



HOW TO TAKE BETTER VIDEOS ON IPHONE: A Complete Guide

THIS GUIDE WILL WALK YOU THROUGH THE ESSENTIAL STEPS AND PRINCIPALS OF RECORDING HIGH-QUALITY VIDEO CONTENT, COVERING EVERYTHING YOU NEED TO PRODUCE PROFESSIONAL-LOOKING FOOTAGE ON YOUR IPHONE.



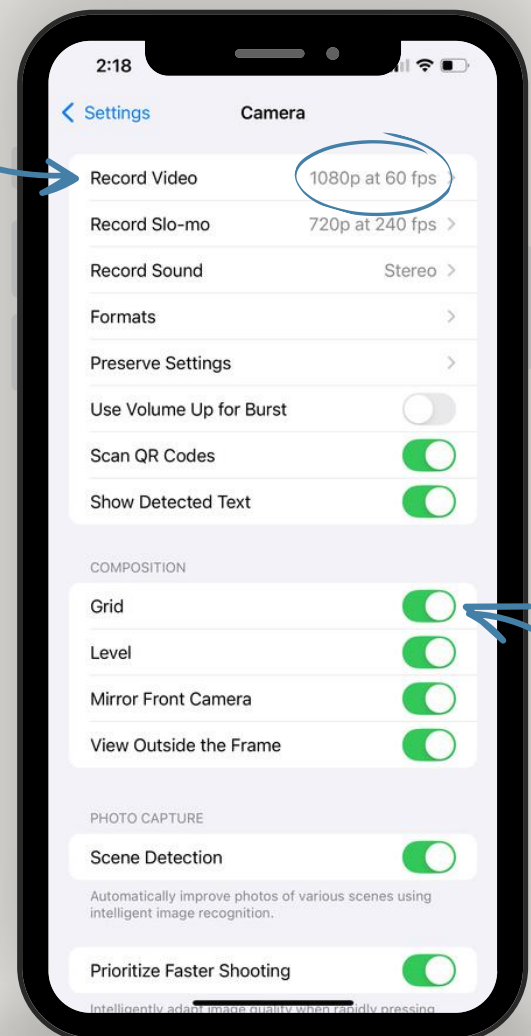
SETTING UP YOUR IPHONE FOR BETTER VIDEO QUALITY

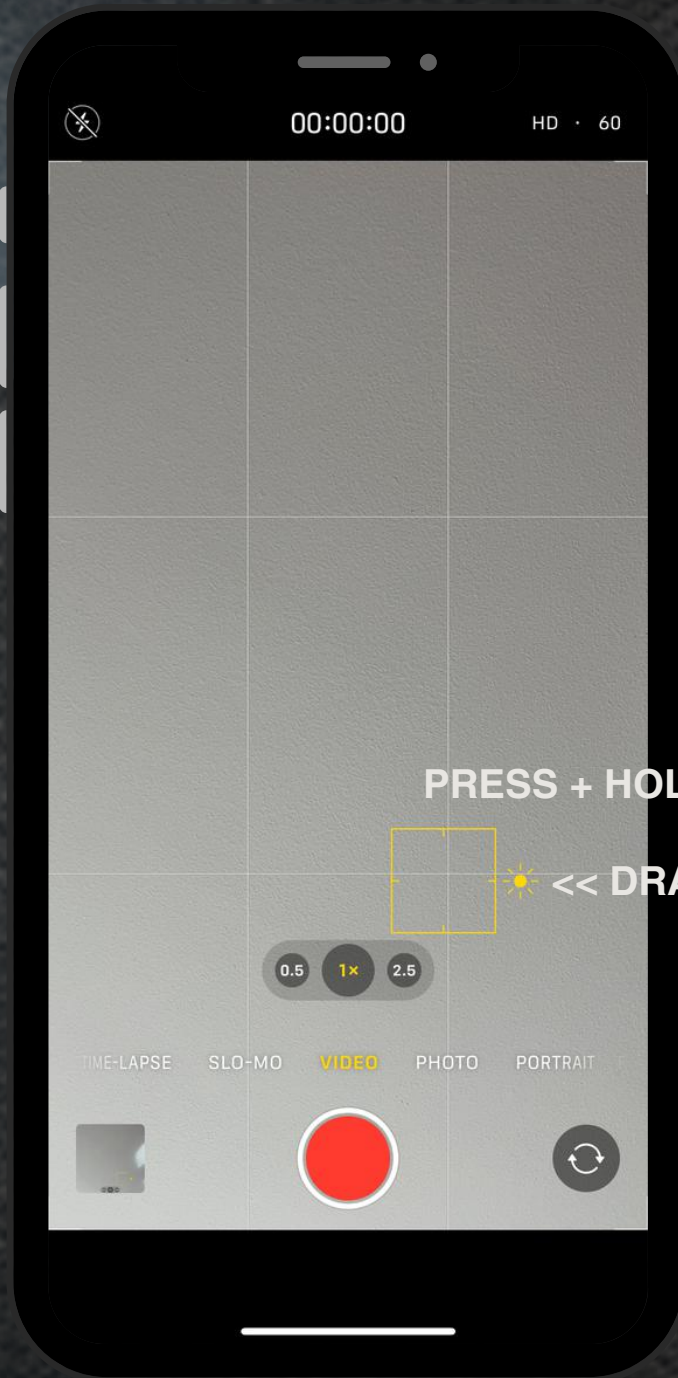
BEFORE YOU START RECORDING, IT'S IMPORTANT TO ADJUST YOUR IPHONE'S CAMERA SETTINGS. BY DEFAULT, YOUR PHONE MIGHT NOT BE SET TO CAPTURE THE BEST VIDEO QUALITY, BUT YOU CAN CHANGE THAT EASILY WITH THESE SIMPLE STEPS.

TO ADJUST YOUR CAMERA QUALITY SETTINGS, GO TO **SETTINGS > CAMERA > RECORD VIDEO**. FOR MOST PRACTICAL APPLICATIONS, 1080P HD AT 60 FPS IS A GREAT BALANCE BETWEEN QUALITY AND FILE SIZE FOR SMOOTH PLAYBACK. FOR THE HIGHEST QUALITY, USE 4K AT 30 FPS, THOUGH KEEP IN MIND, 4K VIDEOS ARE LARGE FILES THAT UTILIZE MORE STORAGE SPACE.

NEXT, ENABLE THE COMPOSITION GRID BY GOING TO **SETTINGS > CAMERA > GRID**. THIS DIVIDES YOUR SCREEN INTO NINE SEGMENTS, HELPING YOU FOLLOW THE RULE OF THIRDS FOR A MORE PROFESSIONAL COMPOSITION.

TAKE TIME TO EXPLORE THE OTHER CAMERA SETTINGS TO DISCOVER WHAT YOUR PREFERENCES ARE.





00:00:00

HD · 60

PRESS + HOLD SCREEN



<< DRAG "SUN" DOWNWARD

0.5

1x

2.5

TIME-LAPSE

SLO-MO

VIDEO

PHOTO

PORTRAIT



MASTERING FOCUS AND EXPOSURE

YOUR IPHONE'S CAMERA IS SMART, BUT IT DOESN'T ALWAYS KNOW WHAT TO FOCUS ON. TO TAKE CONTROL, SIMPLY TAP ON THE SCREEN WHERE YOU WANT THE CAMERA TO FOCUS. FOR EXAMPLE, IF YOU'RE FILMING A PERSON, TAP ON THEIR FACE TO ENSURE IT'S SHARP AND CLEAR. A SQUARE WILL APPEAR, AND EVERYTHING WITHIN THE SQUARE WILL BECOME THE FOCUS AREA.

ONCE YOU'VE TAPPED TO FOCUS, YOU CAN LOCK THE FOCUS BY HOLDING YOUR FINGER DOWN ON THE SCREEN UNTIL YOU SEE "AE/AF LOCK" APPEAR. THIS ENSURES THE FOCUS WON'T CHANGE WHILE YOU'RE FILMING, EVEN IF YOUR SUBJECT MOVES SLIGHTLY.

ADJUSTING EXPOSURE (THE BRIGHTNESS OF YOUR VIDEO) IS JUST AS IMPORTANT. AFTER TAPPING TO FOCUS, YOU'LL SEE A SMALL SUN ICON NEXT TO THE FOCUS BOX. SWIPE UP TO MAKE THE VIDEO BRIGHTER OR DOWN TO MAKE IT DARKER. ADJUST UNTIL THE LIGHTING ON YOUR SUBJECT LOOKS NATURAL AND BALANCED. LOCK THE EXPOSURE IN PLACE BY HOLDING DOWN YOUR FINGER UNTIL THE AE/AF LOCK APPEARS.

WE RECOMMEND ONLY USING A/E LOCK TO BRING THE BRIGHTNESS DOWN, AS THE IPHONE CAMERA NATURALLY SKEWS TOO BRIGHT. YOU CAN ALWAYS EDIT TO MAKE A VIDEO BRIGHTER, BUT YOU CAN'T GET SHADOWS BACK IF YOUR VIDEO IS OVEREXPOSED ("TOO BRIGHT").



TIPS FOR HOLDING THE IPHONE

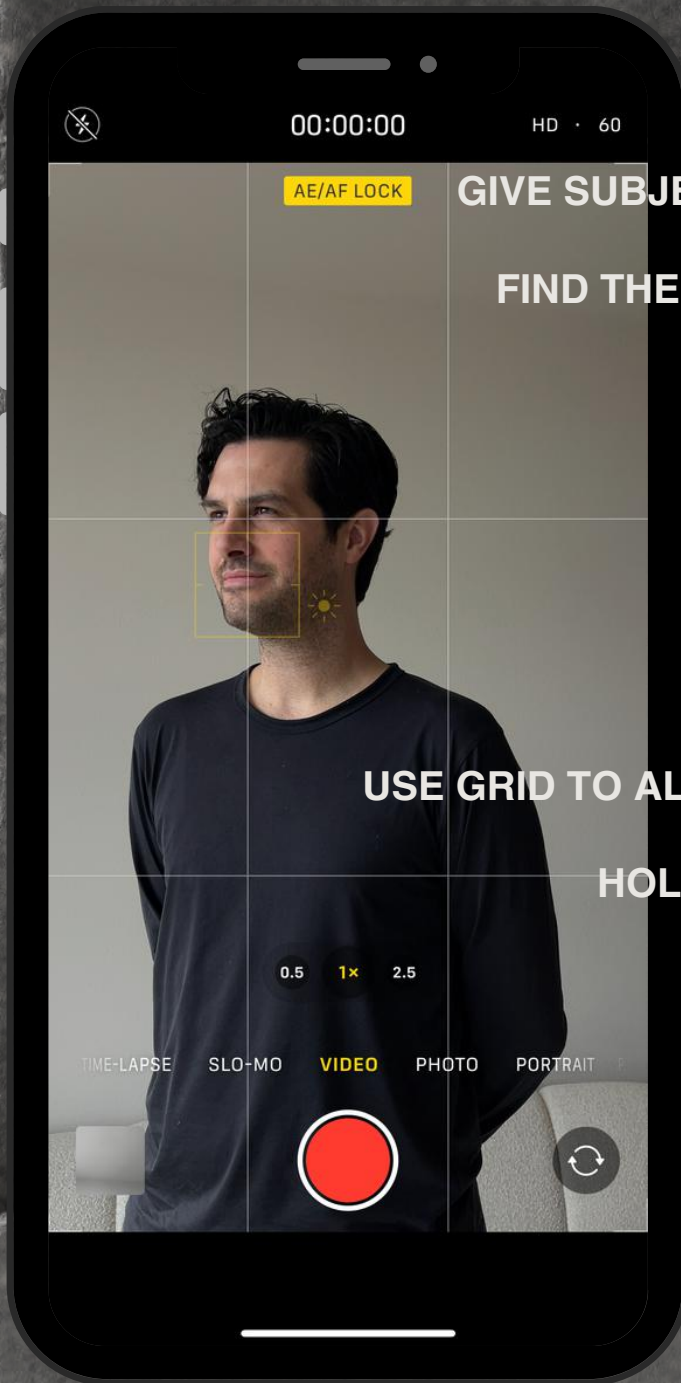
THE WAY YOU HOLD YOUR PHONE CAN MAKE OR BREAK YOUR FOOTAGE. A SHAKY OR POORLY HELD PHONE RESULTS IN UNSTEADY, AMATEUR SHOTS, SO FOLLOW THESE KEY TIPS FOR STABILITY:

TWO-HANDED GRIP: ALWAYS HOLD YOUR IPHONE WITH BOTH HANDS FOR MAXIMUM CONTROL. REST YOUR ELBOWS AGAINST YOUR TORSO OR ON A STABLE SURFACE TO REDUCE SHAKING.

BRACE YOURSELF: IF YOU'RE STANDING, WIDEN YOUR STANCE SLIGHTLY TO STAY STEADY. FOR MOVING SHOTS, BEND YOUR KNEES AND GLIDE WITH SMOOTH, DELIBERATE STEPS.

USE A TRIPOD OR STABILIZER: WHENEVER POSSIBLE, USE A TRIPOD OR A STICKY PHONE CASE. THESE TOOLS KEEP YOUR PHONE STEADY AND FREE UP YOUR HANDS FOR DIRECTING OR ADJUSTING THE SCENE.

THE ORIENTATION OF YOUR IPHONE MATTERS. FOR MOST SOCIAL MEDIA PLATFORMS, VERTICAL ORIENTATION IS IDEAL. (HOWEVER, IF YOU'RE FILMING FOR YOUTUBE, USE HORIZONTAL ORIENTATION.) THINK ABOUT WHERE YOUR VIDEO WILL BE SHARED BEFORE YOU START RECORDING.



AE/AF LOCK

GIVE SUBJECT 1/3 HEADSPACE

FIND THE CORRECT ANGLE

USE GRID TO ALIGN SUBJECT

HOLD PHONE STRAIGHT

0.5 1x 2.5

TIME-LAPSE

SLO-MO

VIDEO

PHOTO

PORTRAIT

ANGLES AND THE RULE OF THIRDS

ANGLES AND COMPOSITION ARE KEY TO CREATING VISUALLY APPEALING CONTENT. BY EXPERIMENTING WITH THESE PRINCIPALS, YOU CAN COMPLETELY TRANSFORM THE LOOK AND FEEL OF YOUR CONTENT. MASTERING THIS SKILL NOT ONLY IMPROVES THE QUALITY OF YOUR IMAGERY BUT ALSO HELPS YOU TELL MORE COMPELLING VISUAL STORIES.

USING THE GRID LINES YOU ENABLED EARLIER, FOLLOW THE RULE OF THIRDS BY PLACING YOUR SUBJECT ALONG ONE OF THE LINES OR AT ONE OF THE INTERSECTIONS. FOR EXAMPLE, POSITION A PERSON'S EYES ALONG THE TOP HORIZONTAL LINE FOR A BALANCED SHOT (DEMONSTRATED LEFT). THIS TECHNIQUE CREATES A STRONG COMPOSITION BY DRAWING THE VIEWER'S EYE TO STRATEGIC POINTS IN THE FRAME.

WHETHER YOU'RE FILMING A PERSON, AN OBJECT, OR A SWEEPING LANDSCAPE, THE HEIGHT OF THE LENS AND HOW YOU TILT YOUR PHONE CAN DRAMATICALLY AFFECT THE MOOD OF YOUR CONTENT AND THE APPEARANCE OF YOUR SUBJECT. YOU CAN USE ANGLES TO MAKE SUBJECTS APPEAR THINNER, TALLER AND MORE ATTRACTIVE. YOU CAN ALSO CONVEY EMOTION THROUGH PERSPECTIVE. LET'S DIVE DEEPER INTO EXACTLY HOW TO ACHIEVE THE PERFECT ANGLE FOR EACH SCENARIO WITH YOUR IPHONE.





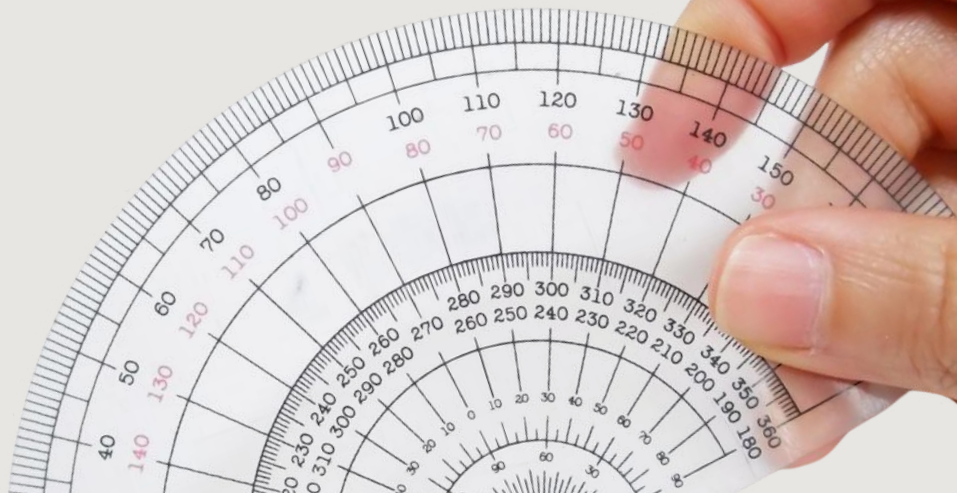
FINDING THE BEST ANGLE

MOVE YOUR PHONE AROUND THE SUBJECT—HIGHER, LOWER, CLOSER, OR FARTHER AWAY—TO FIND THE MOST INTERESTING ANGLE.

EXPERIMENT BY TILTING YOUR PHONE FORWARD AND BACK TO FIND THE ANGLE THAT WORKS BEST FOR YOUR SUBJECT.

EVEN SLIGHT ADJUSTMENTS CAN MAKE A BIG DIFFERENCE.

DON'T BE AFRAID TO GET CREATIVE. SHOOT THROUGH OBJECTS (E.G., FLOWERS, FENCES, A CROWD OF PEOPLE, OR WINDOW PANES) TO ADD LAYERS AND INTEREST TO YOUR FRAME.





EXPERIMENTING WITH VARIOUS ANGLES

EYE-LEVEL SHOTS

THIS IS THE MOST NATURAL AND NEUTRAL PERSPECTIVE WHEN FILMING PEOPLE. KEEP THE LENS AT THE SUBJECT'S EYE LEVEL FOR A BALANCED AND RELATABLE COMPOSITION.

HIGH-ANGLE SHOTS

HOLDING THE PHONE ABOVE YOUR SUBJECT AND ANGLING IT DOWNWARD CREATES A SENSE OF VULNERABILITY OR SOFTNESS. FOR PORTRAITS, A SLIGHT DOWNWARD ANGLE CAN SLIM THE FACE AND EMPHASIZE THE EYES, MAKING IT A FLATTERING CHOICE.

LOW-ANGLE SHOTS

POSITIONING THE PHONE BELOW YOUR SUBJECT AND ANGLING IT UPWARD CREATES A SENSE OF POWER, DRAMA, OR GRANDEUR. THIS IS OFTEN USED TO MAKE BUILDINGS, PEOPLE, OR OBJECTS APPEAR LARGER THAN LIFE. BE CAUTIOUS OF DISTORTED PROPORTIONS—WHEN FILMING PEOPLE, AVOID TILTING THE PHONE TOO SHARPLY UPWARD AS IT CAN EXAGGERATE FEATURES.

GROUND-LEVEL SHOTS

PLACING THE PHONE AT GROUND LEVEL CAN ADD DEPTH AND CREATIVITY TO YOUR CONTENT. THIS ANGLE WORKS WELL FOR ACTION SHOTS, DRAMATIC PERSPECTIVES, OR SHOWCASING REFLECTIONS ON WATER OR GLOSSY SURFACES.



LIGHTING 101

GOOD LIGHTING IS THE KEY TO PROFESSIONAL-LOOKING CONTENT, AND IT BECOMES ESPECIALLY IMPORTANT WHEN YOU'RE FILMING VIDEOS. WITHOUT PROPER LIGHTING, YOUR FOOTAGE MIGHT LOOK GRAINY, DULL, OR SHADOWY.

EXPERIMENT WITH LIGHT PLACEMENT TO SEE HOW IT AFFECTS YOUR VIDEO CLARITY. THE GOAL IS TO CREATE AN EVEN, FLATTERING LOOK THAT MAKES YOUR SUBJECT STAND OUT. TAKE YOUR TIME TESTING OUT DIFFERENT AREAS AND LIGHT SOURCES UNTIL YOU FIND WHAT LOOKS BEST.



LIGHTING FOR INDOOR VIDEO:

WHILE SHOOTING INDOORS, START BY IDENTIFYING YOUR MAIN LIGHT SOURCE. OPT FOR NATURAL LIGHT WHENEVER POSSIBLE—IT'S FREE AND ALWAYS LOOKS GREAT. WINDOWS ARE THE IDEAL NATURAL LIGHT SOURCE. POSITION YOUR SUBJECT TO FACE THE LIGHT SOURCE SO THE LIGHT DIFFUSES EVENLY FROM THE FRONT OR SLIGHTLY FROM THE SIDE. AVOID HAVING LIGHT DIRECTLY BEHIND YOUR SUBJECT TO PREVENT QUALITY ISSUES.

WHEN NATURAL LIGHT ISN'T AVAILABLE, OPT FOR ARTIFICIAL LIGHTING. A RING LIGHT OR LED PANELS ARE AFFORDABLE TOOLS THAT PROVIDE EVEN, DIFFUSED LIGHT. FOR THE BEST RESULTS, SET THE LIGHT SOURCE UP AT EYE LEVEL AND PLACE IT ABOUT 12–18 INCHES AWAY FROM YOUR SUBJECT.

NO LIGHTS? GET CREATIVE WITH ITEMS IN YOUR HOME. POSITION A LAMP BEFORE YOUR SUBJECT AND DIFFUSE THE LIGHT BY PLACING A PIECE OF WHITE FABRIC OR PARCHMENT PAPER OVER TOP (MAKING SURE IT DOESN'T TOUCH THE BULB DIRECTLY).



LIGHTING FOR OUTDOOR VIDEO:

FOR OUTDOOR SHOOTING, THE TIME OF DAY MAKES A HUGE DIFFERENCE. THE BEST TIME TO FILM IS DURING GOLDEN HOUR—THE MAGICAL PERIOD JUST AFTER SUNRISE OR BEFORE SUNSET. DURING THIS TIME, THE SUNLIGHT IS SOFT, WARM, AND FLATTERING. IT'S LOW IN THE SKY, CREATING NATURAL HIGHLIGHTS AND A GENTLE GLOW THAT MAKES EVERYTHING LOOK STUNNING.

IF YOU'RE FILMING DURING GOLDEN HOUR, POSITION YOUR SUBJECT SO THE SUNLIGHT FALLS ON THEM FROM THE SIDE OR SLIGHTLY FROM BEHIND. THIS CREATES A SUBTLE HALO EFFECT (KNOWN AS A HAIR LIGHT) THAT ADDS DEPTH AND DIMENSION TO YOUR VIDEO. FOR FRONT LIGHTING, TURN YOUR SUBJECT TO FACE THE SUN, BUT BE CAREFUL NOT TO OVEREXPOSE THEIR FACE.

IF YOU'RE FILMING OUTDOORS DURING THE MIDDLE OF THE DAY, THE SUNLIGHT CAN BE HARSH AND UNFLATTERING. YOU MAY NOTICE GREEN ORBS IN YOUR FOOTAGE WHEN SHOOTING IN DIRECT SUNLIGHT. THESE ARE CALLED LENS FLARES, AND THEY HAPPEN WHEN LIGHT ENTERS YOUR IPHONE'S CAMERA LENS AT CERTAIN ANGLES AND REFLECTS OFF THE INTERNAL SURFACES OF THE LENS ELEMENTS. TO AVOID THIS, SEEK OPEN SHADE—LIKE THE SHADOW OF A TREE, BUILDING, OR AWNING—TO SOFTEN THE LIGHT. OR, USE YOUR HAND, A PIECE OF PAPER, OR EVEN A HAT TO BLOCK THE DIRECT SUNLIGHT FROM HITTING YOUR LENS.



**FOR A PROFESSIONAL SETUP,
CONSIDER A THREE-POINT
LIGHTING TECHNIQUE:**

KEY LIGHT
THE MAIN LIGHT SOURCE
POSITIONED SLIGHTLY TO ONE
SIDE IN FRONT OF YOU.

FILL LIGHT
A SECONDARY LIGHT PLACED
ON THE OPPOSITE SIDE TO
REDUCE SHADOWS.

BACK LIGHT
A LIGHT BEHIND YOU TO
CREATE DEPTH AND
SEPARATE YOU FROM THE
BACKGROUND.





GETTING BETTER SOUND QUALITY

CLEAR AUDIO IS JUST AS IMPORTANT AS CLEAR VISUALS. UNFORTUNATELY, THE IPHONE'S BUILT-IN MICROPHONE ISN'T ALWAYS THE BEST FOR RECORDING HIGH-QUALITY SOUND, ESPECIALLY IN NOISY ENVIRONMENTS

FOR THE BEST SOUND QUALITY, USE AN EXTERNAL MICROPHONE. CLIP-ON MICROPHONES, WHICH PLUG DIRECTLY INTO YOUR IPHONE'S LIGHTNING PORT, ARE AN EXCELLENT CHOICE FOR CLEAR, PROFESSIONAL AUDIO. IF YOU DON'T HAVE A MIC, WIRED HEADPHONES WITH A BUILT-IN MICROPHONE CAN ALSO IMPROVE SOUND QUALITY.

WHEN RECORDING, STAY AS CLOSE TO THE MICROPHONE AS POSSIBLE TO MINIMIZE BACKGROUND NOISE. CHOOSE A QUIET ENVIRONMENT AND, CLOSE WINDOWS DOORS, AND TURN OFF ANY FANS OR AIR CONDITIONERS. IF YOU'RE OUTDOORS, TRY TO AVOID WINDY AREAS OR USE A WINDSCREEN TO REDUCE WIND NOISE.



BEFORE YOU FILM YOUR VIDEO

BEFORE HITTING RECORD, CLEAN YOUR LENS AND DOUBLE-CHECK YOUR SETTINGS. LOCK YOUR FOCUS AND EXPOSURE SETTINGS TO ENSURE THEY DON'T CHANGE MID-SHOT.

AVOID CUTTING OFF IMPORTANT PARTS OF YOUR SUBJECT. IF YOU'RE FILMING A PERSON, MAKE SURE THEIR HEAD AND SHOULDERS ARE FULLY VISIBLE WITH ENOUGH HEADSPACE TO BALANCE THE FRAME. FOR FULL-BODY SHOTS, ENSURE THERE'S ENOUGH SPACE AT THE TOP AND BOTTOM OF THE FRAME TO ACHIEVE VISUAL HARMONY.

CONSIDER RECORDING IN SHORT BURSTS RATHER THAN FILMING EVERYTHING IN ONE TAKE. THIS MAKES IT EASIER TO EDIT LATER AND ENSURES YOU HAVE BACKUPS IF SOMETHING GOES WRONG. EXPERIMENT WITH DIFFERENT ANGLES AND DISTANCES TO MAKE THE VIDEO MORE INTERESTING ONCE IT'S PIECED TOGETHER.

BY FOLLOWING THESE STEPS, YOU CAN TURN YOUR IPHONE INTO A POWERFUL TOOL FOR CAPTURING PROFESSIONAL-QUALITY VIDEOS. FROM ADJUSTING SETTINGS TO MASTERING LIGHTING, SOUND, AND COMPOSITION, THESE TIPS WILL HELP YOU CREATE VIDEOS THAT STAND OUT. PRACTICE MAKES PERFECT, SO DON'T BE AFRAID TO EXPERIMENT AND IMPROVE YOUR SKILLS OVER TIME.



RECOMMENDED EQUIPMENT

TRIPOD WITH BLUETOOTH REMOTE

A TRIPOD IS ESSENTIAL FOR SOLO-FILMING. IT PREVENTS SHAKY FOOTAGE AND LETS YOU FOCUS ON FRAMING SHOTS WITHOUT WORRYING ABOUT HOLDING THE PHONE. WE LOVE TRIPODS THAT COME WITH A BLUETOOTH REMOTE SO YOU CAN RECORD FROM A DISTANCE.

OCTOBUDDY

A STICKY PHONE CASE THAT ADHERES TO MOST SURFACES.

RING LIGHT WITH TRIPOD AND BLUETOOTH REMOTE

A RING LIGHT PROVIDES EVEN, SOFT LIGHTING, WHICH IS FLATTERING FOR FACES. IT'S PERFECT FOR FILMING SELFIE-STYLE VIDEOS INDOORS. IT IS NOT SUITABLE FOR SHOOTING MULTIPLE SUBJECTS, HOWEVER. THIS OPTION IS ATTACHED TO A TRIPOD WITH A BLUETOOTH REMOTE, MAKING IT A GREAT ALL-IN-ONE SOLUTION.

CLIP ON LAVALIER MICROPHONE

YOUR IPHONE'S BUILT-IN MICROPHONE IS GOOD, BUT ADDING AN EXTERNAL MICROPHONE CAN DRAMATICALLY ENHANCE YOUR AUDIO QUALITY. LAVALIER MICS ARE CLIP-ON MICROPHONES THAT CAPTURE CLEAR, FOCUSED AUDIO. THEY'RE PERFECT FOR INTERVIEWS, VLOGS, OR ANY SITUATION WHERE YOU WANT TO MINIMIZE BACKGROUND NOISE.

LED PANEL LIGHT KIT

LED PANELS ARE COMPACT AND VERSATILE, OFFERING ADJUSTABLE BRIGHTNESS AND COLOR TEMPERATURES. THESE ARE GREAT FOR ON-THE-GO FILMING OR WHEN YOU NEED A RELIABLE LIGHT SOURCE IN DIFFERENT SETTINGS. THIS KIT INCLUDES TWO LIGHTS FOR A MORE PROFESSIONAL SETUP FOR SHOOTING MULTIPLE SUBJECTS.