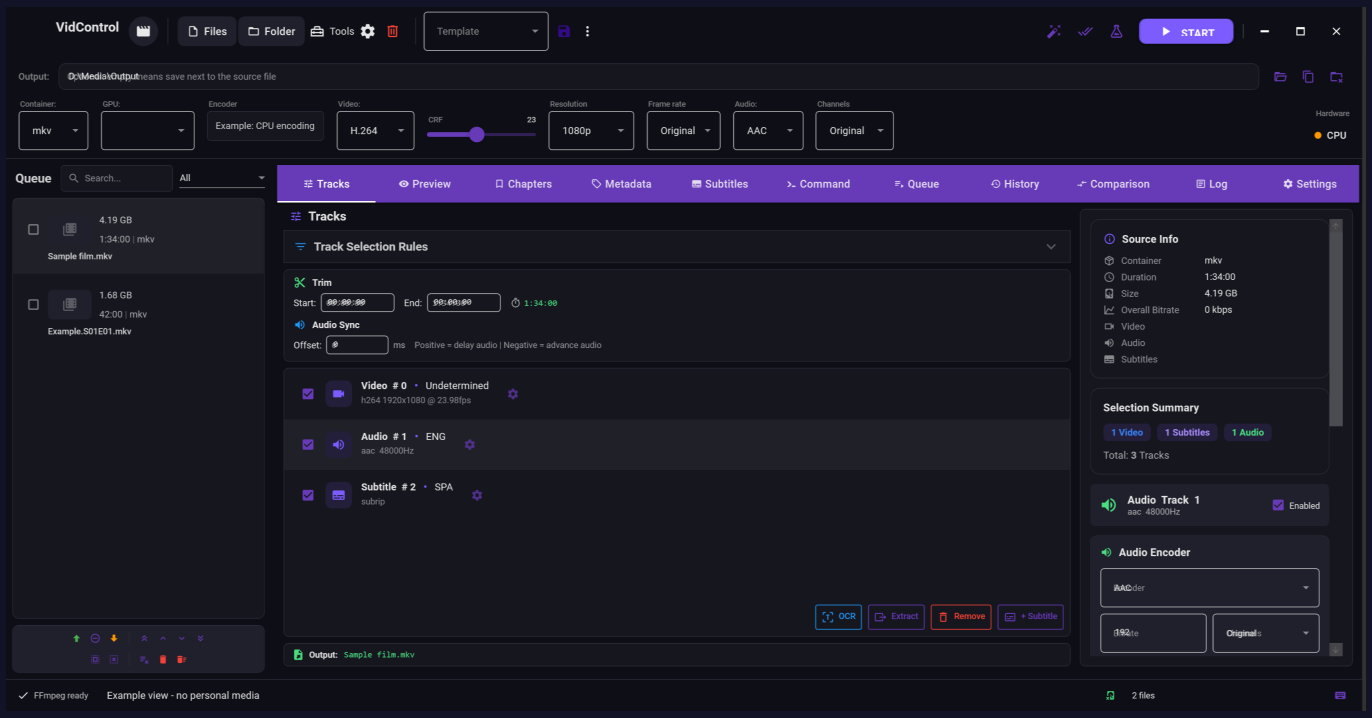
WORKFLOWS / SETTINGS / FAQ

VidControl

The user guide

From your first export to watch folders, subtitles, the media workshop and hardware benchmarks.



Where do I do that?

Clear paths through the interface, practical examples and answers to frequently asked questions.

ENGLISH / VERSION 2.9.77 / 03 NOVEMBER 2026

Searchable text. Clickable contents. PDF bookmarks.

How to use this guide

Start quickly

Begin with Quick start. The following chapters explain individual tasks and show the path through the interface at the top.

Jump to a topic

The contents and PDF bookmarks are clickable. Click the footer to return to the contents from any regular page.

Find a setting

Three settings finders near the end cover video/output, audio/subtitles and tools/management. PDF search also helps with terms such as naming, OCR or watch folder.

Read the screenshots

Images come from the current WPF views, running in English with neutral example data. Detail crops enlarge useful areas. They do not document personal media or actual example benchmark results.

Select English in the app

Open the gear menu > About VidControl > Language, choose English and restart the app. This reloads labels in existing windows. Windows-owned file dialogs can still follow your Windows display language.

Check the version

This guide covers VidControl 2.9.77. Encoders, filters and optional functions also depend on FFmpeg, hardware, drivers and installed components or models.

Test before automating

For a new workflow, first process a short sample from one file. Only then apply presets to large batches or enable automatic watch-folder processing.

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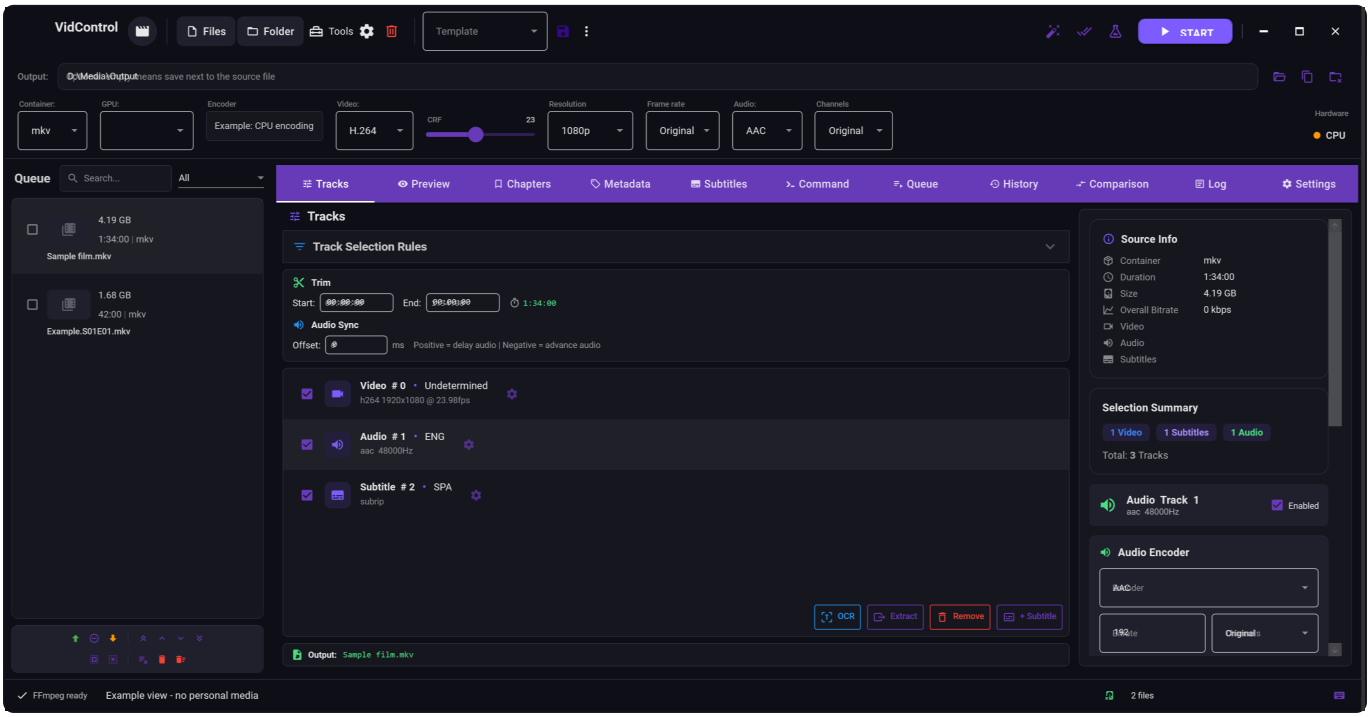
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Quick start: your first finished file

WHERE? Files > Template > Output > Tracks > START

This workflow takes an existing media file and creates a new output. Start with one file and keep the original until you have checked the result.



The main window with neutral example files. The following chapters show important areas in greater detail.

Step by step

1. Provide ffmpeg.exe and ffprobe.exe beside VidControl.exe or in a folder on PATH. Start VidControl and check the FFmpeg indicator at the bottom left.
2. Click Files at the top and open a video. Select it in the queue on the left to display its tracks and details.
3. Choose a suitable preset in Template. Select the container and enter a separate destination in the Output field.
4. Under Tracks, check which video, audio and subtitle tracks are enabled. Selecting a file and enabling one of its tracks are separate actions.
5. Use Test Encode to make a short sample. Then click START, read the pre-flight checks and begin processing.
6. Open the finished output and check picture, sound, subtitles and duration before removing the original.

> Copy is often sufficient for remuxing or changing the selected tracks. Making the video smaller usually requires re-encoding.

Installation and requirements

WHERE? Application folder and Windows PATH

Start VidControl from the fully extracted release folder. Media processing requires an FFmpeg installation supplied by you. Optional AI components are only needed for their respective features.

Component	What it is needed for
VidControl.exe and supplied DLLs	The application and its interface. Extract the complete release folder.
ffmpeg.exe	Processing, conversion, muxing and many preview and analysis features.
ffprobe.exe	File, stream, duration and format analysis. Provide a matching companion to your FFmpeg executable.
Optional components and models	For example OCR, Whisper, word alignment and other AI features. Download separately when needed.
FFmpeg with libvmaf	Also required for the quality-based benchmark and VMAF features.
Hardware encoder and driver	Required for the selected GPU encoding path. A detected GPU does not guarantee support for every codec.

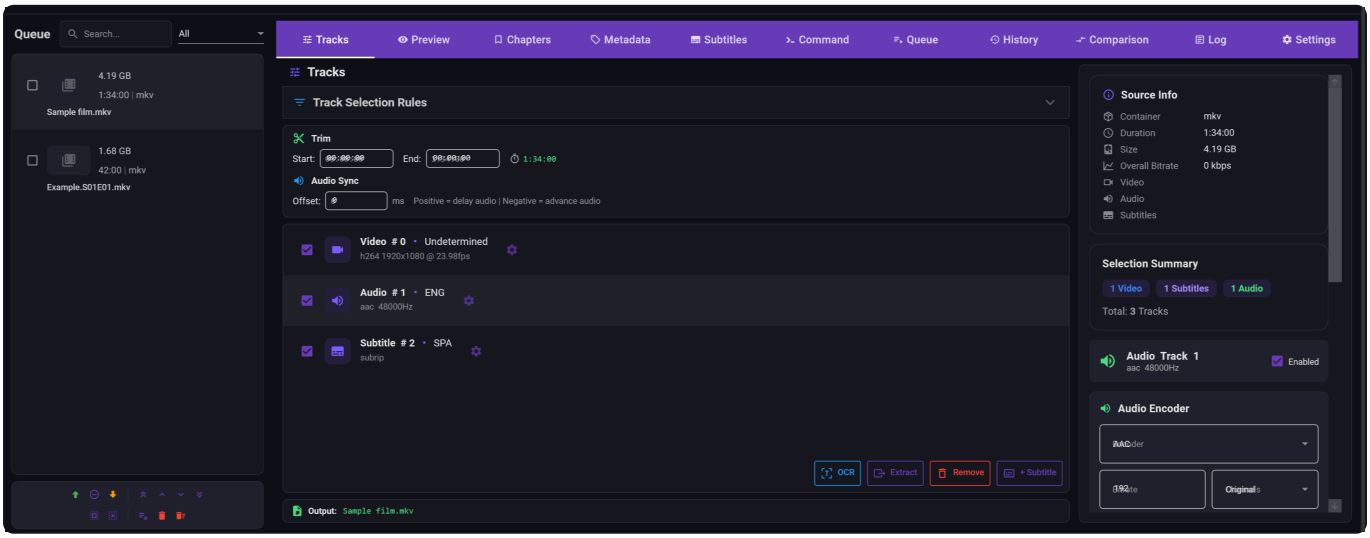
Step by step

1. Extract the new release into a writable folder. Do not run the EXE directly from an open ZIP archive.
2. Place your ffmpeg.exe and ffprobe.exe beside the EXE or use an existing PATH installation. Restart the app after changing PATH.
3. When an optional feature offers a download, check the component and model name. These downloads are separate from your FFmpeg installation.
4. Use a drive with enough room for the source, working files and finished output.

> Under the project's distribution policy, FFmpeg is neither bundled with VidControl nor offered by its server. Missing optional AI packages must not prevent ordinary application startup.

Finding your way around the main window

WHERE? Main window



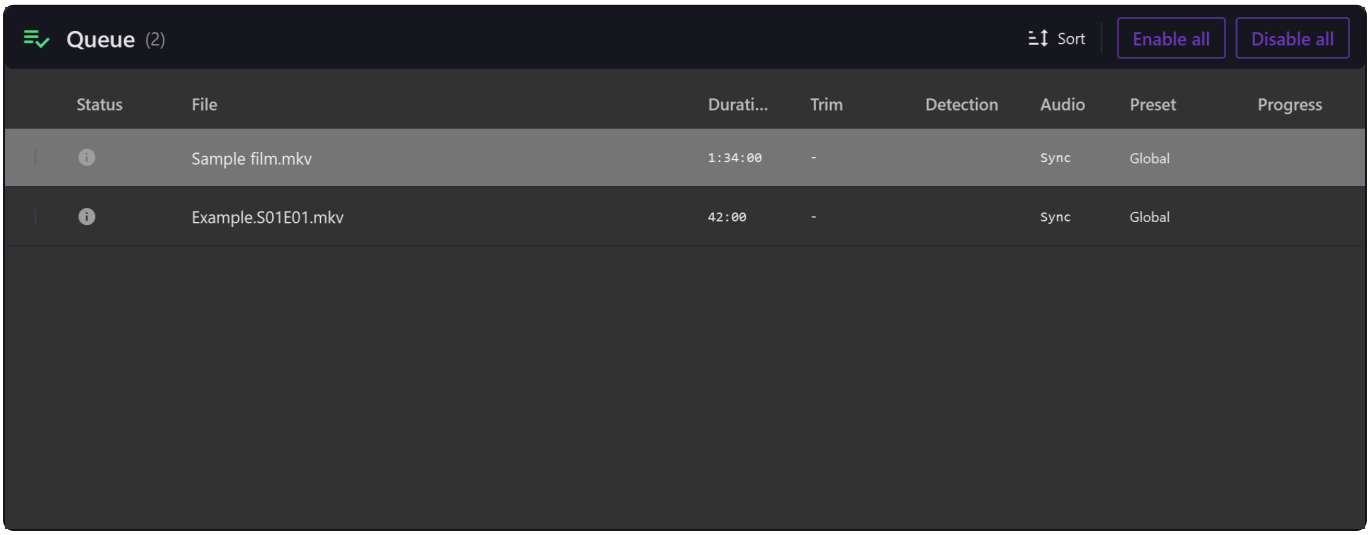
Files are listed on the left, tabs occupy the centre, and Tracks shows details for the selected stream on the right.

Area	Purpose
Top toolbar	Open files or folders, access Tools, choose presets and control processing.
Output and format row	Destination, container, hardware, video quality, resolution and basic audio settings.
Queue on the left	Select a file, include it in a batch, filter the list and change order or priority.
Tabs in the centre	Tracks, Preview, Chapters, Metadata, Subtitles, Command, Queue, History, Comparison, Log and Settings.
Bottom status bar	FFmpeg status and current feedback; additional progress information during processing.

> The paths in this guide use the labels shown in the English interface. To change the application language, open the gear menu > About VidControl > Language, choose English and restart the application so that all existing windows reload their labels.

Files, selection and the queue

WHERE? Files / Folder > left file list or Queue tab



The table view offers sorting and actions to enable or disable queued jobs.

Step by step

1. Use Files for individual sources or Folder for a collection. You can also drag and drop media into the application.
2. Click a file to edit its tracks, chapters and metadata. Selecting several jobs does not combine their individual stream settings.
3. The queue checkbox controls whether a file should be processed. Removing a row from the list does not delete the source file.
4. Change order and priority with the controls below the left list. The Queue tab also offers sorting actions.
5. Check the search field and status filter if a previously loaded file seems to be missing.
6. Before starting a large batch, test a representative file and review the enabled jobs and destination again.

> Since 2.9.75, completed, failed, skipped, cancelled and not-started jobs are treated separately. A filtered-out row has not necessarily been removed from the queue.

Saving and applying presets

WHERE? Template at the top > save icon / three-dot menu

Presets collect settings you want to reuse. Distinguish the current global preset from a file that has its own assigned preset.

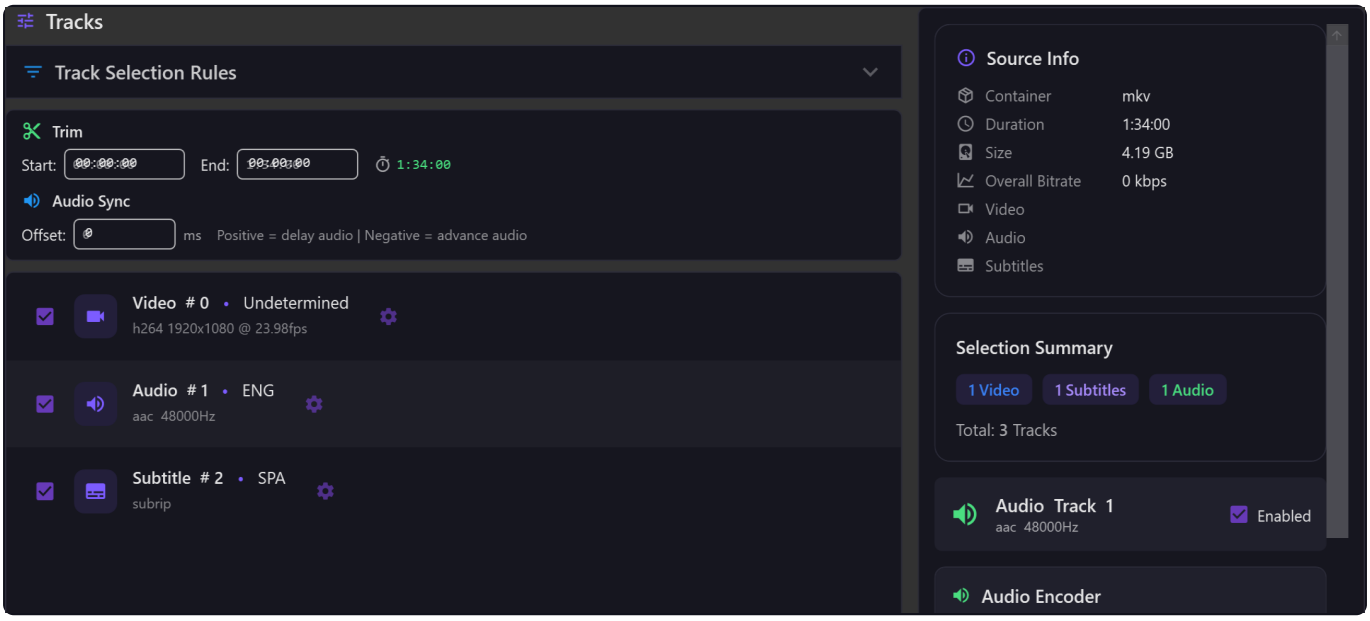
Step by step

1. Choose an existing preset in Template and adjust its video, audio and output options.
2. Save the configuration under a clear name such as Movies - H.265 or Series - MKV. Ctrl+S opens the preset-saving action in the main window.
3. Use the menu beside the preset selector to import, export or delete a preset. Export is useful for backups and transferring settings.
4. For per-file settings, select the relevant files and click Assign preset at the bottom of the Queue tab. Remove preset clears that assignment and restores use of the global preset.
5. For watch folders, save the intended preset first and select that exact preset name in the watched folder's configuration.
6. Check naming preview and track selection before starting. Since 2.9.75, an active batch uses the presets captured when it began.

> A preset file does not contain FFmpeg codecs, drivers or AI models. Those requirements must be available separately on another computer.

Containers, Copy and re-encoding

WHERE? Format row at the top; Tracks > select a track > Encoder



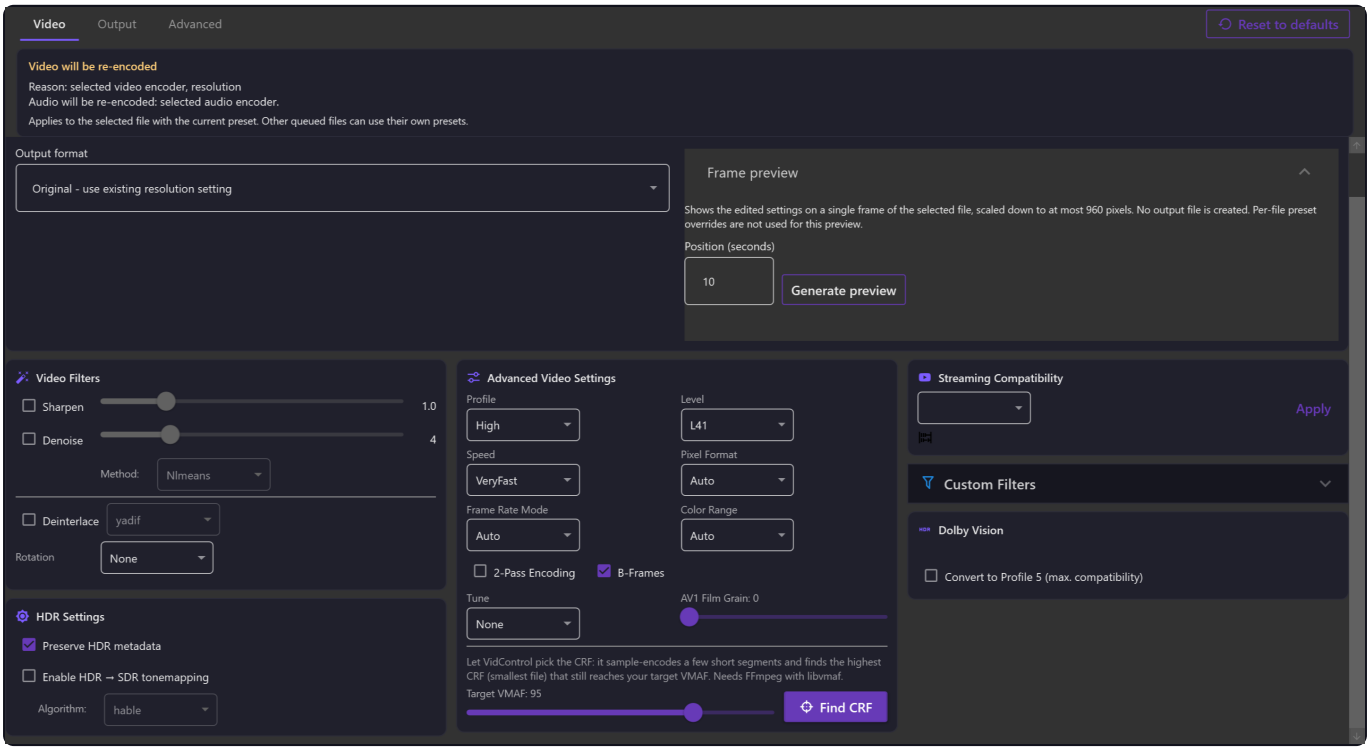
Choose the streams to include, then review the appropriate settings in the track inspector.

Term	Meaning in the workflow
Container, such as MKV or MP4	The wrapper for video, audio, subtitles and metadata. Changing the container alone does not make the video smaller.
Copy / copy streams	Reuse existing compressed streams. Fast and without another encoding generation, provided the destination supports them.
Transcode / re-encode	Recalculate picture or sound. Needed for scaling, filters, burned-in subtitles or different codecs.
Encoder	The actual implementation, such as x264 or NVENC. Availability depends on hardware and the FFmpeg build.

> Video filters and video Copy cannot be combined. To resize, denoise or burn subtitles into the picture, re-encode the affected video stream.

Quality, resolution and speed

WHERE? Top format row; Settings > Video > Advanced Video Settings



Profile, level, speed, pixel format, frame-rate mode and VMAF search are in the Video settings.

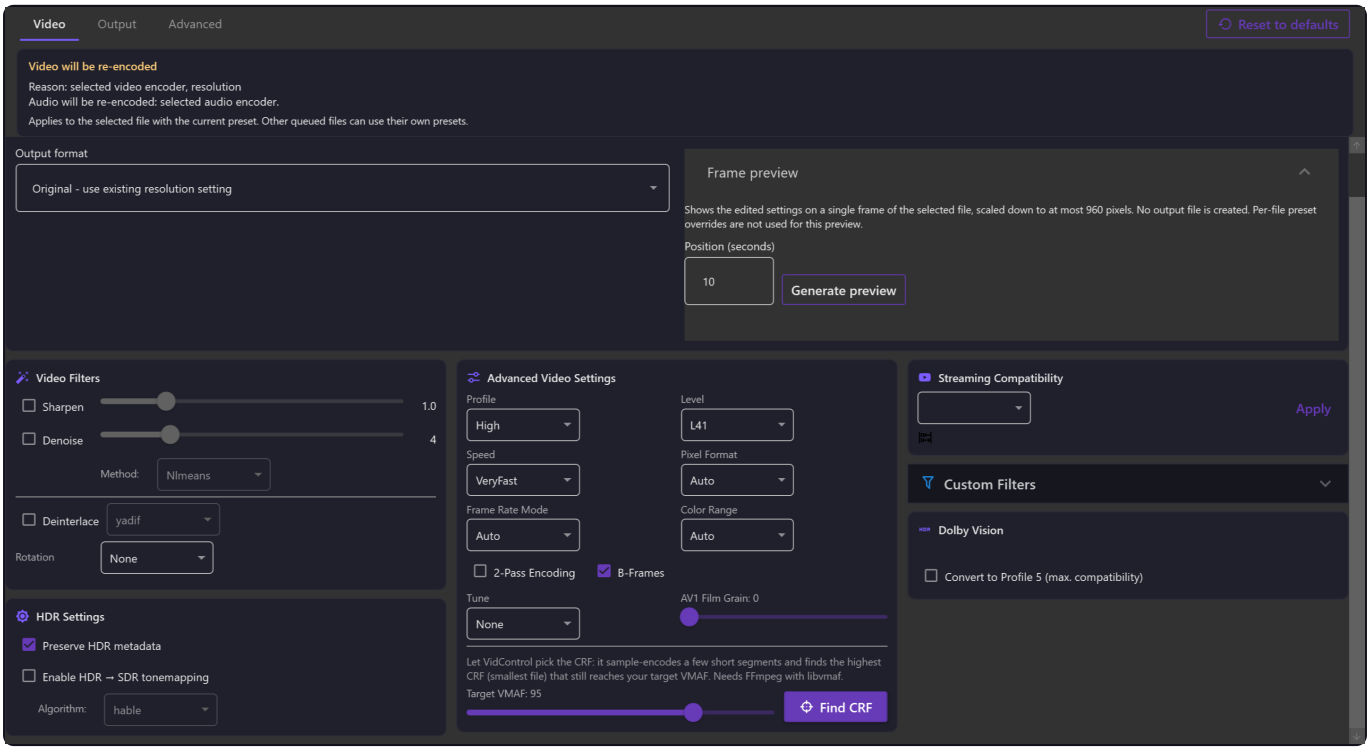
Step by step

1. Choose the target container and video codec first. Check that your intended CPU or GPU encoder is available.
2. Leave resolution and frame rate on Original if you want to retain them. Changing them can alter picture characteristics and processing time.
3. Adjust the quality value and test motion, dark areas or grain. In common CRF/CQ modes, a lower value means higher quality and usually larger files; scales differ between encoders.
4. Adjust speed/preset separately from the quality target. Slower presets take more time; their benefit depends on the encoder and content.
5. Use profile, level, pixel format and frame-rate mode for specific playback requirements. Do not copy unfamiliar values blindly from another preset.
6. If your FFmpeg supports libvmaf, use target-VMAF search to find a suitable quality setting. Still check the result visually.

> Equal Q or CRF numbers from different encoders do not imply equal picture quality. Estimated output size is guidance, not a fixed-size guarantee.

Video filters and HDR

WHERE? Settings > Video > Video Filters / HDR Settings



Sharpening, denoising, deinterlacing, rotation and HDR processing are in the left Video section.

Step by step

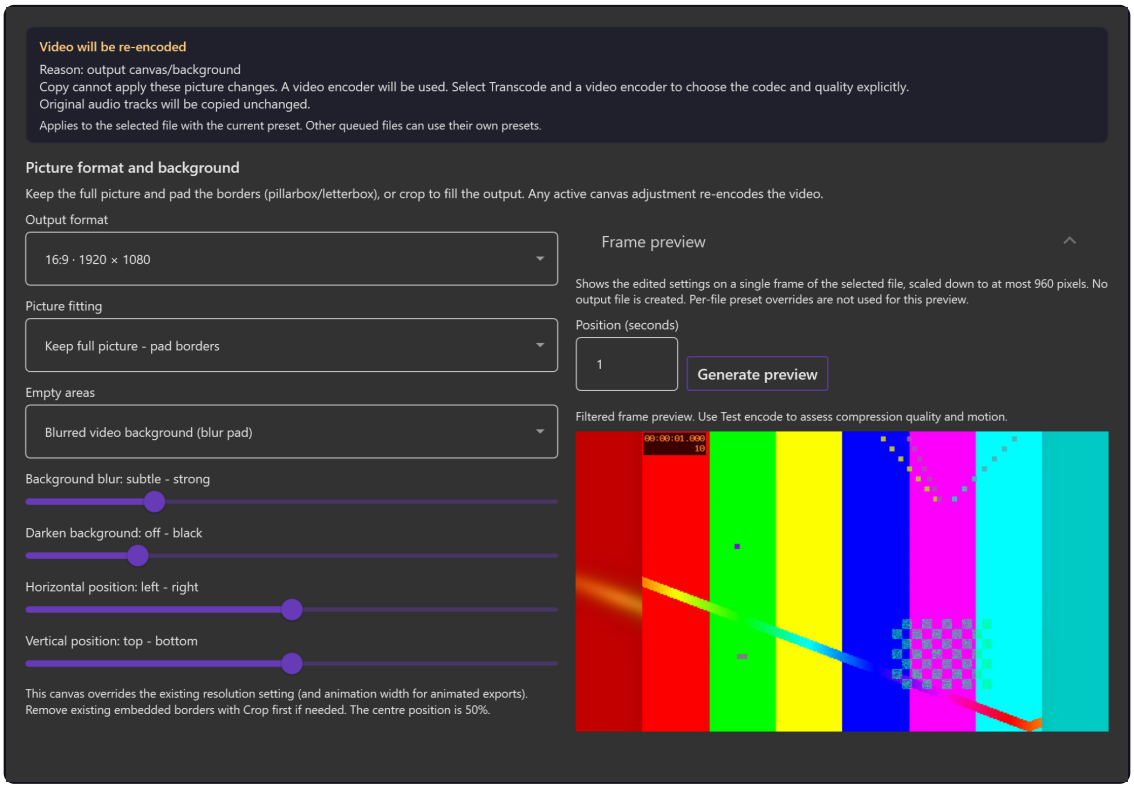
1. Enable only the filters the source actually needs. Start with a short test rather than processing the entire film.
2. Use deinterlacing for genuine interlaced material. Progressive sources normally do not need it.
3. Choose a denoising method and moderate strength, then inspect fine textures. Strong denoising can remove detail; excessive sharpening can introduce visible edges.
4. For an HDR destination, review Preserve HDR. For an SDR destination, deliberately enable tone mapping and choose an algorithm.
5. Compare source and sample in Comparison. Dark areas and bright highlights are useful for judging HDR-to-SDR conversion.
6. Add further filters through the category and filter selectors in Video settings. Check their order and any standard filters already enabled.

> Dolby Vision options appear only when suitable content is detected. Their availability also depends on source profile and the required supporting tools.

Picture format, pillarbox and blur pad

WHERE? Settings > Video > Picture format and background

A fixed output canvas fits differently sized sources into the same format. Fit preserves the full picture; Fill crops away excess picture area.



Blurred background: the full 4:3 foreground stays sharp within the 16:9 canvas. Screenshot from the English interface.

Step by step

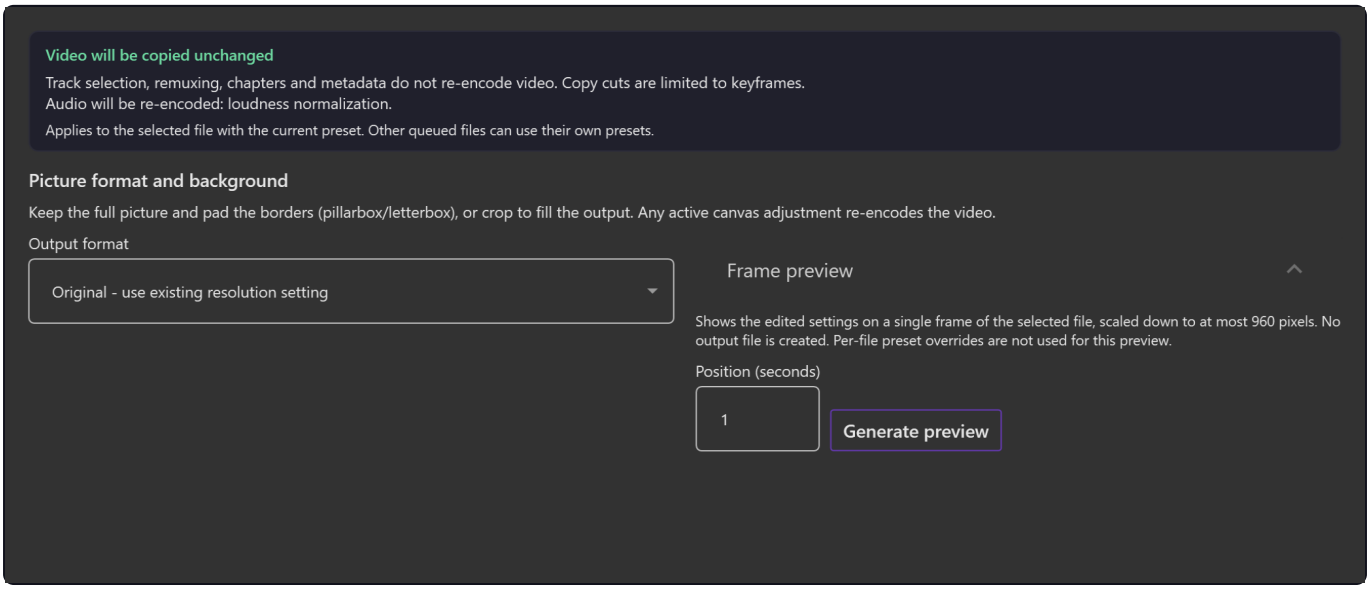
1. Select a file in the queue and open Settings > Video.
2. Choose 16:9, 4:3, 9:16, 1:1 or Custom dimensions. Custom width and height must be even values from 16 to 8192 pixels.
3. Choose Keep full picture and Black, Custom colour (#RRGGBB), or Blurred video background. Fill canvas crops excess picture instead.
4. Adjust blur, darkening and picture position as needed. Remove existing embedded black bars with Crop first.
5. Open Frame preview, enter a position within the video and choose Generate preview. Test encode additionally checks motion and compression.
6. Save the preset for further files or watch folders. Edit or reassign the relevant preset when a file uses its own override.

> Any active canvas re-encodes video and overrides the existing resolution setting. Original disables the feature. Audio remains independent; animations use the canvas instead of animation width.

When is media re-encoded or copied?

WHERE? Settings: notice above the tabs; video inspector; pre-flight check

The processing notice explains the actual decision for the selected file. It accounts for per-file presets and subtitle-track changes.



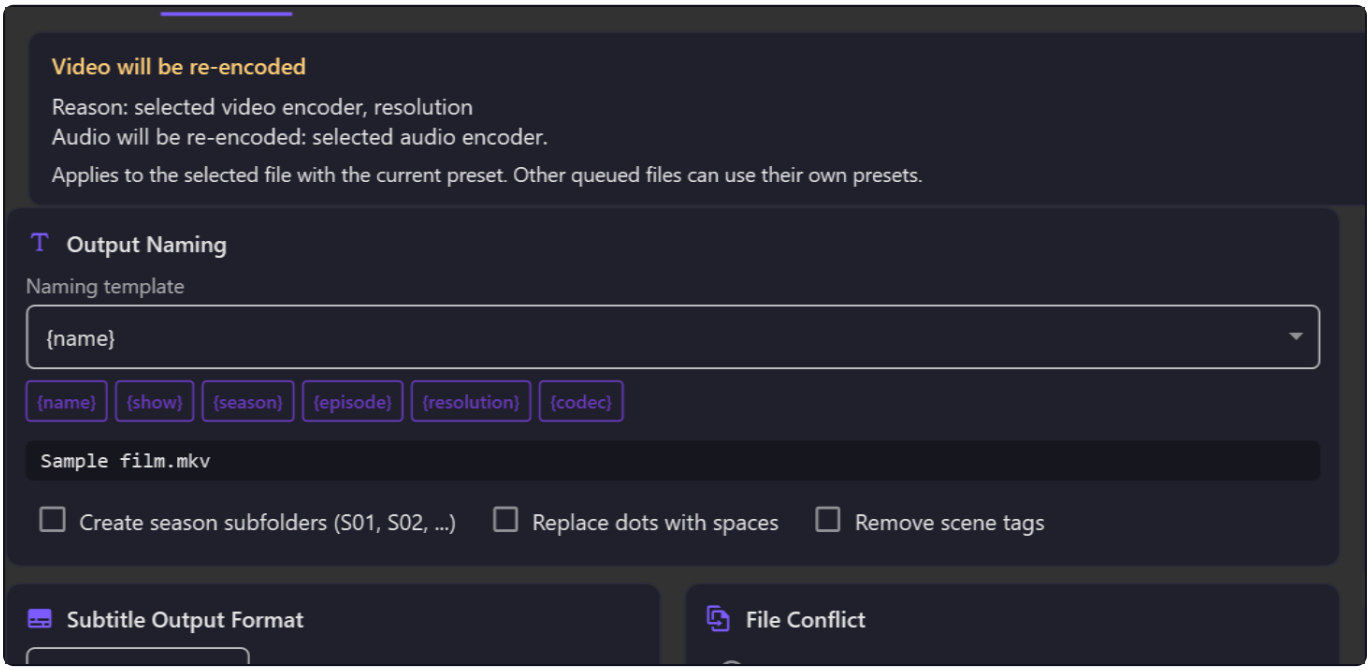
Only loudness changes: video is copied while audio is re-encoded.

Action	Processing
Track selection, container, chapters, metadata	Video stays unchanged with Copy. The target container must support the tracks.
Cutting in copy mode	No video re-encoding; cut boundaries depend on keyframes.
Canvas, crop, rotation, resolution, frame rate	Video is re-encoded, even if Copy was selected.
Picture filters, masks, HDR to SDR, pixel format	Video is re-encoded.
Burning subtitles	Video is re-encoded. A separate subtitle track alone does not require this.
Audio filters, loudness, channels, sample rate, audio sync	Audio is re-encoded. Video can remain unchanged.

> Copy cannot apply picture changes. Select Transcode and a video encoder to choose the codec and quality explicitly. When a file has its own preset, the notice describes that preset rather than the global settings currently being edited.

Destination folders and output names

WHERE? Output at the top; Settings > Output > Output Naming



The naming template controls the filename. The preview underneath is your first checkpoint.

Token	Use
{name}	The source basename. A useful starting point for films.
{show}, {season}, {episode}	Series details when they can be detected from the source or its name.
{resolution}, {codec}	Technical information in the output name.
Text outside braces	Copied literally. For example, Episode {episode} always starts with Episode.

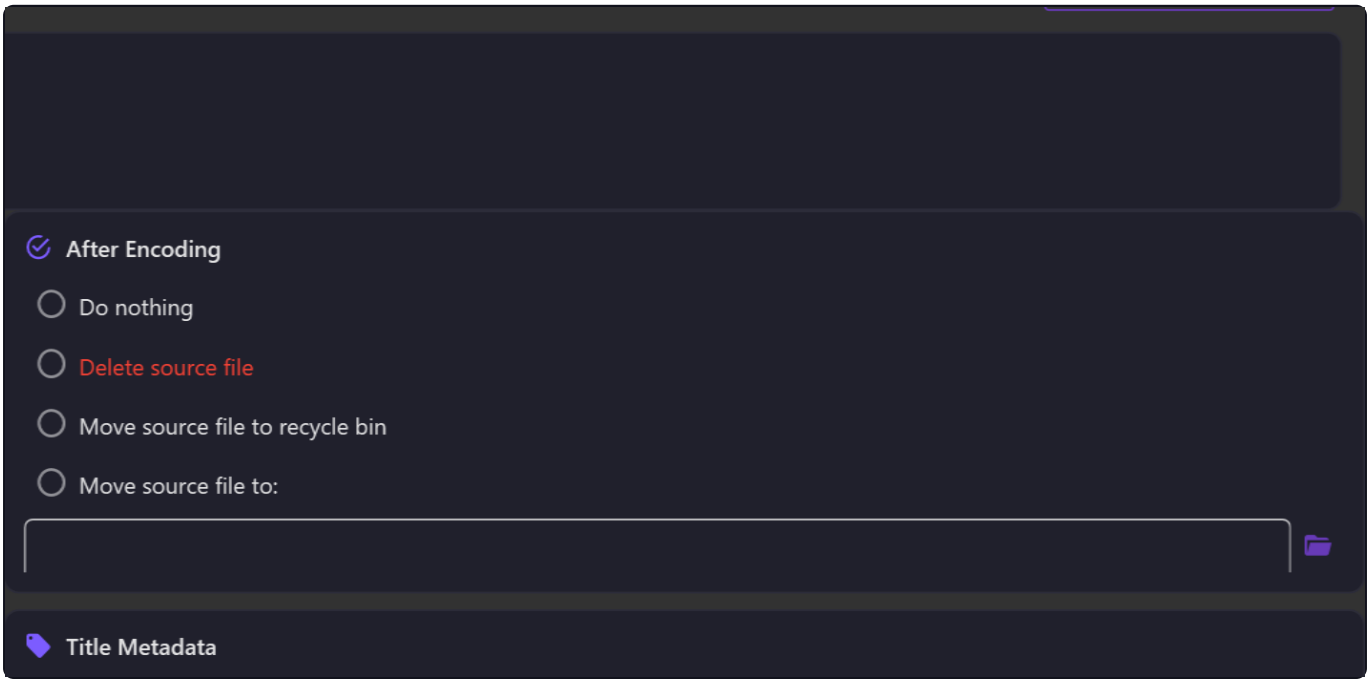
Step by step

1. Select an output folder at the top. An empty general field uses the source folder; a watch folder can specify its own destination.
2. Open Settings > Output and start with {name} for a film name you want to retain.
3. Check the preview with a real file selected. Deliberately choose season subfolders, replacing dots and removing scene tags.
4. If a different prefix persists, inspect the file's assigned preset and watch-folder preset. A hint identifies a per-file naming override.

> Title Metadata changes a title stored inside the container. It is separate from the template that creates the filename. Literal words in a naming template do not change when you switch UI language.

Conflicts and actions after encoding

WHERE? Settings > Output > File Conflict / After Encoding



After Encoding specifies what happens to the source after a successful output has been created.

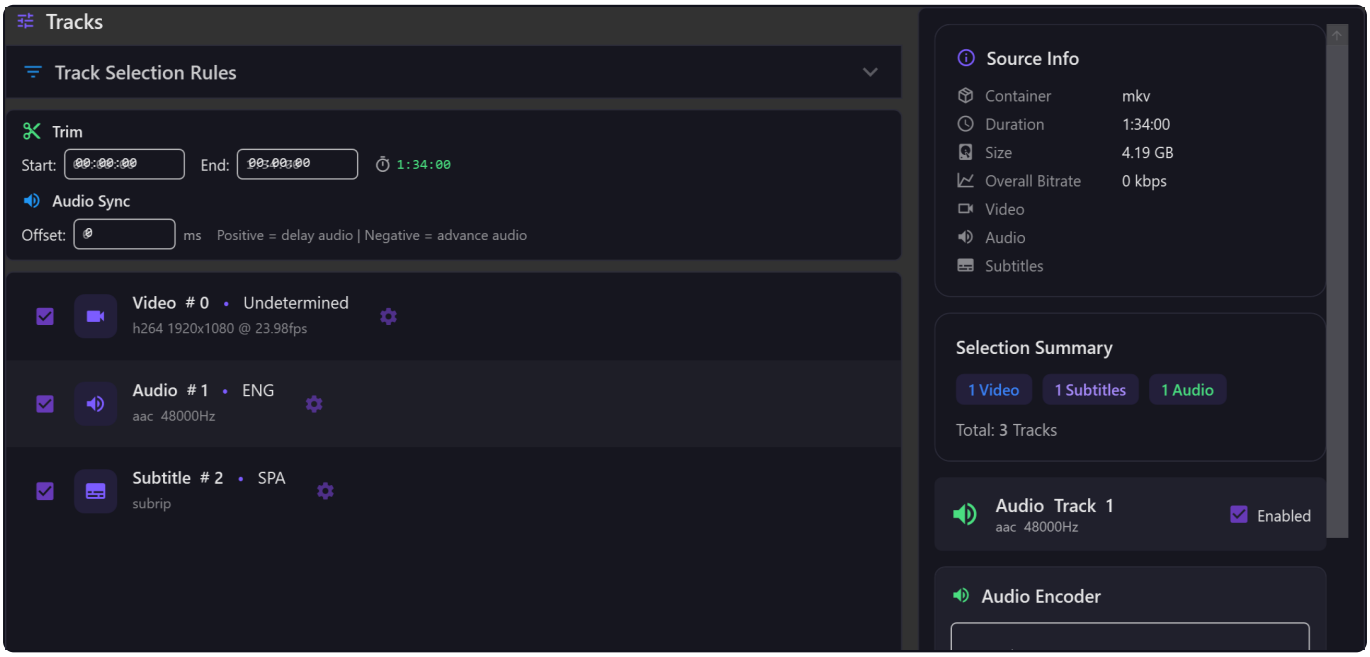
Step by step

1. In File Conflict, decide whether an existing destination should be renamed, overwritten or skipped.
2. Start with Do nothing under After Encoding. This keeps the source independently of the new result.
3. To archive sources after success, choose Move source file to and select a separate folder.
4. Distinguish deletion, recycling and replacing the original. Test the chosen action on one disposable example before using it in a large batch.
5. Review the destination and conflict choice before clicking START. Parallel jobs reserve distinct output names since 2.9.75.
6. If a finished job has a warning, check both the valid output and the log. A problem in a subsequent action does not automatically invalidate the completed media file.

> Since 2.9.75, processing first writes to its own working directory. The final destination is committed only after success and any enabled output verification.

Tracks: languages, order and flags

WHERE? Select a file > Tracks > click a track or its gear icon



The checkbox controls inclusion. Selecting a stream opens its details in the inspector.

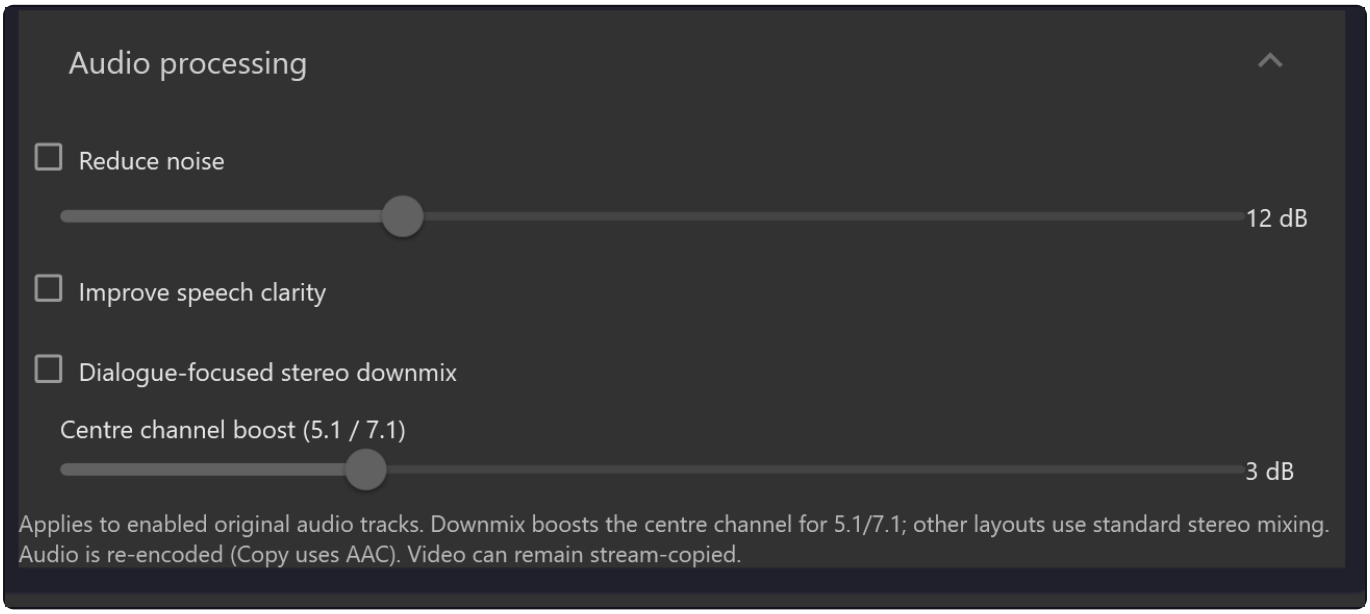
Step by step

1. Select the correct source in the left list. Tracks displays its video, audio and subtitle streams.
2. Enable only the streams you want in the output. Several audio and subtitle tracks can remain enabled at once.
3. Click a stream or its gear icon. Change language, title and the options available for that type of track in the inspector.
4. Use Default for a preferred playback stream. Forced marks a forced subtitle stream, but does not replace the player's own language configuration.
5. Use Track Selection Rules for recurring language preferences. Test the result on different sources, especially when language tags are missing or incorrect.
6. Add external subtitles with + Subtitle. Removing a stream from the output and deleting the source file are separate operations.

> A language code or track title does not translate the spoken content. Use the translation or dubbing features for an actual language change.

Audio: copy, convert and improve

WHERE? Tracks > audio track > inspector; Tools > Media workshop for additional outputs



Audio processing in the Tracks inspector: select an audio stream, scroll down and expand the section.

Step by step

1. Select an audio stream and decide between Copy and conversion. Copy retains the existing encoded sound without another encoding pass.
2. For conversion, choose codec, channel layout and the other audio parameters. Check support on the intended player.
3. Use loudness normalization to adjust level. Dialogue-focused downmix and speech clarity target more intelligible speech; their effect depends on the recording.
4. Test noise reduction gently. Compare quiet speech and pauses so that useful sound is not removed along with noise.
5. For a constant timing correction, use the file's Audio Sync offset. Positive values delay audio; negative values advance it.
6. To retain original sound and add a separate stereo mix, open Media workshop. It can create multiple independent audio outputs from the same source.

> Copy cannot perform actual filtering or channel conversion. Simply changing a channel label does not produce a correct downmix.

Keep subtitles selectable or burn them in

WHERE? Tracks > subtitle track; Settings > Output > Subtitle Output Format

Selectable subtitles remain switchable in the player. Burned-in subtitles become part of the video picture and cannot be switched off there.

Goal	Approach
Keep subtitles switchable	Retain them as a compatible subtitle stream.
Always visible on the target device	Burn them into the video and re-encode.
Correct or translate text	Open a text stream in the editor; OCR image subtitles first.
Retain complex ASS appearance	Check format, required fonts and target-player behaviour.

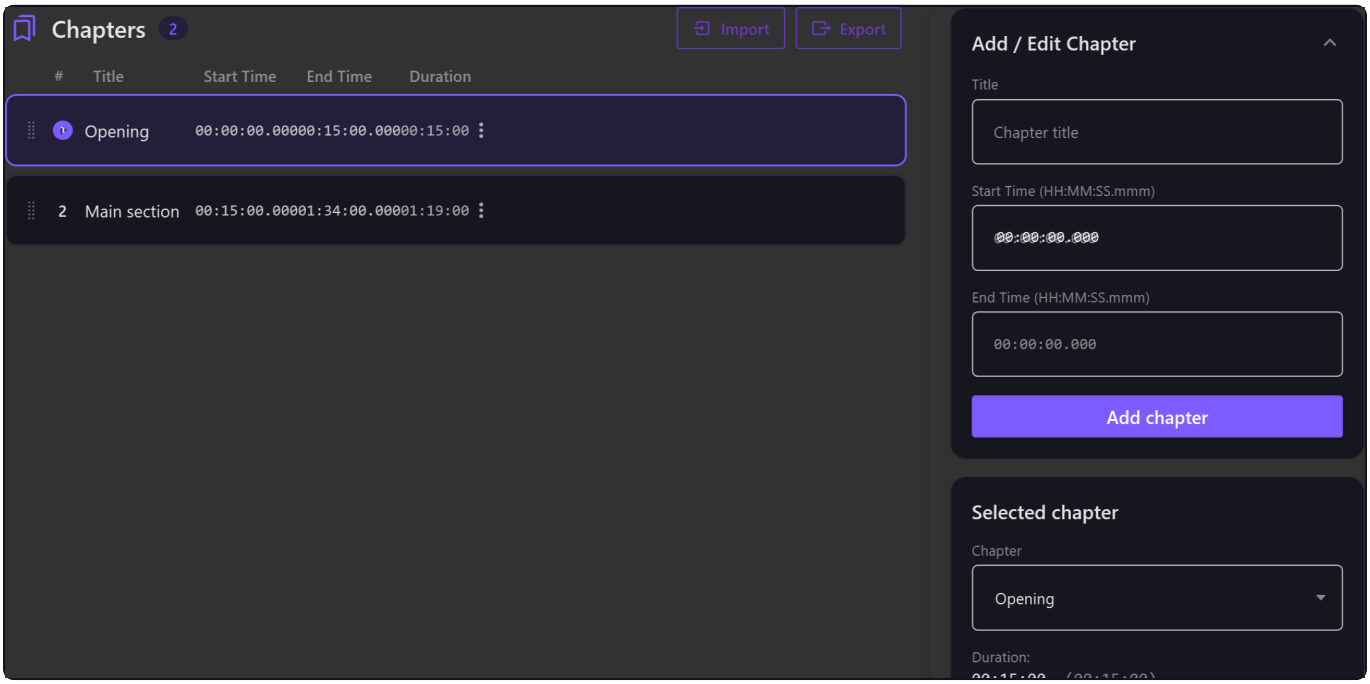
Step by step

1. Enable the desired subtitle track under Tracks, or add an external subtitle file.
2. Check language, title, Default and Forced in the inspector. With multiple streams, test which one your player selects automatically.
3. Choose Subtitle Output Format under Settings > Output. Preserve retains the existing format where the container and processing path permit it.
4. For permanent on-screen text, enable Burn for the intended stream and use video re-encoding.
5. For ASS/SSA styling, check the required fonts and any MKV attachments. A missing font can change the appearance.
6. For image subtitles such as PGS, run OCR before editing the text. Renaming the extension does not turn image subtitles into SRT.

> Not every container supports every subtitle type. Check the actual written stream, especially when switching between MKV and MP4.

Edit and import chapters

WHERE? Select a file > Chapters



Chapters have a title, start, end and duration. Import and Export are at the top.

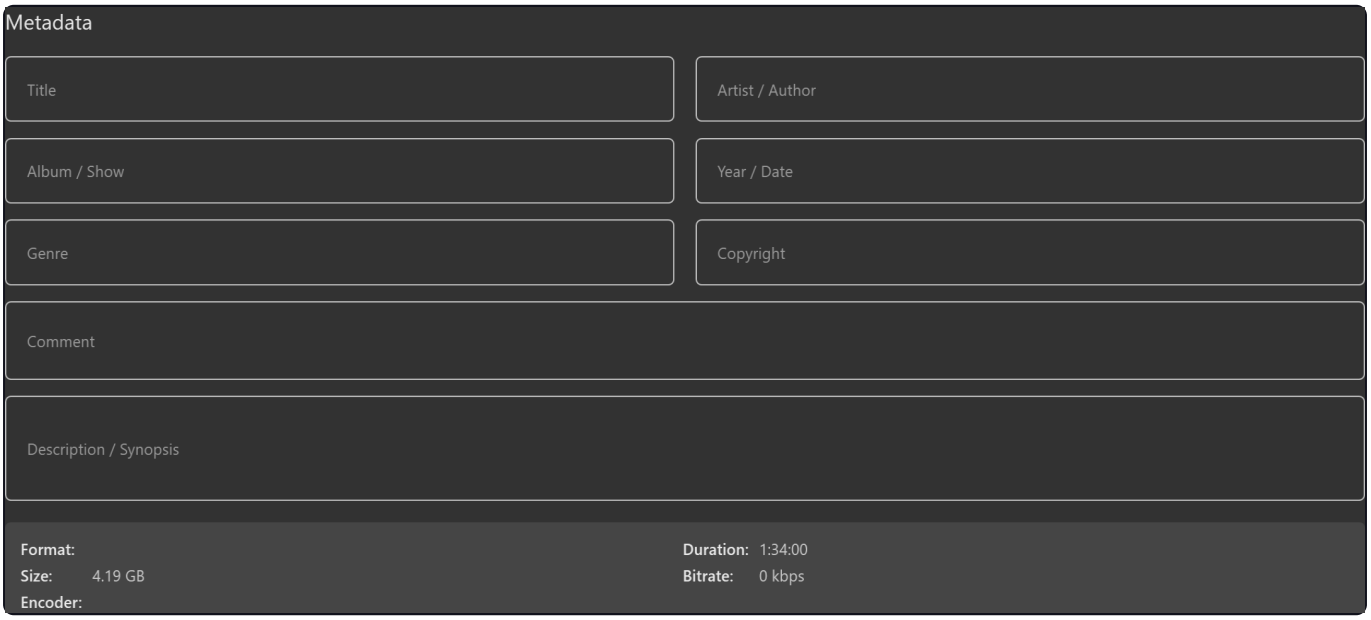
Step by step

1. Select a file and open Chapters. Check that its existing chapter list has loaded.
2. Edit titles and times, or add a chapter. The time fields include hours, minutes, seconds and milliseconds.
3. Use the actions on a chapter row to move or remove it. Keep the resulting time order sensible.
4. Import a supported chapter file or export the current arrangement as a separate backup.
5. Review automatically proposed transitions. A scene change is not necessarily a useful chapter boundary.
6. Write the changes through the subsequent output job. Editing the list does not immediately modify the source media.

> After cutting or transferring between editions, chapter times must fit the new duration. Check the first and last chapters in particular.

Metadata and container titles

WHERE? Select a file > Metadata; Settings > Output > Title Metadata



Metadata belongs to the selected source and the container produced from it.

Step by step

1. Select a file on the left and open Metadata. Review existing values before adding new information.
2. Edit the relevant fields. Treat detected or online information as suggestions; check the film or series identity and year.
3. To generate titles consistently for several files, use Title template under Settings > Output.
4. Review the title preview. The title stored in the container may differ from the visible filename.
5. Create a new output and inspect its tags in a player or media analyser. Not every application displays every metadata field.

> Output Naming controls the filename. Title template controls a metadata value, so it is not the first setting to inspect for an unwanted filename prefix.

Preview, test encodes and A/B comparison

WHERE? Preview; Test Encode at the top (Ctrl+T); Comparison

A short test saves time when changing quality, filters, audio or subtitles. A/B comparison helps you judge the output you actually produced.

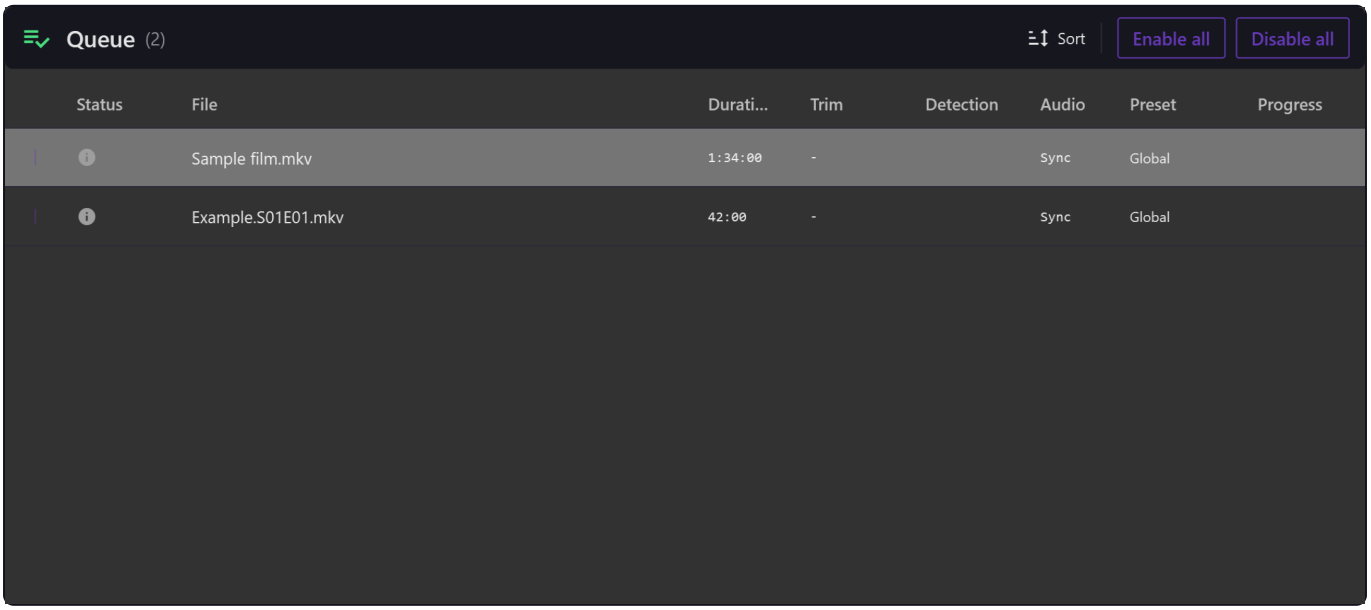
Step by step

1. Choose a representative source and a useful passage. Motion, fine patterns, dark areas and visible subtitles make good checkpoints.
2. Open Preview and inspect the source first. Preview playback does not support exactly the same formats as FFmpeg.
3. Start Test Encode from the toolbar or with Ctrl+T. Review the offered sample parameters before generating it.
4. Open Comparison and load or use the source and sample output. Compare the same moment, rather than two different frames.
5. Also judge sound, subtitles, colours and size change. A single quality number does not describe every visible property.
6. Save satisfactory settings as a preset and then start the full film or batch.

> A successful sample from a static scene does not prove that grain, fast movement or bright HDR highlights elsewhere will look equally good.

Start and control a batch

WHERE? Queue > pre-flight checks > START; Pause / Skip / Cancel at the top



Before starting, review enabled jobs, order and any per-file settings.

Step by step

1. Enable the required files and check their order. Assigned per-file presets can override the global template.
2. Review destinations, naming previews and conflict handling. Queue validation and pre-flight checks help expose problems before processing starts.
3. For parallel work, open Settings > Advanced and enable parallel processing. Choose a job count that suits the hardware and available memory; more is not automatically faster.
4. Start the batch. Since 2.9.75, the running jobs use the presets and output decisions captured at the start.
5. Pause/Resume acts on the active batch encoders. Skip current file is intended for one unambiguous sequential job, so the global skip action is unavailable with parallel jobs.
6. Cancel stops active work and prevents further jobs from starting. Review completed, failed, skipped and cancelled outcomes separately.

> One failed file does not terminate the entire batch. Committed outputs are retained even when later post-processing encounters problems.

Batch tools: subtitles and joining files

WHERE? Queue tab > action bar at the bottom

There are dedicated bulk tools in addition to normal encoding. They have different input selectors and dialogs, so review exactly which files each operation will process.

Action	Purpose
Assign preset / Remove preset	Assign the current preset to selected files, or return them to the global preset.
Extract subtitles	Export embedded subtitles from loaded media into a chosen folder.
Batch OCR	Recognize image subtitles from multiple media files and review the results.
Batch clean	Clean separately selected SRT/ASS/SSA/VTT files with chosen text and timing rules.
Merge	Join multiple sources in a reviewed order into one output.

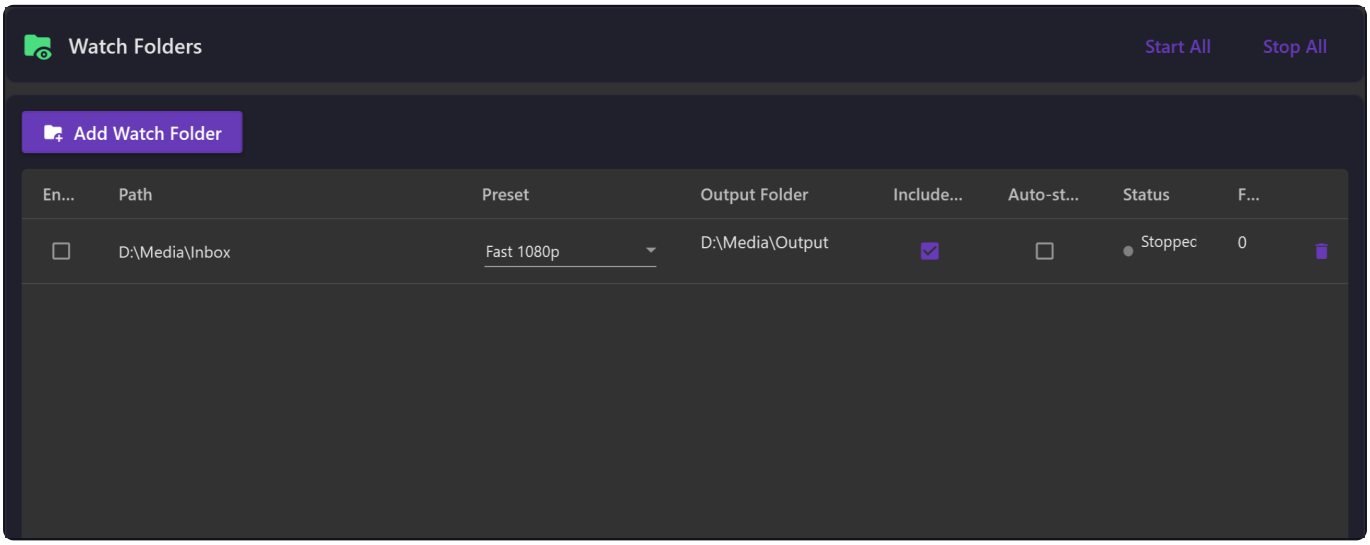
Step by step

1. For bulk extraction, load the media and choose subtitle extraction. Select a separate destination and check the exported files.
2. For Batch OCR, choose sources and options in its setup dialog. Review recognized lines before accepting the results.
3. Batch clean first asks you to select text subtitle files. Choose the rules and whether to overwrite or create new outputs.
4. To merge media, load at least two files. In the dialog, set order, destination and Copy or re-encoding.
5. Copy joining requires compatible streams. If sources differ, read the compatibility feedback and use a unified re-encode if necessary.
6. Read the summary after each bulk operation. For joined media, inspect transitions, audio and total duration.

> Merge joins media in time order. Season muxing assigns additional streams to individual episodes; output variants create several complete versions of one source.

Set up and test watch folders

WHERE? Gear menu > Watch folder / Manage watch folders



Each watched folder has a preset, destination, subfolder option and automatic-start setting.

Step by step

1. First save and test a complete preset, including the intended naming template.
2. Open watch-folder management from the gear menu and add the input folder.
3. Choose the preset in that row and set a separate output folder. Decide whether to include subfolders.
4. Leave automatic encoding off initially. Enable watching and copy a test file into the input folder.
5. Inspect the detected job: assigned preset, naming preview, destination and tracks. Enable automatic encoding only after this check.
6. With overlapping active watch folders, the most specific folder wins. Also inspect configurations assigned to nested folders.

> A detected file can receive its own assigned preset. If a movie unexpectedly starts with Episode or another literal prefix, inspect that preset rather than only the global settings.

Recovery, history and troubleshooting

WHERE? Interrupted-job dialog at startup; History; Log; Command

After an unexpected exit, distinguish finished files from jobs that still need work. Recovery may mean processing a job again, rather than continuing at the exact last frame.

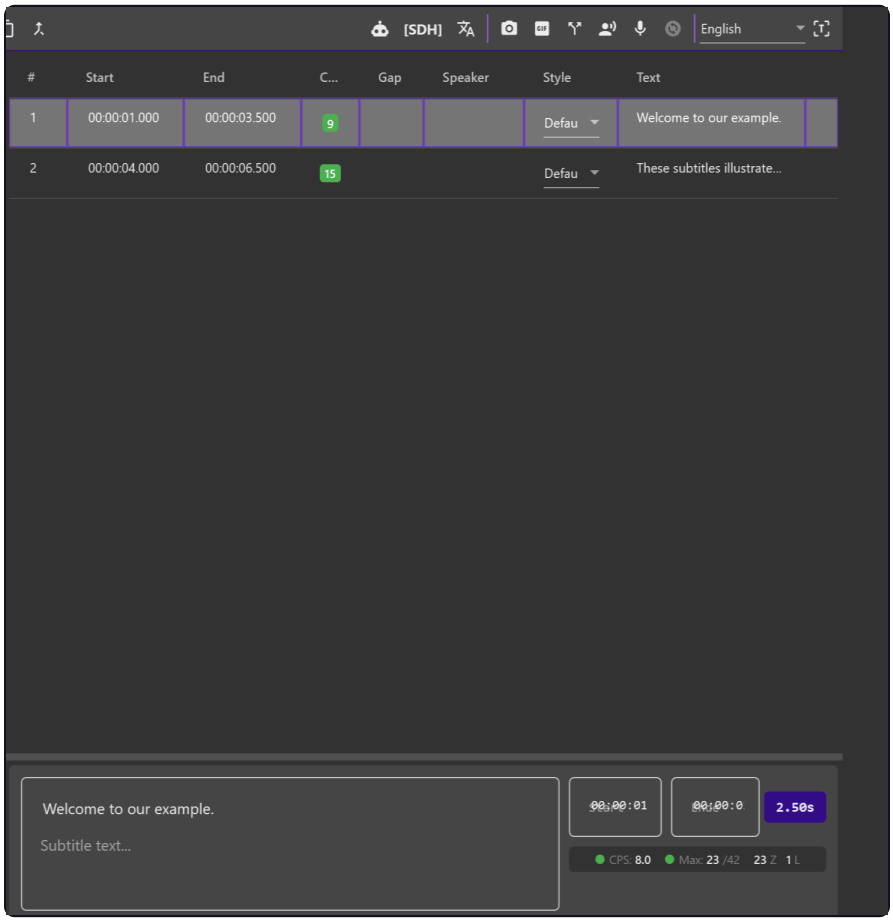
Step by step

1. Read the recovery dialog at the next startup. Decide whether to re-encode or skip each interrupted job.
2. Partial-output cleanup is restricted to files marked as the app's own staging data. It does not arbitrarily delete regular or older output files.
3. Open History to inspect previous results. Check the destination, outcome and duration for the relevant job.
4. For failures, open Log and find the first useful FFmpeg error rather than only the final generic failure message.
5. In Command, use Generate Preview or Ctrl+P to inspect the planned FFmpeg command, including selected streams and filters.
6. For a support report, export a local diagnostic bundle under Settings > Advanced > Diagnostics & Support. Review its contents before sharing it.

> The diagnostic bundle is saved locally, not sent automatically. Include a short description of source, target and reproducible steps when reporting a problem.

Subtitle editor: open, edit and save

WHERE? Subtitles > folder icon / track selector / save icon



The table shows timing and text. The selected line can be edited more precisely below it.

Step by step

1. Open Subtitles and select an embedded subtitle stream, or load a text subtitle file using the folder icon.
2. Select a row and correct its text in the editor field. Check start, end and the displayed reading speed.
3. After adding, duplicating or deleting rows, review the timing. Ctrl+Z and Ctrl+Y provide undo and redo.
4. Keep a separate saved version before major edits. The save icon or Ctrl+S within the editor saves the subtitle file.
5. Choose an output format suited to the destination. SRT cannot preserve all the layout of a complex ASS file.
6. If the subtitles should be included in a video, also check the corresponding track under Tracks and create a new media output.

> Ctrl+S is context-sensitive: it saves a preset in the main window and subtitles in the editor. Check keyboard focus before using it.

Synchronize subtitles

WHERE? Subtitles > Sync; Auto-Sync icon in the editor toolbar



Sync provides a global shift and P1/P2 for two-point alignment.

Step by step

1. First check whether the offset is constant. A uniform delay can usually be corrected with one global time shift.
2. In Sync, set the shift and use All for the complete subtitle file. Test the direction at an easily recognized spoken line.
3. If timing is correct initially but drifts later, find two matching reference points and use P1, P2 and Go.
4. A different cut may need more than a linear adjustment. Automatic synchronization through alass can also account for differences between editions.
5. Check multiple dialogue points on both sides of edits. Automatic alignment can be uncertain around silence, music or major differences.
6. Save the corrected result separately and check beginning, middle and end before replacing your only original copy.

> Subtitle synchronization changes subtitle times. The Audio Sync offset under Tracks changes an audio stream instead.

Repair, QC and search

WHERE? Subtitles > Fix / QC / Search



The bottom tabs separate synchronization, repairs, quality checks and text searching.

Step by step

1. Save a separate subtitle version before a major cleanup.
2. Use Fix for the available text and line corrections. Start with a small selection rather than applying everything at once.
3. Open QC and run the check. Review issues such as reading speed, gaps and unsuitable line lengths.
4. Fix selected results and inspect the effect. Fix all is appropriate only when you have reviewed the chosen rules.
5. Use Search or Ctrl+H for find and replace. Enable Rx only if you intend to use regular expressions.
6. Judge short exclamations, lyrics and rapid dialogue in context. A coloured QC indicator means review is needed, not that the line is necessarily wrong.

> CPS means characters per second. A high value indicates fast reading, but appropriate limits depend on language and content.

Translate and create bilingual subtitles

WHERE? Subtitles > translation icon > translation dialog

Translation uses a configured language-model connection. Existing subtitles or a transcript provide the source text; translation is a separate step from speech recognition.

Step by step

1. Load and review the subtitles. Correct major recognition errors first so that they are not carried into the translation.
2. Open the translation dialog, enter the LM Studio-compatible endpoint and use Connect to check the connection and available models.
3. Select the target language and model. A local endpoint and an external server have different data paths; choose according to your configuration.
4. If useful, load a glossary or use the AniList lookup. Check names and series identity before accepting imported terminology.
5. Test a short passage for meaning, names and tone. Then translate and save the complete text.
6. When an original/translation pair is available, switch between the two or compose a bilingual version. Review line lengths and reading speed afterwards.

> An existing transcript does not configure the model server. If the connection fails, check the endpoint and the running server first.

Whisper: generate subtitles from speech

WHERE? Tools > Transcribe (Whisper) or Subtitles > Whisper icon

Whisper recognizes speech or singing from audio. Recording quality, language and model affect the result. The initial model download is an optional additional installation.

Setting	Location and purpose
Model, language, output	Whisper dialog: controls the recognition run itself.
VAD	Settings > Advanced: speech-pause preprocessing for the specialized models that support this configuration.
Pacing / re-segmentation	Settings > Advanced: rules for combining short segments after recognition.

Step by step

1. Select the source media and appropriate audio input, then open the Whisper configuration.
2. Choose model and language. Download a missing model using the offered model action before starting recognition.
3. Choose whether the result should become a new subtitle track or a separate file.
4. Use hybrid options deliberately: the timing and text models have different roles. Larger models require more time and memory.
5. Run a short test and inspect names, musical pauses, quiet speech and segment boundaries.
6. Bring the result into the editor, review any pacing or segmentation suggestions and save the corrected subtitles.

> Recognition results are editable suggestions, especially for songs, overlapping voices and unusual names.

OCR: turn image subtitles into text

WHERE? Tracks > select an image subtitle > OCR; Settings > Advanced > OCR

PGS and other image subtitles contain rendered pictures rather than directly editable text. OCR recognizes characters so you can correct and save them as text subtitles.

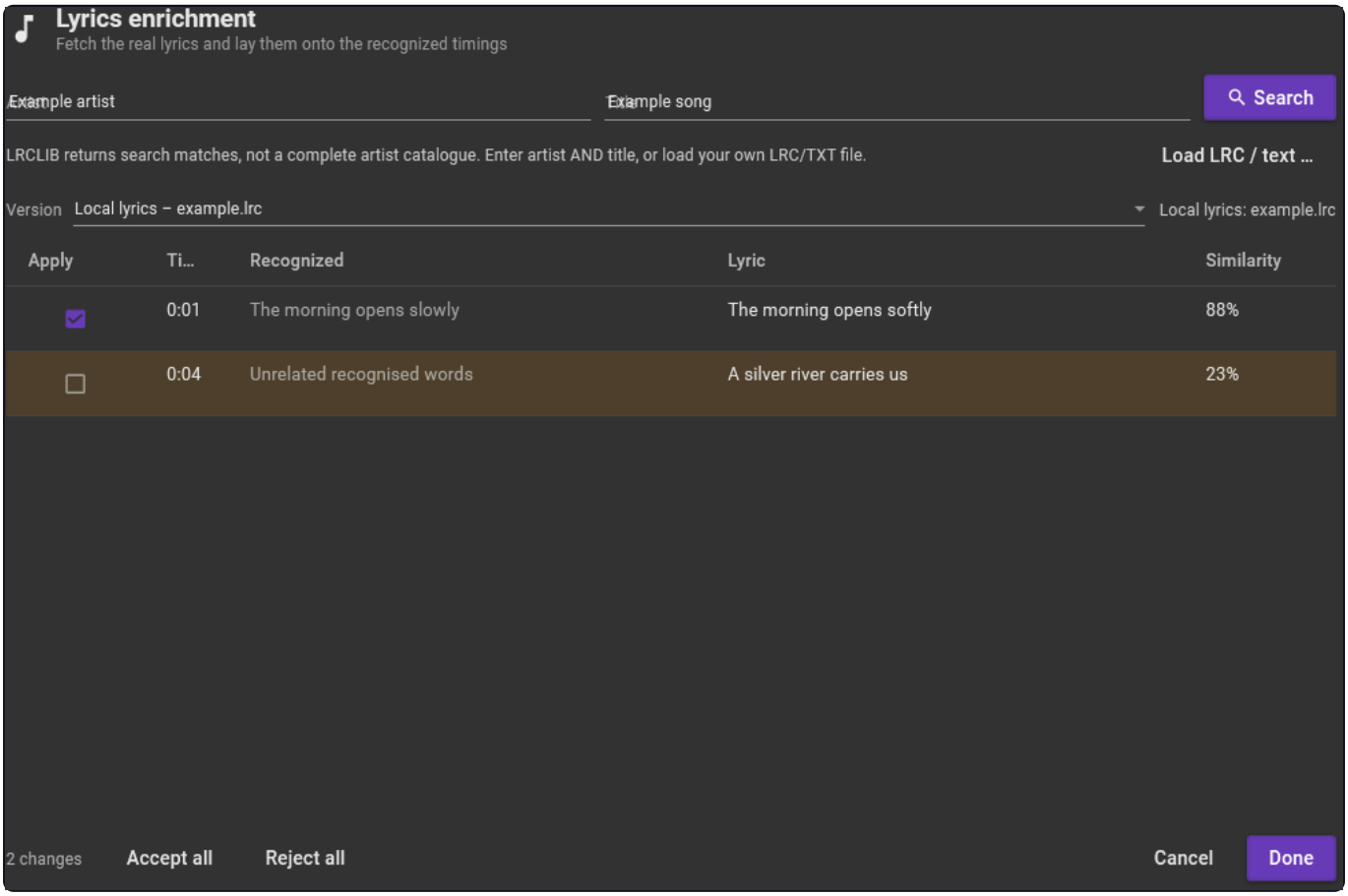
Step by step

1. Select the image-subtitle stream under Tracks and open OCR.
2. Choose the appropriate recognition language. Use the offered optional downloads to provide any missing OCR components and language data.
3. Run recognition and compare the original subtitle images with the detected text in the review view.
4. Use F3 for the next uncertain result and Shift+F3 for the previous one. Ctrl+U toggles uncertain results only in the OCR dialog.
5. Check names, punctuation and easily confused characters. Save the reviewed result in a suitable text format.
6. For repeated batch work, enable Auto-OCR under Settings > Advanced and review its default language and handling of the original image stream.

> A high recognition score does not guarantee correct spelling. Keep the image source until you have reviewed the result.

Lyrics, LRC and karaoke

WHERE? Top mode switch > Lyrics; lyrics editor > enrich lyrics / word alignment



Lyrics alignment with neutral example text. Search results and imported lyrics must match the recording.

Step by step

1. Use the mode switch to enter Lyrics mode and load the audio. If needed, first generate an approximate timed transcript with Whisper.
2. Open lyric enrichment and search by artist and title. Check language, version and the actual recording rather than accepting the first result.
3. If no suitable online lyrics are available, import your own text or an LRC file. Online services do not have complete, matching results for every song.
4. Review the mapping between recognized text and lyrics. Repeated choruses, instrumental passages and live versions can need manual correction.
5. For word-level karaoke, use the available word splitting or acoustic forced alignment. Equal distribution alone is only an initial estimate.
6. Export for your target player, for example LRC or ASS karaoke, and check line and word timing during playback.

> Lyric text and the recording are separate sources. Matching words do not automatically provide accurate timestamps.

Styles, speakers, dubbing and AI tools

WHERE? Subtitles > toolbar; style editor / speakers / dubbing

The subtitle area also contains presentation, speaker and audio tools. Hover over an unfamiliar icon to read its tooltip.

Tool	Practical use
Style editor / Aa	Review fonts, colours and ASS styles; Ctrl+Shift+D in the editor.
Separate audio	Separate voices and accompaniment for the supported processing workflows; extra components may be needed.
Detect / manage speakers	Generate speaker assignments, then correct names, colours and mistaken speaker changes.
AI dub / microphone icon	Review subtitle text, language and speakers, configure available voices/models and create a short test first.
Dub Studio	Listen to existing dub clips, adjust level, speed and transitions, then apply and mix.
Snapshot / animation	Export a still image or a supported animated range from the preview.

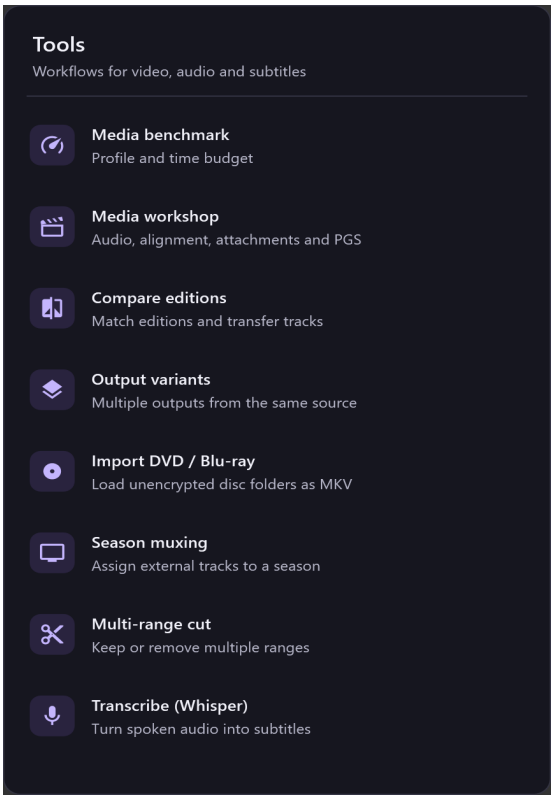
Step by step

1. Start a dub with corrected text and a reviewed speaker assignment. Better speech synthesis will not fix an incorrect source transcript.
2. Review the requirements shown by the selected tool and install its missing components separately.
3. Listen to a complete short test for timing, pronunciation and level before generating longer passages.
4. Use Dub Studio for adjustments and apply/mix them before the final output.

> Different AI features have different requirements. An installed Whisper model does not mean that dubbing or speaker detection is also configured.

Tools: choose the right workflow

WHERE? Main window > Tools



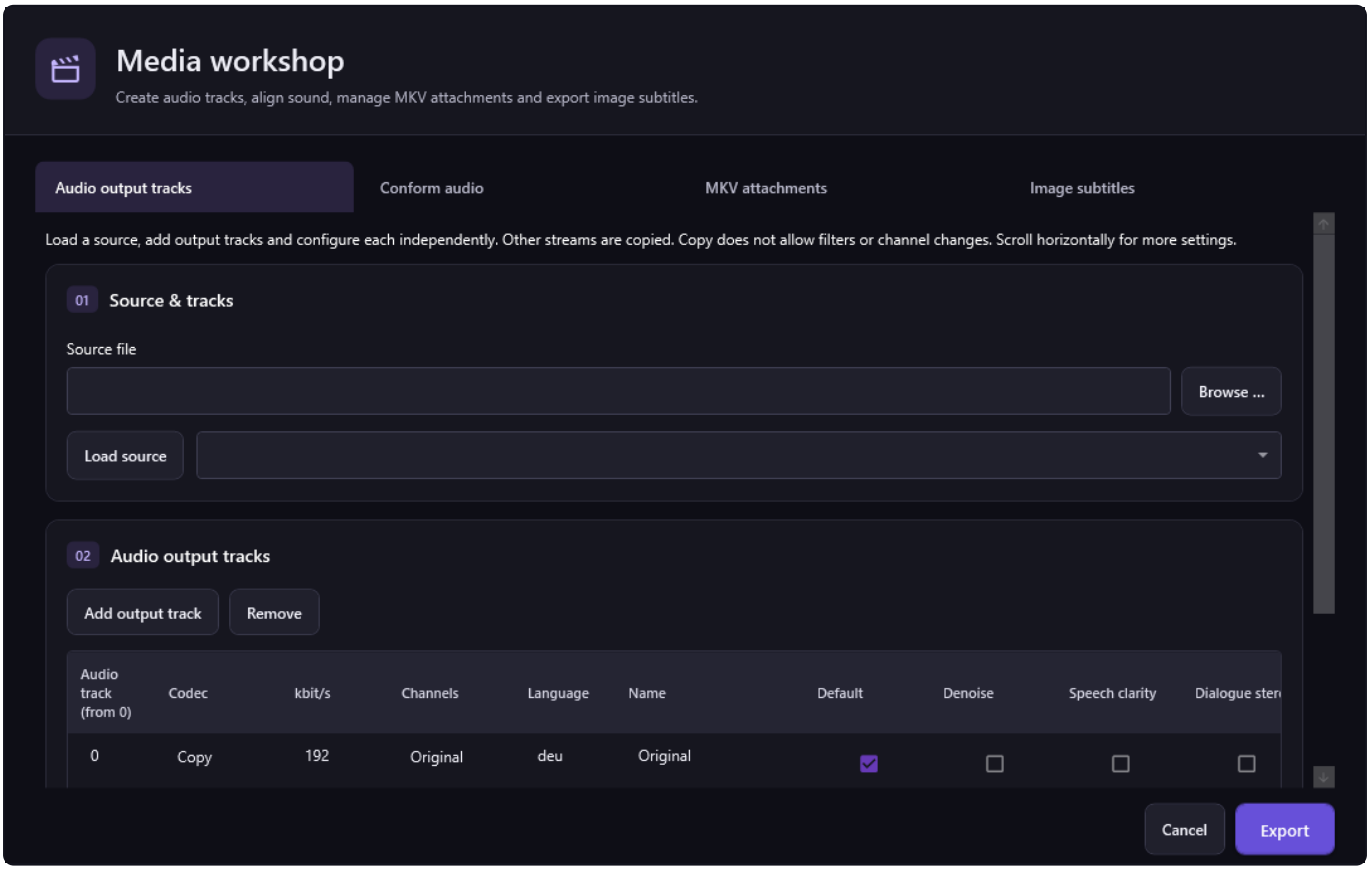
Tool	Open it for
Media benchmark	Measure encoders, compare your own media and optionally submit results.
Media workshop	Multiple audio outputs, audio conforming, MKV attachments and PGS/SUP.
Compare editions	Propose and review corresponding sections in different cuts.
Output variants	Create several complete outputs from one selected source.
Import DVD / Blu-ray	Analyse supported unencrypted disc folders and import titles.
Season muxing	Combine episodes with additional audio and subtitle files.
Multi-range cut	Export several selected time ranges from one source.
Transcribe (Whisper)	Start speech recognition without manually setting up the subtitle editor.

The Tools menu opens dedicated workflows. Some require a file to be selected first.

> If Output variants or Multi-range cut cannot start, select a suitable source on the left and finish any active processing first.

Media workshop: multiple audio versions

WHERE? Tools > Media workshop > Audio output tracks



Each row defines an audio output with its own settings.

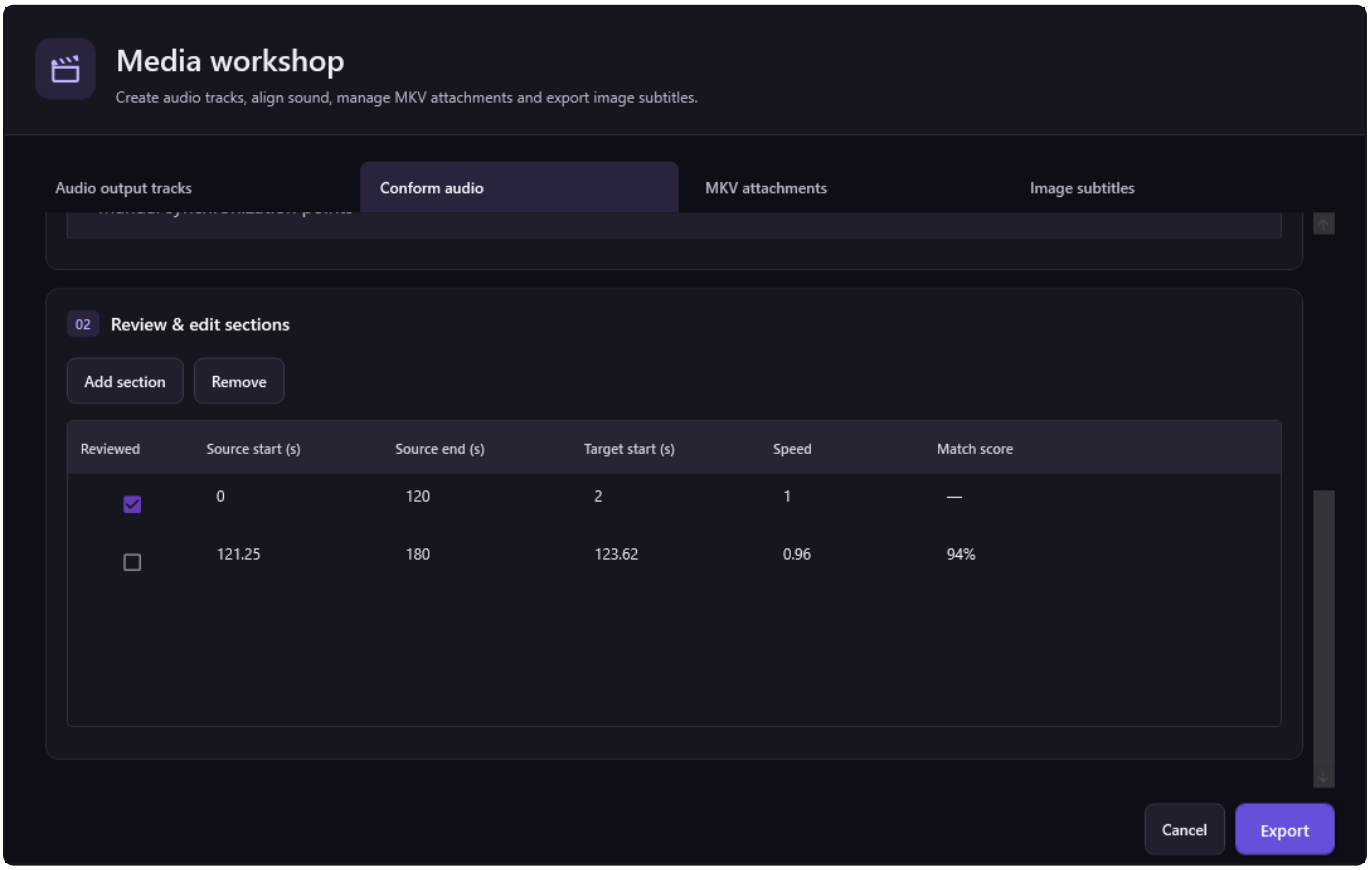
Step by step

1. Choose the source, or use Browse and Load in the dialog. Check the available source audio indices afterwards.
2. Select a source stream and add an output row for each audio version you want.
3. For unchanged original sound, use Copy. For an additional stereo version, add another row with a suitable encoder and Stereo channels.
4. Set language, title and Default deliberately. Filtering or channel conversion requires that audio output to be re-encoded.
5. Scroll horizontally for the denoising, clarity, dialogue-focused downmix, normalization and loudness-target columns.
6. Export the MKV and check both versions and their titles in a player. Other streams that are not being edited are copied.

> The workshop creates its own output. Its rows are not merely a preview of jobs in the main queue.

Conform audio to another edition

WHERE? Tools > Media workshop > Conform audio



Section suggestions require review. Source times, target times and speed must match the content.

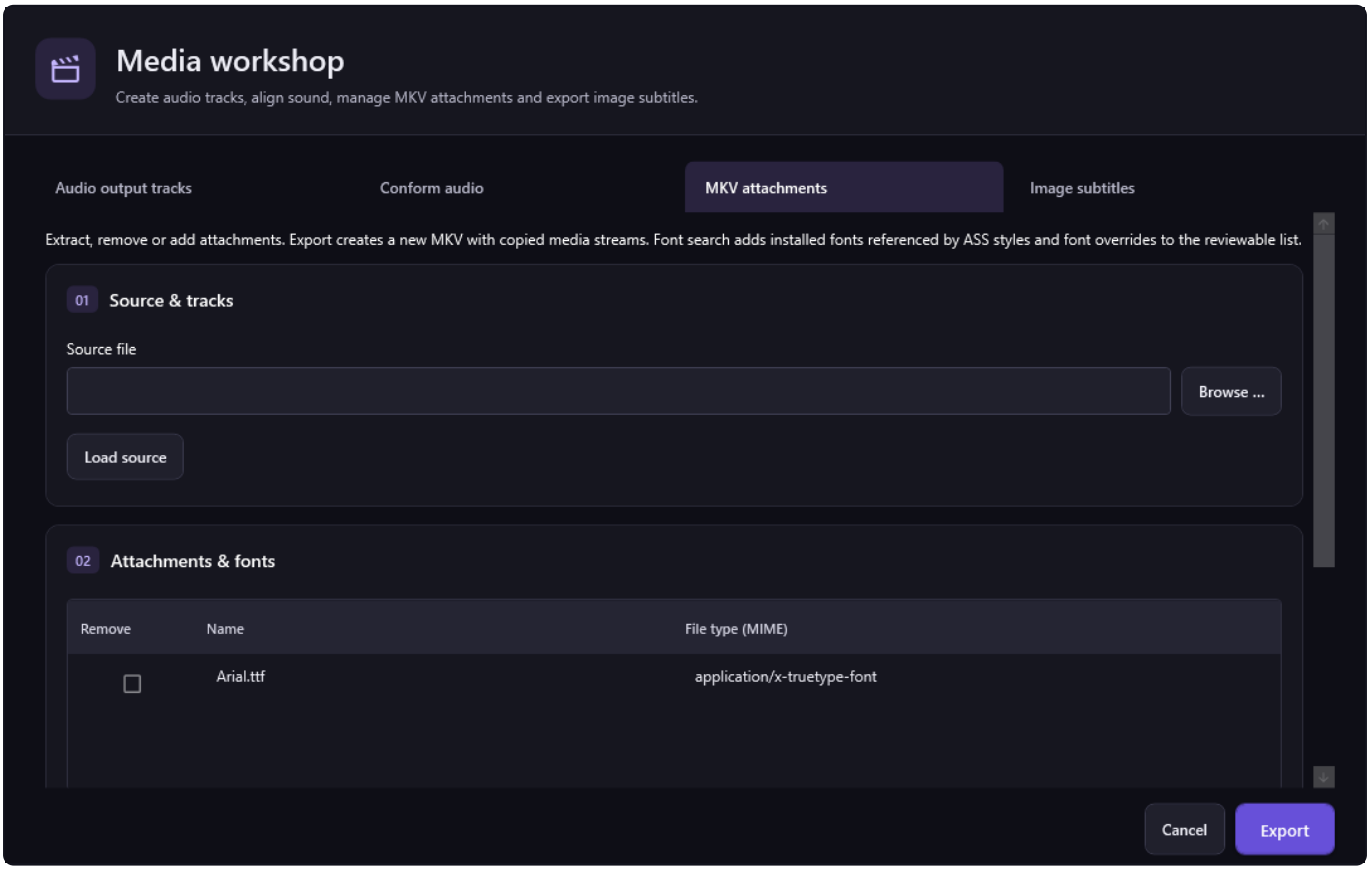
Step by step

1. Load the audio source and enter its stream index and the required target duration. Times in this workflow are in seconds.
2. For a simple linear adjustment, identify two matching events in source and target and enter the reference points.
3. For different cuts, select a reference with the target audio and start automatic reference matching.
4. Review every suggested section: source start, source end, target start and speed. Listen especially to transitions and low-confidence matches.
5. Approve only reviewed suggestions. Correct or remove unsuitable sections; gaps in the target arrangement can be filled with silence.
6. Export the conformed audio as FLAC. Add it to the target video through Season muxing or another suitable muxing step, then check several dialogue points.

> Automatic matching produces estimates, not a sample-accurate guarantee. Newly mixed or substantially changed audio can be difficult to match.

MKV attachments and ASS fonts

WHERE? Tools > Media workshop > MKV attachments



Matroska attachments can contain fonts and other embedded files.

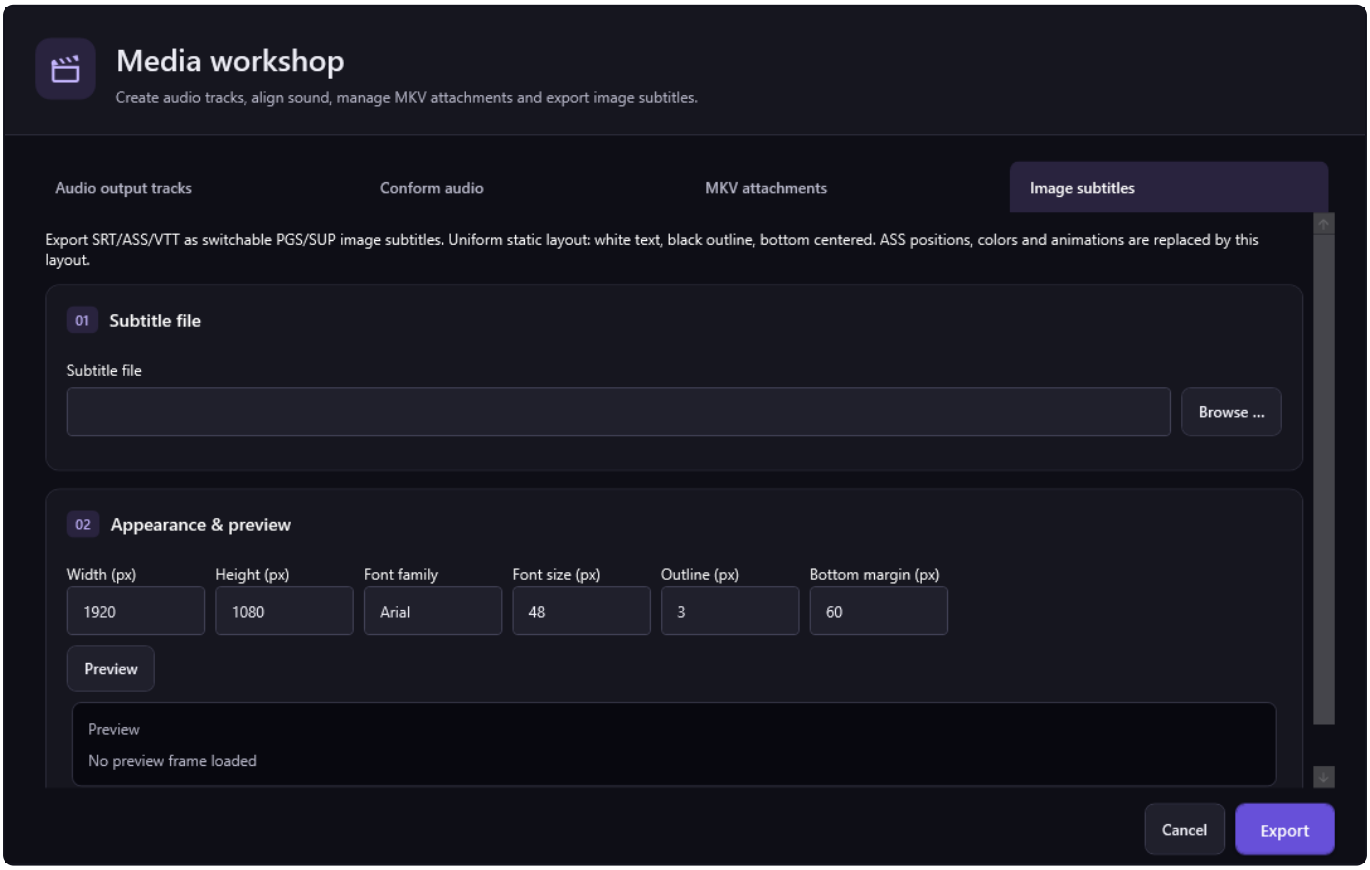
Step by step

1. Load the intended MKV/MKA and display its attachments.
2. Check the name and type before extracting an attachment or excluding it from a new output.
3. If ASS subtitles require special fonts, use the available font search based on the ASS file.
4. Review the found files and attach the fonts actually required.
5. Create the new MKV and test its subtitle appearance on the target player. Players do not all handle embedded fonts identically.

> A font name in ASS is not the same as an available font file. Similar fonts may have different character widths and produce different line breaks.

Export text subtitles as PGS/SUP

WHERE? Tools > Media workshop > Image subtitles



PGS produces image subtitles. Export settings determine the rendered layout.

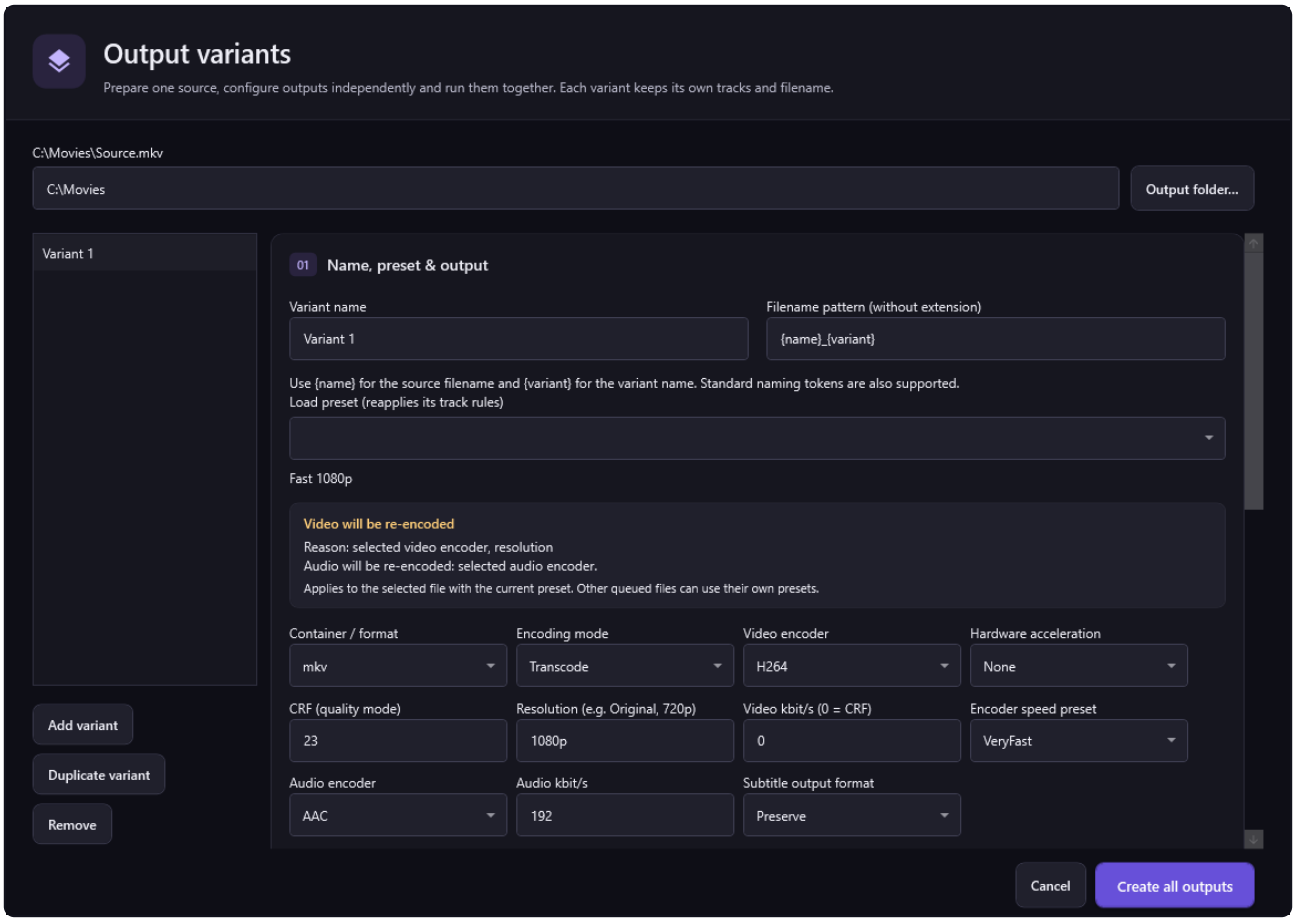
Step by step

1. Prepare text subtitles in the editor first. Check text, timing and line breaks, then save them.
2. Open Image subtitles and load the intended subtitle file.
3. Choose resolution, font size and the offered layout parameters to match the target video.
4. Check the preview and margins using long lines as well as a short example sentence.
5. Export the SUP file and mux it into the destination as an additional track if needed.
6. Test with a player that supports PGS. The SUP file is no longer directly editable SRT text.

> The current PGS exporter uses one static, uniform layout. It does not reproduce every complex ASS animation or changing effect.

Output variants: one source, several targets

WHERE? Select a file > Tools > Output variants



Each variant is an independent complete output with its own choices.

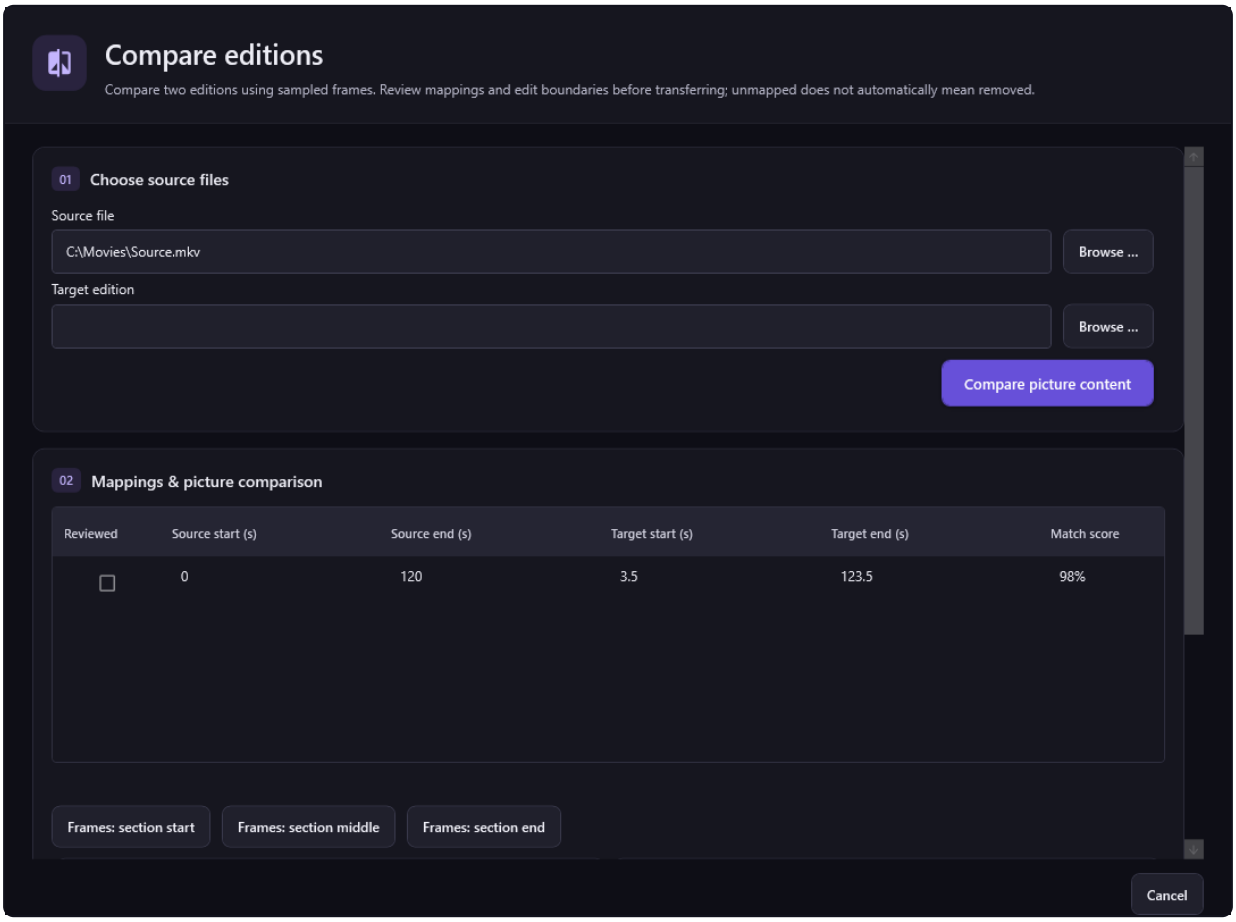
Step by step

1. Select the intended source in the left queue and open Output variants.
2. Add the versions you need, for example an archive copy and a smaller mobile output.
3. Choose a suitable preset for each variant and review codec, resolution, container, destination and tracks.
4. Use distinct names or destinations so that the variants are easy to identify afterwards.
5. For burned subtitles or reduced audio selections, inspect each variant separately. Settings appropriate for the first output may not suit the second.
6. Start the outputs and check every finished file. These are full outputs, not alternative previews.

> Several complete outputs require corresponding processing time and disk space. Selecting the source once does not imply a single encoding pass.

Compare editions and map sections

WHERE? Tools > Compare editions



The image-based analysis proposes corresponding source and target sections.

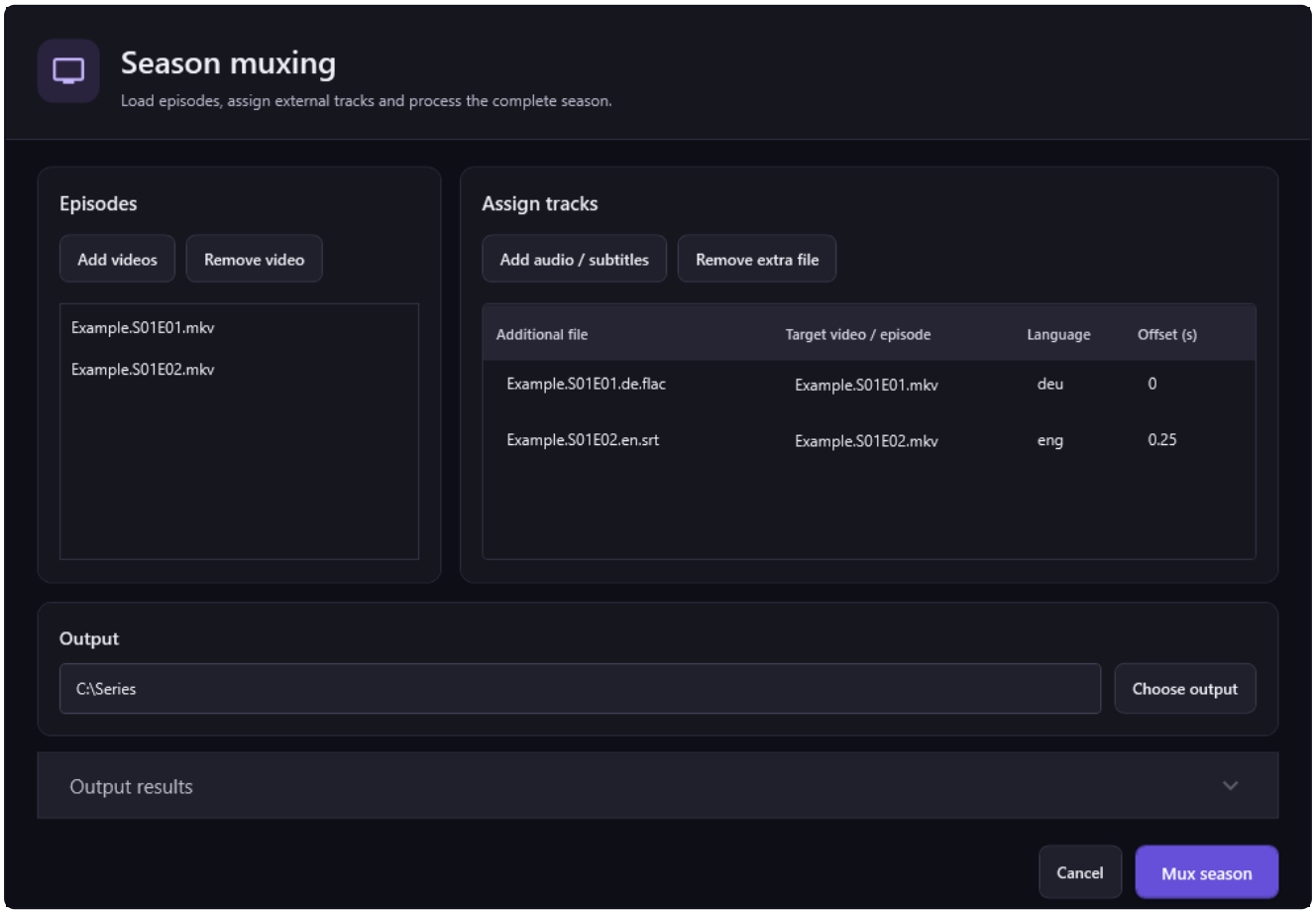
Step by step

1. Load source and target editions. Decide which edition will supply the audio, subtitles or chapters to transfer.
2. Run analysis and read the proposed section pairs. Also inspect unmapped ranges.
3. Review boundaries visually, especially around intros, flashbacks, black frames and shots with different lengths.
4. Approve only sections you have checked. A high match score does not replace checking the actual content.
5. Export the report as JSON or CSV when you want to preserve your decisions.
6. Use the offered audio, SRT or chapter transfers and check the resulting edition at multiple transitions.

> Image-based correspondence is an estimate. Mappings are not automatically frame- or sample-accurate.

Season muxing for multiple episodes

WHERE? Tools > Season muxing



Every additional file needs a reviewed target episode. Positive offsets delay the added stream.

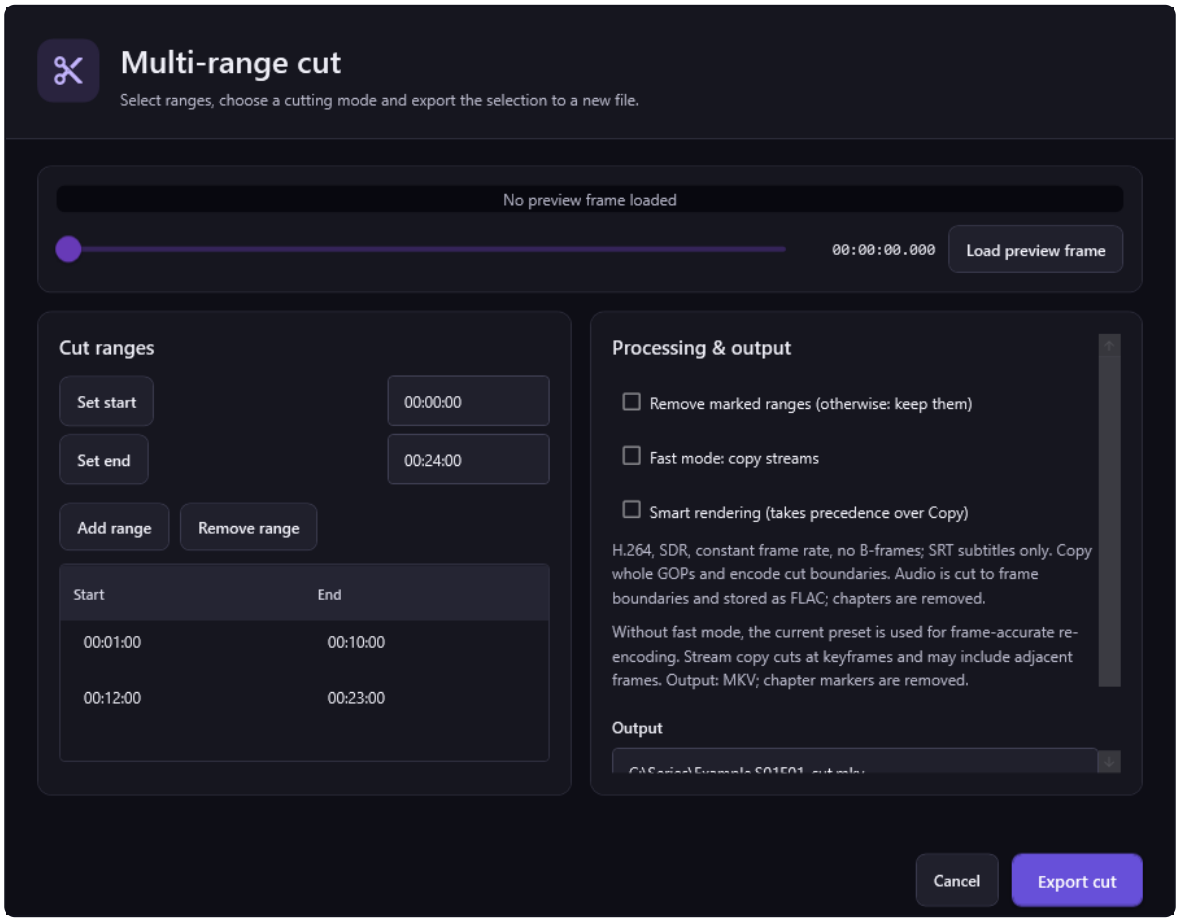
Step by step

1. Load the episode videos or use the series files already loaded in the application.
2. Add external audio and subtitle files. Names such as Example.S01E02.en.srt make matching easier.
3. Review every row: added file, destination episode, language and offset. Remove rows you do not want to process.
4. Check specials, duplicate episode numbers and differently named files carefully. Suggested assignments can be wrong.
5. Choose a separate output folder and start the season-muxing action.
6. Open several finished episodes and check stream content, language and synchronization. Output is MKV without re-encoding the video.

> This workflow retains the original streams. To remove selected originals, use an appropriate track selection in the main window afterwards.

Multi-range cutting

WHERE? Select a video > Tools > Multi-range cut



The table defines ranges to retain. Check times and order before exporting.

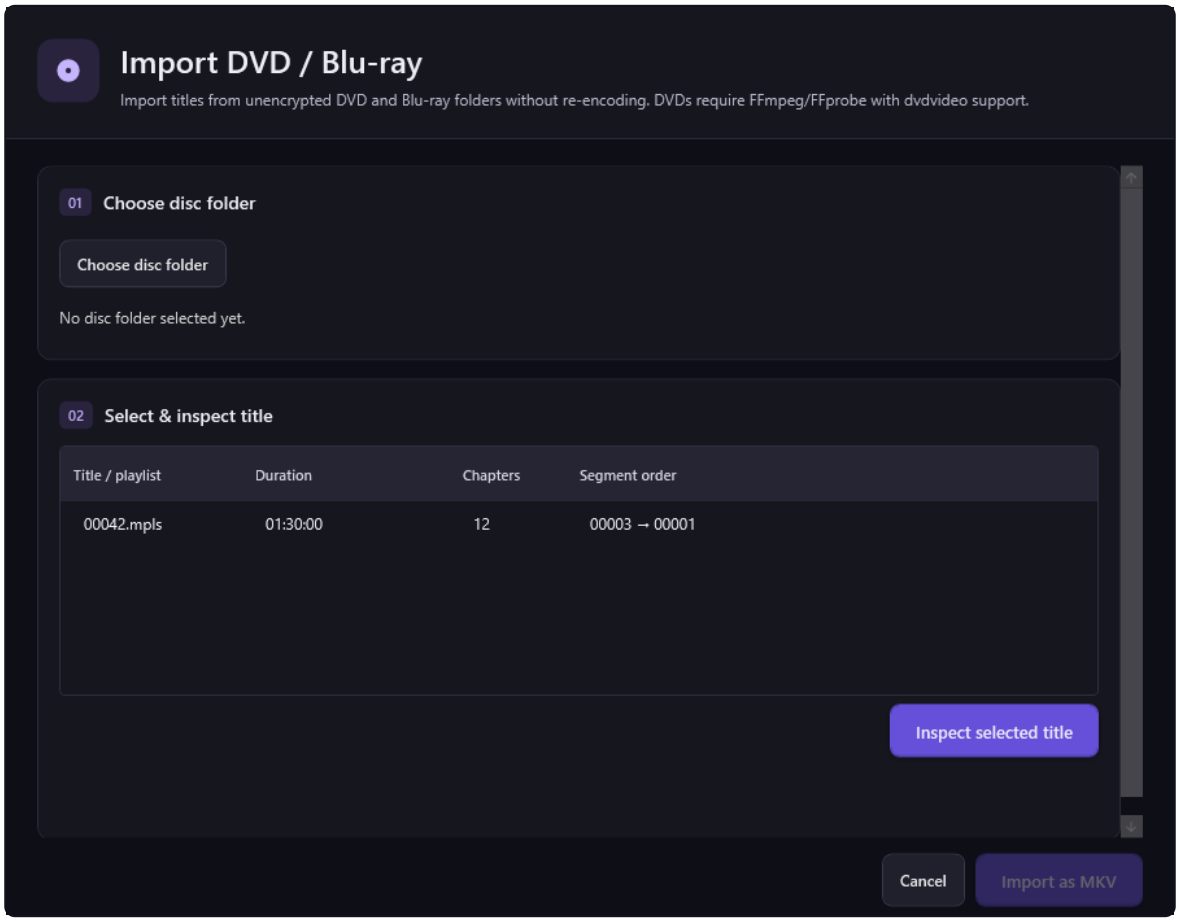
Step by step

1. Select a video source and open Multi-range cut.
2. Enter start and end for each section to retain. Verify the values in a preview or against clearly identified scene boundaries.
3. Review the order and choose how the offered outputs should be arranged.
4. Choose Copy, re-encoding or Smart rendering according to the available options. Copy cuts can be constrained by keyframes.
5. Smart rendering is available only for supported sources, notably H.264 SDR with constant frame rate and no B-frames. Read the dialog's guidance.
6. Export to a new destination and inspect picture, audio and subtitles directly around the cut points.

> The implemented Smart-rendering path supports SRT subtitles and outputs audio ranges as FLAC. It is not universal lossless cutting for every codec.

Import DVD and Blu-ray folders

WHERE? Tools > Import DVD / Blu-ray



The title list helps identify content by duration and structure. The longest title is not always the main feature.

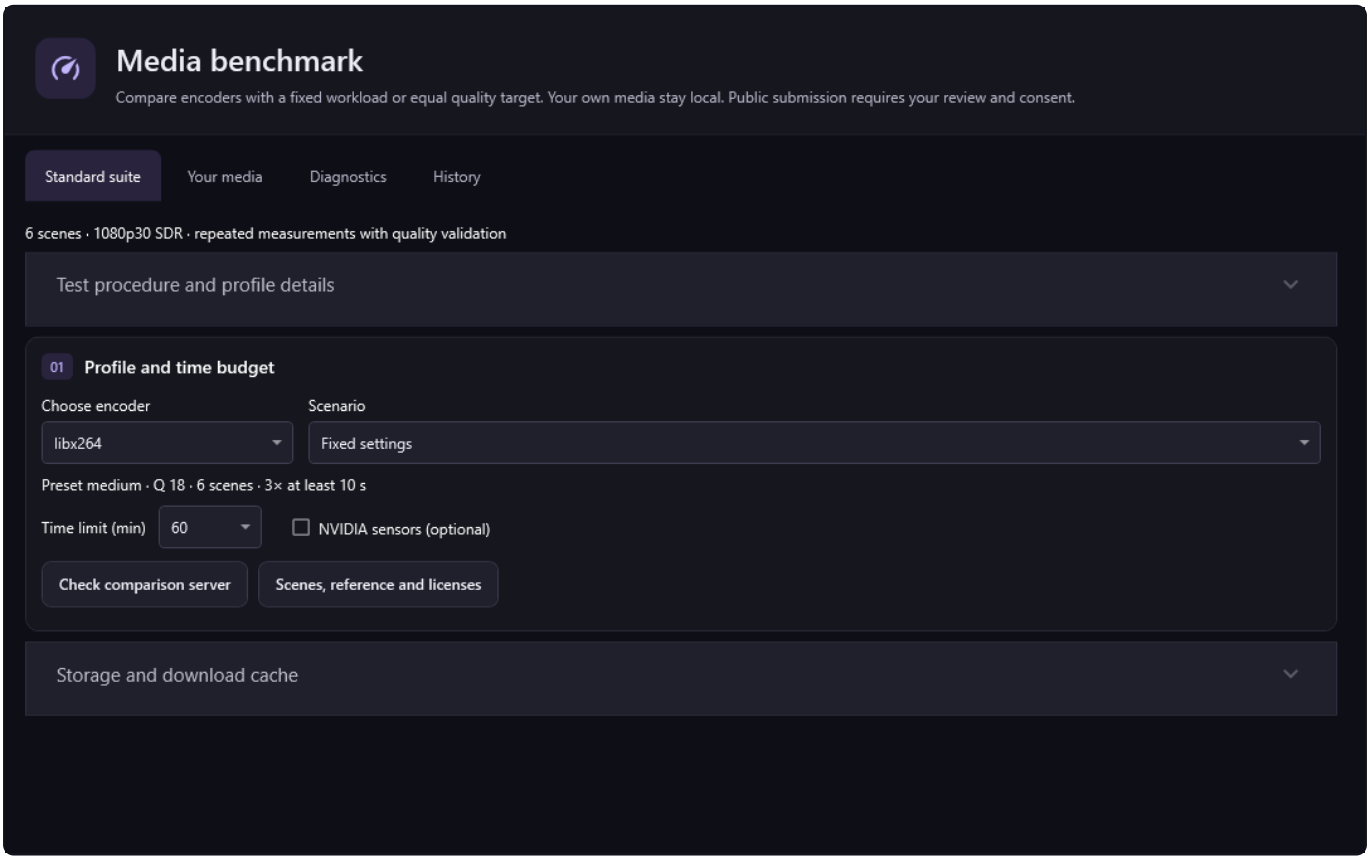
Step by step

1. Select a supported unencrypted disc folder with its original structure intact.
2. Run analysis and review titles, durations and segments.
3. Choose the actual film or episode. When titles look similar, compare beginning, end and segment order.
4. Inspect detected audio and subtitles. Changing stream formats or language mappings should not be silently treated as equivalent.
5. Import the title. The created or prepared media can then be processed through the main queue.
6. Review tracks, destination and preset again before starting the final output.

> This import does not provide disc menus or decryption. DVD requires FFmpeg/FFprobe with dvdvideo support; Blu-ray import uses ordered main-angle clips.

Benchmark: run the standard suite

WHERE? Tools > Media benchmark > Standard suite



Choose encoder, scenario and time budget. Expand test details and cache settings when needed.

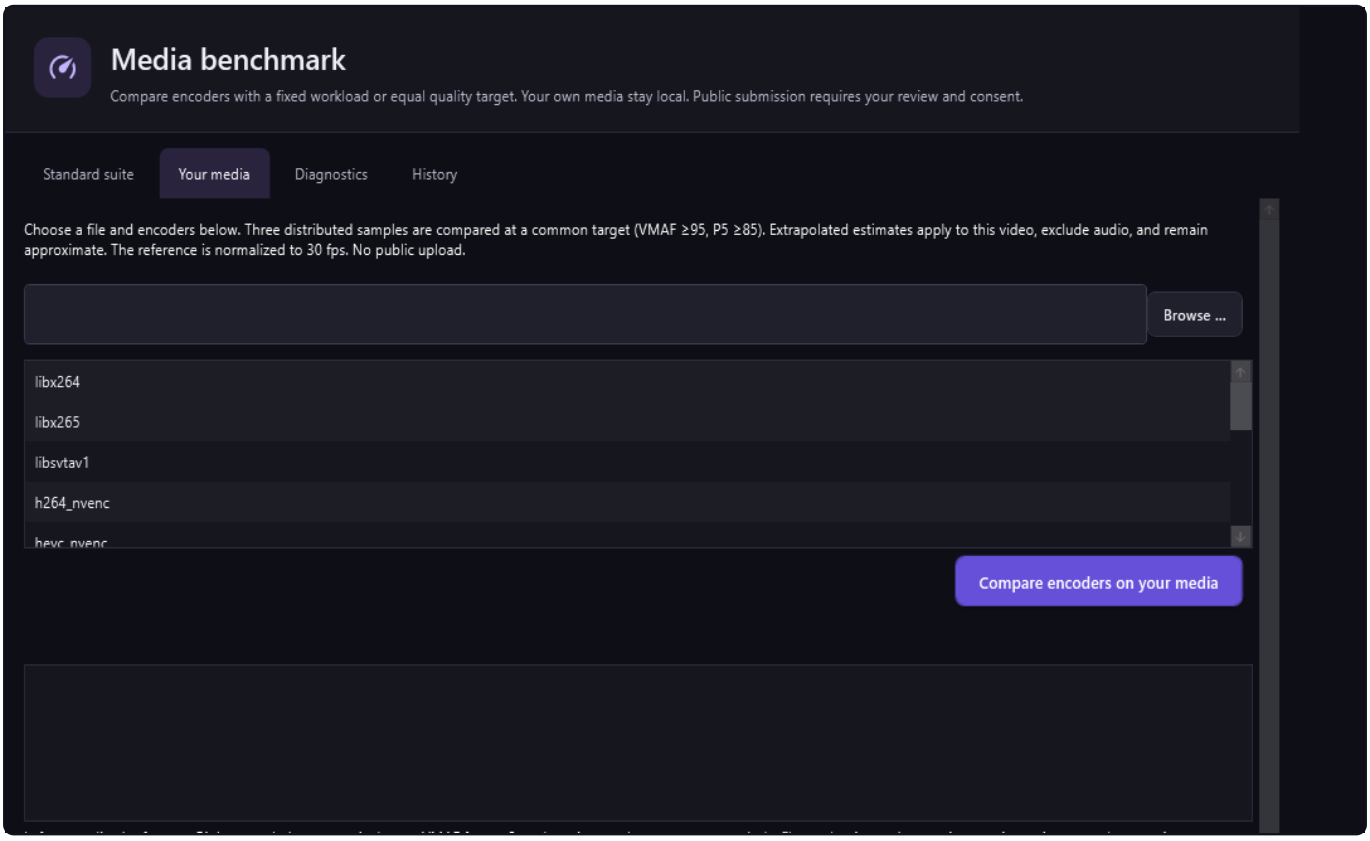
Step by step

1. Provide an FFmpeg/FFprobe pair with libvmaf and open Media benchmark.
2. Choose an available encoder and scenario. Fixed settings measure a specified workload; quality-target scenarios search for settings meeting the required quality.
3. Allow enough time. The run includes warmup, repetitions and separate checks, so total duration exceeds encoding time alone.
4. Use Check comparison server and download the requested optional scenes. Move the data/cache folder to another drive if necessary.
5. Start the benchmark and avoid large competing compute or file-copy tasks.
6. Review FPS, spread, quality and overall result. Investigate high variability and repeat under comparable conditions if needed.

> The standard suite contains six scenes. Equal Q values across encoders are not evidence of equal picture quality.

Benchmark: compare your own media

WHERE? Tools > Media benchmark > Your media



Your media is used for a local comparison, separate from the public standard suite.

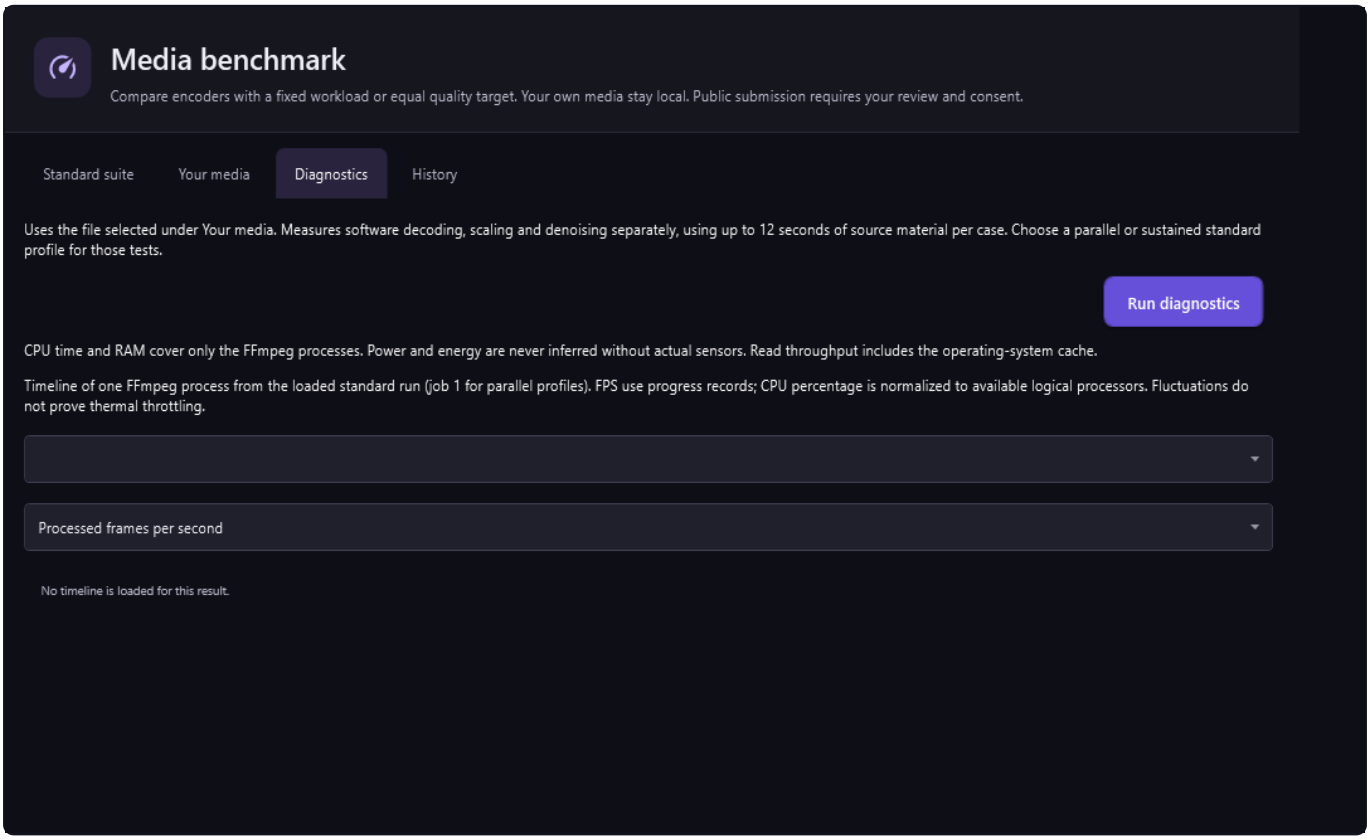
Step by step

1. Select your own source and a passage that represents its content.
2. Select the encoder candidates you want to compare. Compare available implementations rather than only codec names.
3. Set the offered quality and comparison parameters and start the test.
4. Read recommendations for fastest, smallest or balanced outputs. Also inspect the image examples at the weakest sampled position.
5. Save a suitable result as a preset if useful, then test it on another representative passage.
6. Treat time and size estimates as guidance. Calibration applies only to the matching source, settings, app and FFmpeg version.

> Personal-media comparisons stay local. They do not replace the fixed test scenes required for a public ranking.

Benchmark: diagnostics, history and cache

WHERE? Media benchmark > Diagnostics / History; Standard suite > storage



Diagnostics help evaluate decoding, filters, reading and system behaviour as well as the encoder itself.

Step by step

1. Run diagnostics when processing seems unexpectedly slow. A fast encoder can be limited by decoding, scaling or storage.
2. Inspect the offered FPS, CPU and RAM timelines. Optional NVIDIA sensors require a working nvidia-smi installation.
3. Compare sustained and parallel scenarios with an ordinary single job. Throughput and the completion time of one file answer different questions.
4. Load earlier benchmark runs from its History tab. This is separate from normal encoding history.
5. Change the data folder if needed for large downloads and temporary outputs. The local result library and its management data serve a separate purpose.
6. Use the suite's targeted cache action to remove downloaded assets. Do not indiscriminately delete the whole result library.

> Preparation and quality verification are reported separately from processing speed. A long verification stage does not necessarily mean a slow encoder.

Benchmark: submit and compare fairly

WHERE? After a standard run > Review public data / submit; Compare on website

Submission is voluntary. The comparison page groups technically comparable submissions; it does not count unique people or computers.

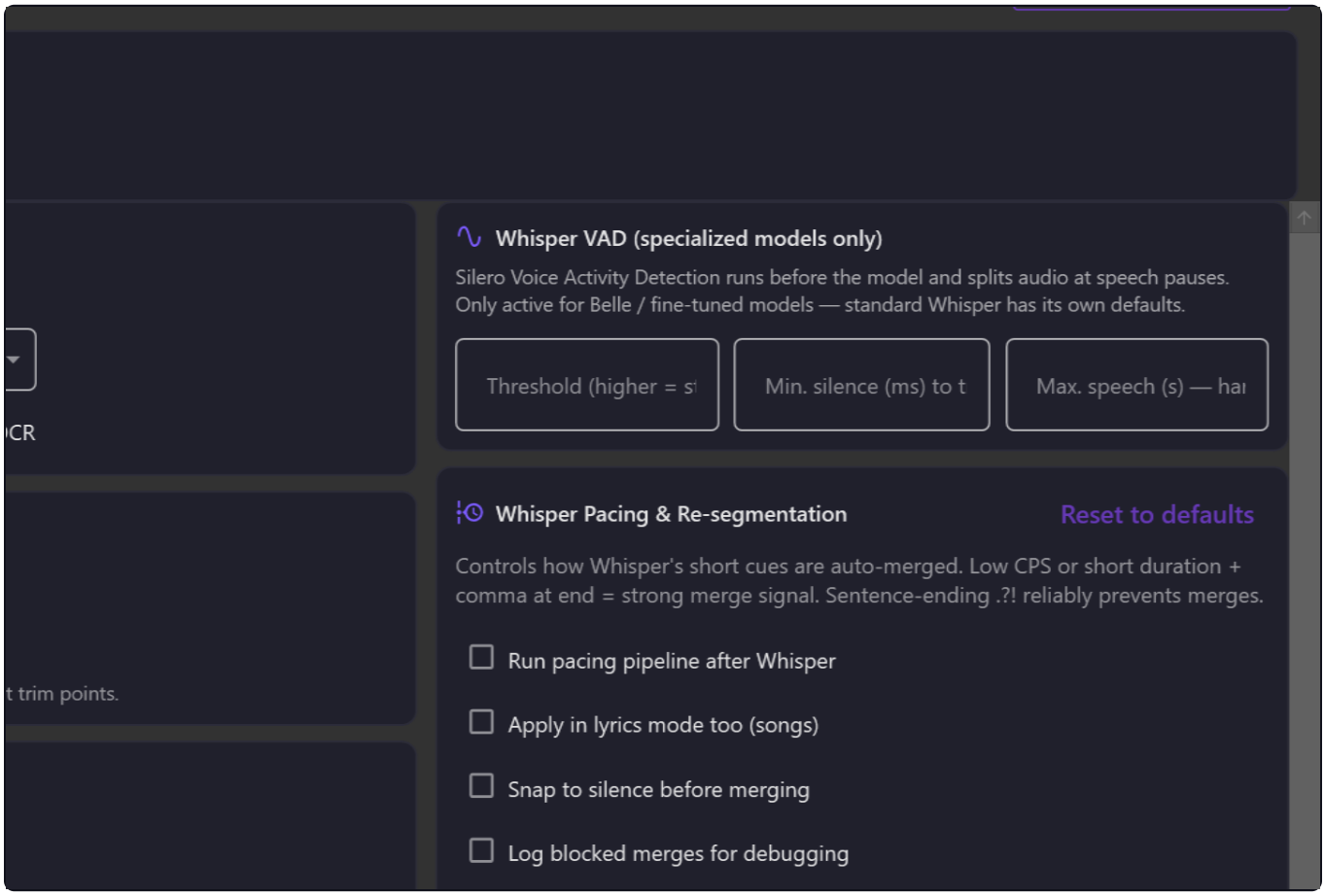
Step by step

1. Finish an eligible standard run and open the public-data preview.
2. Review the actual fields, including encoder, profile, hardware, FFmpeg build, durations and measurements. Personal media, filenames and private paths do not belong in the public result.
3. Give explicit consent and submit. Retain the local history and its deletion receipt.
4. Open the website comparison and check suite, scenario, encoder and FFmpeg build.
5. If your result is not visible, clear CPU/GPU filters and check the build selection. A stored result need not belong to the currently displayed group.
6. To remove your own public submission, use the deletion action in benchmark History with its saved receipt.

> Public results are self-reported. Do not interpret fixed Q values as equal quality, or a larger score without its matching profile.

Updates, post-processing and command line

WHERE? Settings > Advanced > Updates / Post-Processing Hooks; Command



Update checks and automatic signatures have their own options. Post-processing can be expanded separately.

Step by step

1. Open Settings > Advanced. Choose whether startup should check for app updates and whether signatures should update automatically.
2. Use Check now for a manual update check. A downloaded update is checked with SHA256 before installation.
3. For a backup copy, script or webhook after encoding, open Post-Processing Hooks. Configure only the intended action and test it on one file.
4. For extra FFmpeg arguments, use Expert Options under Advanced and inspect the complete planned command in Command.
5. The EXE also provides a command line. VidControl.exe --help lists supported commands and parameters.
6. CLI processing needs the same FFmpeg/FFprobe prerequisites. It is not an interactive replacement for every specialist dialog.

> Starting with 2.9.75, the new updater reports a fully downloaded and verified package to the download counter. A failed statistics connection does not block installation.

Recipe: smaller film, original audio

WHERE? Files > Template > format row > Tracks > Test Encode > START

Goal: create a smaller film, keep the existing original audio where possible and retain selectable subtitles.

Step by step

1. Load the film and choose a separate destination. Start with {name} or another clearly distinguishable test name.
2. Choose a container and video encoder supported by the playback device. Enable video re-encoding instead of Copy.
3. Choose resolution and quality deliberately. Start without extra filters if the source does not need a particular correction.
4. Use Copy for the desired audio streams where the destination supports them. Enable subtitle streams without burning them in.
5. Test a passage with motion and dark scenes. Review picture, sound and subtitles, then adjust quality if necessary.
6. Process the full file and check duration, audio formats, subtitles and actual size. Only then decide what to do with the original.

> A more efficient codec does not guarantee a smaller result at every setting. Re-encoding an already compressed source at high quality can make it larger.

Recipe: automatically organize a series

WHERE? Save preset > configure watch folder > inspect a test file

Goal: detect incoming episodes, process them with the right settings and produce understandable names and folders.

Step by step

1. Prepare a representative episode with a clear S01E01-style name and choose the intended output format.
2. Open Settings > Output. Choose a series naming template and check its preview on that episode.
3. Enable season subfolders only if that structure is wanted. Save the configuration under a clear series-preset name.
4. Add the input folder to watch-folder management. Assign that preset and a separate destination; initially leave automatic encoding off.
5. Copy in a test episode and review its assigned preset, proposed name and season detection.
6. Enable automatic encoding only after a successful test. With nested folders, check whether a more specific watch-folder rule takes precedence.

> For mixed films and series, separate input subfolders with clearly assigned presets are easier to manage than one literal episode prefix for everything.

Recipe: original sound plus clearer stereo

WHERE? Tools > Media workshop > Audio output tracks

Goal: retain the original soundtrack and add a second version adapted for stereo playback.

Step by step

1. Load the video in Media workshop and identify the correct audio-stream index.
2. Add an output row for the original. Use Copy and a clear title such as Original.
3. Add a second row from the same stream. Choose a suitable codec and Stereo.
4. If useful, test dialogue-focused downmix, clarity and normalization. Change only a few options initially so their effects remain understandable.
5. Choose title, language and Default deliberately. Export a new MKV and switch between both tracks in the player.
6. Listen to quiet and loud dialogue as well as music. Check that the new version is more intelligible, not simply louder overall.

> Default marks a preferred track. A player's own language preferences also affect which stream it chooses automatically.

Keyboard shortcuts in the main window

WHERE? Main window with the appropriate keyboard focus

Keys	Action
Ctrl+O	Add files
Ctrl+Shift+O	Add a folder
Delete	Remove the selected file from the list
Ctrl+A	Select files; selects text when a text field has focus
F5 or Ctrl+Enter	Start processing
Esc	Cancel processing; behaviour can differ inside dialogs
Ctrl+Space	Pause / resume
Ctrl+T	Test encode
Ctrl+P	FFmpeg command preview
Ctrl+S	Save the current preset
Ctrl+E / Ctrl+I	Export / import a preset
Ctrl+Up / Ctrl+Down	Move a job up / down
Ctrl+Home / Ctrl+End	Move a job to the beginning / end
Ctrl+D	Toggle inclusion in the queue
Ctrl+Shift+P	Open the command palette

Text fields and dialogs can handle shortcuts themselves. If an action is unexpected, check focus and the active area first. F1 opens the keyboard-shortcut overview in version 2.9.76.

Subtitle-editor and OCR shortcuts

WHERE? Subtitles or OCR review

Keys	Action in the relevant area
Ctrl+S	Save subtitles
Ctrl+G	Seek to the selected subtitle
Delete	Delete the selected subtitle line
Ctrl+D	Duplicate a subtitle line
Ctrl+Shift+D	Open the style editor
Ctrl+F	Find the next match
Ctrl+H	Open find/replace
Ctrl+Shift+M	Apply pacing
Ctrl+Z / Ctrl+Y	Undo / redo an editor action
F3 / Shift+F3 (OCR)	Next / previous uncertain recognition result
Ctrl+U (OCR)	Toggle uncertain results only
Ctrl+Z (OCR)	Undo a text correction; a focused text box may use its own undo

Ctrl+D and Ctrl+S have different roles in the main window. Check whether you are working in the file list or subtitle editor before using them.

Crop, masks and burned-in subtitles

WHERE? Tracks > video stream > inspector > Crop / Hardsubs

Cropping changes the picture area. A mask marks an area for covering or AI removal of burned-in text. Neither is the same as disabling a separate subtitle track.

Step by step

1. Select the video stream under Tracks. Find the Crop and Hardsub sections in the inspector; scroll down if needed.
2. For black borders, try automatic detection first and inspect its suggestion in the visual crop editor.
3. Check several scenes. An apparently empty edge in a dark shot may contain useful picture information later.
4. For burned-in text, mark its region in the mask editor. The same region can be used for covering and removal.
5. Distinguish covering from AI removal: inpainting attempts to reconstruct the background and has additional engine and hardware requirements.
6. Process a short range first. The AI result becomes a new queue file; review moving backgrounds and scene changes carefully.

> Disable a separate subtitle stream with its checkbox under Tracks. Once text is rendered into the picture, there is no hidden original background that can simply be switched back on.

Styles, romanization and readable segments

WHERE? Subtitles > Aa / Romanize / Fix

Feature	Primarily changes
Style editor	Presentation and ASS styles
Romanization	The writing system used for the text
Translation	The language and wording of the content
Pacing / re-segmentation	Grouping, splitting and readability of timed text segments
Word alignment	The timing of individual words against the recording

Step by step

1. Open Aa or the style editor for presentation settings. Check font, size, border and position against longer lines.
2. Apply styles to the intended cues. They are useful only when the export format and target player support them.
3. Use Romanize for the supported CJK transliterations. Converting to Pinyin or Romaja changes writing system, not the meaning or language.
4. For fragmented Whisper output, open Fix and review pacing or readability re-segmentation.
5. Inspect proposed merges and splits at sentence boundaries. Lyrics and intentionally short interjections may need different treatment from dialogue.
6. Use undo when needed and save a new version if readability improves. Run QC and test playback again.

> For styling fidelity, use ASS and check fonts. SRT is not a complete substitute for complex ASS presentation.

Still images, animation and scene changes

WHERE? Subtitles > camera / GIF icon; Chapters > automatic detection

Step by step

1. Load the media and move the preview to the intended moment.
2. Use the camera icon for a still image. Check the format and destination in the save dialog.
3. For an animated range, use the GIF icon. Set start, end and a supported destination such as GIF, WebP or APNG.
4. Choose resolution, frame rate and duration deliberately. Even a short high-resolution clip can contain many frames and produce a large animation.
5. For scene changes as chapter suggestions, use automatic detection in Chapters and review the proposed boundaries.
6. For several retained video ranges, use Multi-range cut instead. Animation, chapter analysis and video cutting are separate workflows.

> Exporting a still or animation does not replace editing or re-encoding the complete media file.

FAQ: startup, FFmpeg and components

Why does VidControl not detect FFmpeg?

Check that ffmpeg.exe is beside VidControl.exe or available through PATH. Restart after a PATH change. Also check ffprobe.exe: processing and media analysis use different executables.

Do I need every optional AI package?

No. Extra packages are required only for their respective OCR, Whisper, alignment, dubbing or other AI functions. Ordinary features should remain usable without them.

Why is a codec or hardware encoder missing?

Availability depends on the FFmpeg build, its enabled encoders and filters, and your hardware and driver. Detecting a GPU does not establish support for every encoding path.

Why does preview fail when FFmpeg can process the file?

Preview playback and FFmpeg do not have identical format support. Check a short test output in a suitable player and read the log. A blank preview alone does not establish that the source is damaged.

Can I work offline?

Yes, when the programs and models needed for your workflow are already installed. New optional downloads, online lyrics, metadata searches, updates and community functions require a connection.

FAQ: filenames, output and quality

Where do I change the output filename?

Open Settings > Output > Output Naming. Start with {name} for a film. Check the preview for the selected file and any per-file preset assignment.

Why does the name still start with Episode or Folge?

Words outside braces are copied literally. Check the file's own preset and watch-folder assignment. With overlapping folders, a more specific subfolder can assign a different preset. Changing UI language does not translate literal words in a template.

Why is output saved next to the source?

An empty general Output field uses the source folder. Also inspect a watch folder's own destination or output choices inside the tool you are using.

Why is the output larger than the source?

Copy largely retains the existing compressed streams. For re-encoding, content, quality, encoder and audio outputs determine size. Lower CRF/CQ values can substantially increase the result.

Does a newer codec automatically look better?

No. The chosen settings and another encoding generation determine the result. Compare the same passage. Identical Q values across encoders are not equal quality targets.

Why is my subtitle stream missing from the MP4?

Not every subtitle type fits every container. Check output format, track inclusion and the log. Choose a compatible text format or a more suitable container if necessary.

FAQ: batches and watch folders

Why is a loaded file not processed?

Check its queue checkbox, any limiting selection, the status filter and conflict handling. A skipped job is different from one that failed.

Why can I not skip the current file during parallel processing?

With several active encoders, there is no single unambiguous current file for that global command. The action is restricted to the one running sequential job.

Do preset changes affect a batch immediately?

Since 2.9.75, job settings and presets are captured at startup. Later preset edits do not alter that already-running batch. Review them for the next start.

Why does a watch folder not start encoding automatically?

Check that watching is active, the file has been detected and automatic encoding is enabled globally or for that folder as intended. With auto-start disabled, the file is only added to the queue.

Why is another watch-folder preset used?

The most specific active path wins when folders overlap. Check matching subfolders and the preset assigned to the detected job, not just the parent folder.

Are finished outputs lost after cancellation?

Committed files are retained. Unfinished working outputs are handled separately. At startup, interrupted jobs can be processed again or skipped through the recovery dialog.

FAQ: subtitles, OCR and synchronization

Why can I not edit PGS like SRT?

PGS contains images. Run OCR to obtain editable text, select the correct language and review uncertain or suspicious results.

Subtitles are late by the same amount throughout. What should I change?

Use the global shift under Subtitles > Sync and test its direction on a spoken line. Audio Sync under Tracks changes an audio stream, not these subtitle times.

It matches at the start but drifts later. What helps?

Try two-point synchronization for linear drift. A different cut may require section-based or automatic matching. Check the transitions afterwards.

Why does SRT lose my styling?

SRT does not preserve all ASS styles, positions and effects. Use a suitable format when presentation matters, and check required fonts and target-player support.

Why do automatically aligned lyrics not match exactly?

The words, recording version and timestamps are separate issues. Check repeats and live-version differences. Import your own text when needed and use appropriate acoustic word alignment rather than only equal distribution.

Why does translation fail despite having subtitles?

Check the configured model endpoint, running server and selected model. A transcript does not automatically configure a language-model service.

FAQ: tools and benchmarks

Why does benchmark verification take so long?

The full run contains preparation, warmup, repetitions and output/quality verification. These stages are not simply counted as encoding speed. Read the individual timing categories.

Why does the website show zero after I submitted?

Check suite, encoder, scenario and the exact FFmpeg build first, then clear CPU/GPU filters. A stored result may not belong to the currently displayed comparison group.

Why can a CPU test show no active GPU?

Detected hardware and the encoder actually used are different facts. Read the encoder and complete result together. A website filter must not modify the stored hardware information.

Is edition comparison automatically exact?

No. Image-based correspondences are estimates. Review boundaries and gaps before transferring audio, SRT or chapters, then inspect the exported result.

Why does Smart rendering not support my file?

The current path requires specific source properties, notably H.264 SDR with constant frame rate and no B-frames. Another codec or stream layout needs a different cutting method.

Can disc import read every DVD or Blu-ray?

No. It supports appropriate unencrypted folders, without decryption or menus. DVD import additionally requires dvdvideo support in FFmpeg/FFprobe.

Where is it? Video and output settings

I want to...	Start here
Add a file / folder	Files / Folder at the top; Ctrl+O / Ctrl+Shift+O
Change the destination	Output field and folder icon at the top
Choose MKV, MP4 or another container	Container in the top format row
Use CPU or GPU encoding	GPU/hardware selector at the top; check availability
Set video codec and quality	Video and CRF/quality in the format row
Remux without re-encoding	Copy / copy streams and appropriate track selection
Change resolution or frame rate	Format row; details under Settings > Video
Set profile, level or pixel format	Settings > Video > Advanced Video Settings
Denoise, sharpen or rotate	Settings > Video > Video Filters
Remove interlacing	Settings > Video > Deinterlace
Keep HDR or convert to SDR	Settings > Video > HDR Settings
Crop borders	Tracks > video stream > Crop / visual crop editor
Cover or remove burned-in text	Tracks > video stream > Hardsubs / mask editor
Set the filename	Settings > Output > Output Naming
Create season subfolders	Settings > Output > season subfolder option
Handle existing destinations	Settings > Output > File Conflict
Move sources after success	Settings > Output > After Encoding
Process files in parallel	Settings > Advanced > enable parallel processing
Supply extra FFmpeg arguments	Settings > Advanced > Expert Options
See the planned FFmpeg command	Command > Generate Preview; Ctrl+P

> Some sections appear only for the relevant stream type or detected content. Select a file and track first, then scroll down in the inspector.

Where is it? Audio and subtitles

I want to...	Start here
Include or exclude streams	Tracks > checkbox for each stream
Change language, title or Default	Tracks > select a stream > inspector
Shift the audio	Tracks > the file's Audio Sync / Offset
Set audio codec and channels	Format row or Tracks > audio stream > inspector
Create several audio versions	Tools > Media workshop > Audio output tracks
Conform audio by sections	Media workshop > Conform audio
Add external subtitles	Tracks > + Subtitle
Burn subtitles into the picture	Tracks > subtitle > Burn; re-encode video
Choose a subtitle output format	Settings > Output > Subtitle Output Format
Edit text and timing	Subtitles > select a row > editing field
Shift all subtitles	Subtitles > Sync
Synchronize automatically	Subtitles > Auto-Sync icon
Recognize image subtitles	Tracks > PGS/image subtitle > OCR
Enable OCR for batches	Settings > Advanced > OCR
Create subtitles from speech	Whisper icon or Tools > Transcribe
Improve segmentation	Subtitles > Fix > pacing / re-segmentation
Check subtitle readability	Subtitles > QC
Change fonts and ASS styles	Subtitles > Aa / style editor
Translate or create bilingual output	Subtitles > Translate, then pair/bilingual actions
Create lyrics or karaoke	Lyrics mode > enrichment / karaoke / forced alignment
Export text subtitles as SUP	Media workshop > Image subtitles

Where is it? Tools and management

I want to...	Start here
Edit or export chapters	Chapters
Edit container metadata	Metadata
Set titles for several files	Settings > Output > Title Metadata
Make a short test encode	Test Encode at the top; Ctrl+T
Compare source and output	Comparison
Save or transfer presets	Template selector > save / three-dot menu
Change file order	Controls below the left queue or the Queue tab
Process folders automatically	Gear menu > Manage watch folders
Restart an interrupted job	Recovery dialog at application startup
Inspect previous jobs	History
Read error details	Log
Export diagnostics	Settings > Advanced > Diagnostics & Support
Check for updates manually	Settings > Advanced > Updates
Run a copy, script or webhook	Settings > Advanced > Post-Processing Hooks
Manage MKV attachments and fonts	Tools > Media workshop > MKV attachments
Create several complete versions	Tools > Output variants
Match different cuts	Tools > Compare editions
Mux extra streams into episodes	Tools > Season muxing
Export multiple time ranges	Tools > Multi-range cut
Import disc folders	Tools > Import DVD / Blu-ray
Measure and compare encoders	Tools > Media benchmark

A short glossary

Term	Meaning
Mux / remux	Combine existing compressed streams in a container, or repackage them.
Transcode	Encode video or audio again; usually more computationally expensive than Copy.
Container / codec / encoder	File wrapper / compression method / implementation of that method.
CRF / CQ / Q	Encoder-specific quality parameters. Numbers from different encoders are not directly equivalent.
Bitrate	Data per unit of time. Affects size, but does not alone describe picture quality.
Default / Forced	Flags for preferred or forced streams; actual playback remains player-dependent.
Hardsubs / softsubs	Text burned into the picture / subtitles stored as a separate stream.
OCR / Whisper	Recognize text from images / recognize text from audio.
SRT / ASS / PGS / SUP	Simple text subtitles / stylable text subtitles / image subtitle method / typical PGS file.
CPS	Characters per second; a guide to subtitle reading speed.
CFR / VFR	Constant / variable frame rate.
HDR / tone mapping	High dynamic range / mapping to another range, for example an SDR-friendly image.
VMAF / P5	Reference-based quality metric / fifth percentile of measured quality values.
Warmup / spread	Preliminary run / variability across repeated measurements.
Watch folder	A monitored input folder that detects new files and can process them with an assigned preset.
Staging	A private temporary working area used before a completed output is committed.