

Sturla on life as an artist and the business around it

24 August 2026 · About 1 h 33 min · With Sturla Fagerli Larsen

Sturla has been on X Factor, Idol, The Voice and Melodi Grand Prix, and had a record deal with Sony. A conversation about life as an artist and the business behind it – from television competitions to royalties and booking your own concerts.

MAIN TOPICS

- The road through X Factor, Idol and The Voice
- Sony, and what a 360 deal actually covers
- Why things took off after the deal ended
- Tono and Gramo – the two separate tracks
- How Gramo is divided
- What streaming actually pays
- Where the money really comes from
- Two ways of being paid for a gig
- What different jobs are worth
- The smelter, the Porsche and the decision to quit
- The target of 100 concerts
- The advice he passes on

QUESTIONS THIS EPISODE ANSWERS

- What is it like taking part in X Factor, Idol, The Voice and Melodi Grand Prix?
- What does a record deal and a 360 agreement actually involve?
- How does an artist make money today?
- What is the difference between Tono and Gramo?
- How much does streaming really pay?
- How does an artist book concerts themselves?
- What should you think about when it comes to riders and technical equipment?
- What is it like combining a music career with an ordinary job?

KEY POINTS

- Three TV competitions gave him exposure, but he never reached the live shows in any of them.
- A 360 deal covers production and publishing – but not live, which the artist still controls.
- Things only took off after the record deal ended: more streaming, more concerts, and two P3 A-listings in one year.
- Tono handles the work itself, lyrics and melody. Gramo handles the recording. Two entirely separate tracks.
- Gramo income splits in two equal halves: one to whoever owns the recording, one to the performers

on it.

- His estimate for streaming is around 0.006 kroner per play – about 60,000 kroner for a million.
- Radio play is what counts, and he calls NRK P1 the gold sack.
- A concert is paid either by a guarantee from the promoter or by the artist taking the door.
- Corporate gigs are often the most profitable: 20,000–30,000 kroner for half an hour to an hour.
- He left his steady job in January 2026, and compares it to burning the ships.

This is general information, not individual financial advice.

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