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2 The canon outlined: Basis, contents and form

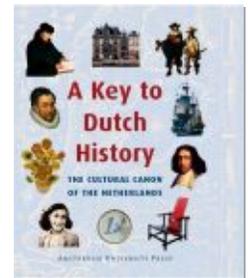
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The canon outlined

Basis, content and form

32

In der Beschränkung zeigt sich erst der Meister.

GOETHE (1749 - 1832)

2.1 Basis

The committee was asked to present a historical and a cultural canon of the Netherlands. That is a wide subject field that covers and transcends numerous subjects within the current education system.²⁷ Nevertheless, the committee explicitly does not advocate a new, profiled school subject entitled “canon”, albeit that something similar might, in some ways, be beneficial for the implementation of much that we support. However, the committee suspects that such a proposal would hamper the discussion with all kinds of extrinsic factors (and interests), and has no particular urge to talk the Dutch world of education, which in this respect is already overstocked, into new structural changes.

The canon committee therefore drafted a proposal which fits within the existing system of school types, subjects, proportions and attainment targets and which is, at the same time, sufficiently consistent and robust to cope with future changes. With this in mind, it is proposing an *integrated* canon with the quite substantial benefit that links and connections remain properly visible while any preliminary subdivision as regards subjects and aspects of subjects would, in effect, do injury to the principle of a canon.

27 In primary education, the broad field of the “historical and cultural canon” extends across a number of curriculum areas, namely “Dutch” (and in Friesland “the Frisian language” as well), “Knowing yourself and your world” (which includes the factual subjects of history and geography) and “Artistic awareness”. See par. 3.1.2. for the situation in the lower secondary school years.

As indicated, the canon proposal focuses on the school years which are structured in more or less the same way for all Dutch pupils, that is primary education and the lower secondary school years.²⁸ In the committee's opinion, the inspiring basis that this canon offers will therefore have to be laid in a period of six or seven years. This means, more precisely, the senior classes at primary school (years 5 to 8) and the lower secondary school classes (at VMBO [pre-vocational secondary education] level, this means the first two years, and at HAVO/VWO [senior general secondary education/pre-university education] level the first three years). That does not mean that the canon has to be presented to children aged between seven and fourteen in the same way. From the point of view of psychological development, a significant shift takes place when children reach the age of around twelve. It is no coincidence that the transfer from primary to secondary education takes place at around the same age. When children are at primary school age, they generally benefit from concrete impressions and contents. As they grow older, they become more able to establish links and to think in abstract terms. As a result, their capacity to make judgements increases.²⁹

On the grounds of these considerations, the committee would prefer the canon to be taught twice during a child's education; once at primary school level, and then during the lower secondary school years. The power of recognition and repetition may have an added value, provided justice is also done to the progression and enrichment which a pupil ought to experience by the later review of the material. This ambition is, incidentally, more or less in line with an established practice in Dutch education (whereby secondary education – certainly in the factual subjects – repeats a great deal of that which was also dealt with in primary education). This is an approach which, in our opinion, is compatible with that which a canon is and deserves in various learning phases.³⁰

28 At the time, the De Wit 1998 committee decided on a similar focus.

29 See for example Wagenaar & Van der Schoot 2004, p. 114 ff. Incidentally, this does not of course apply to all children to the same extent. This was one of the reasons for the differentiation between VMBO [pre-vocational secondary education]-HAVO [senior general secondary education]-VWO [pre-university education].

30 Cf. the argument in favour of continuous learning lines ("longitudinal cohesion") and concentric treatment in, for example, De Wit 1998, De Rooy 2001 and Onderwijsraad & Raad voor Cultuur 2006.

Primary education sector

When compiling the canon for primary education – the foundation for everything – we took account of a number of limiting conditions and characteristics of this type of education.

- Make as concrete and as narrative choices as possible. Stories help children to give meaning to their experiences and the world around them. Stories have a motivating effect and help ensure that subject matter is retained. Prepare abstracts and contexts which have to be dealt with in secondary education with a concrete and appealing story.³¹ An in-depth study of the essence of the Enlightenment is too much for pupils in primary education, but the story of a simple wool worker who wanted to show his contemporaries, using a planetarium (which still exists today) in the ceiling of his living room in Friesland, that the earth would not perish as a result of a conjunction of planets, does open a window on an age and the spirit which was prevalent at the time.
- Create stepping stones through the delta of cultural history and provide children with handholds in time. It is not necessary, and is even undesirable, to immediately aim to achieve a fluid whole. Gaps are perfectly permissible as long as there is general cover and sufficient scope for an initial familiarisation period.
- Create a chronological order and realisation using clear timeframes. The fact that it may no longer be sensible for primary school pupils to learn lots of historical dates by heart, as used to be the case, must not mean that we no longer give young children the tool of chronology so that they can become familiar with it as an instrument which they can use for the rest of their lives. The canon and chronology can have a mutually strengthening effect during the process of becoming familiar with the events of the various centuries.³² As far as this is concerned, the canon committee fully agrees with the periods introduced by the De Rooy committee.

31 Further argumentation for narrative pedagogics in Bruner 1986, Egan 1988, The Haas 1999 and, specifically for the subject of history at primary school, Pols 2004, and particularly p. 13. See also the interdisciplinary cooperation project known as Verhaal Centraal 2006.

32 The fact that Dutch young people today seem to lack this knowledge and have no idea as to which century Erasmus or Napoleon lived in, is a much-heard complaint by society as a whole and, indeed, is as regrettable as it is unnecessary. The committee would like the canon to be incorporated into Dutch education in conjunction with clear measures to rectify this situation. Cf. Schroots and Langemeijer 2004 (who want to go even further). Cf. recommendation 4.

- Make it as visual and tangible as possible. It is, of course, not true that only the newest generations of young people are visually oriented. One only has to think of the contribution made to our historical perception by the old school illustrations of Isings and Jetses. However, the influence of the image culture has been steadily increasing during recent decades. The fact that the supply and demand (and technical possibilities) which are accompanying this increase seem to be keeping pace for the time being is also beneficial to the canon. Never before have Dutch children been able to study the past so easily.
- Make the canon appealing and inviting. The success of even the most impressive subject at primary school still depends on the way in which it is presented. In this context it is particularly important to focus on the interplay of past and present and the current applications of the canon, as a didactic resource and also for idealistic reasons. After all, as we have already mentioned, our committee believes that only a living canon will be successful. That is also the reason for the title we chose, in which we have tried to combine the historical, the narrative and the world of today: *entoen.nu* [“and then now”].
- Search close to home. For the young child, the big wide world is just round the corner. For our canon this means that the focus in primary education lies all the more on stories about the Netherlands. The position of the Netherlands in the world will, of course, be dealt with and important international links referred to although not (yet) in too much detail.

Aside on the local canon

In this context, our committee would explicitly like to advocate local forms of the canon. The development of these was not part of our assignment which, after all, concerns “the story of the Netherlands”. However, certainly in primary education, and for both psychological and practical reasons, there is a great deal to say in favour of translating the national canon into a local context. This would work well, for example, in the case of local stories about World War II and the occupation, for which eyewitnesses could be asked to contribute to the lessons (see recommendation 16). Other local items which could be used are: old local railway lines, industrial heritage, the canals in the children’s own town and burial mounds as the local variant on megalithic tombs.³³

33 A nice example is the education project entitled “Verhalen van veteranen” [Veterans’ stories] (Greven 2005).

In addition, “the canon of the region” deserves special attention, particularly in primary education. There are specific reasons for this which go beyond being simply a manifestation of the national context. Attention could, for example, be focused on phenomena such as the origin of place and street names, famous local people, local excursions, etc. This may involve “large” topics such as Couperus and The Hague School of painters, which could quite easily be taught to young children in The Hague despite such issues only being part of the curriculum at a later date elsewhere in the country. However, our committee also regards all local perceptions of history and culture as being of great value. For example in the form of antiquities rooms, memorial tablets, courtyards, churches, monuments, ancient trees and even finding out how the SPAR corner shop in the oldest area of Leiderdorp has recreated itself as a mini museum on shopkeeping and corn chandleries. In this context, ‘local’ is certainly not the same as ‘provincial’. It is precisely from stories told by local people that a lot can be learned about the history of the Netherlands as a country of migration. Our committee would much prefer local canons for primary education to be drawn up for each Dutch municipality. An initiative like the one in Hoogeveen ought to be made available to a lot more children.³⁴ (See also par. 3.2.1 (conclusion) and recommendation 7).

Secondary education sector

The above-mentioned characteristics obviously also apply to the treatment of the canon in the first years of secondary education. However, different accents ought to be placed on a number of points. Concrete and narrative forms can still serve perfectly well as a point of departure. However, in secondary education these “vantage points” can provide a wider view. The committee believes that, in comparison to primary education and according to what the class can cope with, progress can be made with regard to the following issues:

- an increasing, widening and deepening of the material;
- greater cohesion (a more flowing story without gaps);
- more attention on international dimensions and contexts;
- more attention on abstract issues and processes (feudalism, communism, church and state);
- more attention on political and economic history;
- more attention on the foreign cultural canon;

³⁴ See Thomese 2005, which can also be consulted via www.cultuurenschoolhoogeveen.nl/allesisandersommeheen.htm.

- more attention on art for “more mature adolescents”;
- more attention on marginal figures and groups (and with that, the relativity of the canon as well).

If desired or necessary, some differentiation can take place in secondary education according to school type. For example, Simon Stevin could offer a better basis than Joost van den Vondel in the technical subjects at VMBO [pre-vocational secondary education] level. (See also par. 3.2.2 and recommendation 8.)

2.2 Content

37

The canon in primary education is therefore the logical basis for the canon which the committee is proposing. It is a tableau of strictly selected, “gilt-edged”, but not necessarily sunny subjects from Dutch cultural history. These have been selected from a range of what are in our estimation the most important, best, and for primary school the clearest, subjects that Dutch cultural history has to offer. It is a canon with a deliberately limited scope, whose core comprises fifty items. These are briefly presented (in chronological order) and placed within a general frame of reference in the separate section B of this report. No further details are provided here in this paragraph. However, we feel we should provide some clarification of the principle of limitation as such.

As already stated, our aim was to create a canon for *all* Dutch people. Such an objective might well cause cultural missionaries, to whose number we are incidentally pleased to belong, to adopt a realistic and controlled approach from the start, and certainly given the target group of young children. Our committee does not in any way regard as being a problem the fact that our canon does not contain any spectacular surprises for those who are, to any extent, familiar with Dutch cultural history. Our goal was not to astound well-informed people with our original choices. Perhaps this apparent modesty is precisely the most effective means of achieving future development, at school and elsewhere. After all, thanks to selection, optimal use can at least be made of the material, which is not the case in the event of uncontrolled proliferation of all the possible themes and subjects which would then cloud people’s vision.

The committee feels that it is supported in this philosophy by a paradoxical fact, namely that all our fifty items feature in standard school books – albeit never together – and that the complaints relating to insufficient knowledge of the canon are a daily occurrence. In other words, the question

is not so much whether the canon is being dealt with, but how. Moreover, the problem appears to be that the canon is insufficiently embedded in the schools, rather than that it is not being taught. Should we, at this juncture, return to Goethe's brilliant principle of the limitation (see the motto of the chapter), and dare to prune to create new growth?³⁵ It appears as if Dutch education during recent decades has quite frequently been the unintentional victim of a monstrous alliance between too many goals, excessive subject matter, too many good intentions, inflated and top-heavy attainment targets, over-fanciful school and work books; and all this in a context of too little time, social problems by the cartload and, on balance, insufficiently equipped and supported teachers.

It is therefore for both substantive and didactic reasons that the committee has chosen a limited canon, at least *in the first instance* (see below). A third reason is perhaps slightly more pragmatic but still very much essential for the viability of our proposals. For the sake of acceptance of our "range of ideas" we prefer to present a draft that stimulates rather than a plethora. After all, there is plenty of time for further development, if desired. (Cf. recommendations 30 and 31.)

At the same time, the decision to limit makes it essential that the canon does not wither into a kind of emergency ration, but has an active stimulating effect. That is why the committee deliberately decided not to restrict the canon to a bundle of lists or top tens (the ten most important/best/most beautiful/most spectacular...), however arresting and, in a certain sense, attractive such instruments can be in this day and age. The canon is, however, no shopping list. For something of this scope, such lists would – in the words of Annie Proulx – be a *reductio ad absurdum*.³⁶

We therefore view the canon not as a survival kit, but as the proverbial hat stand with sufficient hooks on which to hang a life long of learning and experiencing.³⁷ We therefore see "the fifty" not so much as fixed items but

35 It seems as if this is also a matter of much wider purport than just the canon (Cf. the conclusion to this report). Development psychologist Greetje van der Werf (2006) recently argued in favour of a definition being drawn up of a core curriculum for all school types and curriculum areas.

36 "Lists, unless grocery shopping lists, are truly a *reductio ad absurdum*," according to Annie Proulx, quoted in a debate on cultural competitions. Source: www.triangle.com/books, 11 December 2005.

37 The specification of twelve books which everyone should have read, the result of an uncontrolled obsession, was probably the mistake which fooled Anbeek cs in 1989 (preliminary advice for CVEN 1991).

more like beacons, or even better, as windows which, hopefully, do not restrict the gaze for new generations but offer a view of the rich story of the Netherlands in the world. The result is therefore – just as in the case of real windows – a balanced construction, part framed and part open. That makes specific demands on the form, the presentation and the didactics of this canon. However, once again, modern technology plays magnificently into our hands. The canon which we are presenting therefore also has the characteristics of a “cross media concept”.

2.3 Form

39

Wall chart

An integrated canon deserves to have at least one target on which all the aims are grouped. To this end, the committee has had a chart designed which depicts the fifty windows on a timeline, and of which a prototype is being published together with this report. The function of the chart is certainly not only to act as a symbol and/or a catalyst or give everyone a warm feeling inside. Instead, its primary and foremost function is didactic, in allowing children to instil canonical images (and their sequence), and to provoke their curiosity and their imagination. It is more than six hundred years ago that Jan Matthijssen, town clerk in Brielle, argued in favour of painting the council chamber, where the *vroede lieden* [city fathers] spent so much time, with wise sayings and inspiring portraits.³⁸ He realised that people’s gazes and thoughts sometimes wandered during long council sessions and that high-minded wall decorations would serve the memory and inspire. Or, as Jan Matthijssen described it: *aensien doet ghedencken* [seeing makes one think]. Intense visual reminders at schools were recorded in later centuries, for example the school wall decorations by Isings, Jetses, the primer, maps, Mendelejev’s periodic table and Jac. P. Thijsse.³⁹ In the visual culture of our own century there is all the

38 With thanks to Wim van Anrooij. Matthijssen’s text is literally, “*Die raetkamer sal binnen suverlic ghemact wesen ende besait van poortaturen ende bescreven mit goeden ouden wyser leeren, dairmen verder wijsheit ende vroetscip uut verstaen sal moghen; want men pleech te segghen: aensien doet ghedencken*”. See Van Anrooij 2006, p. 8.

39 See Van Oostrom 1998 and Blokker, Blokker & Blokker 2005 for a modern appreciation of that tradition. The affectionate memories of Kousbroek 1995 are also impressive.

more reason to continue to draw from the potential of such resources.⁴⁰ The canon chart is intended to be hung permanently on the walls of primary school classrooms, in any event as of the year in which history education starts. The idea is for it to function as a reminder which combines the attractiveness of Isings with the basic approach adopted by Mendelejev. The canon windows will then be able to function as an inspired context which, in this case, will indeed be able to be more than the sum of the parts. The chart is intended to have a significant effect throughout the school year, as it hopefully becomes a more and more visible feature of the classroom and as it serves more and more as a point of reference during lessons. Currently, only simple posters have been made of the chart. However, the committee intends a more definitive version to become available which will fulfil additional didactic functions. In the first instance it would be good if the chart was available in a variety of formats, according to the space and the use that schools and teachers (and possible other parties) intend allocating to it. Moreover, it should be possible for teachers to show which windows have already been dealt with (and what the “window of the day” is). In this way, the chart will act for the class as a collective checklist and “scoreboard” of progress. It is perhaps not beyond the realms of possibility to imagine that, when the class moves to a different classroom after the summer holidays, the wall chart, adjusted to the place reached in the previous year, will function as a reminder of last year and make children curious as to what the new year has in store.⁴¹

RECOMMENDATION 1 Have a high-quality chart produced (in various formats) and deliver it to schools and any other interested parties – Ministry of OCW [Education, Culture and Science]

A (virtual) treasure chest (for the time being)

Besides being visible, the canon should also be a feature of primary education which is as tangible as possible. Our committee was struck by the experiences of a teacher who familiarised ten-year-old pupils with the Industrial Revolution

⁴⁰ Whereby the committee is aware that around 2,500 blind or partially-sighted pupils in regular education are confronted more and more frequently by – particularly digital – reading material which is not accessible to them (information published by the WEC-Raad interest group, 13 July 2006). Spokesperson Henk Snetselaar advocates a statutory obligation for publishers to produce their teaching material in such a way that it is accessible to these pupils.

⁴¹ Some people will associate this with the windows on an Advent calendar.

by means of a classroom demonstration of a miniature steam engine. Similarly, life during the occupation could be vividly demonstrated by circulating ration tickets around the classroom and the ID card of the teacher's grandmother, while the teacher – or even her grandmother herself (see recommendation 16) – tells the story of life during the war. Other possibilities include allowing children to write using a quill when teaching about the oldest known Dutch love poem *Hebban olla vogala* (and with a dip pen when studying the works of the writer Multatuli?), or being able to take a look and leaf through Blaeu's *Atlas maior*, of which copies are, these days, reasonably affordable.

The committee proposes that each school make a “treasure chest of the Netherlands” specially for this purpose, containing (replicas of) objects which make finding out about each window of the canon a more tangible experience.⁴² (If the chest is itself designed as a replica of the one Hugo Grotius used to store books in, that window will immediately have its own artefact.) At this stage, the committee has not delved much beyond the idea of a virtual treasure chest “filled” with initial suggestions for the objects which could be used for each canon window (see the B section of this report for more specific details).

41

RECOMMENDATION 2 Develop a treasure chest with objects to accompany the windows – Ministry of OCW

Website

While a canon on a chart and in a treasure chest might give the impression of a closed system, digital media offer the much-needed way out between open and closed, freedom of choice and a straitjacket. Hyperlinks enable children to open up the landscape for which the canon is the all-important and recognisable façade. That is why the committee has developed a website, as an essential and integral part of its draft, not so much as a modern version of the business card or because something would be *sine qua non* to generating any interest at all among young generations (both students and young teachers!), but rather because of its significant intrinsic additional value. The web help us to navigate between the dangerous rocks of a rigid canon on the one hand and the vast open sea on the other.

⁴² Cf. the initiative of the “monuments chest” by a number of organisations including *Erfgoed Actueel*.

Although the chart is the most eye-catching element, the committee believes that the website will, certainly in the long run (see recommendation 3), be much more representative of the essence of the canon in its current conception. The chart is the solid variant, the site the living. Moreover, the latter can contribute easily to maintaining and revising the canon (more details are included in chapter 4).

42

In the limited time that the committee had available, it designed a frame of reference and initial details for the site which can be viewed at www.entoen.nu. The website is to go live when this report is published and will hopefully soon start acting as a digital magnet. The fifty windows each have a “page” on the site which runs parallel with the presentation in the B section of this report. As in the case of the canon, we are not going to devote a great deal of time to its content here. However, the following is a short clarification of the chosen *format*.

The fifty windows each open with an iconic *image*. A deliberate choice has been made to use authentic material for the various icons. Of course, a historical drawing can be made of Floris V, of whom no contemporary image has survived, like the one that Isings made. However, the window we want to open has been made evocative by choosing an image of one of the buildings of which Floris V was chief architect – in this case the *Binnenhof* [Dutch parliament square buildings]. Incidentally, the Muider Castle would, in this case, have been just as good a choice and the site duly recognises this. However, the committee’s preferred icon is the Binnenhof, due to the direct links which can then be made to the way in which the Netherlands is governed today. At the same time, this gives content to our aim to create a living past as *entoen.nu* wants to evoke. It is in this spirit that each window on the site is given a *Past and Present* section, in which we present ways of enriching the historical perspective by means of a view into our modern world (and vice-versa, of course). The icon and title are followed by the main *story* behind the window which clarifies the chosen subject and describes the backgrounds and their significance.

This is followed by the *Sub-topics* feature which comprises four sections that guide users to the material and themes related to the window. First there are a number of themes for the primary education sector, chosen partly because they allow interesting stories to be told which relate to the subjects presented via the window. This is followed by more advanced themes for the secondary education sector, which present routes for each window along

which the desired scope and depth can be sought in secondary education. Incidentally, there is still a great deal of work to be done here (cf. recommendation 8). However, before getting completely engrossed in this, the committee decided it would be sensible to wait for the responses to the main ideas on which our canon work is based. This section is followed by the above-mentioned *Past and Present* items and the *Treasure Chest* section which refers to objects that represent the window in a material sense. (As long as the chest is virtual, this section will, of course, be rather noncommittal.)

A final feature is referred to as *References*. Under the title *Places to Go*, suggestions are made for excursions to museums and other locations which are relevant to the window. (The committee regards this as very important; cf. recommendations 14 and 15.) The following section refers to *Books for young people* which are relevant to the context of the window.⁴³ In the committee's opinion, books for young people are a valuable accompaniment to the canon and enable young people to empathise intensely with the past. The Netherlands also has a strong and still-living tradition of high-quality historical books for young people, which runs from *Paddeltje* by Joh. H. Been and Fabricius' *Scheepsjongens van Bontekoe* to *Zeekoorts* by Rebecca Noldus. A lot of these publications are directly relevant to the canon episodes and people from Dutch history. The committee would regard it as a missed opportunity if they were not to accompany the canon, via the website. In addition, good books for young people help to prepare them for "real" literature education at secondary education level (see par. 3.1.2) as shown, for example, by the transition from *Oorlogswinter* to *De aanslag*.

The *Background literature* section refers to literature which we believe is eminently suitable as a background to the windows and the educational elements they reveal. Lastly, there is a *Websites* section from which users are referred directly to important sites elsewhere on the web which help to provide a sharper and richer view from the windows.

The website enables our initially limited and lightweight canon to be expanded, and this protects it from what would be the greatest risk of limitation: it going downhill and becoming too narrow as regards its scope. Take, for example, the perhaps most obligatory choice of all the fifty,

43 Special thanks are due to Lia Reedijk of the *Utrechtse Kinderboekhandel* who supported the committee's search for relevant titles.

namely Rembrandt, with the Night Watch as the icon. The intention at primary school level cannot, of course, by any means be to limit the study of our seventeenth century paintings to this one painter and this one painting. Instead, Rembrandt and the Night Watch act very explicitly as a window on the world beyond and make the site accessible in a very inviting way, for example to other Rembrandts, to the Rijksmuseum [national gallery] and the *Rembrandthuis* museum and to all manner of Rembrandt items which, particularly in 2006, have become so abundant. However, they can also provide a link to Vermeer, the *Mauritshuis* gallery, the artists Hals en Steen and – if teachers manage to go that far – also to the Dutch art of painting (and photography?) from later centuries. The site allows unparalleled maximisation of the canon’s richness and its reach. Via the links, the fifty subjects chosen lead us on into a world of new subjects, perspectives and possibilities.

The form in which *entoen.nu* is to be launched means the site is primarily aimed at teachers who will hopefully want to start using the canon very soon. A major priority is to start expanding the content as soon as possible. This will allow the site to evolve into a resource for all users of the canon, that is interested parties from outside and all those involved in education, including pupils. If we gaze into the future, it is possible to imagine children using the chart of fifty as a touch screen on their table tops. As their teacher opens up the corresponding Internet connection, the children set off on their canon journey.

RECOMMENDATION 3 Arrange for the entoen.nu website to be managed and developed – Ministry of OCW

The canon as a “wiki”

Lastly, a canon which is intended to be used by everyone must also belong to everyone. The committee believes this should be the case, above all for intrinsic reasons. Within the period of time given to us it was inconceivable that we would manage to develop the site in full. Even if we had been allocated enough time, our expertise and powers of imagination would have been insufficient for such a task, from the points of view of both content and didactics. That was the basis for the idea of giving the site a function with which new offshoots and references can be put forward for each window, and existing ones enriched. In the first instance we believe this to be a task for teachers who can share their best practices. However, it can also involve specialists, organisations, amateurs, students and enthusiasts. The idea of

them being completely free to contribute, as in the case of the real Wikipedia, may perhaps be a little too wild for the Dutch canon. An editing phase for additions is built in to the process before the information appears on the web. However, we still have faith in the basic principle of “freely contributing”. A lot of people are enthusiastic about (sharing) the canon and think it will be beneficial since someone’s bright idea or experience is often useful to others. The canon is certainly very suitable for such a “camp fire” approach.

Moreover, the committee is aware of the symbolism that such an approach to the national canon could serve as an example for the country in question. After all, the (canon) history shows us that the Netherlands has often championed freedom of speech and supported the power of collective action. In that respect, the canon as a “wiki” is also very Dutch at meta level. However, the committee regards it as even more important to send out a signal other than that of the site’s wiki function. This illustrates the fact that we do not regard the canon as a lecture, but as a discussion.