83:3 83:19 <b>publication</b> 51:14 <b>publicly</b> 51:10 52:2 <b>purdie</b> 6:11 <b>purpose</b> 56:10 <b>purposeful</b> 22:6 <b>pursue</b> 52:12 57:13 <b>push</b> 34:10 40:3,6 <b>put</b> 34:14 55:19 61:6 <b>putting</b> 57:7 71:6	38:9 59:7 62:4 76:20 77:6 79:15,16 <b>questions</b> 19:4 22:15 23:14 29:21 30:8 38:4 45:10 48:17,18 50:12 61:2,15 63:18 72:10 78:5 79:6,8 <b>quick</b> 45:14 <b>quite</b> 24:4,21 59:15 73:7 <b>quorum</b> 6:18 <b>quote</b> 52:8
			<b>r</b>
			<b>r</b> 2:1 3:1 4:1 <b>raise</b> 32:9 50:12 <b>raised</b> 19:9 21:16,19 22:7 24:7,16 25:12 33:7,21 37:8 49:6 50:10 53:10 61:15 74:17 <b>ramps</b> 68:2 <b>rather</b> 22:2,3 39:14,21 58:14 <b>reach</b> 55:8 56:10 <b>reaching</b> 48:4 <b>read</b> 25:15 75:9 <b>reading</b> 69:17
		<b>q</b>	
		<b>qualified</b> 2:7,8 2:16,19 5:1,4 6:2,16 <b>qualities</b> 37:12 <b>quantity</b> 71:10 <b>quarter</b> 33:13 <b>quarters</b> 23:3,4 <b>question</b> 19:11 21:18 31:3 32:10,11 37:14	

<b>ready</b> 75:4	4:19 5:8,12,15	<b>remote</b> 1:10	23:16 36:1
<b>real</b> 45:14	5:19 22:20	<b>remotely</b> 7:18	39:10 78:8
<b>really</b> 20:19	30:17	<b>remove</b> 29:11	80:18
26:10,19 29:18	<b>record</b> 8:5 10:9	37:3 38:21	<b>responses</b> 53:5
33:1 48:2	23:21 51:2	<b>removed</b> 44:8	61:5
57:14 58:16	61:6,11 83:11	<b>renditions</b>	<b>responsibility</b>
59:8,17,18	<b>recorded</b> 83:10	76:13	43:6
60:4 63:11	<b>refer</b> 15:6	<b>repeat</b> 48:8	<b>rest</b> 81:5
66:4,16,19	67:21	<b>repetition</b>	<b>result</b> 66:1
67:10,11 68:5	<b>reference</b> 24:7	21:10	<b>retail</b> 11:1
68:9,15 72:20	<b>referring</b> 35:2	<b>replication</b>	43:21 48:19
74:6 78:21	<b>reflect</b> 44:14	24:19	<b>return</b> 47:16
<b>reason</b> 19:15	50:19 52:2	<b>reported</b> 1:18	<b>revenue</b> 55:4
20:16 33:9	<b>reflection</b>	<b>represent</b> 45:5	<b>reverberation</b>
63:9	54:19	48:12	62:2
<b>reasons</b> 58:8	<b>reflections</b> 55:9	<b>representation</b>	<b>reverse</b> 14:11
<b>recede</b> 75:11	<b>reflects</b> 57:15	19:12	14:16 17:7,8
<b>recent</b> 33:11	<b>regalia</b> 20:15	<b>representative</b>	17:16 18:5
<b>recognition</b>	<b>regard</b> 25:12	50:19	21:18 23:8
14:21 15:3	46:14	<b>representatives</b>	24:5 25:18
<b>recognize</b> 51:4	<b>register</b> 7:8	15:13	26:4,14 27:2
67:1	81:11	<b>representing</b>	28:11 30:13,16
<b>recognized</b>	<b>rejoined</b> 30:2	2:3,18 4:15 6:5	30:19 31:14,20
13:2,7 43:1	<b>rejoins</b> 19:1	6:11 43:20	32:1,12,18,19
77:3	<b>related</b> 14:6	<b>represents</b> 51:6	33:10 34:5
<b>recognizes</b>	55:15	<b>requirements</b>	35:13,14,16
24:15	<b>relatives</b> 46:16	58:20	36:5,7,8 40:10
<b>recommend</b>	<b>releases</b> 67:21	<b>requires</b> 15:1	41:5 43:4,10
23:7 25:2	68:3,14	<b>resembles</b>	44:5,6 45:2
29:11 32:5	<b>remain</b> 18:9	42:19	46:5,7,8,9 48:9
37:10 79:20	<b>remainder</b> 64:8	<b>resonate</b> 42:3	49:12,13,13
80:8	<b>remember</b>	<b>respectively</b>	59:9 63:9
<b>recommenda...</b>	75:16	44:7	64:11 66:18
34:4 46:6	<b>remind</b> 4:6	<b>respond</b> 4:13	67:10 68:12
<b>recommenda...</b>	23:19 63:21	61:4 62:10	73:4,7 74:6
36:6 39:4	81:9	<b>responds</b> 69:13	76:20 77:4
<b>recommended</b>	<b>reminiscent</b>	<b>response</b> 5:6	79:21 80:9
2:4,10,12,14	23:2	6:13 12:1,16	

<b>review</b> 7:2,5 11:17 44:8 46:3 47:17 63:19 65:6 <b>reviewed</b> 16:2 16:6 63:7 <b>reviewing</b> 7:8 7:14 10:11 11:5 12:21 13:12,19 <b>reviews</b> 62:17 62:18 <b>rifle</b> 21:5,11,11 <b>rifles</b> 26:8 <b>right</b> 5:10 6:9 8:3 10:8 12:2 16:14 18:19 19:20 21:15 22:14 23:11,14 25:19 26:16 29:3,16 30:6,8 30:21 31:8 32:7 33:5 35:6 35:10 36:2,20 38:5,8 39:6,8 40:8 50:6 55:20 56:7 63:16,20 64:6 64:13,20 66:8 66:13 69:12 70:11 71:17 72:15,17 73:9 73:13 74:13,14 76:2,4,16 78:4 78:5 79:9 80:19 81:21 82:8	<b>risk</b> 51:11 52:3 <b>rival</b> 52:6 54:12 <b>roger</b> 3:4 8:16 20:4,5 48:4 <b>roll</b> 59:13 <b>rough</b> 18:4 <b>round</b> 18:2 <b>russell</b> 8:18 10:15 13:17 16:2,11,12,18 18:13,21 30:2 38:2 39:15 45:13,18,20,21 46:2,12,13 47:12 48:1,6  <b>s</b> 2:1 3:1 4:1 34:18 35:15 36:9 42:19,21 76:8 <b>sad</b> 39:15 <b>sale</b> 15:15 <b>sales</b> 53:13 67:13 <b>sam</b> 2:16 6:1,4 22:18 23:12 25:21 26:2,17 28:11 30:10,11 32:18 33:7,9 34:2,6,8,21 35:7 67:7,9,13 72:12,15 <b>sam's</b> 31:13,21 <b>satisfied</b> 24:4 26:20	<b>saunders</b> 2:10 5:8,12 <b>save</b> 73:13,17 <b>saving</b> 74:1 <b>saw</b> 25:13 73:11 <b>saying</b> 12:10 34:14 35:16 60:10 63:2 80:12 <b>scarinci</b> 2:14 5:18,20 27:12 27:13 64:21 65:1 <b>schedule</b> 39:21 <b>scheduled</b> 81:11 <b>score</b> 11:8 <b>scoring</b> 11:10 <b>sculpted</b> 75:10 <b>sculpture</b> 2:9 5:4 <b>sculptured</b> 75:13 <b>seal</b> 17:9 18:4 <b>second</b> 12:6 13:6 31:1,10 31:13,16,18 32:7 52:7 55:18 80:2 82:2 <b>seconds</b> 12:7 80:4 82:3 <b>secret</b> 15:8 <b>secretary</b> 7:1 11:18 15:2 36:6 46:6	<b>secretary's</b> 40:12 58:21 <b>see</b> 18:2,5,14 19:9 20:16 21:7,15 23:3 30:3,4,10 34:9 35:1 53:10 56:7 57:17 60:7 61:16 71:1 75:19 <b>seeing</b> 72:20 <b>seek</b> 52:9,18 <b>seems</b> 23:2 27:3 <b>seen</b> 16:21 17:7 <b>sees</b> 73:9 <b>segment</b> 55:3 <b>selling</b> 71:13 71:15 <b>semi</b> 22:2 <b>seminole</b> 20:12 20:13 <b>senate</b> 2:12,14 5:15,19 <b>send</b> 20:6 <b>senior</b> 3:3,4,11 3:14,17 8:1,13 8:16 10:4 <b>sense</b> 42:15 43:6 75:20,21 <b>sent</b> 20:18 69:16 70:1 <b>september</b> 1:7 4:4 83:16 <b>serialized</b> 68:21 70:19 71:21 72:2
---	--	---	--

<b>series</b> 33:13 77:4 <b>serve</b> 60:5 <b>served</b> 15:10 <b>serves</b> 20:19 <b>services</b> 15:5 <b>set</b> 44:17 59:1 59:20 62:16 69:9 72:4,4,7 76:15,19 83:6 <b>sets</b> 56:15 69:7 70:8,12 <b>several</b> 12:13 35:19 80:15 82:7 <b>shape</b> 56:6,7 <b>share</b> 17:11 50:14 <b>shared</b> 50:9 59:10 <b>shield</b> 42:21 <b>shift</b> 51:7 <b>short</b> 40:1,5 <b>shoulder</b> 21:6 <b>shuster's</b> 41:20 <b>sicangu</b> 17:4 <b>side</b> 21:7,9 <b>sides</b> 23:1 30:20 33:17 <b>siegel</b> 41:19 <b>signature</b> 83:17 <b>significantly</b> 55:5 <b>signify</b> 12:9 35:16 80:12 <b>silver</b> 15:11 40:18 41:11,14	43:14 49:3 67:17 70:20 71:5,15 <b>similar</b> 54:9 <b>simple</b> 29:13 <b>simply</b> 60:16 65:6 <b>single</b> 59:8 63:8 <b>sioux</b> 7:3 10:13 10:16 13:10 14:12 16:3 17:9 19:6 24:20 46:14 63:7 <b>sioux's</b> 13:14 <b>siouxs</b> 17:10 <b>sir</b> 30:5 <b>situation</b> 55:21 <b>situations</b> 44:14 <b>slight</b> 34:17 46:6 <b>slightly</b> 34:18 46:9 60:9 <b>small</b> 46:9 58:8 <b>social</b> 42:1 <b>societal</b> 42:4 <b>sociology</b> 10:18 <b>soldier</b> 19:16 <b>soldier's</b> 21:6 <b>soldiers</b> 17:1 19:13 20:14 <b>sollman</b> 2:8 5:3 5:9 27:17,20 28:2,4,6,8,21 29:3,6,10 61:19,21 62:3	64:15,17 <b>somebody</b> 37:14 <b>sorry</b> 25:17 30:3 45:11,11 45:19 75:21 78:12 <b>sort</b> 22:1 51:1 54:6 74:8 <b>sound</b> 75:16 <b>source</b> 49:7 <b>south</b> 47:7 <b>speak</b> 4:10 56:18 60:2 68:19 69:1 <b>speaker</b> 2:4 4:19 <b>speaking</b> 23:21 64:3 <b>special</b> 67:20 68:2 <b>specialist</b> 3:3 3:14 8:13 10:5 <b>specialize</b> 68:1 <b>specially</b> 2:6,8 2:16,19 5:1,4 6:1,16 <b>specific</b> 15:12 19:15 <b>specifically</b> 20:3 52:7 58:13 <b>specified</b> 69:18 <b>speech</b> 17:6 <b>spent</b> 14:4 <b>spirit</b> 33:13 <b>spoken</b> 78:1	<b>spoler</b> 68:2 <b>spolers</b> 67:21 <b>sports</b> 68:7 <b>square</b> 21:21 <b>staff</b> 8:6 17:3 26:9 50:19 52:19 53:6,9 58:3 77:7 <b>staffers</b> 52:1 <b>stafford</b> 2:21 8:9,11 14:15 14:19 16:14,16 18:17 19:17 20:1,8,17 22:5 22:12 37:16,20 38:6 40:13,16 44:4 45:16 47:19,21 48:7 58:15 77:10 <b>stages</b> 38:13 <b>stakeholder</b> 44:7 <b>stakeholders</b> 58:19 <b>standard</b> 62:14 <b>standardization</b> 70:13 <b>stands</b> 82:9 <b>start</b> 11:14 <b>state</b> 10:19 16:9 83:1 <b>stated</b> 22:19 26:2,7 <b>statehood</b> 23:3 <b>states</b> 40:18 41:19 43:10,16 45:7 48:14 56:13 57:12,13
--	--	---	--

58:17 60:12 65:5,10 <b>statue</b> 44:12 <b>stays</b> 34:18 <b>stenographic...</b> 83:10 <b>stepping</b> 60:19 <b>steps</b> 48:5 <b>stevens</b> 2:8 5:3 5:9 27:17,20 28:2,4,6,8,21 29:3,6,10 61:19,21 62:3 64:15,17 <b>stewarded</b> 61:10 <b>stewardship</b> 60:13 <b>stick</b> 77:8 <b>stop</b> 57:17 <b>story</b> 41:7 44:14,21 49:15 55:10 60:17 68:4 76:8 <b>storylines</b> 14:3 <b>strategy</b> 11:1 44:1 48:19 52:5 <b>street</b> 1:13 <b>strength</b> 49:10 <b>strike</b> 15:2 <b>strive</b> 42:16 <b>strong</b> 33:1 59:21 60:3 <b>struck</b> 15:9 41:14,15 <b>studies</b> 10:18 16:9	<b>stuff</b> 76:10 <b>stunning</b> 73:1 <b>stylistically</b> 24:21 <b>subject</b> 37:21 <b>submitted</b> 80:1 <b>succeed</b> 64:9 <b>successful</b> 73:2 <b>suggest</b> 24:6 34:3 <b>suggesting</b> 34:17 <b>suggestion</b> 31:21 33:15 <b>suggestions</b> 36:7 <b>sukrita</b> 3:6 9:4 <b>sullivan</b> 3:3 8:13,14 62:10 62:13 69:13 <b>sun</b> 42:6 49:5 <b>superhero</b> 40:11 43:7 44:15 49:11 51:19 <b>superheroes</b> 41:2 51:15 55:17 <b>superman</b> 7:6 40:10 41:20 42:14,17,21 43:4 44:13 45:6 47:18 48:10,13 49:4 49:15 71:13,16 72:20 73:16,21 74:4,11 76:7,8 78:18 80:1	<b>superman's</b> 42:2 49:8 73:13,18 <b>superpowers</b> 42:11 <b>support</b> 37:1,4 <b>sure</b> 19:1 34:12 37:13,14 39:16 50:16 61:11 65:1,11,18 68:9,17 69:21 73:8 74:6 78:2 <b>surface</b> 51:21 <b>sworn</b> 83:7 <b>symbol</b> 38:21 42:20 43:1 <b>symbolism</b> 38:17 <b>symbols</b> 38:12 <b>sympathy</b> 53:2 <b>t</b> <b>table</b> 31:10 <b>take</b> 40:5 53:20 56:6 60:14 65:13 77:19 <b>takes</b> 56:6 <b>talk</b> 37:11 <b>talked</b> 21:19 <b>talker</b> 15:11,17 17:2 27:10,15 46:15 63:8 <b>talkers</b> 7:4 10:13 13:5,14 14:12,13,21 15:4,6,12 17:5 19:6	<b>talking</b> 4:9 19:19 <b>tate</b> 3:14 10:4,7 <b>team</b> 20:2 48:1 56:19 75:10 79:1 81:5 <b>teams</b> 4:8 43:17 79:2 <b>technical</b> 16:7 19:4 62:19 <b>tell</b> 55:10 <b>term</b> 52:10 <b>terms</b> 54:12 57:15 72:3 <b>testament</b> 42:3 <b>thank</b> 5:10,21 6:4 8:3,12,15 8:21 9:3,6,9,17 12:8 14:19 18:19 19:10 20:8 21:3,14 22:12,13 23:11 24:7,9 25:5,7 25:10,18,19 26:1,15,16,19 27:4,6,11,16 27:20 29:15,16 30:7,21 35:7,7 37:18 38:19 39:5,6,11,13 40:16 44:3 46:2,12 47:4,9 47:10,12,14,20 48:2,6,7 50:6 50:16 53:6,7 57:20 60:21 61:4,12,13 63:16 64:6,12
--	--	--	---



64:13,17,19,20 66:8,11,13,16 67:5,6,8 69:11 72:13,14,15,16 72:19 73:4 74:13,15,18 76:2,17 77:21 78:4 79:10,12 81:1,8,21 <b>thanks</b> 11:15 21:13 70:5 <b>thematic</b> 59:2 62:20 <b>thematically</b> 44:18 <b>themes</b> 41:6 <b>thing</b> 50:16 56:1 <b>things</b> 24:16 56:21 75:14 <b>think</b> 19:17 23:4 24:14,20 24:21 26:3,6 26:10,21 27:9 28:15 29:14 30:16 31:19 33:2,19 38:2 38:15,16 39:5 47:6 50:11 58:1 61:7,10 62:6 64:7,9 66:16 67:10,11 68:5 69:4,5,14 70:1 72:11,21 73:1,2 74:3,7 75:8,13,18,18 76:13 78:16 79:4,7	<b>thinking</b> 73:12 73:14,18 <b>thinks</b> 52:10 <b>third</b> 19:15 52:18 <b>thought</b> 49:17 52:1 61:8 69:6 <b>thoughtful</b> 76:14 79:1 <b>thoughts</b> 11:4 73:7 <b>three</b> 13:1 19:13 20:14 41:13,13 51:20 53:18 54:1 57:21 72:6 <b>thrilling</b> 76:13 76:13 <b>throw</b> 28:14 57:21 <b>thursday</b> 17:13 <b>till</b> 7:9,10 <b>time</b> 4:5 13:9 14:5 23:13 30:9 31:12 44:20 50:2 56:3 59:14 62:8 63:11,11 64:8 68:4 72:7 78:7 83:6 <b>times</b> 75:3 <b>today</b> 5:14 6:14 7:11,14 8:7 9:21 10:12 11:6,9 13:11 13:19 14:11 16:1 39:14 43:19 44:5	45:3 47:11 48:10,16 59:9 79:8,14 81:2,9 <b>today's</b> 6:20 <b>ton</b> 77:2 <b>top</b> 28:9 <b>total</b> 41:16 <b>totally</b> 57:9 <b>touch</b> 53:21 71:19 <b>touches</b> 76:20 <b>touchstones</b> 14:7 <b>townsend</b> 1:18 83:3,18 <b>traced</b> 63:11 <b>traded</b> 51:10 <b>traditional</b> 20:15 70:8 <b>traditions</b> 51:12 <b>transcript</b> 4:10 83:10 <b>transmitting</b> 17:2 <b>treasury</b> 1:11 11:18 15:2 <b>tribal</b> 15:7 17:9 18:4 28:15 <b>tribe</b> 10:16 13:10,17 15:10 16:3 17:10 18:7 19:6 24:20 46:14 <b>tribe's</b> 13:13 <b>tribes</b> 13:2,7 15:17 47:7	<b>truck</b> 55:18 74:20 75:13 77:2,4,8,9,15 77:20 <b>trucks</b> 52:14 76:21 77:4 <b>true</b> 83:11 <b>trust</b> 43:9 <b>try</b> 23:19 28:3 53:21 71:3 <b>trying</b> 68:6 70:12 75:16 <b>tuesday</b> 1:7 4:4 <b>turn</b> 18:18 <b>tv's</b> 14:6 <b>tweaking</b> 78:2 <b>two</b> 19:13 41:10 43:13 46:6 54:12 59:20 70:20 71:20 72:1 75:14 <b>type</b> 17:18 77:7 <b>typical</b> 63:1,10 <b>typically</b> 70:7
			<b>u</b>
			<b>u.s.</b> 1:12 13:3,5 14:3 15:4 17:12 33:11 44:12 57:15 <b>ultimate</b> 43:7 <b>ultimately</b> 49:11 <b>uncirculated</b> 67:17 70:2 <b>under</b> 15:8,17 15:19 40:12

54:10 55:14 <b>underground</b> 51:14 <b>understand</b> 36:4 46:17 62:4 66:21 67:14 68:20 74:1 <b>understands</b> 65:2 <b>understood</b> 32:21 <b>unfortunately</b> 33:1 38:1 39:15 <b>unique</b> 13:21 15:9 43:3 53:3 57:6,9 58:7 <b>uniquely</b> 40:20 45:6 48:13 51:4 52:8,13 64:10 <b>unite</b> 14:8 <b>united</b> 40:18 41:19 43:10,16 45:7 48:14 56:13 57:11,13 58:17 60:12 65:5,9 <b>universe</b> 42:17 71:10 <b>university</b> 10:19 16:9 <b>unmuted</b> 27:19 <b>unser</b> 3:16 7:20 <b>unum</b> 43:11 <b>unusual</b> 58:12	<b>upcoming</b> 81:10 <b>use</b> 17:20 30:14 30:15 31:6,21 58:10 <b>used</b> 15:7 17:19 23:1 26:4 30:14,20 33:11 74:21 75:14 <b>useful</b> 39:17 <b>using</b> 54:16 <b>usmint.treas....</b> 1:15 <b>usual</b> 11:8 <b>utilize</b> 57:1	29:5,9,16 30:6 30:21 31:4,8 31:12 32:2,6 32:15,20 33:4 33:19 34:6 35:6,18,20 36:2,14,20 37:7,13 38:5,8 38:19 39:6,11 45:17 47:12,20 50:6 53:7 57:19 60:21 61:13,18,20 62:1,12 63:16 64:13,20 66:8 66:13 67:6 69:12 72:15 74:14 76:2,16 78:4,9,12 79:12,19 80:2 80:5,16,19 81:18,21 82:8 <b>variants</b> 68:13 <b>various</b> 10:11 <b>vasquez</b> 3:4 8:16,17 20:4,7 20:9 <b>veteran</b> 47:4 <b>vice</b> 10:15 13:17 16:2 <b>victory</b> 13:15 <b>video</b> 4:7 <b>vietnam</b> 47:4 <b>visiting</b> 46:17 <b>voice</b> 29:1 <b>vote</b> 35:11 69:4 80:8	<b>w</b> <b>w</b> 34:19 <b>walk</b> 40:13 <b>want</b> 4:12 10:9 11:9 30:2 34:12 37:10 38:21 47:9 56:18 57:21 60:2 65:1 66:4 67:19 68:17 69:14 71:18 76:18 78:10 <b>wanted</b> 19:17 22:19 23:10 37:17 45:12,14 46:21 61:11 69:20 74:8 75:3 <b>wanting</b> 38:20 59:13 <b>war</b> 13:15 15:5 15:5 17:1,10 19:19 25:5 46:16 <b>warner</b> 11:2 40:21 43:17,20 48:20 54:3 71:14 <b>warren</b> 1:6 3:9 6:8 7:16,19,20 8:20 9:13,16 18:15 27:18 30:3,4 45:11 45:12 61:17 <b>warrior</b> 17:3 20:15 28:16 29:12
	<b>v</b>		
	<b>valor</b> 13:4 15:3 <b>valuable</b> 24:21 <b>value</b> 57:11,12 <b>values</b> 41:7 42:11 45:1 49:9 54:20 64:11 <b>van</b> 2:19 4:2,18 4:21 5:3,10,18 5:21 6:4,9,15 6:20 8:3,12,15 8:18,21 9:3,6,9 9:13,17 10:3,8 12:2,6,8,14,17 16:15 18:19 21:15 22:14,17 23:11,17 24:9 25:7,19 26:16 27:6,11,16,21 28:3,5,7,18		

<b>wars</b> 13:6	<b>witness</b> 83:5,15	<b>y</b>
<b>wartime</b> 15:8	<b>woman</b> 60:6	<b>yeah</b> 19:21
<b>washington</b>	<b>wonder</b> 52:14	22:18 25:18
1:14 81:13	60:6	26:13 28:2
<b>watches</b> 49:17	<b>wondered</b> 22:1	30:11 32:6,17
<b>watching</b> 7:18	<b>wonderful</b> 25:7	33:8 34:21
14:6	35:6 50:7	35:1 46:12
<b>way</b> 21:6 26:7	59:20 76:16,19	72:12 77:14,21
54:4 58:12	80:5	81:18
75:17 79:1,9	<b>wonderfully</b>	<b>year</b> 34:11 41:1
83:13	13:21	41:15 43:15
<b>ways</b> 14:1 55:4	<b>wondering</b>	61:10 65:12
56:19	34:2	70:9 71:1,1,7,9
<b>we've</b> 20:9 68:9	<b>words</b> 12:21	75:1
71:3 77:13	16:13	<b>years</b> 41:13
<b>wears</b> 42:18	<b>work</b> 26:6,14	55:3 60:13
<b>weather</b> 73:15	47:2 58:18	70:11,16 71:16
<b>weigh</b> 37:5	60:15 67:10	<b>yellow</b> 42:6
68:17	69:4 78:20	<b>yelo</b> 17:5
<b>weighing</b> 62:20	<b>worked</b> 43:16	<b>yesterday</b> 10:1
<b>weinman</b> 3:11	75:9 79:2	<b>young</b> 49:6,16
9:18,20 37:9	<b>working</b> 16:17	49:20 74:11
53:11 57:20	59:21 77:17	<b>younger</b> 56:10
77:13 78:10	81:6	66:21
<b>welcome</b> 8:4	<b>works</b> 72:21	
10:3,8 11:3	<b>world</b> 3:17 8:1	
13:16 20:5	13:6,15 15:5,5	
23:12 44:2	17:1,10 19:19	
45:17,21 46:10	25:5,5 42:17	
51:3 53:9	46:16 68:1	
<b>wicasa</b> 17:4	78:20,21	
<b>william</b> 10:16	<b>worthy</b> 65:9	
16:7	<b>wrench</b> 28:14	
<b>williams</b> 13:18	<b>writing</b> 17:2	
<b>willing</b> 34:6	<b>written</b> 65:12	
<b>wish</b> 51:6	<b>wrong</b> 69:15	
<b>wit</b> 83:1		