

PRODUCTION NOTES
+
RESEARCH GUIDE

EXPEDITION GREENLAND

Solveig's Strength and Auðr's Prosperity

EPISODE 2

Story and Illustrations by G. Scott MacLeod

MacLeod 9 Productions
Montréal - Reykjavik





TABLE OF CONTENTS

5	INTRODUCTION
6	THE NORSE WOMEN'S SAGA SERIES, By Director G. Scott Macleod
7	SYNOPSIS
8	G. SCOTT MACLEOD (Director, Scriptwriter, and Animator) Artist's Path
10	PROJECT DESCRIPTION AND RATIONALE
13	PRE-PRODUCTION Film Influences Research The Saga Traditions Storyboarding
16	PRODUCTION Recording Narration Location Shoots in Iceland Animations Soundtrack
21	POST-PRODUCTION Offline Editing Online Editing - National Film Board of Canada Sound Design Final Sound Mix Graphic Design Graphic Novel Website
27	EDUCATIONAL INFORMATION Locations Characters Music
28	VIKING NORSE HISTORY Sagas Articles Books Children's Books NFB Films PBS Films Websites
31	FILM END CREDITS





INTRODUCTION

5

Welcome to Episode 2., *Expedition Greenland - Solveig's Strength and Auðr's Prosperity* Production Notes and Research Guide. This downloadable PDF is designed for educators, students and film lovers who are interested in animated films, storytelling and Hiberno-Norse history of the Celtic and Viking people. My aim with this educational tool is to share technical insights into the animation and production processes and to provide a database of historical and cultural information on the Norse people who settled Iceland and Greenland. I hope you will find this package useful and that it will enable and encourage further study and understanding.

G. Scott MacLeod BFA MA
Montreal & Iceland 2023



THE NORSE WOMEN'S SAGA SERIES

6

BY DIRECTOR G. SCOTT MACLEOD

The Norse Women's Saga Series is a three-act and episode historical fiction (hybrid animation & live action) independent series that has been produced by MacLeod 9 Productions and directed by G. Scott MacLeod in collaboration with the National Film Board of Canada on the ACIC-ACIC (Aide au cinéma indépendant Canada) (post production). The animated series is MacLeod's 2nd animated series and is rooted in his Hiberno-Norse ancestry from the Norse sagas. The Norse Women's Saga Series is told from a woman's perspective and explores Norse women via the sagas, history, archaeology and migration patterns of the Vikings, in order to better understand their lived experiences and history. Studying and sharing their stories is an opportunity to increase awareness of the damaging impacts of war, exile, slavery, religious persecution, famine and the environment, as well as the contributions these women made to the greater world narrative of women as providers and leaders in society. The three acts/episodes, 1. The Indigo Iona Saga and the Settlement of Iceland (2026) <https://www.theindigoionasaga.com>, 2. Expedition Greenland - Solveig's Strength and Auðr's Prosperity (2023) <https://macleod9.com/expeditiongreenland/public/> and 3. First Contact (2016) <http://www.firstcontactthefilm.com> are inspired by the Saga of the Icelanders, Saga of Erik the Red, Saga of the Greenlanders and Vinland Saga and highlights the Norse expansion west across the north Atlantic and the retelling of key events in these sagas from key and fictional women characters in the Sagas.

Universe - "Viking" was originally an occupation, not an ethnicity. It referred to the ambitious young Norse people who left home to amass wealth, reputation, land and life experience. In this spirit, adventurers from colonies in Iceland and Greenland the Norse sailed west and discovered a place they've named Vinland.

A short video explanation: <https://vimeo.com/1005989162>

Animation by G. Scott MacLeod.



SYNOPSIS

7

Expedition Greenland - Solveig's Strength and Auðr's Prosperity is inspired by *Eiríks saga rauða* (The Saga of Erik the Red) and *Grænlendinga saga* (The Saga of the Greenlanders), the Norse expansion west across the north Atlantic and the retelling of key events in these sagas. The film tells the story of two fictional women Solveig and Auðr who participated in the discovery of these new lands while emigrating from Iceland to Greenland and establishing the first settlements there. The story is told from a woman's perspective with fictionalized characters grounded in key events set in the Viking Norse era.

G. SCOTT MACLEOD

DIRECTOR, SCRIPTWRITER AND ANIMATOR



G. Scott MacLeod is a multimedia artist in the truest sense of the term. A critically acclaimed artist and photographer whose work is in many permanent collections, including that of the National Gallery of Canada, he is also a performing songwriter and recording artist. Based in Montreal, MacLeod received his diploma of collegial studies in Fine Arts at John Abbott in 1984, a BFA with a specialization in printmaking in 2003, and an MA in Art Education in 2013 from Concordia University. He attended the Banff Centre for the Arts in 1987 and 1992. In 1991, he represented Canada in Dublin Ireland for the European City of Culture festival at the Guinness Hop Store Gallery. His thesis project was the documentary film *In Griffintown* (2013), on the French community in Montreal's Griffintown neighbourhood, which won the 2014 Award of Excellence in Oral History from Concordia University's Centre for Oral History. He has been a

member of RAAV, Main Film, a fellow at The Helene Wurlitzer Foundation of New Mexico, and an affiliate at the Centre for Oral History and Digital Storytelling at Concordia University. He currently produces educational animations, films, and websites with MacLeod 9 Productions as teaching tools for schools, libraries, Parks Canada, and the public. Promo video <https://vimeo.com/447551079>. Engaging his lifelong interest in history, with support from the National Film Board of Canada's Filmmaker Assistance Program and a Main Film Grant, in 2009 MacLeod added filmmaker to his list of endeavours with the release of *After the war with Hannelore – A Berliner War Child's Testimony from 1945 to 1989*. The 22-minute documentary had several high-profile screenings, including at *Les rendez-vous du cinéma québécois* and Berlin's *Arnsenal 2 Institut für Film und Videokunst*, and *One World Berlin Film Festival*. With funding from *Conseil des arts et des lettres Québec*, *Canada Council for the Arts*, and *Aide au cinéma indépendant (ACIC)* at the National Film Board of Canada, MacLeod produced four short animated films—*The Abenaki – People of the Dawn* (2013), *The Saga of Murdo MacLeod and his first contact with the Abenaki* (2012), *The Irishman – Child of the Gael* (2014), and *The French Canadian* (2015)—that make up *The Water of Life* series. These four films were edited together as a feature animated film *The Water of Life* (2015), which was considered for Cannes 2016 and presented at the *Holland Animation Film Festival Features Extra* in Utrecht, The Netherlands, *Les rendez-vous du cinéma québécois*, Montreal, Canada, and on Amazon Prime in 2017. From his Master's thesis work he created the online walking tour and guide, *The Death and Life of Griffintown: 21 Stories* (2017) www.griffintowntour.com, in collaboration with the NFB. In these 21 short films, Historian Dr. Matthew Barlow recounts the fascinating social history of Griffintown, a former industrial neighbourhood just south of downtown Montreal. MacLeod launched the five part series, *Griffintown – A People's History from Settlement to Industrialization and Gentrification* in (2026). From his 2017, 2018, 2022, 2023 and 2026 SIM artist residencies in Reykjavik Iceland, MacLeod has produced a short animated film and graphic novel series titled, *The Norse Woman's Saga Series*, which include; *Episode I: The Indigo Iona Saga and the Settlement of Iceland* (2026) www.theindifoionasaga.com, *Episode II: Expedition Greenland – Solveig's Strength and Auðr's Prosperity* (2023) <https://macleod9.com/expeditiongreenland/public/> and the completed *Episode III: First Contact* (2016) <http://www.firstcontactthefilm.com>. This three-act historic fiction is rooted in his Hiberno-Norse ancestry from the Norse sagas. The story is told from a woman's perspective with fictionalized characters grounded in key events set in the Viking era.



ARTIST'S PATH

"I have tried to define myself in my work through my personal 'myth' or what Joseph Campbell refers to as 'following one's bliss' (Campbell, 1990 p. 211). This is a metaphor for pursuing one's life path through the labyrinth, which for me has been a journey via my learning, art and teaching practices. This journey has given me courage to live, it has made me humble, it has fed and sheltered me, given me a voice and enabled me to do the same for others, through teaching, outreach and fundraisers. As a result of this work, I have better understood humanity's place on this planet and have tried to be a positive influence for political and social change."

PROJECT DESCRIPTION AND RATIONALE

During my 2017 SIM Residency (a self-directed, international artist-in-residence program located in Reykjavík, Iceland, organized by the Association of Icelandic Visual Artists or SÍM), I became inspired to create this new project. During that time, I discovered that my Hiberno-Norse (Hebridean Scottish, Northern Irish, and Scandinavian ancestors) have a connection through the genetic disposition of the Icelandic women. Based on Helgason et al. 2001 "The Celtic ancestry is heavily skewed by gender. Geneticists have found distinct differences in maternal and paternal lines: Maternal (Female line): About 60% to 62% of modern Icelandic women trace their mitochondrial DNA back to Celtic origins. Paternal (Male line): About 20% to 25% of Icelandic men trace their Y-chromosomes back to Gaelic founders. This confirms that during the settlement period of Iceland, Norse men were stopping off in the Norse colonies of Scotland and Ireland and taking women to Iceland, either by marriage or more likely by force as slaves. This project focuses on the women being taken from Scotland to Iceland during the settlement period. This work and the character of Iona in episodes I and II was created after seeing the *Bundled-up in Blue* exhibition (*Bláklædda Konan*), which was on display at the National Museum of Iceland from 2015–2017. The exhibition included a Viking woman's skeletal remains and grave goods, which were found at Ketilsstaðir in the East of Iceland in 1938. The Viking woman's grave and its contents were reopened in 2014 and studied by my film consultants on the project, archaeologists Dr. Michèle Hayeur Smith and Dr. Kevin P. Smith, who are both Research Associate/Collaborators with the Smithsonian Institution's Arctic Studies Centre at the National Museum of Natural History. Their research, along with that of others, yielded illuminating information on the emigration of women to Iceland. Using information gathered from DNA testing of the human remains, and from the grave goods, which illustrated the wide Viking trade routes, researchers were able to ascertain data on the woman's possible origins and when she died in Iceland. These remarkable results and grave goods were made available to the public at the museum exhibition and in a publication, *Bundled-up in Blue – The Re-Investigation of a Viking Grave*, in 2015.

10

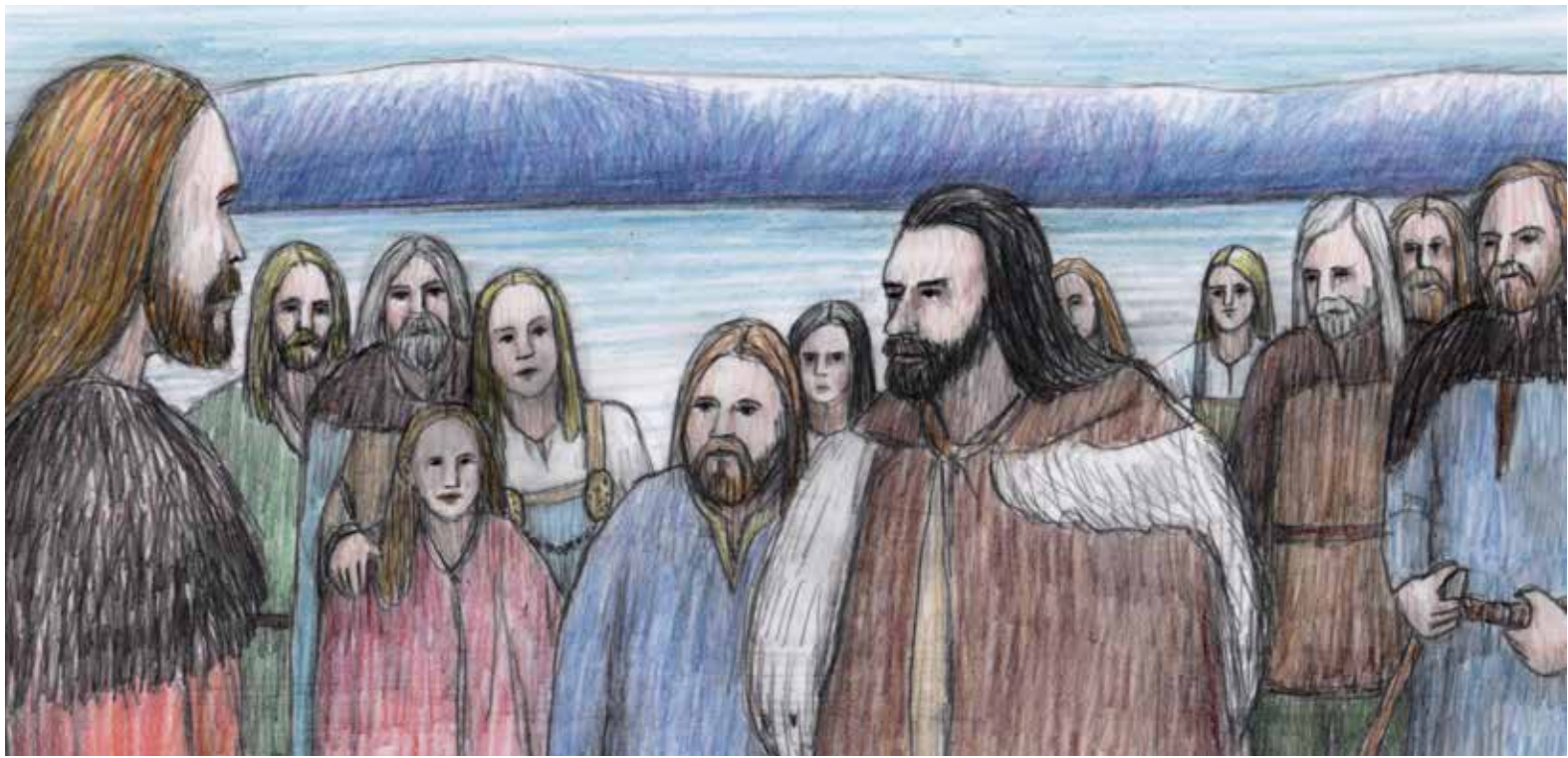




PROJECT DESCRIPTION AND RATIONALE

I am particularly interested in the cross-cultural links between my Hiberno-Norse heritage from Norway, Scotland and Iceland and how these connect to the settlement period of Iceland, Greenland and Vinland (Newfoundland). I feel committed to and passionate about my series, *The Norse Woman's Sagas Series*, because these tales are still relevant to our times. In today's society, women continue to be marginalized in a variety of ways, including being forced to emigrate as a result of war, religious differences, famine and environmental disasters. As a filmmaker and artist, I am interested in learning more about my female ancestors via the sagas, history, archaeology and migration patterns of the Norse Vikings, in order to better understand their lived experiences and history. Studying and sharing their stories is an opportunity to increase awareness of the damaging impacts of war, exile, slavery, religious persecution, and famine, as well as the contributions these women made to the greater world narrative of women as providers and leaders in society.





PRE-PRODUCTION

13

FILM INFLUENCES

As a director and animator, I am interested in promoting discussions on the experience of inter-cultural interactions. Over the years, I have studied feature works from countries like Australia [*The Chant of Jimmy Blacksmith* (1978) by Fred Schepisi], Ireland [*The Secret of Roan Inish* (1994) by John Sayles], and New Zealand [*Whale Rider* (2002) by Niki Caro]. I've also studied animated works from Israel including *Waltz with Bashir* (2008) by Ari Folman, works from France including *Persepolis* (2007) by Marjane Satrapi and Vincent Paronnaud, and works from Canada including *The Man Who Planted Trees* (1987) by Frédéric Back, *The Danish Poet* (2006) by Torill Kove, and *MacPherson* by Martine Chartrand (2012). *The Expedition Greenland - Solveig's Strength and Auðr's Prosperity* project is influenced by these animations and films insofar as they all share cross-cultural and allegorical themes. My aim was to produce, direct, and animate a story of equal caliber that would illustrate the differences—as well as the points of similarity—between the mythologies, history, lore, and music of the Hiberno-Norse peoples. In doing so, I aimed to show the richness and diversity of human cultures on the one hand, and on the other hand, the underlying commonalities that can ideally provide gateways to understanding and exchange.

PRE-PRODUCTION

RESEARCH

As history has been a major component of my research for this film, I consulted many literary and scholarly sources, most notably, *Vikings: the North Atlantic Saga* by the Smithsonian and Natural Museum of History, *The Viking* by Tre Tryckare, *Bundled-up in Blue – The Re-Investigation of a Viking Grave*, *Children of Ash and Elm: A History of the Vikings* by Neil Price, *The Valkyries Loom: The Archaeology of Cloth Production and Female Power in the North Atlantic* by Michèle Hayeur Smith.

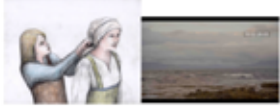
To begin research on *Expedition Greenland*, I referenced illustrations and photos of archaeological finds for the Norse Vikings in an effort to maintain continuity with their dress and other elements of daily life. This was facilitated by my archaeological film consultants on the project, Dr. Michèle Hayeur Smith, Research Associate/Collaborator, and Dr. Kevin P. Smith, Research Associate/Collaborator with the Smithsonian Institution's Arctic Studies Center at the National Museum of Natural History. Both shared their knowledge, documentation, and experience in the field as archaeologists in order to help me achieve an accuracy when drawing clothing, jewellery, weapons, ships, buildings and their general cultural practices.

BIOGRAPHY - MICHÈLE HAYEUR SMITH

Dr. Michèle Hayeur Smith is an independent researcher and anthropological archaeologist affiliated with the Arctic Studies Center at the National Museum of Natural History at the Smithsonian Institution, and with Bridgewater State University's, Department of Anthropology. Her research focuses on gender, textiles, dress, adornment, and material culture studies. She is largely known for her work in the North Atlantic, including Iceland, Greenland, the Faroe Islands, Scotland, and Western Norway. She has undertaken three consecutive research projects focused on gender and the production and circulation of textiles from the Viking Age to the early 19th century, all funded by the National Science Foundation, Arctic Social Sciences program. Hayeur Smith has helped establish the foundation for a gendered archaeology of the North Atlantic. Her innovative work contributes to global discussions about the hidden roles of women in past societies in preserving tradition and guiding change. In 2020 she published a monograph based on her textile research entitled *The Valkyries' Loom: The Archaeology of Cloth production and Female Power in the North Atlantic*.



www.studiohcanadaresidency.ca/michele-hayeur-smith/
www.northernwomen.org/
www.si.academia.edu/MicheleHayeurSmith
www.researchgate.net/profile/Michele-Smith-11

Iceland Sisters ACT I (Plate live action timelapse black beach & Mount Keilir-volcano)		
EXT. NORTH ATLANTIC - DAY Live action & Camera Move: aerial drone shot leaving Icelandic coast to the ocean OPENING CREDITS ROLL...  Live Action: 10:00:36:17	Animation: 00 Intro map Iceland Greenland After Effects: dissolve into map, long ship leaves red trail from Iceland to Greenland Sound Design: Ocean wind Music: Traditional Norse song Stina Agustsdottir  Live Action: 10:01:04:14 & Live Action: 10:01:09:13	INT. LONGHOUSE - NIGHT Narration: JÖRUNN We are the descendants of the first Icelandic settlers since Flóki Vilgerðarson, the first Norseman who lived in Iceland. Animation: 01 fire pit in a longhouse & 02_Dicuil. JÖRUNN sits by a fire pit in a longhouse with a group of Icelanders, close up on Dicuil around her. Camera Move: Left to right towards storyteller Sound Design: Fire crackling Music: Traditional Norse song Stina Agustsdottir
 INT. LONGHOUSE - NIGHT Narration: JÖRUNN Our Book of Settlement, <i>Landnámabók</i>, tells us about the first families who colonized Iceland and where they settled. Animation: 02 Jörunn. Close up of Jörunn in her seat Camera Move: Pull in to Jörunn's face Sound Design: Fire crackling, longhouse Music: Traditional Norse song Stina Agustsdottir fade out	 EXT. OCEAN - DAY Narration: JÖRUNN but Erik The Red went further west to settle the place known as Greenland and his son, Leif the Lucky, went even further to Vinland and discover new resources, land and people. Animation: 03 Erik The Red went further west. Erik the Red in long ship to Greenland Camera Move: Right to left toward pointing hand Sound Design: Ocean waves heaving, wood cracking ship men shouting Live Action: Sky	 INT. LONGHOUSE Narration: JÖRUNN But let me tell you the tale of two women, Solveig and Auðr's, who went west to Greenland. Animation: 04 Aud and Solveig. Aud and Solveig dressing together Camera Move: pull into centre Sound Design: Adjusting clothing Live Action: Reykjavik Faxa Bay 10:02:25:15

PRE-PRODUCTION

15

THE SAGA TRADITIONS

Expedition Greenland is inspired in part by two Icelandic sagas preserved in 14th-century manuscripts: *Eiríks saga rauða* (The Saga of Erik the Red) and *Grænlendinga saga* (The Saga of the Greenlanders). These texts describing Norse settlement of Greenland are not strictly historical by today's standards: legend, folklore and poetic license are woven into them. But they do seem to contain memories of real events: the archaeological record has confirmed that Norse people made multiple voyages to Greenland and further to Vinland (Newfoundland).

STORYBOARDING

The first step in producing this animated and live action film after writing the script was to break it down into a storyboard outlining the key points in the story to animate and film. The bulk of the content was taken from my photographs of re-enactors, which I turned into composite characters during the animation process. Additionally, I worked from still photographs I took on location. I also sourced archaeological references for clothing, Viking long ships, long houses, jewellery, weapons from archaeologist Michèle Hayeur Smith, and a number of museums and books.

PRODUCTION

RECORDING NARRATION

We recorded the English and French versions of *Expedition Greenland* with my consultant and archaeologist Michèle Hayeur Smith. Michèle gave us a tremendous performance given her comprehension of the Icelandic word pronunciations and Norse Viking history, culture and archaeology. Sound engineer William Le Gallee recorded the voices, capturing the emotions and nuances of the script perfectly using a U87 Neumann microphone and vintage Neve preamps that provide a warm, human quality, while we all drank Earl Grey tea and listened.





PRODUCTION

17

LOCATION SHOTS IN ICELAND

In August 2022, I went to Iceland for a live-action shoot on the Reykjanes Peninsula. This footage would be used to help create the physical environment for the story. The live-action footage was fused with my animation drawings during the editing process. With director of photography Darren Borrowman and our driver Guðni Páll Sæmundsson we shot live-action 4K video, with camera and tripod and a drone. Working from our storyboards we captured time-lapses and aerial shots of lava fields, black beaches, ocean, local flora and fauna and audio of the environment such as birds, wind and water.



PRODUCTION

ANIMATIONS

My aim for this project was to experiment with combining various drawing and watercolour-pencil techniques with live action. The Mylar sheets (a material once used by architects) were taped to my backlight animation table underneath my tripod and digital camera. The animations were drawn in stages on the same sheet of Mylar, thus capturing the phases of the drawing with my DSLR in a high-resolution jpeg format. The jpegs from each drawing were later assembled in QuickTime sequences by animator Jo Meuris.

I have broken with conventional animation and explored new directions, inspired by those used by South African artist William Kentridge. Like Kentridge, I use the same surface for each animation. Rather than using charcoal on paper as he does, however, I have used water-based graphite and coloured pencils on Mylar as my primary medium, as in my previous films: *After the War with Hannelore* (2009), *Empress Blue* (2010), *In Griffintown* (2013) *The Water of Life series* (2012 – 2015), *The Griffintown Tour* (2017) *Griffintown: A People's History* five part series (2022 -2026) and *Norse Woman's Saga Series* (2016 – 2026). I added water and collage to the drawings to create more washes and layers, and to emulate such things as fire, smoke, and water. I also used découpage to give the impression of moving elements, such as the ship crossing the water in the opening film sequence and the motions of various animals. These animations were later reworked by award winning animator and VFX specialist Jo Meuris using software called After Effects. I provided Jo with high-resolution scans of the individual elements. She then cropped and integrated the boat and animals to activate the animation with After Effects, making the découpage move on the surface of the drawing.

18



PRODUCTION

SOUNDTRACK

For music, we worked with Icelandic singer Stína Ágústsdóttir to record traditional Norse folk tunes and some original compositions and selected some instrumental works by Los Angeles-based musician Nick Malkin whom I met at the www.sim.is residency in Reyjavik.

BIOGRAPHY - STÍNA ÁGÚSTSDÓTTIR

Stína Ágústsdóttir is considered one of Iceland's best jazz artists, and nowadays she's just as established in Sweden. She is known for her energetic live performances, not only in Scandinavia, but also in her previous home of Montreal. She has been nominated for the Icelandic music prize a few times, both for her album, *Jazz á íslensku* (Jazz in Icelandic, 2017) and for *The Whale* (2021). *Jazz á íslensku* has already become a classic in Iceland and has been used in Icelandic language lessons and is played frequently on the radio. Stína has been living in Sweden since 2011 and plays with artists such as Max Schultz, Håkan Broström, Erik Söderlind, Henrik Linder, Anna Gréta, Joel Lyssarides, and Kjetil Mulelid.

19

TRADITIONAL SONGS IN THE MUSICAL SCORE

Krummi svaf í Klettagjá (traditional)

A traditional Icelandic folk song about a raven, wherein this bird is used to represent the Norse expedition. Ravens, associated with the god Óðinn, were an important symbol in Old Norse culture and spirituality and used for navigation purposes. For more information: <http://lyricstranslate.com/en/krummavisur-ravens-song.html>

Liljulag Bára (traditional)

A beautiful, unusual and very old melody, possibly going all the way back to the time of the Sagas. The lyrics are more recent, dating from around 1300.

Bíum Bíum Bambaló (traditional)

This traditional Icelandic lullaby about withstanding winter, darkness, and fears highlights Solveig's connection to her late mother Iona who sang this song to her as a baby.



www.stinaagustsdottir.com

PRODUCTION

ADDITIONAL MUSICAL SCORE

Composer, vocals, and sound engineer: Stína Ágústsdóttir

Betra er bú

Advice for a good life. A modest home is better than none, a bloody heart for those who beg, those who don't have food, keep us from break and frost, but bring us sun at heart.

Systrasegl (Sister Sails)

Norse sister theme

Pótt ég víða rati

Though I travel far my heart will be home, and with treasures part I will keep thy name, when braving storms, I will remember who you are, and when I perish, your glory will be untouched. It is a song about the homeland.

Ambient music by Nick Malkin

BIOGRAPHY - NICK MALKIN

Nick Malkin is an artist and musician based in Los Angeles. His practice focuses primarily on the interplay between found sound, field recordings and electronic instrumentation. Over the past ten years, Malkin has released numerous recordings that occupy a unique space between several musical traditions: musique concrète, electronic ambient, jazz and modern compositional. His work articulates how an amalgamation of disparate, de-contextualized sounds can suggest hypothetical landscapes and environments — abstracted 'non-spaces' that convey an elusive sonic familiarity and explore sensory notions of what is "real" and "natural." He currently hosts *Post-Geography*, a long-running radio show on NTS, and operates a small imprint of the same name with a focus on idiosyncratic electronic music. He has released albums on *Geographic North*, *Soda Gong* and *MondoJ* labels among others.

20



<https://nickmalkin.com>

From album *Nothing Blues*

<https://mondoj.bandcamp.com/album/nothing-blues>

Personal Access Token

<https://mondoj.bandcamp.com/track/personal-access-token>

Moving Platform

<https://mondoj.bandcamp.com/track/moving-platform>

POST-PRODUCTION

OFFLINE EDITING

When Jeremiah Hayes edited *Expedition Greenland*, he started by establishing a chronology using the narration by Michèle Hayeur Smith and our storyboards. He then transferred the animations into AVID (editing software). This enabled him to create a timeline and estimate the length of the film. After Jo Meuris stabilized the jpegs for each animation and made QuickTime video clips of each sequence, Jeremiah then placed the QuickTimes into the timeline. Once the assembly and storyline were secured, we decided upon a series of camera moves. This involved moving the focal point right or left, or pulling in or out. These movements were necessary because most of the images are single-cell animations that would be static images if they were left full-frame. In other words, it was important to have the focal point change to maintain a visual flow. Once I felt that the edit served the story, Jeremiah placed the music and sound design then locked the picture for the online phase of the editing at the National Film Board of Canada.



21

BIOGRAPHY - JEREMIAH HAYES

Jeremiah Hayes is a Canadian Screen Award and Gemini Award winning director, editor, and writer whose filmmaking has been honoured by a prestigious Peabody Award. He is most noted as co-director, co-writer, and the editor of the film *Reel Injun*, for which he won the Gemini Award for Best Direction in a Documentary Program at the 25th Gemini Awards in 2010. Hayes is also recognized for his work editing *Rumble: The Indians Who Rocked the World*, for which he won the Canadian Screen Award for Best Editing in a Documentary at the 6th Canadian Screen Awards in 2018. *Reel Injun* went on to win a Peabody Award for Best Electronic Media in 2011 and *Rumble* won the Special Jury Award for Masterful Storytelling at the Sundance Film Festival in 2017. In 2020, *Rumble* received an Emmy Award nomination for Outstanding Arts & Culture Documentary. In 2021, *Reel Injun* was featured in the Academy Museum of Motion Pictures core exhibition of the Stories of Cinema.

POST-PRODUCTION

ONLINE EDITING - NATIONAL FILM BOARD OF CANADA

I submitted the offline version of Expedition Greenland to the National Film Board of Canada's ACIC (Aide au cinéma indépendant, Canada) program, a grant that offers services in kind, giving independent filmmakers access to high-quality post-production facilities and experienced technicians. This was extremely helpful to me in coordinating and completing the online editing, opening plates, end credits and sound mix phases of the project. Editor Yannick Carrier did an online edit over one week. He worked in a DaVinci Resolve editing system. At this phase, we added in the animation sequences that were reworked in After Effects by special-effects animator Jo Meuris. Once Yannick cropped the images according to the 16 x 9 widescreen aspect ratio, we finalized all the camera moves, corrected colours, adjusted contrasts added the opening plates and end credits we locked the picture for the sound mix.

22



POST-PRODUCTION

SOUND DESIGN

During the sound design process, Jeremiah Hayes and Paul Scriver selected sound effects from online sound banks to contextualize my animations. We selected environmental sounds such as water, boats, wind, birds, ports and so on. The challenge was to marry the musical soundtrack, found sounds and sound effects together. Successful sound designs are ones that do not jump out to draw attention to themselves but rather serve the story and the images that make up the film.

FINAL SOUND MIX

I worked with sound engineer Jean Paul Vialard at the National Film Board of Canada to complete our final stereo and 5.1 surround sound mixes. We used a full-sized Atmos cinema with a mixing console in front of a full-sized theatre film screen. During the four-day session, we adjusted the levels of the music and sound-effect tracks and added light reverb to some of the musical passages to create the impression of larger spaces. Jean-Paul also created a wide 5.1 stereo mix to suggest the vast open spaces in Iceland and Greenland. He played with the positioning of individual tracks in the five speakers to reflect what was happening in the film.

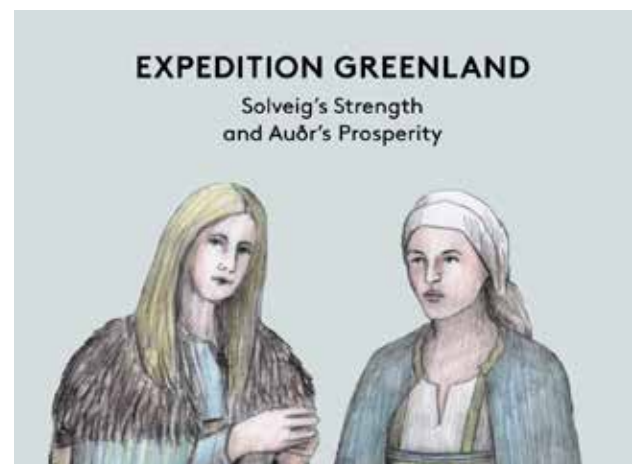
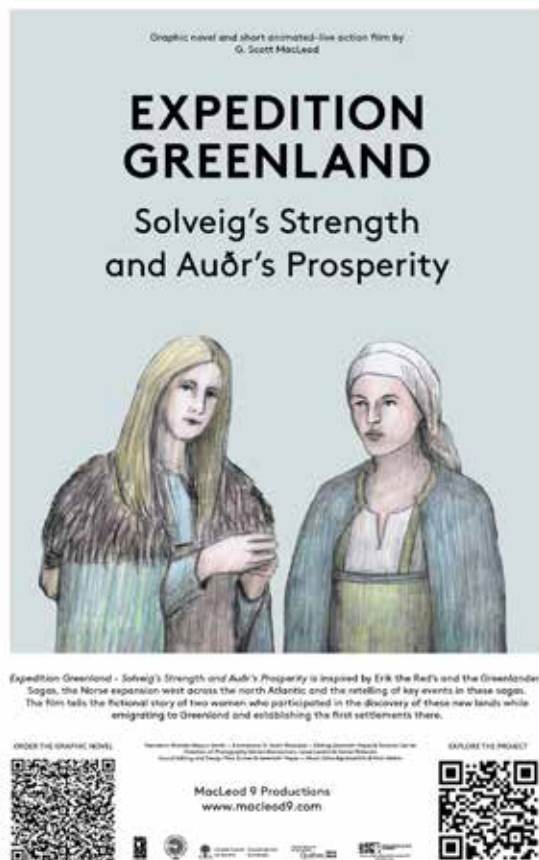


POST-PRODUCTION

GRAPHIC DESIGN

The final stage of this project was to create a graphic novel, promotional graphics and a poster for our screenings. I once again worked with Jessica Charbonneau at TagTeam Studio (studiotagteam.com). They have done great work on my previous projects. They designed all the elements of the film from the packaging to the educational materials. What I look for in this type of design is a theme or message clearly conveyed, content that is easy to read and a key image that reflects the story. After all the work we put into a production, I believe it's crucial to make an aesthetically pleasing package, especially as it is to be marketed to the educational sector.

24



POST-PRODUCTION

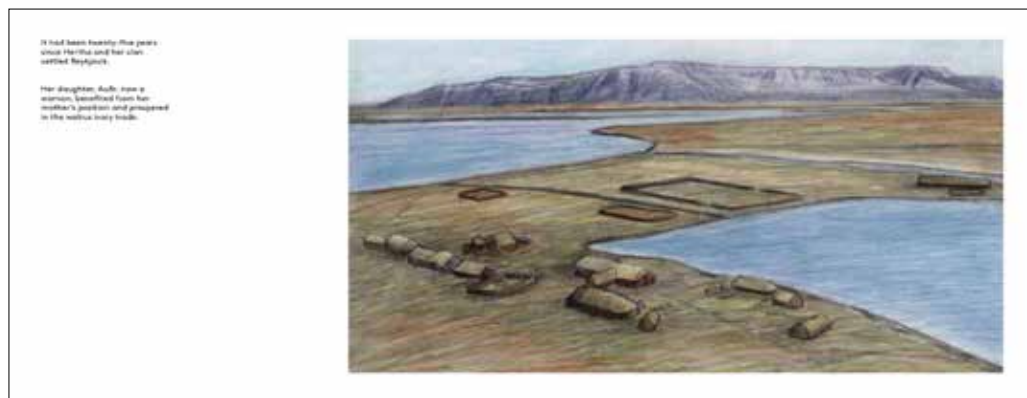
GRAPHIC NOVEL (ILLUSTRATED STORY)

For the graphic novel version of Expedition Greenland, I repurposed some of my animation drawings by reworking them with greater detail for print. Jessica Charbonneau took a non-traditional approach when designing the graphic novel by not using templates, boxes or speech bubbles. The story is presented more as an illustrated story versus the traditional graphic novel formats. For hard copies, I have used the online vanity press lulu.com to sell my illustrated stories until I find a publisher.

<https://www.lulu.com/shop/g-scott-macleod/expedition-greenland-solveigs-strength-and-auðrs-prosperity/paperback/product-wdykze.html>

For the education market I have used PDF versions.

25



POST-PRODUCTION

WEBSITE

Web designer Joseph Neuhaus used the static site generator, Hugo, to link the Expedition Greenland content to my existing portal, <https://macleod9.com/expeditiongreenland/public/>. I decided to do this rather than buying a separate domain, as the Norse Woman's Sagas <https://macleod9.com/norsewomenssaga/> is a three-part series. Purchasing and maintaining multiple domains becomes expensive over time; connecting it to my portal is an excellent way to logically group related content, centralize maintenance and reduce cost.



EDUCATIONAL INFORMATION

LOCATIONS

<https://en.wikipedia.org/wiki/Greenland>

<https://en.wikipedia.org/wiki/Iceland>

https://en.wikipedia.org/wiki/Isle_of_Lewis

<https://en.wikipedia.org/wiki/Norway>

CHARACTERS

Jórunn skáldmær

https://en.wikipedia.org/wiki/Jórunn_skáldmær

Gunnbjörn Ulfsson

https://en.wikipedia.org/wiki/Gunnbjörn_Ulfsson

Bjarni Herjólfsson

https://en.wikipedia.org/wiki/Bjarni_Herjólfsson

Þorfinnr "Karlsefni" Þórðarson

https://en.wikipedia.org/wiki/Thorfinn_Karlsefni

Erik the Red

https://en.wikipedia.org/wiki/Erik_the_Red

Leif Erikson

https://en.wikipedia.org/wiki/Leif_Erikson

Guðríður Þorbjarnardóttir (Gudrid Thorbjarnardottir) https://en.wikipedia.org/wiki/Gudrid_Thorbjarnard%C3%B3ttir

Olaf Tryggvason

https://en.wikipedia.org/wiki/Olaf_Tryggvason

ARTEFACTS

https://en.wikipedia.org/wiki/Lewis_chessmen

MUSIC

Stina August <https://www.facebook.com/StinaAugust/info/>

Krummi svaf í Klettagjá <http://lyricstranslate.com/en/krummavisur-ravens-song.html>

VIKING NORSE HISTORY

https://en.wikipedia.org/wiki/Settlement_of_Iceland

SAGAS

The Saga of the Greenlanders (*Grœnlendinga saga*)

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The Saga of Erik the Red (*Eiríks saga rauða*)

https://en.wikipedia.org/wiki/Saga_of_Erik_the_Red

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BOOKS FOR CHILDREN

Macdonald, Fiona. *100 things you should know about Vikings* http://www.goodreads.com/book/show/1275646.100_Things_You_Should_Know_About_Vikings

Lindow, John. *Viking Ships: To Cut Out and Put Together* http://www.amazon.com/Viking-Ships-Cut-Out-Together/dp/0883880784/ref=la_B00J33HQMA_1_2?s=books&ie=UTF8&qid=1448765251&sr=1-2

Wilkinson, Phil. *Vikings* <http://www.goodreads.com/book/show/10344323-vikings>

VIKING NORSE HISTORY

NFB FILMS

Viking Visitors to North America (1979) 22 minutes by Tony Ianzelo and Anthony Kent
https://www.nfb.ca/film/viking_visitors_to_north_america/

The Vinland Mystery (1984) 29 minutes by William Pettigrew
https://www.nfb.ca/film/vinland_mystery/

The Man Who Discovered America (1881) 20 minutes by Ralph Maud
https://www.nfb.ca/film/man_discovered_america/

PBS FILMS

The Vikings
<http://www.pbs.org/wgbh/nova/vikings/>

Secrets of the Viking Sword
<http://www.pbs.org/wgbh/nova/ancient/secrets-viking-sword.html>

The Viking Deception
<http://www.pbs.org/wgbh/nova/vinland/>

RELATED WEBSITES

<https://thevikingherald.com/>



CREDITS

Produced by
MacLeod 9 Productions

Screenplay
G. Scott MacLeod

Narration
Michèle Hayeur Smith as Jórunn Skáldmær

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Lasse Lecklin
Daniel Paterson

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Bergdís Júlía Jóhannsdóttir
as Solveig and Iona
Ása Westin & Tiffany Ford as Auðr
Christina Sciascia as Iona and Jórunn
Skáldmær (Völva)
Pier-Yves Larouche as Thorsteinn
Rob Couture as Óttarr

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Jess Doubt

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The Saga Museum
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Image Stabilization
Jo Meuris

Soundtrack Producers
Jeremiah Hayes
G. Scott MacLeod

Music

Liljulaug Bára
(traditional)
Vocals **Stína Ágústsdóttir**
Sound Engineer **Stína Ágústsdóttir**

Krummi svaf í Klettagjá
(traditional)
Vocals **Stína Ágústsdóttir**
and Tomas Gunnarsson
Sound Engineer **Stína Ágústsdóttir**

Bíum Bíum Bambaló
(traditional)
Vocals **Stína Ágústsdóttir**
Sound Engineer **Stína Ágústsdóttir**

Additional Musical Score

Betra er bú
Composer and Vocals
Stína Ágústsdóttir
Sound Engineer **Stína Ágústsdóttir**

Systrasegl
(Sister Sails)
Composer and Vocals
Stína Ágústsdóttir
Sound Engineer **Stína Ágústsdóttir**
Þótt ég víða rati
Composer and Vocals
Stína Ágústsdóttir
Sound Engineer **Stína Ágústsdóttir**

Personal Access Token
Composer and musician **Nick Malkin**
Sound Engineer **Nick Malkin**

Moving Platform
Composer and musician **Nick Malkin**
Sound Engineer **Nick Malkin**

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**This film was made with the support
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Esther Viragh and Lyne Lapointe

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Jean Paul Vialard

Titles and Credits
Alain Ostiguy

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Saga of the Greenlanders

Saga of Erik the Red

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by the Smithsonian and National
Museum of Natural History**

**Bundled-Up in Blue exhibition
at The National Museum of Iceland
Reykjavik City Library**

**The Settlement Exhibition
Reykjavík 871±2**

**Völva and her 9 sisters illustration
has been adapted from
illustration Darraðarljóð and the
Valkyries weaving by Greg Rebis**

**Thorsteinn's clothing, regalia and
weapons from The Saga Museum,
Reykjavik, Iceland**

**Iona's clothing and jewelery
created by Marianne Guckelsberger
and Marled Mader**

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Smithsonian Institution**

**Kevin P. Smith PhD.
Arctic Studies Center,
National Museum of Natural History
Smithsonian Institution**

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SIM Residency

Driver and Locations Iceland
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Thank You

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et des lettres
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34

Filmed on location in Iceland
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