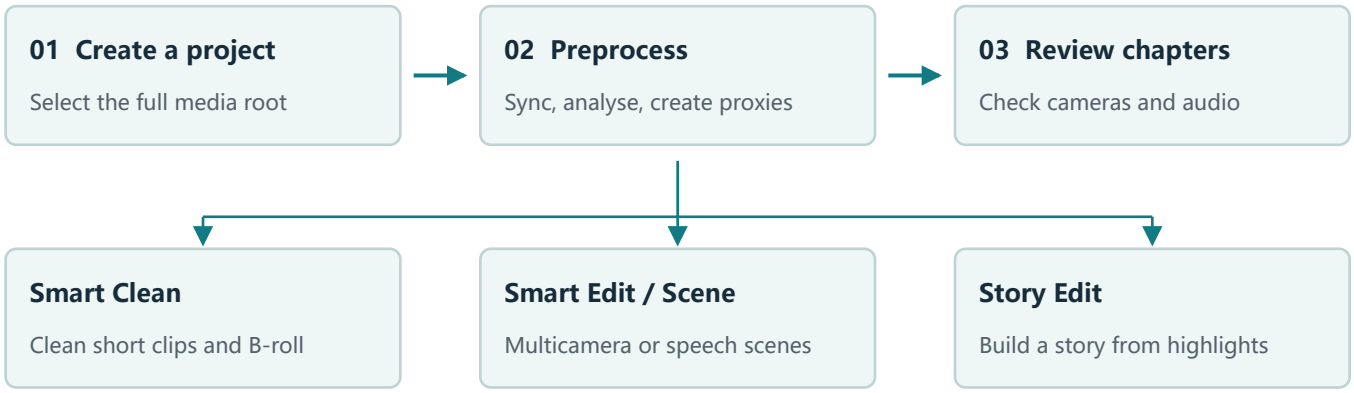
Hootio VideoBot User Manual

A guide to the HootHoot.MAUI desktop application

This manual covers media import, preprocessing, proxies, chapter review, Smart Clean, exposure, Smart Edit, Story Edits and timeline export. New users should start at Chapter 2; existing preprocessed projects can start at Chapter 7.

The desktop application is branded **Hootio VideoBot**; its project and executable retain the **HootHoot.MAUI** name. For later editing, review and render exported timelines in Premiere Pro or DaVinci Resolve. An FCPX filename does not establish full Final Cut Pro compatibility.



Export XML timelines → Review, refine, and render in your editing application

Online manual: Hootio VideoBot User Manual.

Manual date: 9 October 2026. The first-run checklist and Hootio/PhotoBot handoff reflect current source; the recorded VideoBot demonstrations retain their original capture context. Button names follow the English interface for easy reference.

Hootio one-start video workflow: Prepare VideoBot's sign-in, workspace access, output/proxy settings and any needed **.cube** LUTs once. In Hootio select **Create Smart Edit** and optional **Create proxy**, then press **SMART IMPORT**. This workflow is complete when VideoBot shows **Done.** and **All preprocessing stages are complete.**; if proxies were selected, verify their output. The later editing and timeline-export chapters are optional follow-on work.

Demo media: D:\VIDEO\2025\20250315. Screenshots show project creation, media selection, settings and preprocessing start. The completed-preprocessing image is from an existing project at the same path, not the new project.

Version notes: The manual was checked against current source and the installed application. The installed Number of Bots uses a numeric slider; newer source uses Low / Medium / High / Extreme. Proxy differences appear in their chapters. Images are static; historical animations are not included.

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1 Features and Where to Find Them

Feature	Entry point	Purpose and result
Create a project	Create New Edit on the home screen	Select a media root folder and create a new editing project
Open a project	Recent Edits or Existing Edits	Continue a previous project and review its existing analysis and chapters
Preprocessing	PreProcess	Scan media, synchronise audio, analyse clips, and optionally analyse exposure and create proxies
Proxy creation	Create Proxies and Settings	Create lightweight editing files for high-bitrate media
Update the media location	Update Video Folder	Relocate an existing project's media folder; check the recognised media after reopening
Smart Clean	Smart Clean	Generate a cleaned timeline using motion stability, duration, and person-detection rules
Exposure export	Smart Expo	Include exposure adjustments and configured LUTs in supported exported projects
Export an original chapter	Double-click a chapter → Export	Export the chapter's synchronised multitrack timeline
Smart multicamera editing	Double-click a chapter → Smart Edit	Review cameras and the ranges to keep or exclude, then generate an edit
Speech-based scenes	Double-click a chapter → Smart Scene	Prepare a transcript, select speech passages, and extract scenes
Story editing	Create Story Edit	Select a story goal and duration, then submit a Story Edit task
Previous Story Edits	My Story Edits	Review task status and failure reasons, and download completed Story Edit results
Global settings	Settings gear icon	Set output resolution, video standard, proxies, chapter gap, LUTs, and interface language
Tutorials	Tutorial	Open the built-in preprocessing, cleaning, exposure, or chapter tutorials

How the names differ. An Edit is a media project. A Chapter is a section grouped by its timing. Smart Edit creates a multicamera edit within a chapter. A Story Edit arranges highlights around a story structure. Proxy files make editing smoother; XML files exchange timelines. Neither is a final delivery film.

Controls that are not currently available. Import FCPXML on the main screen and Rough Edit in the preprocessing controls are hidden in the current source code. Do not rely on older videos to locate these controls. The Instant Reel name used in older tutorials also does not describe the full behaviour of today's Create Story Edit.

2 Your First Complete Workflow

Choose the media root folder for a complete event or wedding, and make sure that all camera and audio recordings are inside it. The following example uses **D:\VIDEO\2025\20250315**.

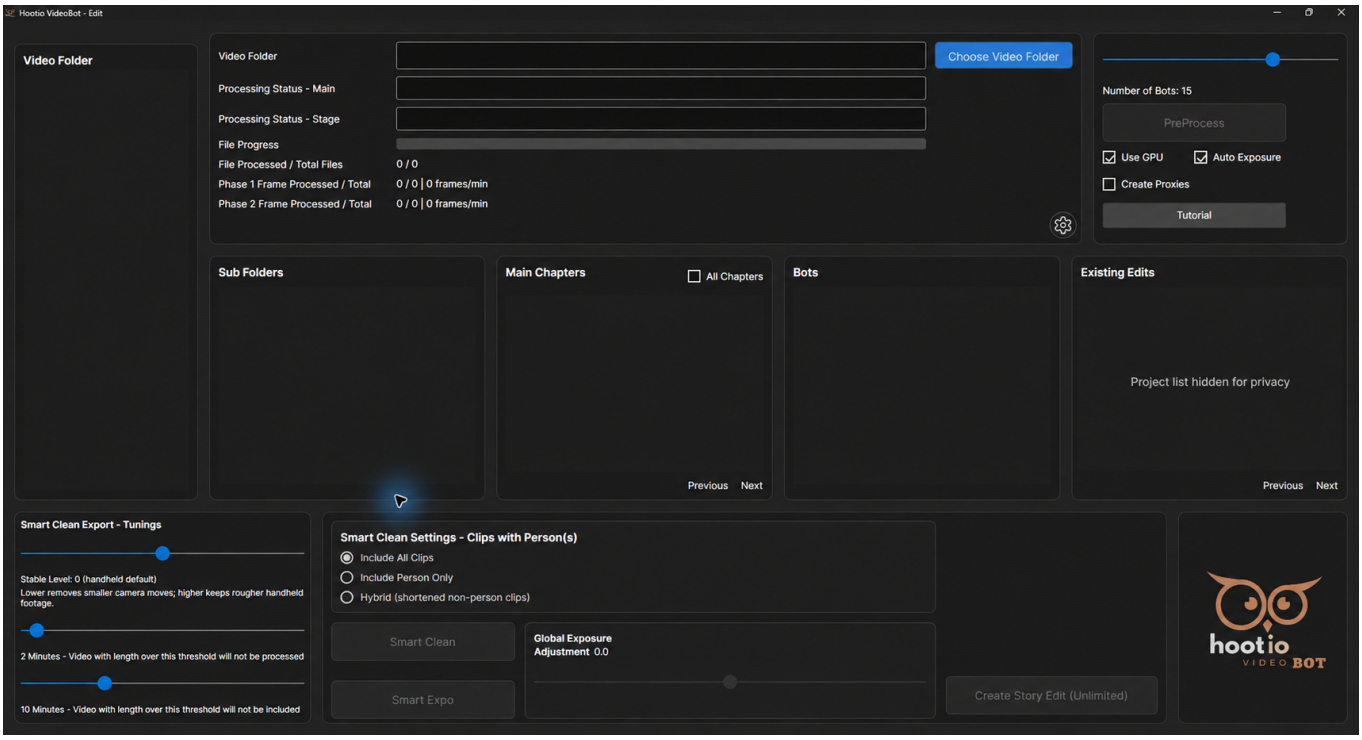
Set these once before processing

1. Keep each camera and audio recorder in its own subfolder under one readable event root. Confirm there is a verified copy before accepting VideoBot's import notice, because it may reorganize some audio or invalid-date video files and create helper WAV files.
2. Sign in to VideoBot itself. A Hootio Smart Import sign-in does not replace the separate VideoBot session. If Hootio will hand off proxy or Smart Edit work, confirm VideoBot can access the chosen Video Workspace first, especially on macOS.
3. Open **Settings** before **PreProcess**. Choose output resolution, PAL/NTSC standard, proxy format and location, and chapter gap. When you want **Auto Exposure** or **Smart Expo**, load the appropriate **.cube Highlight LUTs For Smart Expo** and **Full-Length Video LUT For Smart Expo** in this settings window, then click **OK**. See Chapter 9 for each LUT slot and the effect of clearing it. If the app warns that a LUT is missing, review which output needs it before choosing Proceed; Auto Exposure can continue without every LUT, but that is not a substitute for the intended grade.
4. Check available space for source media, proxies, auxiliary audio, output timelines and temporary work. Keep local or network media mounted throughout processing.

1. Start Hootio VideoBot. The application may restore your login if you have a valid session. Otherwise, follow the sign-in screen to authenticate in your system browser, then return to the application.
2. Click **Create New Edit** on the home screen. When the empty editing window opens, maximise it and confirm that Video Folder is empty and the file count is 0 / 0.
3. Click **Choose Video Folder**. Enter **D:\VIDEO\2025\20250315** in the system folder picker, then click **Select Folder**.
4. Read the **Before you continue** notice to understand file organisation and auxiliary audio processing, then click **Proceed** when ready. The media list and file count appear, and PreProcess becomes available.
5. Check that the saved settings, especially the **.cube** LUT paths if using Auto Exposure or Smart Expo, are still valid. Select Use GPU, Auto Exposure, and Create Proxies as needed.
6. Click **PreProcess**, then click **Yes** in the confirmation dialog. Wait for the status messages to update. A completed scan count does not mean that all analysis has finished.

7. When the status reads **Done.** and **All preprocessing stages are complete.**, check Main Chapters and the proxy output if requested. This is the completion point for the Hootio-to-VideoBot preprocessing workflow.

For further editing, double-click a chapter and choose Export, Smart Edit, or Smart Scene. For a highlight, use **Create Story Edit** after the required analysis has finished and inspect its result in **My Story Edits**. Import any exported timeline into your editing application and review picture, sound, media links, colour and edit points before final rendering.



A maximised new-project window. Before a folder is selected, the media list is empty and PreProcess is unavailable. Client project lists were obscured with AI assistance; key status information was checked against the original screenshot.

Creating a project and continuing an existing edit are separate actions. To create a new demo project, start with Create New Edit. Double-clicking an existing 20250315 entry restores that older project.

3 Preparing Media and Understanding Import Changes

Which folder level to select

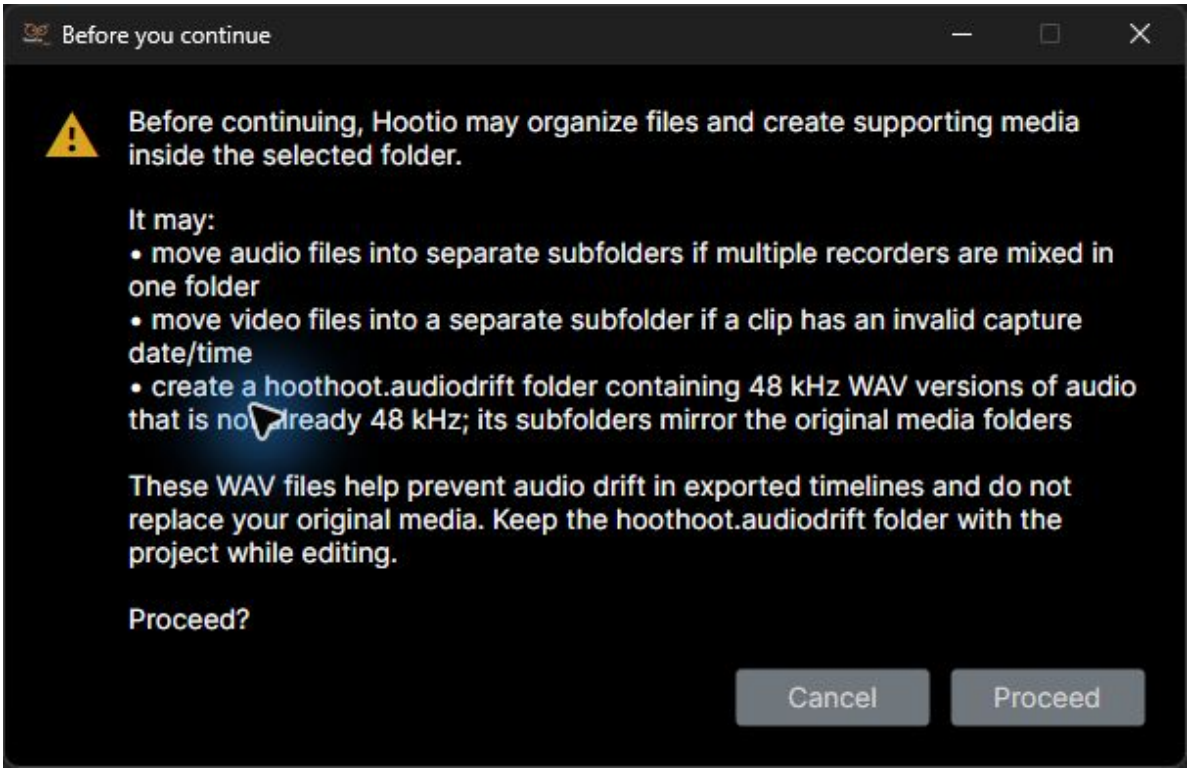
Select the root folder containing all camera and audio subfolders, rather than a folder for just one camera. In this demonstration, the root contains subfolders such as **1**, **100MEDIA**, **100_PANA**, **108_PANA**, and **Audio**. Your subfolder names may differ.

Keep each camera and audio recorder in its own subfolder where possible, so that their sources are easy to recognise. Before processing, make sure that the source drive is connected, the files can be read, and the media will not be moved or renamed during processing. Proxies and auxiliary media require additional disk space.

What the import confirmation means

The application explicitly warns that it may organise media during import. Audio from multiple recorders in one folder may be moved into separate subfolders. Videos with invalid recording dates or times may be moved into a separate subfolder. Audio that is not sampled at 48 kHz may have auxiliary 48 kHz WAV files created for it.

These auxiliary audio files are stored in **hoothoot.audiodrift**, with a subfolder structure corresponding to the original media. They help reduce audio drift in exported timelines and do not replace the original recordings. Keep this auxiliary folder throughout editing. If you have only one copy of the original media, create a recoverable backup before proceeding with file organisation.



The actual notice shown before import. Proceed continues with the file organisation and auxiliary media preparation described by the application.

What to check after import

Check that Video Folder at the top matches the folder you selected. Review the cameras and media in the Video Folder list on the left, and confirm that the total in File Processed / Total Files is not zero. It is normal to have no chapters at this point; chapters require the subsequent synchronisation and analysis stages.

4 Signing In and Managing Projects

Sign in and sign out

Click **Sign in or create account**, complete verification on the Microsoft Entra page in your browser, and return to VideoBot. To create an account, use **Create account** → **Create account with Microsoft Entra**. For help signing in, use **Sign-in help** → **Continue to Microsoft Entra**. Click **Cancel sign in** to stop the current attempt. Accounts that use an email verification code should request a new code; other accounts should follow the recovery process provided by their original identity provider.

Closing the application normally preserves your remembered login. **Log Out** actively revokes the current session. If your login expires, your session becomes invalid, or a network problem interrupts access, restore your login before opening the project again.

Your account or plan may affect the number of Story Edits available, the remaining allowance, or the button label. Follow the information shown for your account and the service's responses. This manual does not specify fixed prices or allowances.

Reopen an existing project

1. Find the project under **Recent Edits** on the home screen. The list displays its name and Last Mod time.
2. Double-click the entry to open it. Use **Previous / Next** if the list has more than one page.
3. You can also select previous projects from **Existing Edits** in the editing window. The same folder may have several projects with identical names; use the modification times to distinguish them.
4. After opening, check the media path, file list, and preprocessing status. A matching project name does not mean that the local media is still in its original location.

After moving your media

When an existing project shows **Update Video Folder**, click it to select the new media root folder. Preserving camera subfolders and filenames helps the application recognise the media. The application checks the selected videos against the original project's baseline. If the difference exceeds 30%, it rejects the update and asks you to create a new project. After an accepted update, check that all media has been found. You cannot update the folder while preprocessing is running.

Saving a project. Project records are created or updated during processing; there is no separate Save Project button. A project deletion control has not been verified in the current application. Do not use Delete or Ctrl+S as project-management steps for this application. Temporary adjustments in a chapter window are also not equivalent to a recoverable draft; generate and save the results you need before closing it.

5 Preprocessing Options and How to Run Them

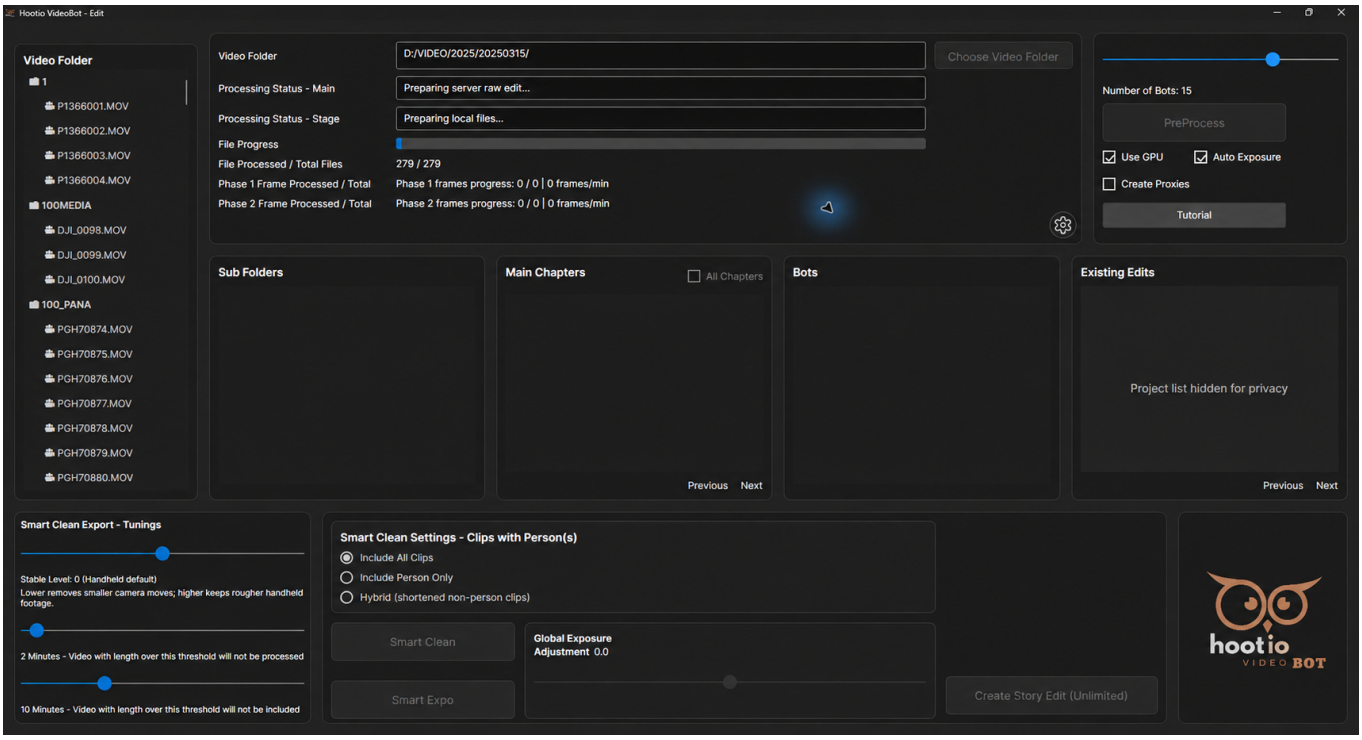
Settings to check before running

Option	How to choose	Effect
Number of Bots	Choose Low / Medium / High / Extreme in the newer version; the installed version shown in the screenshots uses a numeric slider	Controls parallel processing resources without changing the analysis quality standard
Use GPU	Select it when supported acceleration hardware is available; if you encounter stability problems, clear it and retry	Allows supported hardware processing paths; not every stage will fully utilise the GPU
Auto Exposure	Select it before preprocessing if you will need exposure processing later	Prepares exposure analysis for Smart Expo and related workflows
Create Proxies	Select it when you need lightweight editing files, and check the proxy settings first	Adds proxy generation and uses additional disk space

The newer workspace version uses fixed CPU parallelism levels: Low allocates 25% of the available logical cores, Medium 50%, High 75%, and Extreme 100%. These settings configure parallel processing resources; they do not guarantee that Task Manager will continuously show that CPU percentage. Medium is the default in the newer version. On a computer that is busy with other work, start with Low or Medium.

Start processing

1. Confirm that media has been imported, the folder at the top is correct, and PreProcess is available.
2. Set the resource level and checkboxes, then click **PreProcess**.
3. Click **Yes** in **Confirm Pre-processing**.
4. Monitor Processing Status - Main and Processing Status - Stage. Some buttons may be disabled while processing is running.
5. Keep the media drive connected. Wait for completion before cleaning clips, exporting exposure adjustments, or exporting multicamera edits.



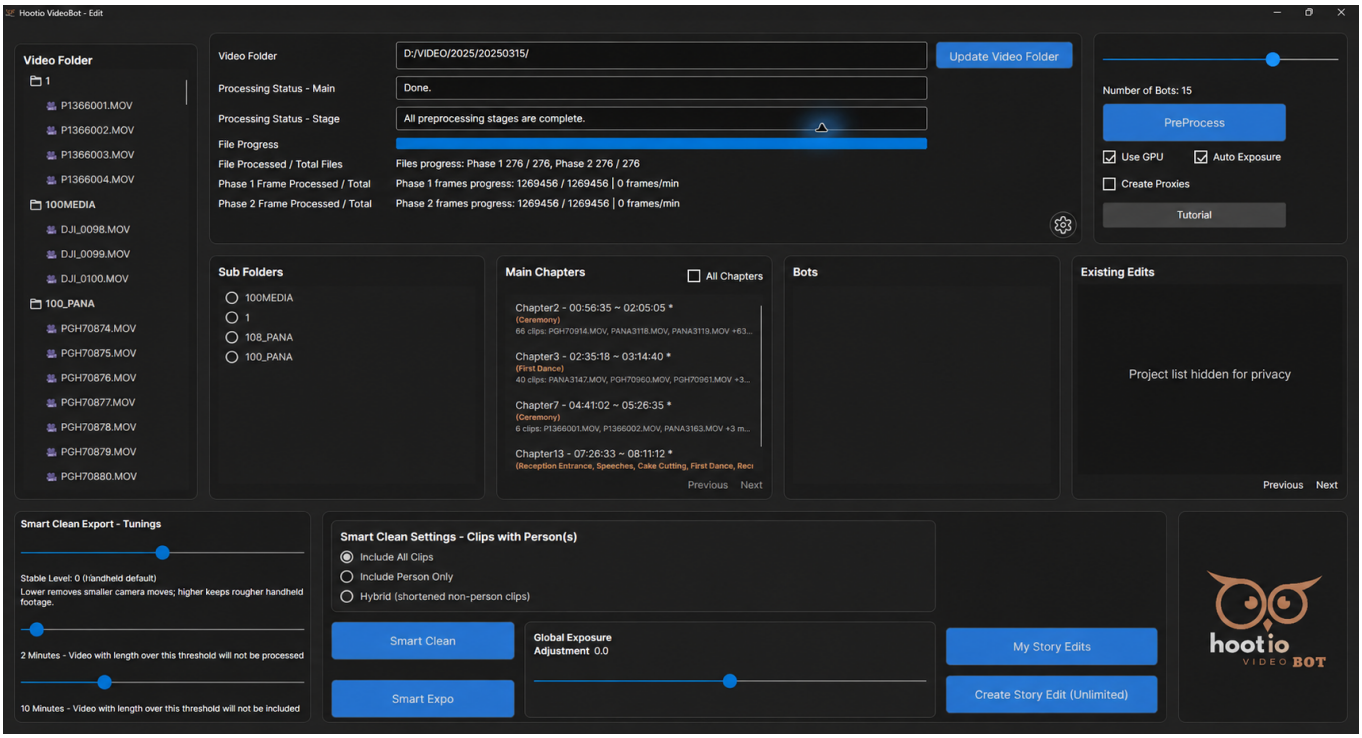
The new project created for this manual has started preparing for processing. The scan count is 279 / 279, but the analysed-frame counts are still zero, so preprocessing is not complete. Client project lists were obscured with AI assistance; key status information was checked against the original screenshot.

6 How to Tell When Preprocessing Is Complete

Preprocessing has several progress indicators. Scanning, audio synchronisation, person or image analysis, motion analysis, and proxy generation each take time. A progress bar reaching the end and switching to another stage does not mean that the entire task is starting again.

Interface item	What it means	What to check
Processing Status - Main	The current main task	Look for scanning, synchronisation, processing, or completion messages
Processing Status - Stage	The current substage, file, or estimated time	If a long file takes more time, first check whether the information is still updating
File Processed / Total Files	The file processing count	Distinguish the scan count from the Phase 1 / Phase 2 processing counts
Phase 1 Frame Processed / Total	Frames processed and throughput for the first phase	Check whether the first phase still has work to do
Phase 2 Frame Processed / Total	Frames processed and throughput for the second phase	Check whether the second phase still has work to do
Bots	Worker task status	Read it alongside the status fields above to determine whether processing is still running

The reliable completion signal is **Done.** in the main status and **All preprocessing stages are complete.** in the stage status. Do not rely solely on the blue File Progress bar.



Completed preprocessing in an existing project using the same path: both phases show 276 / 276 files and the status explicitly reads Done. This is not the completion record for the newly created project. Client project lists were obscured with AI assistance; key status information was checked against the original screenshot.

Why the demonstration counts differ. The new project scanned 279 files during import, while the existing project's completion record shows 276 files. Counts may differ because of the scan stage, which files can be processed, or the media present when each project was created. Do not combine the two projects' counts as though they came from one continuous run.

7 Navigating Chapters and Media

Find the section you want to edit

Video Folder on the left shows the scanned folders and media. **Sub Folders** in the middle lets you browse by media subfolder, and **Main Chapters** lists the main chapters. Entries may include a time range, an event name, and a clip count.

1. Once preprocessing has created chapters, review the time ranges and clip summaries in Main Chapters.
2. Select **All Chapters** to see the full list, then use **Previous / Next** to change pages.
3. To inspect a particular camera folder, select its entry under Sub Folders.
4. Double-click the target chapter to open its action window, then choose **Export / Smart Edit / Smart Scene** for your task.

Event labels such as Ceremony, Speeches, and First Dance help you navigate. Check automatic analysis against the picture and sound; do not judge the content solely by its label.

Choose the right chapter action

Action	When to use it	Next step
Export	You only need the original synchronised multitrack chapter	Choose an output folder and continue editing in your editing application
Smart Edit	You want automatic multicamera selection and need to review the edit ranges	Open the timeline and check clips, cameras, and sound
Smart Scene	You want to work with speech passages such as vows or speeches	Prepare a transcript, then extract scenes by passage

Chapter gap. Chapter Gap in Settings controls the time interval used to divide chapters. Its range is 2–60 minutes, with an initial value of 5. A smaller value can split the material into finer sections; a larger value can group more distant sections together. Click OK to reload chapters using the new gap. Cancel discards this gap adjustment. The value is not saved as a persistent output preference, so check it again when reopening. XML files you have already exported are not updated automatically.

8 Creating and Using Proxy Files

Proxies are lightweight versions of your media for smoother browsing and editing. Keep the original media. Before final output, check that your editing application is linked to the originals and that the final image quality is correct.

1. Open the **Settings** gear and find **Proxy Settings**.
2. Choose Proxy Resolution and Proxy Format. The newer workspace version also provides proxy folder layouts for the target editor.
3. Click **OK** to save, return to the project, and select **Create Proxies**.
4. Start PreProcess and wait for the proxy-related processing to finish.
5. Check the files in the appropriate output folder, then follow your editing application's proxy attachment workflow to use them.

Setting	Options or rule	Usage notes
Proxy Resolution	540p, 720p, 1080p, Half, Quarter, Eighth, Original	Fixed resolutions scale by height while preserving aspect ratio; fractional options scale both width and height
Proxy Format	Automatic, H.264, ProRes Proxy, DNxHR LB	Encoder availability depends on the platform and installed application package
Premiere layout	Source media folder / Proxies	Each source folder has its own proxy subfolder
Resolve layout	Media root / ProxyMedia / Original relative folder	Preserves the source files' relative folder structure

What Automatic means. Automatic - H.264 / MPEG-4 in the graphical settings uses the H.264 / MPEG-4 encoding strategy. Hootio integration commands have a separate automatic profile that selects an encoder according to the platform and hardware. Do not confuse that profile with this dropdown option. The installed version used for this manual did not show Proxy Location; the newer workspace version provides it. DNxHR requires a minimum frame size of 256 × 120.

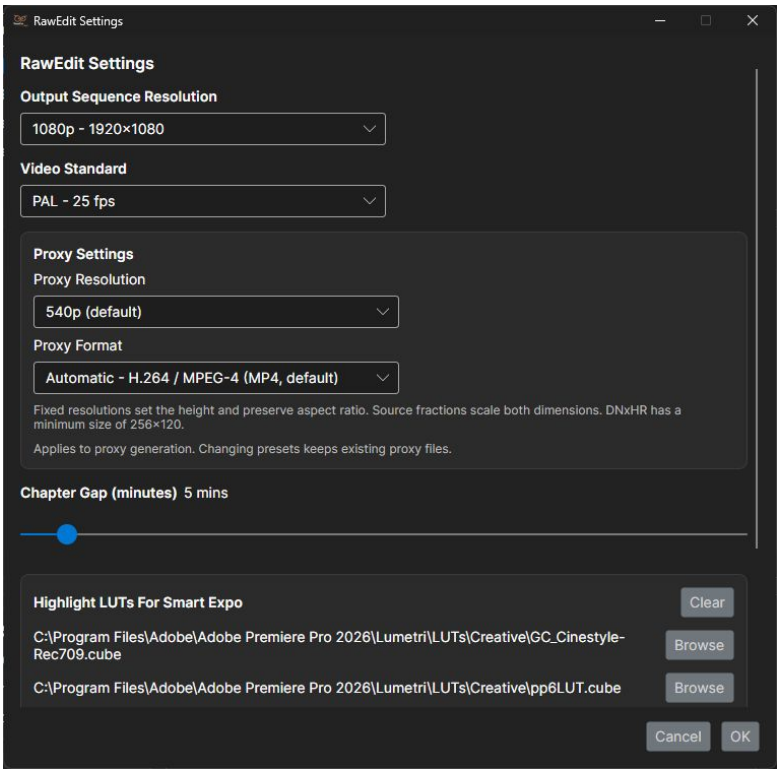
Changing settings does not delete existing proxies. A new preset does not automatically replace all existing proxies with the new format. After changing settings, inspect the files actually generated. The dimensions of an older proxy do not mean that the new settings failed to save.

9 Output Settings and Interface Language

Click the **Settings** gear on the home screen, or the gear in the editing window, to open settings. In a shorter settings window, scroll down to reach the LUT and Interface Language controls.

1. Choose the timeline dimensions under **Output Sequence Resolution**.
2. Choose PAL or NTSC under **Video Standard**, matching the timeline standard you intend to use.
3. Set **Chapter Gap (minutes)** to adjust the chapter grouping interval as needed.
4. Check the proxy format and resolution, and select the **.cube** LUTs you need.
5. Select English or Simplified Chinese under **Interface Language**, then click **OK**. The language change is previewed immediately. Cancel restores the previous language and discards ordinary setting changes from this visit. Clearing a LUT is an exception: it is saved immediately.

Available output dimensions are 1920 × 1080, 2560 × 1440, 3840 × 2160 (UHD), and 4096 × 2160 (DCI). PAL corresponds to 25 fps and NTSC to 29.97 fps. Existing projects retain their own timebase; changing the global preference does not guarantee automatic retiming of an existing project.



The upper part of the settings window, showing output resolution, video standard, proxies, and chapter gap. This fixed-size dialog cannot be maximised, but its contents can be scrolled.

Configure LUTs

Highlight LUTs For Smart Expo provides two LUT slots for highlights. **Full-Length Video LUT For Smart Expo** is for the long-form video. Click Browse to select a local **.cube** file, or Clear to remove the corresponding configuration. A LUT's name does not guarantee that it matches your camera media. Choose a file suited to the media's colour space and check the actual result in your editing application.

How Clear is saved. Clearing a LUT displays a message that reprocessing will be required. Once confirmed, the cleared setting is saved immediately; clicking Cancel afterwards cannot restore it. Clear in the highlights section removes both highlight LUTs, while Clear in the full-length section removes only the full-length LUT. Run the relevant processing again after changing or clearing LUTs.

LUT paths refer to local files. If you move the project to another computer, check the LUT paths and the imported result in your editing application again. Exposure adjustments also do not replace a visual check for overexposure, highlight detail, and skin tones. If you enable Auto Exposure without setting all LUTs, a prompt appears. The application allows you to choose Proceed; missing LUTs do not always block processing.

10 Smart Clean

Smart Clean is designed for short footage organised into camera subfolders. It assembles a timeline from sections that meet the selected motion stability, duration and people-detection rules. It does not delete source footage from your drive or render an MP4 directly.

Procedure

1. Wait for project preprocessing and synchronisation to finish, then select the source subfolder to process under **Sub Folders**.
2. Adjust stability and the two duration thresholds under **Smart Clean Export - Tunings**.
3. Choose a people-detection policy under **Smart Clean Settings - Clips with Person(s)**.
4. Adjust **Global Exposure Adjustment** if needed. A value of 0 adds no global offset; move left to darken or right to brighten.
5. Click **Smart Clean**, wait for processing, then choose an output folder.
6. Locate **RawEdit_{timestamp}.xml** and **DavResFCPX-RawEdit_{timestamp}.xml** in the output folder. Use the appropriate file for your editing application, then review the imported result manually.

Parameter	Range and default	Meaning
Stable Level	-3 to +3; default 0	Lower values are stricter and remove even small movements; higher values retain rougher handheld shots
Length Threshold	1–30 minutes; default 2	Videos longer than this are not subjected to this cleaning process; this does not necessarily exclude the entire file
Ignore Threshold	2–30 minutes; default 10	Videos longer than this are excluded from this output
Global Exposure Adjustment	-1.0 to +1.0, in 0.1 increments	A global exposure offset submitted with both Smart Clean and Smart Expo requests

People-detection policies

Include All Clips includes every section that meets the other rules, making it suitable for retaining establishing shots, decorations and footage without people. **Include Person Only** includes only sections where people are detected, which may omit important shots without people. **Hybrid (shortened non-person clips)** retains sections without people but shortens them.

This filter checks whether people are present in the image; it does not select a particular person. No interface for naming people, manually merging person identities or managing the couple's identities has been verified in the current version.

If **Please select a Sub Folder to export Smart Clean Timeline.** appears, go back and select a subfolder. To retain more shots without people, check the people-detection policy first, then the stability and duration thresholds. Change one type of setting at a time to make results easier to compare.

11 Smart Expo

Smart Expo incorporates exposure analysis, the global offset and applicable LUT settings into the export workflow. Results may vary with camera footage, LUTs and how the editing application interprets the effects, so review the export.

1. Configure the required **.cube** LUTs in Settings and enable **Auto Exposure** before preprocessing if needed.
2. Wait for project preprocessing to finish. If you change a LUT later, follow the prompt to reprocess the affected footage first.
3. Set **Global Exposure Adjustment** to a suitable value. For the first export, leave it at 0 and compare the result before adjusting it.
4. Click **Smart Expo**, wait for processing, then choose an output directory.
5. Open the **AutoExpo** folder inside that directory. Depending on the returned bins, the export may contain several files named **RawEdit_Bin{identifier}-{timestamp}.xml**.
6. Import them into your Premiere workflow, check the bins, exposure and LUTs, then continue refining the edit.

The output differs from Smart Clean. Only the bin XML files described above are confirmed for the current Smart Expo workflow. The additional Resolve conversion is not enabled, so do not expect it to generate the same pair of files as Smart Clean.

Choosing an adjustment. If the footage is uniformly too dark, consider a small increase in global exposure. If cameras use different colour spaces, first check that each LUT is appropriate. A large global exposure offset will not compensate for an incorrect LUT.

12 Smart Edit Multicamera Editing

Double-click a chapter, then choose **Smart Edit**. The button is available when the chapter contains video and preprocessing for its video clips is complete; other chapters in the project may still be processing. Wait while **Analyzing chapter…** is displayed.

Follow the illustrated demonstration

The illustrated Smart Edit walkthrough follows a real multicamera editing session, from opening a completed project and comparing synchronized views to setting camera preferences, reviewing track weights and generating an editable timeline.

The example uses the main outdoor Ceremony in **Chapter7** of the completed **20250315** project. At the sampled position, two cameras show opposite views of the couple while the third points at the ground. Comparing all available angles makes it easier to check camera priorities before generating the edit.

Open the standalone demonstration PDF for the detailed actions, original screenshots, visible checkpoints and separately reported output verification.

The demonstration records five generated files and explains a declaration-only UTF-8 correction for its Premiere XML. Destination-editor import and playback remain separate checks.

Understanding tracks and previews

The top **Track-1 / Main track** is the preferred camera angle. The second track contains important supporting angles, while the remaining tracks provide less frequently used backup angles. After automatic track arrangement, the camera assigned to a particular track number may change with the event.

Click the time ruler to view a thumbnail from each track at that position. This interface supports multicamera inspection at selected times; full real-time playback with sound has not been verified.

1. Check that your main camera angle is on the top track. Click **Reverse Tracks** if you need to reverse the order of all tracks.
2. To move a whole track, hold **Shift** and drag up or down from an empty area of that track.
3. Click key positions on the ruler to check the primary angle for events such as the ceremony, speeches and entrances.
4. Select the clips you want to adjust, then follow the next chapter to split clips, exclude sections, assign events and set switching modes.

Generating a multicamera edit

1. Review track priorities, shots you want to hold, excluded clips and event assignments.
2. Click **Process Video**.
3. In the **Before processing** prompt, check that the main footage is on the top track and that switching modes are correct for important shots, then click **Proceed**.
4. Wait for processing and choose an output directory.
5. Save **PrePro-{chapter-name}-{timestamp}.xml**, **DavResFCPX-{chapter-name}-{timestamp}.xml** and the accompanying files, then review them in your editing application.

No Save Draft or Undo button has been verified in the chapter editor. Do not assume that each drag operation or weight adjustment is permanently saved. Generate and save the results you need before closing the window.

13 Selecting Clips and Controlling Camera Switching

The menus in this chapter are based on the source code in the current workspace. If your installed version or an older tutorial shows categories such as Handheld / Tripod, check the version before treating those names as equivalents of the current menu options.

Selecting and splitting clips

Click a clip to add it to or remove it from the selection. You can click several clips in succession to select them. Drag a rectangle from an empty area without holding Shift to select clips within it. Click the time ruler to position the cursor, then press **C** to split every video track with a clip spanning that point; this is not limited to a single selected clip.

Dragging a clip up or down onto another track swaps the track contents over the same time range, splitting boundaries where necessary. When dragging multiple selected clips, the operation uses the range of selected clips on the source track. This changes camera priority; it is not a conventional editing tool for moving footage freely earlier or later. Dragging horizontally on the same track does not freely change the clip's timing.

Setting a camera switching mode

1. Select the clips to adjust, then right-click and open **Camera Switching**.
2. Choose **Standard Switching** for normal automatic switching, or **Hold This Camera** to mark an angle you want to retain.
3. Choose **This clip** to affect only the current clip, or **All selected clips** to apply the mode to the selected set.
4. Check the selection and affected range before making further adjustments.

Hold This Camera does not guarantee that the edit will never cut away. Quality problems or emergency switching may still cause another angle to be used.

Excluding clips and assigning events

Right-click and choose **Exclude** to leave a clip out of the generated edit. Right-click again and choose **Include** to restore it. This does not delete the original media.

Select clips covering the target time range, click **Event Type**, choose an event, then click **Apply**. The button may be unavailable when no clips are selected. Click **Legend** to see what the colours mean. Events include Getting Ready, First Look, Portrait Session, Ceremony Entrance / Ceremony / Ceremony Exit, Cocktail Hour, Reception Entrance, Speeches, First Dance, Parent Dances, Cake Cutting, Bouquet or Garter Toss, Reception Dancing and others. Use Unknown or Other when the event cannot be classified clearly.

14 Track and Clip Weights

Weights control the typical shot duration and number of appearances used by automatic editing. They do not control volume or opacity, and they do not guarantee an exact duration for every shot.

Setting weights for an entire track

1. In Smart Edit, click **Track Setting**.
2. Find the relevant track and set **Minimum seconds**, **Maximum seconds** and **Rounds before next**.
3. Make sure the maximum duration is at least as long as the minimum.
4. Click **Save** to apply the settings. Use **Reset Defaults** to start again from the defaults, or **Cancel** to discard changes made in this dialog.

Parameter	Limits	Meaning
Minimum seconds	At least 0.8 seconds, in 0.5-second increments	The lower limit for normal shot duration
Maximum seconds	At least 0.8 seconds and no lower than the minimum value	The upper limit for normal shot duration
Rounds before next	1–8; fixed at 1 for Track-1	The number of appearances before moving to the next lower priority

The source-code defaults are approximately 16–32 seconds and 1 round for Track-1; 8–14 seconds and 2 rounds for Track-2; and 5.3–8 seconds and 1 round for Track-3 and below. Use the values shown in your installed version as the actual defaults. Durations are ultimately converted to frames using the project frame rate. The upper limit for the minimum value is 10000 ÷ fps seconds; the upper limit for the maximum value is 20000 ÷ fps seconds.

Overriding the weight of one clip

Right-click the clip → **Clip Weight** → **Set / Edit Override...**, select **Override Track Weight**, set the three parameters, then click Save. That clip will use the override values. To restore inheritance, right-click and choose **Use Track Weight**. You can also clear Override Track Weight and save.

Check which track the clip belongs to before adjusting it. A clip-specific override does not become the default for other clips. Do not assume that it is saved as a chapter draft that will be restored the next time you open the chapter.

15 Smart Scene: Selecting Audio and Generating Transcripts

Smart Scene lets you select scenes by their spoken content, such as vows, speeches or an emcee's announcements. Open **Smart Scene** from the chapter window after chapter synchronisation is complete.

Main chapters with a usable prepared transcript open directly in the text-selection interface. Other chapters first open **Hootio Smart Scene - Audio Transcript**. If a prepared transcript is missing or damaged and an error appears, do not assume that the application will automatically return to the transcription workflow.

1. In the audio-selection interface, click clips containing the important speech. Clicking toggles their selection state.
2. Set **Transcript Language**. Use Auto when unsure; selecting a known language directly can reduce recognition ambiguity.
3. Select at least one clip, then click **Generate Transcript**.
4. Wait for transcription. You cannot change the language during processing. Use Cancel in this interface if you need to stop.
5. Once at least one transcript is available and processing is no longer running, click **Launch Smart Scene**.

Language options include Auto, English, Simplified Chinese, Hindi, Arabic, Japanese, Korean, French, German, Spanish, Portuguese, Russian and Italian.

Transcription reads the original local audio, prepares a 16 kHz mono WAV when necessary and uses the recognition model supplied with the application. The source drive and audio files must remain accessible. Retrieving the audio list and extracting scenes later still require the project service and a signed-in session; this is not a fully offline workflow.

16 Smart Scene: Selecting Passages and Exporting

The text interface has three selection levels: the full transcript, paragraph groups and individual segments. Narrow the content in the left-hand columns, then select the speech you want to retain in the third column.

1. Select the target transcript, then the relevant paragraph group.
2. Click segments in the third column to toggle their selection. You can select multiple non-consecutive segments.
3. To select a continuous range, click the first segment, then **Shift**-click the last.
4. Select at least one segment, then click **Extract Scene**.
5. Enter a meaningful **Smart Scene Name**, such as **ceremony-vows**, then click **OK**. An empty name or cancellation does not generate a result.

6. Wait for extraction to finish, then choose a location in **Save XML** and save the file.
7. Import the generated **sp_{name}_{timestamp}.xml** into a suitable editing workflow. Check sentence boundaries, audio continuity and camera changes.

Long text in the left-hand columns may display only its first 600 characters. This does not necessarily mean that the full transcript is missing. Inspect the paragraph groups and individual segments before making your selection.

This workflow saves one XML file returned by the server. No automatic local conversion into an additional Resolve version or colour-script package has been confirmed. Keep source media paths intact and refine the edit after import. Selecting text does not complete the audio mix or render a finished film.

17 Story Edit

Story Edit creates a highlight editing plan from the project's story information and full-day transcript. It serves a different purpose from Smart Edit for individual chapters and Smart Scene for selecting passages of speech.

Creating a Story Edit task

1. Wait for project preprocessing and chapter analysis to finish, then check that **Create Story Edit** is available.
2. Click the button to open **AI Story Editor**.
3. Set **Target highlight length (3–8 minutes)** to an integer from 3 to 8 minutes. The default is 5 minutes.
4. Click **Create Story Edit** to submit the request and wait for the analysis or creation status to update.
5. When it is complete, open **My Story Edits** to view the result. The target length is a planning goal, not a guarantee of the final film's exact duration.

The plan language follows the current interface language: Simplified Chinese or English. The project requires a valid signed-in session and online services. Do not submit the same creation request again while it is processing.

Remaining attempts and account limits

For standard accounts, the interface counts completed and in-progress tasks per project. The current logic allows up to two occupied Story Edit slots, and failed attempts do not count. Your account may also be subject to a monthly project limit supplied by the server. Refer to the button, its tooltip and the server response for the applicable limits.

The demonstration account displayed **Create Story Edit (Unlimited)**. This is an account-specific exception and does not mean all users have unlimited access. This manual does not verify or promise any subscription pricing.

18 Viewing and Downloading Story Edit Results

1. In the project window, click **My Story Edits**.
2. Locate the required task. The list shows up to 5 entries per page; use **Previous / Next** to move between pages.
3. Check the status: **Processing** means work is still in progress; **Failed** means the task failed and you should check the message; only **Ready** entries have completed results available to download.
4. Click a Ready entry and choose a separate output directory.
5. Save the Premiere timeline, Resolve timeline and PDF editorial plan. If an older server does not provide a PDF, an explanation document may be downloaded instead.
6. Read the opening quotation and section order in the download-complete message. Check the timeline against the plan before continuing to refine the edit.

File timestamps reflect the server's generation time converted to your computer's local time zone. When downloading the same task again, check for files with the same names and older results in the output directory to avoid mixing versions during editing.

Legacy Reel. The list remains compatible with older records and can download **InstantReel-{timestamp}.xml** and **InstantReel-DavinciResolve-{timestamp}.xml**. There is currently no connected interface for creating a new Instant Reel. Use the current Create Story Edit workflow.

19 Exported Files and Save Locations

Keep separate export folders for each project and purpose, for example **20250315-exports/SmartClean**, **20250315-exports/Chapter2**, and **20250315-exports/Story**. These are suggested filing conventions, not a complete list of folders the application creates automatically.

Export command	Main files	Save location
Smart Clean	RawEdit_{timestamp}.xml and DavResFCPX-RawEdit_{timestamp}.xml	The selected folder
Smart Expo	RawEdit_Bin{identifier}-{timestamp}.xml	The AutoExpo subfolder inside the selected folder
Chapter Export	PrePro-ChapterEdit_{timestamp}.xml and DavResFCPX-ChapterEdit_{timestamp}.xml	The selected folder, with additional Resolve support files
Smart Edit → Process Video	PrePro-{chapter name}-{timestamp}.xml and DavResFCPX-{chapter name}-{timestamp}.xml	The selected folder, with additional Resolve support files
Smart Scene → Extract Scene	sp_{name}_{timestamp}.xml	The file specified in Save XML
My Story Edits → Ready	Premiere and Resolve timelines, plus a PDF editorial plan or fallback explanation	The selected folder

The Resolve support files for Chapter Export and Smart Edit include a matching **.colors.json** file, **Hootio Apply Clip Colors.lua**, and **-DaVinci-Instructions.txt**. Keep the XML and JSON from each export together. Do not assume that Smart Clean, Smart Expo, or Smart Scene also generates these files.

XML does not contain the original media. It references source media and supporting files. When transferring XML to another computer, you will usually also need to provide the media and any required supporting audio or video, then relink the paths. A successful export confirms that the files were generated; it does not confirm that every effect has been validated in the destination editing application.

20 Continue Working in Your Editing Application

Premiere Pro

1. Create or open the destination editing project and keep the media drive connected.
2. Import the corresponding Premiere XML using the application's import command, or drag the XML into the Project panel.
3. Open the imported sequence. If media is offline, relink it to the actual source file locations.
4. Check the sequence resolution and frame rate; synchronization at the beginning, middle, and end; audio edit points; alternate camera angles; exposure; and LUTs.
5. Refine any unsuitable edits, finish the color and audio work, set the output options, and render the final film.

This edition provides static instructional images; the application's original historical animations are not included. Menus and results may differ in your installed version.

DaVinci Resolve

1. Use **File → Import → Timeline** to import the corresponding **DavResFCPX-...xml**, using the frame rate of the export.
2. Open the timeline. For Chapter Export or Smart Edit exports, initially preserve the original name, clip ranges, and track order.
3. To restore the exported clip colors, run the accompanying script as described in the next chapter.
4. Check source media links, audio/video synchronization, sound, color, and edit points, then save the Resolve project.
5. Continue with manual refinements and the final render.

This manual verifies the application's export paths and supplied import instructions. It does not represent import and effect compatibility testing across every version of Premiere or Resolve. Compatibility with specific Final Cut Pro versions was also not tested during this session.

21 Restore Clip Colors in Resolve

These instructions apply to chapter exports that include a **.colors.json** file and a Lua script. The script uses the export records to restore timeline clip colors and review markers, and attempts to relink offline media using its original paths.

Install the script once

1. Locate **Hootio Apply Clip Colors.lua** from the same export.
2. Copy it into the Utility folder in Resolve's user scripts directory. Create the folder if it does not exist.
3. Restart Resolve. Only the Lua script needs to be installed; leave the XML and JSON in the export folder.

Windows user scripts directory: **%APPDATA%\Blackmagic Design\DaVinci Resolve\Support\Fusion\Scripts\Utility**.

macOS user scripts directory: **~/Library/Application Support/Blackmagic Design/DaVinci Resolve/Fusion/Scripts/Utility**.

Apply colors after each import

1. Import the matching XML and open the original timeline. Complete the following steps before manually moving, trimming, or renaming clips, or reordering tracks.
2. Select **Workspace → Scripts → Hootio Apply Clip Colors**. Some versions place it in the Utility submenu.
3. Select the matching **.colors.json** from this export.
4. Check the results in **Workspace → Console**, then save the Resolve project. You do not need to run the script again when reopening that saved project.

Normal clips are colored by camera angle. Ranges that fail the quality checks use **Violet** and red duration markers. Violet on an underlying camera track means only that camera's corresponding range failed the checks; Violet on the edit layer means all available camera angles failed at that point. One purple clip on an underlying track does not mean every camera's footage is unusable throughout that range.

If matching fails, reimport the XML and use its paired JSON. If the source media has moved, first use Resolve's relink function. If an older Windows Lua environment cannot read a path containing Chinese characters, copy only the JSON to a simple path using English characters and select it again. Do not run the Lua file by double-clicking it in File Explorer.

Script API availability depends on the Resolve version and edition; the free edition requires verification in your environment. This local script does not reanalyze or render media, and it does not upload your footage. It does modify timeline colors and markers.

22 Keyboard Shortcuts and Efficient Editing

The following Smart Edit chapter editor operations have been verified in the current source code. Use the shortcuts when the chapter editing window has focus; do not test them while typing in a text field.

Action	Result	Requirement
Click the time ruler	Place the position line and update the multicamera preview	Smart Edit chapter window
1–9 or numeric keypad keys	Select navigation track 1–9	The corresponding track must exist
Left / Right arrow	Move by one thumbnail sampling interval	Click the ruler first; this is not frame-by-frame navigation
Shift + Left / Right	Move by five sampling intervals	Same as above
Up / Down arrow	Jump to the previous / next clip boundary on the selected track	Select a navigation track and place the position line first
C	Split every video track that contains a clip at the current position	Set the intended cut point first
Shift + drag an empty track area	Reposition the entire track	Start in an empty area, not on a clip
Click a clip	Add it to or remove it from the selection	Click additional clips to build a multiple selection
Drag a selection rectangle in an empty area	Select multiple clips	Do not hold Shift

Hold an arrow key to move continuously; the preview updates when you release it. Space for playback, Ctrl+S for saving, Ctrl+Z for undo, and Delete for deletion have not been verified as bindings, so they are not listed as application shortcuts.

Tutorials. The main processing window's Tutorial contains Pre Process, Smart Clean, and Smart Expo tabs. Use Prev / Next to change pages and OK to close. The chapter editor also has a Tutorial button. Selecting Do not show again disables automatic display; you can still reopen the tutorial manually with its button.

23 Troubleshooting and Recovery

PreProcess is disabled or the media count is zero

Make sure you used Choose Video Folder to select an existing root folder, that the source drive is connected, and that you have read and write permission. Check the media list on the left after selecting the folder. Running tasks also disable some buttons, so first check the Main / Stage status.

Progress appears to be stuck

Distinguish between scanning, synchronization, and frame analysis. Long recordings, long videos, or a particular synchronization stage may take longer. Check whether the current file, ETA, frame count, or Bots status is changing. Do not diagnose a hang from one progress bar alone. If a specific error appears, address it as instructed and retry.

You need to stop or restart processing

No separate Pause / Stop button has been verified in the current main window. Closing the processing window cancels background processing and the associated FFmpeg tasks. Reopen the same project and click PreProcess to continue using saved progress. Calculations that had not yet been saved at the moment of closing are not guaranteed to be retained.

Disk, network, or GPU errors

If disk space is insufficient, check free space on the drives containing your media, proxies, exports, and system cache. If the source drive disconnects, reconnect it and restore the original path. Restore connectivity after a network or service failure, and sign in again if your session has expired. If GPU processing cannot be enabled, use the CPU; restart the application before trying GPU detection again.

Smart Clean asks you to select a subfolder

First select a target folder under Sub Folders. If the button remains unavailable, wait for project preprocessing and synchronization to finish. If the result omits shots you wanted, check the person selection mode, Ignore Threshold, and Stable Level.

Smart Edit or Smart Scene is unavailable

Smart Edit requires all videos in the selected chapter to be processed; Smart Scene requires synchronization to be complete. Check that you selected the correct chapter and that it contains video. If an existing main-chapter transcript is damaged, address the reported error rather than repeatedly submitting extraction requests.

Story Edit is disabled or you have no attempts remaining

Wait for all preprocessing and chapter analysis to finish. Check for tasks already in progress, the remaining allowance for this project, and any monthly limit. Unlimited is an exception available to certain accounts. No subscription purchase menu has been verified in the desktop application; follow the account prompts to contact support.

Media or colors are missing after import into an editing application

Make sure the media drive is connected and the original files and required supporting files, such as hoothoot.audiodrift, still exist. XML does not package the media. Restoring Resolve colors requires the script and JSON from the corresponding chapter export, applied before manual editing. Other workflows, including Smart Expo, may not provide these files.

24 Installation and Hootio Integration

Installation packages and supporting files

The current project targets 64-bit Windows, Intel Macs, and Apple Silicon Macs. On Windows, use the complete installer or fully extract the portable package; do not copy only the EXE. On macOS, use the package for your processor architecture. The application is normally installed in Applications. Keep the supplied models, FFmpeg, and other supporting files with the application.

The repository's installation notes currently specify macOS 15.5 for the Intel Mac dependencies and macOS 14 for Apple Silicon. Follow the instructions included with the actual package you receive. Choose the package for your operating system and processor on the current Hootio downloads page. Follow the requirements supplied with that package.

Hand off from Hootio Smart Import

In Smart Import, enable **Create proxy** and/or **Create Smart Edit** before importing. Save the proxy settings if you enable proxies. Hootio checks VideoBot before copying: open the installed VideoBot, sign in there, and update it if Hootio requests a newer version. A Hootio sign-in does not replace VideoBot's own valid sign-in and device session.

After copying, Hootio completes any selected Lightroom catalog task and PhotoBot Smart Develop with previews, then submits the video tasks. Its **Task queue** shows the destination folder and status. A paused PhotoBot task can leave video requests waiting. **Sent to VideoBot** confirms the handoff; open VideoBot to check the named project, progress and results. The separate PhotoBot guide covers its plugin and adjusted catalog.

VideoBot processes its queue one task at a time. For each video destination folder, the proxy request precedes Smart Edit when both are enabled. The workflow usually reuses an existing project by media root folder, or creates one and starts the requested work. A photo-only or audio-only import does not produce a video task.

Stopping Hootio does not cancel tasks already sent to VideoBot. Check VideoBot before retrying or starting another job. Copy completion, task acceptance, proxy generation and Smart Edit preprocessing

are separate outcomes. For this handoff, verify **Done.** and **All preprocessing stages are complete.** in VideoBot, plus proxy output if selected. Further editing and timeline export are separate operations.

If a readiness check fails before copying, follow the sign-in, update or workspace-access prompt and retry Smart Import. If copying succeeded but the handoff failed, keep the copied media and open its destination folder in VideoBot to continue. Advanced command-line interfaces are outside this manual's everyday workflows.

25 This Demonstration and Further Verification

Recorded steps in the installed application

- Opened the installed Hootio VideoBot, which automatically restored the existing signed-in session.
- Viewed the previously completed project for the specified media path in a maximized window, recording Done, completion of both phases, and the chapter list.
- Returned to the home screen and clicked Create New Edit to open a blank demonstration window, then selected **D:\VIDEO\2025\20250315** again.
- Recorded the Before you continue prompt and proceeded with import. This scan identified 279 files.
- Clicked PreProcess and confirmed the start, recording the new project's preparation and audio synchronization stages.
- Opened Settings to record the output, proxy, LUT, and language options, without saving any settings changes.

Use the accompanying materials

The PDF is suitable for continuous reading and printing. **en.html** is the complete English offline manual, with chapter search and enlarged image viewing. For offline use, keep the assets folder alongside the page.

This edition provides static instructional images; the application's original historical animations are not included. Follow the written instructions for current operations. The “preprocessing complete” image comes from the older project and is labelled separately from the newly created project.

Items still requiring verification in your environment

Complete testing has not yet covered the new project's end-to-end processing results, actual NLE import for every export type, operation on a physical Mac, or behavior across different account plans. The newer source version also differs from the installed version in its resource levels and menus. Use this manual to guide the workflow, then check the installed version you are using and any reported errors. Do not assume that interfaces are identical across installed versions.