

JAVIER GÓMEZ SANTANDER

Head Writer and Executive Producer of Money Heist (La Casa de Papel), the first Spanish series to win an International Emmy

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- Money Hesit (La Casa de Papel) is broadcast in 190 countries, and with over 44 million viewers, it has become the most-watched non-English language show on Netflix
- Part of a group of people who, from a small country in audiovisual terms, dreamed of creating something universal. They worked as hard as they could, and they succeeded
- We are in an exciting moment where the important thing is to have an idea and bet on talent.
- Santander is a journalist, worked in radio, and was a writer and presenter of a political television program.
- He adapts his speeches to the audience and never carries anything written down

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Javier is a journalist, having worked in radio, as a writer, and as the host of a political television program. At 18, he moved from Santander to Madrid to study Journalism. He worked for news outlets like Ser and La Sexta, as a reporter, host, and director. Throughout it all, he never stopped writing. He collaborated as a columnist for Diario Público and El Mundo, among others.

He was screenwriter (Head Writer) and executive producer of Money Heistl, which in 2018 became the first Spanish series to win an International Emmy (Best Drama category), one of the most prestigious awards from the International Academy of Television Arts & Sciences. Broadcast in 190 countries and with over 44 million viewers, it has become the most-watched non-English language production on Netflix.

He wrote his novel “El crimen del vendedor de tricotosas” without ambition, not even having a publisher. At that point in his life, writing was something else; it was a kind of mental therapy. The only goal was to keep his mind occupied. He had left his job as a TV host of a political program after suffering from anxiety attacks and severe depression. In September 2014, Planeta Publishing bought the rights and published it a year later. It wasn't a best-seller by any means, but one of his readers reached out to him and invited him for coffee in a Madrid bar. That reader was renowned director Álex Pina, who had a new project in mind and wanted to discuss it with him. He also made a job offer that would mark a turning point in his career as a journalist.

"When he offered me the role of a screenwriter for the story, I not only told him I didn’t know how to write scripts, I confessed I had never even seen one. 'Don’t worry about that. I’ll teach you,' he replied. So, I decided to give it a try. I had already returned to my TV program and, for several months, I did both things until I had to choose. I took the risk. I had always been interested in literature, but since I was 21, I had worked in the media. It was what fed me. The routine had led me there, though deep down, I wanted to write fiction. Diving into screenwriting was stimulating for me; it felt like being 20 again, relearning everything from scratch."

TEMAS

Javier Gómez tailors each presentation to the needs of his audience and is not limited to the topics mentioned below. Please contact us on any topic that interests you:

- Innovation and Creativity
- Money Heist: A Success Story

PROGRAMAS

Innovation & Creativity

This is a talk where I discuss our creative process. Essentially, I argue that all professions are creative, and it's important to look at our work from a fresh perspective. In writing, this is an obsession for us, but it can be applied to a software developer, a chef, a car salesperson, or anyone offering services or dealing with clients. In the end, we are all telling a story to someone, and the effort we put into how we tell or innovate is the key to our professional success. This talk focuses on the importance of innovation and creativity applied to any field of work.

The Screenwriting Process

This speech is focused on the screenwriting process, directed at professionals or students in this field. Using concrete examples from sequences or challenges we faced in Money Heist, I address the main problems in writing a series. I also incorporate my perspective on journalism, as I believe the two professions are quite similar. Writing, I think, is about seduction. And in that process of seduction lies our perspective and our uniqueness. I sometimes lean this keynote more towards fiction writing and sometimes more towards journalism, depending on the audience. I have worked in both fields for many years, and one serves the other.

Money Heist: What It's Like to Write Fiction

Another format I often give is a straightforward talk about Money Heist. This version is aimed at a more general audience. It's a more accessible version of the previous one, focusing less on the writing process and more on the anecdotes of filming or creating the series. It's more directed at fans of the show or people interested in how writing fiction works, and in general, the process of making a fictional series. From executive production, we ultimately manage everything, from wardrobe to music, to script or direction.

PUBLICACIONES

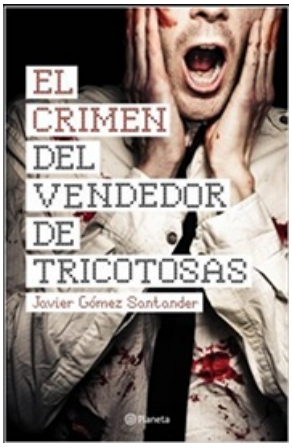
Libros



PERDER LA GRACIA



LA CASA DE PAPEL



EL CRIMEN DEL VENDEDOR DE TRICOTOSAS

CONDICIONES

- **Travels from:** Spain
- **Fee Range:** Please Inquire