

PRODUCTION NOTES
+
RESEARCH GUIDE

THE
**INDIGO IONA
SAGA**
AND
**THE SETTLEMENT
OF ICELAND**

EPISODE 1



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 Composites and Re-Enactors Research and Museums Animations Soundtrack
25	POST-PRODUCTION Offline Editing Online Editing-National Film Board of Canada Sound Design Final Sound Mix Graphic Design Graphic Novel Website
32	INFORMATION ÉDUCATIVE Locations Characters Music
33	VIKING NORSE HISTORY Sagas DNA Research Articles Books Children's Books NFB Films PBS Films Websites
37	FILM END CREDITS





INTRODUCTION

5

Welcome to Episode 1., *The Indigo Iona Saga and The Settlement of Iceland* Production Notes and Research Guide. This downloadable PDF is designed for educators, students, and film lovers who are interested in historic fiction, 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 Celts and Norse who settled Iceland. I hope you will find this package useful and that it will enable and encourage further study and understanding of this historic era and the filmmaking process.

G. Scott MacLeod BFA MA
Montreal & Reyjavik 2026



THE NORSE WOMEN'S SAGA SERIES

6

BY DIRECTOR G. SCOTT MACLEOD

The Norse Women's Saga Series is a three-episode historical fiction (hybrid animation and live action) independent series produced by MacLeod 9 Productions and directed by G. Scott MacLeod in collaboration with the National Film Board of Canada through the Filmmakers Assistance Program (post-production). The animated series is MacLeod's second 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 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, Norse adventurers who had set up colonies in Iceland and Greenland sailed west and discovered a place they named Vinland (Newfoundland).

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

Animation by G. Scott MacLeod.



SYNOPSIS

7

The Indigo Iona Saga and the Settlement of Iceland is a story of emigration, slavery, freedom, women, and their settlement of Iceland. The ambitious Viking Queen Hertha Ljótólfsdóttir leaves Norway with her fleet to the Norse colonies of the Shetland and Orkney Islands to take Celtic slaves to help claim and settle land in Iceland away from the battling Norwegian Kings. On Queen Hertha's journey, she confronts Ketill, King of the Isles, and discovers his beautiful slave girl, Iona. Both will influence the outcome of Hertha's settlement plans in Iceland. Inspired by the real-life archaeological exhumation of a ninth-century Scottish woman's remains in Iceland, this film brings to light the dramatic untold story of the settlement of Iceland and the critical historic role played by women in the development of this new nation.

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



Bundled-up in Blue – The Re-Investigation of a Viking Grave cover.
Bundled-up in Blue – The Re-Investigation of a Viking Grave back cover.



Bergdís Júlía Jóhannsdóttir as Iona. Photo by G. Scott MacLeod.
Bergdís Júlía Jóhannsdóttir as Iona. Animation by G. Scott MacLeod.

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 because 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 Indigo Iona Saga and The Settlement of Iceland* 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 *The Indigo Iona Saga and the Settlement of Iceland*, I referenced illustrations and photos of archaeological finds for the Norse Vikings 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 and Dr. Kevin P. Smith. Both shared their knowledge, documentation, and experience 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*.

14



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



PRE-PRODUCTION

15

THE SAGA TRADITIONS

The Indigo Iona Saga and the Settlement of Iceland is inspired in part by the Sagas of Icelanders. Legend, folklore, and poetic license are woven into them. But they do appear to contain memories of real events: the archaeological record has confirmed that Norse people made multiple voyages to Iceland.

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, including as related to the narration, camera moves, sound effects, and notes for the soundtrack.

 Narration: IONA, where the midnight sun enables ship captains to navigate with a sun-compass, crystal solarstones and ravens to find Iceland. Animation: 45. Camera Move: Pull into solarstein Sound Design: Music: Adventurous	 Narration: IONA. After a short stop-over in the Faroes to resupply our ships and feed the livestock, we depart on the last leg of our journey. Animation: 45a. Camera Move: Sound Design: Wind and water Music: Adventurous	ACT III ICELAND SETTLEMENT  Live action: Volcano D10, 0018 or D11, 0022
---	---	---

PRODUCTION

RECORDING NARRATION

The English version of the narration was done with Irish storyteller Mike Burns (Dicuil) and four Icelandic voice actresses: Dóra Hrund Gísladóttir (Hertha), Stína Ágústsdóttir (Solveig), Anna Brynja Baldursdóttir (Iona) and (RUV - Icelandic National Broadcasting Service - Presenter), Saga Sigurdardóttir (Archaeologist), who gave us a tremendous performance given their comprehension of the Icelandic word pronunciations. Sound engineer William Le Gallee created a setting that was ideal for capturing the emotions and nuances of the script, using a U87 Neumann microphone and vintage Neve preamps that provide a warm, human quality to the recordings while we all drank Earl Grey tea and listened.

16





PRODUCTION

17

LOCATION SHOTS IN ICELAND

In 2017, 2018, 2022 and 2023, I went to Iceland for still-photo and live-action shoots on the Reykjanes Peninsula. This footage was used to help create the physical environment for the story. The live-action footage was fused with some of my animation drawings during the editing process. I worked with several directors of photography: Lasse Lecklin, Daniel Paterson, Robert Chang Lun Chang Chien, Darren Borrowman, and our drivers Einar Örn Héðinsson and 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, fissures, black beaches, ocean, local flora and fauna, and audio of the environment, such as birds, wind and water.



PRODUCTION

COMPOSITES AND RE-ENACTORS

The bulk of the content landscapes, locations, and characters were taken from my photographs of re-enactors, which I turned into composite characters during the animation process. Norse Viking textile consultants Marianne Guckelsberger and Marled Mader enabled us to dress our lead composite actress Bergdís Júlía Jóhannsdóttir in a traditional dress that they had recreated based on clothing in *Bundled-up in Blue – The Re-Investigation of a Viking Grave* finds.



18



PRODUCTION

RESEARCH AND MUSEUMS

I also worked from still photographs I took on location in Iceland and did research at the National Museum of Iceland, The Saga Museum, and The Settlement Museum in Reykjavik, where I sourced archaeological references for clothing, Viking long ships, long houses, jewellery, and weapons with the help of archaeologist Michèle Hayeur Smith.



19



Composite actor Pier-Yves Larouche as Thorstienn in Saga Museum Reykjavik, Iceland. Photo by G. Scott MacLeod.
Thorstienn illustration by G. Scott MacLeod.

Ásdís Sif Gunnarsdóttir in traditional dress for Hertha Faxe Bay Reykjavik. Photo by G. Scott MacLeod.
Ásdís Sif Gunnarsdóttir in traditional dress for Hertha Faxe Bay Reykjavik. Illustration by G. Scott MacLeod.

PRODUCTION

ANIMATIONS

My aim for this project was to also use my still photos as references 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, as I captured the phases of the drawing with my DSLR camera in a high-resolution jpeg format. The jpegs from each drawing were later stabilized, then assembled and frame blended into QuickTime sequences by 3D 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.

20



PRODUCTION

SOUNDTRACK

For the soundtrack I chose a combination of original compositions and interpretations of traditional period Norse and Celtic music from Icelandic singer and composer Stína Ágústsdóttir, who did the soundtracks for Episode 2. Expedition Greenland (2023) and Episode 3. First Contact (2016). For continuity, I have Stína's voice through all three episodes. For Episode 1, she researched and recorded some traditional pieces and composed a selection of original songs that suit the era of settlement in Iceland and accentuate moments in the story.

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.

21

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>

Liljulaug 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

ORIGINAL PIECES IN MUSICAL SCORE

Composer, vocals, and sound engineer, Stína Ágústsdóttir

Systrasegl (Sister Sails)

Norse sister theme hopeful journey

Hertha

About the settlement of Iceland

Ketilsbrenna

Vikings raiding the Hebrides

Sofa þú eigi

Migration song

Auga Þorsteins

Thorstein's song

Kolga og Ketill

A battle song

Myrkrið Kemur

Iona's death song

Grátur Kolgu

Slaves burned at the stake

Legg mig undir sól og tungl

Iona's burial song

Haugsrímur

Iona's grave discovery song



PRODUCTION

EXTRA CELTIC AND SCANDINAVIAN MUSIC ALEX KEHLER AND NICHOLAS WILLIAMS

Alex Kehler and Nicholas Williams share a passion for Scandinavian musical traditions, an impulse to explore new acoustic textures and sonorities, and a tendency of accumulating excessive numbers of instruments. Equally at home playing music for a hall of dancers, for an intimate audience, or on a large concert stage, they are always happy to share their knowledge, and to invite listeners to come with them on an engaging musical ride. <https://www.kehlerwilliams.com/about>

BIOGRAPHY - ALEX KEHLER

Alex Kehler is a Canadian-American. He plays fiddle, violin, nyckelharpa, and cittern. Originally from Nova Scotia, he now lives in the Eastern Townships of Quebec and enjoys a busy career somewhere between the folk and classical worlds. He is best known for his work as a versatile crossover specialist with La Nef and Skye Consort. Alex studied baroque violin with Chantal Rémillard in the late 1990s at McGill University and has played with groups such as Toronto's Aradia Ensemble and Montreal's Studio de musique ancienne de Montréal under the late Christopher Jackson. He is also a mainstay of the Québécois and New England traditional music scene, touring with the bands Kehler-Williams Duo, Triton, and Skye Consort. Since 2011 he has been pursuing his passion for Scandinavian music, playing nyckelharpa and studying with renowned Swedish teachers, Torbjörn Näsböm, Magnus Holmstöm, and David Eriksson.

BIOGRAPHY - NICHOLAS WILLIAMS

Nicholas Williams plays wooden flutes, piano accordion, and piano. Originally from Ottawa, Nicholas studied world music, composition, and improvisation at York University in Toronto. Since then, his passion for the musical traditions of Québec, Scandinavia, Scotland, and Ireland have led him to perform, play for dances, and teach across North America and the UK as a member of the groups Genticorum, Crowfoot, and Traverse. His appreciation for musical traditions is accompanied by a tendency towards innovation, creation, and musical exploration, and he has earned a reputation as a prolific composer and arranger. Nicholas has had the chance to study with such diverse flute players as Loretto Reid, Jonas Simonson, and Pt. Hariprasad Chaurasia. He now lives and teaches in Waterville, in the Eastern Townships of Québec.

Halling

Norse traditional settlement song Nyckelharpa
kehler-williams.bandcamp.com/track/halling-2

Little Princess

Icelandic settlement
kehler-williams.bandcamp.com/track/little-princess

Erddigan Y Pibydd Goch

Marriage song
kehler-williams.bandcamp.com/track/erddigan-y-pibydd-goch



Nicholas Williams and Alex Kehler. Photo by E. Roberge.

PRODUCTION

BIOGRAPHY - JONATHAN MOORMAN

Born in the UK and raised in Bristol and Victoria, BC, Jonathan began studying classical violin at a young age, but discovered a passion for folk and traditional music in the early 1990s. Since then, he has performed, recorded, and toured with some of Canada's premier Celtic bands including the John McDermott band, Alan Doyle (Great Big Sea), Bodh'aktan, the Mahones, the Peelers, Devil's Brigade, and his own groups the Swindlers, the Bedlam Boys, and Origines. Jonathan has also been musical director for several Québécois traditional dance troupes, has featured in numerous TV, radio, and movie appearances, and has performed and recorded with such Québécois artists as Isabelle Boulay, Offenbach, Robert Dethier, and Marie-Mai. Jonathan currently resides in Montréal. He holds a Bachelor's degree in English Literature from McGill University and a Master's in Environment from Concordia University. When he is playing music, Jonathan works as a GIS surveyor and data designer for CN Rail.

Song

Iona: Celtic fiddle tune



POST-PRODUCTION

OFFLINE EDITING

When Jeremiah Hayes edited *The Indigo Iona Saga* and *The Settlement of Iceland*, he started by establishing a chronology using the narration and our storyboards. He then transferred the animations into DaVinci Resolve (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 some of the music and preliminary sound design and locked the picture for the online phase of the editing at the National Film Board of Canada.



25

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 *The Indigo Iona Saga* and *The Settlement of Iceland* to the National Film Board of Canada's FAP (Filmmaker Assistance 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 phase of the project. Editor Manuel A. Codina 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 Manuel 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, then locked the picture for the sound mix.

26



BIOGRAPHIE - MANUEL A. CODINA

Manuel A. Codina has been specializing as a colourist since 2012, in addition to his skills as an offline and online editor. His main areas of expertise are fiction, documentary, advertising, corporate video, and multicamera live performance recording. With nearly 30 years of experience, he can help you create your content efficiently, on time, and within budget.

POST-PRODUCTION

SOUND DESIGN

During the sound design process, sound engineer Paul Scriver worked in Pro Tools music software to do the stereo and 5.1 sound designs. During the process, Paul selected sound effects from online sound banks to contextualize my animations. He 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 the ones that do not jump out to draw attention to themselves but that rather serve the story and the images that make up the film.

BIOGRAPHY - PAUL SCRIVER

Paul Scriver is a composer, musician, and educator specializing in sound, electronic music, and digital audio. A Montreal native, he spent 18 years in California where he ran a music production business and earned his master's in composition and an MFA in Electronic Music and Recording from Mills College. He studied under renowned composers including Pauline Oliveros and Terry Riley. Since returning to Montreal in 2007, he has served on faculty at Concordia University while maintaining an active career in composition, sound design for film and media, and live sound mixing at venues including the Oscar Peterson Concert Hall.



POST-PRODUCTION

FINAL SOUND MIX

The next phase was to work 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 worked in a full-sized Atmos cinema with a mixing console in front of a full-sized theatre film screen. During the five-day session, Jean Paul cleaned up any irregularities, such as pops, inhalations or exhalations, 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. 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 and the marketplace. I once again worked with Jessica Charbonneau at TagTeam Studio (studiotagteam.com) as they have done great work on all 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.

29



POST-PRODUCTION

GRAPHIC NOVEL (ILLUSTRATED STORY)

For the graphic novel version of *The Indigo Iona Saga and The Settlement of Iceland*, 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 hardcopies, I have used an online vanity press lulu.com to sell my illustrated stories until I find a publisher.

<https://www.lulu.com/shop/g-scott-macleod/the-indigo-iona-saga-and-the-settlement-of-iceland/paperback/product-kv5vn5d.html>

For the education market, I have used PDF versions.

30



POST-PRODUCTION

WEBSITE

The original site www.theindigoionasaga.com was designed by Ludovic Cleroux. Web designer Joseph Neuhaus has used the open-source static site generator, Hugo.io, to link The Indigo Iona Saga and the Settlement of Iceland content to my existing website portal for The Norse Women's Saga Series. I decided to consolidate all three episode websites together as the Norse Woman's Sagas <https://macleod9.com/norsewomensaga/> as 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.

31



EDUCATIONAL INFORMATION

LOCATIONS

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

CHARACTERS

Dicuil the *Papar* (Christian Monk) who chronicles and illustrates the saga.
<https://en.wikipedia.org/wiki/Papar>

Auðr the Deep-Minded
[https://en.wikipedia.org/wiki/Au%C3%B0r_the_Deep-Minded_\(%C3%8Dvarsd%C3%B3ttir\)](https://en.wikipedia.org/wiki/Au%C3%B0r_the_Deep-Minded_(%C3%8Dvarsd%C3%B3ttir))

Harald the Fairhair
https://en.wikipedia.org/wiki/Harald_Fairhair

Flóki Vilgerðarson
https://en.wikipedia.org/wiki/Hrafna-Fl%C3%B3ki_Vilger%C3%B0arson
(the first Norseman who lived in Iceland.)

Ingólfur Arnarson (the first permanent Norse settler in Iceland.)
https://en.wikipedia.org/wiki/Ing%C3%B3lfr_Arnarson

Ketill Flatnose
https://en.wikipedia.org/wiki/Ketill_Flatnose

MUSIC

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

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

Bíum Bíum Bambaló
http://lyrics.wikia.com/wiki/Sigur_Rós:B%C3%ADum_B%C3%ADum_Bambaló/en

Liljulaug
*First You Tube link
http://web.uvic.ca/~becktrus/assets/presentations/Bjarki-Folk-Music-web/bjarki-folk-music_01.php

VIKING NORSE HISTORY

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

SAGAS

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

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

DNA RESEARCH

mtDNA and the Origin of the Icelanders: Deciphering Signals of Recent Population History <https://pubmed.ncbi.nlm.nih.gov/10712214/> Agnar Helgason,¹ Sigrún Sigurðardoóttir,² Jeffrey R. Gulcher,² Ryk Ward,¹ and Ka'ri Stefánsson² ¹Institute of Biological Anthropology, University of Oxford, Oxford; and ²deCODE Genetics Inc., Reykjavik, Iceland. <https://pubmed.ncbi.nlm.nih.gov/10712214/>

Research involving ancient and modern Icelandic DNA indicates that approximately 62% of the female (matrilineal) ancestry of contemporary Icelanders is derived from the British Isles (Scotland and Ireland), while most of the remaining ancestry is Scandinavian. This research was conducted by scientists from institutions including the University of Iceland and deCODE genetics. The National Museum of Iceland was involved in related ancient DNA projects.

KEY DETAILS

- **Matrilineal vs. Patrilineal Ancestry:** The percentage applies specifically to mitochondrial DNA (mtDNA), which is passed from mother to child and reflects female lineage. In contrast, studies of Y-chromosomes (patrilineal ancestry, passed from father to son) indicate that about 75% of the male ancestry is Scandinavian.
- **Source Populations:** The "Celtic" ancestry refers to Gaelic populations from the British Isles, primarily Ireland and Scotland, who were often brought to Iceland as slaves or brides by Norse Viking men during the settlement period.
- **Ancient DNA Findings:** A major 2018 study that sequenced the genomes of 27 ancient Icelanders found that the original settlers had a roughly 50/50 mix of Norse and Gaelic ancestry.
- **Genetic Drift:** The difference between the 50/50 mix in the ancient population and the 70% Norse average in modern Icelanders suggests that 1,100 years of genetic drift and subsequent population dynamics led to a shift in favor of Norse genes over time.
- **Involvement of the National Museum of Iceland:** The National Museum of Iceland coordinated a project involving the analysis of skeletal remains from an early female settler, which included aDNA analysis by deCODE genetics.

This research highlights the mixed origins of the Icelandic population and provides insight into the complex migration patterns of the Viking Age.

<https://www.thjodminjasafn.is/en/baekur-og-syningarskrar/blaklaedda-konan>

<https://www.decode.com/the-majority-of-icelandic-female-settlers-came-from-the-british-isles/>

<https://www.science.org/doi/10.1126/science.aar2625>

VIKING NORSE HISTORY

ARTICLES

Bek-Pedersen, Weaving Swords and Rolling Heads, A Peculiar Space in Old Norse Tradition. *Viking and Medieval Scandinavia*, Vol 5 2009:23-39.

Grove, Jonathan, The Place of Greenland in Medieval Icelandic Saga Narrative, Norse Greenland: Selected Papers from the Hvalsey Conference 2008, 2009 *Journal of the North Atlantic*, Special volume 2:30 – 51.

Guckelsbeger, Marianne, Mader, Marled. The Woman Dressed in Blue, A textile find from a 10th c. Icelandic grave and its reconstruction.

Hayeur Smith, Michèle, Kevin P. Smith, and Karin M. Frei. "Tangled up in Blue: a case study of death, dress, and identity for an early Viking Age female settler from Ketilsstaðir, Iceland." *Medieval Archaeology* 63(1): 95-127. DOI: 10.1080/00766097.2019.1589816

Hayeur Smith, Jette Arneborg, and Kevin P. Smith. "The "Burgundian" Hat from Herjolfsnes, Greenland: new discoveries, new dates." *Danish Journal of Archaeology*. DOI:10.1080/21662282.2016.1151615

Hayeur Smith, Michèle. "Dress, Cloth and the Farmer's Wife: Textiles from Ø172 Tatsipataa, Greenland with Comparative Data from Iceland." *Journal of the North Atlantic*, Special Volume 6 (2014): 64–81. <https://doi.org/10.3721/037.002.sp607>

Sinding, Mikkel-Holger, Filipe Vieira, M. Hayeur Smith. "Unmatched DNA preservation prove arctic hare and sheep wool in Norse Greenlandic textiles from 'The Farm Beneath the Sand.'" *Journal of Archaeological Science-Reports* 14: 603-608. <https://doi.org/10.1016/j.jasrep.2017.06.043>

Smith, Kevin P. "Aldursgreining Ketilsstaðakumlsins/Dating of the Ketilsstaðir grave." In *Bláklædda Konan – Ný Rannsókn á Fornu Kumli/Bundled-Up in Blue – The Re-Investigation of a Viking Grave (Rit Þjóðminjasafns Íslands 38)*, edited by Bryndís Sverrisdóttir, pp. 38-41. Reykjavík: Þjóðminjasafn Íslands/National Museum of Iceland.

Walser, Joseph W., III, Tina Jacob, Michele Hayeur Smith, Julia Tubman, Freyja H. Ómarsdóttir, Sandra Sif Einarsdóttir, Kevin P. Smith, Janet Montgomery, Steinunn J. Kritisjándóttir, Sigríður S. Ebenesersdóttir, and Karen Frei. "The woman in blue: using modern analytical methods to investigate a Viking Age burial from Iceland." *American Journal of Physical Anthropology* 159(S62): 327.

VIKING NORSE HISTORY

BOOKS

F. Fitzhugh, William and Elisabeth I. Ward. *Vikings: the North Atlantic Saga*, Smithsonian Institutional Press Washington and London, National Museum of Natural History 2000.

<http://www.smithsonianbooks.com/store/history/vikings-north-atlantic-saga/>

Gardeta, Lezek. (Magic) Staffs in the Viking Age, SMS27 Studia Medievalia Septentrionalia 27, Verlag Fassbaender Wien.

Hayeur Smith, Michèle. *The Valkyries Loom, The Archaeology of Cloth Production and Female Power in the North Atlantic*, University Press Florida.

Hallgrímsdóttir, Margrét, Lilja Árnadóttir. *Be Ye Welcome, Good My Friends! Icelandic Carved Horns*. National Museum of Iceland 2011.

Jones, Gwyn. *A History of the Vikings*, Oxford New York Oxford University Press 1984
<https://global.oup.com/academic/product/a-history-of-the-vikings-9780192801340?cc=ca&lang=en&>

Njarðvik, Teresa Dröfn Freysdóttir. *Runes: The Icelandic Book of Fupark*, The Icelandic Magic Company 2018. <https://www.icelandicmagic.com/products/runes-the-icelandic-book-of-futhark?variant=980423016460>

Price, Neil. *Children of ash and elm: a history of The Vikings*. New York: Basic Books, 2020.

Sawyer, Peter. *The Oxford Illustrated History of the Vikings*, Oxford University Press 1999. <https://global.oup.com/academic/product/the-oxford-illustrated-history-of-the-vikings-9780192854346?cc=ca&lang=en&>

Tryckare, Tre. *The Viking*, Crescent Books 1967 B46US7, 5744. <http://www.goodreads.com/book/show/6453637-the-viking>

Walser, Joe W. III, Julia Tubman, Michèle Hayeur Smith, Kevin P. Smith, Sandra Síf Einarsdóttir (Bryndís Sverrisdóttir, editor). *Bláklædda Konan – Ný Rannsókn á Fornu Kumli/Bundled Up in Blue – the Re-Investigation of a Viking Grave. Rit Þjóðminjasafns Íslands 38*. Reykjavík: National Museum of Iceland/Þjóðminjasafn Íslands.

BOOKS FOR CHILDREN

Livesey, Robert. *The Viking* Illustrated by A. G. Smith <http://search.library.utoronto.ca/details?2303481>

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/>
<https://en.wikipedia.org/wiki/Longship>
<https://en.wikipedia.org/wiki/Knarr>
[https://en.wikipedia.org/wiki/Sunstone_\(medieval\)](https://en.wikipedia.org/wiki/Sunstone_(medieval))
https://en.wikipedia.org/wiki/Looped_square



CREDITS

Produced by
MacLeod 9 Productions

Screenplay
G. Scott MacLeod

Narration
Mike Burns as Dicuil
Dóra Hrund Gísladóttir as Hertha
Anna Brynja Baldursdóttir as Iona
Stína Ágústsdóttir as Solveig
Anna Brynja Baldursdóttir
RUV presenter
Saga Sigurdardóttir as Archaeologist

Executive Producers
Knut Magne Skaar and Tone Lund

Direction and Animation
G. Scott MacLeod

Editor
Jeremiah Hayes
Directors of Photography
Darren Borrowman
Robert Chang Lun Chang Chien -
Studio Salix White
Daniel Paterson
Lasse Lecklin

Composite Actors
Ásdís Sif Gunnarsdóttir as Hertha
Bergdís Júlía Jóhannsdóttir as Iona
Joana Gelažytė as Kolga
Michèle Hayeur Smith as Archaeologist
Pier-Yves Larouche as Thorstienn

Costumes
The Saga Museum
Marianne Guckelsberger
Marled Mader

Narration Recording
William Le Gallee

Sound Editing and Design
Paul Scriver
Jeremiah Hayes

Line Producer
G. Scott MacLeod

Stabilization and Special Effects
for Animations
Jo Meuris

Soundtrack Producers
Jeremiah Hayes
G. Scott MacLeod

Music

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

Liljulag Bára
(Traditional)
Vocals **Stína Ágústsdóttir**
Sound Engineer **Stína Ágústsdóttir**

Systrasegl
(Sister Sails)
Composer and Vocals
Stína Ágústsdóttir
Sound Engineer **Stína Ágústsdóttir**

Minning Papa
(Sancti Venite)
Composer and Vocals
Stína Ágústsdóttir
Sound Engineer **Stína Ágústsdóttir**

Halling
(Traditional)
Arrangements by **Alex Kehler &**
Nicholas Williams
Nyckelharpa **Alex Kehler**
Blackwood flute **Nicholas Williams**
Jaw harp **Yann Falquet**

Hertha
Composer and Vocals
Stína Ágústsdóttir
Sound Engineer **Stína Ágústsdóttir**

CREDITS

Iona Tune 2

Composer **Jonathan Moorman**
Violin **Jonathan Moorman**

Ketilsbrenna

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

KrunkKrunk

(Traditional)
Vocals **Stína Ágústs dóttir**
and **Tomas Gunnarsson**
Sound Engineer **Stína Ágústs dóttir**

Sofa þú eigi

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

Little Princess

Composer **Alex Kehler**
Arrangements by **Alex Kehler**
& **Nicholas Williams**
Kontrabasharpa **Alex Kehler**
Flute **Nicholas Williams**
Jaw harp **Yann Falquet**

Auga Þorsteins

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

Erdigan Y Pibydd Goch

(Traditional)
Arrangements by **Alex Kehler**
& **Nicholas Williams**
Låmandola **Alex Kehler**
Blackwood flute **Nicholas Williams**

Bíum Bíum Bambaló

(Traditional)
Vocals **Stína Ágústs dóttir**
Sound Engineer **Stína Ágústs dóttir**

Kolga og Ketill

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

Myrkrið Kemur

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

Grátur Kolgu

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

Legg mig undir sól og tungl

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

Haugsrímur

Composer and Vocals
Stína Ágústs dóttir
Sound Engineer **Stína Ágústs dóttir**

Magnus Set

(Traditional)
Arrangements by **Alex Kehler**
& **Nicholas Williams**
Nyckelharpa **Alex Kehler**
Blackwood flute **Nicholas Williams**

NFB Team

This film was made with the support of the Independent Film Assistance Program (FAP) of the National Film Board of Canada (NFB)

Technical support for image editing
Patrick Trahan
Pierre Dupont
Albert Kurian

Color Grading and Online Editor
Manuel A. Codina

Titles and Credits
Alain Ostiguy

Sound Mix
Jean Paul Vialard

Sound technical support
Bernard Belley

CREDITS

Technical Coordination / FAP

Luc Binette
Paul Ballerini

Administration / FAP

Nathan Conchie

Program Management / FAP

Stéphanie Quevillon

Research

Saga of the Icelanders
Vikings The North Atlantic Saga
exhibition and publication
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
Reykjavik 871±2

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

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

The Draken Harald Hårfagre
Viking ship project

Viking Ship Museum,
Roskilde, Denmark

Viking Ship Museum,
Bygdøy, Oslo, Norway

National Geographic

Viking festival in Hafnarfjörður

Rimmugýgur í þúsund ár! Icelandic
Viking group from the town of
Hafnarfjörður

The Viking club Rimmugýgur in Iceland

Norse Viking Period Consultants

Michèle Hayeur Smith PhD.
Arctic Studies Center,
National Museum of Natural History
Smithsonian Institution

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

Location Photography
G. Scott MacLeod

Iceland Studio
SIM Residency

Driver and Locations Iceland
Einar Örn Héðinsson
Guðni Páll Sæmundsson
Extravolta Productions

French Translation
Laure Péré

Hard Drive Courier
Montreal - Los Angeles
Jill Meuris

Copy Editor Production Notes
and Learning Guide
Rob Lutes

Production Notes and Learning Guide
G. Scott MacLeod

Graphic Design
TagTeam Studio

Website Design
Joseph Neuhaus

Accounting
Ted Christeas

CREDITS

Go Fund Me Contributors

Ferdinando D'Anghera
Sarah McLaggan
Ingrid Liebich
David Astrof
Nancy Stewart
Samantha Rideout
Jocelyne Feine
Wei Liu
D. Chase Angier
Michael Abraham
Howard Bokser
Graham Chamberlin
Joe Donohue
Susan Ross Donohue
Amélie Brindamour
Joyce Millar
Ivar Skaar
Shaun Fawcett
Tiffany Minorgan
Marianne Guckelsberger
Susan Curtis
Deena and Max Apel-Beer
Judy Wolfe
Donna Gold
Denis Coupal
Julia Innes
Matthew Lella
Michael Finkelstein
Alex Tigchelaar
Rosemarie Schade
Jean Elliott Manning
Judi Edmison
Dana et Tom Velan

Thank You

Torfi H. Tulinius is Professor of Medieval Icelandic Studies, Dean of the Faculty of Icelandic and Comparative Cultural Studies, University of Reykjavik, **Katrín Jakobsdóttir**, Prime Minister of Iceland, **Jeanette Menzies** Ambassador of Canada to Iceland, **Xavier Rodriguez**, **Ása Richarsdóttir**, SIM Seljavegur Residency, **Martynas Petreikis**, **Julija Navarskaite**, **Katrin Helena Jónsdóttir**, **Ásgerður Júlíusdóttir**, **Erna Guðmundsdóttir**, **Kathleen Vaughan**, **Stephanie Pascal**, **Ása Westin**, **Elias Gissurason**, **Vera Snæhólm**, **Jon Gustafsson**, and **Einar Örn Héðinsson**

CREDITS

Produced with the financial participation of



Canada Council
for the Arts

Conseil des arts
du Canada



Conseil
des arts
et des lettres
du Québec



NATIONAL FILM BOARD
OF CANADA

Filmmaker Assistance Program (FAP Quebec)

www.nfb.ca

41



Filmed on location in Iceland
MacLeod 9 Productions 2026 ©



Montreal, Quebec, Canada
www.macleod9.com
www.theindigoionasaga.com
www.macleod9.com/norsewomenssaga/

