

MUSIC, GEOGRAPHY AND THE GREATEST REWARDS: A GEOHISTORICAL ANALYSIS ON THE PRESTIGIOUS AWARDS OF CÉLINE DION - ICONIC ARTIST

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Abstract: *In the present academic research connecting geography and music, a real gap remains in the study of different issues associated with both music and geography and, particularly, to the recent music geographies. This paper advances a new geographical approach in music geography highlighting the relevance of time and space in music, in the artist's outstanding contribution to music and in their recognition from the local to the global. Particularly the study is focused on one of the most emblematic music artists of the world, analyzing through a spatio-temporal investigation the prestigious awards achieved by the singer Celine Dion, since this singer remains both a real music legend and an iconic artist gaining multiple awards and thoroughly appreciated and admired for her outstanding contribution to music and global popular culture. The research bases on such specific methods as internet research, visual methodologies, bibliographical analysis and geographic information systems (GIS). The latter is used to provide a professional map illustrating the spatio-temporal distribution of the multiple awards received by Dion the artist. The findings of the research highlight the highest scale of appreciation an artist can receive. The results of the study also suggest that the outstanding contribution of the greatest artists of the world, acknowledged by the highest national, international and global forums, provide significant information about their artistic involvement in the global popular culture. They have a strong relevance both in space and in time, thus labeling different cultural decades and distinct places and spaces throughout the world.*

Key words: *music, geography, awards, legendary music icons, space, time, culture, Celine Dion*

1. INTRODUCTION

As Young (2004) states, the scholarly literature on popular music has rarely and vague addressed music awards. Against such a background, this paper aims to investigate the question of music awards through a geographical perspective focused on time, places and spaces and on the spatial distribution and cultural implications beyond the simple meanings of different awards in music. In doing so, a case study was sampled on one of the most successful music artist of the world, Céline Dion, a multiple awarded global music legend. Even though Sicoli (1989, p. 99) argues that “although

men take the lion's share of popular music awards, women have met some modest degree of success in this field", this article highlights that female artists are also situated in top positions when it comes to the greatest rewards in music. In addition, women's contribution to music is not modest and this article aims to prove this truth in both spatial and temporal perspectives through the lens of a geographic analysis.

The reason of the study stands on a strong relation between music awards and the diverse patterns of success of different artists (Ginsburgh, 2003) and on the close relation between these patterns of success and time and space. Furthermore, as a musical success symbols, awards reveal multiple meanings arguing the artists' involvement in the global popular culture. These issues frame the topic of this article since the question of awards and particularly music awards express relevant things on the contemporary popular music culture at different scales, from global to national (see Hofman, 2014; Reid, 2003, 2006, 2007; Sicoli, 1989).

In this context, through the lens of a geo-historical analysis using the key concepts of time and space, this study examines Dion's awards portfolio in order to provide a critical examination of this singer's outstanding contribution to music and global popular culture and the cultural meanings of this greatest reward of the artist. Specifically the study traces the global recognition of Dion, as a consequence for her successful career spanning decades that always strived for excellence and for this music legend involvement both in music industry and in the global popular music culture. Then, a spatial approach is used to unveil the distribution of the artist recognition all around the world. This issue is revealed using specific maps. In spatial terms, a regional analysis is completed to critically examine the specific patterns of Dion's success. Next, the research is focused on the global approach and on the specific categories of awards and prizes related to different social, economic and cultural backgrounds, for the final parts of investigation being pointed out issues of cultural identity, meanings, feelings and emotions expressed by all types of awards achieved by this legendary artist.

Incontestably, Dion remains and will remain one of the greatest artists in music history and in the global popular music culture due to her outstanding music career and contribution to global music culture (see Jucu, 2019) but *which are the reason that leads to such a recognition and appreciation? What values have led to such a globally reward of this artist?* These questions overlap the main key geographic inquiries addressed in human geographies. Considering music industry and cultural economy evolution, *why this artist acquired such an immense success all over the world?*

In addition, how this artist evolved on the patterns of musical success in line with the popular music evolution? Addressing the place, space and regions, where and why did the artist's success impressed the most? Not eventually envisaging the time, when the artist recorded the most successful multiple awards and taking into account the issues of culture, meanings and identity what the awards and the greatest reward tell us about this artist and its musical contribution to the global popular music culture?

These questions are addressed in the study providing new critical understandings on the greatest involvement of the music artists in the global popular culture and on the meanings of their greatest rewards all over the world. To geographically decipher these issues and to understand these questions through the lens of music geographies background, the next section presents a theoretical framework setting some key concepts related to the greatest reward construction in music and in music culture.

2. THEORETICAL BACKGROUND

Music placed a key role in people's lives and the communities' existence. Music has been „a defining element of society and culture since immemorial time. It continues to play a deep role in modern society and to be a defining element of both high and low culture (Florida, Jackson, 2010, p. 311). Music in its various forms, types and genres joined human existence with particular traits and features from one place to another having a continuous existence and an uneven spatial distribution due to the cultural specificities of the regions. This idea highlights that music always defined human cultures, being a universal cultural value with both a geographical distribution and geographical meanings in time and space. From the ancient local tribal existence that used primitive forms of music as part of their ways of life – arguing their beliefs and aspiration – to the present forms of music expression mirrored in extraordinary events and live concerts performed by the greatest artists of the world that bring together thousands of people from the world over, music remains a defining cultural practice in peoples' lives. It has a continuous existence and a particular spatial distribution in line with the cultural evolution of the social, economic and political systems. Consequently, music is a part of human life and experience and a key feature of human culture (Johansson, Bell, 2009; Kong, 1995; Lull, 1987; Lashua et al., 2014; Levitin, 2006) and this make music to be geographical, as Hogan (2007) argues. In this regard, music started to be geographically studied half a century ago with relevant literature authored by Nash (1968) and further by other scholars, the authors highlighting the key issues in music geographies (see Carney, 1998). This was the beginning and the music geographies continuously expanded with multiple themes and topics of analysis as varied and complex as the world evolved and changed under the global umbrella of recent internationalization.

Music geography first emerged as a subfield of cultural geography and has become a significant part of this geographic discipline (Carney, 1998, p. 35). Since then “a significant body of research has been published in scholarly journals, books, and reference works and seven major themes are outlined in the formation of music geography: origins, the world distribution and types, location analysis, source areas of musical activities, trends based on electricity, impact of music on landscapes, and global music (Nash, Carney, 1996). Furthermore, through these themes, Krims (2007) relates music to the cities and urban geography as various scholars of different backgrounds relates music to other geographic topics and different approaches. It is not possible to name them all within the limits of this section but all these argue the “wedding of cultural geography with the study of music constitutes an important research frontier - a frontier complete with ready-made questions, more than ample data base, and a seemingly endless future” (Carney, 1998, p. 35). Against such a background, since music in geographical analysis has been predicted having a bright and never-ending destiny in scientific geographical debates it continuously expanded its themes and topics. Two decades later, in an attempt to revise the geographical agenda for the analysis of music in 90s, Kong (1995) summarize new topics of interest in geographical analysis of popular music uncovering themes as the analysis of symbolic meanings in and of music, music as a mean of cultural communication, the cultural politics of music, musical economies, and music related to the social construction of identities. In addition, different methods of analysis of music in geography are unveiled to design new methodological approaches in line with the development of both the discipline and

the emergence of critical thought in music geographies. At the same time, Leyshon et al (1998) reveal new possible themes and styles for geographical work on music and new perspectives focused both related to the place of music and the popular music, place and identity. Since music is always in a state of movement (see Finn, 2011; Lashua et al., 2014), two decades Milburn (2017) renewed the state of the art of music geography, summarizing both traditional themes and the new topics providing new insights in music geography through the musical mainstream, and the samples in this context could go on. Summing it all up, it is important to note that music remains a central topic in human and cultural geographies with multiple meanings awaiting to be decoded. That is because music as an active feature in people's lives and as an agent articulating the communities' ways of life with music production and consumption, being two relevant processes in the contemporary people tastes of music demand at different scales - from global to regional and local. Music production exists because of the appearance among the time of many artists, musicians, singers and other music practitioners that have been known, internalized and demanded by large audiences, according to their music preferences.

They are actors that alongside with music producers and specialized companies sustain the production of music because this process is a "distinct form, though, intertwined with, the music industry, the recording industry, and recording technology. Music production exists because of the recording industry, and is tied in to the wider music industry" (Burgess, 2014, p. xiii). Nevertheless, music production is closely related to the music consumption based on public preferences and on the common or different tastes of music consumption. The latter reoffering to listening to, buying or interacting around music is an immensely important part of everyday life, and a key part of the cultural material through which social action is constructed and organized" (O'Hara, Brown, 2006, p. 3). In this regard, such processes depend on each other and are part of music industry that now has a global emergence offering to different audiences the music they need, the artists they preferred, and the recordings they demand in different forms. In recent decades, music industry as part of creative industries and cultural economies (see Jucu, 2019), extremely developed and expanded in the world for the latest decades of social and economic development, working under the global umbrella of spatial internationalization. Music industry has fueled attention of many scholars (see Florida et al., 2010; Wikström, 2020; Williamson, Cloonan, 2007) and in the recent time it has become „significantly more concentrated over time" (Florida, Jackson, 2010, p. 310). Large and important music companies, agencies and music production firms sustain music industry often with a global involvement deserving both the artists and the audience according to their tastes of music demand and the various music artists' consumption. In this regard, music as a cultural trait becomes a social, cultural and economic product intensely consumed.

In line with the music consumption through the lens of the people and audience demands, and on the other hand through the outstanding involvement in music of the greatest artists acknowledging the fans and the people's role in their success, important legendary music icons are constructed. The legendary music artists are also produced and framed by music companies and media brands due to the specific sales, performances, concerts, and other involvements in musical activities, in related fields or in different communitarian supports. In addition, the audience admiration and people perception of an artist is a key feature in the making of music legends and the greatest artist construction. The success and the professional involvement of these outstanding

artists in close relation to the audience perception and the people's demand for the artists and their music are acknowledged from local to global by the largest music companies and media brands through various emblematic awards. *Billboard Music Awards*, *American Music Awards*, *MTV Music Awards*, *Grammy's* etc. are just a few examples in this context and the entire prizes list an artist can achieve in its musical career illustrates the greatest reward for their work, involvement and contribution to music and the global popular music culture alongside the audience, people, fans' respect and admiration. In geographical terms, this greatest reward of the emblematic artists can be approached in time and space to critically understand their involvement and their recognition in different cultural and musical stages and in different regions and countries of the planet. Against such a background, tracing the specific patterns of success based on specific methods, this study will provide a geographical analysis and a critical examination both in temporal and spatial terms on one of the greatest artist of the planet, the Canadian singer Céline Dion.

3. RESEARCH METHODS

The present research bases on several methods to investigate the spatio-temporal achievement of the greatest awards by Dion artist as well as to understand their meanings in music industry, both in the global popular music culture and in the artist's life. The research design is a combination of both quantitative and qualitative methods since they appear to be useful in the geographical analysis of music in order "to understand the different meanings encoded in and decoded from music" (Kong, 1995, p. 192). The patterns of meaning in geographical research raised from qualitative research are also suggested by Clifford, French and Valentine (2010) evoking the role of this analysis in exploring subjective meanings, values and emotions. The interpretation of visual imagery (with films, documentaries and photography analysis), the internet mediated research for secondary sources of information have been also used alongside with Youtube since the information and data found in this latter channel are public, permanent and searchable (see Bartram, 2010; Giglietto, Rossi, Bennato, 2012; Hewson, Stewart, 2014; Madge, 2010). Data and information used and gained provided by the online sources (websites, films, documentaries, news, magazines and diaries often under copyright protection) have been careful used, handled and managed in respect with the international fair use regulation of copyrighted materials. We use them only for positive criticism and commentaries in scientific research. Beyond the online research, the starting point of the investigation was an exhaustive documentation on the life and career of discussed singer using biographic analysis. It was the first step of the research, since this method remains a key approach in geography and, particularly, in historical geography (see McGeachan, Forsyth and Hasty, 2012). Then an inventory of all awards achieved by Dion was made using data both from biographic texts and from the various sources of the Internet, particularly official websites. The online medium provided important information and data through different channels and official sites. Quantitative research was based on statistical data used to explore and to decode both the spatial and temporal implications. Then they were mapped using GIS, since this method is a key tool both in geography and in music geographies (see Batty, 2010; Kong, 1995; Perkins, 2010). Particularly the research designed was organised as follows: an extensive documentation on Dion artist has been made using both primary and secondary data as well as the existing literature (books, biographies, articles) and

the materials available on the Internet. Then an inventory of all prizes and awards has been completed that was then mapped to unveil the spatio-temporal analysis.

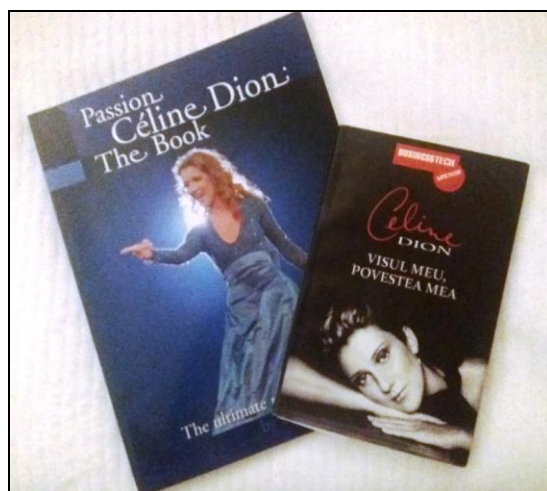


Figure 1. Two samples from the bibliographic sources for documentation during the research (left-side - a book with statistical data on Dion's life and career and a biographic book in Romanian, right-side). *Source: author's collection*

To understand the meaning of the greatest reward of the artist, through the discourse analysis on artist's multiple clips, films and documentaries we critically examined both sources from the Internet and from digital recordings (DVD). To argue the mentioned exhaustive documentation, the next section selectively and summarily presents Dion's presence in the various backgrounds of literature for then the paper to unveil the main findings of the greatest rewards of the artist.

4. DION IN THE VARIOUS BACKGROUNDS OF THE LITERATURE: A SUMMARY REVIEW

A critical examination on the existing literature unveils that Dion fragmentally fueled attention of various scholars and academic researchers with different scientific backgrounds. Important works with valuable information are biographic writings, exploring both personal and artistic life of the artist, from a simple very young chanteuse to an international renowned music icon. She could be considered as the "biggest star in the whole celestial world" (Retrospective, 2016)¹. Biographic narratives explain the truth behind this artists' fairytale. The work authored by Halperin (1997) completed further with other biographies focuses on the story of Dion like the rise to fame a global diva (Time Magazine, cited by Grills, 1997). Details on this journey to a global career are discovered in the authorized biography with the most important key moments in Dions's international artistic life that fueled a real force tour to gain international recognition (Gérmain, 1998). Her dream come-true made Dion a legend with the former modest French Canadian pop chanteuse turning to "an exclusive

¹ See Retrospective, 2016, <https://www.youtube.com/watch?v=wWE0vnMAgvQ> Accessed July, 2019

glimpse at a real-life Cinderella” (Crouse, 1998) and to an international stardom multiple and reputedly awarded (see McKay, 1999). Peters and Druick (2000) made a complete biography, narrating important moments from the life of this legendary music icon. A similar approach framed the official (auto)biography *Ma vie mon rêve* [My life my dream; My story my dream], a book pictured above in Romanian edition (see Dion and Germain 2001). Her dream turned to reality was recently personally acknowledged by Dion herself addressing to her fans in 2016 when she admitted, “*you have made my childhood dream come true. I hope I have inspired you to reach out for yours*” (Retrospective, 2016).² Furthermore, the power of this dream would become the international and emblematic anthem performed and worldwide spread-out occasioning Atlanta Olympics back in 1996 when Dion’s performance was viewed by 3,5 billions of people all-through the world (see also Jucu, 2019). In addition, Lutz (2000) highlights Dion’s outstanding contribution to the contemporary global music culture as a popular icon. The author also unveils the marvelous fulfilled-dream of the singer. Other relevant biographic books also unveil the key moments of Dion’s personal and professional life. Of these work selectively we can mention authors as Beaunoyer, 1999; Crouse, 1998; Dean, 1998; Geddes, Dion, 2004; Grills, Brown, 2015; Hill, 2004; Holt, 2004; Massicotte, 2012; McKay, 1999; Mattern, 2002.³

A recent geographical study authored by Jucu (2019), connecting music geographies and legendary music icons, also unveils the outstanding contribution of the artist to music and to global popular music through a geographical analysis using professional maps and biographic inquiry. Then, other contributions are focused on the decades of songs (Dion and Coastes, 2000) and on the making of Dion through René Angelil’s contribution (see Beaunoyer and Beaulne, 2002). The ultimate reference for the fans (see Beauregard, 2002), the miracle and the celebration of a new life (see Geddes and Dion, 2004), and even a collection of informative materials for keeps (see Glatzer, 2005), are outstanding references as it is the case of *Let’s talk about love – a journey to the end of taste* (see Wilson, 2007).

Biographical work is completed by multiple musical books There are also music books and electronic versions completing Dion’s portrayal biography. Many books have been translated, printed and edited in various languages (see Dion and Germain 2001; Settimelli, 1998). Alongside with biographic writings, since famous music artists became authentic legends of international popular music, they fuelled the interests of scholars of different backgrounds either referring to these to a very limited extent or considering them as just mentioned examples with no major scientific attempts in the studies. Against such a background, we find Dion as a sampled case studying different issues in the fields of social and gender studies, media and communication and art and music research.

Two outstanding studies authored by Grenier (2000, 2002) focus on the questions of Dion’s fame within, outside and across Québec. In the same vein, Young (1999, 2001) studied Dion in the context of ADISQ controversy, and the Anglophone press in Canada and in the background of national unity and the English-language press in Canada. Even though Dion appears as a research topic in the works of the scholars of different backgrounds, no largely and in-depth investigations in the geographical fields have been made, thus legitimizing the geographical approaches on this global artist. In order to review the specialized literature focused on this artist, the next section

² Idem: *Retrospective*, 2016

³ The internet sources also unveil other authors’ work focused on Dion’s biography.

selectively unveils the works on different scientific backgrounds that only noticed this legendary music icon. Works on music and cultural industry, on cultural marketplace and music sales and on global markets in the post-industrial emergence of music economy only cite Dion alongside to other artists (see Atkey, 1997; Jones, 2001; Leblanc, 2006; Power and Jansson, 2004; Richardson and Wilkie, 2015). For instance, *Falling into you* is exemplified as a best-selling album (Auty et al., 2015). Issues on gender, feminist, politics and Canadian interpretation assessing Dion as a phenomenon and hero both in Canadian singer's team and in the American pop charts (Wells, 2001) or even as a popular entertainer in the context of women's history.

Divafication of modern female pop star (see Lister, 2001) and of celebrities in virtual internet world are significant but simply narrative. These issues highlight Dion in various gender perspectives (see Jubas, 2006), the Canadian citizen offering the "proof that the promises of Canada's liberal democracy can be realized" (Jubas, 2006, p. 576). Consequently, Dion is mentioned in works on cultural identity, sense of belonging and place attachment. The case of ADISQ Gala controversy when Dion was nominated as Anglophone singer in Canada and refused the award because she has never been considered herself as Anglophone and contrary, continuously argue her true French identity (Young, 1999, 2001). In the light of this view, the national affection, the feminist reproduction in music and the cultural performance as national affective experience (Hurley, 2011) remain outstanding features of Dion's cultural identity providing meaningful insights in her social and cultural understandings (Whidden, 2010). Other studies only refer on music and film with the breakout hit '*My heart will go on*' being highlighted (see Fischhoff, 2005) alongside to other topics.

Summing it all up, in spite of this selective reference, Dion's outstanding contribution in the global music culture still remains peripheral and underdeveloped in the geographical analyses until 2019, when the connection between music geographies and legendary music icons are unveiled through mapping Dion's outstanding contribution to music and global popular culture (see Jucu, 2019). In addition, a previous summary article unveils in terms of regional geographies how continents could be geographically discovered by the students 'through the eyes of the world by using Dion's documentary when the artist toured the world in *Taking Chances* global tour (see Jucu, 2018). All this wide-range literature focused entirely or partly on Dion's involvement in the global music cultures helped me to depict a geo-historical analysis and to design a legitimized research connecting music, geographies and the greatest rewards on this legendary artist.

4. FINDINGS AND DISCUSSION: DION AND THE GREATEST REWARD THROUGH A GEOGRAPHICAL PERSPECTIVE

There are multiple sources and references acknowledging the outstanding contribution to music of Dion artist as well as her greatest reward. Of course we can not name them all in the limit of this section but a simple Internet search demonstrates this argument as well as Dion's success is attested from the earlier years of her career with multiple awards achieved from her native country - Canada - to different countries far across the Globe. In analyzing the artist's awards one must look at it in different stages of its musical progress close related to Dion's will to be an admirable performer striving for excellence, to the music evolution background, to music industry emergence and to

different paths of musical production, diffusion and consumption under the wider influences of cultural globalization.

4.1. The 80s and the first awards under the French identity culture

The 1980s period reveal from its very beginnings an interesting aspect with Dion receiving her first awards just in Japan at Yamaha Music festival – a kind of musical event similar to European Eurovision – Dion receiving the Gold medal for the best song and the best artist. From this moment, arguing the debut time of the artist an incredible artistic journey started continuing up to these days. This success resonated all through the world as well as in Dion's native country, Canada, where she goes on to achieve an immediate and incredible success based on the French music, the artist performing at that time in French. The next years would bring to Dion multiple Felix Awards in Canada, an important prize in Canadian music industry offered by Québec Association for the Recording, Concert and Video Industries. For nominations as *the best new artist of the year, the best Québec artist achieving the most success outside the province of Québec, the best pop album of the year, the best female vocalist of the year, the best-selling album/single of the year, the best live performing of the year*, Dion was repeatedly the receipt of 15 Felix award with 1.3 Million sold French albums at that time.⁴ This stage unveils a strong musical debut under the French identity, the artist performing in French. Another key moment was Dion's attendance at 1988 Eurovision Song Contest in Dublin representing Switzerland where she won the European Contest (Dion, Germain, 2001).

In spatial terms, in the early dawn of cultural globalization, with music industry being in a pole position for future development and in spite of slow musical diffusion sustained only by traditional recordings (the era of vinyl disc and audiotapes), concerts, tours and TV shows, the artist established an outstanding contact with a wider audience both in the native country and outside of Canada, from Asia and Europe. Countries from these continents will assume the role as cultural hearts of Dion's music: Japan, Ireland and France are relevant examples in this context (see Jucu, 2019). In the end of this stage the year 1988 came with another important award offered by MetroStar Gala Canada. It crowned the artist awards list with the prize for *the young artist of the year*. Dion was already an important music artist on the international music stardom with its musical activity both nationally and internationally acknowledged with 19 awards and prizes achieved in Canada, Japan and Ireland attesting Dion's great success on three continents in a short period. Moreover, this was just the beginning opening a new stage in which Dion would go to register an immense success globally acknowledged by countless awards.

4.2. The 90s and the global greatest reward

The 1990s were a remarkable musical stage for Dion, the artist becoming one of the most important singers of the decade, alongside with other emblematic artists well established in the musical international stardom. During this decade, music industry encountered a massive development worldwide, with important changes both in music production and in distribution of music alongside with the music consumption all

⁴ According to Beaugard, 2002; see also <http://www.celinedioncharts.com/byalbum.html> Accessed May, 2017, Jucu, 2019.

through the world. Digital recordings made now on CDs support that would become more accessible alongside the audiotapes and vinyl records that gradually would be replaced by CDs. At the same time, the spectacular emergence of the Internet, the broadcast development alongside with television and particularly TV channels specialized in music, the appearance of new concepts in music tours and concerts would contributed to music diffusion, placing the artists more closely to their audience, in terms of people and fans. Against such a background, in line with the continuous cultural globalization flows, aiming at captivating more people and international markets, Dion started her English career performing alongside the French language in English. The first English album *Unison* released in 1990 recorded an immense success worldwide and it was the start of a new trajectory in Dion's career. However, the artist continued to record and sing in French, thus dominating both the Anglophone and the Francophone musical cultures and markets.

Multiple albums were released in this decade in both French and English and the artist started touring the world aiming at promoting the new albums and sharing her music with different communities both in America and in countries from other continents. Europe is placed in the second position due to the French culture strongly internalized by the Canadian singer. The artist established close connection with France and this country would become the European cultural and musical hearth from where Dion's music has been diffused in both Europe and all over the world. As it has already been noticed, the decade of the 90s stands under the Anglophone culture without altering the French identity of the artist. Different albums released in French language with impressive sales argues this statement thus ensuring multiple awards. In this regard, albums as *Dion chante Plamondon* (1991) with 1.2 Million copies sold, *D'Eux* (1995) with 7,7 Million copies sold, *S'il suffisait d'aimer* (1998) sold in 3.9 Million copies and *Au Coeur du Stade* (1999) sold in 1.2 Million copies⁵, illustrate the high rates of the French album sales in the 90s. Considering English albums that would go on to ensure high rates of success and outstanding awards, the most important are: *Unison* (1990) with 3.1 Million copies sold, *Céline Dion* (1992) sold in 5.4 Million copies, *The colour of my love* (1993) with 16.6 Million copies sold, *Falling into you* (1996) sold in 30.3 Million copies, *Let's talk about love* (1997) with sales of 32,1 Million copies, *These are special times* (1998) sold in 12,1 Million copies and *All the way, a decade of songs* (1999) album sold in 22.5 Million copies.⁶

A comparative glance on the sales rates of the English albums and the French recordings unveils that English albums registered higher rates than French recordings multiple acknowledged in Canada with different awards. Dion has achieved 23 Felix Prizes next to 21 Juno awards based on the album sales.⁷ Since the artist always assumed her French identity, even though Dion would go on to register huge success with English albums in 1990, she publicly refused the Félix Prize for Anglophone artist of the year for her English-language album *Unison*. This is because Dion did not consider an Anglophone artist. "Instead, Dion suggested to ADISQ to create a new award category for an artist who achieved the most success internationally. The next year such category was indeed created: *Most successful artist performing in a language*

⁵ According to: Beauregard, 2002; see also <http://www.celinedioncharts.com/byalbum.html> Accessed May, 2017.

⁶ Idem.

⁷ According to: <http://www.celinedioncharts.com/awards> Accessed May, 2018.

other than French”⁸ (see also Young, 1999; 2001). Moreover, Dion would go on further to win this award as well as multiple Felix awards for the *Quebécois artist achieving the most success outside the province of Quebec*. These aspects illustrate the cultural issues in line with the artist’s identity and the cultural perception of her native culture in spite of the strong affirmation in the Anglophone cultural background. In 1992, Dion received *Governor’s General Award* and a medal of recognition on *Canada’s 125 Birthday from the Governor General for her contribution to Canadian culture*. In the same vein, considering the French cultural aspects in the popular music shared by Dion as well as the French language used in Dion’s music and repertoire, in 1996, the artist received from France’s Minister of Culture the *Medal of Arts and Letters* recognizing Dion’s status as the best-selling French-language artist in history. A French award also acknowledges Dion as the best Francophone artist. *Victoires de la Mousique Prizes* attested this status through *Pour quoi tu m’aime encore* - the song of the year in 1996. Two years later, Dion received *The Order of Canada*, being appointed as *Officer of the Order of Canada* for outstanding contribution to the world of contemporary music, and *The National Order of Quebec Canada*, being also appointed as *Officer of the National Order of Quebec*. This rewards argue the cultural involvement of Dion in the global popular culture diffusing through music the cultural identity of her native country.

Considering now the English music released both in Dion’s albums and in other musical commitments (e.g. music for motion pictures,) starting with 1992 the USA media brands recognize Dion’s achievements in music industry with an *Academy Award* for the best song written for a motion picture or television (*Beauty and the beast*) and a *Golden Globe Award* for this best original song. Two *Grammy Awards* followed in 1993 for the above-mentioned song and for the duet performing ‘The Beauty and the beast’. In addition, the artist won a *Billboard prize* in USA and a new *Grammy* came in 1994 for the best instrumental arrangement of the song *When I fall in love*. This argues that Dion’s recognition did not aimed only her songs, vocal performances and sales but also the musical details as a whole. From different nomination as albums of the year, best pop albums, best songs, best seller albums etc., the USA multiple awarded Dion in the next years with *Grammy awards*, *NARM prizes*, *American Music Awards*, *VH1 Awards*, *Billboard Music Awards*, *Academy Awards*, the *Golden Globe prizes* alongside the *People’s Choice Awards* and *Performance Magazines Award*. This greatest reward unveiled not only the voice and the choices of the music industry in the artist’s recognition based on the album sales and music recordings, but they also resonated also the voices of the people and media. The assessment of Dion’s success is also based on her musical activity based on tours and live concerts that promoted Dion’s music and her albums. Figure 2 illustrates the artist’s musical activity and the ways she shared the music with a wider audience. The increasing number of the concerts argues the artist success becoming a demanded singer in both America and Europe alongside Asia and Australia. *Falling into you* and *Let’s talk about love* world tours are outstanding music rounds all through the world. They were circumstances allowing Dion recognition to exceed the limits of North America, therefore reaching Europe and other continents (Asia, Australia, Africa) where the artist had been acknowledged with multiple prizes. For instance, in 1996 *MIDEM Europe Award* was won for sales in Europe of over 10 Million albums in 1995, while at worldwide scale *MIDEM* awarded Dion for the sales of over 4 Million albums worldwide of French album *D’Eux*.

⁸ According to: <http://www.musimax.com/actualites/adisq-les-grands-moments-1.6654>. See also Young, 1999, 2001.

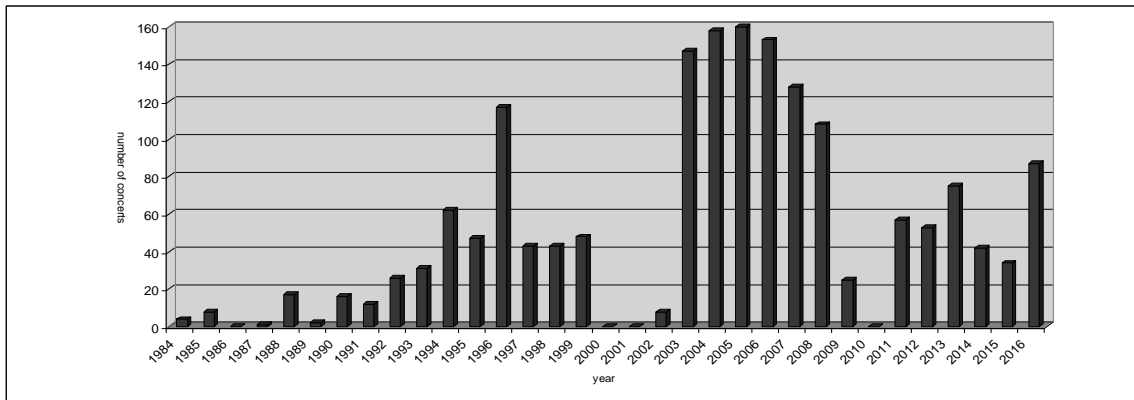


Figure 2. The evolution of Dion’s concerts between 1984 and 2016
 Source Setlistfm, 2017

Important prizes came from the UK (the English song *Think twice* was awarded as the song of the year), Ireland (*IRMA, best international female artist and best album Falling into you*), Germany (*most successful international female artist and Bambi Award for sales over 10 Million CDs in Austria, Germany and Switzerland*), Spain (*best international female artist – Amigo Award*), Denmark (*best international female artist*), Hungary (*international album of the year Let’s talk about love*), Malta (*best-selling international female artist*), Greece (*best album of the year Falling into you and best female artist of the year, 1997*), Hong Kong (*top female international artist*), Japan (*artist of the year, song of the year, pop album of the year*) and South Africa (*best-selling international album ‘Falling into you’ and the most popular international artist*).

Between 1990 and 2000, Dion became an artist with a global reach. Consequently, multiple *World Music Awards* came to her way as *the world’s best-selling Canadian female artist of the year*, four years in a row (1995, 1996, 1997, 1998), *the world’s best pop artist of the year* (1997, 1999) and *the world’s overall bestselling recording artist of the year* (1997). This greatest reward argues the worldwide outstanding contribution to music and to global popular music culture of Dion artist. The decade of 90s was for the singer, a stage with an impressive and prolific work multiple and globally awarded. It was a period when the artist achieved the greatest number of the outstanding global prizes of her career (Figure 3).

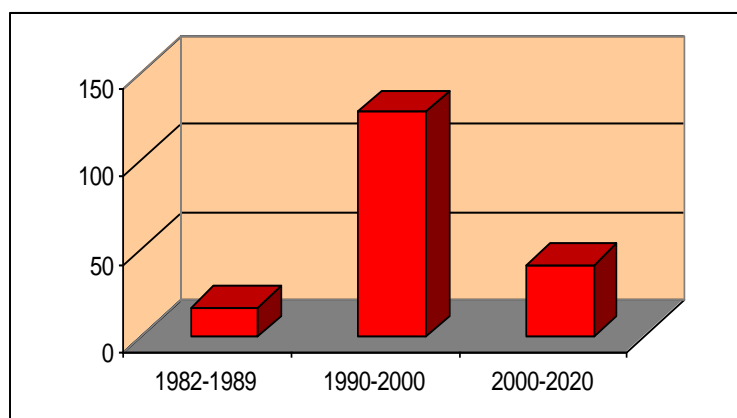


Figure 3. The evolution of Dion’s concerts between 1984 and 2016
 Source Setlistfm, 2017

This remarkable recognition at the global scale would go on to transform Dion into an iconic music legend in the next decades when the artist will continue her musical work in French and English. Furthermore, the greatest reward achieved in the first two decades of the artist's career will represent the base for Dion's global success in the next decades. Always striving for excellence, the artist remains devoted to her audience and fans and will redesign her musical career in line to the public demand and its musical tastes.

4.3. The first decades of the New Millennium: Dion as 'the artist of the new Millennium'

The first decades of the new Millennium represent a stage of a globally success, Dion being officially recognized as the *Entertainer of the New Millennium*. Album sales, recordings and concerts alongside the new residency show in Las Vegas, remain relevant indicators in Dion's music contribution assessment. While a decreasing trend in the sales of albums is recorded, the concerts' number expands. On the other hand, under umbrella of the cultural globalization and the spectacular emergence of the internet new statistics on the artist assessment appeared. I will not develop Youtube statistics in the limits of this section but this channel provides key data and information for Dion's greatest reward (see Jucu, 2019). Another particular aspect of the internet-related popular music is that of music being freely available in the online medium via many specialized channels both in video and audio formats. This aspect would certainly explain the decreasing trend of the album sales of the artists.

However, in this stage Dion's sales remain in a top-rated position with more than 25 Million album sold. The same fits to the artist sales during the tours and concerts all through the world. Important changes occurred in this period in Dion's artistic career: the new residency show from Caesars' Palace in Las Vegas opened in 2003. The concerts framing a unique tour of the artist (*A new day...*)⁹ spanning over 15 years changed the relevance of Las Vegas and the city impact in music industry. It is attested as the greatest and the most spectacular residency show an artist has ever had, in 2019 culminating with more than 1100 live concerts.¹⁰ For Dion's involvement in music and in related artistic fields as well as in humanitarian causes, she has been also globally acknowledged alongside the new musical releases (albums, tours, video albums - all presented in both French and English languages). Even though the world started to be more and more governed by the globalization flows and strongly influenced by the global cultural globalization and, even the artist registered a huge musical success in the Anglophone markets and regions, Dion has always continued to record and performed in French demonstrating her Francophone cultural identity.

For the artistic and musical accomplishments developed after 2000 (continuously acknowledged with *Gold*, *Diamond* and *Platinum* for recordings and the album sales), an international and global greatest reward occurred mirrored in multiple outstanding and remarkable awards. Not as much as the previous stage was, but with

⁹ Lamoureux, J., Laporte, S., Snyder, J., (2008). *Céline Dion. Live in Las Vegas. A new day...*, Dragone/ProductionsJ, Sony Music, Canada.

¹⁰ Huges, H., (2019) Céline Dion Ends Historic Las Vegas Residency Run with Heartfelt, Hit-Laden Farewell, according to <https://www.billboard.com/articles/columns/pop/8515067/celine-dion-caesars-palace-residency-finale-review>. Online accessed 15.10. 2019

less awards, the more representative they get at the global scale. In 2002, an *American Music Award* is achieved for the favorite artist adult contemporary. Equally, in France Dion is the recipient of an *NRJ Music Award* for an impressive French duet. Two particular aspects appeared in this stage on the greatest reward of the artist. First, a *Billboard Latin Award* achieved in the USA for the song *My heart will go on* as the first English language song to Top Billboard Hot Latin Tracks Chart, demonstrating Dion's music entrance in the Latin culture. Then, in Poland - through the *Dragon Award* - Dion is recognized as the female international artist of the year in 2002.

Considering the native Canada that always acknowledged Dion's contribution to music, at the same year a *Felix Award* (re)demonstrate that the songstress remains the most successful Quebecois artist in a language other than French. Two *American Music Awards* achieved in 2003 highlighted Dion as a favorite artist. Considering the American broadcasting, the singer is acknowledged as the artist of the year at radio (*Radio Music Award*). At the global scale, in 2004 within the World Music Awards a *Diamond Award* is offered to Dion, the artist being considered as *the worlds' best-selling female artist of all time*. This recognition transformed the artist into an authentic music legend. Consequently, the singer becomes a star on *Hollywood Walk of Fame* (USA). Furthermore, Dion is recognized in 2004 as the *Woman of the Year* by Nevada Ballet Theatre for significant contribution to the performing arts. At the same year, the *Society of Singer* (USA) through *ELLA Award* certifies Dion's contribution to music and humanitarian and community support since the artist has been always involved in countless humanitarian causes. Three years in a row (2005, 2006 and 2007), Las Vegas Review Journal acknowledged the artist as *the best singer of Las Vegas and the best all-around performer*. The year 2007 officially certified Dion as a *music legend*.

The *Legend Award* within the *World Music Awards* is offered to Dion in recognition of a top recording artist for her global success and outstanding contribution to music industry. At the same time *Nevada Commission on tourism* declared Dion the *Entertainer of the New Millennium* "for contribution in the bettering of the quality of life of Nevada residents and for the immense success of A new day"¹¹, the greatest residency show of Dion held in Las Vegas. This greatest rewards came alongside to other prizes in Canada and France at *SOCAN Gala* in Montreal and *Étoiles Chérie FM*, made in honor for the long-standing career. Another global recognition came on Dion's way in 2008 through the top selling Canadian artist award won at the *World Music Awards*. The year 2008 stands next to the global recognition under the sign of musical French Identity acknowledgments. An *Honorary Felix Award* was achieved for winning the most *Felix Awards* than any other artist in the history of the *ADISQ Gala*, alongside the *Honorary Doctorate in Music for the artist's professional and personal achievements* (Laval University, Canada). Dion's French cultural identity diffused through music and through French language the world over was one more time acknowledged in 2008, when the artist was awarded as *Companion of the Order of Canada* for the worldwide musical influence and for the artist's commitment to numerous humanitarian causes. In the same vein, in France (Paris) - through the *Legion of Honour*, Dion was appointed as '*chevalier de la Légion D'Honneur for her merits and contribution to France and to the French culture*'. At that time, the former France president Nicolas Sarkozy offered the prize personally to the artist.¹² In addition, in

¹¹ According to: <https://www.celinedion.com/about/awards/> Online accessed 15.06. 2019.

¹² Laporte, S., Snyder, J., (2010). *Céline. Through the eyes of the world. Go beyond the music*, Sony Music, Canada.

France, an *NRJ Music Award* acknowledged the long-standing career of Dion next to the same recognition through a *Bambi Award* in Germany in 2012. In Poland, the artist was included in the *Walk of fame* in 2008. Several *Felix Awards* followed in Canada in 2013 and 2017 for the artist's new released French albums alongside with a *Grand Prix* in France (2013) and a *CBC Music Award* in Canada considering Dion the artist of the year in 2014. Some awards for the artist's involvement in fashion and business complete the artist list of awards. A very specific prize as the greatest reward acknowledging Dion's entire outstanding contribution to music came in 2016.

It was the *Icon Award* provided by the global media brand Billboard, at Billboard Music Awards in 2016, held in the USA. This highest prize offered only to a few artists in the whole music history, crowned Dion's awards record, the entire musical success of a career spanning decades, and the music contribution of the singer to music and the global popular music culture. Since the artist has been always devoted to her music and her family, her older son - René Charles - was selected by the BMA team to offer the award. It was a key moment in the artistic event when Dion has got extremely touched. Deciphering the meanings of this award, the artist's discourse was addressed alongside the all people involved in her musical success to her family.

A global geographical review on Dion's greatest reward unveils that multiple awards have been achieved continuously since the artist's debut, demonstrating beside the innate talent of the artist both a huge work on the global scene of the music industry and devotion for the audience, people and fans, wherever they are, regardless the spatial borders. Moreover, always striving for excellence in music and live performances, Dion continuously ensures her success in the international musical stardom. The artist's music and performances always fascinating the audience made the artist an 'in demand singer', aspect multiple demonstrated by impressive sales and countless sold out tours, shows and concerts. The awards came in each stage of the artist's career with the most prizes being achieved between 1990 and 2000, while the first stage (1980-1990) was labeled under the signs of the national recognition, after Dion had won her first prizes in Japan. The third stage counted fewer awards than the previous one but they were outstanding awards addressed to the whole career of the artist.

The spatial analysis on Dion's greatest reward reveals as Figure 4 illustrates that the most prizes have been achieved in the native country of the artist Canada, followed by the USA and Europe, alongside the Asia and Africa. To all these, awards achieved at the global scale as the *World Music Awards* are also relevant, summing almost seven percent of the entire awards record. In the same vein, Figure 5 portrays the spatial distribution of Dion's awards, the artist being awarded in countries as France, the UK, Spain, Greece, Germany, Hungary, Poland etc.

Some of these countries are important cultural and musical hearths of Dion diffusing the artist's music the world over. This ongoing cultural diffusion of music started alongside the Canada from France and Ireland in Europe and from Japan in Asia (see also Jucu, 2019). These are key places where Dion either were successful attending different international music competitions and events, or performances in places and on music scenes where the artist recorded different albums and songs. An interesting aspect of the cultural distribution of Dion's music under the cultural globalization umbrella

stands on the artist’s music presence in regions as South Africa and far across the Asia, where the artist has been acknowledged with different prizes.

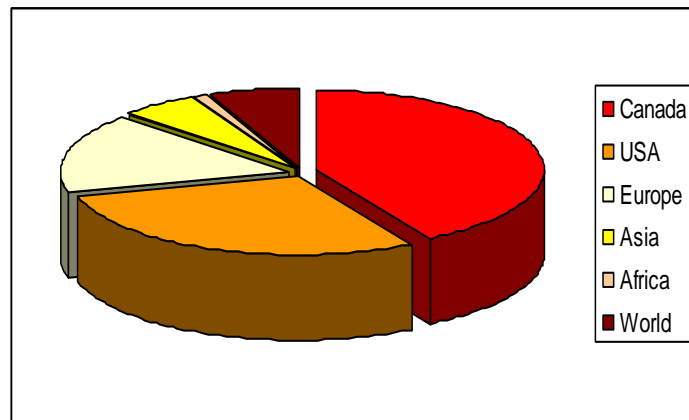


Figure 4. Awards percentages distributed by continents.

Source: processed data according to www.celinedion.com accessed September 2019, and to Beauregard, 2002

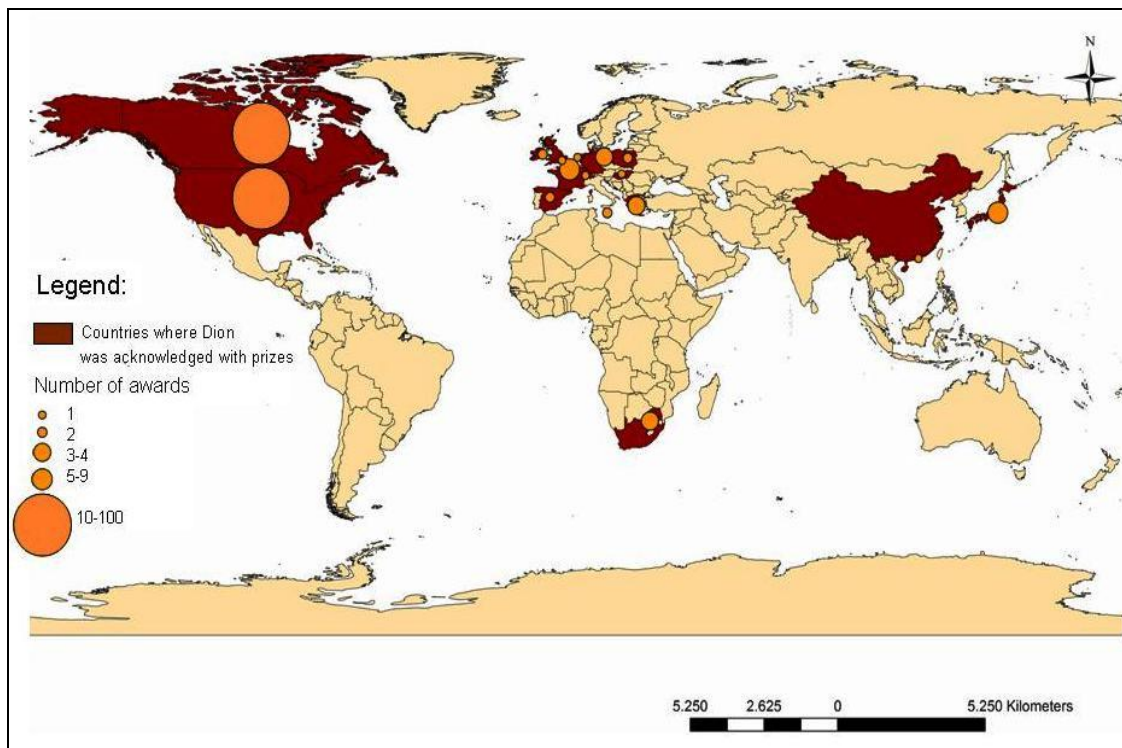


Figure 5. The spatial distribution of Dion’s awards worldwide.

Source: processed data according to www.celinedion.com accessed September 2019, and to Beauregard, 2002

The analysis of the types of awards illustrates a wider variety both in Canada and the USA and in other countries of the world. Figure 6 shows this situation. In Canada, based on the album and the artist performances, *Felix* and *Juno Awards*

prevailed alongside the other prizes, attesting the French cultural identity of the artist and the contribution to the global culture through the French music diffusion all through the world. In the USA, the *Billboard Music Awards*, *American Music Awards* and *Grammy* awards stand as proof of Dion's wider success. The most awards achieved attest the impressive sales of Dion's albums thus revealing an outstanding contribution to the global music industry. In this regard, Dion's was repeatedly acknowledged as the bestselling artist in various contexts and at different scales from global to national and regional. Awards has then won for the great success of some albums (*Unison*, *Let's talk about love*, *Falling into you*, *These are special times*, *D'Eux*, etc.), songs (*My heart will go on*, *Let's talk about love*, *Pour quoi tu m'aime encore*, *Parler a mon père*, etc.) and songs for motion pictures (*Beauty and the beast*, *My heart will go on*), songs intensely tuned in on the international broadcast.

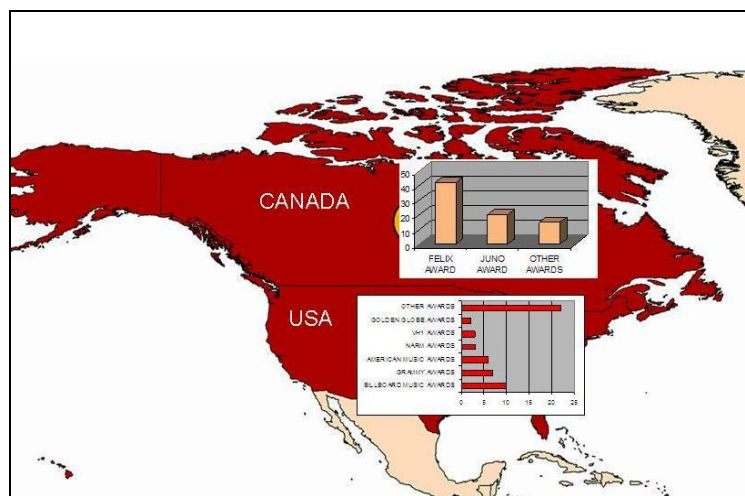


Figure 6: The spatial distribution of Dion's awards worldwide.

Source: processed data according to www.celinedion.com accessed September 2019, and to Beauregard, 2002

The achieved awards came on Dion's way from the national scale of different countries to continental and global (*World Music Awards*). Considering the cultural construction of the songs and albums Dion was widely acknowledged both for French and English albums and songs as well as for her contribution to the French language diffusion through music all over the world. In terms of musical excellence, the greatest reward of the artist came for a wider variety of categories, as the best artist, the best female artist, the best voice, the best pop artist, the best vocal performances, the favorite artist etc., with the last two arguing Dion's unique and moving voice, her epic performances and the fact that she always was a demanded artist by a wider and a larger audience. The musical success transformed Dion into a famous artist with the recognition as *'The Walk of fame'* and *'Hall of fame'* standing as proofs in this regard.

Moreover, for all the artist's involvement and contribution to music and to global popular culture, Dion has become a true musical legend, appearing as a legendary music iconic or as an iconic music legend a global status that only a few artists received in the whole music industry. The greatest rewards of the artist also came from different socio/economic and cultural backgrounds. American Academy of Music and Canadian universities acknowledged Dion's musical contribution. Then, as regards

the artist involvement in business and for multiple involvements in different humanitarian causes all through the world, Dion has been repeatedly recognized. All these issues argue the complexity of the artist as well as Dion's devotion to music, audience, family, to all those in need always demonstrating respect for different people and cultures of the world.

These above-mentioned attributes alongside Dion's passion for singing and for sharing the love with the world through her music frame the greatest success achieved in the global music industry and in global popular music culture that was globally acknowledged with countless awards worldwide. In addition, the widely greatest reward of Dion's contribution to music appeared as a global recognition since the artist always strived for excellence in music and aimed at sharing the love and the true cultural values through music with people all through the world (see Jucu, 2019). In this context framing music as a geographical feature in spatial and temporal terms, the issues of music identity, culture, place, regions and the meanings of the musical recognition appear as central themes in the widely backgrounds of Dion's greatest rewards. To decode the meanings of Dion's greatest reward in music an analysis is difficult to make since there are countless occasions when the artist was awarded as the same are the artist's discourses frequently addressed to her fans, to her family and her management and the production time. These three categories of acknowledged recipients frame the all most important actors surrounding an artist supporting him and contributing to its success. Furthermore, the mentioned recipients to which the artist acknowledgments are addressed are present in all Dion's discourses with different and multiple occasions when the singer was awarded. In order to understand the meanings of the artist's discourses, from the countless gratitude messages expressed, only two outstanding cases were selected being further detailed. The first is connected to the French cultural identity and to the French popular culture being occasioned by the *Legion of Honor Medal* offered by the former France president Nicolas Sarkozy. The second relates to the global iconic status of the artist when Dion was awarded by Billboard media brand with the *Icon Award*, thus widely acknowledging the outstanding Dion's contribution to music and to global popular music culture and the whole artist's career spanning decades and covering the planet.

Appointed in 2008 as "*Chevalier de la Légion d'Honneur*" for her merits and contribution to France and acknowledged by the former president Sarkozy who affirmed: "*France thanks you, because through your talent and your success, you take our language beyond our own borders. It's extraordinary to have an artist who sings in French who take our language to every continent,*"¹³ after receiving the award, Dion said: "*I have chosen to share this medal with my family who are here this evening and also to accept it on behalf of our father who was our guide.*"¹⁴ *This great honor also belongs to my mother who we are privileged to still have with us and who is our strength and our inspiration for us all. I would also like to share this beautiful medal with the man of my life René, my husband and naturally with the man of my heart, my little René Charles, my big man.*"¹⁵

¹³ According to Laporte, S., Snyder, J., (2010). *Céline. Through the eyes of the world. Go beyond the music*, Sony Music, Canada; see also Jucu, 2019.

¹⁴ Dion's father passed-away in 2003; according to Silverman, 2003, Céline Cancels Shows for Dad's Funeral, People, December 02, available at: <https://people.com/celebrity/celine-cancels-shows-for-dads-funeral>.

¹⁵ According to Laporte, S., Snyder, J., (2010). *Céline. Through the eyes of the world. Go beyond the music*, Sony Music, Canada.

In May 2016 as it was already mentioned, Dion received the Icon Award offered by Billboard Media Brand. The award was handed by the artist's older son, moment that made the singer extremely emotional. Standing next to her son, through tears of emotion the artist said: "Thank you so much (...). This is such a tremendous honor (...). You know music has been my passion since before I can almost remember. So many people have helped me to get what I am today. I cannot name them all obviously (...). I want to thank the fans for traveling through music with me in good and bad times. Everyone at Sony Music, the songwriters, the producers, my management, the production team, my friends, all the people who believed in me. My family, my mom who wrote my first song, my children René Charles, Nelson and Eddie, and most importantly my beloved husband¹⁶ whom I know will continue to watch me from up above. Thank you Billboard Music Awards for honoring me (...)¹⁷, the show must go on."¹⁸ These discourses unveil some of the most important things in the artistic life of Dion artist. First of all, the family always placed a central position in the singer's both professional and personal life even though such an outstanding musical career is considered as one that not always allows much time to be spent with the family. However, the artist always has been joined by her husband, both as a beloved life partner and as manager he continuously guiding and designing Dion's career. Then, for instance, in the *Taking chances world tour*, the family, the artist's mom and children joined Dion all around the world alongside her husband. There are many times when Dion refers to her Canadian family and her native places arguing strong connections with the native French culture and the French cultural identity in spite of captivating the world with English songs.

The artist equally performed, recorded and released musical productions in English and French languages and in spite of her immense success in Anglophone backgrounds, the French music has been also worldwide shared by the artist. The question of French language, of the artist's origins and the French Canadian native places are closely related to her family, as music has always been a common practice in the artist's family since she was only a child. The music has always been a central and important thing in the artist's family. Other Dion's discourses unveil that family means love and the fact that "everything is based upon love" (her passion for singing, her family, her marriage, and her children)¹⁹ pointed out the artist. In this context, the love always cultivated in the artist's family was transposed in music and love appears as the central theme and the very important essence of her songs that always were a way and a mean by which the artist shares the love with the people and with the entire world.

This aspect argues both the global success the world over and the greatest reward and admiration since the audience immediately perceived and internalized the true virtues of love (Jucu, 2019) encoded in Dion's songs and expressed by Dion's voice and her authentic, epic and emotional performances. On the other hand, the question of family and Dion's respect, love and close attachment to her family has been fully considered by *Billboard Music Awards* (2016) organizers when decided to choose Dion's older son as the person to give the most important prize in global music to Dion artist and to Dion mom (Figure 7). The moment was extremely emotional as it was

¹⁶ René Angélil, Dion's husband and manager passed away few months before the artist received the Icon Award. See Retrospective 2016 <https://www.youtube.com/watch?v=wWE0vnMAgvQ> Accessed July, 2018

¹⁷ Thanks are addressed also in French words.

¹⁸ According to Céline Dion Wins the Icon Award - BBMA 2016 see: <https://www.youtube.com/watch?v=i-nhlq1gTbY> Accessed July, 2018

¹⁹ According to Making of *Somebody love somebody*, available at <https://www.youtube.com/watch?v=MzkJf9899rs> Accessed July, 2018

already mentioned. Alongside the family, the fans and the audience remain important in the artist's life since Dion emerged as a global singer due to her fans and to the musical consumption of her music by a wider audience all through the world. In the final part of Retrospective 2016²⁰ video available on Youtube, Dion stated that her voice could not resonate without her fans and the fans made the artist's childhood dream come true.



Figure 7. Dion next to her son receiving the Icon Award at Billboard Music Awards in 2016.

Source: Gettyimages; Photo credit: Guliver Trade Romania, a master delegate of gettyimages, 2020

Furthermore, there is acknowledging that the artist always showed an immense respect for her fans and the audience.²¹ This is also a key argument for the artist's greatest reward both by the side of the fans and audience and by the most important national and international forums of music industry and other cultural backgrounds. In this regard, all the people from the most important musical enterprises and corporations with a key role in supporting Dion's music and career, the songwriters, the producers and music and artistic management teams are acknowledging because they represent the most important actors in the contemporary music industry in ensuring the artists success in the global musical markets. Based on the family, the fans and the music industry support closely connected to the artist's passion for singing and for sharing the love through music with the world the artist's career spanning almost four decades continues as the artist continuously acknowledged that the "*show must go on.*"²²

²⁰ Retrospective 2016 <https://www.youtube.com/watch?v=wWE0vnMAGvQ> Accessed July, 2017

²¹ According to Laporte, S., Snyder, J., (2010). *Op. Cit.*

²² See Retrospective 2016 <https://www.youtube.com/watch?v=wWE0vnMAGvQ> Accessed July, 2018; According to Céline Dion Wins the Icon Award - BBMA 2016

The reasons for the highest appreciation and recognition of Dion artist all over the world stand on the artist passion for singing that always strived for excellence in music and on the artist respect for the fans and audience as well as for the different cultures of the world. Then beyond the artist's voice and epic recordings and performances the meanings and messages encoded and expressed through music and through the songs always went straight to the hearts and the souls of people that immediately internalized Dion's music thus cherishing the artist and demanding for the Dion's music and Dion singer. The immense album sales over time and space, the greatest successes recorded by the artist tours and concerts, the countless commentaries and positive criticism available on numberless sites of the Internet channels demonstrate this aspect. This is because through music Dion always shared with people, fans and communities as well as to the music industry backgrounds the true virtues of love and life. They were encoded in some of the greatest songs dominating the music charts as well as the people souls, hearts and minds either they were in English or French languages. This kind of music internalization by the people all around the world turned Dion's songs in timelessness tunes, real immortal all-time hits to cite in a metaphoric way the artist's one of the most successful songs *Immortality* featured by the legendary band Bee Gees. In addition, Dion's musical repertoire alongside the artist epic performances and music commitments to her fans and her music made the singer a true musical legend and one of the most important music icons in the whole music history. The immense success recorded by Dion, repeatedly achieved and multiple acknowledged worldwide demonstrates the changing role of women artists in music and in recording industry thus contradicting Sicoli's (1989) statement that women singers remain in the shadow of men music artist and arguing Parson's (1988) vision on the women shifting roles in music and recording industries. Dion legendary music icon is an evident case in this regard.

The artist recorded such an immense success on the global scene of music and music industry due to her passion, hardworking and to her commitments with the music and the fans.²³ Furthermore, through her innate talent and through the cultural heritage inherited by her family with the latter arguing the role of cultural identity in music and in cultural diffusion of music the artist captivate since the debut times the Francophone market and France turned rapidly in a cultural and musical hearth for Dion artist. Since the artist started her English musical career, the Anglophone music markets have been also dominated and Dion/s music spread all over the world. Then, alongside the Internet emergence, Dion's music crossed all physical borders and the online medium was a mean that rapidly diffused the artist music the world over. In this way, the artist reached to a wider audience all-around the world and countless communities of fans appeared in different cultural regions making the artist one of the most demanded singers of the world. It is argued both by the music sales as well as by the tickets sales and sold out concerts all around the world occasioned by the artist's world tours from North America to Asia and Oceania and Australia and from Europe to Africa (see Jucu, 2019). These continents and regions are places where the people and music actors' appreciation and admiration turned their acknowledgments in outstanding prizes and awards thus generating a true greatest reward to the artist. The Yamaha Prize achieved just in Japan

see: <https://www.youtube.com/watch?v=i-nhlq1gTbY> Accessed July, 2018

²³ See Céline Dion Billboard awards (full recording: Céline singing and receiving the "icon award" <https://www.youtube.com/watch?v=s1JbFawCbKE> Accessed July, 2018

in the artist's debut times argues this thing. Since then Dion artist evolved impeccably on the scene of music industry, continuously remaining a demanded artist based on her music and her live epic performances. The countless Canadian awards won under the French cultural identity also stay as proof of Dion's contribution to popular music. Then the global awards and various international prizes achieved all around the world between 1990 and 2010 demonstrate the artist involvement and the outstanding contribution to global popular music culture that in 2016 to be acknowledged with the Icon Award, a prize achieved once in a lifetime by an artist for the entire career and the all contribution to music.

However, an interesting aspect remains since Dion's career continues and will continue as the artist stated that, "the show must go on." A regional perspective on the prizes and awards unveils that the artist has been acknowledged all over the world from America (Canada and the USA) to Europe (France, the UK, Germany, Spain, Poland etc) and from Asia (Japan) to South Africa. Such an awards portfolio demonstrates the global acknowledgment an artist can receive and the global greatest reward. Beyond the global recognition, the prizes and the awards speak about the artist true commitments to the music and to the fans and global audience and unveil the true cultural values that are shared through music to the people. Love, respect, family, devotion, passion, work, cultural identity and excellence in music are just a few key words highlighting Dion's outstanding contribution to music and the artist's global greatest reward. These key words also stand alongside Dion's immense success on the famous artist's stardom, defining such an exceptionally and extraordinary talented and a hard working music performer that charmed and captivated people of different cultures all over the world.

5. CONCLUDING REMARKS

This article explored from a geo-historical and a spatial-temporal perspective the relationship established between music geography and the greatest reward that an artist can receive throughout the world, based on its outstanding musical career and artistic involvement and commitments to music, people, fans and the wider audience. To portray these connections, the legendary musical icon Céline Dion was sampled as a case-study since this artist has remained an exceptional artist globally acknowledged by both the people and the specialized international forums in music industry and in the contemporary entertainment economies. Based on her innate talent and passion for singing, Dion was internationally acknowledged as a successful singer since the times of their artist's debut. The first award achieved by the Canadian artist was just in Japan, thousands miles away from the artist native place. The moment marked the artist's success, anticipating a fulminating trajectory in music, with a unique career that few artists in the world have achieved up to now. A career which has spanned over four decades, with a successful path in the present days. The confirmation of the first international award came soon with multiple awards in their native Canada, with this country immediately acknowledging Dion's success framing in the 80s the French musical landscape of Canada. This success would soon be diffused in France, that in turn would also acknowledge the artist with countless awards. Once the English songs were included in Dion's repertoire, the artist captivated a larger audience in the Anglophone markets and the artist singing in both French and English reached to people from all over the world, having outstanding songs rapidly turned into international hits based on the people and audience perception. Dion's success did not wait to appear as

this fits for the artist greatest rewards. Countless international awards came on the artist's way in 90s. If the first decade of Dion's career was represented by multiple Juno and Felix Awards from Canada, the second decade came with important global and international prizes as Grammy, World Music Awards, Billboard Music Awards, Golden Globes, American Music Awards etc., as well as different awards received not only in Canada and in the USA, but also in all the world continents, countries and regions. In Europe Dion remained relevant as an iconic artist in countries such as France, the UK, Germany, Spain, Poland, Hungary, Switzerland etc.

Then a greatest reward came in Asia and Africa, illustrating the global admiration on the artist from both the side of the people and audience and by the specialized international forums in music industry. At the same time, traditional awards from Canada continued to flow, therefore attesting Dion's huge success in her native country alongside the countries from all over the world. One of the outstanding globally acknowledgment was the Icon Award offered by the Billboard Media Brand in 2016 confirming the global success of Dion's entire career. This award is all the more a special prize since only a few selected artists in the entire music history has been selected as beneficiaries of this iconic award. The prizes achieved by Dion artist has been won by the artist since she was recognized as the best singer, the best voice, the best-selling artist, the best female artist etc. in different contexts and in various geographical spaces, places and countries. Then the singer's sales were multiple awarded with an objective consideration both for French and English albums sold worldwide. Dion's greatest reward was acknowledged by the people and the audience, by the musical international forums and by the various experts in the field, from all around the world. These paths of recognition highlight the objective assessment of Dion's music and musical performance. Prizes came also from the international broadcast and television and from different other media institutions. Beyond the albums sales and epic performances and tours, the awards symbolize the outstanding songs of the artist that are timeless hits, impressing and inspiring a wider audience all over the world. They were strongly internalized by the people among the time and will remain a certain unique heritage of the music industry, of the global entertainment history and of the mental, affective and emotional legacy of the people around the world.

The case of Dion's greatest award in-depth investigated in this article highlights the close connection established between the legendary music icons and time and space as well as the relations that continuously establishes between the musical artists and geography, arguing that there is still much room in geography (either in cultural geographies or in music geographies) for further investigation, thus opening new avenues for future research.

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understanding of music geographies in relation to legendary music icons through a particular case study. I believe this constitutes *a fair use of any such copyrighted material as provided for in section 107 of the US Copyright Law*. This material is *distributed without profit, and no financial gain is followed by the author. The information of this article is for research and educational purposes with students and researchers in academic field. The paper has no commercial scopes, being a geographic non-profit article for teaching, scholarship and research using positive academic criticism, commenting and reporting findings and results in the field of music geographies. The article has no defamatory content*. The paper aimed to present, to map and discuss in a manner of positive criticism, through a geographical analysis, the geographical connection between music, geography and the greatest music awards, sampling as a case-study Dion legendary iconic artist.

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