

**FY27 FHA
Evaluation Rubric Artist**

	0-1	3-5	6-9	10-15
Training	The nominee did not learn their art form in a traditional manner or from other traditional artists.	The nominee learned their art form in a somewhat traditional manner mostly from other traditional artists.	The nominee learned their art form in a traditional manner from other traditional artists in their art form.	The nominee learned their art form in a very traditional manner from other traditional artists who are recognized as experts in their art form.
	0		15	
Cultural Significance	The nominee is not a member of the cultural group in which the traditional art is practiced.		The nominee is a member of the cultural group in which the traditional art is practiced.	
	0		10	
Traditionality	The traditional art is not historically practiced in South Carolina.		The traditional art is historically practiced in South Carolina.	
	0-1	2-4	5-7	8-10
Cultural Role	This form of traditional art currently plays little to no role in the life of a particular SC cultural group.	This form of traditional art currently plays a small role in the life of a particular SC cultural group.	This form of traditional art currently plays a role in the life of a particular SC cultural group.	This form of traditional art currently plays a significant role in the life of a particular SC cultural group.
	0-1	2-4	5-7	8-10
Sharing Knowledge	The nominee has done little to no work to share and pass down their skills and knowledge.	The nominee has done some work to share and pass down their skills and knowledge.	The nominee has worked to share and pass down their skills and knowledge.	The nominee has worked extensively to share and pass down their skills and knowledge.
	0-1	2-4	5-7	8-10

Recognition by Peers	Practitioners of this art form do not recognize the nominee as an expert in their field.	Some practitioners of this art form recognize the nominee as an expert in their field.	Practitioners of this art form recognize the nominee as an expert in their field.	A significant number of practitioners of this art form recognize the nominee as an expert in their field.
	0-1	2-4	5-7	8-10
Years Active	The nominee has not devoted any time to their art form.	The nominee has devoted less than 5 years to their art form.	The nominee has devoted at least 5 years to their art form.	The nominee has devoted over 5 years to their art form.
	0	1-2	3-4	5
Letters of Support: Historic Connection	The letters of support do not address the historic connection of the nominee's traditional art form to South Carolina	The letters of support minimally address the historic connection of the nominee's traditional art form to South Carolina	The letters of support address the historic connection of the nominee's traditional art form to South Carolina	The Letters of support address an expansive historic connection of the nominee's traditional art form to South Carolina.
	0	1-2	3-4	5
Letters of Support: Significance	The letters of support do not address the significance of the nominee's traditional art form to the state's cultural heritage.	The letters of support minimally address the significance of the nominee's traditional art form to the state's cultural heritage	The letters of support address the significance of the nominee's traditional art form to the state's cultural heritage.	The letters of support address the notable significance of the nominee's traditional art form to the state's cultural heritage
	0	1-2	3-4	5
Letters of Support: Importance	The letters of support do not address the importance of the nominee's traditional art form to the community in which it is practiced.	The letters of support minimally address the importance of the nominee's traditional art form to the community in which it is practiced.	The letters of support address the importance of the nominee's traditional art form to the community in which it is practiced.	The letters of support address the importance and show relevance of the nominee's traditional art form to the community in which it is practiced.
	0	1-2	3-4	5
Letters of Support: Benefits	The letters of support do not address how others have benefited from the nominee's	The letters of support minimally address how others have benefited from the nominee's	The letters of support address how others have benefited from the nominee's skills or	The letters of support address how others have benefited comprehensively from

	skills or knowledge of their traditional art form.	skills or knowledge of their traditional art form.	knowledge of their traditional art form.	the nominee's skills or knowledge of their traditional art form.
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