

STANDARD OPERATING PROCEDURE

(As on DECEMBER 2019)

YOODLEE FILMS



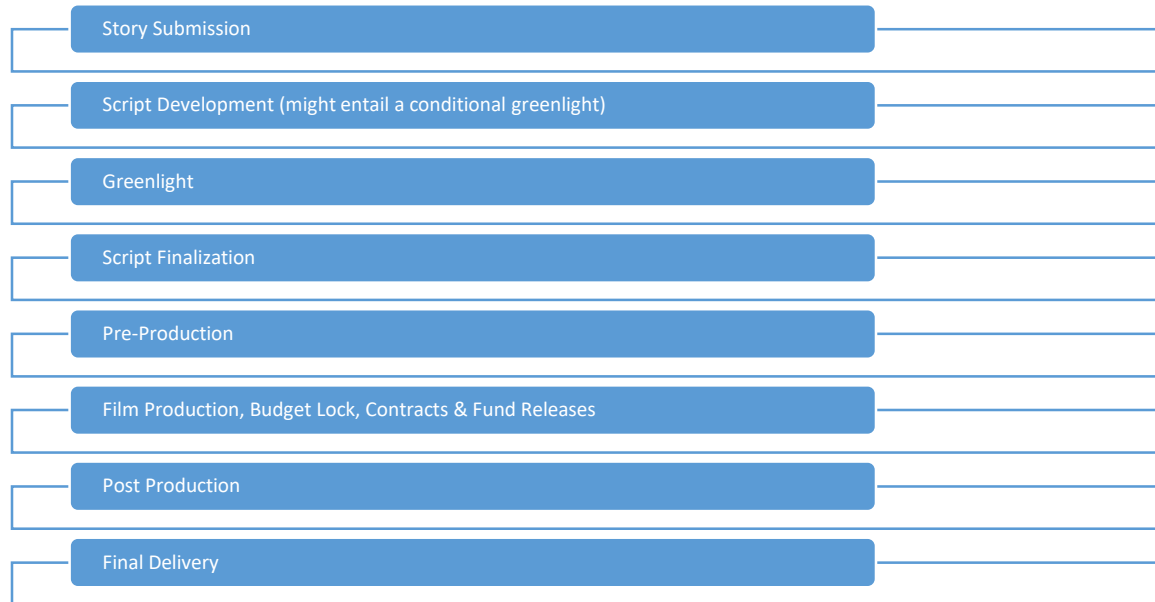
General Guidelines:

1. Yoodlee seeks to make edgy, unique and entertaining films and web series with strong thematic spines that will endure over the long run and become the classics of the future.
2. Stories must be submitted as a detailed synopsis / story outline.
3. Submission should ideally have the following:
 - a. A detailed synopsis covering all the major plot points and narrative beats.
 - b. A note on the Writer's and Director's vision of the film.
 - c. Bio/ resume(s) of the writer, director and details of any other crew and cast attached.
4. Stories can be in any language as long as they are true to the milieu of the film.
5. SIL will determine the most feasible budget for the film and communicate it to the filmmaker.
6. Profit sharing percentage with key talents, i.e. the writer, director lead/key artists and any other key technicians is fixed at 30%. The detailed matrix is mentioned at the end of this document. The purpose of distributing profit is to enable getting on board key talent to enhance the project value. Profit sharing shall always be decided by SIL under intimation to the creative leader of the project and fixed before completion of the film. The creative leader for a project is deemed to be the person who first brings the script to Yoodlee SIL. No single person/department is entitled to keep more than 5% of this percentage share.
7. From green-lighting to the delivery of the film, the maximum time granted would be 9 months. This includes a maximum of 3 months for finalization of script, a 2 month pre-production period, a 1 month shoot period, and 3 months for post-production.
8. Script writing is a collaborative process wherein all stakeholders are involved and it is imperative that they reach common ground on ideas.
9. Entire Production of the Film shall be taken care of by SIL. All contracts with technicians and vendors/service providers will be entered directly with SIL.
10. Chronology of contracts post approval by VP – Films and TV.
 - a. Writer Contract – within 10 working days after conditional greenlighting of the project.
 - b. Director Contract – within 10 working days post full greenlighting of the project.
 - c. Key Technicians contract before recce - within 10 working days from the commencement of pre-production.
 - d. Key artists and technicians after recce – within 10 working days after submission of the revised budget post recce, provided the same is under the budget parameters.
11. All Marketing collaterals and plans will be designed and created by SIL and will be upon the sole discretion of SIL.

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PROJECT STAGES



STAGE 1: Story Submission

Who can submit a story?

Just about anybody can submit a story. Those who are not seasoned filmmakers can send in stories which SIL shall allocate to selected writers and directors to develop.

A filmmaker may come to us at any stage of ideation, i.e. a broad verbal idea, a treatment note, a screenplay, and of course a complete script. And while the submission of a detailed synopsis is counted as a pitch and can lead to the development phase, the final decision can only be taken post the submission of a complete draft.

The story and the subsequent submissions must be registered in the name of the writer.

The writer and director can meet with the SIL creative team to get a complete brief on Yoodlee's vision and processes if they wish.

SIL creative team, in this very first meeting, shall lay out the policies of Yoodlee in order to achieve complete clarity and transparency.

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STAGE 2: Green-Light

While we are open to all genres and kinds of stories, the most important criterion is that the stories and narrative stand out at the logline level, while having the potential to resonate with the larger audiences.

To start the pitch process we require a detailed synopsis in story form that covers all the major narrative beats and plot points. Such a document would ideally be 3-10 pages in length and leave little to imagination and guessing (so, no cliffhangers). The pitch preferably should also include a brief note on the writer / director's vision for the film, and details of the talent (cast and key crew) already attached to the project.

The filmmaker can expect to hear from the creative team in around 5 weeks from the time of the submission.

The stories (and subsequent submissions) are closely scrutinized and ranked on the following seven parameters (apart from basic storytelling and crafting aesthetics):

- Logline
- Theme
- Exploration of particular cultures or practices of India
- Uniqueness of the story
- Authenticity of the milieu/ Plausibility
- The strength of the filmmaker as a professional or their passion for the story
- Our team's personal bias towards a particular story or subject or genre

Based on fair voting by the team members, keeping in mind the above guidelines, the decision to greenlight a particular film is taken. An explicit e-mail approval from the SIL creative team is required to greenlight a film. It could either be for the further development of the film (in case of a ready first draft of the script) or for the scripting of a particular idea.

If greenlight is given at a synopsis / outline / treatment note/WIP Screenplay stage, it is for the development of the idea into a complete draft (i.e. screenplay with dialogues), post which it will be evaluated afresh. This is only done in the case of a unique logline or story idea.

This first step in green-lighting is a *conditional greenlight* and simply means we are interested in the film but feel it has not reached its full potential yet (this could happen at a draft stage as well). In case of conditional greenlight, the filmmaker will be invited to engage in workshops with the creative team with an aim to develop the script into something that can be fully greenlit. Depending on the readiness of the project and its suitability for our slate, the writer might be engaged with a signing amount to facilitate this process.

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This conditional greenlight also means that a certain amount of the total film budget (from the contingency fund) is approved towards the development of the story by Vice President – Films and TV of SIL. This amount, in part or in whole, will be disbursed to the film EP/LP in accordance to the requirements, invoices raised pre-contract stage (except writer) on the discretion of the SIL creative team towards the below heads:

- Signing amount for writer
- Location Recce
- Casting auditions/ look tests

Once the film has been workshopped by the writer and the SIL creative team, it is re-submitted for a greenlight.

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STAGE 3: Script Development

This step is initiated with a contract between SIL and the Writer as per SIL standard contract terms, and being and in accordance to the payment milestones below:

- 1) 10 % of the remuneration within 7 working days of signing of the agreement.
- 2) 20% of the remuneration within 7 working days of submission of a complete draft and the same being approved by the Producer.
- 3) 20% of the remuneration within 7 working days of final greenlight of the project by the Producer.
- 4) 35% of the remuneration within 7 working days of commencement of shoot.
- 5) 15% of the remuneration within 30 working days of completion of shoot.

This is a purely collaborative process between the SIL creative team, the writer, and the director.

Filmmakers at each stage will present their storylines to the SIL creative team and will make changes in accordance to the suggestions that come in.

Once a project is greenlit, the Director Contract as per SIL's standard contract terms will also be signed in accordance to the payment milestones below.

Signing - **10%**

Completion of recce and finalization of cast and schedule and other requirements – **20%**

After completion of the entire shoot- **20%**

After delivery of the 1st cut - **20%**

After delivery of the final master – **20%**

The balance **10%** shall be paid within 6 months of delivery of the 1st cut or within 10 days after release, whichever is earlier.

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STAGE 4: Script Finalization

Once the script has been through the required drafting processes in coordination with the SIL Creative team, who at each stage will read, comment, and meet the filmmaker to suggest changes, the creative team shall sign off the draft for Production.

Post this, no amendments in the script shall be made without an explicit written approval from SIL – VP – Films and TV.

STAGE 5: Pre-Production

This stage is initiated once the SIL creative team locks and signs off the approved draft of a screenplay. A confirmation of this will be sent from the creative team to the commercial team.

At such time, Production team must submit the first cut of the budget to the SIL commercial team. This budget will be jointly vetted by the SIL creative (creative related costs), production and the commercial teams.

A tentative list of HODs must be identified and submitted in writing by the EP/LP/Director at this stage.

The green-lit budget kept aside for location Recce and cast auditions will now be available to be released (subject to receipt of recce and audition plan and approval by SIL – VP – Films and TV).

Post Recce and auditions, a final cut of the budget along with the final schedule is submitted for detailed discussions with SIL creative, production and commercial teams. Upon approval by all the teams, the film will be ready to go into Production.

Post the finalization of this budget, Production team shall submit the fund flow requirements of the film to Finance. SIL will get into contract with all the technicians/service providers with complete clarity on payment milestones and deliverables. Schedules and required fund flow as per the agreed terms shall be locked at least 15 days before Principal Photography.

An updated weekly report will be sent by e-mail to SIL – VP – Films and TV by SIL appointed executive/creative producer on the film.

Note: The final budget should not exceed the first cut of the accepted budget.

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STAGE 6: Film Production & Budgets, Contracts & Fund releases

Contracts

Contracts with writer, director, key artists, key technicians/HODs shall be entered into with SIL directly.

In the case where *SIL appointed EP* is executing the production of the Film, all the contracts shall be entered into between SIL and service providers/suppliers and payments shall be released by SIL directly, as per the agreed terms on completion of services as confirmed and approved by Creative Producer and SIL appointed EP. All Contract copies to be submitted to SIL Finance and SIL shall release the payments as per the agreed terms, subject to approval of Film SIL EP, SIL Production/Creative representative, Auditor and Commercial confirming receipt of the required services as per agreed terms.

For any contract, Deal Information Sheet (DIS) initiated by Creative Producer of film is required to be submitted to legal, duly approved by VP – Films & TV and Commercial on the agreed terms – Format attached herewith.

Film Production

A film will go on the floors once there is a complete go-ahead from the MD, Commercial, and Creative teams on all aspects of the film, such as story, locations, cast, budget, schedule, tonality, setting, costumes, treatment, duration, contracts, etc.

To ensure that the SIL set standards are being maintained, the following people will be on the set throughout the shoot:

- SIL creative team member(s) (credited as Creative Producer)
- SIL appointed accountant(s) / auditor(s)
- SIL appointed Line/ Executive Producer(s)

Note: In case of an outdoor shoot, the TLB expenses of this team will come from within the film's budget

Production

The production guidelines to be followed are:

1. SIL will be the Producers of the film and will hold the rights of the film, the story, and the script. The IP in entirety belongs to SIL.
2. The Writer and Director will comply with all the Copyright transfer procedures as required by SIL.
3. No near and dear relatives of the Director, Line Producer, and Executive Producer to be a part of the Production and / or Direction team in any capacity for any film. Exceptions will be considered only upon SIL's approval.
4. The film is to be shot at 6K resolution with sync sound.
5. Shoot footage shall be sent to SIL appointed Post Studio for edit, and backup of the same shall be kept at SIL office server.

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6. The length of the film should be up to 110 minutes, which shall be vetted and confirmed by SIL creative team, director, and the writer at the time of finalization of the script. The director's cut should be a maximum of 110 minutes in duration.
 7. The SIL appointed Executive Producer/ Line Producer/ Auditor would be required to submit a Daily Progress Report in consultation with the film EP from the first day of shoot until the end of shoot, with a view to monitor that the budget provisions submitted are adhered to, and work in all stages of the film is completed as per the time-bound schedule submitted by the Director and approved by SIL creative and production teams.
 8. The agreement with the Director is liable to be cancelled by SIL in the event of any of the following:
 - a. If the Director does not commence the production of the film within a period of two months from the finalization of the script.
 - b. If the rushes of the film are not up to the vision agreed to at the pre-production stage.
 - c. If any major part of the story is changed without explicit approval from the SIL creative team.
 - d. If the production is falling short of the pre-agreed schedule or going over budget in any way.
 9. For each approved Film, SIL will appoint a Creative Producer who will work closely with the Production and Direction teams.
 10. The Executive Producer of the film will submit a detailed fund flow along with the final budget. All disbursements will follow that approved schedule subject to approvals of Film EP/LP, SIL EP, SIL Production/Creative representative, Auditor and Commercial confirming receipt of the required services as per agreed terms.
 11. The film must be insured to the extent permissible under the insurance schemes available for purposes of film production. The expenditure on accounts of such insurance shall be accounted for in the production budget submitted by the Executive Producer.
 12. The Executive Producer will ensure that all statutory regulations are complied.
 13. On the Completion of each film, the accounts of the film shall be duly audited by the Internal Auditor appointed by SIL.
 14. The expenditures incurred by the Writer and/or Director prior to approval of the project by SIL will not be payable by SIL.
 15. The title of the film registered with the Producers' Association in the name of Writer and/or Director/ Producer will be transferred in favor of SIL immediately after signing of the agreement.

Funds Release

For those on contractual terms, funds will be released in accordance to the decided milestones.

The funds for Technical Recce will be released as soon as the first draft is locked and the first rough cut of the budget is presented. This can be done prior to any contractual signing between SIL and the Executive Producer but only after signing agreements with key technicians like Director, DOP and Art Director.

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Payments shall be released after submission of the below -

- Execution of agreement wherever applicable
- Vendor Form with copies of PAN and GST registration copy / declaration for non- registered vendors
- Valid original tax invoice duly approved by SIL Creative for creative related payment, SIL Production for production related expenses, SIL EP and Commercial
- Payment shall be released within 10 working days of submission of above

Advance limits till first date of shoot –

- For recce/auditions/location scouting –
 - a. up to 1% for Mumbai and
 - b. up to 2% of approved feasible budget in case of outstation
- For below Pre-production expenses after recce - up to 2% of total budget –
 - for any costumes / accessories purchase
 - for any art/setting props
 - for workshops (after signing of all the key artists)
 - for hard drives

Request for releasing advance for the above to be sent with the following details by Production Controller duly approved by Head of Production and Commercial –

- Details for which the cash is required with the brief nature of expenses
- Against what line item of the approved Budget
- Balance budget left for that line item
- Cash flow timelines to be submitted by EP
- Payments can be released within 3 working days after submission of the above
- On Account Advance and submission of account for pre-production expenses –
 - Max exposure would be of Rs 2.00 Lacs which would be an imprest amount with Production accountant/service provider as per the agreed payment terms
 - After receiving the expense account of imprest amount, an equivalent to the non-disputed amount can be released within two working days, subject to the requirement and approval of the same
 - Payment for disputed expenses can be reimbursed once the same are cleared between the Production controller, Head of Production, Auditor and Accounts/Commercial.

Funds that are required, as per the requirement submitted, during the shoot of the film will be released for a schedule of 5 Days to the Production Accountant in accordance to the bills received, and subject to submission of daily production report as required by SIL. Eg – in case of 30 days shoot schedule -

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Tranche 1: Initial advance required before start date of shoot plus Shoot Day One to Five

Tranche 2: Shoot Day Six to Ten - subject to receipt of bills & vouchers for initial advances and for day 1-3

Tranche 3: Shoot Day Eleven to Fifteen – subject to receipt of bills & vouchers for day 4-8

Tranche 4: Shoot Day Fifteen to Twenty – subject to receipt of bills & vouchers for day 9-13

Tranche 5: Shoot Day Twenty-One to Twenty-Five – subject to receipt of bills & vouchers for day 14-18

Tranche 6: Shoot Day Twenty-Six to Thirty – subject to receipt of bills & vouchers for day 19-23

Submission of bills and vouchers for day 24 to 30 should be made within 2 days of the completion of shoot

STAGE 7 – Post Production

The rushes / raw footage of the film shall be delivered to the SIL appointed edit studio / SIL office as per pre-agreed schedules. SIL appointed EP / Creative Producer shall ensure simultaneous backup of the footage on SIL server.

While the director and editor will work uninterrupted on their cut, final cut will be subject to changes and discussions between all stakeholders. In matters of disagreement SIL will take final cut precedence.

As mentioned earlier, the maximum duration for the Director's cut is 110 minutes and maximum duration for final cut is between 100-110 minutes.

The film should have no more than 20% dubbing – sync sound is the essence of any Yoodlee film.

STAGE 8 – FINAL DELIVERY

The final product is the edited version that is signed off by the SIL creative team.

Delivery is as per technical requirements of SIL. (technical guidelines and delivery list to be attached)

Post this delivery neither party is answerable to each other on any grounds except the calculation of profit sharing in the event of a sale in accordance to the matrix below:

Gross Revenue	A	230
Landing Cost of Film	B	100
Net Revenue	A-B = C	130
Premium on Landing cost	B X 30% = D	30

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Net Profit	C - D = E	100
Key Talent Pool	30% of E	30

Talent – Writer/Director/Key Artists/Key Technicians

Landing Cost of Film- All allocable costs/expenses incurred for the production of the entire Film, cost of print and advertisement and any agency commissions (if applicable) incurred by the Producer.

Approval Matrix:

In case of any change required on any of the above practices –

Change in SOP	Initiator for approval	Approving Authority
If change is not affecting the agreed Budget	Creative Producer / Operation Head	VP - Films & TV and Commercial Head - Films
If change is affecting the agreed Budget	Creative Producer / Operation Head	MD and CFO

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APPENDIX 1:

STAKEHOLDERS

1. Saregama Creative Team
 - a. Script
 - b. Production
2. Saregama Commercial Team
 - a. Contracts
 - b. Budgets
 - c. Payments
 - d. Compliance
3. Filmmaker
 - a. Director
 - b. Writers
4. Key Personnel
 - a. HOD's
 - b. Main Leads

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APPENDIX 2: TECHNICAL SPECIFICATIONS

File Specifications

Format	Container	Video	Audio
SD 720x480/486 720x576	MPEG-2 Transport Stream	MPEG-2 50 Mbps, i-frame only	AES3 LPCM; PCM; EG Layer 1,2, One track – multi-channel
	QuickTime MOV (iTunes package format)	ProRes 422 HQ (~50 Mbps)	LPCM, iTunes channel configuration
HD 1920x1080 1280x720	MPEG-2 Transport Stream	MPEG-2 80 Mbps, i-frame only	AES3 LPCM; PCM; EG Layer 1,2, One track – multi-channel
	QuickTime MOV (iTunes package format)	ProRes 422 HQ (~220 Mbps)	LPCM, iTunes channel configuration
	SMPTE IMF Application 2 Extended, MXF Operational Pattern 1(a), contained in a ZIP archive	JPEG2000, BCP Level 4	AES3; WAV; BWAV, 24-bit, 48kHz
2K 2048x1080	SMPTE IMF Application 2 Extended, MXF Operational Pattern 1(a), contained in a ZIP archive	JPEG2000, BCP Level 4	AES3; WAV; BWAV, 24-bit, 48kHz
4K / UHD 4096x2160 3840x2160		Progressive Scan JPEG2000, BCP Level 5 or 6 (Level 6 required for frame rates above 25)	

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Files MUST:

- Match the original frame rate and aspect ratio of program as it was originally shot.
- Contain a minimum of 1 frame and a maximum of 1 second of black at head and tail of the program.
- Titles, end credits, narrative text, location call-outs, and other supportive/creative text, but the absence of burned-in subtitled dialogue, regardless of the language in the primary video.
- Have audio and video mixed into one file, or be IMF.
- Have audio conform (sync) to video within the MPEG-TS or MOV container.
- Have audio and video duration match within 1 second.
- 4K / UHD video must come from a true 4K / UHD source and maintain unity in 4K / UHD through the entire post-production pipeline.
- DCP & DPX need to be submitted while submitting the final master

Files MUST NOT contain any of the following:

Bars and Tone	VITC (vit-see) Time Code	Advertisements
Production Slates	Ratings Cards	FBI Warning Cards
Placards	Overlay Branding	Website Links
Commercial Bumpers	Episode previews/recaps	Segment previews/recaps

Subtitles

Subtitles MUST:

- Encompass the spoken dialogue intended to be understood that differs in language from the subtitle file.
- Translate any narrative burned-in text that is in a different language from the subtitle file.
- 25fps media must have subtitles/CC/SDH timed to PAL 25 timecode.
- 23.976 (23.98) media must have subtitles/CC/SDH timed to either SMPTE 24 timecode or 23.976 Media-Time (timing method must be specified in the manifest as either SMPTE or MEDIA).
- 29.97fps media must have subtitles/CC/SDH timed to drop-frame 29.97 timecode.
- All subtitle/CC/SDH files need to start at hour 00. Netflix does not accept the timestamps starting at hour 01 or 10, which is common on tape.
- Minimum event duration: 0.5 second; maximum event duration: 10 seconds, except for song lyrics or on-screen narratives, which may exceed 10 seconds.
- Maximum reading speed: 400 words-per-minute.

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Acceptable formats:

- TTML (valid extensions are .dfxp and .xml) – PREFERRED if originating file
- STL (EBU)

Forced Narrative Subtitles

Our requirement is to receive a non-subtitled video source of the program

Forced Narrative Subtitles MUST:

Be delivered as secondary files

Forced Narrative subtitles are required when:

- An alternate language from the primary language is spoken (and intended to be understood by viewer).
- There is inaudible dialogue that is subtitled in the original broadcast or theatrical presentation.

Example: An English-language film has 5 minutes of Japanese dialogue and is to be streamed to U.S. customers. The desired video would not include burned-in subtitles for the Japanese sections. A Forced Narrative subtitle file would be supplied that contains the Japanese dialogue translated into English. The Forced Narrative file would not have the original English dialogue transcribed.

Accessibility Files

CC and SDH

CC = Closed Captions

SDH = Subtitles for the Deaf and Hard of Hearing

CC/SDH files MUST:

- Encompass all spoken dialogue, including foreign-language dialogue, intended to be understood during the program.
- Contain descriptors, identifying important non-dialogue sounds.
- Follow the timing methods of subtitles, outlined above.
- Be of the “Pop-On” type

Acceptable Closed Caption Files:

- TTML (valid extensions are .dfxp and .xml)
- SCC (English, Latin American Spanish, Canadian French ONLY)

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Acceptable SDH Files:

- TTML (valid extensions are .dfxp and .xml)
- STL (EBU)

Audio Description

Audio description MUST:

- Consist of the full stereo mix including the descriptive dialogue
- Be delivered as a separate file, i.e., not mixed in with the primary video file

Alternate Language Audio

Alternate language audio MUST:

- Be delivered as a separate file, i.e., not mixed in with the primary video file.
- Conform (sync) with the primary A/V mezzanine.

If creating alternate language audio specifically, please follow mixing requirements

Acceptable Alternate Language Audio Files:

Container	Codec
MPEG-TS	AES3 LPCM
MOV or WAV	Uncompressed PCM

Dub Cards

Dub Cards MUST:

- If dubbed audio files are sent, distributor shall deliver such Dub Cards exactly as they are to appear on-screen. No extraneous information can be included beyond the language of dub, studio name, cast and other key personnel or as otherwise required by law in the territory of exhibition.
- Be delivered as flat image files (TIFF, PNG, BMP, JPG)
- Minimum resolution 640x480, with a 1:1 Pixel Aspect Ratio
- If multiple dub cards are needed for one language, a ZIP archive must be delivered, containing all dub card image files for that particular language in alpha-numeric display order. One language per ZIP.

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Metadata

Metadata MUST:

- Technical or source metadata must be delivered via XML. Descriptive title metadata must be delivered via an excel template, unless otherwise specified (i.e., XML).
- Here is the full documentation of the XML specification, including the XML Schema Definition, which describes the required and optional metadata elements need for delivery: [\[https://docs.google.com/document/d/10REKg2d3i-H2lafYRzBIH7nMyKrntugslry6pAjQtSI/pub\]](https://docs.google.com/document/d/10REKg2d3i-H2lafYRzBIH7nMyKrntugslry6pAjQtSI/pub)

Change Summary

Changes from Spec and Delivery Overview

- Non-subtitled version of video is required.
- Up-scaling of content is disallowed. 4K video must come from a true 4K source and maintain unity in 4K through the entire post-production pipeline.
- IMF accepted for HD/2K video.
- Timing rules added for timed text events

Changes from Spec and Delivery

- Added 4K / UHD as an asset type
- Removed AAC audio as an acceptable format
- Added Subtitle/CC/SDH timing requirements
- Roll-Up Captions are not accepted

Changes from Spec and Delivery

Changed the format of dub cards from text files to image files, requiring ZIP archives in cases where multiple images are needed for a single language. Renamed timed text file type from DFXP to TTML. DFXP is a subset of TTML. The spec of the timed text files did not change.