

5 Alarm Music  
 5 Alarm Music  
 Atlantic Screen Music  
 Atlantic Screen Music  
 Big Deal Music  
 billboard Live Music Summit  
 BMI  
 Bosshouse Music  
 Cinemuse  
 Cleopatra Records  
 CMH Label Group  
 David Hearle  
 EMG Licensing  
 EMG Licensing  
 Empirical Labs  
 FirstCom Music  
 Formosa Music Group  
 Gorfaine / Schwartz Agency  
 Heavy Harmony Music  
 I Am Shark Music Group  
 I Am Shark Music Group  
 Iceberg Music Group  
 Iceberg Music Group  
 Industrial Creative  
 IN Music Entertainment  
 Jimmy McHugh Music  
 Jimmy McHugh Music  
 KSA Management  
 Naxos Licensing  
 Naxos Licensing  
 New World Records  
 New World Records  
 peermusic  
 PEN Music Group  
 Playground Music  
 Pop Disciple  
 Radikal Records  
 Rights Workshop  
 Robert Bruce  
 Savant Productions  
 Savant Productions  
 SEATTLEMUSIC  
 Septien Entertainment Group  
 Skywalker Sound  
 Smeky Music Studios  
 Soona Songs  
 Source / Q  
 Synchtank  
 Tadlow Music  
 The City of Prague Orchestra  
 Thud Studios  
 Tomasian Entertainment  
 Vanacore Music  
 Zync Music

# The new game-changer in Music License Management



Sitting in her warmly lit, pink office in Los Angeles, **Jennifer Freed** is teaching one of her newest employees about music license grids. This is a very familiar scene for those who work closely with her. Owner of Trevanna Post, the only bi-coastal post-production accounting company, Freed has created a culture of mentoring, which trickles down through her entire management team. Most recently, Freed started a new software company, called Trevanna Tracks, the production industry's collaborative, cloud-based solution for budgeting, tracking, paying and delivering music licenses in real-time.

Originally from Miami, Freed graduated from Stanford University with a film degree and a love of movies. Wanting to work in the business but unclear in what capacity, she moved to Los Angeles, not knowing a single person. After sending out her resume (typed on onion-skin stationary) to every job posting listed in *The Hollywood Reporter*, she got hired as Craft Services on an Alien rip-off feature. First man in, last man out, she'd bring in both bagels for breakfast and KY Jelly for the monster slime.

**TREVANNA POST** While working as a Production Accountant in LA, she met her now husband, Carl Freed, who was working in the Triad music department. Carl was offered a position with Ron Delsener in New York, so they moved, and she continued working on

East Coast films, such as "The Prince of Tides" and "Last of the Mohicans." After she had her second child, one of Jennifer's mentors helped find her a job in post-production on "Money Train." Sensing the need for post accounting services in the evolving NY post industry, Trevanna Post was born, based in the legendary Brill Building.

At first, the company was quite small, but their client list grew, especially after the New York tax credit was instituted. She was proudly part of the original group who lobbied for the Post-Only tax incentive in NY, and a founding member of the Post NY Alliance.

While growing the business in New York, they had many clients wishing Trevanna could also help them in Los Angeles. Around the time that Oprah was ending her television show to move onto a new chapter, Freed decided she wanted to start her own new chapter as well. Since her kids were still in high school, she asked two of her NY employees to relocate to LA. For several years, Freed did the bi-coastal commute, and finally, 10 days after her youngest graduated from high school, the Freed family moved back to Los Angeles.

Being an expert in budgeting, post production, cost reporting, tax incentives and delivery, Freed has worked with every studio and mini-major in the business. To date, Trevanna Post has worked on over 450 feature film and television projects. While those projects have posted in either New York or Los Angeles, they were shot all over the country, and all around the world.

Jennifer's mission has been to give her clients the most accurate and responsive financial information so that all parties involved can make the best creative decisions for the project. Regardless of whatever part of the industry you work in, she believes "you're going to be more successful if you can understand how a cost report affects your production. As final selections for music can often be one of the last decisions on a project, it's critical to know how much money is available to spend. And of course, it's always exciting to see which songs are ultimately chosen."

**WHY TREVANNA TRACKS?** Post accountants inherit software programs and systems from the principal photography team, effectively whatever the studio or production company has chosen to use. There are many industry-specific software packages available, so Freed's employees learn new systems all the time.

However, one thing Freed noticed throughout the years, was the archaic way of processing for music licenses. Trevanna has seen many scenarios play out, often scattered teams, keeping notes on post-its, using different spreadsheets without standardized columns, and not having the latest versions circulated to all parties... all the while, no one can see what the other is working on or who has the latest information.

It's not that the Music Supervisors or Music Clearance people aren't top in their fields: it's that there was no platform to make them more efficient, with a standard way of sharing information.

She researched 75 films Trevanna had worked on, and calculated that the average number of tracks licensed was about 20 per project. She says, "If there was just one license for Sync and one for Master, that would still be a lot, but usually there isn't only one for each. The Sync is often split, resulting in multiple licenses and payments needing to be issued for each song: it's a lot to keep track of."

"For delivery of a project, there are a lot of moving parts. During that chaotic time, you are required to prove that you legally and financially secured the rights to the songs, because no one wants a lien on a movie. Also, when an indie is delivering a negative pickup to a studio, the producers must provide the releasable elements and all the contractual paperwork that goes along with it, and they won't get paid until its proven that all the obligations are met."

Freed was inspired to create her new platform organically: she set out with the goal of creating an intuitive and graceful user experience, and to

Volume XXVI Issue IX

Makers	5
Amanda Byers	6
Jennifer Freed	12
Mama Mia	14
Film & TV Music News	16
Soundtrack News	19
Composer News	20
Gaming Music News	21
Music Supervisor News	22
Movie Trailer News	23
Sync News	24
Conferences	25
Index	411

Advertising Agencies

Clearance Companies

Commercial Music Production

Composer Agents

Composers

Educational Resources

Marketplace

Music Contractors

Music Departments

Music Editors

Music Libraries

Music Placement Companies

Music Preparation

Music Publishers

Music Services

Music Supervisors

Orchestras

Payroll Services

Performing Rights Societies

Record Labels

Recording Studios

Score Mixers

Scoring Stages

Trailer Houses

Video Game Companies

Index

5 Alarm Music  
 5 Alarm Music  
 Atlantic Screen Music  
 Atlantic Screen Music  
 Big Deal Music  
 billboard Live Music Summit  
 BMI  
 Bosshouse Music  
 Cinemuse  
 Cleopatra Records  
 CMH Label Group  
 David Hearle  
 EMG Licensing  
 EMG Licensing  
 Empirical Labs  
 FirstCom Music  
 Formosa Music Group  
 Gorfaine / Schwartz Agency  
 Heavy Harmony Music  
 I Am Shark Music Group  
 I Am Shark Music Group  
 Iceberg Music Group  
 Iceberg Music Group  
 Industrial Creative  
 IN Music Entertainment  
 Jimmy McHugh Music  
 Jimmy McHugh Music  
 KSA Management  
 Naxos Licensing  
 Naxos Licensing  
 New World Records  
 New World Records  
 peermusic  
 PEN Music Group  
 Playground Music  
 Pop Disciple  
 Radikal Records  
 Rights Workshop  
 Robert Bruce  
 Savant Productions  
 Savant Productions  
 SEATTLEMUSIC  
 Septien Entertainment Group  
 Skywalker Sound  
 Smecky Music Studios  
 Soona Songs  
 Source / Q  
 Synchtank  
 Tadlow Music  
 The City of Prague Orchestra  
 Thud Studios  
 Tomasian Entertainment  
 Vanacore Music  
 Zync Music

build a feature-rich platform with a simple learning curve.

Her development team interviewed professionals in all job descriptions to learn what did and didn't work with the current process. They evaluated and re-imagined every step of the workflow. From the generation of creative ideas for song options, to the statuses that paperwork needs to flow through, to filtering for missing documents, and finally how to gather everything for an easy & elegant delivery: they reviewed it all.

**HOW DOES TREVANNA TRACKS WORK?** Trevan-na Tracks is a cloud-based platform that streamlines and standardizes the process of managing music licensing for film, tv, marketing and video games. Budgeting, tracking, paying and delivering music licenses in real-time are the main functionalities of the system.

Typical end-users include music supervisors, licensing VPs, clearance attorneys, music marketing departments, studio executives in production & finance, post accountants, and data management & information systems analysts.

Production companies can easily access multiple projects with one log-in, and can generate Global Search reports for data across all projects.

With a freshly-styled interface, you can enter all of your licenses into the platform, with totals updating in real time as changes are actualized. Utilize the internal Action Request system, so no more lengthy emails are cluttering up your Inbox. Drag & drop your Quotes, Confirmation Letters, Licenses, Invoices and Proof of Payments. Update each license status; see what's still outstanding; and identify In-Context Restrictions, MFN alerts, and Union performances. Indicate Editorial notes, with the ability to highlight them as Important. Enter Metadata, integral to success in the modern age. The list of features goes on, with more deploying every month. Trevan-na Tracks is a one-stop platform for anyone licensing music for their feature film, episodic television, or marketing campaigns.

**Q&A: What is Trevan-na Tracks and where did the idea of your Trevan-na Tracks business derive from?**

A pain-point in my post production accounting business.

**Where did you get your entrepreneurial spirit? Are your parents' entrepreneurs?**

From my grandfather, who ran a Beer

Distributing company in Pittsburgh. He dabbled in boxing promotions, nightclub acts, a semi-pro basketball league, and a few other things I probably shouldn't put in writing.

**What was your first job, and did it lead you into your current industry?**

Craft Services on *Creature*. The accountant on that film got me as a free assistant.

**How did you come up with the name for your SaaS company?**

"Tracks" of music / "tracking" their licenses & proof of payments

**How do you advertise your business?**

We are just starting. GMS conferences, and one-on-one demos. Just get us in the room.

**Have you ever turned down a client?**

Not yet!

**Try to describe yourself in 3 words only.**

Enthusiast. Cheerleader. Captain.

**What is your favorite song in a movie?**

"Ain't No Sunshine" in *Notting Hill*

**What is a song that you definitely think should be in a movie?**

"She Runs Away" by Duncan Sheik

**What book has inspired you the most? (What is your favorite book?)**

I read a lot, so it's impossible to have one favorite, but here are a few of the lesser-known ones: *The Sparrow*, by Mary Doria Russell, *Cutting for Stone* by Abraham Verghese, and *Possession*, by A.S. Byatt

**Who is the one entrepreneur to be your greatest example and inspiration?**

Marcus Lemonis of CNBC's *The Profit* – he is so generous with his business savvy, and always reminds you that the Key components to success are "People. Product. Process."

**Top 3 websites/blogs that you can't imagine your day without?**

*Deadline*: news of the industry.  
*NYTimes*: news of the nation.  
*Maria Shriver's Sunday Paper*: news of the heart.

**Top 3 mobile apps that make your work more effective?**

IMDBPro. Monday.com. Waze.

**What advice would you give to start-up entrepreneurs?**

"The people who are crazy enough to think they can change the world are the ones who do." —Steve Jobs ■  
<https://www.trevannatracks.com/>  
<http://www.trevannapost.com/>

## Who subscribes to the A&R, Publisher, and Attorney Registries?

Record company executives, music publishers, artist managers, agents, music attorneys, recording artists, studios and other music business professionals everywhere from Los Angeles to London, New York to Nashville, Chicago to Copenhagen, Toronto to Tokyo, Stockholm to Sydney, and Minneapolis to Munich.

### Volume XXVI Issue IX

Makers	5
Amanda Byers	6
Jennifer Freed	12
Mama Mia	14
Film & TV Music News	16
Soundtrack News	19
Composer News	20
Gaming Music News	21
Music Supervisor News	22
Movie Trailer News	23
Sync News	24
Conferences	25
Index	411

Advertising Agencies

Clearance Companies

Commercial Music Production

Composer Agents

Composers

Educational Resources

Marketplace

Music Contractors

Music Departments

Music Editors

Music Libraries

Music Placement Companies

Music Preparation

Music Publishers

Music Services

Music Supervisors

Orchestras

Payroll Services

Performing Rights Societies

Record Labels

Recording Studios

Score Mixers

Scoring Stages

Trailer Houses

Video Game Companies

Index