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The Red Carpet Rolls into Hamilton Redeemer Reporter Covers JUNO Events



ELISE ARSENAULT
REPORTER

A few months ago, a member of the Crown team made the wild suggestion of applying for press passes to the 2015 JUNO Awards. Two weeks ago, a member of the JUNO team made the decision of sending us one. A week or so ago, I took the opportunity to attend four JUNO events with the naive assumption that covering them would be easy. By the end of the weekend, there was an overwhelming amount of information to sift through in the hope of writing a valuable response. What resulted was a breakdown of the events and questions that came from experiencing the 44th annual Canadian Music Awards from an insider's view.

Welcome Reception: Friday, March 13th

Held at the grand and historic Liuna Station on James St. North, attendees of this event were offered a strut down the Green Carpet, free hors d'oeuvres and the chance to exchange a business card or twelve. I flashed my press pass at the media booth upon arrival, made an exchange at the coatroom and whipped out the camera I borrowed from Yearbook. I was permitted to take pictures on the Green Carpet (that had an uncanny resemblance to a Sham-Wow), so I secured my spot alongside the photographers as the foyer began to crowd. Our paparazzi group was as civil as they came; elbows and voices didn't rise in attempting to shoot quality pictures. There was a kind of rhythm to the process. First, the carpet facilitator would write the guest's name and nomination on a whiteboard

for us to photograph. Once withdrawn, the guest would center him or herself before the backdrop and, ideally, meet the gaze of every lens, offering a dipped chin, wide grin, hand-on-the-hip and/or peace sign. Others opted for expressions not unlike that of felons.

An hour passed before the procession lulled and all made their way to the main hall. Therein, I noticed green floodlights wash over the room (TD Bank sponsored the evening), the absence of chairs, and the weighty presence of alcohol. A young man disc-jockeyed in one corner and people formed squads around tall, skinny tables where waiters exchanged cocktails for pearly-white thank-yous. I declined the drinks and the shrimp, but took a bite of what I can only describe as a cheesy, gourmet Tim-bit.

Leaving the camera-clad clan to do some exploring, I recalled my last experience at Liuna Station: my high-school prom. It was tough not to draw parallels: both events included heels, ties, beats, cliques and celebrating achievements. Both had glam, grandeur and an unsettling lack of genuineness. I kept this in mind for the remainder of the evening, until sore calves trumped my soaring curiosity. One event down – three to go.

JUNO Gala Dinner & Awards: Saturday, March 14th

Thirty-five JUNO Awards were to be presented at this event, alongside the Walt Grealis Special Achievement Award and the Allan Waters Humanitarian Award.
(Continued on Page 6)

The Arkells pose for pictures with their Juno.



The Crown's Junior Reporter Elise Arsenault was given the opportunity to attend the 2015 Juno awards which took place in Hamilton, Ontario this past month.



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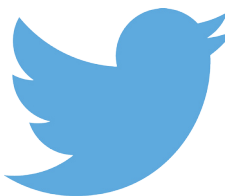
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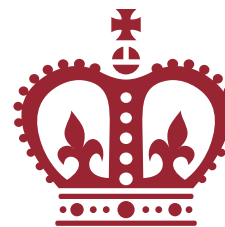
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As I Stood on Murky Snow



LAURA HEMING

EDITOR-IN-CHIEF

At the beginning of my time as Editor-in-Chief, I found myself wondering about the nature of what my letters would be — would they be eloquent, poetic revelations from my everyday life? Perhaps humorous anecdotes from my interactions? I didn't exactly decide, per se, because if I am honest my writing is often spontaneous. Ideas will come to me at the most curious of times — whether it's in my grumblings while going to school through -200 weather, or in the times where I am suddenly hit in the stomach with a sack of sand wondering what my life will sprout in the next few years. And I have no doubt that there is a reason why these ideas always come a few days before the long awaited publication nights.

And so, without a doubt, my March idea came to me the same way it often does: in the midst of my grumbling — when God seems to speak to me loud-est.

During a spontaneous day trip to Niagara on the Lake, my friends and I ran (quite literally) through the streets in the crazy manner we often do when we are together. From taking pictures of horses pulling buggies to singing Pocahontas in an outdoor

park stage, to tricking each other into memorial jail cellars in city halls (again, I emphasize we are crazy when together).

We got to the lakefront at the end of our antics, where a glacier type ledge stood by the edge of the water, covered with murky grey snow. I stood at the edge, breathless, looking into the vastness of the newly born spring water — a water body celebrating being free from a hard, fought winter.

I was there, looking down into the dark waters and my feet inches away from quite possibly falling in, where I had my “moment” — the ‘aha!’ connection, electric shock kind of moment writers experience from time to time.

My time of crazy antics, presentation prepping, paper writing, and newspaper editing are about to expire. I am finding myself standing on murky ground — not hearing direct instructions from God any which way. The answers to the questions I ask are not black and white, and I am standing looking into this huge, uncharted mass of water wondering how on earth I will ever find my direction.

What I am learning, however, (although it is truly a daily tussle between me, myself and I) is that some things in life will never be black and white. Rather, it will be a sheet of post-winter slush. What is important is not that God puts me on a black or white space on a massive, human race chessboard. The key is the seeking of him in those times where it feels like we are about to cannonball into a crisp well of water. Our comfort, growth and strength are found in the times where we can't hear answers. I somehow think that is not the point of our lives in God. I think it is the journey, and whom we are speaking with through it.

If you are finding yourself, as I'm sure many of you are, standing on grey snow — on a ground covered in uncertainties and unclear answers, take comfort in the fact that underneath that snow remains a solid ground, a firm foundation, and as long as we are standing on it, we cannot be led astray.

Letters to the editor and article submissions must be sent to thecrown@redeemer.ca and must include the name and contact information of the writer, although we may print anonymously by special request. Works submitted as letters will be edited for clarity and length only.

The opinions expressed in *The Crown* are not necessarily those of Redeemer University College's student body, faculty, or administration.

The Crown is published by students seven times per academic year and is funded by the students of Redeemer University College and by advertising, but is dedicated to the broader college community.

Student Government’s Place

What’s the Use of Senate?

JAMES CONSTABLE
SENATE CLUBS COORDINATOR 2014-2015

Redeemer is an active community where members support one another and seek to build each other towards being Christ-like. Of course, there are needs of the student body that can only be addressed when brought to the knowledge of the school, and there needs to be an advocate that can promote these concerns — this takes the form of student government, which at Redeemer is Student Senate.

People have often asked why student government is needed at all. Can’t concerns brought by the student body be handled by Student Life or the administration? Student Life and the administration are extremely capable and essential to our school, but they do not currently have the experience of attending Redeemer. Members of Student Senate, however, do and are therefore more in tune with the current needs of students, as they are also experiencing the challenges and joys of attending Redeemer.

Part of what makes attending Redeemer such a wonderful experience includes all of the events held on campus, of which Banquet, CITB, Coffeehouse, and Thursday Soccer League are just a few examples. What all these events and clubs have in common is that they are funded through Student Senate; Banquet could not have taken place without the work of the Activities Committee which, ably led by Jessica Mostert, was responsible for planning the details of the evening.

The activities that Student Senate runs also build community around Redeemer; CITB is a large service within the Greater Hamilton

Area which sees many people from across the region come to Redeemer to worship God together. On a more local level, Coffeehouse provides an opportunity for students to share their gifts in music, comedy, poetry, etc. in a manner that brings the Redeemer community closer together. Coffeehouse takes place in the Rec Centre, which also is operated by Student Senate — including the renovation of two years ago. Hot Spot, a monthly worship service organized by SASC (Spiritual Activities and Services Committee) also takes place in the Rec Centre. Coffeehouse and Hot Spot are not the only Senate-funded event that takes place on Thursday evenings; the intramural soccer league which takes place at the sports dome is also funded by Student Senate and is a wonderful opportunity for students across years and skill levels to interact, as either fans or athletes.

An important part of community at Redeemer is making sure that there are proper communications between staff and students, and it is one of the responsibilities of Student Senate to bring the concerns of students to the administration. Through this, Student Senate has helped to advocate for the 30% Off Tuition Grant through meetings with local MPP Ted McMeekin as well as working to extend the 44 bus route in order to bring more adequate transportation to Redeemer students.

The Redeemer student body deserves an advocate that will promote their initiatives as well as meet their concerns, which is why student government in the form of Student Senate exists. We are always seeking to better represent the people whom we serve.

Alas, Refresh, I Bid thee Farewell

BETH MOFFETT

My time as cashier extraordinaire is coming to an end. I have worked at Refresh for three years now, and it has been stupendous. I have had some of the greatest bosses, coworkers and customers one could ever hope for. My time at Refresh has truly been one of the greatest highlights of my life at Redeemer.

Have no fear, those of you who are remaining at Redeemer; the cash register is in good hands! Someone else will cash out Professor Brown’s sandwich and chocolate milk. Anthony will still have his card swiped pretty much every day at lunchtime. The fridge will still be stocked to perfection. The salt and pepper will be filled. Someone else will not sell Tony Wiersma his Coca-Cola. Noah VanBrenk will get his receipts printed. Someone new will be able to tell what you have ordered without actually seeing it. Jake Tigchelaar will still get a look for changing the radio to country. The chips will be beautiful. Your cards will be swiped on the first, at most second, time. You are in good hands, students of Redeemer!

Before I leave, I must share the woes that have plagued me for so many years in order to help out the cashiers of the future:

- Refresh does not and has never accepted debit. End of story.
- People complain all the time about how

expensive Refresh is. Guys, go to another college or university and your eyes will pop out of your head. I attended another post-secondary institution and was so excited when I saw how cheap our food was in comparison. This is the good life, so stop complaining!

- If you do want to complain, fill out one of those suggestion cards. My job is to push buttons, not change food items, change prices or install electrical outlets. Write it down for someone who actually has power to make the change or go talk to him or her yourselves.
- Crackers are not complimentary. Bacon Bits aren’t either. And you can’t have the pizza left over at the end of the day.

- Why do you guys take the third pop from the front? What’s wrong with the first two? Is it a coldness thing? Or a never-taking-from-the-front thing? Or what? I seriously want you to come tell me because it’s been bugging me for three years now.

Refresh is a place of food, laughter, and (from time to time) dancing. It has been a joy working here and getting to know so many of the students, staff, and faculty from behind my little counter. I am going to miss that spot quite a bit when I leave it for the final time in April. It has been an absolute pleasure serving the people who are not only my customers, but also my friends. Farewell, long live the Jaminator, and have a refreshing day!

IN THIS ISSUE

The Red Carpet Rolls into Hamilton

Junior Reporter Elise Arsenault attends JUNO events and gives us the highs and lows and surprises (page 6, 7, 8)

“That Guy” in the Commons

Hamilton artist Robert Ross shares about his painting project (Page 4)

A Letter to Royal Fans

Jordan Miller and the Lady Royals thank fans for supporting during OCAA championships (page 11)

But First, Let me Use a #Hashtag

A history of the social media symbol that has taken our culture by storm (page 9)

Food Services Responds to Negative Feedback

Staff introduce new changes to Refresh and reasons for high prices (page 9)

Letting Ourselves Sense the Creator’s Presence & Letting the Creator Sense Our’s

A collaborative reflection on journeys through spiritual dryness (page 10)

Kurvits Wins National Badminton Title

Royals badminton star Owen Kurvits claims first ever national championship (page 11)

Robert Ross: “That Guy” in the Commons

Hamilton-Born Artist Paints Chateau Frontenac in Redeemer Commons



Robert Ross at work in front of his canvas.

ALICIA WHEATLEY

Maybe you’ve only seen him in passing, or maybe you’ve taken the time to chat with him about his work.

Meet Robert Ross, a Hamilton-born artist. Ross is a full time acrylic realist landscape painter. Currently, he is doing a residence at Redeemer – meaning he’s been commissioned to paint a landscape in the school. In fact, Ross often does paintings in public places. Perhaps if you have ever been to St. Joseph’s Hospital downtown you’ve seen the large painting of the waterfall near Tim Hortons. He works on site with his paintings so that people can see the process over time. Ross is here until the end of this semester working on his piece.

Ross originally studied architecture, something that comes in handy when he does paintings that include buildings. However, he found the fine art aspect of architectural design to be more enjoyable than the pipe planning and such. When Ross did his first art show in 1977 he was working part time at a factory. If the show didn’t go well, he’d work more at the factory. To his surprise, the show went fantastically, and he has been a full time artist since.

Ross is an acrylic painter. When he began, acrylic was a newer kind of paint. It was ideal for painting realism because of its drying speed. Acrylic painting is a different kind of technique than oil, and it stands apart because of oil’s toxicity. Painting at such large scales with oil paint wouldn’t be allowed in public places.

Ross has done a large number of commissioned works in the nearly forty years he’s been painting. St. Joseph’s, for example, or a painting in the lobby of Mohawk College. The project he’s working on is a commissioned piece to honour the 100th anniversary of the death of Sir William Cornelius Van Horne, a former president of the Canadian Pacific Railway, most famous for his overseeing the construction of the first Canadian transcontinental railway. A

number of grand hotels were built along the railway, one of which is the Chateau Frontenac in Quebec City, exactly what Ross is depicting in his painting.

Ross says he’s inspired by the beauty around us: God’s wonderful creation. His mission is to focus on showing the beauty amidst all the chaos of the world, “bringing that beauty and sharing it.” He said he often finds people admiring his paintings of nature and thinks to himself, “well, I’m not the one who created it!”

During my time with Mr. Ross, I asked him a couple of questions about the art world – for example, what does he dislike about being an artist? Ross said he dislikes the lack of people who truly support the arts. Sure, there are a number of people that enjoy and appreciate the arts, but there are not enough people that invest in them. I asked how criticism plays a roll in his art making. Criticism is minor to Ross; real art criticism rarely happens, he says, and it’s often just opinion as opposed to an objective observation.

You might be wondering how Ross works so well in a place that is so busy and chaotic. Well, Ross says the interruptions are comparatively rather minimal. Places like St Joseph’s were much busier than Redeemer. Ross paints in public places for a reason: so that his process is visible and people can ask questions and chat. “Nobody should even think they’re disturbing me; that’s why I’m here,” he said.

So if you’ve got the slightest inkling of curiosity as you walk past, don’t be afraid to approach Mr. Ross and ask him a few questions! And if you’re wondering what he listens to on his CD Walkman, here’s your answer: Ross listens to classical music for the most part, and sometimes Celtic music. He’s “always liked classical music” and steers away from rock music because he says it is “the experience of being young ... and I’m not at that stage of life.”

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Uptown or Downtown

Considerations for Those Choosing Where to Live



JUSTIN EISINGA

REPORTER

Each and every year, students are tasked with a crucial decision: choosing where to live. For those of us who choose not to live on-campus, this decision bears significant weight. There are many options, not the least of which is reflected in one phrase: “location, location, location.”

Two years ago, I moved into an apartment on James St. North, in the heart of downtown Hamilton. My life changed drastically after I moved downtown. Assumptions were challenged and my expectations shattered as I hit the ground running.

I write these words with a two-fold purpose. On the one hand, I want to encourage those who are feeling the pull to live downtown, either as a student or a graduate. On the other hand, I want to provide caution and advice based on the many mistakes I have made along the way.

Don’t get me wrong; I have thoroughly enjoyed living off-campus and exploring what it means to live in community in downtown neighbourhoods. It’s been a rich learning experience. However, like everything in life, it has had its own set of difficulties and challenges.

Most of these challenges have a lot to do with sacrifice. As soon as you decide to live elsewhere after living on-campus for a period of time, the realization kicks in that life is going to be a little different. No longer is all my money stored on a single piece of photo ID, I don’t get to eat a catered meal with my school community once a week, and I definitely don’t have at least ten nearby houses filled with friends to hang out with at any and every hour of the day.

As soon as I moved downtown, the realization kicked in that I would be resting within the tension of living between three different communities. This tension wasn’t entirely new, as I had been attending a downtown church since the first month of first year. But this tension intensified as I found myself rooted or committed to the Redeemer community, my church community, and my neighbourhood.

I’ve been taught much from this experience of tension. Although at times it felt unhealthy as I endured the toll of my loyalty being pulled in many directions, I have developed the ability to build bridges between church, school, and neighbourhood.

However, after several months of living in the James St. neighbourhood, I became convicted of the role I could be playing in the gentrification of a community with rich history and deep ties to a culture of immigrants. Being the new, young, and ‘hip’ kids on the block may have played a role in rising rents and misguided development that impacts visible minorities and those living in poverty.

All things play out for a higher purpose, of course, and my life downtown has been enriched by new relationships and civic engagement. Living closer to my church community has resulted in deeper spiritual growth and the ability to contribute in new ways, such as preaching and leading a small group.

The best advice I can give to those students considering the leap into downtown Hamilton is: begin with prayer. Be sure you have endured the process of discernment. This step is one that can easily be missed in our fast-paced

world, where decisions are made hastily and without deep thought.

Pray about the neighbourhood you are thinking of moving into. Pray for the community you want to be a part of. Draw near to God and listen for conviction and guidance as you venture into new territory.

After slowing down and listening for the Creator’s desire, I encourage you to think about the impact you are going to have in whatever neighbourhood you move into. Although we can’t control the forces of urban renewal and gentrification, I encourage you to think about what it will mean for those who are less advantaged when you move into the community they call home.

Remember, your affluence has influence; this is not a statement meant to induce guilt, but should inspire us to find ways to create more just and equitable neighbourhoods.

Ultimately, a community with a diverse set of cultures, incomes, and, personalities is a healthy community. Wherever you decide to live, your gifts and skills will move into the neighbourhood too. Be conscious of this fact. The opportunity to build relationships with neighbours can be an intimidating and challenging one, but it is rich with reward and filled with potential.

At the end of the day, whether you decide to live downtown, on the Hamilton Mountain, or move back home, you will be planted in a place for a purpose. Live out of this statement and remind yourself of it often, for you bear witness to the Kingdom of God wherever you reside.

“Our only limitations are those which we set up in our own minds, or permit others to establish for us.”

› Elizabeth Arden: Self-Made Maven

In a time when women dare not wear make-up or run their own businesses, Elizabeth daringly did both. She was not a trained chemist, yet she pioneered the concept of scientifically formulating cosmetics. She was not a business graduate, yet she created a global empire. Curiosity and drive were her teachers; the world, her classroom.

We think Elizabeth would have simply adored AU, giving people all over the world the chance to make their mark, on their terms, in their time. Beautiful.





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Juno Awards Coverage (Continued from Front Page)



Once signed-in at the Hamilton Convention Centre, all media were instructed to find their outlet-name in either the Photo room or Q&A room, two stories above the gala. I spotted “The Crown” seat in the Q&A room, near “The Liberal” and “The Hamilton Spectator.”

The award-recipients who visited us include Bahamas (Songwriter, Adult Alternative Album of the Year), Dallas Smith (Country Album of the Year), July Talk (Alternative

Album of the Year), Lights (Pop Album of the Year), Diana Panton (Vocal Jazz Album of the Year), Fred Penner (Children’s Album of the Year), Naturally Born Strangers (Rap Album of the Year), Quique Escamilla (World Music Album of the Year), and Adam Messinger (Jack Richardson Producer of the Year). Each was asked questions on their expectations, current emotions and plans for the future. Fred Penner, a longtime beloved children’s entertainer, was asked how his approach to writing children’s music

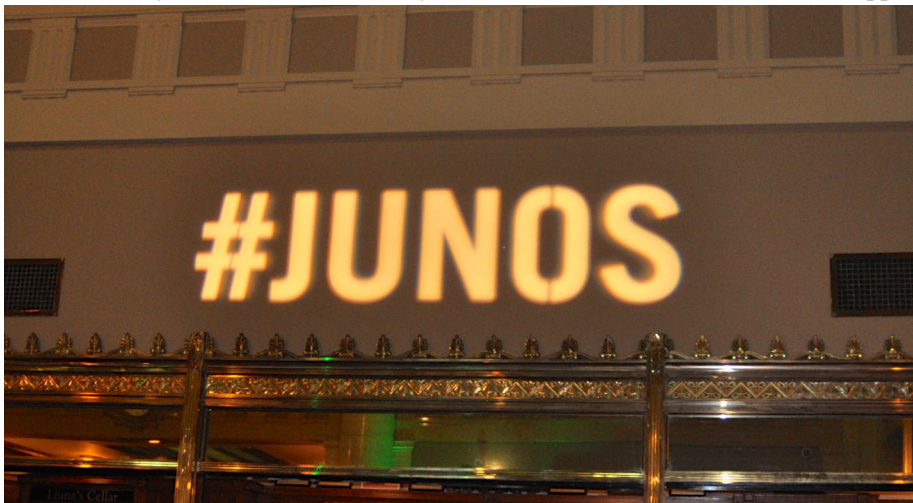
changed over 40 years in the industry.

“The vernacular may alter,” he admits, “but the bottom line remains: we’re all in this insanity together, let’s try and support each other by making for stronger families and stronger human beings one at a time.” His broad fan-base has him performing in elementary schools one day and at bars on university campuses the next, yet his “approach” to reach both crowds is steadfast: the theme of unity pulses beneath each anthem. Later, Lights was invited to the stage to share her advice for those hoping to gain recognition of their own in Canadian music.

“Enjoy what you do, or there’s no point in doing it,” says Lights. “Write songs, perfect your craft, find your pocket. Carve out a place for yourself – then it will be undeniable that there will be a place for you in the music industry. Don’t wait for someone to create that for you.”

The feeling that comes with perfecting your musical craft is perhaps best described by Geddy Lee, lead singer, bassist and keyboardist for Canadian phenomenon Rush. “When you’re sweating over something and you play it back, there’s a huge feeling of worth. That’s the biofeedback you get from creating something.”

Lee is asked to compare this to the feeling of giving, having accepted the Allan Waters Humanitarian Award on behalf of Rush for their philanthropic efforts. “When you help someone, it’s a quieter feeling, but it brings tears to your eyes. When we build a school in Guatemala and we see them cutting the ribbon, it chokes you up! Because you are helping these people so directly. There’s a school where there wasn’t a school. It’s a different feeling; it’s a more emotional feeling.” This kind of emotion is said to be a well from which musical and lyrical creativity is drawn.



All Photos by Elise Arsenault unless otherwise stated.



Manic Drive at the Junos. Source: CARAS\iPhoto

Manic Drive: Contemporary Christian/Gospel Album of the Year

For Christian Rock band Manic Drive, the well of inspiration is surely dug in Christ and his Word. I eagerly awaited their televised speech when the trio was announced to have won. The first thank-you went to the crowd for their “brilliance and artistry,” the second went to their Mom, the third went to their recording and producing team and the rest went to family and significant others for their relentless support. Then, just before descending the stage, one member ensured a final shout-out: “Party at table 12!” I had yet to form my own reaction before overhearing someone else’s in the room:

“What?” A man asked, eyes wide and brows furrowed. “If I was God – and I like to think that I am – I would be seriously ticked.”

It was neither my goal nor my place to bash Manic Drive or their discredit their authenticity, but hearing a broadcasted speech void of God’s name was disheartening. I emailed the band via their website late Monday evening to ask if they’d like to address it. I received a response by Tuesday afternoon from their guitarist, Michael Cavallo. His email read:

“As we were shocked, excited and humbled to win, we

were equally embarrassed for our human error to thank God. In fact, as we exited the stage, we caught ourselves “[I]t is tradition to thank God during a speech (especially as Christian artists), but to praise God for winning and other talented artists losing is something we always thought was a little wrong – as if we are in God’s favour compared to other artists ... and that’s simply not the case.”

immediately. We have been thanking and acknowledging the Lord in all our interviews and media campaigns.

[Our faith] is something we are NOT ashamed of.” He continued: “That said, it is tradition to thank God during a speech (especially as Christian artists), but to praise God for winning and other talented artists losing is something we always thought was a little wrong – as if we are in God’s favour compared to other artists ... and that’s simply not the case.”

Cavallo went on to mention the band’s broadcasted apology on JUNO TV, presented right after the speech, and other times when they’d stood their ground in their faith with radio personalities literally mocking and swearing at them during interviews.

He personally apologized for any offence given and urged that “as the body of Christ we should be working together in all fields of life, instead of printing our mistakes.” Cue the conviction within me. There I was, equipped and ready to “print mistakes” in The Crown for all to see. I imagined writing a column of the times I’ve fallen short and certainly didn’t find it as tempting to publish. The lesson-learned: remembering who we are, whose grace we’ve received and acting according to those truths.

Photos from Juno Weekend



Big Wreck (Rock Album of the Year Nominee)



Q & A Room in the Media Centre.



Top left: Geddy Lee of Rush interviewed on JunoTV

Top middle: Lights (Pop Album of the Year)

Top right: Fred Penner (Children's Album of the Year)

Bottom left: Juno Gala Dinner & Awards

Bottom middle: Emmanuel Jal (World Album of the Year Nominee)

Bottom right: Jenn Grant (Alternative album of the Year Nominee)



JUNO Songwriter's Circle: Sunday Morning, March 15th

Eight JUNO Award nominees headlined this event, sharing stripped-down versions of songs and the stories behind them in the Hamilton Convention Centre. Ian Thornley (of Big Wreck), Jenn Grant, Lights and Ryan Guldmond (of Mother Mother) headed the show, and Emmanuel Jal, Fred Penner, Jess Moskaluke and Matt Andersen closed it. Each artist shared an acoustic or a capella version of two original songs, then invited the audience into the experiences that birthed them.

Ryan Guldmond had a comical way of explaining the simplicity of their performances: "The personality of the song, in itself, is a being. The production – acoustic guitar or accordion – is like an outfit. We've all dressed casually today, and it's the same with the song." The audience's chuckle prompted him to assure us: "It's deep, people!" And deeper it became.

The vulnerability among the artists was soul-stirring. Lights spoke about recording her award-winning album, "Little Machines," during her third trimester. She was still recording vocals in the early stages of going into labour, gave birth to daughter Rocket Wild Bokan and returned to the studio three days later. Alternative artist Jenn Grant shared a piece she'd written while sitting on her brother's kitchen floor, warring with emotions that surfaced when her mother passed away. Her lyrics were heartfelt and mesmerizing.

South Sudanese musician, Emmanuel Jal, too, is familiar with tribulation. Having been raised as a boy-soldier in Ethiopia, he was trained to fight and feel no remorse. After escaping at age 11, Jal sought healing in Jesus and hip-hop.

"Music is when I get to become a child again. This is

where I'm able to see Heaven. When I started to tell my experiences through music it was easier than speaking, and the nightmares I used to have decided to disappear." His spoken-word rendition of "Forced to Sin" addressed the horrors of starvation and warfare. Rhythm is his medium of choice because of its universal nature.

"Music has a way of speaking to your mind, your heart, your soul, your cell system," Jal said. "It is the language of the soul that everybody understands. It doesn't see colour."

Each and every artist shared raw performances with even rawer truths. The whole event (available to hear at music.cbc.ca) was a powerful reminder of the impact of honest artistry, giving fresh insight to the inner workings of today's Canadian music.



Songwriter's Circle, from left: Ian Thorley, Jenn Grant, Lights, Ryan Guldemon, Emmanuel Jal, Fred Penner, Jess Moskaluke, Matt Andersen



The 2015 JUNO Awards Broadcast: Sunday Evening

This was the climax of JUNO week. Hosted by Hedley's Jacob Hoggard and held in the FirstOntario Centre, the event presented awards for the Single of the Year ("Rude" by Magic!), Album of the Year ("Popular Problems" by Leonard Cohen), Artist of the Year (The Weeknd), Break-through Artist of the Year (Kiesza), Rock Album of the Year ("High Noon" by Arkells), JUNO Fan Choice Award (Michael Buble) and Canadian Music Hall of Fame (Alanis Morissette).

All members of the press spent the evening at the Hamilton Public Library, where award winners were shuttled by golf-cart after their acceptance speeches. The Media Center consisted of a Photo room, Q&A room and several large cubicles for television outlets like eTalk, JUNO TV and ET Canada. Each exploratory turn unveiled talk-show sets and snack booths. I planned to strategically hop between the Photo and Q&A rooms, aiming to photograph each winner and hear their answers.

This paparazzi crowd was a passionate one to say the least. Their language was colourful, and my head was shoved down more than once (I was already squatting, mind you, and resting my elbows on a red carpet that did not resemble a Sham-Wow). The Q&A room was triple the size of the last, but award recipients were asked similar questions. Every artist was honoured by their award(s) and spoke with evident thankfulness. Sadly, Michael Buble did not attend, and although The Weeknd did, he

only mumbled a few thank-yous into a mic before the media, excited, and left us in a potent cloud of marijuana.

Magic! and the Arkells were the most talkative winners by far, answering questions with wit and reminiscent stories. The Arkells shared stories about their collaboration with Boris Brott and the National Academy Orchestra, their passion for touring, and their secret love for Nickelback. They also tried starting a drinking game with the media.

Magic! spoke of their sibling-like friendship with each other, calling themselves "the Olsen twins – that do music!" Their bond is sealed with musical commitment: "We're workhorses when we need to be, we're playful when we need to be, but we're serious songwriters."

Next up, three-time JUNO Award winning artist Kiesza challenged those who look up to her. "Take what I do, and bring it to the next level," she commissioned. "Learn from those before you. I'm never going to stop progressing at what I do, so neither should you."

Alanis Morissette, having been awarded a place in the Canadian Music Hall of Fame, also had valuable things to say about thriving in the music industry.

"I never need to worry about Canadians as writers. We're a story-telling, confessional, autobiographical bunch by default. As a country we are very socially considerate and politically aware. We're a wealth of unique, empowered and emotional people." Her statement provided encouragement and seamless closure to the evening.

My taste of the JUNO experience was a consuming but enlightening one. Its purpose seemed shallow at times, bathed in champagne and sectioned-off by velvet ropes. Other times it dressed casually, sported an acoustic guitar and spoke in a raspy voice. In hindsight, I found the essence of the movement to be purest where honest questions met honest answers. This is beautifully expressed in Alanis Morissette's response to becoming the Canadian music icon she is.

She said: "To me, fame in and of itself is not an end. It would be more valuable as a means to an end. I think, if people are being touched and moved and comforted and inspired by what I'm writing, then I'll keep writing; I'll take advantage of this famousness and use it as a means to serve. That's when it becomes really interesting to me."

Recognition as a means to serve, encourage and give voice to the unspeakable. Music as a means to respond, question and create. We may never get a glass statuette as recompense, but we will forever be a people called to "offer every part of ourselves as an instrument of righteousness."



*Top right: Magic! (Single of the Year)
Bottom left: Alanis Morissette (Canadian Hall of Fame)
Bottom right: Jacob Hoggard (Host)*



But First, Let Me Use a #Hashtag

A History of the Social Media Symbol that has Taken our Culture by Storm

NICOLLE KATZ
CROWN STAFF

It’s trending. It’s community. It’s real-time information. It’s business and it’s pleasure. It is the hashtag.

Fast Facts:

Did you know that this pesky little symbol has been used as an attention grabber on technology mediums for over 40 years?

In the 1970s, computer programmers called it the “hash” and used it to draw attention to specific articles in the codes they were writing.

Phone operators in the 1980s named it the “pound” symbol and used it to separate strings of numbers when dealing with automated customer service systems.

Then, an early internet community called the Internet Relay Chat picked up the use of the symbol to label the channels and topics that connected users, and they dubbed it “the hashtag.”

Since being adopted by Twitter users across the globe, the hashtag has revolutionized the way businesses and individuals are able to unite through social media. Who knew that connecting four lines would one day have the power to connect millions of users?

But recently the number sign has become increasingly number sensitive. While a complete lack of hashtags can hamper your reach, too many tags can be #annoying. So, how many hashtags is best?

Here’s what you need to know to optimize your social media posts and mesmerize your captive audience:

Twitter: Use a maximum of two hashtags in a given tweet. Tweets with 1-2 hashtags are 21% more effective and get

two times more engagement than naked tweets. Trending topics, articles, and newsworthy content are great sources of hashtag content. But, with a 140 character limit, make these hashtags count by keeping them short and sweet.

Facebook: When Facebook adopted hashtags, users were hesitant to open their arms (and Facebook walls) to

Instagram: Instagram is hashtag heaven. In fact, posts with 11 or more hashtags have the highest interaction rate of all. Translation: go nuts! Hashtag your feelings, mind-maps, and try something new. With images doing all the talking, users don’t seem to mind the look of the hashtag paragraphs below them, so let the hashtags flow.



hashtag highlighting. But, as time progresses, hashtags on Facebook are picking up speed. Posts with one or two hashtags are optimal for businesses, with a reported median viral reach of nearly 600 interactions.

Feeling inspired? Good. You’re on your way to maximizing your engagements and becoming a hashtag guru.

Food Services Responds to Negative Feedback

Staff Introduce New Changes to Refresh and Reasons for High Prices

JUSTIN EISINGA
REPORTER

Every couple years, Campus Services sends a survey to all students in order to gather feedback on the state of food services at Redeemer University College. Believe it or not, the information gleaned from these surveys actually leads to little tweaks, and in this year’s case, a significant change.

“Food is a very personal thing and everyone has different preferences,” says Doreen Gringhuis, director of Campus Services at Redeemer. “Campus Services, along with Sodexo, our food service provider, strives to give all students the best experience possible when dining on campus.” This commitment to providing the best experience is the fuel behind initiatives such as the student survey.

The biggest change on the horizon: extended hours for ReFresh. As a result of this year’s survey and the work of Commuter Student Advisor Chelsey Hurst, ReFresh will remain open until 6:00 pm on Monday, Tuesday, and Thursday beginning in September 2015. This will provide commuter and off-campus students the opportunity to purchase dinner if they need to be at the school into the evening.

In general, this year’s Food Services survey saw solid improvement in student satisfaction across the board – except for one area that always seems to stick out like a sore thumb. According to the results of the survey, students experienced varying levels of dissatisfaction with Redeemer’s Market, especially in the areas of cost and selection.

This is an issue that never ceases to be an area of concern for students. However, it is an issue that is extremely difficult to address, according to Campus Services. At the end of the day, what it comes down to is the fact that the Redeemer Market has smaller purchasing power compared to large supermarkets such as No Frills or Food Basics.

With a background in business and economics, Gringhuis wants students to know that, simply put, it costs more for the Market to bring products in because they are ordering less. “We don’t even mark up the groceries. We mark them up at such a small percentage just to cover costs,” says Gringhuis.

Typically, grocery stores can offer produce and staple items at cheap prices because they are ordering significant levels of stock. At the end of the day, Redeemer’s Market just can’t compete with such a system.

“It’s very difficult to satisfy the needs of students in a grocery store when it’s not really a grocery store,” continues Gringhuis. “This portion of Redeemer’s meal plan is subsidized. We actually lose money on this.”

Another misconception that Campus Services wants to make clear: any profits of Redeemer’s food services that are made don’t end up in the hands of Sodexo, they stay in the coffers of Redeemer University College (although these profits are very small). Campus Services is ultimately responsible for the implementation and functioning of food services at the school and Sodexo is purely responsible for the management of these services.

Despite the confusion, Campus Services wants to make it clear that they are always available to answer questions as it relates to the food plan and any other concerns around food.

“Campus Services has an open door policy,” says Annette Van Soelen, Administrative Assistant in the department. “We welcome students to come in to speak with staff if they have any questions about their meal plan, RUC express accounts, communal meal or anything else pertaining to food services on campus.”



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Searching for God Letting the Creator Sense our Presence

JUSTIN EISINGA
REPORTER

Pushing through a season of spiritual dryness and awakening one’s heart to the presence of our relational God is akin to the feeling one gets when he or she is searching for something important that went missing months ago.

At first, one looks in a determined frenzy with a hope that the item will be in the next spot. Eventually, the hope of finding the treasured belonging wanes, and the search begins to slow. You give up, but every couple days and every few weeks the search begins again, with no reward.

One day, the item miraculously appears, and joy is returned to life; flowers begin to bloom and everything smells delightful and everyone looks beautiful.

Pushing through a season of spiritual dryness and awakening one’s heart to the presence of a relational God is akin to this feeling. At first, one tries desperately to feel God’s presence somehow and somewhere, but frustra-

tion sets in when that comforting feeling is nowhere to be found.

After a couple days and a few weeks and several months, the search for “God” grows tiring and disheartening. Only one revelation awakens the heart to the presence of God: perhaps far too much time was spent searching for God’s presence instead of taking time to consider whether God can sense my presence.

Rabbi and Jewish theologian Abraham Joshua Heschel states: “we cannot make him visible to us, but we can make ourselves visible to him.”

In my personal experience of spiritual dryness, I often find that I lament to God about how I don’t feel him or how I don’t understand why a certain event takes place. Yet I rarely take time to simply meditate on his words or bask in his beautiful creation.

I go about my day-to-day life, spending time with friends and running errands, but it is not very often that I find myself in a state of submission, letting God have my

presence fully. Instead I search for him and long for his ‘presence’ with such full-bodied determination that I forget to slow down and allow God to use me, to move in and through me.

You may find yourself at this stage of the journey now.

For several months you may have found yourself awakening to a perceived ‘absence’ of God’s presence, but today you find yourself awakening not just to the presence of God, but more so your own presence before this God who created you and the sky and the mountains and the sea.

Rest in this stage. Rest in the recognition that the Creator of the universe has been with you, moving in and through you all along. Rest in it, and let it be the fuel for the journey ahead, a journey filled with the unexpected joy of life lived in and through the presence of God.

Slow down, rest, and make yourself visible to the one who sustains all life, even when it all feels parched and dry.



For the Faint of Heart Letting Ourselves Sense the Creator’s Presence

MELISSA PAYNE

Seasons are seasons; they are temporary and will eventually come to an end. Yes, even the good ones. But that is the beauty and malleability of life. It changes, and constantly teaches us with its new chapters, windows and doors.

Some of you may be experiencing Spring, a time of rejuvenation, refreshment and joy. Where fighting for joy isn’t really a reality, the fight comes with ease, and God’s presence just welcomes you each day without you even really doing much — such grace. Where gifts and thankfulness are found in the smallest of things. Drink in this season, and let it take up residence in your heart, because it’s these seasons we must revisit and bring to remembrance when the night comes.

And though the good seasons come to an end for a time, so do the seasons of struggle, sorrow and tears. Perhaps you are in a dry season – maybe the driest. The forest is bare, and the wind brings more of a chill than refreshment to your bones. You are waiting. Waiting and longing for Spring, for colour instead of that bleak shade you feel you’ve been sitting under.

Perhaps it has been a season full of questions and absent of answers, confusions and aching instead of clarity and comfort. If so, know this: the wilderness is, yes, a season. A temporary chunk of time. And though it may feel like forever and no light is in sight, it will come to an end. It is not just something you happen to stumble upon; no, it is a means for God to draw you to himself. Even when you feel like you can’t face him, he is working and tilling the soil of your heart in ways you don’t yet understand or perceive. If I have learned anything in the small amount of time I’ve had living thus far, it is that he is incredibly intentional and has purposes for things that we have yet to discover. We are not asked to always understand, but to trust him and obey, following him even into the winter and the unknowns.

And though at times it seems like darkness is your closest friend, I urge you, don’t stop pleading, praying, crying, knocking or waiting. Whatever it is this seasons brings out of you. Don’t give up on hope – it has never, nor ever will, give up on you. Light will come. The Sun will shine again, and when it does, your love for its warmth will have increased, and you will have discovered your great need for a touch from heaven.

One of the most valuable things I have learned in the seasons of walking (slowly walking) through the desert is that it is not a reason or “proof” for me that God is not here, not real or that he has forgotten me. Quite the opposite. It’s the darker, dry times that remind me that I have “tasted and seen of the Lord” that I have experienced him, his peace and his goodness. Because my longing for it tells me so.

The fact that I miss him, that I long for living water, and that I recognize my own thirst tells me there is a God who is not far off, but intimately woven into humanity and the only one who actually gives me Life. As Saint Augustine once said: “You have put salt in our mouths that we might thirst for you.”

So, don’t stop praying, don’t stop hoping. And yet, even when you do stop praying, when you do stop hoping in those moments, be gentle with yourself; be gracious as he is gracious and gentle with you. Surround yourselves with people who can do what you can’t, and who will grab your hand or shoulder and remind you, “things will be okay.” Do the things that remind you that you are alive, and that hope is never lost, even if it feels lost to you now. Rest in his ability to hold you, and know that joy will again come.

To the RUC Community: We are Thankful for You!

JORDAN MILLER
OCAA WVB 2015 TOURNAMENT CHAIR

When submitting a bid package to host the 2014/15 OCAA Women's Volleyball Championships, we in the department of athletics and recreation understood that for this event to be truly special, the community would have to be involved. Our prayers were answered. Redeemer students, staff, alumni, friends, and family came out in a big way. They came to watch, they came to cheer, and they came to be supportive and make every team involved feel at home. The competition took notice.

After receiving feedback from coaches and teams involved, as well as the OCAA executive members who were here, it is clear that the culture here at Redeemer was showcased well throughout the weekend. Warm smiles, welcoming demeanors, and loud cheering voices were commented on by all 8 of the teams involved in the tournament, as a small school with a tiny gym and a big heart welcomed some of the best athletes in the province. We want to thank you; we praise God for you, from those of you who volunteered to those who lost their voices and got lots of practice time on the drum line.

In addition to the championships, we are grateful for those who helped us prepare the gym for what was surely the most highly attended and loudest basketball game in Redeemer history on the Saturday night of the competition. The time-lapse video on the Redeemer Royals Facebook page speaks volumes as to how much effort it took to convert the gym, and how much work people were willing to put towards enhancing the event.

Thank you again, Redeemer! Enjoy the rest of the academic year and see you next season as we cheer on the mighty Royals!

OH WHEN THE REDS!



Kurvits Captures First National Championship in School History

PETER REID
ATHLETIC STAFF

It will arguably go down as one of the biggest moments in Redeemer Royals history. Redeemer's Owen Kurvits capped off the greatest season by an individual in school history by winning the National Championship in Men's Singles Badminton, Redeemer's first ever in any sport. Kurvits captured the CCAA gold medal on March 7 in Halifax in a fitting end to the 2014-2015 badminton season.

Redeemer's badminton star defeated Humber's Jesse Assing in a nail-biting 3 set match in the final to capture the historic title. The gold medal finale was a rematch of the OCAA Provincial Championship match as well as the first round robin match of the National Championship. Kurvits defeated Assing in 2 straight in the OCAA gold medal match but fell to the Humber opponent in 3 games in the opening match of the National Championship.

The rubber match proved to be similar to their latest meeting, with Kurvits taking the first game, and Jesse taking the second. This time, however, unlike their previous match, Kurvits grabbed an early lead in the 3rd and never let it go. The set scores were: 21-10, 9-21, and 21-13.

Head Coach Benno Kurvits broke down the match, saying, "Owen played great! He was playing so aggressively and well early on I was getting concerned that he could not keep up that pace. Then mistakes in the second game cost him. It was tight in the 3rd until he was able to start pulling away late. Certainly some tense moments, but he hung in there and fought hard."

The CCAA Gold Medal is the icing on the cake for Kurvits and for Head Coach Benno; Owen finishes the 2014-2015 season having captured almost every major award and title available to him. Provincial Gold, OCAA Player of the Year honors, CCAA All-Canadian honors, and National Gold can all be added to his resume.

After losing the first match of the Championship, Kurvits swept through the competition, winning his next four round robin matches. He followed that up with a straight-sets win over Matthew Chan (PACWEST) in the semi final, and then the 3rd set win against Assing in the Finals.

In just his second year at Redeemer University College, Kurvits has gone from a 4th place finish in 2013-2014 to winning the National Championship in 2014-2015.

The support from Redeemer University College, from Hamilton, and from Kurvits' friends and family was very evident as seen through a fury of activity on social media. Before, throughout, and following the match, fans took to Facebook and Twitter, offering their best wishes and congratulations to the champion.

The support did not go unnoticed to a very humble Kurvits. After the match, he commented: "to be honest, I'm pretty overwhelmed with the amount of support I received from everyone back home. I know it might sound a bit cliché, but it gave me some extra energy for the finals which was a great feeling and sincerely helped my game."

When asked about the match, Kurvits gave a lot of credit to Assing both in his on-camera interview and in his post-match comments to Redeemer. "I knew it was going to be

a great finish to the season playing against my good buddy and rival," said Kurvits. "Second set was a little shaky but I changed my game plan a bit for the 3rd. That proved to be the difference in the match against such a great opponent."

For Head Coach Benno, it is a unique experience, offering support to his son as his coach but also as his father. Benno admittedly and understandably was quite nervous heading into Saturday. "I slept well the first two nights [in Halifax]," mentioned Benno. "But I admit I did not sleep very well the night before the tournament. I woke up very early and had a very difficult time sleeping after that."

It appears evident that the father-son duo is working. One would find it difficult to argue the effectiveness, as the pair of Kurvits bring Redeemer its first National Championship banner and trophy back to Ancaster.

For full National Championship results, visit: <http://www.ccaa.ca/schedule-results-s15146>



34. Nicolas Cage flick (with "The")
36. Verdi work
37. Having a turned-up snoot
38. Fond du ---, WI
39. Not yet familiar with
40. Current unit
41. Apt place to shout, "Honey, I'm home?"
45. 1987 hit for Michael Jackson
46. Omar Khayyam's land
48. Disorderly
49. Setting straight or righting
50. Is responsible for
52. 747, for example
54. Type of trap or wool
57. Geraldine Chaplin's mother
58. Java vessels
59. Negative slang word
60. Muscle used in push-ups

A background image of a Glendale Motors car wash and service center. The building is a single-story structure with large windows. In front of the building, several cars are parked in a lot. The image is slightly faded to serve as a background for the text and logo.

The logo for Glendale Motors, featuring a blue wrench icon centered on a yellow diamond-shaped background with a thin blue border.

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A close-up photograph of two young women with long, wavy brown hair. The woman on the left is wearing a black top and has her mouth wide open in a playful 'O' shape. The woman on the right is wearing a light blue lace-trimmed top and a chunky necklace with circular pendants; she has a surprised or 'fish face' expression with wide eyes and pursed lips. They are both looking directly at the camera. The background is slightly out of focus, showing other people and what appears to be an indoor event space.

Crown Staff Members Erin Dieleman and Nicolle Katz at the Awards ceremony.