

MotionV2V: Editing Motion in a Video

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Abstract

*While generative video models have achieved remarkable fidelity and consistency, applying these capabilities to video editing remains a complex challenge. Recent research has extensively explored motion controllability as a means to enhance text-to-video generation or image animation; however, we identify precise motion control as a promising, yet under-explored, paradigm for editing **existing videos**. In this work, we propose modifying video motion by directly editing sparse trajectories extracted from the input. We term the deviation between input and output trajectories a ‘motion edit’ and demonstrate that this representation, when coupled with a generative backbone, enables many powerful video editing capabilities. To achieve this, we introduce a novel pipeline for generating ‘motion counterfactuals’ — video pairs that share identical content but distinct motion — and fine-tune a motion-conditioned video diffusion architecture on this dataset. Our approach allows for edits that start at any timestamp and propagate naturally. In a 4-way head-to-head user study, our model achieves over 65% preference against prior work. Please see our project page: ryanndagreat.github.io/MotionV2V*

1. Introduction

Consider filming a climactic race between two dogs: your Corgi and a friend’s Bichon. The original video sees the Bichon take the win. After countless recent advances in generative models, does the technology exist to modify this video such that your Corgi is victorious? We propose a method for generalized motion editing in existing user-provided videos that successfully tackles this unsolved problem.

Historically, tackling this problem in the VFX industry has been notably hard. A reshoot for scenes that need substantial changes is usually the necessary option. VFX pipelines can use tricks like retiming and plate stitching, isolated retimes with rotoscoping, or even full-dog CGI replacements. These typically require a high level of skill and large amounts of human hours.

Modern generative models, with their impressive priors, show promise in tackling traditional VFX tasks. In this sub-field, current methods for motion editing fall into different categories, each exhibiting significant constraints. Image-to-video (I2V) based approaches like Re-Video [24] and Go-with-the-Flow [3] can only generate new video with specified motion conditioned on a single image. Using these on the first frame of a video can give the illusion of video motion control, but have significant drawbacks. For example, content generated in regions that do not appear in that initial frame will be entirely hallucinated, whereas for true video motion editing these regions are known and should remain identical. Re-Video attempts to address this problem by inpainting information from the original video into the edited video, a technique which fundamentally breaks down when the video includes camera movement. Human-specific methods like MotionFollower and MotionEditor can edit motion but are limited to full-body human movements and cannot handle general objects or scenes. Likewise there are also works that allow editing camera trajectories in videos such as ReCapture [44] and ReCamMaster [1]. These are not able to edit subject motion.

In this work we introduce motion edits, a new approach for editing videos by controlling the change in motion from the original to the edited video using video diffusion models. While there has been a large amount of successful recent work on appearance-based video editing (i.e. transforming visual style while preserving motion structure), motion editing presents a fundamentally different challenge. When editing how objects move within a scene (e.g. making a person walk in a different direction), the structural correspondence between input and output videos is broken. This makes the problem harder than appearance-based video editing and renders standard video editing techniques like DDIM inversion ineffective.

Our method addresses this problem, and the limitations of prior work, by acting on the complete video and its motion representation. Users provide an input video along with some sparse tracking points on objects they wish to control; these objects are then automatically tracked throughout the

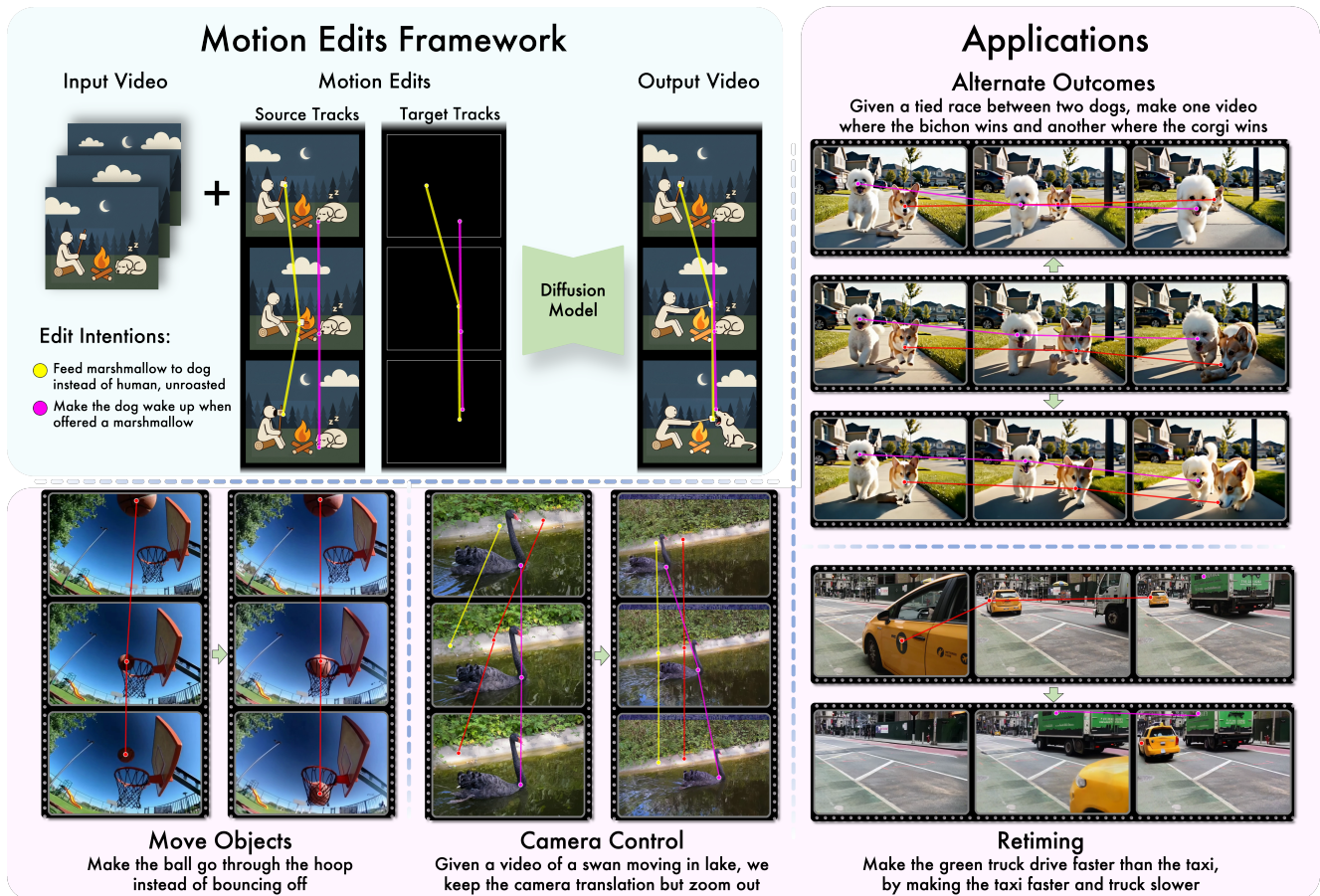


Figure 1. **Motion Edits Framework:** Users provide an input video along with source motion tracks (colored dots connected by lines, extracted from the input) and target motion tracks (user-specified desired motion). Lines indicate point trajectories while dot presence/absence indicates visibility. Our diffusion model generates an output video matching the target motion. **Applications:** Our method can edit videos in a true sense, where content is preserved but motion is changed.

video. Users can then choose to either anchor these points (to preserve original motion) or modify them (to edit the trajectory). For example, in a video of a person walking into a crowd, the system tracks both entities; the user can specify a new direction for the person by altering their tracks while strictly preserving the crowd’s original motion. In a more complex edit, the user can change the camera by editing all the points.

Our approach enables diverse video editing capabilities (Fig. 1): object motion editing, camera motion editing, control over the timing of content, and successive edits. The motion edits are naturally introduced into the output video and the video model handles plausibility correctly - e.g. when dragging a person’s tracking point through an image the model will make the person traverse the image by walking. Our approach requires no manual masking and can handle any type of object, while also maintaining scene consistency even when both object motion and camera movement are edited simultaneously. And in contrast to prior methods, our approach also allows the ability to

change when an object appears in the frame. Finally, our model generalizes to vastly different scenes and objects and achieves state-of-the-art performance in quantitative comparisons and human evaluations.

In summary, we propose the following contributions:

- We identify motion as a powerful control signal for video editing and propose directly editing sparse trajectories extracted from the input video to change the motion of the output video. We define the change between the input and target trajectories as a “motion edit” and show that motion edits, coupled with a powerful generative video model, can address several challenging video editing tasks.
- We present a methodology to train a video diffusion model to generate high quality “motion counterfactual” video pairs which have the scene appearance but different motion. As part of this, we also identify sources of data that work well in this training.
- We propose a new model architecture with careful conditioning on both user-specified video and motion trajectories that generates a motion-edited output.

2. Related Works

Diffusion models have fundamentally reshaped media generation, evolving from foundational image synthesis frameworks [13, 31] to complex video dynamics [2, 14, 15, 33]. Recent text-conditioned video models [36, 42, 49] have further advanced the field by adopting transformer-based architectures [27] for scalable denoising.

2.1. Conditional Video Generation

Conditional video diffusion extends base text-to-video architectures by incorporating auxiliary control signals. Inspired by the spatial conditioning of ControlNet [46], recent works have adapted similar mechanisms to the temporal domain [12, 16, 32], enabling guidance through depth maps, motion vectors, and camera parameters. Concurrently, video-to-video (V2V) editing methods focus on propagating edits across frames while preserving the features of the source video [4, 11, 18, 25, 29, 38, 40]. Many such approaches leverage DDIM inversion to facilitate appearance modifications [5, 22, 26]. However, these methods are fundamentally designed for local appearance changes; they struggle with non-local motion edits where the structural correspondence between frames is disrupted. When motion patterns are altered, the temporal alignment assumptions underlying these inversion-based approaches are violated.

2.2. Motion-Guided Video Generation

Motion control has emerged as a critical research direction, broadly categorized into trajectory-based and optical-flow-based methods. Trajectory-based approaches condition generation on point trajectories [8, 9, 21, 23, 30, 35, 39, 41, 43, 47, 48], granting precise control over object paths, camera movement, and complex interactions. Conversely, optical flow-based methods [19, 20] utilize dense correspondence priors derived from optical flow estimators and point trackers [6, 7, 17, 34] to achieve fine-grained motion transfer.

Despite their impressive capabilities, these methods operate primarily as *generators* rather than editors. Instead of modifying an input video directly, they extract attributes (e.g., optical flow) to condition the synthesis of an entirely new video. Recent trajectory-based methods [3, 10, 37] attempt to bridge this by conditioning on single images and motion trajectories. However, while powerful for content creation, they fail to preserve the unrevealed visual context of existing videos when motion is modified. First-frame preserving methods like ReVideo [24] attempt to address this via inpainting but degrade when camera motion reveals content absent from the initial frame.

Our method addresses these limitations to enable true video-to-video motion editing. Specifically, we allow for flexible modification of object and camera trajectories while rigorously preserving the remaining video content. This approach generalizes effectively to arbitrary objects, diverse camera motions, and complex multi-element scenes.

3. Our Approach

In this section, we present a video-to-video motion editing framework that integrates a motion description mechanism with a video diffusion model. Our approach enables four core capabilities: object motion (altering movement while preserving static backgrounds, e.g., moving a dog but not the scene); camera control (simultaneously manipulating object and camera perspective, e.g., panning while an object moves); temporal control (adjusting trajectory timing, e.g., delaying an action to the 5th second); and arbitrary frame specification (applying edits across any frame span).

We demonstrate that explicitly defining ‘motion edits’, which explicitly describe the desired change in motion, enables our system to robustly support these tasks. We first outline these capabilities in detail, followed by our key technical contributions: the motion counterfactual video generation method and our specialized video-to-video architecture.

3.1. Editing Video through Motion Edits

Moving Objects By identifying an object’s trajectory and editing it, we can change the motion of the object as the video progresses. As shown in Figure 1 and 2, this can have high level effects such as changing the ultimate outcome of a scenario and is a flexible tool for many applications, such as re-timing subjects, improve video aesthetics by moving occluders, or recomposing a video and its parts in motion.

Camera Control With our motion editing scheme we can control camera pose and motion in the video relative to the scene. We estimate a dynamic pointmap [45], reproject it into each frame using user-specified camera extrinsics and intrinsics, and then solve for deviations in the pointwise trajectories. This allows us to dynamically change the position and focal length of the camera in any frame while also preserving the video content. We show this in the Swan example in Figure 1 where the Swan is swimming and the ripples in the water are preserved despite changes in the camera position and in 2 where each frame has a different zoom level with same scene content.

Time Control Our method allows users to control trajectories of specific elements in a video independent of the global timeline. This enables delaying or accelerating an object’s trajectory, such as making a subject appear on second 5 instead of second 2, while preserving the background’s original motion. As shown in Figure 2, we can delay the appearance of a duck until later frames, effectively decoupling the

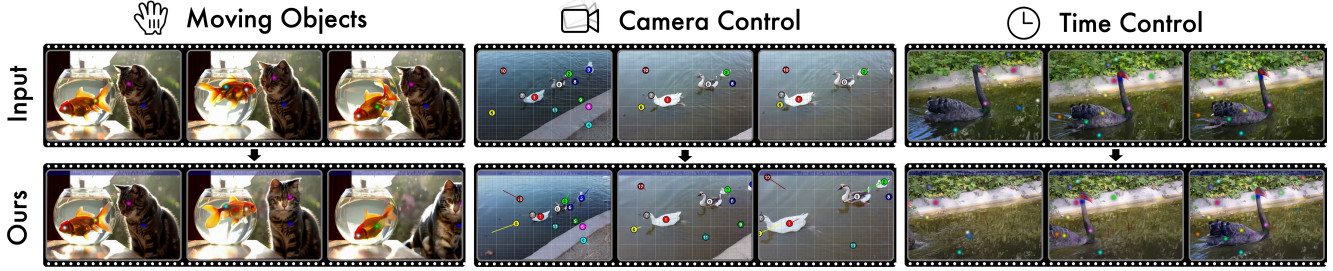


Figure 2. From left to right respectively, **Cat Fish**. In the edited video, the cat moves away from the bowl. **Camera control**. In the edited video, the first frame is zoomed out, middle frame is identical, the last frame is zoomed in. **Duck Zoom**. The edited video exhibits different content for a given frame (time) than the original, e.g. in the edited video, the duck is not visible in the first frame whereas it is visible in the original.

subject’s timeline from that of the scene.

Arbitrary Frame Specification Unlike image-to-video approaches that rely on the first frame for content generation [3, 10, 24], our framework supports editing objects that appear at any point in the video. Relying on the initial frame severely restricts possible edits and fails to account for elements that emerge later. Additionally, the motion of the rest of the video is entirely hallucinated whereas ours can conserve it in part or entirely. By conditioning on the full video, we enable precise control over mid-stream objects, such as the stop sign in Figure 3.



Figure 3. **Controlling Content on Any Frame**. By conditioning on the full video, we can move and preserve content appearing on any frame. Methods like ATI rely on the first frame, failing to control objects, like the sign, that emerge mid-sequence.

3.2. Motion Counterfactual Video Generation

Our approach requires training data consisting of video pairs with identical visual content but different motion patterns. We generate these *motion counterfactual videos* V_{cf} and corresponding *target videos* V_{target} from raw videos using a systematic process that ensures trackable point correspondences between video pairs (Figure 4).

Given a source video V_{full} of length F_{full} frames, we generate video pairs as follows. First, we extract the target video V_{target} by selecting a contiguous frame chunk of length F with random starting frame $f_{start} \sim \text{Uniform}(0, F_{full} - F)$. We keep real video as targets to ensure the model trains toward realistic motion and appearance.

For the counterfactual video V_{cf} , we randomly select start and end frame indices $f_{start}^{cf}, f_{end}^{cf} \sim \text{Uniform}(0, F_{full} - 1)$ and choose one of two generation strategies:

Frame Interpolation: We use a video diffusion model

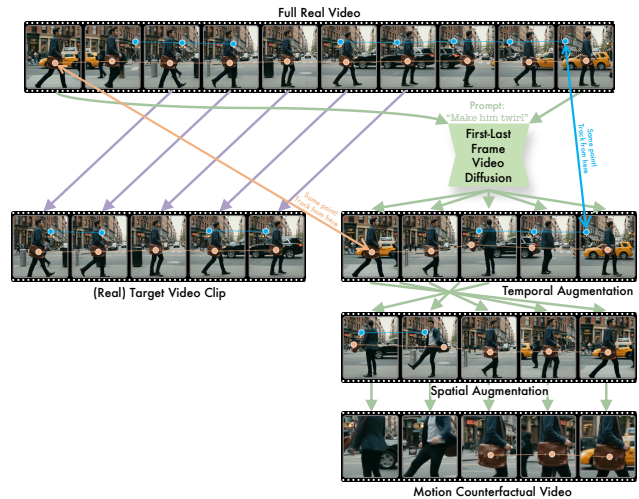


Figure 4. **Counterfactual data generation process**. In order to generate a real / counterfactual video pair and its corresponding trajectories, we take a full real video, extract a video clip, then create a counterfactual video. The counterfactual has new motion from the video generator, as well as temporal and spatial augmentations. In order to ensure we have two corresponding set of tracks, we specifically use the first and last frames, which directly match the original video, to anchor the tracks for the counterfactual.

conditioned on frames f_{start}^{cf} and f_{end}^{cf} to generate a F -frame video. This adds new content via LLM-generated prompts—e.g., instructing a walking person to “twirl” (Figure 4). This provides more data than first-frame-only methods, allowing the model to use more of the input video.

Temporal Resampling: We extract F frames evenly spaced between f_{start}^{cf} and f_{end}^{cf} from V_{full} . This creates natural speed variations, temporal shifts, and sometimes reversed motion when $f_{start}^{cf} > f_{end}^{cf}$.

Next, we establish point correspondences between the video pair. We initialize $N \sim \text{Uniform}(1, 64)$ tracking points with coordinates (t_i, x_i, y_i) where x_i and y_i sampled uniformly from frame dimensions W_{rgb}, H_{rgb} respectively. For temporal coordinates t_i :

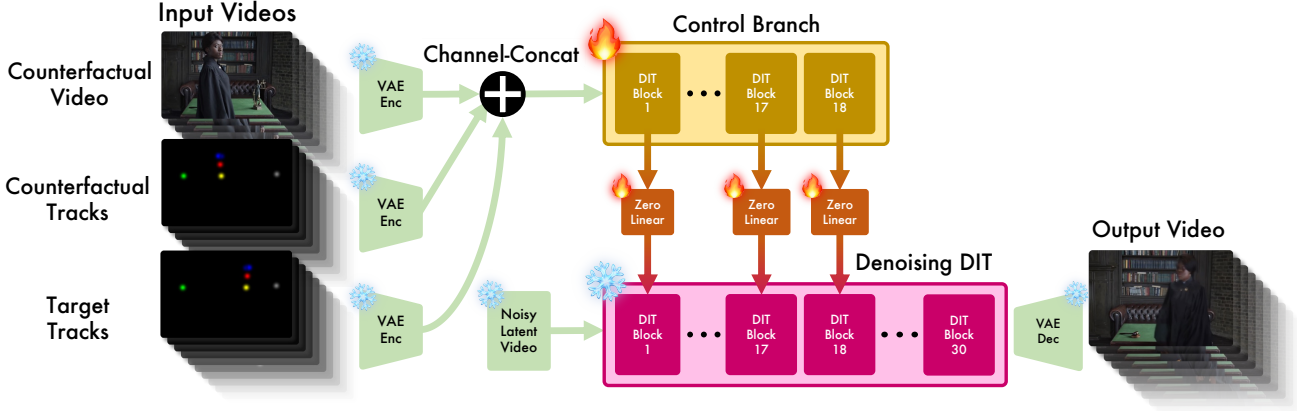


Figure 5. **Our motion-conditioned video diffusion architecture.** We extend a T2V DiT model with a control branch that processes three additional video conditioning channels: the counterfactual video, counterfactual motion tracks, and target motion tracks. The control branch duplicates the first 18 transformer blocks and integrates with the main branch through zero-initialized MLPs, similar to ControlNet.

- **Temporal resampling:** Frame indices are sampled from frames present in both V_{target} and V_{cf}
- **Frame interpolation:** Frame indices are restricted to $\{J_{\text{start}}^{\text{cf}}, J_{\text{end}}^{\text{cf}}\}$ to ensure correspondence

We use TAPNext [50], a bidirectional point tracker, on V_{full} with these initial points to obtain target tracks T_{target} . For counterfactual tracks T_{cf} : in temporal resampling cases, we use the same tracker output; for interpolation cases, we first replace the corresponding frames in V_{full} with the interpolated V_{cf} frames before running TAPNext [50].

Finally, we apply geometric augmentations to the counterfactual videos including random sliding crops, rotations, and scale changes, with the same transformations applied to the corresponding tracking points to maintain correspondence. These artificial moving crops approximate multi-view videos and ensure perfect temporal synchronization—giving the model a bias toward synchronizing appearance when otherwise unspecified.

Trajectory Representation A key part of our method is our representation of motion throughout videos. Our model is conditioned on three videos: the counterfactual video V_{cf} , the rendered counterfactual motion tracks B_{cf} , and the rendered target motion tracks B_{target} , each of dimension $\mathbb{R}^{F \times 3 \times H_{\text{rgb}} \times W_{\text{rgb}}}$. Additionally, like our base model, text prompts provide semantic conditioning, which we will leave out of equations in this section for brevity.

We rasterize the tracking information as colored Gaussian blobs on black backgrounds to create motion conditioning channels. For each training sample, we randomly select N distinct random colors. Each tracking point is rendered as a Gaussian blob with standard deviation of 10 pixels in its assigned color in both the counterfactual tracks video B_{cf} and target tracks video B_{target} , with blobs only drawn when

the corresponding point is visible (not occluded) as reported by the point tracker. We also tried representations similar to [12], but found that both large number of points and the lack of distinct colors made it a weaker control signal.

The tracks are subject to dropout during training, with target motion blobs T_{target} experiencing higher dropout rates than conditioning tracks T_{cf} to improve robustness and prevent overfitting to specific motion patterns. During inference, we limit the number of point correspondences to approximately 20, as the model fails to follow all correspondences when given too many points.

3.3. Model Architecture

We use a pre-trained T2V DiT as our base model [42]. In order to condition on motion and input videos we incorporate a control branch duplicating the first 18 transformer blocks of the DiT that feeds into the main branch using zero-initialized MLPs. Conceptually the control branch is similar to a ControlNet [46] applied to a DiT architecture. We are inspired by the architecture proposed in Diffusion-AsShader [12], but our implementation has the key difference of allowing conditioning on three video tracks and using a control branch patchifier that handles $48 = 3 \times 16$ input channels for the three conditioning videos in latent space.

The control branch tokens are fed through zero-init [46], channel-wise MLPs and then added to the main branch token values in their respective transformer blocks. The base model processes the noisy video being denoised along with text conditioning, while our control branch handles the three additional video conditioning channels $V_{\text{cf}}, B_{\text{cf}}, B_{\text{target}}$. All video inputs are encoded using a 3D Causal VAE [42], which compresses RGB videos of shape $F \times 3 \times H_{\text{rgb}} \times W_{\text{rgb}}$ to latent representations of shape $F_{\text{latent}} \times C_{\text{latent}} \times H_{\text{latent}} \times W_{\text{latent}}$ where $C_{\text{latent}} = 16, F_{\text{latent}} = \left(\frac{F-1}{4} + 1\right), W_{\text{latent}} =$

$\frac{W_{\text{rgb}}}{8}, H_{\text{latent}} = \frac{H_{\text{rgb}}}{8}$. The main branch is frozen while the control branch is trained.

During training, the model learns to generate target videos V_{target} that follow specified motion patterns and satisfy the given correspondences between counterfactual and target tracks. The training objective is conditioned on the counterfactual video V_{cf} , its tracks T_{cf} , the target tracks T_{target} , and a text prompt describing the scene. This formulation successfully teaches the model to transfer motion patterns from the target tracks while maintaining the visual realism of target video content.

The task we tackle is harder than a typical ControlNet task where the structure is usually given to the model. For example an edge-to-image ControlNet has a good idea of what the structure of the output should be with edges as input. Surprisingly, our adapter works despite the inputs (video + motion blobs) lacking spatiotemporal synchronization with the output. We hypothesize that transformer blocks do non-trivial work to achieve this capability.

4. Results

4.1. Implementation Details

We use CogVideoX-5B [42] as our base text-to-video model for both the finetuned counterfactual video generation model and the V2V editing model. Training was conducted on 8 H100 GPUs for one week using standard latent diffusion training with L2 loss. We set $F = 49$, with input resolution of 480×720 pixels, corresponding to latent dimensions of 60×90 . We use N varying between 1 and 64 during training and set the control branch depth appropriately. We use a learning rate of 10^{-4} and a dataset size of 100,000 videos, for 15,000 iterations with an effective batch size of 32. We use an internal video dataset with 500,000 samples.

We evaluate our motion editing approach through user studies and quantitative metrics, comparing against state-of-the-art motion control methods.

4.2. User Study

We conducted a user study comparing our method against three baselines: ATI [37], a trajectory-guided image-to-video method based on WAN 2.1 [36]; ReVideo [24]; and Go-with-the-Flow (GWTF) [3]. We manually created 20 test videos spanning diverse scenarios including object motion editing, camera motion changes, and complex scenes with multiple moving elements. 41 participants compared all four methods using the interface shown in the Supplementals, selecting the best video for each of three questions per test case:

- **Q1:** “Which video better preserves the input video’s content?”
- **Q2:** “Which video better reflects the desired motion?”

- **Q3:** “Which video is overall a better edit of the input video?”

Question	Ours	ATI	ReVideo	GWTF
Q1: Content (↑)	70%	24%	1%	5%
Q2: Motion (↑)	71%	24%	2%	3%
Q3: Overall (↑)	69%	25%	1%	5%

Table 1. **User study win rates across all methods.** Participants selected the best video for each question. Our method consistently wins across all evaluation criteria.

Table 1 show that users consistently ranked our method highest across all questions, with win rates around 70% compared to 25% for ATI and less than 5% for ReVideo and GWTF, demonstrating superior content preservation and motion control.

4.3. Quantitative Evaluation

We developed a quantitative evaluation protocol using photometric reconstruction error to assess motion editing quality.

4.3.1. Dataset Construction

We curated a dataset of $N_{\text{test}} = 100$ test videos using the following protocol. Given a source video V_{test} of length F_{full} frames, we split it temporally at the midpoint to obtain $V_0 = V_{\text{test}}[1 : F_{\text{full}}/2]$ and $V_1 = V_{\text{test}}[F_{\text{full}}/2 : F_{\text{full}}]$. We then create the counterfactual input by temporally reversing V_1 to get V'_1 , ensuring temporal continuity between V_0 and V'_1 (i.e., the last frame of V_0 matches the first frame of V'_1).

We selected random internet videos not seen during training where significant content appears in middle frames but is not visible in the first frame. To quantify this, we initialize $N_{\text{points}} = 25$ tracking points at the temporal midpoint of each video and track them bidirectionally using TAPNext [50]. We retain only videos where a substantial number of points become occluded when tracked to both the first and last frames.

4.3.2. Evaluation Protocol

For each test case, we use V_0 as input and V_1 as the target video. We provide both our method and ATI with identical motion trajectories extracted from V_1 and measure reconstruction quality using frame-wise L2 loss:

$$L_2 = \frac{1}{F} \sum_{i=1}^F \|I_i^{\text{pred}} - I_i^{\text{target}}\|_2^2 \quad (1)$$

where F is the number of frames, I_i^{pred} is the i -th predicted frame, and I_i^{target} is the corresponding target frame.

Our method achieves substantially lower reconstruction error (Table 2), confirming that our full-video approach better preserves content compared to first-frame generation

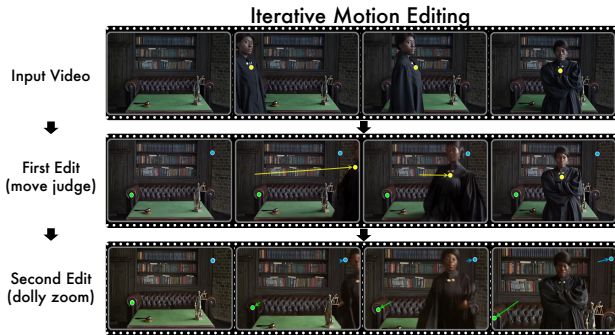


Figure 6. **Iterative editing.** Outputs can become inputs for subsequent edits, enabling complex sequential motion changes. Yellow dots used for first edit, green/cyan for second. Arrows added from old to new position for ease of visualization.

Method	L_2 (\downarrow)	SSIM (\uparrow)	LPIPS (\downarrow)
Ours	0.024	0.098	0.031
ATI	0.038	0.094	0.072
Go-with-the-Flow	0.067	0.089	0.088
ReVideo	0.096	0.080	0.106

Table 2. Evaluation of photometric reconstruction error for our method and ATR. Our method achieves significantly lower L_2 reconstruction error.

methods, particularly in scenarios involving content not visible in initial frames.

4.4. Qualitative Comparisons

Iterative Edits. One of the strengths of our technique is that it can be applied iteratively - taking the output of one run and using it as input for a successive video edit. This allows users to chain multiple simple, intuitive edits together in order to achieve a very complicated edit. This iterative editing also provides more immediate feedback to the user making the process more transparent and easier to control. In Fig. 6, we show that a complex edit (an object motion and a camera change) can be decomposed into its core parts and applied one by one. While this example demonstrates some degree of subject drift, this can be attributed in part to the quality of the base video model. We believe that future versions of our method will be able to be applied infinitely.

Baseline comparisons. Figure 7 compares our method against several baselines in multiple video editing scenarios, each of which demonstrate the capabilities of our motion edits. We primarily compare against ATI [37], a trajectory-guided image-to-video method based on WAN 2.1 [36], our strongest baseline despite using a more powerful base model than our CogVideoX base. Subfigure 4 additionally shows ReVideo [24] and Go-with-the-Flow [3], which rated poorly in user evaluation—ReVideo lacks text conditioning and Go-with-the-Flow was not designed for point control.

Edit #1: Complex Edits on the Boat Scene. This edit moves the boat left and shifts the camera so that mountains from the original’s last frame appear in the edit’s first. This requires specifying a substantial temporal trajectory change and holistic knowledge of the scene content. Ours is the only method that realistically moves the boat while correctly adjusting the camera to reveal the mountains at the beginning of the video.

Edit #2: Reposing a Cheerleader. This edit raises the cheerleader’s arms. The challenge involves preserving the red pom-pom, which is absent from the first frame. Ours successfully modifies the motion while retaining this content. In contrast, ATI and ReVideo rely solely on the first frame, leading to unnatural movements and a failure to preserve the pom-pom.

Edit #3: Move The Bicyclist. This edit controls a cyclist visible only in the final frame of the original video. Ours correctly propagates the cyclist and tracking dots (cyan, magenta, white) throughout. ATI, lacking full temporal context, misplaces the cyclist and synthesizes wrong buildings (red circles).

Edit #4: Dog Race. Differential timing breaks single-frame-based methods. We decelerate the Corgi (green dot) to reverse the race outcome while keeping the Bichon steady. This requires independent temporal control; ATI fails to decouple the motions, incorrectly copying the Bichon and transforming a light pole into a tree.

Edit #5: Moving Static Balloons. We add upward motion to stationary balloons. The white balloon (white dot), which appears mid-video, challenges partial information methods. While ATI moves visible balloons, it renders the initially hidden white balloon orange due to missing appearance data. Our method uses full video context to maintain correct colors.

Edit #6: Zooming out on the Swan In this DAVIS [28] example, we transform a panning shot into a static, zoomed-out view. The output field of view differs entirely from the input, yet the swan must remain anchored to specific vegetation. Lacking full spatial context, ATI synthesizes a second swan and produces inconsistent motion.

Edit #7: Retiming a taxi. We do a complex isolated re-timing of taxi and truck movement. This requires complete temporal understanding; ATI’s single-frame generation cannot achieve this reversal. Figure 7 compares our method against ATI (WAN 2.1-based), as well as ReVideo and Go-with-the-Flow (in Subfigure 4), both of which were rated poorly due to their design limitations.

Edit #8: Moving an Offscreen Car. As the camera follows a red car, a motorcyclist enters late. We reposition this initially invisible rider behind the car while maintaining consistent background architecture. Lacking future frames to reference the rider and buildings (red circles), ATI synthesizes incorrect content.



Figure 7. Comparison of our method vs. baselines across eight challenging motion editing scenarios. Each row shows a different editing task with input video, our result, and ATI’s result (with additional baselines shown for subfigure 4). **Icon key:** Human Pose (modifying human motion), Move Object (repositioning objects), Move Camera (changing camera motion), Time Control (retiming events), Changed All Frames (no shared frames between input/output—impossible for image-to-video methods). Colored dots track correspondence points throughout the video; dot presence/absence indicates object visibility. Red circles highlight key differences where baselines fail.

Discussion. These scenarios highlight I2V limitations: conditioning only on the first frame prevents leveraging information from the full input. Our V2V formulation enables bidirectional flow, allowing outputs to pull content from *any* input frame. This handles offscreen content, camera changes, and reordering—challenges where I2V methods like ReVideo [24], Go-with-the-Flow [3], and Motion-Prompting [10] fail.

5. Conclusion

We developed a new video-to-video motion editing algorithm that allows us to edit the motion of objects, subjects and camera pose in user-provided videos. To the best of our knowledge it is the first in its class, compared to other work that control motion in the image-to-video setup. Our algorithm has a comfortable user interface, where a user drags sparse point trajectories to control objects or camera motion.

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