1. Dickie opens with a brief discussion of attempts to specify necessary and sufficient conditions for art. What does he mean by necessary and sufficient conditions?

2. Dickie borrows Danto’s notion of “artworld” as the starting point for his institutional theory. What is this notion?

3. Dickie suggests that the Dada movement nicely illustrates the institutional essence of art. How?

4. Who make up the “core personnel” of Dickie’s theory and why are they so important to his theory (Dickie, in Wartenberg, 2nd ed. 224)?

5. Give some examples of conferring of status and then indicate how this works with works of art?

6. Offer one criticism of Dickie’s theory of art.