

A NETFLIX DOCUMENTARY

# THE DREAMLIFE OF GEORGIE STONE

PRESS KIT



CLOSER<sup>®</sup>  
PRODUCTIONS

TRANSCEND  
AUSTRALIA

UNQUIET NETFLIX

[dreamlifefilm.com](http://dreamlifefilm.com)

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## PRESS ENQUIRIES

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## BEFORE YOU COVER THE FILM

Read this code of conduct: [Advisory Guideline: Reporting on persons with diverse sexual orientation, gender identity, and sex characteristics](#)

Read this language guide: [A Guide for Media reporting on Gender Identity](#)





## LOGLINE

A young trans woman has fought to be herself, now she has a chance to dream into her future.

## SYNOPSIS - SHORT

Spanning nineteen years, *The Dreamlife of Georgie Stone* tells the story of Georgie, an Australian transgender teen as she helps change laws, affirms her gender, finds her voice and emerges into adulthood.

## SYNOPSIS - MID

Spanning nineteen years, *The Dreamlife of Georgie Stone* takes us into the world of Georgie, an Australian transgender teen, as she helps change laws, affirms her gender and finds her voice. Made in collaboration with Georgie herself, this is the story of a childhood under siege and a loving family who stood strong behind their daughter, offering an undeniable case for the agency of transgender children and teenagers to make their own decisions about their gender identity. As Georgie emerges into adulthood, she can finally imagine, hope and dream of her future self.

## ONE LINER

Looking back through her nineteen years, pioneering trans activist Georgie Stone reflects on the moments that made her.

## SYNOPSIS - LONG

Spanning nineteen years, *The Dreamlife of Georgie Stone* takes us into the world of Georgie Stone, an Australian transgender teen as she helps changes laws, affirms her gender and finds her voice.

It's the day of Georgie's gender affirmation surgery. As her family lovingly wait, we learn Georgie's life story. Until this point, tumultuous change has consumed Georgie's life - she has helped change laws, her family and society - yet remarkably Georgie's coherence of self, from toddler to 18 yr-old, is undeniable. Told through intimately accessed footage as well as a trove of beautiful home-shot video, this is a portrait of a remarkable life told as a study in memory, glimpsing significant moments of joy, triumph and fight.

Made in collaboration with Georgie herself, this is the story of a childhood under siege and a loving family who stood strong behind their daughter, offering a strong case for the agency of transgender children and teenagers to make their own decisions about their gender identity. As Georgie emerges into adulthood, she can finally imagine, hope and dream of her future self.

## KEY PRINCIPLES THAT GUIDE OUR FILMMAKING AND ANY DISCUSSIONS AROUND THE FILM

- Transgender and gender diverse experiences are incredibly diverse. Georgie's story is one of many different kinds of stories about transgender people
- "We know who we are" - we must listen to and lead with the voices of transgender young people
- Transgender and gender diverse youth need agency over their own bodies, narratives and lives
- Transgender and gender diverse youth need to be safe from prejudice and discrimination
- This film is not about becoming a girl or woman, it's about Georgie becoming herself
- Transgender and gender diverse youth need support from their families and communities to thrive

## FRAMING, TERMINOLOGY AND LANGUAGE GUIDE

- We encourage journalists to use strength based framing
- Include the fact that Georgie and her family were centred in the process of making this film. Georgie is the Creative Producer.
- This film is not about Georgie becoming a girl or woman, it's about Georgie becoming herself.
- Photos of Georgie pre-transition (2007 or before) are not to be used.
- Georgie's name pre-transition (2007 or before ) is not to be used.
- She/her pronouns are always used in reference to Georgie, even pre-transition.
- The term "assigned male at birth" should be used instead of "born a boy" or "used to be a boy"
- Avoid using out of date and reductive terminology.
- We do not want the surgery to be centred in press materials and if possible, not mentioned in promotional materials. If it needs to be mentioned in any materials, do not use the word "surgery" without including "gender affirmation surgery" or "gender affirming surgery".
- Use "affirming medical health or affirming medical care" when referring to medical care of Georgie and other trans and gender diverse children.
- Use "trans, gender diverse and non binary" as preferred inclusive phrasing

## TITLE MEANING

- Referring to the elliptical memories and moments that have made Georgie the woman she is today. The film is a dreamy transit through memories of her life.
- This is a story that ends with Georgie beginning her dream life. Throughout her childhood she fought legal battles and societal stigma to survive in a world that did not understand her or allow her to be herself. The film ends as Georgie begins to dream in to her future.

## STATEMENT FROM GEORGIE STONE, CREATIVE PRODUCER

Growing up as a transgender kid in Australia, I never really knew anyone like me. For a long time, I thought I was the only person in the world who felt the way I did. Despite having the support of my family, I felt isolated and alone. I couldn't see a future for myself. So much of this, I believe, is because of the lack of positive trans representation on screen and in the media.

For me, this film is about taking the power back. To have agency over my story, for the first time in my life, has been such an empowering experience. I am thankful and grateful to the older generations of trans people who paved the way to create a more accepting world where young people like myself can grow to become our true selves. Whilst this story is my own unique personal experience, our communities are rich with diversity and the trans experience has been a part of our First Nations peoples history for an incredibly long time. I want to extend my thanks and respect to Sistergirls and Brotherboys across these lands.

In *Dreamlife*, I want to portray my journey from a kid who felt so isolated and alone, to a young woman who is finally asserting control over her life, her body, her story. I want to show people the importance of a supportive family, and what that can do for a trans person. I want people to see the trans experience as not black-and-white, but nuanced and multi-faceted. It's lonely and difficult, but also euphoric and beautiful too. There are times we want it to all go away, and times we are so proud to be ourselves we could explode! And most of all, I want other trans people to see that they have a future.

You can be ambitious and dream big. Our trauma doesn't define us, and it won't last forever. We deserve to have a wonderful life.

I'm excited, and frankly a little terrified, to have the opportunity to tell my story honestly and openly. I don't pretend to represent all trans experiences. Everyone's journey is different. This is mine, and I hope you find something in it.





## STATEMENT FROM REBEKAH ROBERTSON, GEORGIE'S MOTHER

I must admit that when Maya approached me with the idea of making a documentary about Georgie I was quite tentative. At that point in time, Georgie was only just emerging into a public sphere that was sceptical or openly hostile about trans kids and I was understandably very protective of her. But Maya had made *Gayby Baby*, a documentary about the children of gay couples which was intelligent, honest, gentle and respectful, which I admired greatly. Not just for the filmmaking but also the impact work that resulted from it. It was Georgie's decision though and she decided to say yes and see what happened.

It is no small thing to invite someone into some of the most private moments of a person's life with the hope that doing so may open hearts, change the conversation and help foster not just compassion or empathy, but real change in systems of oppression. So many stories about trans folk come from a deficit perspective, not strength. Mainly because the stories are told by anyone but trans folk themselves, or are massaged into almost unrecognisable forms. This is the only reason anyone would welcome such access into their lives, to peer inside and perhaps see more within that is familiar and relatable than they previously recognised. It is the only reason that we have done so and made that commitment over many years with *The Dreamlife of Georgie Stone* documentary. Georgie's remarkable generosity and ability to communicate is matched by Maya's sensitivity and over the many years of filming, we have developed a deep trust. It's still weird to have a camera recording moments that folks are not usually privy to, but the process has been empowering for Georgie, which is important.

As the founder of Transcend Australia, a charity that works to support Brotherboy, Sistergirl, Trans, Gender Diverse, Non-Binary and questioning young people and their families, as an advocate and as an actor and writer, I understand the importance of

storytelling, inviting people into a world they would not otherwise have access to. And when the story involves one of the most marginalised and misrepresented communities on the planet, trans kids, there is a special level of responsibility that comes with that. Trans kids across the world are being actively discriminated against, actively excluded from all the spaces they occupy; educational settings, sports and medical settings. They are used on a daily basis as political footballs and laws are continuously being made specifically to erase trans kids altogether. Trans kids are often marginalised and rejected even in their own families.

We know that trans kids thrive when they are loved and supported. This is certainly true for Georgie. Whilst her story is not representative of all the myriad experiences of trans kids, it is a telling example of the power of family love and support, the power of personal agency, of respect and inclusion. When a child is simply trying to survive, their own agency and dreams for the future suffer. They internalise the shame the world shoulders them with and they struggle to flourish as a result. Georgie deserved to embrace her life with the same gusto her twin brother Harry can, with the same rights, the same opportunities, the same enthusiasm for what might be possible. Not just survive, but flourish and celebrate her dreams, achievements, ambitions and freedom to be. To fully show up in her own life, not hiding, not afraid and live her one precious life on her terms.

This is the power of *The Dreamlife of Georgie Stone*. It's why Georgie chose to share her story and why we hope through this documentary to amplify the voices of young gender diverse people around the globe in celebration of everything that makes them who they are; their culture, their identity, their hopes and dreams, their playfulness, their intelligence, their swagger, their joie de vivre, their flair, their talents, their insights and their joy in simply being themselves  
I can't wait to hear their stories.



## STATEMENT FROM DIRECTOR, MAYA NEWELL

I've been making this short film for six years. Back in 2015, I'd just finished releasing my first feature documentary *Gayby Baby* about the experiences of children raised in LGBTQIA+ families like my own. As Australia pushed for marriage equality it was us – children of LGBTQIA+ parents and transgender kids that were being used by conservative campaigns in arguments in their – NO campaigns when they evoked the call to “think of the children”. In a move to placate these conservatives *Gayby Baby* was banned by the then NSW state government from being shown in schools, an action which erupted into an ugly national debate about the worth of my family . The subsequent coverage was intense, but provided us with a powerful platform to push back against the hate our community was experiencing. It was devastating, but alongside the kids in *Gayby Baby* we centred our lived experience and made a huge contribution to the eventual progressive legislation – YES to marriage equality won in 2019. Making that film, I learnt how children can be used as political footballs and often spoken for and lead by paternalistic assumptions. *Gayby Baby* showed just how powerful it can be when those children have a genuine platform to use their voices themselves and speak their truths to power.

I met Georgie, Rebekah and the family when Georgie was 14 years old. She was so confident and extremely articulate about who she was and all that she'd been through. It was both disarming, and admirable to meet a young person with such clarity and warmth. It was clear that Georgie was an incredible person who had, and has, so much to teach the world about identity, the expansive spectrum of gender, about determination, how to love, listen and the importance of accepting each other for who we are.

After agreeing to start the process of filming over the following six years, I capture moments big and small throughout Georgie's teenhood. I'd walk in the front door and Beck or Georgie would make a cup of tea, we'd sit at the kitchen bench and recount the past three to six months – how the legal case was going, Georgie's new friends at school, how the medical treatment was feeling, school assignments, advocacy events, and even Georgie's fave singers on the pop charts... A rollercoaster of excitement, exhaustion, euphoria, triumph and grief. Initially we filmed without a specific outcome in mind, not knowing what form the film would take, but all the time knowing there was something powerful in the works.

What struck me so poignantly, and what kept making me return with my camera over the years, was just how beautiful, close and connected Georgie's whole family was. And how even with the full support of her family, Georgie still had to face challenges to her very personhood, her bodily autonomy and human rights that were enraging.

Discovering the trove of beautiful home movie footage collected by parents Greg and Rebekah since the twins Harry and Georgie were born was an utter delight. What was remarkable was Georgie's strong sense of self, from a toddler right through her life. It was unwavering. I felt that this footage told an important story in the face of those who say that trans and gender diverse children cannot know themselves at such a young age. It revealed an undeniable case for the agency of trans and gender diverse children to be allowed the autonomy they deserve, to determine their gender identity and lead decisions that are about them, their bodies, identities and lives.



Throughout the years, trans, gender diverse and non-binary young people and their families were (and still are) consistently being presented from a deficit position in the media. Everyone seems to be talking about them, but rarely do children have space to speak about their own experiences. It became increasingly clear that Georgie wanted to use the footage we had shot to make a beautiful film, a collaborative venture, a story that offered space for Georgie to speak in a society that only ever talks *about* her.

We set out to make that film together.

Through this intimate process Georgie and her family have taught me about love. They are the kind of family love where you listen deeply, accept and support each other to be your best selves. They did this as a family time and time again and as well as sharing that love inside their family Georgie and her family chose to support other trans youth and their families by tackling legislative change and public opinion. They took on the Family Court to win access to puberty blockers for all trans children in Australia, and in 2017 Georgie Young Victorian of the Year which created a platform and position to speak directly with government ministers, media and other significant leaders about urgent medical services needed to support kids and teens like her.

Of course this film cannot, and does not tell a story that represents all trans people - their experiences are multifaceted and expansive. If you have met one trans person you have met one trans person. This film is a story of one person, her life, memories and fight to take on the systems that have oppressed her. In making this film we hope it contributes to a media landscape where more trans people and their stories burst through and proliferate our screens into the future.

I want to thank Closer Productions and producers Sophie Hyde, Matt Bate, Lisa Sherrard, editor Bryan Mason and impact producer Alex Kelly for all their creative guidance and contribution to this film. While only short, it's been a monster effort to make, and I feel deep gratitude to have so many great minds around me, and nudging me and allowing this story to bloom.



## THE TEAM



### **Maya Newell, Director** she/her

Maya is a Director and Impact Producer. She directed the acclaimed feature *In My Blood It Runs* (2019) about ten-year-old Arrernte/Garrwa boy Dajuan and his community made in collaboration with those onscreen at Closer Productions. It was selected for Goodpitch<sup>2</sup> Aus, a Sundance Institute Fellowship, was nominated for Best Doc/Best Cinematography at the AACTAs, won Best Director at the ADG awards. The families onscreen led a multi-year impact campaign targeting juvenile justice, education and anti-racism. Maya's first feature doc *Gayby Baby* was cocreated with Charlotte Mars and screened at festivals internationally and sparked a national conversation in Australia about the rights of children raised in LGBTQIA+ families.



### **Georgie Stone, Creative Producer** she/her

Georgie Stone is an actress and advocate for trans and gender diverse young people, who plays Mackenzie Hargreaves on the long-running television drama *Neighbours*. Georgie is the first transgender actor in Australia to play a trans character on a long-running TV series, and was nominated for Best Daytime Soap Star at the Inside Soap Awards for her performance. Georgie has also contributed to the series as a writer and has participated in other script developments for drama projects.

Her advocacy work has driven progress in health and medical services, access to safe schooling environments and legal reform, and generated much-needed awareness to the issues facing trans, gender diverse and non-binary young people today. At just 21 years of age, Georgie has been recognised nationally and globally for her activism. In the past five years she has been awarded the GLOBE GLBTI Person of the Year Award, the Young People's Human Rights Medal, the Young Voltaire Award, the Victorian Young Australian of the Year Award, the Australian LGBTI Hero of the Year and recently the Medal of the Order of Australia (OAM).



### **Sophie Hyde, Producer** she/they

Sophie Hyde is a founding member of Closer Productions. Her debut feature drama *52 Tuesdays* (director /producer /co-writer) won the Directing Award at Sundance and the Crystal Bear at the Berlin Film Festival. She directed and produced the Australian / Irish co-production *Animals* starring Holliday Grainger and Alia Shawkat. Her TV work includes *F\*!#ing Adelaide* (creator/director/Producer) and *The Hunting* (creator/producer/director Ep 4). Sophie's feature documentaries include *Life in Movement* (producer /co-director), winner of the Australian Documentary Prize, *Shut Up Little Man! An Audio Misadventure* (producer) and Sam Klemke's *Time Machine* (producer) and *In My Blood It Runs* (Producer). In 2021 she directed *Good Luck To You, Leo Grande*, starring Emma Thompson, which premiered at Sundance and will release this year.

## THE TEAM



**Lisa Sherrard, Producer** she/her

Lisa came to the film industry after a career in banking and has a strong background in accounting and finance. Lisa worked on the distribution and impact campaign for *Gayby Baby* (2015) and with Screen Impact on the distribution of *Motorkite Dreaming* (2016). In 2018 Lisa gained her Diploma in Production Accounting from the Australian Film and Television School. Most recently, Lisa worked as an Associate Producer and Impact Producer on documentary *In My Blood It Runs*.



**Matthew Bate, Producer** he/him

Matthew Bate is a multi-award winning writer, director and producer. His 2011 feature *Shut Up Little Man!* premiered in competition at the Sundance Film festival before screening theatrically across the US and being picked up by Netflix. His follow up feature Sam Klemke's *Time Machine* premiered at the 2015 Sundance New Frontiers Program and won the Doc Aviv Artistic Spirit Award. Matthew has created television series and one off films for SBS, ABC, Al Jazeera and The New York Times. He has been nominated for two AACTA Awards and is an AWGIE Award winning screenwriter. Matthew is a founding director of Closer Productions.



**Alex Kelly, Impact Producer** she/her

Alex Kelly is an artist, filmmaker, orchardist and activist based on Dja Dja Wurrung Country. Working across film, theatre, communications strategy and troublemaking. Alex is Producer of award-winning documentaries *Island of the Hungry Ghosts* and Impact Producer on *In My Blood it Runs*, creative producer on Ngapartji Ngapartji, and Global Impact & Distribution Producer on Avi Lewis and Naomi Klein's *This Changes Everything*. Alex's current focus is the futuring practice *The Things We Did Next*, a collaborative hybrid of theatre, imagination and democracy.



## IMPACT CAMPAIGN

To accompany the release of this film, there is an impact campaign led by the [Unquiet Collective](#) with Georgie, her family, [Transcend Australia](#) and other community partners so that we can:

- Celebrate trans, gender diverse and non-binary young people
- Centre and raise the voices of trans, gender diverse and non-binary youth in the debates that are about them and impact them
- Tackle transphobia by sharing the film widely
- Increase understanding and compassion for the issues trans, gender diverse and non-binary young adults face

Request more information about the impact campaign by contacting us at [dreamlife@unquiet.com.au](mailto:dreamlife@unquiet.com.au)

## MATERIALS

For updated reviews go [here](#)

FAQs written by Georgie, Rebekah, Transcend Australia and the film team can be found [here](#)

Images available on request

## CREDITS

### FEATURING

Georgie Stone  
Rebekah Robertson  
Greg Stone  
Harry Stone

### DIRECTOR

Maya Newell

### CREATIVE PRODUCER

Georgie Stone

### PRODUCERS

Sophie Hyde  
Matthew Bate  
Lisa Sherrard  
Maya Newell

### EDITOR

Bryan Mason

### CINEMATOGRAPHER

Maya Newell  
Vincent Lamberti

### COMPOSER

Amit May Cohen

### SOUND DESIGNER

Lachlan Harris

### CULTURAL SAFETY ADVISOR

Rachel Naninaaq Edwardson

### ADDITIONAL EDITING

David Scarborough  
Raynor Pettge  
Maya Newell

### ADDITIONAL CAMERA

Greg Kelly

### PRODUCERS ASSISTANT

Tamara Hardman

### STORY ADVISORS

Rachel Richardson  
Isabelle Langley  
Quinn Eades  
Audrey Mason-Hyde  
Jamie James  
Starlady  
Maeve Marsden  
Freddy McConnell

### ACCOUNTANT

Claire Datson

### LEGALS

Jenny Lalor

### SCREEN AUSTRALIA INVESTMENT MANAGER

Alyssa Orvis

### POST PRODUCTION ASSISTANT

Phoenix Chisholm

### DESIGN

Elle Williams

### VFX AND TITLES

Raynor Pettge

### POST PRODUCTION EDIT FACILITIES

ARC Edit  
Closer Productions

### POST PRODUCTION ONLINE FACILITY

KOJO Studios

### POST PRODUCTION FACILITY SUPERVISOR

Lauren van Rensburg

### COLOURIST

Marty Pepper

### ONLINE EDITOR

Suriyna Sivashanker

### MASTERING AND DELIVERABLES

Jade Robinson

### IT MANAGER

Paul Sobolewski

### POST PRODUCTION SOUND FACILITY

Folklore Sound

### RE-RECORDING MIXER

Lachlan Harris

### FOLEY ARTIST

Adrian Medhurst

### FOLEY RECORDIST

Duncan Campbell

### SCORE MIXER

Josh Margolis

### ARCHIVE FOOTAGE SUPPLIED BY

Rebekah Robertson  
Greg Stone

### IMPACT PRODUCERS

Alex Kelly  
Maya Newell  
The Unquiet Collective

### SPECIAL THANKS

Associate Professor Michelle  
Telfer, Greg Kelly, Liz Newell,  
Donna Ross

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