

MediaText Studio Manual

Version 1.0.3

Last updated: May 30, 2026

MediaText Studio is a native macOS application for spoken-media post-production workflows.

The guiding idea is simple: from raw dialogue to post-ready deliverables. A production may need subtitles, captions, revision documents, review exports, timing fixes, style checks, and video deliverables. MediaText Studio keeps those timed-text tasks in one controlled workspace instead of spreading them across disconnected tools.

Version 1.0.3 focuses on subtitle editing, conversion, project QC, review documents, linebreak cleanup, project save/open, waveform-assisted spotting, DCP subtitle delivery packages, and video export. This manual documents the tools available in the current Mac app release.

This manual explains how to use the application in practical production workflows. It focuses on what to do, why it matters, and what to check before delivery.

Product Approach

MediaText Studio is not designed as an opaque caption-only utility. It is designed for professional control around spoken media.

MediaText Studio works locally and offline. The app does not upload project media, subtitle text, waveform data, or exports to external services. Files stay on the user's Mac unless the user deliberately exports or shares them outside the app.

Support and privacy information is available from the Help menu. Use Help > Support for product questions and Help > Privacy Policy to open the current privacy policy in a browser.

The app should help:

- Producers reduce handoff friction around transcripts, subtitles, revisions, and delivery files.
- Editors find and time spoken material without rebuilding text in multiple tools.
- Subtitlers and caption editors keep human review, timing, line breaks, SDH details, and quality control central.
- Voice-over and localization teams receive cleaner timed text and review documents.

- Post teams preserve one source of truth for cues, tracks, video reference, frame rate, waveform data, warning settings, style, and exports.

Built-in tools can speed up preparation, cleanup, conversion, and preflight checks, but professional review remains essential. Always check exports against the required broadcaster, studio, platform, or client specification.

Before You Start

MediaText Studio works with frame-based subtitle timing. This means that most timecode fields are shown as hours, minutes, seconds, and frames. The project frame rate controls how those frame numbers are interpreted.

Set or confirm the project frame rate before serious spotting, retiming, or delivery export. If the app detects that a loaded video has a different frame rate than the current project, it will ask whether the project should adopt the video frame rate.

Use the video start timecode field when the file starts at one timecode but the broadcaster or studio delivery starts at another. For example, a video file may start at file time 00:00:00:00 while the visible programme timecode starts at 00:01:55:00. Entering that start time lets the editor, player, cue list, and exported subtitles stay aligned to the required delivery timecode.

Main Workspaces

The sidebar contains the active workspaces:

- Subtitle Editor
- Convert
- Linebreak Cleaner
- Settings
- Help

Only implemented workspaces are shown in the sidebar. Planned tools are not shown as active workspaces until they are ready to use.

Main Menu Reference

The macOS menu bar contains the commands that are expected in a professional desktop app. Use it when you prefer keyboard-led workflows or when a command is not visible in the current workspace.

File contains project and import/export actions. Use it for opening subtitle files, opening video, saving `.mtstudio` projects, and exporting subtitle or video deliverables.

Edit contains undo and text editing actions. Command-Z is the main safety net for supported subtitle edits such as cue edits and retiming.

Project contains project-level actions such as opening, saving, and managing the working session. A project file is the place to preserve the work, not the final delivery format.

Subtitle contains cue-level actions such as creating cues, setting in/out points, adding a zero subtitle where required, and exporting subtitle formats.

Window contains main and player window commands. If the main workspace is closed with the red window button, MediaText Studio remains open and keeps the current project state. Use Show Subtitle Editor Window or click the app icon in the Dock to bring the workspace back. Command-Option-E shows the Subtitle Editor window and Command-Option-P shows the Player Window. New Project, Open Project, replacing subtitles and Quit ask whether to save unsaved project changes before continuing. Use Show Player Window to bring the detached player forward instead of opening duplicate player windows for the same project.

Help opens the bundled manual, the support page, and the privacy policy.

Recommended First Workflow

Use this workflow when you want to subtitle a video from scratch.

1. Open Subtitle Editor.
2. Open the video with Open Video.
3. Confirm the project frame rate if a warning appears.
4. Set Video Start TC if the file does not start at delivery timecode 00:00:00:00.
5. Open the Player Window.
6. If you work with two screens, open Full Screen Video from the Player Window and place it on the video monitor.
7. Use the waveform and frame controls to find the first subtitle in point.
8. Press N or click New Cue to create a cue at the playhead.
9. Type the subtitle text in the player or main editor.
10. Press O or click Set Out when the subtitle should disappear.
11. Continue cue by cue.
12. Use Settings and warning presets to check CPS, CPL, gaps, durations, and line counts.
13. Open the QC tab to review project-level issues and delivery notes.

14. Export a QC report when the handoff needs documented checks.
15. Save the project.
16. Export the required subtitle file, revision document, alpha movie, or burned-in video.

Save the project early. A project file stores tracks, cues, style, video reference, start timecode, frame rate, settings, and the waveform cache so you can continue later without rebuilding the workspace. On macOS, project files also store a local file reference for the selected video where the sandbox allows it. If the source video is moved, deleted, or no longer accessible, the project opens with the video marked as missing and the subtitle work remains available.

Role-Based Workflows

Producers usually need reliable review files, clean handoff, and fewer last-minute delivery surprises. Use project files, warning presets, revision exports, and delivery notes to keep timing and text decisions traceable.

Editors usually need speed around spotting, timing, and finding dialogue. Use the Player Window, waveform, frame controls, cue navigation, and source timecode support to work against picture accurately.

Subtitlers and caption editors usually need control over timing, line breaks, reading speed, line length, SDH markers, italics, and export formats. Use the cue list warnings, Project QC, Subtitle Style, special character buttons, and format-specific export checks.

Voice-over, audio-description, and localization teams usually need readable scripts with cue numbers and timecodes. Use TXT, RTF, DOCX, AD Script DOCX, CSV, TSV, or XLSX revision exports when the file is for people rather than playback systems. Use AD Script DOCX when subtitle line breaks should be removed so each cue reads as a continuous sentence.

Opening Existing Subtitles

Use Open Subtitles in Subtitle Editor to open a subtitle or caption file. Version 1.0.3 supports SRT, imported EBU STL, text-based Spruce STL, WebVTT, SBV, LRC, SAMI/SMI, MicroDVD SUB, TTML, DFXP, IMSC, iTT, ASS, SSA, Avid DS text, SCC, MCC, DCP XML sidecars, VRT-like subtitle text, and TXT where applicable.

When a file is loaded, cues appear in the cue table. Selecting a cue updates the Cue Editor and can seek the player to that cue. The editor displays the detected format, encoding, and line ending information where available.

If the cue list is empty, you can also drop a supported subtitle file directly onto the cue list. Drop import is disabled once cues already exist so an existing edit is not replaced by accident.

Creating New Subtitles

Use New Subtitles to create an empty subtitle document. The button does not ask for SRT, VTT, STL, or another delivery format because that decision belongs at export time.

After creating new subtitles, use Add Cue, N, or the Player Window controls to create timed cues. The app stores the working document internally and lets you choose the final export format later.

Use Add Zero Subtitle only when the delivery workflow requires subtitle zero. Some EBU STL workflows and archive systems expect a zero-title entry for metadata or sequence compatibility. A normal subtitle document does not need a zero subtitle.

Importing by Drag and Drop

If the cue list is empty, drag a supported subtitle file directly onto the cue table to import it. This is useful when you already have the video loaded and want to add subtitles without leaving the editor workspace.

Drag-to-import intentionally works only when the cue list is empty. This prevents accidentally replacing a project that already contains edited cues.

Cue List

The cue list is the main overview of the subtitle file. It shows cue number, in time, out time, duration, CPS, CPL, and text. It is designed for fast checking and bulk editing.

Click a cue to select it. Shift-click or Command-click can be used for multiple selection where the table allows it. Command-A selects all cues in the cue list. Backspace deletes selected cues after a confirmation warning.

Use Up Arrow and Down Arrow to move between cues when the cue list has navigation focus. When a subtitle text field is active, arrow keys stay inside the text field and do not change cue selection. This prevents accidental cue jumps while typing.

The cue list shows warning states when cue limits are exceeded. Warning limits are controlled in Settings and can be adjusted for different broadcasters or platforms.

Cue Editor

The Cue Editor edits the selected cue. It includes:

- Index
- Identifier
- TC In
- TC Out
- Placement
- Subtitle text
- Duration
- CPS
- CPL
- Line count

TC In and TC Out are frame-based timecode fields. If the project is 25 fps, the last number runs from 00 to 24. If the project is 24 fps, it runs from 00 to 23. This is why the project frame rate matters.

Placement is optional cue-level positioning metadata. It is mainly useful for WebVTT-style placement values such as ``line:90% align:middle position:50%``. Leave it empty for normal SRT, STL, burned-in video, and most production revision workflows. Placement values are preserved or exported only by formats that support them; they have no effect on exports that do not support cue-level placement.

Common Placement values:

- ``align:start`` aligns the cue text toward the start side.
- ``align:middle`` centers the cue text.
- ``align:end`` aligns the cue text toward the end side.
- ``line:90%`` places the cue near the lower part of the video.
- ``line:10%`` places the cue near the upper part of the video.
- ``position:50%`` places the cue around the horizontal center.
- ``position:10%`` places the cue closer to the left side.
- ``position:90%`` places the cue closer to the right side.
- ``size:80%`` limits the cue box width to about 80 percent.

Examples:

- Lower centered cue: ``line:90% position:50% align:middle``
- Upper centered cue: ``line:10% position:50% align:middle``

- Left-positioned cue: ``line:90% position:10% align:start size:45%``
- Right-positioned cue: ``line:90% position:90% align:end size:45%``

Placement support depends on the target format and the playback system. WebVTT-style exports can preserve these values. SRT, EBU STL, DOCX/TXT revision exports, alpha MOV, and burned-in video exports do not use this field. For burned-in video placement, use Subtitle Style and global layout controls instead.

The app prevents subtitle timing overlaps where possible. If moving or extending a cue would overlap another cue, MediaText Studio adjusts the affected timing or shows a warning.

Use the subtitle text editor for line breaks, italics tags, music notes, and SDH-style text. Basic inline italic markup is written as `i`-tags in the text and rendered in the video overlay where supported.

Tracks

Subtitle Editor supports multiple subtitle tracks. A track is a separate cue list inside the same project. Tracks can be named by the user.

Tracks are useful for:

- Speaker labels such as Man, Woman, Narrator, or Interviewer
- Separate languages
- Translation drafts
- Audio description notes
- SDH or accessibility variants
- Review versions

Use Add Track to create a new track. Rename the active track by editing its name field. Delete Track removes the active track after confirmation.

Tracks are numbered from 1 in the interface. The first/Main track is Track 1, not Track 0. This keeps the keyboard shortcuts consistent with common edit-workspace behavior and leaves 0 available for zoom-to-fit.

When cues are selected, use Move to Track to move them to another track. This is useful when a cue has been created in the wrong speaker or language track. You can also press 1 through 9 to move selected cue(s) to the matching track number when no text field is active. Command-1 through Command-9 selects the matching track instead of moving cues.

The Player Window also includes track selection, Add Track, and Move to Track controls so spotting work can be done without returning to the main window.

Track export options are available from the export menu. You can export the active subtitle file, export one named track, or export all tracks as separate subtitle files. All-track export can also create WebVTT or EBU STL outputs for each track. Check the active track before single-track exports and use all-track export when language, speaker, SDH, or review variants must be delivered separately.

Video Player Window

The Player Window is a detached window for two-screen subtitle work. Within one project, the Player Window button brings the existing player forward instead of opening duplicates. Separate projects can have their own player window.

Use the player for frame-accurate spotting. It includes:

- Play, pause, and stop
- Frame backward and frame forward
- 10 frames backward and 10 frames forward
- Rewind and forward controls
- Previous cue and next cue navigation
- Go to Cue
- Follow Playback
- FPS display and project FPS selection
- Video start timecode
- Waveform display
- Full Screen Video preview
- Subtitle workspace under the video

The subtitle overlay in the player follows the selected track and current playback time. Cue in points are intended to be visible on the first frame of the cue. If timing appears off, first confirm project FPS and video start timecode.

Follow Playback controls whether the waveform/timeline view follows the playhead during playback. It does not automatically change the selected cue. Turn it off when you want to keep one waveform section visible while listening elsewhere.

When Follow Playback is enabled and the waveform is zoomed in, the visible waveform range follows the playhead during playback. The goal is to keep the current timing context visible without constantly recentering every frame. If you want to inspect a fixed section, turn Follow Playback off.

Full Screen Video Preview

Use Full Screen Video when you want the picture and subtitle overlay on a dedicated monitor. This is common for subtitlers who keep the spotting tools, waveform, cue list, and text entry on one screen while using another screen as the video monitor.

The fullscreen preview shows only the video and the currently active subtitle overlay. It does not show the waveform, cue editor, transport controls, or workspace panels. Those remain in the Player Window, which stays available for timing and text entry.

If a second display is connected, MediaText Studio opens the fullscreen preview on that display automatically. If no second display is connected, it opens on the current screen.

Use the regular Player Window for editing and timing. The fullscreen preview follows the same player, selected track, style settings, source timecode offset, and playback position. Press Esc or choose Exit Full Screen to close the fullscreen preview.

Within one project, opening Full Screen Video again brings the existing fullscreen preview forward instead of creating duplicate preview windows. Separate open projects can each have their own fullscreen preview.

Fullscreen preview is a monitor view, not a second editor. Use the Player Window for cue creation, waveform editing, text entry, and transport-heavy work. The fullscreen preview mirrors the active video and subtitle overlay so another screen can be used as a clean subtitle monitor.

Waveform Editing

When a video is loaded, MediaText Studio analyzes the audio and creates a waveform under the video. The waveform is cached in the project so it does not need to be regenerated every time the project is opened.

The waveform helps you see dialogue, silence, music, and cuts in sound. This makes it easier to place subtitle in and out points.

The waveform shows:

- Audio amplitude
- Current playhead
- Selected cue region

- Cue text label
- IN marker
- OUT marker
- Other nearby cues
- Zoom controls
- Fit-to-duration view

Use zoom when a cue is too small to edit visually. A close zoom is better for precise cue boundaries. Fit view is better for reviewing context across a longer passage.

Clicking a cue region in the waveform selects that cue and seeks the video to the clicked point. The visible zoomed waveform context is kept stable during the click, so selecting a nearby cue should not unexpectedly recenter the waveform before the click is resolved.

The selected cue region can be edited visually where supported. Dragging the cue region moves the cue. Dragging the IN or OUT line changes the cue start or end. These edits still respect project frame rate and non-overlap rules.

When the waveform is zoomed in, dragging empty waveform space pans the visible range. This is separate from cue editing: drag a cue body to move that cue, drag near IN or OUT to trim the cue boundary, and drag empty space to move through the audio without changing cue timing.

If the subtitle label overlaps the waveform, the label is drawn above the waveform so it remains readable.

Keyboard Shortcuts

MediaText Studio uses context-aware shortcuts. When no text field is active, the player and subtitle editor respond like a spotting workspace. When a subtitle text editor, timecode field, search field, or normal text field is active, macOS text editing behavior takes priority. That means letters are typed into the subtitle, arrow keys move the text cursor, Command-A selects text, and Backspace deletes text. Press Esc or Command-Return to leave the text field and return to transport and spotting shortcuts.

This is handled by checking the active macOS first responder before a shortcut is accepted. The shortcut layer only handles transport, timing, cue navigation, and cue operations when the current focus is not a text input. This prevents accidental cue navigation while writing subtitle text.

Transport

- Space: play or pause

- J: shuttle backward
- K: pause
- L: shuttle forward
- Repeated J or L: increase shuttle speed
- Left Arrow: step one frame backward
- Right Arrow: step one frame forward
- Shift-Left Arrow: step ten frames backward
- Shift-Right Arrow: step ten frames forward
- Home: go to the start
- End: go to the end

Cue Navigation

- Up Arrow: select previous cue
- Down Arrow: select next cue
- Command-Left Arrow: go to the previous cue in point
- Command-Right Arrow: go to the next cue in point
- G: go to the selected cue
- F: toggle Follow Playback

Arrow-key cue navigation is disabled while typing in subtitle text, timecode fields, search fields, or other text fields.

Spotting and Timing

- I: set selected cue In to the playhead
- O: set selected cue Out to the playhead
- N: create a new cue at the playhead
- [: set selected cue start to the playhead
-]: set selected cue end to the playhead
- ,: move selected cue one frame earlier
- .: move selected cue one frame later
- Shift-,: move selected cue ten frames earlier
- Shift-.: move selected cue ten frames later

MediaText Studio intentionally does not use Command-O for Set Out because Command-O is the standard macOS Open command. Use plain O for Set Out.

Text Editing

- Command-B: toggle bold markup for the selected subtitle text, or for the selected cue when no text field is active
- Command-I: toggle italic markup for the selected subtitle text, or for the selected cue when no text field is active
- Command-Shift-I: toggle italic markup as a compatibility shortcut
- Command-Return: commit text and leave the active text field
- Esc: leave the active text field
- Esc: close the fullscreen video preview when that preview is frontmost
- Tab: move to the next edit field
- Shift-Tab: move to the previous edit field

Bold and italic are stored as subtitle inline markup, such as `<b>text</b>` and `<i>text</i>`, so they can survive subtitle formats that support inline styling. Formats that do not support inline styling may ignore the markup on export.

Command-I is used for italic because that matches common macOS text-formatting expectations. Use N for a new cue at the playhead.

Cue Operations

- Command-A: select all cues when no text field is active
- Backspace: delete selected cues after confirmation
- Command-Z: undo the last supported edit operation
- Command-D: duplicate the selected cue
- Command-R: renumber cues
- Command-Shift-M: move selected cue(s) to another track
- 1 through 9: move selected cue(s) to subtitle track 1 through 9
- Command-1 through Command-9: select subtitle track 1 through 9

If a text field is active, number keys, Command-A, and Backspace keep their normal text-editing behavior instead of moving, selecting, or deleting cues.

Waveform and View

- +: zoom waveform in
- -: zoom waveform out
- 0: zoom waveform to fit
- Command-0: show the full video or timeline context where supported
- Command-F: focus search

Working with Video Start Timecode

Many professional video files do not start at programme timecode 00:00:00:00. A file may start at 00:00:00:00 while the visible burned-in timecode starts at 00:01:55:00 or 01:00:00:00.

Use Video Start TC to tell MediaText Studio what source timecode corresponds to the first frame of the video file.

Example:

- File starts at file time 00:00:00:00
- Visible programme timecode at first frame is 00:01:55:00
- Enter Video Start TC as 00:01:55:00
- A cue at file time 00:00:05:00 will be shown as source timecode 00:02:00:00

This is important when subtitles must be delivered in the broadcaster or studio source timecode instead of file-relative time.

Retiming

Retiming is built into Subtitle Editor. It can shift selected cues or all cues earlier or later.

Use timecode offset entry for large corrections. For example, entering 00:01:55:00 is clearer and safer than calculating the same offset as a number of frames.

Before retiming:

- Confirm the project frame rate.
- Select the cues you want to retime, or choose all cues.
- Save the project if the change is large.

After retiming:

- Check cue order.
- Check gaps between cues.
- Check for warnings.
- Scrub the player around the retimed section.

Command-Z can undo supported retiming operations.

Search and Replace

Search and Replace is built into Subtitle Editor. Use it for spelling corrections, terminology changes, name changes, or punctuation cleanup.

Use Find Next to move through matches. Use Replace Cue for the active cue when you want to inspect each change manually. Use Replace All only when you are confident that every match should change.

Match Case restricts search results to the exact capitalization entered in the search field.

After a large replacement, review warnings and spot-check a few cues in the player.

Quality Warnings

MediaText Studio can warn about common subtitle delivery risks:

- CPS above the selected limit
- CPL above the selected limit
- Too little gap between subtitle cards
- Cue duration too short or too long
- Too many lines
- Timing overlaps

CPS means characters per second. CPL means characters per line. These limits differ by broadcaster, platform, language, age rating, and whether the file is subtitles, SDH, or closed captions.

Use Settings to change warning limits. CPS accepts decimal values because some delivery specifications use values such as 17.4 cps instead of whole numbers.

Warnings are advisory. They help you find issues, but final delivery should still be checked against the current specification for the broadcaster, platform, and programme.

Project QC and Reports

The Subtitle Editor includes a QC tab in the inspector. It turns cue-level warnings into a project-level report so problems can be reviewed before delivery.

Project QC scans all subtitle tracks in the project and summarizes:

- track count
- cue count
- error count
- warning count

The Issues list groups timing and readability problems with severity, category, track name, cue number, source timecode, and message. Errors are blocking structural or timing problems such as invalid timecodes, non-positive durations, or overlaps. Warnings are delivery risks such as high CPS, long lines, too many lines, very short or long cue duration, or gaps below the selected limit.

The QC tab shows the first issues directly in the app. If there are more issues than the panel can show comfortably, export a report to review the full list.

Export HTML creates a readable QC report with project metadata, summary tiles, the full issue table, and delivery notes. Use it for client, producer, or internal review.

Export CSV creates a spreadsheet-friendly issue table with severity, category, track, cue, source timecode, and message. Use it when issues need to be filtered, sorted, or tracked in a production spreadsheet.

Delivery notes are reminders about format and handoff risks. They may include warnings about advanced XML, ASS/SSA, SCC/MCC, DCP subtitle delivery, and external validation. They are not a substitute for broadcaster, platform, studio, or lab QC.

QC reports are snapshots. If you edit cues, change tracks, retime the project, or change warning limits, export a new report.

Settings and Presets

Settings contains application-level defaults for subtitle quality checks, Project QC, and workflow behavior.

Use Apply Preset to start from common delivery profiles:

- Generic Broadcast
- Netflix English Adult
- Netflix English Children
- Prime Video Adult
- Prime Video Children
- Apple TV/iTunes CC
- Apple iTT/SDH
- BBC Landscape
- RTL Germany
- Conservative SDH

Presets are starting points, not legal delivery guarantees. Requirements change, and public style guides do not always contain the full technical delivery specification. Always verify against the job specification from the broadcaster, studio, distributor, or platform.

Closed captions and SDH are not identical. Closed caption workflows often have row or column constraints, especially in SCC-style deliveries. SDH timed-text workflows may allow different line lengths, styling, and positioning.

Subtitle Style

Subtitle Style controls how subtitles appear in preview and video exports.

The available settings include:

- Font
- Size
- Line height
- Alignment
- Bold
- Outline
- Text color
- Outline color
- Margins

Use alignment to place subtitle text left, center, or right. Center is common for general subtitles. Left alignment can be useful for some accessibility, speaker-label, or review workflows.

Style settings affect preview and video export. File formats such as SRT may not preserve all style choices because the format itself is plain text. More advanced formats may preserve more styling, but this release keeps many exchange exports intentionally basic.

Bold, Italics, Music Notes, and SDH Characters

Subtitle text can include SDH-style characters such as music notes. Use these when indicating music, lyrics, or sound context for deaf and hard-of-hearing audiences.

Use bold or italic markup for words or full cues that need emphasis. In many subtitle formats this is represented with b-tags and i-tags.

Example:

`<b>loud bang</b> <i>whispering</i>`

Not every export format preserves styling in the same way. Always check the exported file in the receiving system when italics, special characters, positioning, or speaker styling are important.

Saving Projects

Use Project > Save Project to save the current workspace as a MediaText Studio project file.

Project files store:

- Subtitle tracks
- Cue data
- Active track
- Video file name and local video reference
- Generated audio waveform cache
- Video start timecode
- Project frame rate
- Subtitle style settings
- Quality warning and Project QC limit settings

Use Project > Open Project to continue later.

A project file is not the same as a subtitle delivery file. It is the working session. Export a subtitle or video file when you need to deliver work to another system.

If you close the main window with the red macOS window button, the app stays open and the current project remains in memory. Use Window > Show Subtitle Editor Window, Command-Option-E, or the Dock icon to show the workspace again. Use MediaText Studio > Quit when you want the app to ask about unsaved changes and close the application.

Exporting Subtitles from Subtitle Editor

Use the export menus when you are ready to create a delivery or review file.

Subtitle Editor can export:

- SRT
- WebVTT
- EBU STL
- text-based Spruce STL
- SBV / YouTube caption text
- LRC lyric timing

- SAMI / SMI caption text
- MicroDVD SUB
- TTML
- DFXP
- IMSC
- iTT
- ASS
- SSA
- Avid DS subtitle text
- SCC
- MCC
- DCP subtitle delivery package folder
- DCP XML subtitle sidecar text
- TXT revision documents
- CSV revision documents
- TSV revision documents
- RTF revision documents
- DOCX revision documents
- AD Script DOCX documents
- XLSX revision spreadsheets
- Transparent subtitle MOV with alpha
- Burned-in video MOV or MP4 where available
- QC report HTML
- QC report CSV

For most editing jobs, choose the delivery format at export time. This is why New Subtitles creates a generic working document instead of asking for a format first.

QC report exports are not subtitle delivery files. They document issues and delivery notes for review before or alongside handoff.

DCP Subtitle Delivery Package

Use DCP Delivery Package when the receiver asks for a subtitle DCP package rather than a loose XML file. The export creates a `.dcp`` folder. That folder is the deliverable.

The package contains:

- ASSETMAP

- VOLINDEX
- PKL_<uuid>.xml
- CPL_<uuid>.xml
- SUB_<uuid>.xml

The subtitle asset is generated from the current active subtitle cues as a SMPTE ST 428-7 style `SubtitleReel` XML file with frame-based timecodes. The package control files reference that subtitle asset and include generated UUIDs, file sizes, and SHA-1 hashes.

Before a DCP package is written, MediaText Studio performs DCP subtitle preflight checks:

- project frame rate must be one of the supported integer D-cinema rates
- cue in and out points are rounded to the nearest DCP frame when needed
- cues must not overlap after frame rounding
- cues must contain subtitle text
- subtitle text must contain legal XML characters
- inline markup is limited to plain text, line breaks, and simple italic tags

If any blocking preflight error is found, export stops and the app shows an error. Fix the cue timing or text, then export again.

After the package is generated, MediaText Studio validates the package before writing it. It checks that required files are present, XML files are well formed, ASSETMAP paths and lengths match real files, PKL sizes and SHA-1 hashes match file contents, and the CPL `MainSubtitle` reference matches the subtitle asset.

Use DCP XML Sidecar instead when a client, lab, or mastering system specifically asks for only the subtitle XML asset.

Important: DCP Delivery Package in MediaText Studio is a subtitle delivery package. It does not create JPEG 2000 picture MXF, PCM audio MXF, encrypted assets, signatures, KDMs, or a final cinema QC report. Full DCP mastering remains a dedicated mastering or lab process.

DCP Delivery Checklist

Before sending a DCP subtitle package:

- Confirm the requested edit rate.
- Confirm the subtitle language with the receiver.
- Confirm whether they want a `.dcp` package folder or a loose XML sidecar.
- Check that all cues are on frame boundaries.
- Check that no cues overlap.

- Check that italics and special characters are acceptable for the target DCP workflow.
- Open the exported package in the receiving mastering or QC system where possible.
- Keep the `.mtstudio` project and source subtitle file for traceability.

Revision Exports

Revision exports are intended for producers, translators, directors, or reviewers who need readable text with cue references.

TXT, RTF, DOCX, AD Script DOCX, CSV, TSV, and XLSX revision exports include cue numbers, frame-based timecodes, and subtitle text. Timecode spacing is intentionally wider in text and Word-style outputs so in and out points are easier to read during audio description or production review.

DOCX revision exports include a footer reading "Created with MediaText Studio".

AD Script DOCX is a DOCX revision export for audio-description or script review workflows. It keeps cue numbers and wide frame-based in/out timecodes, then joins each cue's subtitle text lines into one full sentence line. This removes hard subtitle line breaks such as:

```
``` First line continues here. ```
```

and exports them as:

```
``` First line continues here. ```
```

Use this when a producer, writer, narrator, or audio-description team needs a readable script rather than subtitle layout.

Use revision exports when someone needs to review the content, not when a playback system needs to ingest timed subtitles.

Transparent Subtitle MOV Export

Transparent subtitle MOV export creates an alpha movie containing subtitles only. This is useful when another video or finishing system will place the subtitle layer over picture.

The export uses the selected subtitle style and render size. Because the background is transparent, sections without subtitles should remain visually empty and compress efficiently.

Use this export when:

- The editor or color pipeline needs a separate subtitle overlay layer.
- Subtitles should remain editable as a separate media layer in another system.

- You do not want to permanently burn text into the source video.

After export, check the file in a system that supports alpha channels. Some video players display alpha movies on a black background even when transparency is present.

Burned-In Video Export

Burned-in export renders subtitles into the video picture. Use it when the delivery requires subtitles to be permanently visible in the video.

Before exporting:

- Load the correct video.
- Confirm project FPS.
- Confirm video start timecode.
- Review subtitle style.
- Check warnings.
- Open the QC tab and resolve blocking errors.
- Scrub around several cues in the player.

Burned-in export can create MOV or MP4 outputs where available. MP4 is usually smaller and easier to review. MOV may be preferred in some production pipelines.

Resolution and bitrate options control the final file size and quality. Subtitle style is scaled to the selected output resolution so text does not become oversized on 720p or smaller exports.

Burned-in export is more demanding than subtitle file export because video frames must be encoded. Long programmes and high bitrates can take time.

Convert Workspace

Use Convert when you want to convert an existing subtitle file without editing it first.

Typical Convert workflow:

1. Open Convert.
2. Drop or open the source subtitle file.
3. Confirm that the source preview looks correct.
4. Choose the output format.
5. Set frame rate conversion if needed.
6. Export the converted file.

Convert supports many of the same input and output formats as Subtitle Editor, including SRT, EBU STL, text-based Spruce STL, WebVTT, SBV, LRC, SAMI/SMI, MicroDVD SUB, TTML, DFXP, IMSC, iTT, ASS, SSA, Avid DS, SCC, MCC, DCP subtitle delivery packages, DCP XML sidecars, VRT-like subtitle text, and TXT where applicable.

Use Convert for straightforward format changes. Use Subtitle Editor when you need to inspect, correct, retime, style, or review cues before export.

For audio-description or narration review, choose AD Script DOCX. This creates a Word-readable revision script with cue numbers and wide frame-based timecodes, but joins subtitle line breaks inside each cue so each cue reads as a continuous sentence.

Frame Rate Conversion in Convert

Convert can adjust subtitle timing for 24, 25, and 29.97 fps workflows.

Use frame rate conversion only when the timecode basis actually changes. Do not convert frame rates simply because the target file format is different. If the source and target timing are both intended to represent the same real playback seconds, conversion may not be needed.

After conversion, check a few cues near the beginning, middle, and end of the file. Small frame-rate mistakes become more visible over long programmes.

Linebreak Cleaner

Use Linebreak Cleaner to remove unwanted hard line breaks from subtitle and text files while preserving timing structure.

It is useful when imported subtitles or scripts contain text wrapped for an old system, PDF extraction, email, or a subtitle tool that inserted hard breaks inside sentences.

Supported cleanup modes:

- Subtitle cue cleanup
- Plain text cleanup, preserve paragraphs
- Plain text cleanup, single paragraph

Subtitle cue cleanup preserves cue numbers, timecode lines, cue identifiers, VTT headers, and VTT NOTE, STYLE, and REGION blocks where possible. It joins only subtitle text lines inside each cue and does not merge separate cues.

Plain text preserve paragraphs keeps blank lines between paragraphs and joins hard-wrapped lines inside each paragraph.

Plain text single paragraph joins all non-empty lines into one paragraph.

Linebreak Cleaner Options

Normalize repeated spaces replaces tabs and repeated spaces with a single space. Use it when the source contains accidental spacing.

Trim leading and trailing spaces removes extra spaces at the beginning and end of joined lines.

Preserve dialogue line breaks keeps separate dialogue lines that begin with dash-style markers. Use it when two speakers are intentionally separated inside one cue.

Preserve original line endings on export keeps LF, CRLF, or CR line endings when this can be detected.

Convert comma milliseconds to frames changes timecodes such as 00:00:05,000 into frame-style timecodes in the cleaned text preview where that option applies. At 25 fps, `00:00:05,040` becomes `00:00:05:01`, because 40 milliseconds is one frame at 25 fps. If a preview already exists, changing this option refreshes the preview automatically. If no preview exists yet, click Clean Preview.

Join Separator

Join Separator is the character inserted when broken text lines are joined.

Example source:

This is a subtitle with a hard linebreak.

With the default space separator, this becomes:

This is a subtitle with a hard linebreak.

Leave Join Separator empty only when you want joined words to touch directly. Most subtitle and paragraph cleanup should use a single space.

Choosing the Right Export Format

Use SRT for simple subtitle exchange when styling and positioning are not required.

Use WebVTT for web workflows and browser-based playback.

Use EBU STL when a broadcaster specifically asks for STL and the project timing, character set, and metadata are correct for that delivery.

Use text-based Spruce STL when a legacy authoring, DVD, or interchange workflow specifically asks for Spruce STL text. EBU STL and Spruce STL both commonly use the `.stl` extension, but they are different formats.

Use TTML, DFXP, IMSC, or iTT when the receiving platform expects timed-text XML.

Use SBV when a YouTube-style caption workflow asks for `.sbv`.

Use SAMI/SMI when a legacy Windows caption workflow asks for `.smi`.

Use MicroDVD SUB when a legacy frame-number subtitle workflow asks for `.sub`. Confirm the project frame rate before export because the file stores frame numbers.

Use LRC when the target is timed lyrics. LRC stores start times and text lines, not subtitle out-times, so it is not a replacement for normal caption delivery.

Use SCC or MCC when the delivery specifically requires closed-caption style exchange. Version 1.0.3 provides basic timing/text import and export, not full CEA-608/708 validation.

Use DCP Delivery Package when the receiving workflow expects a subtitle DCP package rather than a loose XML file. Version 1.0.3 creates a `.dcp` folder containing `ASSETMAP`, `VOLINDEX`, `PKL`, `CPL`, and a SMPTE `SubtitleReel` XML asset. The package uses the same strict subtitle preflight as DCP XML export: supported integer D-cinema edit rates only, nearest-frame rounding for source times that are not on the DCP frame grid, no overlapping cues after rounding, legal XML text, non-empty subtitle text, and only plain text or simple italic inline markup. It also validates package hashes, sizes, paths, and CPL/PKL/ASSETMAP references before export completes.

Use DCP XML only when the receiving workflow specifically expects a loose DCP subtitle XML sidecar. Exported sidecar timing uses frame-based timecodes.

The DCP package export is a subtitle delivery package. It does not generate picture MXF, audio MXF, encryption, signing, KDMs, or replace a DCP mastering/lab QC system.

Use DOCX, AD Script DOCX, RTF, TXT, CSV, TSV, or XLSX when the file is for human review rather than playback. Choose AD Script DOCX when hard subtitle line breaks should be removed for audio-description or narration script reading.

Use transparent MOV when you need a separate subtitle overlay media layer.

Use burned-in MOV or MP4 when subtitles must be permanently rendered into picture.

General Delivery Checklist

Before delivering any subtitle, caption, revision, or video export:

- Confirm the requested file format.
- Confirm the requested frame rate.
- Confirm whether timing should be file-relative or source/broadcaster timecode.
- Confirm the active track.
- Run through warnings for CPS, CPL, minimum gap, duration, line count, and overlaps.
- Open Project QC and export an HTML or CSV report when the handoff needs documented checks.
- Review special characters, music notes, and italics.
- Spot-check timing in the Player Window.
- Export a review document when producers or clients need human-readable approval.
- Validate broadcast/platform deliverables in the requested receiving software or QC system.

Basic Exchange Format Limitations

Some subtitle formats carry more than text and timing. They may include metadata, positioning, character tables, caption channel data, styling, region constraints, language metadata, or strict delivery validation.

Version 1.0.3 provides basic import and export for several advanced formats. Basic means that cue timing and text are supported, while full broadcaster or platform-specific validation may not be complete. DCP XML and DCP package export are stricter than the other basic exchange formats because they run subtitle preflight before files are written, snap non-frame-exact source timing to the DCP frame grid, and package export additionally validates hashes, sizes, paths, XML structure, and CPL/PKL/ASSETMAP references. They are still not full picture/audio DCP mastering or final cinema QC systems.

This applies especially to:

- SCC
- MCC
- DCP subtitle delivery packages
- DCP XML sidecars
- TTML

- DFXP
- IMSC
- iTT
- ASS
- SSA
- Avid DS
- SBV
- LRC
- SAMI/SMI
- MicroDVD SUB
- text-based Spruce STL

LRC export is intentionally lyric-style: each cue is written at its start time and multi-line subtitle text is joined into one lyric line. Spruce STL, SAMI/SMI, SBV, and MicroDVD export cue timing and text, but not every legacy metadata, styling, positioning, or platform-specific validation feature.

For broadcast or platform delivery, always validate the final export in the required receiving system or a dedicated QC tool.

Troubleshooting

If subtitles appear one frame early or late, check project FPS, video start timecode, and whether the source file uses inclusive or exclusive out timing rules. In normal editing, a cue should be visible on its in frame and disappear after its out point according to the project timebase.

If the video overlay does not match the cue list, confirm that the active track in the player matches the track you are editing.

If the video overlay is visible when paused but not during playback, confirm that the cue timing is on the active track, the project FPS matches the video, and the video start timecode is correct. If the problem continues, stop playback, select the cue, use Go to Cue, and check whether the overlay appears exactly on the cue in point.

If the fullscreen video preview does not appear on the expected monitor, check macOS display arrangement and whether a second display is connected before opening Full Screen Video. Close and reopen the fullscreen preview after changing display arrangement.

If the waveform does not appear, wait for audio analysis to finish. Long videos can take longer. Save the project after analysis so the waveform cache is stored.

If a transparent MOV looks black in a player, test it in a system that supports alpha channels. Some players show transparent video over black.

If a format import looks incomplete, check whether the file uses advanced features not yet supported by MediaText Studio 1.0.3.

If the QC tab reports no issues but the receiving system rejects the file, check the specific delivery specification and validate the exported file in the receiving system. Project QC covers common timing and readability risks. It does not guarantee every broadcaster, streamer, cinema, or client-specific rule.

If the app feels slow during heavy export or waveform generation, wait for the background task to finish before starting another video-heavy operation.

Known Limitations

DOC/DOCX import is planned but not implemented.

Batch processing is planned but not implemented.

Full SCC/MCC CEA-608/708 payload validation is not implemented.

DCP subtitle delivery package export is implemented, including ASSETMAP, VOLINDEX, PKL, CPL, SMPTE SubtitleReel XML, and internal package validation. Full picture/audio DCP mastering is not implemented. Use a dedicated DCP mastering or QC system for JPEG 2000 picture MXF, PCM audio MXF, encryption, signing, KDMs, reel mapping, and final cinema delivery checks.

Advanced styling and positioning are not preserved equally across all subtitle formats.

Some delivery presets are starting points only and must be checked against the current broadcaster, platform, or studio specification.

Project QC reports are advisory preflight reports. They are useful for internal handoff and issue tracking, but they do not replace final compliance checks in the required delivery or QC system.