

MID Convert

User Manual

Version 3.0

Batch video / image / audio converter for seamless media management workflows

What MID Convert does

1 • Batch convert, folder structure kept

Point it at a SOURCE folder, hit Scan, and it re-encodes everything inside — recursively — while rebuilding the exact same folder tree in the output. Ideal for whole media libraries.

2 • Quick convert

Drag any files or folders onto the window (or use + Add Files) to convert loose items that live somewhere else. They land together in a new "Converted" folder next to what you dropped.

3 • AME batch converting

Send NotchLC, DXV-alpha and your own custom AME codecs to Adobe Media Encoder through watch folders — many files at once, because AME jobs mostly wait. MID Convert prepares each file and collects the result automatically.

4 • MID Sync

A built-in folder-synchronisation tool (the ⇌ Sync button). Mirror / Update / Two-way between folders and network drives, with per-profile automatic syncing on a timer — even in the background.

5 • MID Pixelmap

A planning tool for LED walls and video-processor outputs. A project holds one or more canvases; a canvas holds one or more pixelmaps (panel blocks or projection surfaces), each freely positioned, each with its own tile grid, test pattern, on-tile numbering and cable-routing plan. Export a still or a video test pattern sized exactly to the canvas or to one pixelmap.

6 • MID Generator

A dedicated toolset for on-site testing and calibration — LTC timecode, broadcast test patterns and an A/V sync clip generator — opened with the MID Generator button next to ⇌ Sync.

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1. Getting started

Install & run. The normal way is **MID Convert Setup.exe** — it installs into Program Files with a Start-menu entry and an uninstaller. **Everything it needs — FFmpeg, the preview engine and drag & drop — is bundled.** Settings live in %APPDATA%\MID Convert, so they survive updates and reinstalls.

Two engines. Ordinary codecs are produced by the built-in **FFmpeg**. NotchLC, DXV-alpha and custom targets are produced by **Adobe Media Encoder (AME)** through watch folders — see chapter 7.

The window at a glance. Top-left: **SOURCE** and **OUTPUT** folders and a big  **Scan**. A settings row (AME settings, codec, scale, audio, alpha, key, parallel), then the file list with a search bar, and the  **Convert** /  **Selected** buttons at the bottom.

What you can put in

Type	Extensions
Video	.mov .mp4 .avi .mkv .mxf .m4v .m2ts .mts .ts .webm .wmv .flv .r3d
Stills	.png .jpg .jpeg
Audio	.wav .mp3 .aac .m4a .flac .ogg .oga .opus .aif .aiff .wma

Audio becomes a clip. An audio file is given a generated 16×16 black picture of the exact same length, so it can live as a HAP/DXV clip (16×16, not 1×1, because HAP compresses in 4×4 blocks and HAP Q in 8×8). The *No audio* setting does not apply here. NotchLC .mov files are read natively; a Notch *Block* (.dfx) is a scene file, not video, and cannot be converted.

2. The two work modes

Folder mode — batch convert with folder preservation

Pick a **SOURCE** folder and press  **Scan**. The folder is searched recursively and every supported file is listed. When you convert, the **output keeps the same sub-folder structure** — a file at *SOURCE\clips\intro.mov* becomes *OUTPUT\clips\intro.mov*. Leave OUTPUT empty and MID Convert proposes <source>_Convert next to the source folder.

Quick convert — loose files & folders

For items that live elsewhere. It switches on the moment you **drag** something onto the window, or via **+ Add Files**. The top-right shows *QUICK CONVERT*. What you drop is made relative to the folder the items share, and everything lands in one new *Converted* folder there:

You drop	Result
D:\x\shoot1 + D:\x\shoot2	D:\x\Converted\shoot1\... and ...\shoot2\...
D:\x\shoot1	D:\x\Converted\shoot1\...
loose files from D:\clips	D:\clips\Converted\...

The dropped folders themselves are recreated, not just their contents. The OUTPUT field is filled in automatically and can be changed afterwards.

Switching back and forth

The top-right button toggles the two lists: ↩ **Back to <folder>** in quick mode, ⚡ **Quick list (n)** back in folder mode. Both lists stay in memory with their per-file settings, sorting and statuses, and your folder-mode SOURCE/OUTPUT paths are remembered — even if you close the app while in quick mode.

3. The main settings

The settings row above the list sets the global defaults; every one can be overridden per file (chapter 6). Everything is remembered and reloaded next time.

Setting	Options	Notes
CODEC	HAP · HAP Q · DXV 3 · More codecs...	HAP is the default. See "More codecs..." below.
SCALE	Original · ½ · ¼ · Custom	Custom reveals a W×H box. Resolutions are always aligned (HAP → multiple of 4, HAP Q → 8), even on Original, or the encoder refuses.
AUDIO	Keep original · Keep audio · No audio	Written as PCM 16-bit. Audio always drops on stills and on reverse / ping pong.
ALPHA	Auto · Force alpha · Force no alpha	How transparency is decided (alpha is read from the pixel format; ProRes is always treated as alpha).
KEY (matte)	Off · Key only · File + key	Renders the alpha channel as a white-on-black luma matte (alpha files only).
HAP CHUNKS	1 – 16	Only for HAP / HAP Q. More chunks can make heavy HAP play smoother in media servers.
PARALLEL	1 – 8	How many ordinary conversions run at once (chapter 7 explains the separate AME count).

"More codecs..." — the codec picker

Beyond the three quick radios, **More codecs...** opens a searchable, grouped picker with **every FFmpeg encoder** (H.264, H.265, ProRes, DNxHD, AV1, VP9, lossless, image sequences ...), plus **WAV** (audio-only), **NotchLC**, and **your custom AME codecs**. The container is chosen automatically per codec (.mp4, .mov, .mkv, .webm ...).

WAV output. Convert an audio file to WAV, or pull the audio track out of a video. Choose the bit depth (*16-bit / 24-bit / keep source*), globally or per file. Files with no audio track are skipped cleanly.

Sent straight to AME? When the chosen codec sends the original to AME with no ProRes intermediate, **SCALE, AUDIO and ALPHA / KEY grey out** — those transforms cannot apply. Turn "send original" off (use ProRes) and they come back.

4. The file list, search & right-click menu

Search / filter

Type part of a name in the **search box** to filter. Several words act as "all must match" (*sub logo* finds *sub/logo_anim.mov*), case does not matter, and it also matches a version suffix, so *v2* shows everything staged as *_v2*. The ✕ clears it; the counter says how many rows are hidden.

Filtering only hides rows. ► **Convert** still does every Pending file — use ► **Selected** for just the filtered result.

Columns, statuses & colours

Column	Meaning
File	path relative to the source
α	source has an alpha channel
♪	source has an audio track
Codec	the source codec (sortable, searchable — e.g. prores, hap, png)
Size	file size
Status	see below
⚙	this file has custom settings

Status	Meaning
Pending	ready to convert
Converting... 42%	running, with progress
Done	finished (Copied or Converted)
Skipped	output already exists, or skipped by hand
Error	failed — reason in the Errors viewer
Manual (α)	DXV with alpha, set aside (chapter 7)

A **yellow gear** (⚙) means settings you chose yourself. A file auto-renamed by a name clash gets an **orange background** and a ⚠. Hover a row for a note on why it is coloured. Click a column header to sort.

Folders view

The **Folders** checkbox groups files under collapsible folder headers (📁 with the file count, e.g. 📁 *Updates 2506 (12)*). One ▼ **Collapse all** / ► **Expand all** arrow opens or closes the whole tree. Sorting orders files *within* each folder; the folders themselves stay alphabetical. Right-clicking a folder applies Convert / Copy only / Skip to every file in it.

Right-click menu

Item	What it does
Edit settings	open the per-file settings (also double-click)
👁 Open preview window	open a small standalone player window for the selection (also Ctrl+double-click); an already-open preview window loads the new selection instead of opening a second one
► Convert selected / this file	convert only the selection
📄 Copy only (no convert)	copy the selected files as-is, no re-encode
✓ Mark as Pending / ⌛ Skip	un-skip, or exclude from conversion
📁 Show original / converted in folder	reveal the source or the result in Explorer
📁 Set output folder for these files...	an own output folder for the selection (no sub-structure)
📁 Use default folder again	undo that own folder
✕ Remove from list / Clear whole list	drop from the list (quick mode)

Item	What it does
Clear overrides	reset this file to the global settings

5. Converting, copying & cancelling

► **Convert** does every Pending file. ► **Selected** does only your selection — if converted files are among them it first asks whether to redo those. The bottom bar sums the progress of all running files, so it moves smoothly even with several at once. The PC is kept awake during a conversion (the display may still sleep).

Copy vs convert

Per file you can set *Auto* (copy when the codec already matches, otherwise re-encode), *Copy* (always copy as-is, keeping the source extension), or *Convert* (always re-encode). Right-click **Copy only** copies without re-encoding, and **Copy to folder...** copies the selection straight into a folder you pick. Copying shows progress and can be cancelled. The status column says *Copied* or *Converted*, with the reason if a same-codec file was re-encoded anyway.

Existing files are never silently overwritten

If the target already exists the file is not converted and the existing one is kept; you get a list of what was skipped afterwards. Overwriting only happens when you ask for it:

- put a file back to Pending by hand (Del or right-click), or
- use ► **Selected** and answer "Convert those again as well?" with yes.

That permission is for one conversion; afterwards the file is protected again. For a second version without touching the original, use a `_v2` suffix or a separate folder.

Cancel lets the files that are currently running finish cleanly and drops the rest of the queue. A half-written file (and its AME folder) is cleaned up and the file returns to Pending. Afterwards a summary lists everything that needs attention, with the FFmpeg error messages.

6. Per-file settings

Double-click a file. You can have several of these windows open at once — the main window stays usable, so you can compare side by side. Each opens at the size and place you last left one, nudged over if another is already open. The top shows the source media info (codec, resolution, fps, pixel format, whether it has alpha, duration, audio). Every field has a default that follows the global setting; fill something in and it applies to this file only.

Section	What it does
CODEC	differs from the global codec (the AME "send original" override appears here, only for AME codecs)
RESOLUTION	own scale, or a fixed width × height
OUTPUT NAME	a different file name, a suffix to add, or an own folder
TIMING	fps, trim in / out, playback speed (audio is sped up / slowed down with the video)
AUDIO	keep or drop the sound
MASK	paint black in from the edges — resolution stays the same
CROP	actually cut away — resolution shrinks
FLIP	mirror horizontally, flip vertically
PLAYBACK	Reverse, or Ping pong (there and back)

Trim values may be seconds (2.5), *MM:SS*, *HH:MM:SS* or timecode *HH:MM:SS:FF*.

Reverse and ping pong encode first, then reverse the frames with a stream copy — no second compression, so memory stays low even at 10K. Audio cannot come along.

Naming, versions & clashes

In **OUTPUT NAME** you can replace the name entirely or just add a suffix; the `_v2_v3_v4` buttons fill it in one click, and the result name is shown live. Faster still: right-click → **Convert again as _v2**, which sets the suffix and flips the file back to Pending. With several files selected only the suffix is available — it applies to all.

Everything becomes .mov, so two sources with the same name but a different extension (frame_00000.png and frame_00000.mov) want the same output. When a still and a clip clash, the still keeps the plain name and the clip becomes name_mov.mov — so a re-scan never wrongly claims the clip is already done. Clashes from the extension are resolved and reported right after scanning; clashes you cause yourself (same name / folder / suffix) are reported with a Yes (add a unique tail) / No (start nothing) choice. Turn on NAMING → "Stills keep their extension" to always get logo_png.mov.

7. AME batch converting

NotchLC is not an FFmpeg encoder, and FFmpeg's DXV cannot carry alpha. For those, MID Convert hands the work to Adobe Media Encoder through watch folders. Open AME settings (top-right) to set them up once.

How it works

1. You pick an AME codec (NotchLC, a custom AME codec, or DXV with the "DXV α via AME" route).
2. MID Convert either makes a ProRes 4444 intermediate with all your edits applied (scale, trim, crop, key...), or — if "send original" is on — copies the source unchanged.
3. The file is placed atomically (.tmppart → rename) in the AME watch folder. AME, with the matching preset, encodes it into the output folder.
4. MID Convert waits until AME has fully released the result, collects it, and marks the row Done.

The three AME routes

Route	When to use
NotchLC	Encode to NotchLC via a watch folder with a NotchLC preset. An optional second "alpha" watch folder takes files that have alpha automatically.
Custom AME codecs	Your own named targets (e.g. "backwall"), each with its own watch folder, preset and "send original" choice. Pick them as the codec, globally or per file — AME does the whole conversion.
DXV α via AME	A DXV-ALPHA option that makes a real DXV-alpha file (FFmpeg's DXV cannot). Used for alpha files when DXV ALPHA is set to "DXV α via AME".

Reading NotchLC sources. FFmpeg reads NotchLC alpha wrongly (black edges), so for a NotchLC source you can choose *ffmpeg* (fast) or *AME* → *ProRes* (AME decodes to a clean ProRes 4444, then MID Convert encodes on to your codec).

Send original to AME (no ProRes)

Faster and keeps the source exactly, but MID Convert's edits (scale, trim, ...) are NOT applied, and AME must be able to read the source directly. When it is on, the transform settings grey out. Turn it off to encode a ProRes intermediate with your edits first.

Many files at once — and how it differs from Parallel

AME jobs mostly **wait** (AME does the encoding), so many can be in flight at once. That is the *Files to AME at once* setting (default 8). Ordinary FFmpeg conversions are CPU-bound and stay at the *Parallel* count (default 2).

v2.9.2 — the two are now separate. The "X files at once" concurrency applies *only* to files that actually use AME. A batch of ordinary files no longer shows many rows stuck orange at 0% behind the FFmpeg limit — only as many turn orange as are really running (Parallel), while AME files still scale up to the AME count. A shared limit keeps concurrent FFmpeg processes at Parallel, so AME ProRes intermediates never overload the CPU.

The AME settings window

Control	Purpose
NotchLC watch + output folder	where MID Convert drops files and where AME writes the result
Alpha watch + output folder	optional second pair for NotchLC files that have alpha
Decode from NotchLC	ffmpeg, or AME → ProRes (+ its own ProRes watch/output folders)
DXV watch + output folder	for the "DXV α via AME" route
Your AME codecs	add / edit named custom AME codecs (folder, preset, send original)
Files to AME at once	the AME concurrency (default 8)
No-progress timeout	stall budget (default 15 min) — see below
Clean folders now	sweep leftovers from cancelled AME jobs (also automatic)
Export / Import settings...	save or load the whole config (incl. AME folders + custom codecs) as a .json

The no-progress timeout is a stall budget, not a total. AME may take as long as it needs; a file is only abandoned after that long with *no progress at all* (no output appearing and no activity in the watch folder). Long encodes and deep queues are fine.

8. MID Sync — folder synchronisation

A separate tool for keeping folders and network drives in step. Open it with **⇌ Sync** (or run it standalone). Add one or more **folder pairs**, press **Compare**, review, then **Synchronise**. A modal progress popup shows two graphs (current pair + total), copy speed and total volume to transfer.

Sync modes

Mode	What it does
Mirror	makes the right side an exact copy of the left (deletes extra files on the right)
Update	copies new and changed files left → right, never deletes
Two-way	newer file wins on either side

Override the direction per file (right-click or double-click), sort columns, use the folder view, and collapse / expand the whole tree. Offline network shares are skipped on Compare with a warning, so one dead folder never blocks the rest.

Conflict status — same date, different size

When two files share the same date but differ in size, MID Convert cannot tell which side is right, so the row is flagged **conflict (same date, diff size)** and shown in **bold orange** — whatever action is attached. By default Mirror still copies the source over it, while Update and Two-way do *nothing* and leave the choice to you: pick the direction by hand on that row.

Row colours

Each status has its own colour, so a skip that is "right newer" no longer looks the same as a skip that is "right only". A deletion is always red, whatever the status.

Status	Colour	Meaning
left only	green	the file exists only on the left
right only	lavender	the file exists only on the right
left newer	blue	same file, the left copy is newer
right newer	pink	same file, the right copy is newer
conflict (same date, diff size)	orange (bold)	same date but a different size — decide by hand
(any row whose action deletes)	red	the action will delete a file — overrides the status colour

Every **Compare** also quietly cleans up orphaned *.mstmp* files (leftovers from a copy interrupted by a crash or hard shutdown); the status bar notes how many were removed.

Profiles & the exclude list

Save a set of folder pairs + mode as a named profile and switch between them. An exclude list keeps things you never want synced out of every compare — by default System Volume Information, \$Recycle.Bin, Recovery, thumbs.db, midconvert.json and similar — and you can add your own patterns or file extensions. Compare also auto-saves the loaded profile, so it always reflects what is stored.

Automatic syncing — per profile

Tick **Auto every N min** and choose a mode for **this profile**:

- **This profile only** — runs while this profile is loaded and the window is open; stops when you switch profile or close.
- **This profile — background, parallel with others** — keeps syncing in the background even after the Sync window is closed (MID Convert stays open); may run at the same time as other background profiles.
- **This profile — background, one at a time** — background, but waits until nothing else is syncing, then runs.

When does the clock start?

The countdown starts when a background job is first registered (when you enable auto, or when the app loads a profile that already has it on). Saving or editing settings, or switching profiles, does NOT reset it — only changing the interval value restarts the countdown.

Manual sync while a background sync runs

Clicking **Synchronise** while a background sync is running asks how to proceed: **Wait** (start automatically as soon as the running sync finishes) or **Pause auto** (pause the background sync — it stops cleanly after the current file — sync now, then auto resumes and the paused job continues immediately).

The top-right note shows which profile is syncing and its progress, e.g. • **Syncing "ProfielX" — 20% left**. Click it to open the **sync history** (when · which profile · how many actions · errors).

9. Tools & viewers

Export list (CSV / Excel)

After a scan, **Export list (CSV/Excel)...** writes every file with its full media info. Choose **.xlsx** or **.csv** under "Save as type". The Excel workbook is a tidy table with a **frozen header row** and **filter / sort arrows** on every column. Columns include:

file, folder, name, ext, size (bytes + readable), current codec, video codec, resolution, width, height, fps, duration (s + hh:mm:ss), pixel format, bit depth, field order, has alpha, has audio, audio codec, audio channels, audio rate, video bitrate, overall bitrate, status, full path.

Conflicts, Errors & Excluded

Viewer	What it shows
Conflicts...	every file auto-renamed by a name clash (sortable, searchable). Double-click one to open its settings and give it your own name.
Errors...	every failed file with its FFmpeg message, reopenable at any time.
Excluded...	files you removed from the list; they stay out after a re-scan and can be brought back here.

Export Manual Files... appears after a run when there are *Manual (α)* files (DXV with alpha set to "Mark & skip"): it copies those aside into a folder so you can handle them elsewhere.

Export / Import settings

In AME settings, **Export settings...** writes your entire configuration — including AME folders and custom codecs — to a .json, and **Import settings...** loads it back. Handy for moving to another machine or keeping a backup.

10. The preview player

Visible when you open a single file, or in a small standalone window via **Ctrl+double-click**. Built on mpv for smooth playback, hardware decode and a seamless trim-loop.

- ▶ **Play** starts from the playhead, not the beginning; pause leaves it where it is.
- Loop** repeats the selection (on by default); **Sound** plays through your default output.
- Picture and sound stay in sync because the audio is the clock — on heavy material frames are dropped rather than letting the picture drift.
- ⏏ **Fullscreen** — leave with Esc, double-click or F; one click pauses.

Drag the **green handles** for the in / out points; click or drag elsewhere on the bar to scrub (the yellow arrow is the playhead). Below it: duration, in, out, selection length and the live position. Transparent material is shown over a **grey checkerboard** so you can tell alpha from black. Shortcuts: *space* = play/pause (except while typing), *Ctrl+F* = fullscreen, *Esc* = close. Reverse and ping pong preview too, at a reduced frame-rate if needed to fit memory — the converted file is always full.

Follows the list. Selecting a different file in the main list loads it straight into an already-open preview window, so you never have to close and reopen it to look at the next file. 🔒 **Lock** (do not follow selection), in the preview window's own toolbar, freezes it on the current file so it stops following while you keep browsing the list.

11. Output location & naming

Everything becomes .mov. Folder mode writes OUTPUT\<same sub-structure>\file.mov. Quick convert writes into a Converted\ folder in the shared parent of what you dropped, keeping the structure; set your own OUTPUT and everything goes there with the structure kept. Files that would collide in the same output folder get _2, _3, ... automatically — only when they truly clash; in different folders they keep their own name. If the output already exists the file is Skipped — delete it, or use ► Selected, to redo it.

12. Licensing

A non-perpetual licence confirms online periodically, then runs offline for up to 30 days; only an explicit revocation or expiry locks it — a network error never does. Perpetual licences never check online. The Licence chip (top-right) shows the state and turns yellow with "go online" in the last 10 days.

- Enter an activation code in the Licence window and the machine is linked automatically; the readable computer name is sent alongside the machine ID so a seat is easy to recognise and revoke.
- An expired licence falls back to a free tier of 20 files per hour for converting; MID Sync stays view-only (you can compare, not run) until re-activated.

13. What MID Convert remembers

- **A hidden .midconvert.json in the source folder** records what each file was converted to (even under a different name) plus your per-file settings, so a second scan recognises finished files and raises no false clashes. It lives in the source (not the output, which syncs to the media server); deleting it is always safe.
- Your global settings, window sizes and positions, and both the folder and quick lists (with their per-file settings, sorting and statuses).
- *Remember skipped files* (under NAMING, off by default) makes a manual skip survive a re-scan.

Settings live in %APPDATA%\MID Convert\midconvert_config.json for the installed app (or next to the script when run with Python).

14. Tips & known limits

- Parallel pays off up to roughly your core count; higher is usually no faster and costs memory.
- Preview sound is off during reverse / ping pong, and the preview may lower its frame-rate on very long reverse / ping-pong clips — the converted file is always complete.
- NotchLC and DXV-alpha need Adobe Media Encoder set up with the right watch-folder presets (the free NotchLC plugin for NotchLC).

15. MID Generator

Open it. A dedicated toolset for on-site testing and calibration — LTC timecode, broadcast test patterns and an A/V sync clip generator — opened with the MID Generator button next to ⇌ Sync. It opens in its own window, so it can stay open alongside the main converter. Four tabs across the top: LTC Generator, Test Patterns, A/V Sync, and Queue & Presets.

LTC Generator

Broadcast timecode. Generates a real SMPTE linear timecode audio track (80-bit, every standard frame rate including drop-frame, encoded bit-exact) from a chosen start time and duration, with a live running clock so you can see the timecode advance before exporting. Export as a WAV file, or embed it straight into a test pattern export (see Test Patterns below).

Whatever level and bit depth you set on this tab is exactly what gets embedded when a test pattern export includes LTC audio — the two never disagree with each other.

Test Patterns

A full broadcast test-pattern library. SMPTE and HD SMPTE colour bars, EBU bars (100% / 75%), PLUGE, a Fresnel zone plate and multiburst for resolution/aliasing checks, a grey-scale step wedge and a smooth gradient ramp, a crosshatch/grid, HDR peak-brightness ramps (HLG and PQ), several moving patterns (sweeping lines, a moving grid, diagonal colour bars), a configurable Timer/Text card (static text, count-up, count-down or a live clock), and Align Grid.

Align Grid

A calibration grid built for lining up a projector or LED wall by eye: every cell is a distinct rainbow hue with a fine light/dark checker texture, and cells are grouped into labelled tiles (row letter + column number, e.g. "C7") so you can read off exactly which part of the wall or frame you are looking at. Rows and Columns snap to perfect squares automatically from the resolution — set a target cell size and the grid fills in the exact count that keeps every cell square, so a higher resolution gets more (not bigger) cells at the same physical size. Group size controls how many cells share one label.

Logo and text overlays. Every pattern can carry an optional logo (the bundled default, your own image, or none) and a text overlay, both positioned by dropdown or by dragging them directly on the preview. A separate GLOBAL OVERLAY adds a centring circle, a frame outline and a name + resolution label on top of any pattern.

⚡ **Accurate Preview.** The live preview is a fast approximation; pressing this button instead renders one real frame through the exact same pipeline (and the same export codec selected below it) the final export uses, and shows that instead — a guaranteed match rather than an approximation. On a moving pattern this freezes the animation; press it again to return to the live preview.

Export. Generate Now renders immediately; Add to Queue stages the job for later. A still export is available too (choose the PNG codec) — on a moving pattern this captures frame 0. Rendering shows a live percentage and time estimate. A pattern whose output never changes over time (colour bars, ramps, Align Grid, a static Timer, ...) renders in a fraction of the time a naive per-frame render would take, since only one frame actually needs computing before the rest of the duration repeats it.

Auto duration. A moving pattern (Moving Line(s), Grid, Colour Bars) has a "Loop seamlessly" checkbox that sets Duration to exactly one full animation cycle, recalculated automatically if Speed, line count or resolution change. The Timer/Text card has its own auto-duration for count-up/count-down modes, matching Duration to how long the timer actually counts before it holds on the end value.

Long settings panels collapse into named sections (PATTERN, GLOBAL OVERLAY, LOGO, TEXT OVERLAY, LTC AUDIO, ...) — the section for whichever pattern is selected always sits directly under PATTERN; everything else starts collapsed.

A/V Sync

A calibration clip for checking picture/sound sync. Renders a flash-and-beep clip at a chosen interval, with an optional deliberate frame offset for testing how far out of sync a signal chain can go before it is noticeable. The live preview mirrors the real render exactly — the sweeping frame ruler, offset flag, running clock and the frame-duration readout ("1 frame = 40 ms" at 25fps, for instance) all show precisely what gets burned into the exported clip.

Sync Checker

Check sync on a real recording. Import Sync Video (or drag a file onto the panel) opens any existing recording — any codec, not just clips made here — in a dedicated scrubbing window with an audio waveform laid out under the picture. Ctrl+scroll zooms the timeline, scroll pans it, and the Left/Right arrow keys step exactly one frame at a time — enough precision to read off exactly how many frames a beep sits from its flash on a real captured signal.

Render Queue & Presets

Every render (Test Patterns or A/V Sync, from any tab) lands in one background queue with live progress and the option to cancel a job in progress; the rest of the queue keeps running normally. A full settings snapshot can be saved as a named preset and reloaded later, and the whole preset list can be exported to — or imported back from — a single .json file.

Licensing

Without an active MID Convert licence, MID Generator still works, with two limits: the logo can only be the bundled default (Custom and Remove are disabled, with the reason shown right there), and renders are capped at 10 per rolling 4-hour window. Both lift immediately once the machine is activated.

16. MID Pixelmap — LED test patterns & cabling plans

Open it. A planning tool for LED walls and video-processor outputs, opened the same way as MID Generator. A project holds one or more canvases; a canvas holds one or more pixelmaps (panel blocks or projection surfaces), each freely positioned, each with its own tile grid, test pattern, on-tile numbering and cable-routing plan. Export a still or a video test pattern sized exactly to the canvas or to one pixelmap.

Building a pixelmap

Grid / Tile mode lays out rows × columns of same-size physical tiles (set tile width/height in pixels) — the LED-panel case, where cabling and on-tile numbering happen per physical panel. **Custom Resolution mode** is one fixed surface with no physical tiling, for a projection screen or anything else addressed as a single block.

Mixed tile sizes

A wall built from two different panel sizes — say mostly 0.5×1m panels with a row of 0.5×0.5m panels along the bottom — is set up directly: type a decimal in Rows or Columns, e.g. "3.5" for 3 full-size rows plus one extra row at half the normal tile height, and choose whether that extra row sits at the Top or Bottom (Left or Right for columns). Both axes can carry their own fraction at once, giving a single tile in the corner that is both narrower and shorter. Test pattern colouring, on-tile numbering and cable routing all follow the actual tile sizes automatically — nothing needs setting up twice.

Cabling — Auto Snake

Each pixelmap plans its data routes and power circuits independently, with an Auto Snake generator that walks every tile in cable-run order and slices that into runs.

Setting	What it does
Corner	Which corner of the tile grid the run starts in.
Direction	Horizontal (rows) sweeps left↔right, advancing row by row — the usual layout. Vertical (columns)

Setting	What it does
	sweeps top↔bottom instead, advancing column by column, for a wall that is cabled vertically.
Path style	Snake (zigzag), Left to right with no zigzag, or left-to-right with a fresh run started for every row's leftover tiles instead of borrowing from the next row.
Tiles/run	How many tiles share one processor output or circuit. A half-size tile (mixed tile sizes, above) carries half the pixel data of a full one, so it only counts as half a tile against this budget — twice as many small tiles fit in the same run as full-size ones would.
Auto-fill backup port	Fills in a redundancy port for every generated run, two numbering schemes to match how the processor is wired (adjacent main/backup pairs, or a fixed offset between them).

Generate always replaces this pixelmap's whole routing from scratch. Changing Rows or Columns on a pixelmap that already has routes asks for confirmation first, since the tiles those routes point at would no longer line up — declining leaves the existing cabling and the tile grid exactly as they were.

Export

Export a still image or a video test pattern from a single pixelmap, or from a whole canvas at once — the canvas export covers every pixelmap on it in one image sized to their combined bounding box, gaps left exactly where there is no pixelmap.

Without an active MID Convert licence, exporting is capped per day (canvas and pixelmap exports counted separately) rather than blocked outright, and the remaining allowance is shown before you export, not only once the limit is hit.