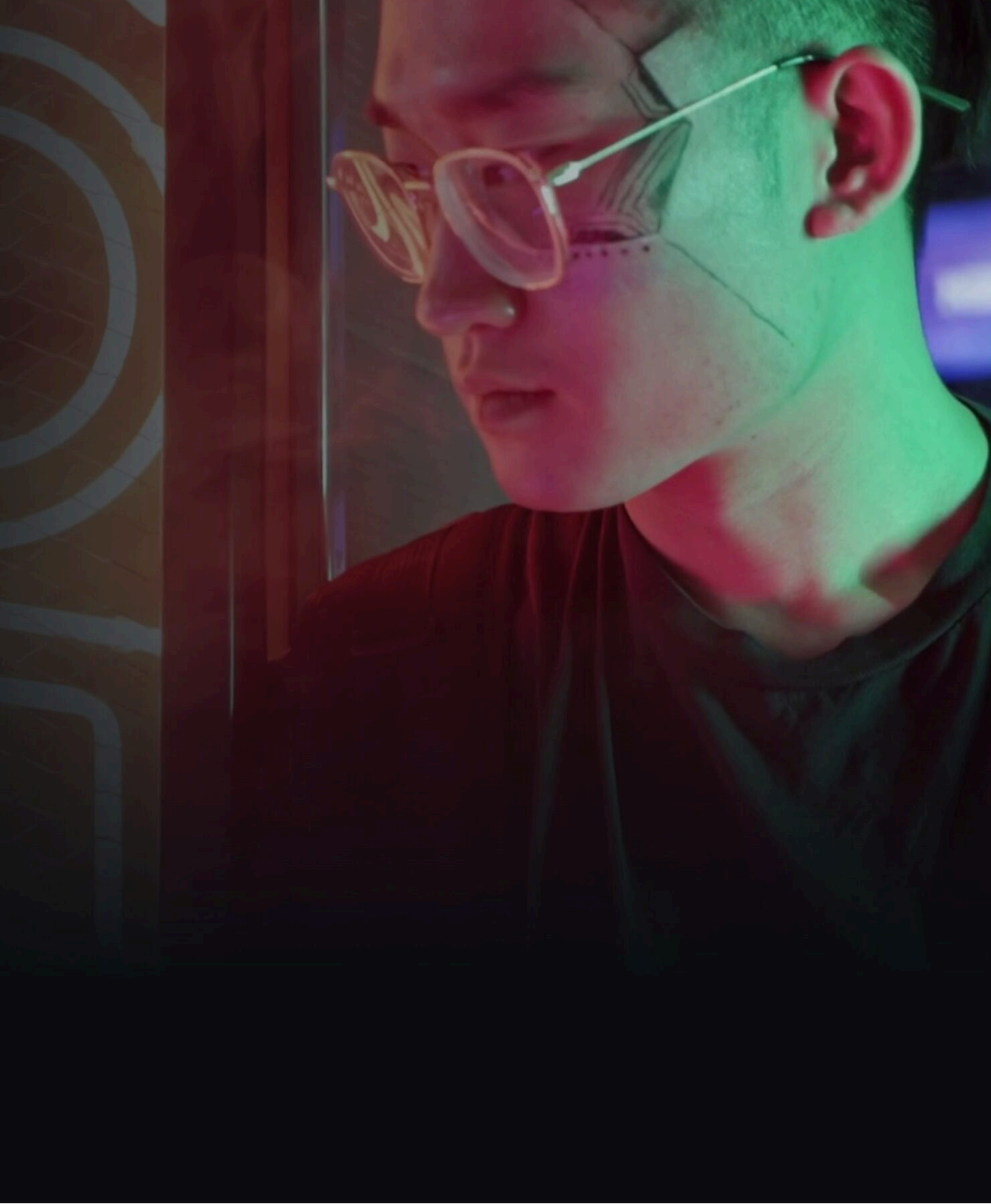




MOVIEPRO 10.0.4

Pro Mode

Operating Guide

Professional-quality video, simplified.

DEVICES

iPhone and iPad

EDITION

October 2026

COVERS

Capture, monitoring, audio, storage, remote control and review

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START HERE

Using this guide

Use the contents, the PDF bookmarks and the links to move around this guide. A link names the page it opens, for example [Find the controls \(p. 5\)](#).

What the text means

IN THIS GUIDE	MEANS
Bold	A control or label in the MoviePro app.
Settings › Video Format › Frame Rate	A sequence of taps in the app, not a place in this guide: tap the Settings gear at the bottom of the Pro screen, find the VIDEO FORMAT section, then tap Frame Rate . Settings is one scrolling list; its section names appear in capitals.
<u>Underlined text</u>	A link to another page of this guide, followed by its page number.
→ 8.1 p. 20	In a control key: the section and page that explain that control.
Off-white or amber value	In the app's telemetry row: an automatic or a fixed setting. Use the telemetry controls (p. 9)

● NOTE YOUR DEVICE

The selected lens, recording format, connected accessories and iOS version determine which controls are available. A dimmed value in the app can be a readout rather than an adjustable setting; check the message shown when a control cannot be used.

The figures show an iPhone 18 Pro, whose main camera has an adjustable aperture (*f*); other iPhones and iPad have no *f* control, and iPad arranges the same controls differently. Figures are illustrative interface views with example values and photographs: meter levels, clip details and available lenses will differ on your device.

START

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Quick tasks

Common jobs in the order you meet them on a shoot. Each link opens the page that explains the job.

Before you shoot

TO DO THIS	GO TO
Record and check a first take	Record your first take p. 17
Choose codec, color mode and frame rate	Codecs p. 28
Shutter priority: fixed shutter, automatic ISO	Shutter priority p. 34
Aperture priority (iPhone 18 Pro and 18 Pro Max)	Aperture priority p. 35
Measure white balance with a gray card	Measure a gray card p. 39
Select a microphone and monitor it	Microphone and monitoring p. 53
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Name clips by project, scene and take	Name clips with Next Clip p. 64
Control this iPhone from a second iPhone	Connect the two phones p. 82

While shooting

TO DO THIS	GO TO
Pull focus between two subjects	Focus pull (A/B) p. 42
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Keep Log in the file while viewing Rec.709	Use Log View p. 51
Record, pause and stop a take	Record, pause and stop p. 18
Run takes from the controller	Record from the controller p. 88
Start and stop from Apple Watch	Apple Watch p. 89
After the take	
TO DO THIS	GO TO
Check what was recorded	Read the Take Receipt p. 60
Find a recording or export it	Review and share recordings p. 68
Send a clip to a Mac with AirDrop	Send clips with AirDrop p. 70

01

The Pro capture screen

1.1 Find the controls

- 1.2 Control key
- 1.3 The screen while recording
- 1.4 Recording key
- 1.5 Use the telemetry controls
- 1.6 Close a control rail
- 1.7 The Assist Line
- 1.8 The Focus rail
- 1.9 iPhone portrait
- 1.10 Pro on iPad
- 1.11 iPad key

1.1 Find the controls

The Pro screen in landscape, ready to record. Each number marks a control. The next page, [Control key \(p. 6\)](#), says what each one does and where it is explained.

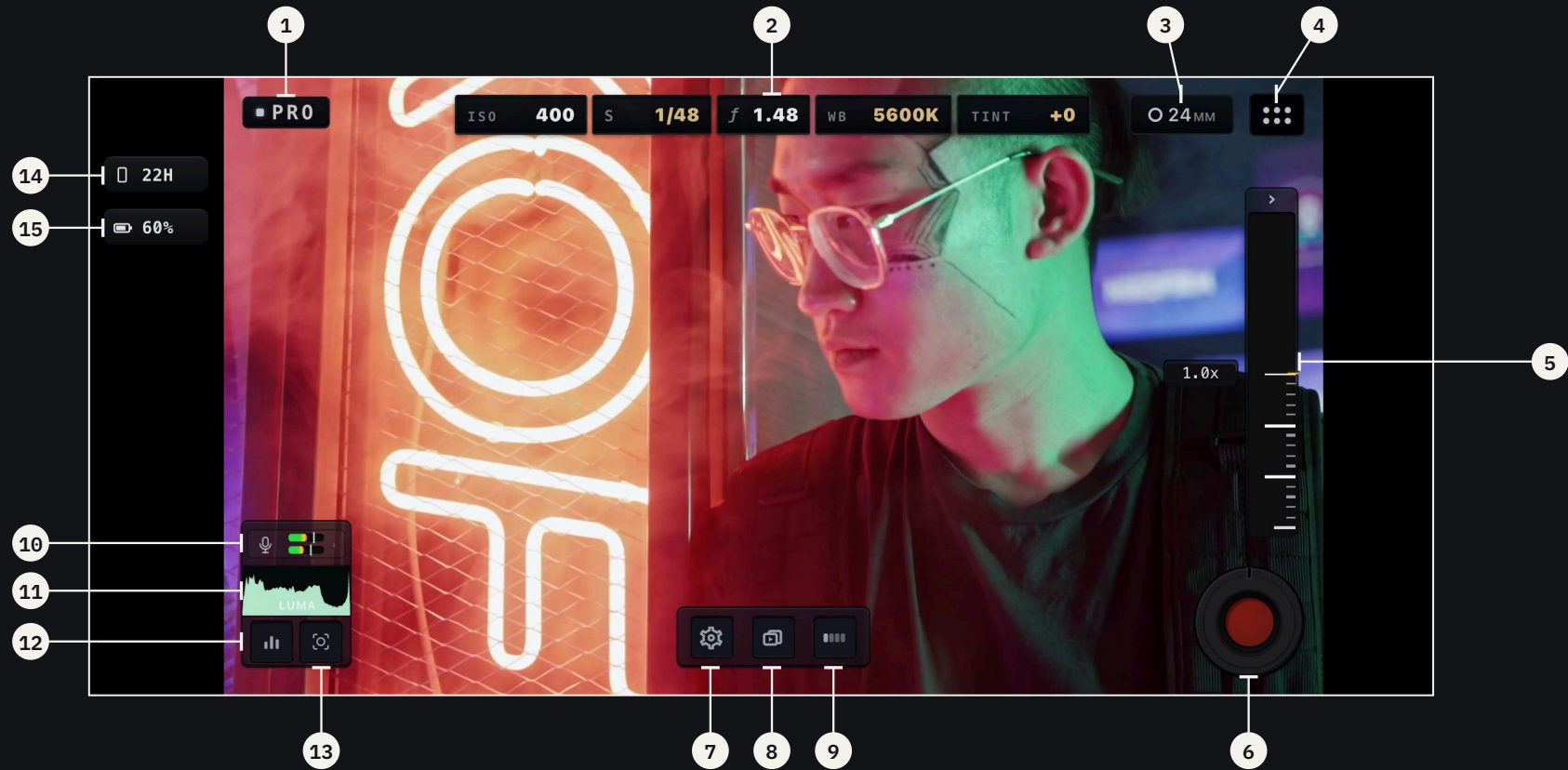


FIG 1.1 Pro in landscape. Numbers identify the controls listed in the control key.

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The Pro capture screen

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1.4 Recording key

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1.2

Control key

Numbers match the figure on the previous page, [Find the controls \(p. 5\)](#). Each entry links to the section that explains the control.

CONTROL · USE · EXPLAINED IN

1 PRO badge Switch scene: AUTO, PRO or DUAL. During a take the badge shows the active preset or the recording format instead. → 1.4 p. 8	2 Telemetry ISO, S, f (iPhone 18 Pro and 18 Pro Max only), WB and TINT. Tap a value to open its rail and adjust it; its color shows whether it is automatic or fixed. → 1.5 p. 9	3 Camera / lens Choose a camera: a physical lens such as 13 MM · 0.5X or 120 MM · 5X, or the 48 MM · 2X entry, a crop of the main camera's sensor rather than a separate lens. → 3.1 p. 19
4 More (:::) Torch, Stabilize, Grid, Reticle, Remote and Next Clip. → 3.2 p. 20	5 Zoom rail Drag to zoom. The > at the top opens the rocker for smooth speed-controlled zoom, and A/B for repeatable zoom moves. → 8.1 p. 45	6 Record / Stop Start a take; stop and finish the file. → 2.2 p. 18
7 Settings Every recording, audio, interface and storage setting, in one scrolling list. → 16.1 p. 71	8 Library Your recorded clips: play, inspect, mark and share them. → 15.1 p. 68	9 Presets Save the current setup or apply a saved one, in a panel over the live view. → 11.1 p. 56
10 Audio meters Input level and source (INT, USB, BT or EXT). The icon turns red when the signal clips. Tap to open the audio controls. → 10.1 p. 53	11 Scope tile A live thumbnail of the selected scope: Luma, Parade, Wave or Vector. Tap it to open the full scopes panel. → 9.1 p. 48	12 Monitoring tools key Opens and closes the scopes panel: the four scopes plus peaking, zebra, false color and clipping. → 9.1 p. 48
13 Focus key Opens the Focus rail on the left edge: hold autofocus, focus manually, or run an A/B focus pull. → 7.1 p. 41 → 7.2 p. 42	14 Storage Recording time left at the current format and destination, rounded down: 22H, 4:12H or 45M. Turns red below 10 minutes. Tap for Remaining, Free and Total. → 13.2 p. 62	15 Battery Charge level; the icon shows a bolt while charging. Tap for Charge and State (Charging, Full or On battery).

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1.3 The screen while recording

When a take starts, the Pro screen shows the recording and moves controls that would interrupt it out of reach. Exposure, focus, zoom and the monitoring tools stay available throughout the take.



FIG 1.2 Pro during a take. Numbers mark what changes when recording starts and what stays available.

● NOTE DURING A TAKE

Starting a take closes open panels such as Presets and the scopes panel; presets cannot be applied during a take. When a preset is loaded, its name appears briefly on the Assist Line as recording starts.

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1.4

Recording key

Numbers match the figure on the previous page, [The screen while recording \(p. 7\)](#). Each entry links to the section that explains it.

CONTROL · DURING A TAKE · EXPLAINED IN

- 1 Status badge**
The PRO badge becomes a label showing the active preset, or the recording format such as 4K · 24. It cannot switch scene until the take ends.
→ [2.2](#) p. 18
- 2 Telemetry**
Still adjustable, and a rail that is open stays open.
→ [1.5](#) p. 9
- 3 More (:::)**
Still available; Stabilize and Remote are locked until the take ends. The lens chip beside it is hidden.
→ [3.2](#) p. 20
- 4 Zoom rail**
Still available, including the rocker and A/B moves.
→ [8.1](#) p. 45
- 5 Record / Stop**
Tap it again to stop. MoviePro then saves the file and shows the result.
→ [2.2](#) p. 18 → [12.1](#) p. 60
- 6 Pause**
Pauses the take and becomes Resume.
→ [2.2](#) p. 18
- 7 Timer**
Takes the place of Settings, Library and Presets: a red dot and the take's duration in hours, minutes, seconds and frames. It shows PAUSED while paused and SAVING while the file is finalized.
→ [2.2](#) p. 18
- 8 Monitoring**
Audio meters, scopes and the focus key stay available.
→ [10.1](#) p. 53 → [9.1](#) p. 48
- 9 Storage**
Stays visible; the estimate counts down as the take records.
→ [13.2](#) p. 62
- 10 Battery**
Stays visible during the take.

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1.5 Use the telemetry controls

The telemetry row across the top of the Pro screen shows the camera's current ISO, shutter (S), aperture (f), white balance (WB) and tint. Each value is also the button that opens its control rail on the right edge of the screen.

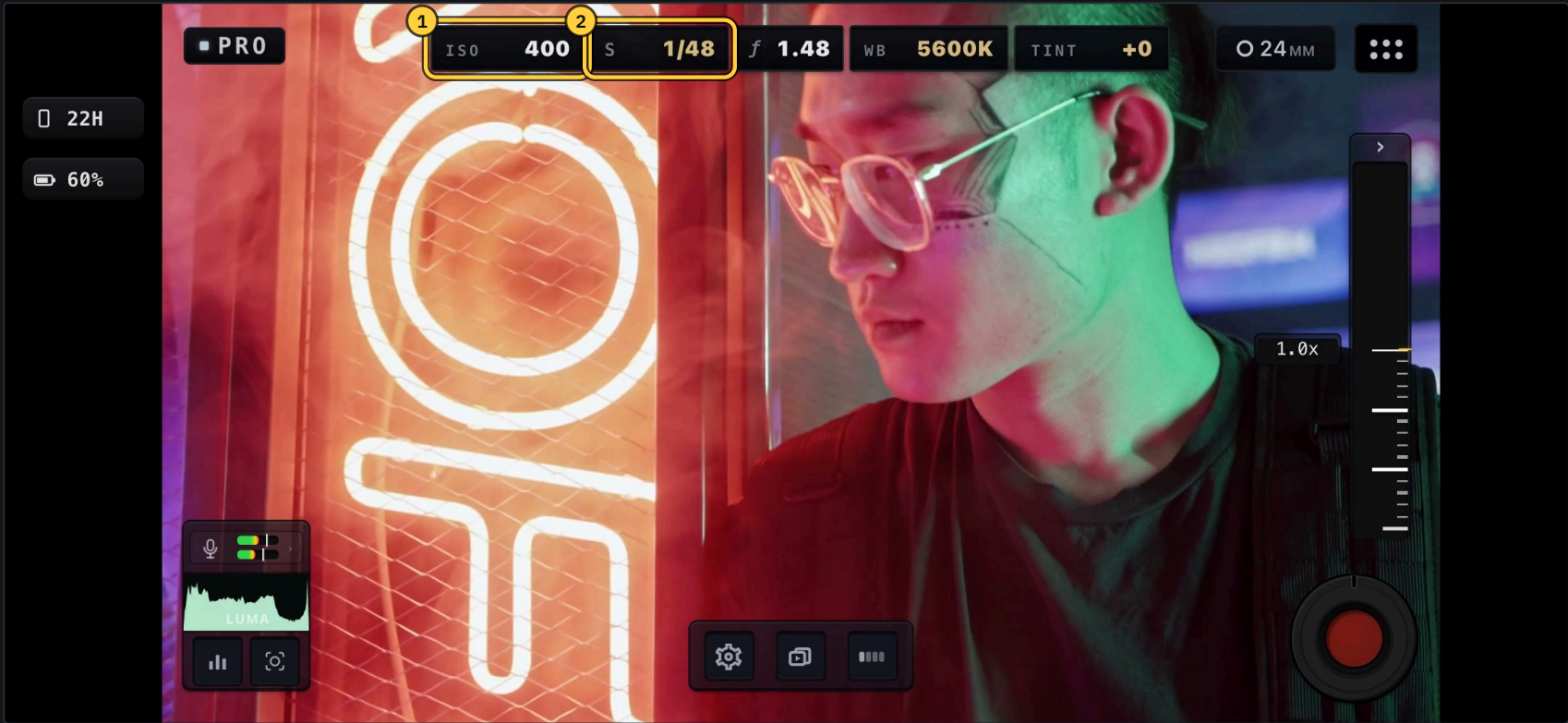


FIG 1.3 The telemetry row at rest: ISO 400 is off-white (1), set by the camera; S 1/48 is amber (2), fixed.

LOOKS LIKE	MEANS
Off-white value (1)	Automatic: the camera sets it.
Warm amber value (2)	Fixed: held at the camera's current result or set by you.
Dimmed value	Unavailable in the app, for example <i>f</i> on a camera without a variable iris.

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1.5 · CONTINUED

Use the telemetry controls

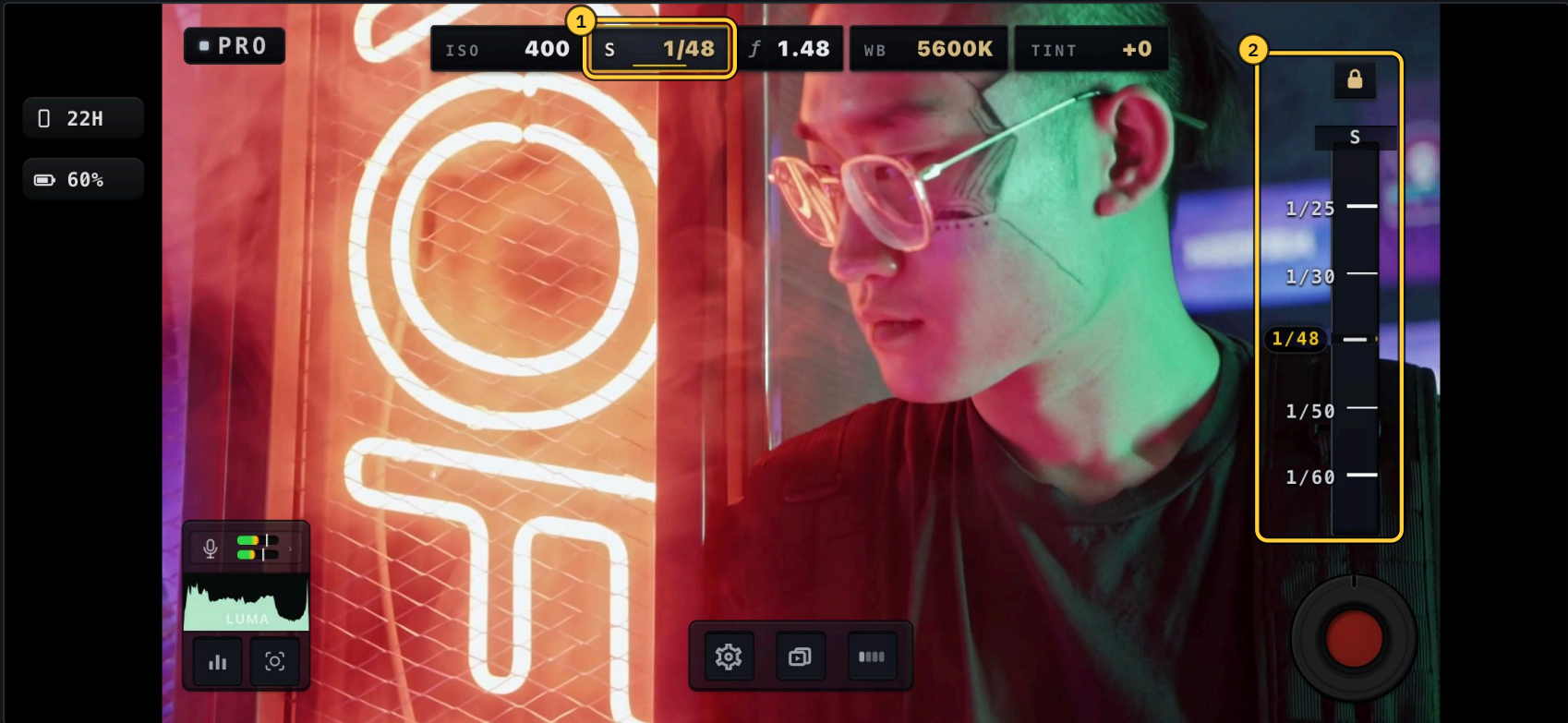


FIG 1.4 S selected: the chip takes a gold outline (1) and the shutter rail (2) replaces the zoom rail.

Open and adjust a value

- 1 Tap a value, such as **S**.
- 2 Drag the rail's scale to change the value. On ISO, S and *f* the drag also fixes the value, and the padlock closes by itself; tap the padlock to hold the current value or return it to automatic. WB and TINT use the AWB / MWB button instead: [White balance \(p. 36\)](#).
- 3 Tap another value to switch rails. Only one of ISO, S, *f*, WB and TINT is open at a time.

Expected result: the chip takes a gold outline and marker (1), and its rail (2) replaces the zoom rail.

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1.6
Close a control rail

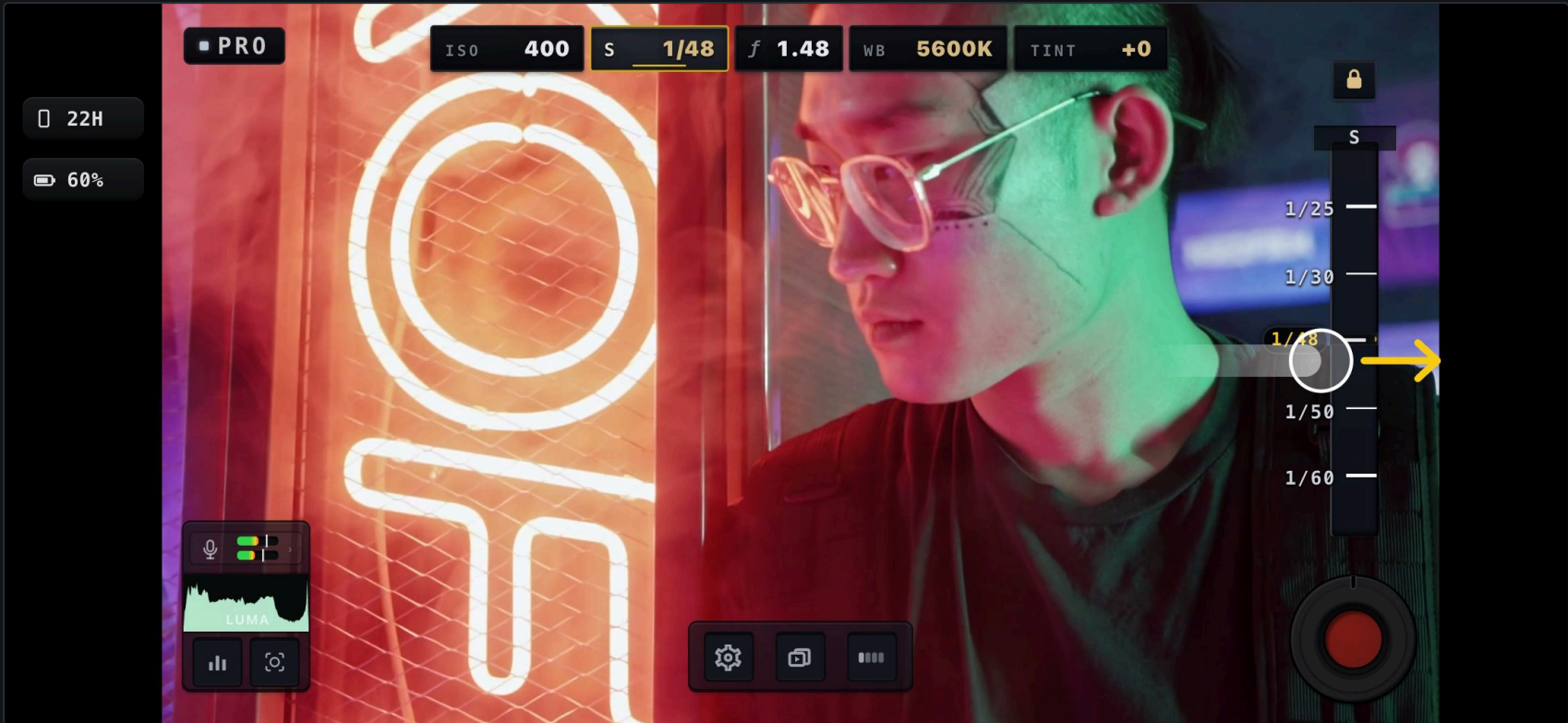


FIG 1.5 Swipe right across the rail, or just inside it, to send it off the edge.

Bring the zoom rail back

Closing a rail by tapping its value returns the right edge to the zoom rail. After a swipe, the edge stays clear so you can see the whole frame. To bring zoom back, tap the right edge of the screen or swipe left from it.

✓ TIP ON SET

On iPhone, swipe up on the line under the telemetry row to hide the whole row, and swipe down to show it again. Controls may also move or hide while recording to make room for the timer and recording actions.

Close the rail

Tap the selected value again, or swipe the rail toward the right edge of the screen. A short sideways swipe is enough; an up or down drag on the rail changes the value instead. Tapping another value closes this rail and opens that one.

Expected result: the rail slides off and the value loses its gold outline. Rails do not close by themselves; an idle rail only dims slightly.

Tapping the preview does not close a rail on iPhone: it focuses on the point you tap. On iPad, a tap outside an open rail closes it.

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1.7

The Assist Line

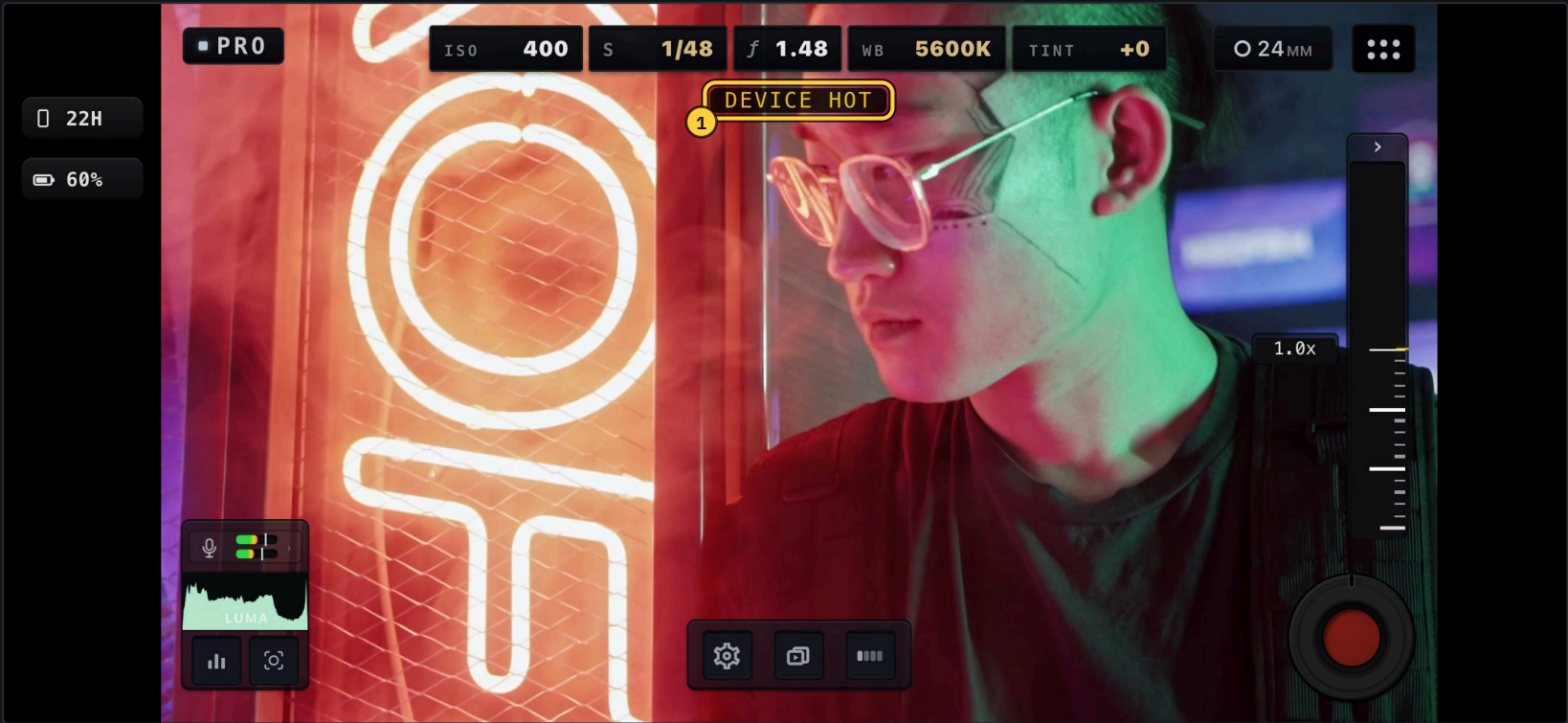


FIG 1.6 The Assist Line (1) under the telemetry row, here with an amber warning.

The Assist Line (1) shows confirmations, warnings and why an action is refused; otherwise it is empty.

TEXT	LEVEL	STAYS
Off-white	Information, such as MIC: BUILT-IN.	A few seconds.
Amber	Warning, such as STORAGE LOW (9M).	A few seconds; some last the whole take.
Red	Critical, such as MIC DISCONNECTED.	Until it clears; some only seconds, such as RECORDING STOPPED.
White on a red plate	Failure: a take failed or could not start.	Until the Take Receipt takes over, a new take starts, or you switch scenes.

A message replaces any of the same or a lower level; lower-level messages are not queued. After a take, tap the summary on the line to open the Take Receipt. When the camera records something other than your setting, the line names it: tap the line for the full list, **Recording with changes** (+N counts the others).

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1.8
The Focus rail

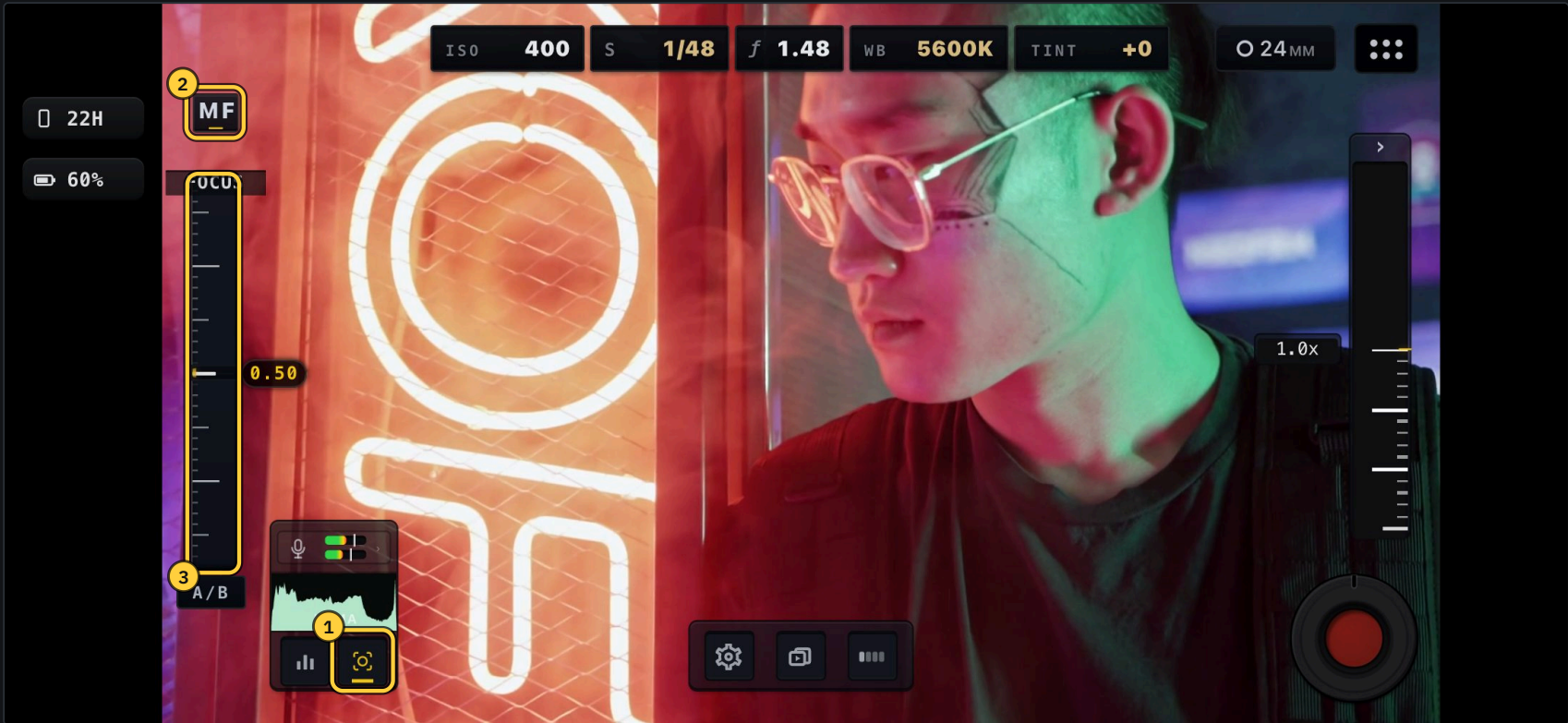


FIG 1.7 The Focus rail on the left edge: opened with the focus key (1); the AF/MF control (2) sits at its top, above the scale (3).

On iPhone the Focus rail sits on the left edge of the picture. It can stay open together with an exposure rail on the right.

TO	DO THIS
Open it	Tap the focus key (1) at the bottom of the audio and scopes group.
Close it	Swipe the rail left, toward the edge, or tap the focus key again.
Bring it back after a swipe	Swipe right from the left edge, or tap the focus key.
On iPad	Focus joins the rails on the right; a tap outside closes it.

Autofocus hold, manual focus and A/B pulls: [Manual focus \(p. 41\)](#) and [Focus pull \(A/B\) \(p. 42\)](#).

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1.9

iPhone portrait

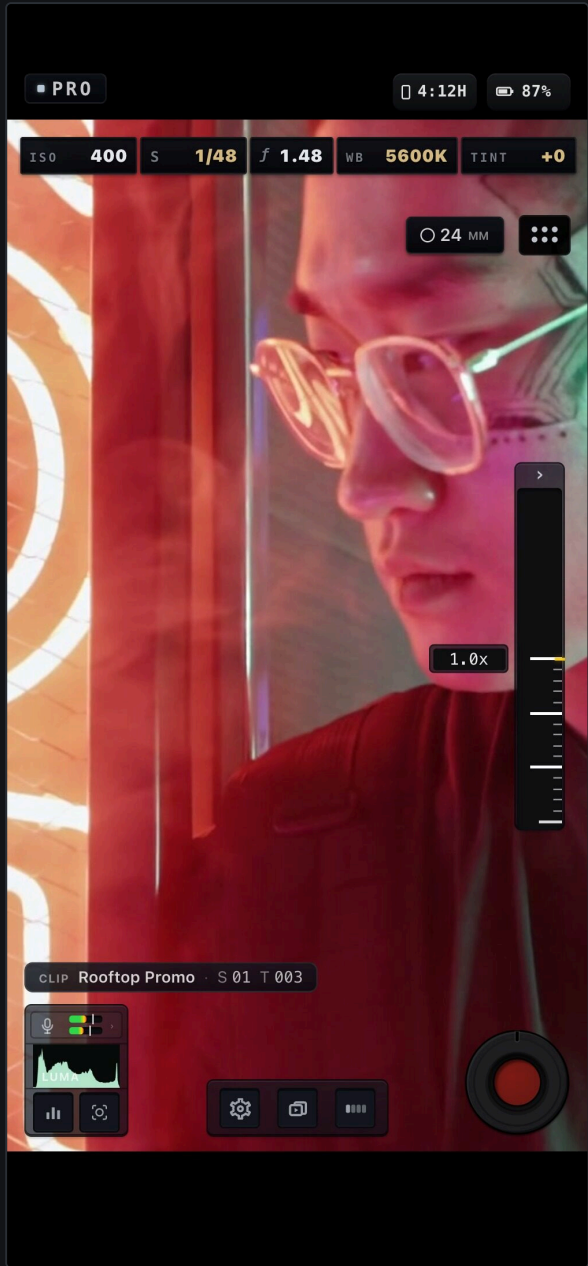


FIG 1.8 iPhone portrait: status, scene and telemetry above the preview; tools and Record below it.

The controls work as in landscape; only their places change. The scene badge and the storage and battery indicators sit above the telemetry row. The lens selector and More (⋮) button stay at the top edge of the picture. Audio, scopes, the tray and Record sit below the picture.

When a procedure names a control, find it by name first; its position in portrait differs from the landscape figures in this guide.

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The Pro capture screen

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1.10
Pro on iPad

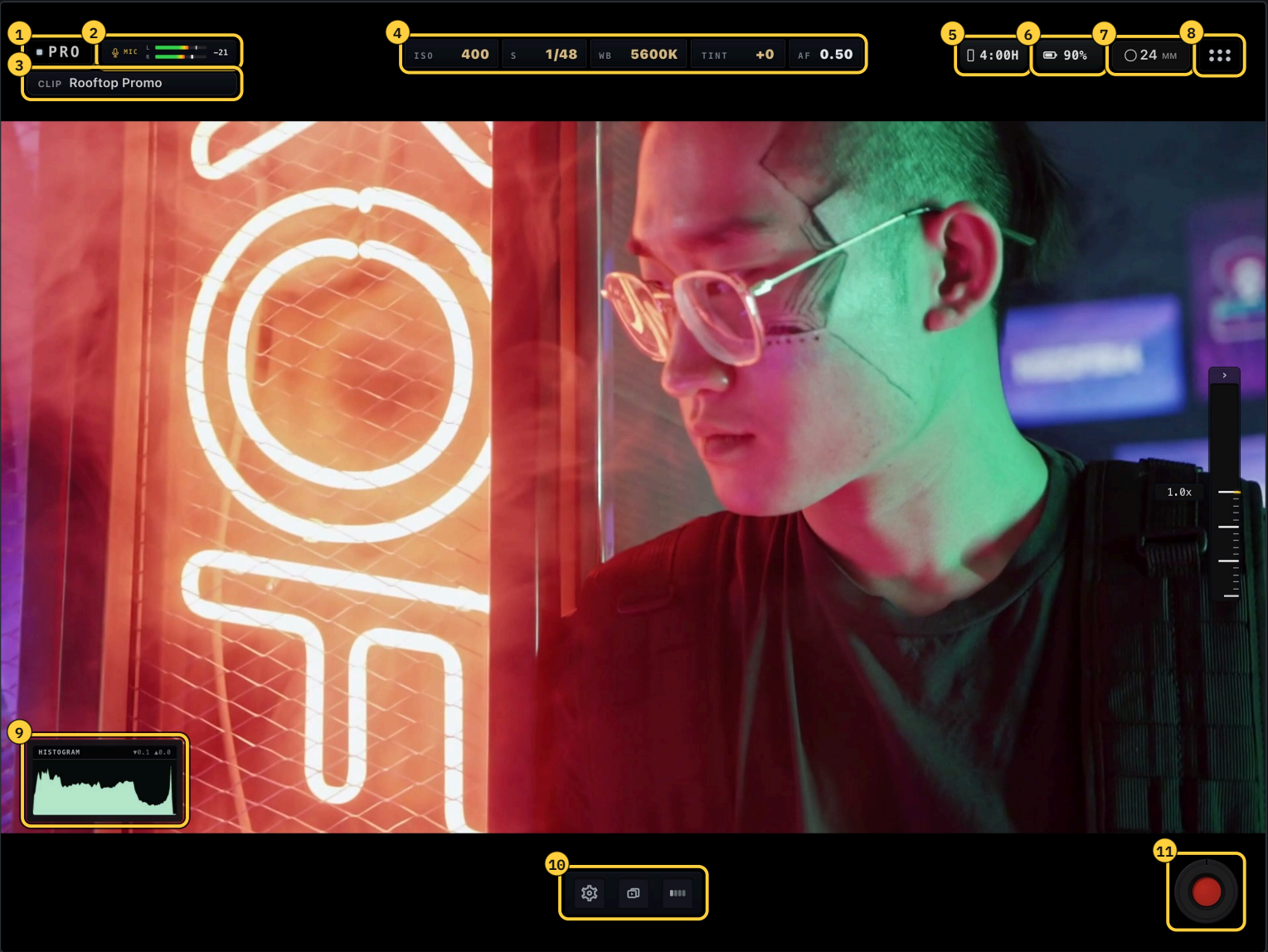


FIG 1.9 Pro on iPad, landscape. Numbers match the iPad key.

The same controls as on iPhone, arranged for the larger screen: the scene badge, mic meter and clip slate at top left, telemetry centered, status, lens and More (⋮) at top right, and the tray and Record below the picture. The next page, [iPad key \(p. 16\)](#), says what each one does.

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1.11

iPad key

Numbers match the figure on the previous page, [Pro on iPad \(p. 15\)](#).

CONTROL · ON IPAD · EXPLAINED IN

1 PRO badge Switch scene, as on iPhone.	2 Mic meter Input level; tap for audio controls. → 10.1 p. 53	3 Clip slate The next clip's project, scene and take, when set. → 14.1 p. 64
4 Telemetry ISO, S, WB, TINT and FOCUS (AF or MF). Rails open on the right; a tap outside closes them. → 1.5 p. 9	5 Storage Recording time left. → 13.2 p. 62	6 Battery Charge level and state.
7 Lens Choose a camera. → 3.1 p. 19	8 More (:::) Torch, Stabilize, Grid, Reticle, Remote, Next Clip. → 3.2 p. 20	9 Scope tile Live scope; tap to expand. → 9.1 p. 48
10 Tray Settings, Library, Presets. → 16.1 p. 71	11 Record Start and stop; Pause appears during a take. → 2.2 p. 18	

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02

Record your first take in Pro

2.1 Record your first take

2.2 Record, pause and stop

2.1
Record your first take

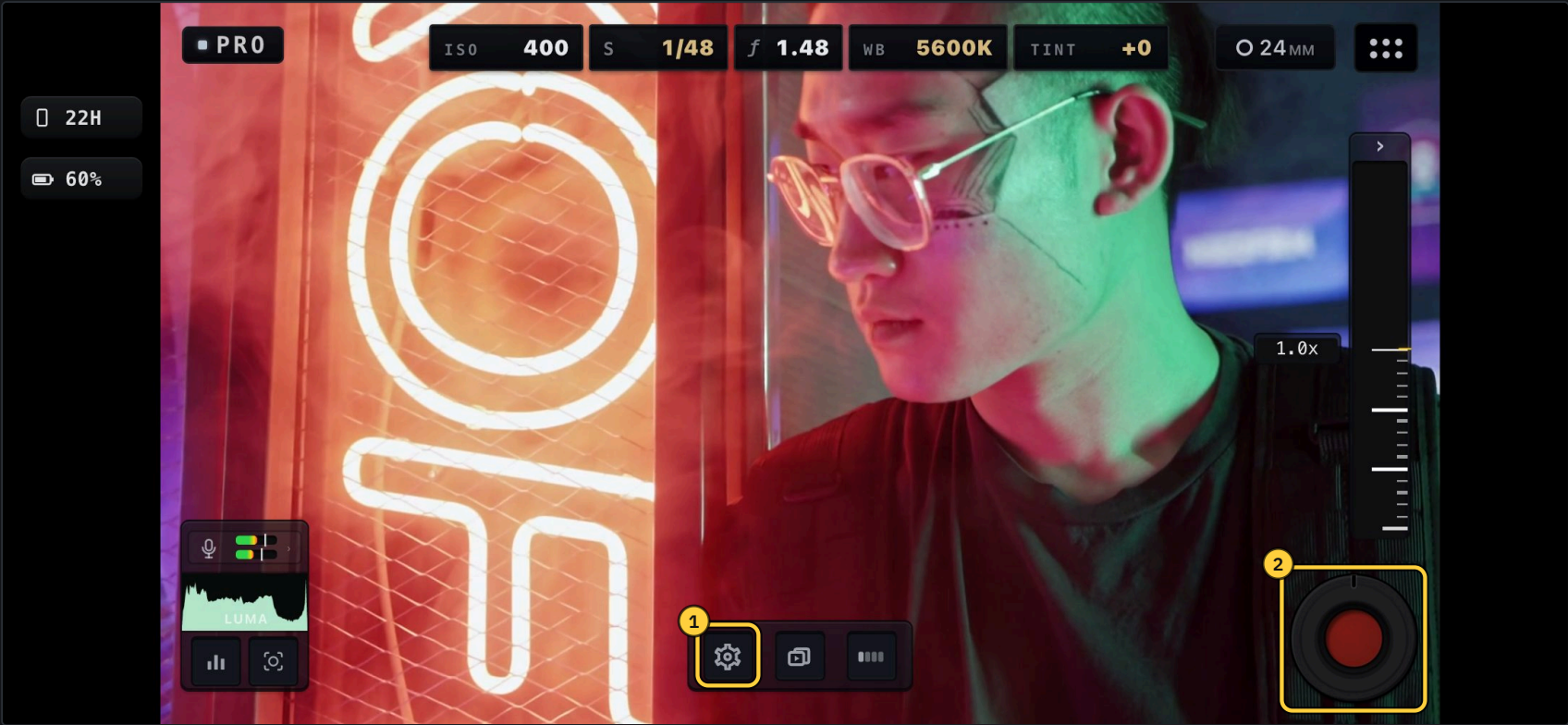


FIG 2.1 Ready to record: Settings (1) and Record (2).

- 1 **Save destination.** Settings (1) > Storage > Save Destination.
App Library is the default; you can change it to Photo Library, App Library & Photos, a Files folder or a connected SSD.
[Choose a save destination \(p. 61\)](#)
- 2 **Codec, frame rate and format.** Settings (1) > Video Format: Video Encoding, Color Mode, Resolution and Frame Rate.
[Codecs \(p. 28\)](#)

02

Record your first take in Pro

2.1 Record your first take

2.2 Record, pause and stop

2.2

Record, pause and stop

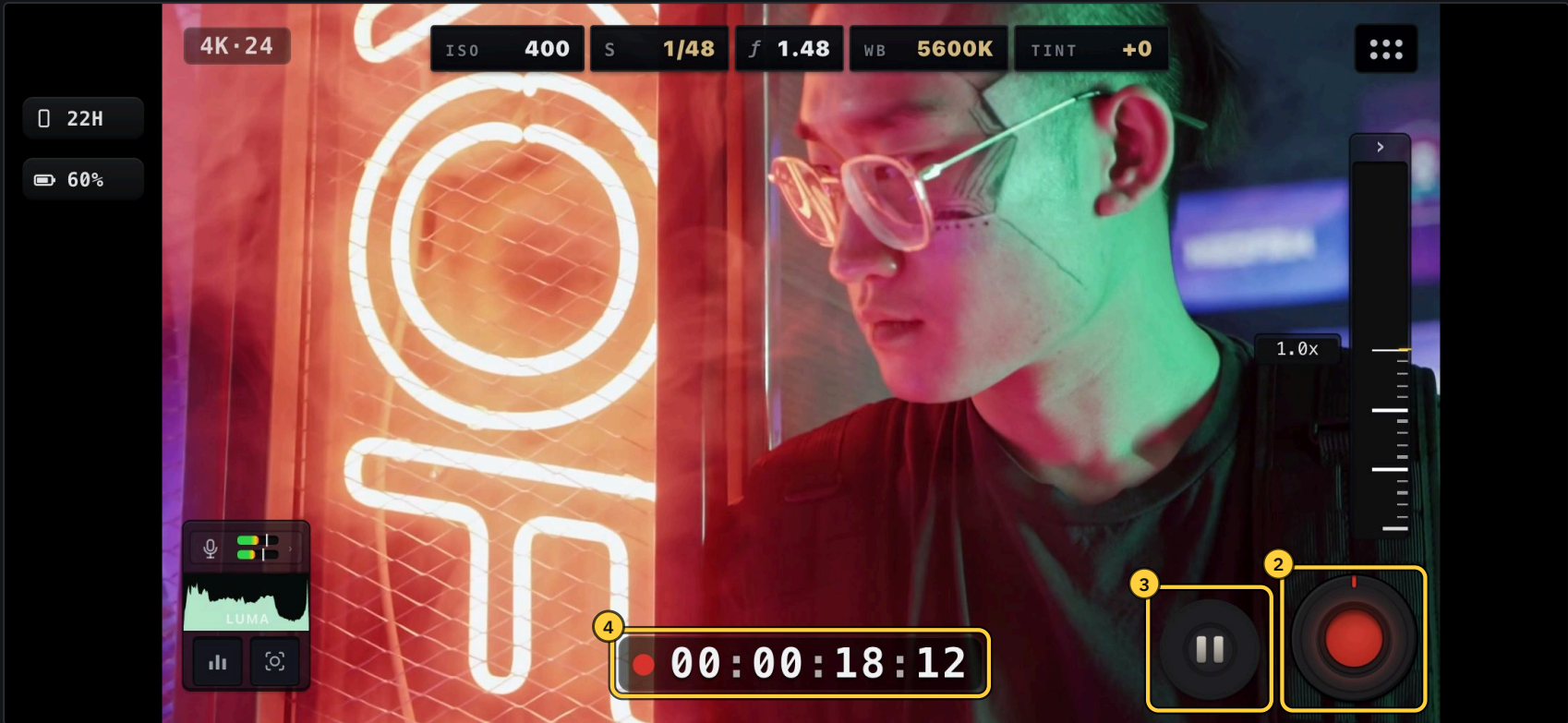


FIG 2.2 During the take: Record becomes Stop (2), Pause (3) sits beside it, and the timer (4) runs.

- 1 Tap Record (2) to start; the timer (4) runs.
- 2 Tap Pause (3) to hold the take; it becomes Resume. Tap Resume to continue.
- 3 Tap Stop (2) to end and save the take, paused or not.

Resume continues the same file in every recording mode, Dual Capture included. The paused stretch is left out: the timer stops, reads **PAUSED** in amber, and continues from where it stopped. The timecode track continues from the pause too, so after a pause a Time of Day timecode runs behind the clock. The Apple Watch starts and stops a take but cannot pause it.

For an automatic stop, set **Settings > Camera > Record Duration** (Unlimited by default). Keep MoviePro in the foreground: an interruption or leaving the app can end a take.

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03

Choose a camera and use the More menu

- 3.1 Choose a camera
- 3.2 The More menu
- 3.3 More menu key
- 3.4 Torch brightness
- 3.5 Stabilization: recording and preview
- 3.6 Reticle modes

3.1 Choose a camera

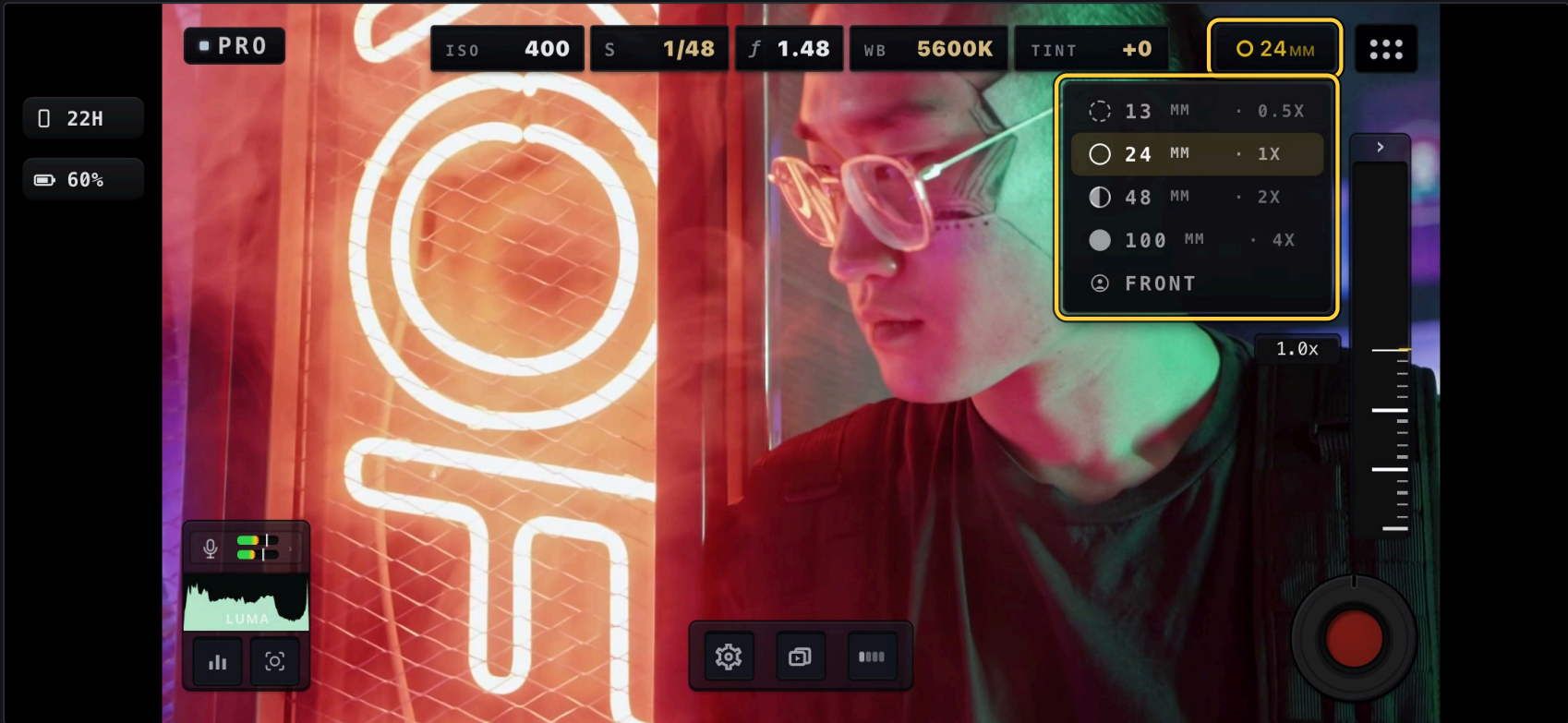


FIG 3.1 The lens list opens from the focal-length chip at the top right. Focal lengths vary by device.

ROW	CAMERA
13 MM · 0.5X	Ultra wide camera.
24 MM · 1X	Main (wide) camera.
48 MM · 2X	A 2× crop of the main camera's sensor, not a separate lens: choosing it selects the main camera at 2× zoom.
100 MM · 4X	Telephoto camera, on models that have one; its focal length varies by model.
FRONT	Front camera.

Tap the focal-length chip and choose a row. Expected result: the preview switches camera and settles. Exposure, focus and the formats on offer can change with the camera, so check the telemetry and format afterwards.

Zoom then changes the framing within the chosen camera. The chip is hidden during a take; to cut between two cameras while recording, use **Dual Capture > SWITCH**.

03

Choose a camera and use the More menu

- 3.1 Choose a camera
- 3.2 The More menu
- 3.3 More menu key
- 3.4 Torch brightness
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3.2 The More menu

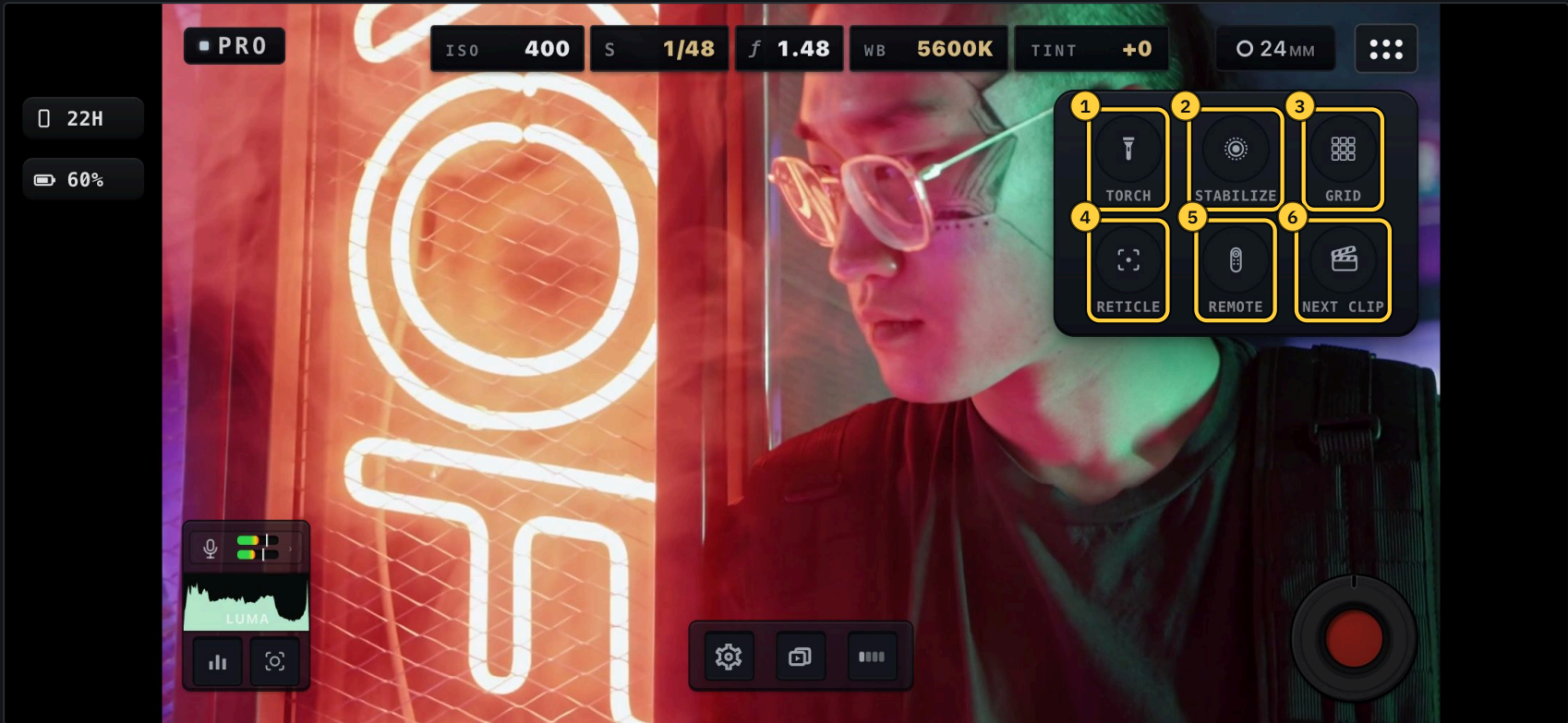


FIG 3.2 The More menu opens from More (⋮) at the top right. Numbers match the list below.

03

Choose a camera and use the More menu

3.1	Choose a camera
3.2	The More menu
3.3	More menu key
3.4	Torch brightness
3.5	Stabilization: recording and preview
3.6	Reticle modes

3.3

More menu key

Numbers match the figure on the previous page, [The More menu \(p. 20\)](#).

CONTROL · USE · EXPLAINED IN

- 1

Torch
Tap to switch the torch on or off at its saved brightness; press and hold for the brightness slider, from 1 to 100 %.
Unavailable on the front camera or when iOS limits the torch for heat or battery. Pro has no automatic torch.
→ 3.4 p. 22
- 2

Stabilize
Off, Standard, Cinematic or Extreme. Only tiers the current format supports are listed. If the chosen tier cannot run, Pro uses the next lower one, and the tile, picker and Take Receipt show the tier in use. Stabilization can narrow the field of view.
→ 3.5 p. 23
- 3

Grid
Rule-of-thirds grid on the preview only; it is not recorded. Off each time you open Pro.
- 4

Reticle
Standard: tap to place one focus and exposure point, drag to move it. Center: fixed at the center; tap it to lock focus and exposure. Hidden: no reticle and no tap placement.
→ 3.6 p. 24
- 5

Remote
Local, Source or Control: let another device control this camera, or control another MoviePro camera.
→ 18.1 p. 79 → 17.1 p. 77
- 6

Next Clip
Opens the slate: project, scene and take for the next clip.
→ 14.1 p. 64

▲ **IMPORTANT** CONTROL STATE
A lit tile is on. During a take, Stabilize and Remote are locked and the menu shows STOP RECORDING TO CHANGE; Torch, Grid, Reticle and Next Clip stay usable.

03

Choose a camera and use the More menu

- 3.1 Choose a camera
- 3.2 The More menu
- 3.3 More menu key
- 3.4 Torch brightness
- 3.5 Stabilization: recording and preview
- 3.6 Reticle modes

3.4

Torch brightness

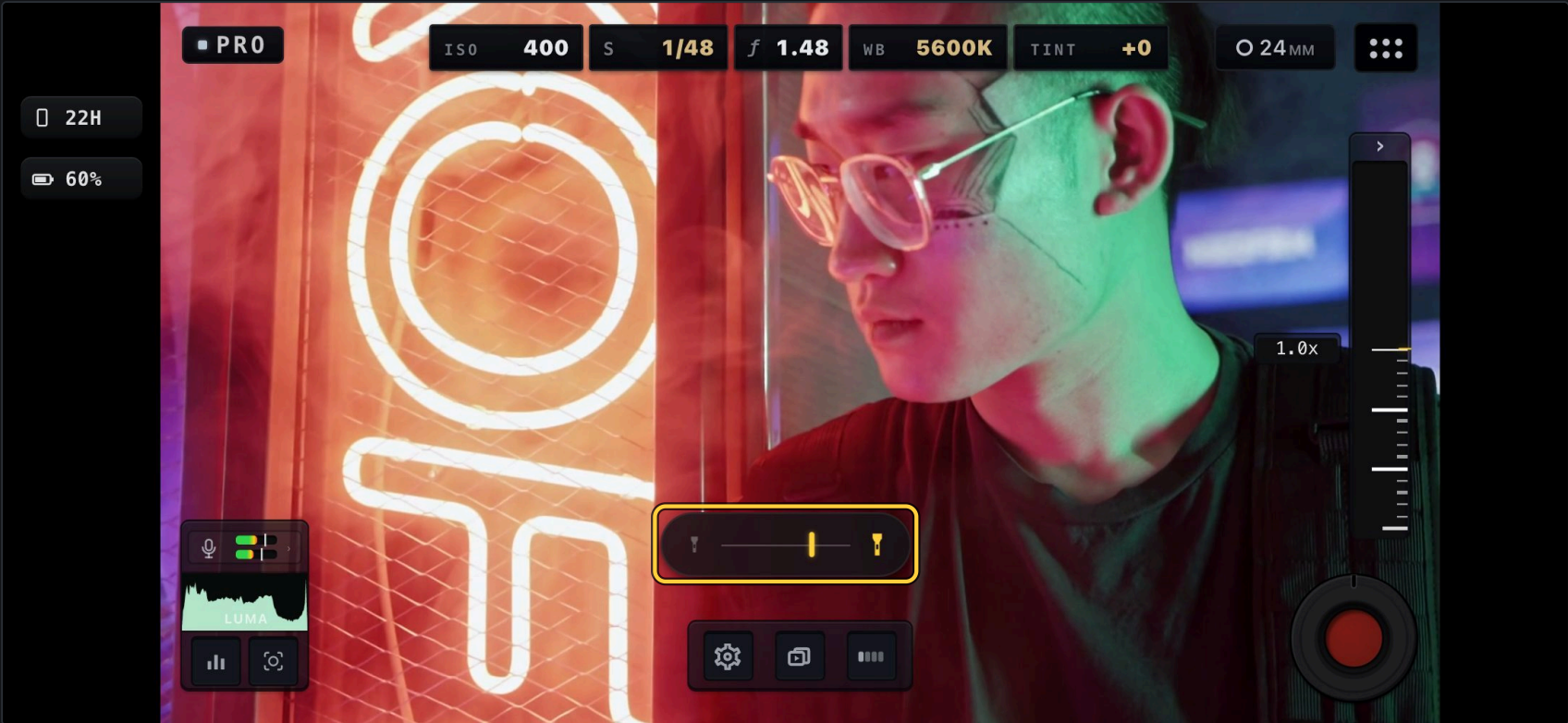


FIG 3.3 The torch brightness slider, opened by pressing and holding Torch.

Press and hold **Torch** in More (⋮) to open the slider, drag to set the brightness from 1 to 100 %, and tap Torch again to switch it off. The slider closes after 4 seconds untouched or a tap outside; the brightness is kept for next time.

03

Choose a camera and use the More menu

- 3.1 Choose a camera
- 3.2 The More menu
- 3.3 More menu key
- 3.4 Torch brightness
- 3.5 Stabilization: recording and preview
- 3.6 Reticle modes

3.5

Stabilization: recording and preview

Two settings decide what is stabilized. **Stabilize** in the More (:::) menu sets the recording; **Stabilization Preview** in **Settings > Camera** sets only what you see.

STABILIZE	IN THE RECORDING
Off	No stabilization: the full field of view and no added delay.
Standard	Light smoothing with a small crop and little delay.
Cinematic	Stronger smoothing; more crop and more delay.
Extreme	The strongest smoothing; the most crop and the most delay.

A tier the camera or format does not offer falls to the next one down, and Stabilize is locked during a take. ProRes RAW records without stabilization, whatever the tier.

STABILIZATION PREVIEW	THE PREVIEW
Prefer Unstabilized (default)	The lowest-delay picture. It can shake while the recording is stabilized.
Prefer Stabilized	Follows the recording's stabilization, so you can judge its framing and movement; it can lag, most with Cinematic and Extreme.

● NOTE WHAT YOU SEE

A shaking preview with Prefer Unstabilized does not mean the recording is unstabilized: the preview setting never changes the recording, and Prefer Stabilized adds no stabilization when Stabilize is Off. In Long-Record Mode and above 60 fps the preview is never stabilized. In normal recording it follows the recording on some front cameras and with Desqueeze on. Settings notes the front-camera and Long-Record cases.

03

Choose a camera and use the More menu

- 3.1Choose a camera
- 3.2The More menu
- 3.3More menu key
- 3.4Torch brightness
- 3.5Stabilization: recording and preview
- 3.6Reticle modes

3.6

Reticle modes

With **Tap Action** OFF (the default), the reticle mode sets what a tap on the picture does. Choose it in **More (⋮) > Reticle**; MoviePro keeps it until you change it.

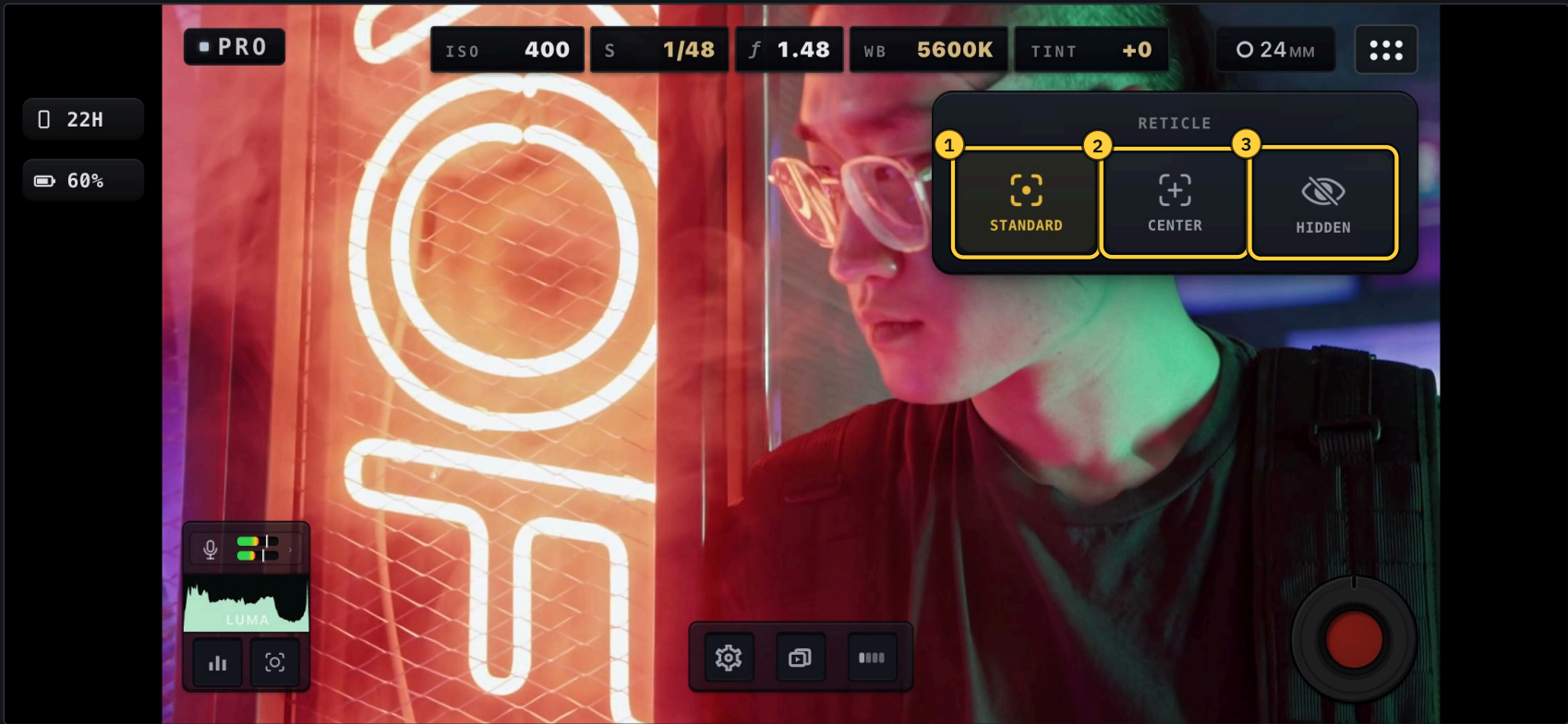


FIG 3.4 The Reticle picker: Standard (1), Center (2) and Hidden (3). The lit choice is the current mode; Standard is the default.

MODE	ON THE PICTURE	A TAP
Standard (1)	A square that appears at the tapped point, then fades.	Focuses and meters exposure there. Drag to move the point.
Center (2)	A fixed frame with a + at the center of the picture.	On the frame: locks or unlocks focus and exposure. Elsewhere: nothing.
Hidden (3)	No reticle.	Nothing. Focus and exposure keep their current automatic or manual settings.

03

Choose a camera and use the More menu

- 3.1 Choose a camera
- 3.2 The More menu
- 3.3 More menu key
- 3.4 Torch brightness
- 3.5 Stabilization: recording and preview
- 3.6 Reticle modes

3.6 · CONTINUED

Reticle modes

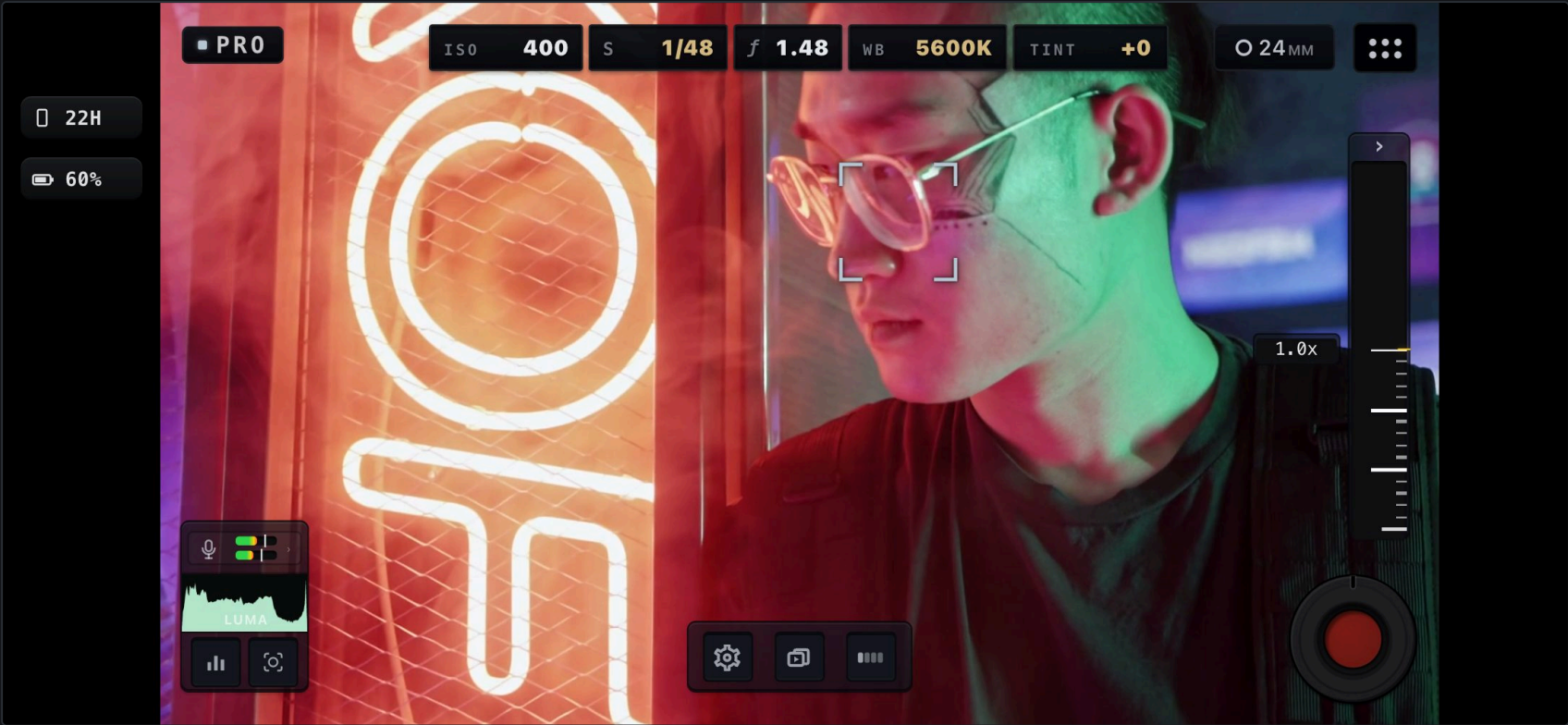


FIG 3.5 Standard: the square appears at the tapped point on the subject, then fades.

Standard

Focus stays at the tapped distance until you tap again. Exposure is measured at the tap and returns to automatic when the scene changes.

A tap refocuses even when focus is held or set by hand. It never changes what you fixed on the ISO or shutter rail; whatever is still automatic adjusts. With nothing automatic left, only the metering point moves and the Assist Line reads **Exposure unchanged — locks preserved.**

03

Choose a camera and use the More menu

- 3.1 Choose a camera
- 3.2 The More menu
- 3.3 More menu key
- 3.4 Torch brightness
- 3.5 Stabilization: recording and preview
- 3.6 Reticle modes

3.6 · CONTINUED

Reticle modes

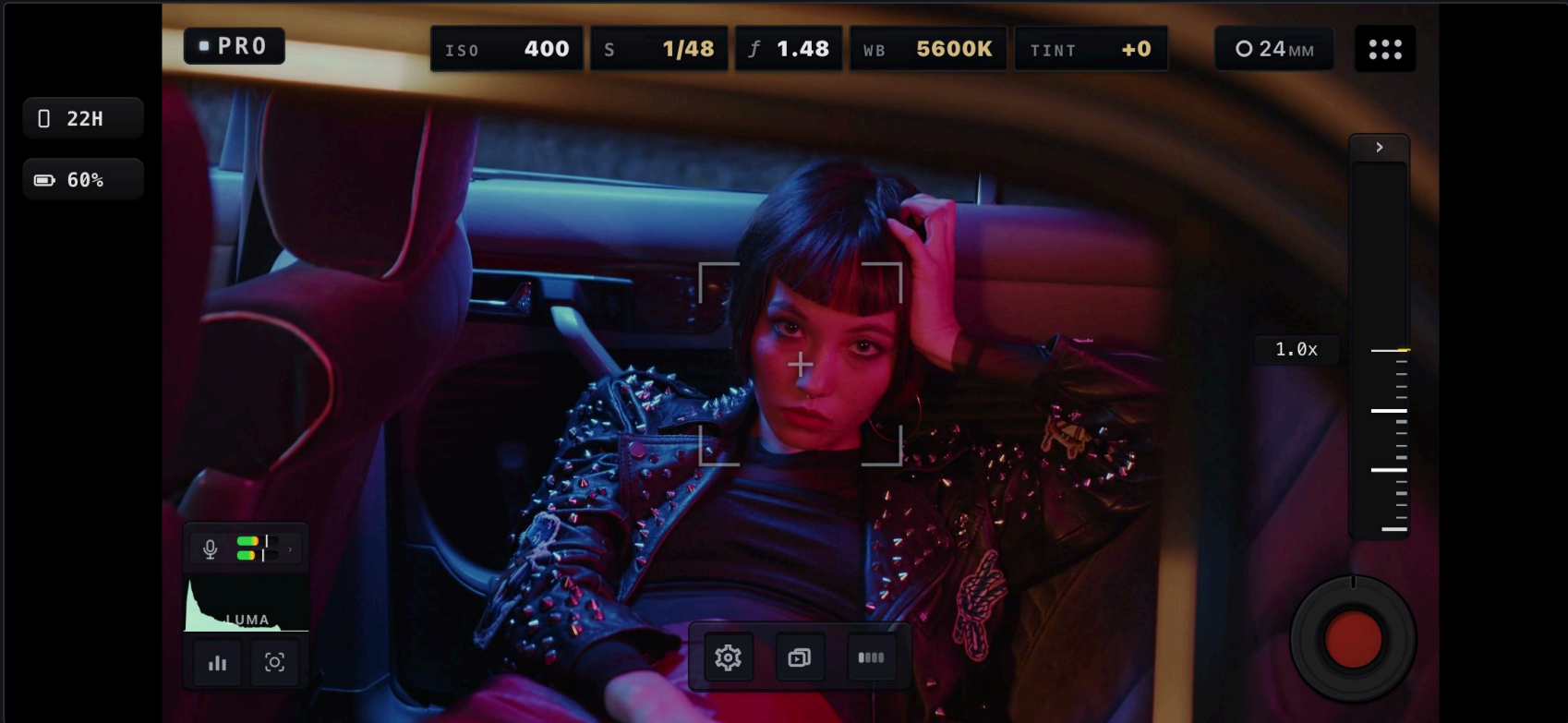


FIG 3.6 Center: the frame stays at the center of the picture.

Focus keeps adjusting at the center as the scene changes, and exposure is measured there. The frame cannot be moved, and taps elsewhere on the picture do nothing.

03

Choose a camera and use the More menu

- 3.1 Choose a camera
- 3.2 The More menu
- 3.3 More menu key
- 3.4 Torch brightness
- 3.5 Stabilization: recording and preview
- 3.6 Reticle modes

3.6 · CONTINUED

Reticle modes

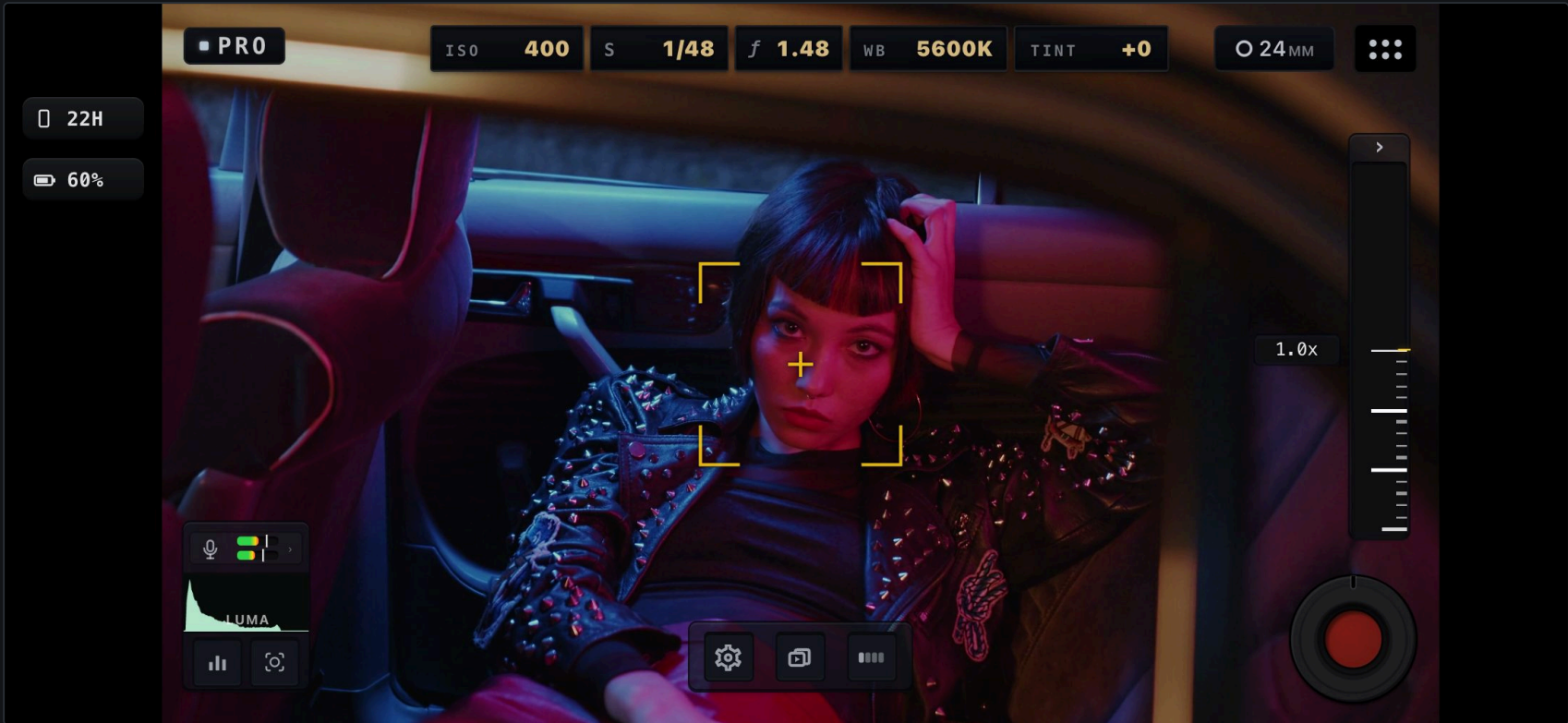


FIG 3.7 Center, locked: tap the frame to lock focus and exposure; it turns gold.

Tap the frame again to unlock. The Assist Line confirms each change: **AF + AE locked** or **AF + AE unlocked**. Unlocking returns ISO, shutter and focus to automatic; earlier manual ISO and shutter values are not restored, and a *f* you set is kept where the format allows.

At 23.98, 29.97 or 59.94 fps held with manual exposure, tapping the frame neither locks nor unlocks, and the Assist Line reads **AE unavailable at 29.97 fps** (with the rate in use): [Frame rates \(p. 29\)](#).

● NOTE TAP RULES

With Tap Action ON, a tap hides the controls in every reticle mode. While a focus pull waits for you to tap the subject, the tap aims there in every mode.

04

Recording formats

4.1	Codecs
4.2	Frame rates
4.3	Color modes
4.4	Recording-mode limits

4.1

Codecs

Choose the codec in **Settings › Video Format › Video Encoding**. The codec decides which color modes, resolutions and frame rates the rows below it can offer, and where the file may be recorded.

CODEC	REQUIRES	LIMITS
HEVC	Any supported device.	8-bit for Rec.709 8-bit; 10-bit for Rec.709 10-bit, HDR and Log. Data rate set by Video Quality.
H.264	Any supported device.	8-bit only: Rec.709 8-bit or HLG HDR 8-bit. Not available with Rec.709 10-bit or Apple Log. Data rate set by Video Quality.
ProRes 422, 422 HQ, 422 LT, 422 Proxy	A camera with 10-bit 4:2:2 formats (ProRes-capable Pro models). Otherwise recording cannot start ("ProRes format unavailable").	10-bit only; Rec.709 8-bit is recorded as 10-bit. Fixed data rates. Some formats, such as 4K at 60 fps on some models, can record only to an external SSD: iOS refuses internal storage and MoviePro asks for an SSD. ProRes 4444 is not offered.
ProRes RAW, ProRes RAW HQ	A camera with ProRes RAW formats (iPhone 17 Pro and later); main rear camera only.	Records only to an external SSD or Pro Video Storage; see Choose a save destination (p. 61) . Fixed full-sensor 4.2K sizes, no aspect or crop. Up to 30 fps at 4224 × 3024 and 60 fps at the other sizes. Fixed data rates.

Video Quality

For HEVC and H.264 only: Low, Medium, High (default), Very High or Extreme. Each row shows its data rate in Mbps for the current resolution, frame rate and color mode. Long-Record Mode and frame rates above 60 fps use the system data rate instead.

▲ **IMPORTANT** FORMAT DEPENDENCY

In Long-Record Mode and above 60 fps, the camera must offer the codec at that resolution and frame rate. If it is not, MoviePro refuses the take with an explanation, or records the nearest available codec and tells you before the take.

04

Recording formats

- 4.1 Codecs
- 4.2 **Frame rates**
- 4.3 Color modes
- 4.4 Recording-mode limits

4.2

Frame rates

Choose the rate in **Settings › Video Format › Frame Rate**. The list shows only rates this device supports at the chosen resolution; it does not check the codec or color mode.

RATE	NOTES
23.98, 29.97, 59.94	Exact NTSC timing. Pro holds the rate with manual exposure, or on iOS 26 and later with a locked frame duration that keeps auto exposure. If the rate cannot be held, the take is refused rather than recorded at 24, 30 or 60.
24, 25, 30	Standard cinema and broadcast rates.
48, 50, 60	48 and 50 use the camera's 60 fps formats.
100, 120, 200, 240	High frame rates, by device and resolution; 100 and 200 use the 120 and 240 fps formats and are refused if the rate cannot be held. The file plays in real time: MoviePro has no slow-motion setting, so slow the clip down in your editor. What changes above 60 fps: Recording-mode limits (p. 31) .

Dual Capture records integer rates up to 30 fps; 23.98 and 29.97 are recorded as 24 and 30.

▲ **IMPORTANT** FORMAT DEPENDENCY

A combination the camera cannot deliver, such as 10-bit Log at a high frame rate on some devices, is refused when you press Record, with the reason on the Assist Line.

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04

Recording formats

- 4.1Codecs
- 4.2Frame rates
- 4.3Color modes
- 4.4Recording-mode limits

4.3

Color modes

Choose the color mode in **Settings > Video Format > Color Mode**; the screen is headed Color Space. Rows the current codec or route cannot record are dimmed, and the footer says why.

MODE	REQUIRES	LIMITS
Rec.709 · 8-bit	Any codec except ProRes.	Most compatible. With ProRes it is recorded as 10-bit.
Rec.709 · 10-bit	A device with 10-bit HDR formats; HEVC or ProRes.	Not with H.264. With HEVC it records as 8-bit in Long-Record Mode and above 60 fps; ProRes stays 10-bit.
HDR · 10-bit (Dolby Vision)	An HDR-capable device; HEVC or ProRes.	View on an HDR display. With H.264, HLG HDR 8-bit is offered instead.
HLG HDR · 8-bit	H.264.	Captured as 10-bit HLG and saved as 8-bit H.264 with BT.2020 tags.
Apple Log · 10-bit	A device with Apple Log formats.	Not with H.264. A flat image for grading; use the matching color management in post.
Apple Log 2 · 10-bit	A device with Apple Log 2 formats and iOS 26 or later.	Not with H.264.

Log Look and Bake LUT

With Apple Log or Apple Log 2 selected, **Log Look** chooses the monitoring view: Original Log, Rec.709 or Rec.2100 HDR. **Bake LUT in recording** records that converted look instead of Log, and the original Log is not saved. Baking works for single-camera takes up to 60 fps. Long-Record Mode records Log even with baking on; ProRes RAW stays RAW, with no conversion baked. [Use Log View \(p. 51\)](#)

▲ IMPORTANTFORMAT DEPENDENCY

Changing codec, resolution or frame rate can make a color mode unavailable. Check the Color Mode row after each change.

04

Recording formats

- 4.1Codecs
- 4.2Frame rates
- 4.3Color modes
- 4.4Recording-mode limits

4.4

Recording-mode limits

Long-Record Mode, frame rates above 60 fps and ProRes RAW bypass MoviePro's live image processing, so some features do not apply. All three are set in **Settings > Video Format**. Not all settings apply to Dual Capture mode.

	NORMAL RECORDING	LONG-RECORD MODE	ABOVE 60 FPS	PRORES RAW
Codec	As selected.	As selected if the camera offers it for that format; otherwise refused, or replaced with a notice before the take.	As in Long-Record Mode.	ProRes RAW or RAW HQ.
Resolution	4K, 1080p or 720p, sized for the aspect ratio.	4K, 1080p, 720p or 640 × 480.	As the camera allows at that rate.	Fixed full-sensor 4.2K sizes.
Data rate	Video Quality, for HEVC and H.264.	System data rate.	System data rate.	Fixed.
Rec.709 10-bit	With HEVC or ProRes.	8-bit with HEVC; ProRes stays 10-bit.	8-bit with HEVC; ProRes stays 10-bit.	Not applicable.
Audio	AAC, LPCM or IEEE Float, at the selected sample rate.	AAC or LPCM; IEEE Float is written as LPCM. Source sample rate.	AAC or LPCM; IEEE Float is written as LPCM. Source sample rate.	AAC, LPCM or IEEE Float, at the selected sample rate.
Timecode track	Written.	Not written.	Not written.	Not written.
Log conversion (Bake LUT)	Up to 60 fps, single camera.	Not baked; records Log.	Not baked; records Log.	Not baked.
Aspect Mode > Crop	Applied.	Not applied; framing guide only.	Not applied.	No aspect setting.
Stabilization	As selected; a tier the format does not offer falls to the next one down.	As in normal recording; the preview is never stabilized.	As in normal recording; the preview is never stabilized.	None, whatever the tier.
Destination	Any; some ProRes formats need an external SSD: Codecs (p. 28) .	As in normal recording.	As in normal recording.	External SSD or Pro Video Storage.

05

Control exposure

5.1 Set ISO and shutter

- 5.2 Locked and automatic values
- 5.3 Shutter priority
- 5.4 Aperture priority

5.1 Set ISO and shutter

Tap **ISO** or **S** in the telemetry row to open its rail, then drag the scale to set a value. Dragging fixes the value: the padlock at the top of the rail closes and turns amber without a tap. The padlock shows who controls the value: the camera (open) or you (closed, amber).

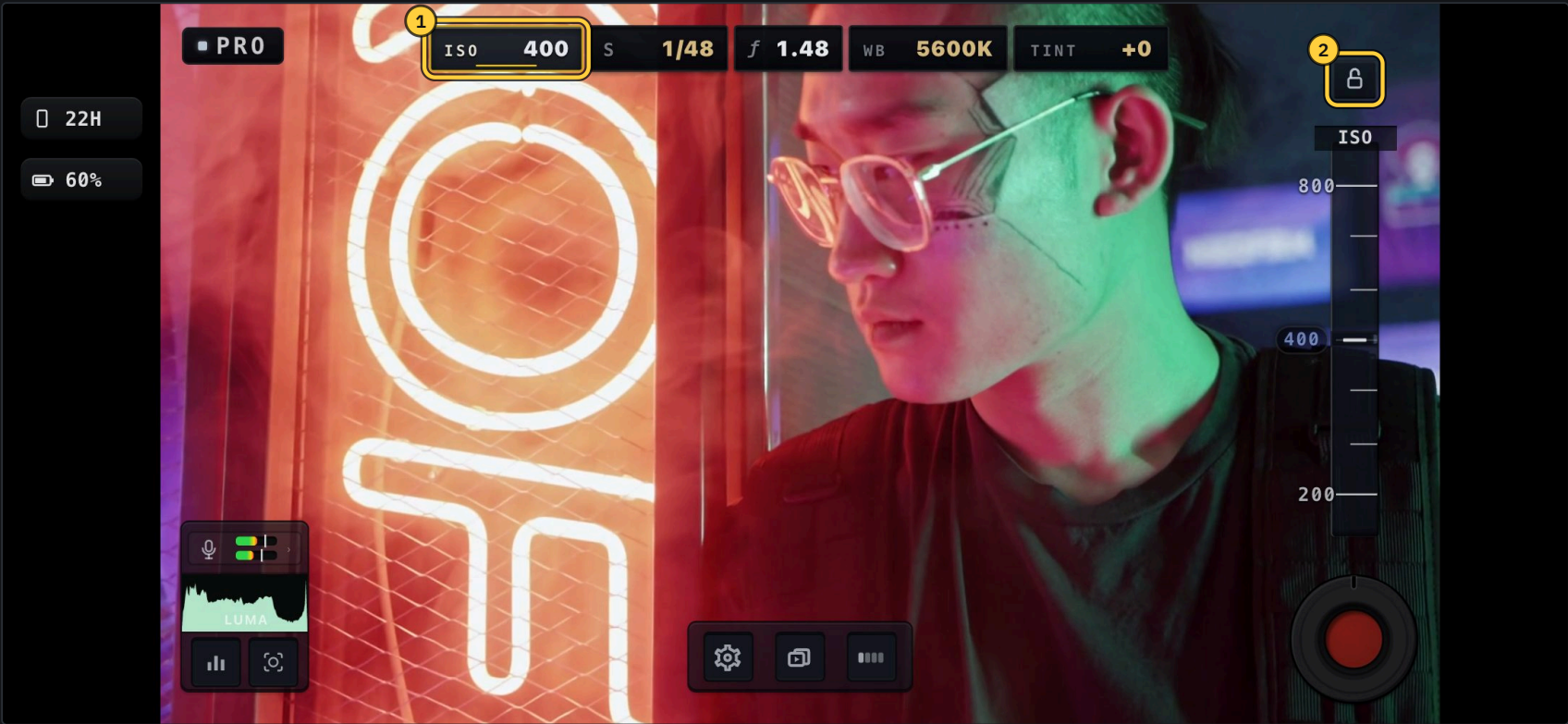


FIG 5.1 Unlocked, automatic: open padlock (2) and an off-white value (1). The camera sets ISO.

Hold the current value

- 1 Let automatic exposure settle on the subject.
- 2 Open the rail and tap its open padlock.

Expected result: the padlock closes and turns amber, and the value turns amber.

05

Control exposure

- 5.1 Set ISO and shutter
- 5.2 Locked and automatic values
- 5.3 Shutter priority
- 5.4 Aperture priority

5.2 Locked and automatic values

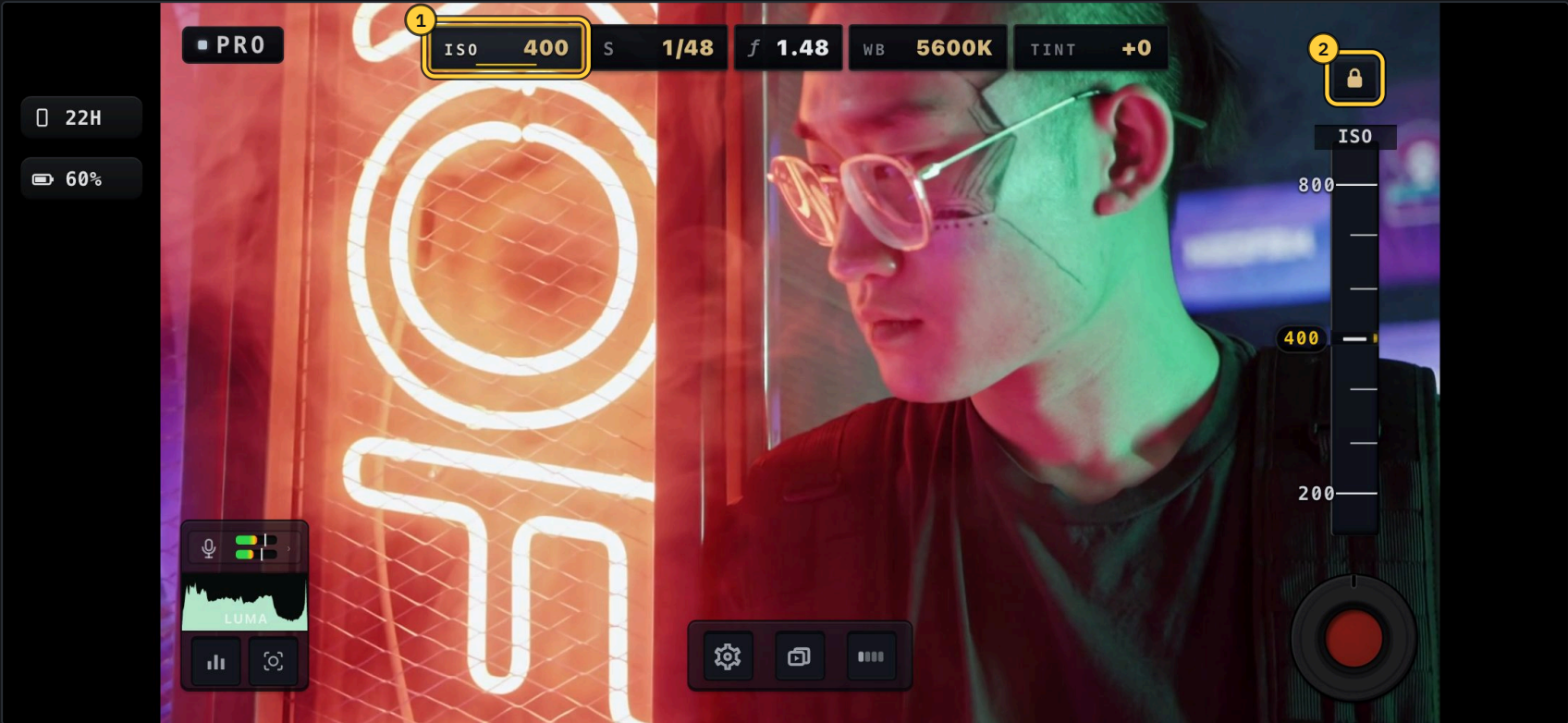


FIG 5.2 Locked, fixed: closed amber padlock (2), and the value turns amber in the rail and the telemetry row (1).

Return to automatic

Tap the closed padlock to return the value to automatic. Before iOS 27, ISO and shutter return together.

Metering from a tap

With the Standard reticle, a tap on the picture also meters exposure at that point; values you locked stay as they are. [Reticle modes \(p. 24\)](#)

05

Control exposure

- 5.1 Set ISO and shutter
- 5.2 Locked and automatic values
- 5.3 Shutter priority
- 5.4 Aperture priority

5.3 Shutter priority

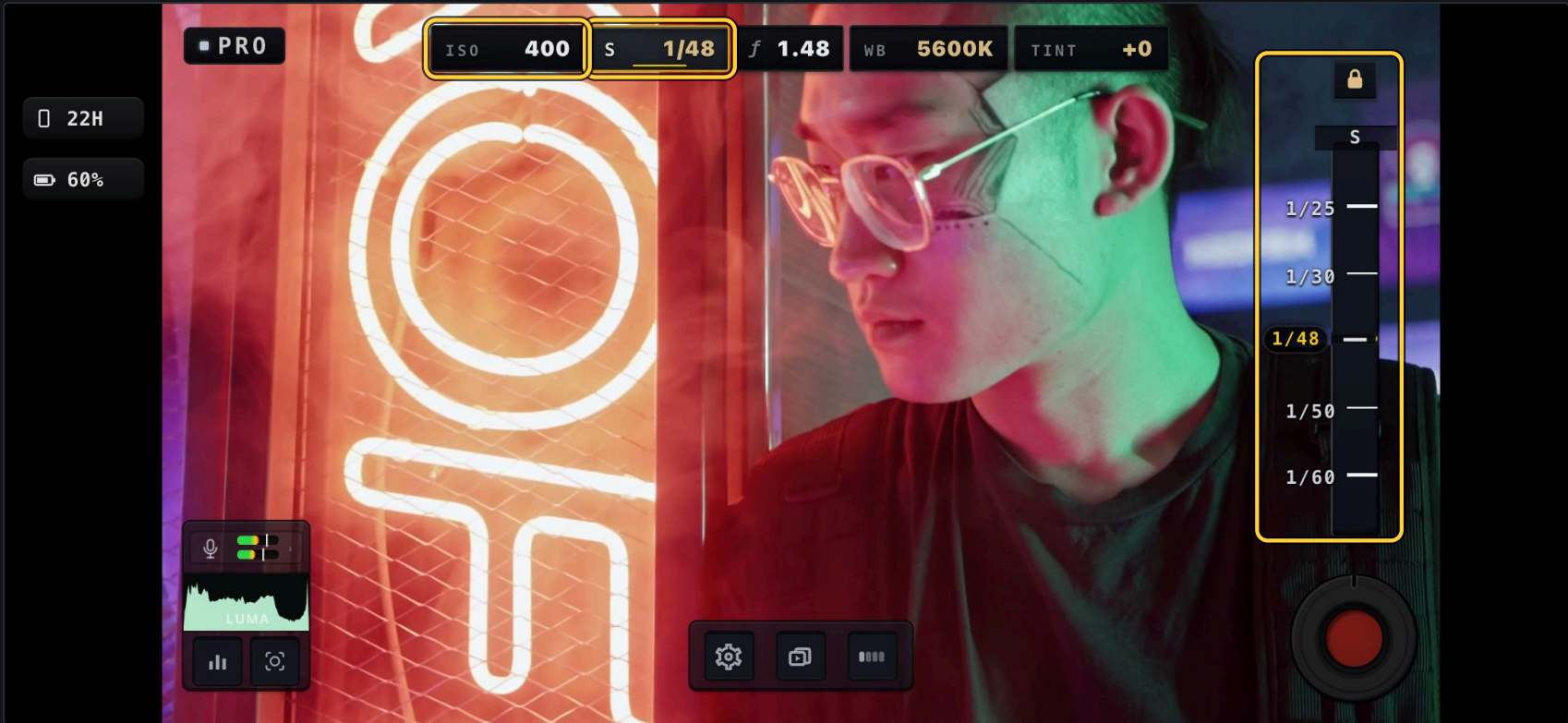


FIG 5.3 Shutter fixed at 1/48 (amber); ISO remains automatic (off-white) on a supported camera format.

Shutter priority holds the shutter you set while ISO stays automatic. It needs iOS 27 or later and a format that supports it. Fix **S** with its padlock, then check that ISO still reads off-white (automatic). If the format cannot hold the combination, ISO is fixed with the shutter.

Before iOS 27, ISO and shutter are one exposure group: fixing either fixes both, so there is no shutter priority. A preset saved with shutter priority applies as full manual there.

Choose speed or angle

Open **Settings > Camera > Shutter Units**. **Speed** shows exposure time, such as 1/50. **Angle** expresses exposure time relative to the frame interval. A larger angle gives a longer exposure.

▲ IMPORTANT CONTROL STATE

After changing frame rate, check shutter again. A fixed shutter can retain its equivalent angle, which changes the displayed time.

05

Control exposure

- 5.1 Set ISO and shutter
- 5.2 Locked and automatic values
- 5.3 Shutter priority
- 5.4 Aperture priority

5.4 Aperture priority

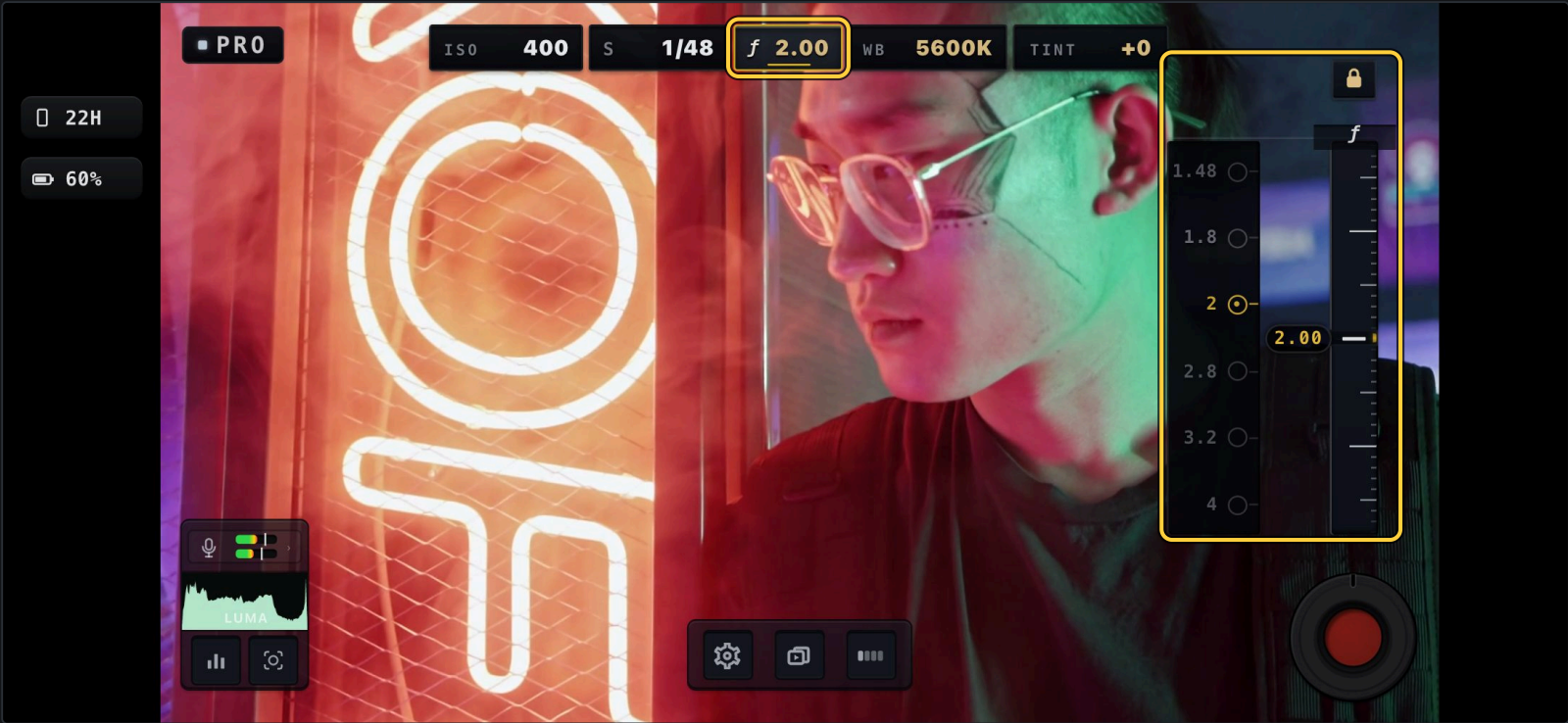


FIG 5.4 Aperture priority: *f* fixed at 2.0 (amber) while S and ISO stay automatic (off-white). Stop presets sit beside the scale.

The *f* control changes the iris only on **iPhone 18 Pro and iPhone 18 Pro Max**, on the main camera, with iOS 27 or later; MoviePro reads this from the camera. On those phones' other cameras *f* is dimmed and shows the fixed *f*-number. On every other iPhone and iPad there is no *f* control.

Adjust aperture

- 1 Tap *f* in the telemetry bar.
- 2 Drag the rail or tap an available stop in the preset lane.

Expected result: the new *f*-number shows in the telemetry row. Dragging or tapping a stop also fixes *f*: its padlock closes once the camera accepts the change.

Aperture priority

Fix *f* with its padlock while S and ISO stay automatic: the camera keeps the iris and adjusts exposure around it. If the format cannot hold that, the change is refused rather than switching to full manual.

Hold or release aperture

Tap the open padlock to hold the current aperture. Tap the closed padlock to return it to automatic operation. Recheck its state after changing lens, format, or another exposure control.

06

Set white balance and tint

- 6.1 White balance
- 6.2 Tint and manual white balance
- 6.3 Measure a gray card

6.1 White balance

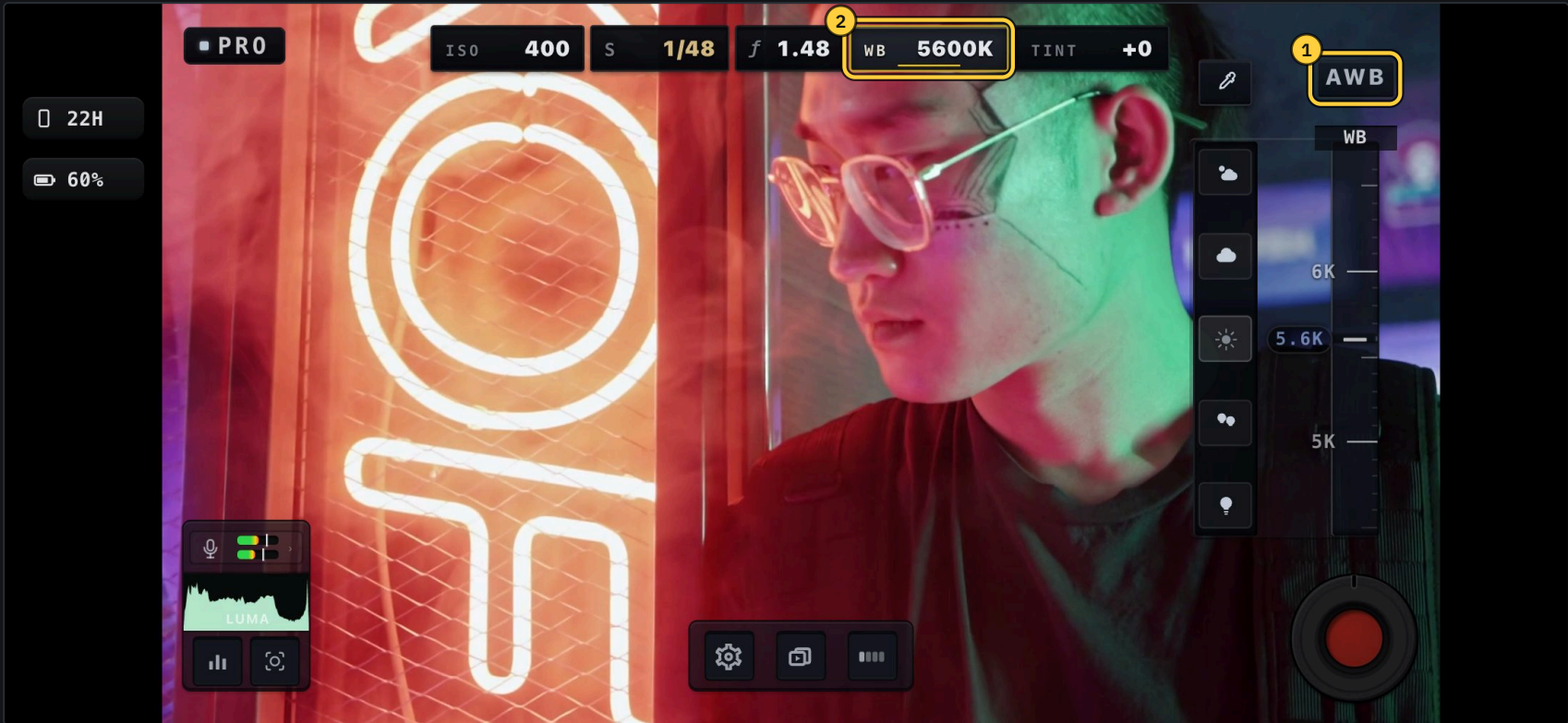


FIG 6.1 The WB rail with automatic white balance running: the mode button (1) reads AWB in white, and the WB value (2) is off-white.

The mode button (1) at the top of the WB rail shows and switches the white-balance mode. WB and TINT share one mode, so the same button sits on the TINT rail.

BUTTON	MEANS	TAP IT TO
AWB, white	Automatic white balance running.	Lock it at the current color: AWB with a lock.
AWB with a lock, amber	Automatic white balance held at the color it had.	Resume automatic: AWB.
MWB	Manual: you set the color temperature or tint.	Return to automatic: AWB.

A tap never switches to MWB. Dragging the WB or TINT scale, or tapping a lighting preset, sets MWB (and drops a lock). The WB and TINT values read off-white only while AWB runs, and amber when locked or manual.

06

Set white balance and tint

6.1 White balance

6.2 Tint and manual white balance

6.3 Measure a gray card

6.1 · CONTINUED

White balance

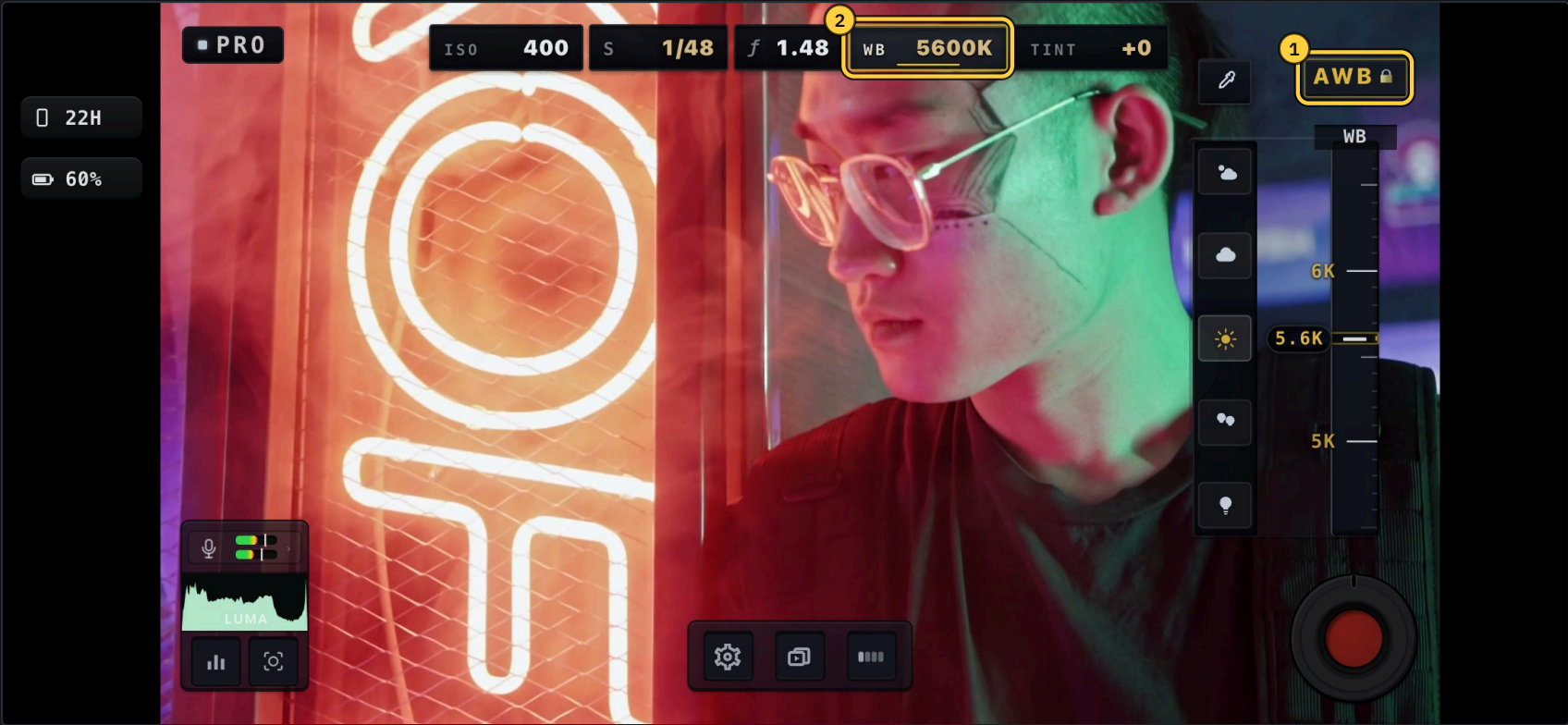


FIG 6.2 AWB locked: the mode button (1) turns amber with a lock, and the WB value (2) turns amber.



FIG 6.3 AWB: automatic, running.



FIG 6.4 AWB with a lock: held.



FIG 6.5 MWB: manual.

✓ TIP ON SET

With ProRes RAW the white balance is locked: the button reads MWB with a lock, and tapping it shows a hint instead of switching. A lighting preset is a starting point; use a neutral reference when accurate matching is required.

06

Set white balance and tint

6.1 White balance

6.2 Tint and manual white balance

6.3 Measure a gray card

6.2

Tint and manual white balance

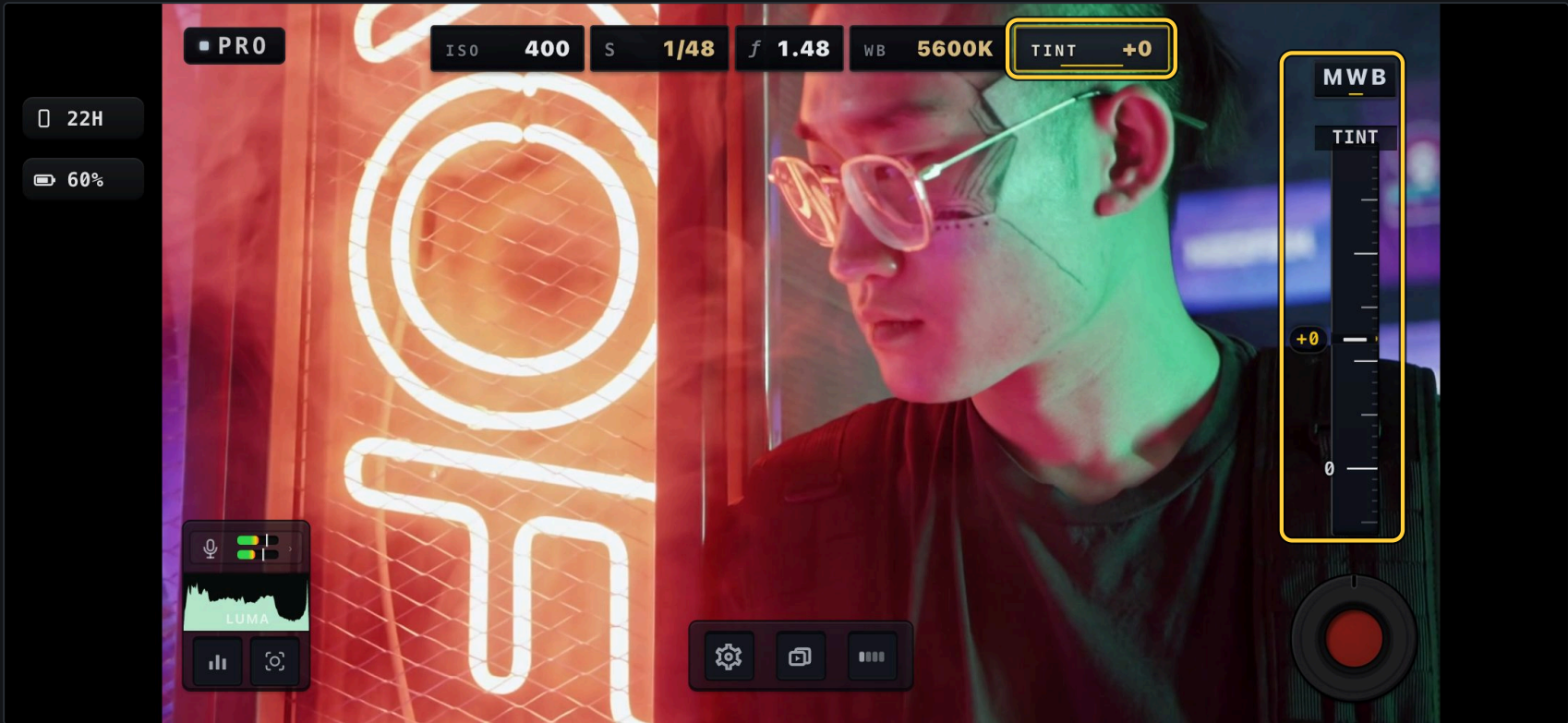


FIG 6.6 The TINT rail: drag for the green-magenta balance; the value turns amber when set by you.

Set values manually

Drag the WB rail to set color temperature, or tap a lighting preset beside it. Drag TINT to adjust the green-magenta balance. A manual adjustment sets the mode button to **MWB**; tap it to return to automatic. [White balance \(p. 36\)](#)

06

Set white balance and tint

- 6.1 White balance
- 6.2 Tint and manual white balance
- 6.3 Measure a gray card

6.3 Measure a gray card

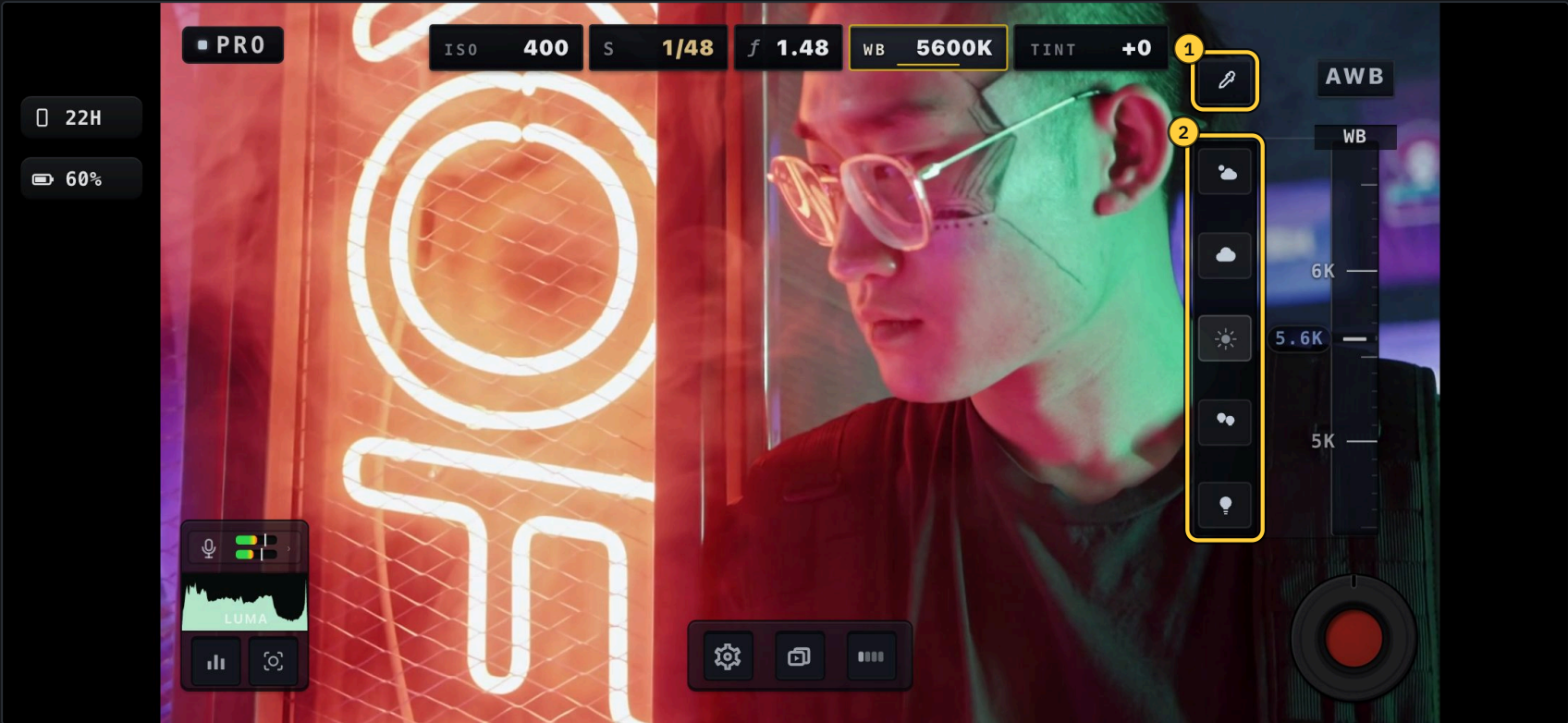


FIG 6.7 The gray-card control (1) heads the WB rail's preset lane (2); here automatic white balance is running (AWB).

- 1 Open **WB** and tap the gray-card control (1). It is not available during a take.
- 2 Fill the whole frame with the gray card: the measurement uses the entire picture, not a center area.
- 3 Tap **Lock White Balance**.

Expected result: the Assist Line reads, for example, **WB LOCKED · 5240K · TINT +3**, and the WB rail's mode button reads **MWB**, holding the measured color.

06

Set white balance and tint

6.1 White balance

6.2 Tint and manual white balance

6.3 Measure a gray card

6.3 · CONTINUED

Measure a gray card

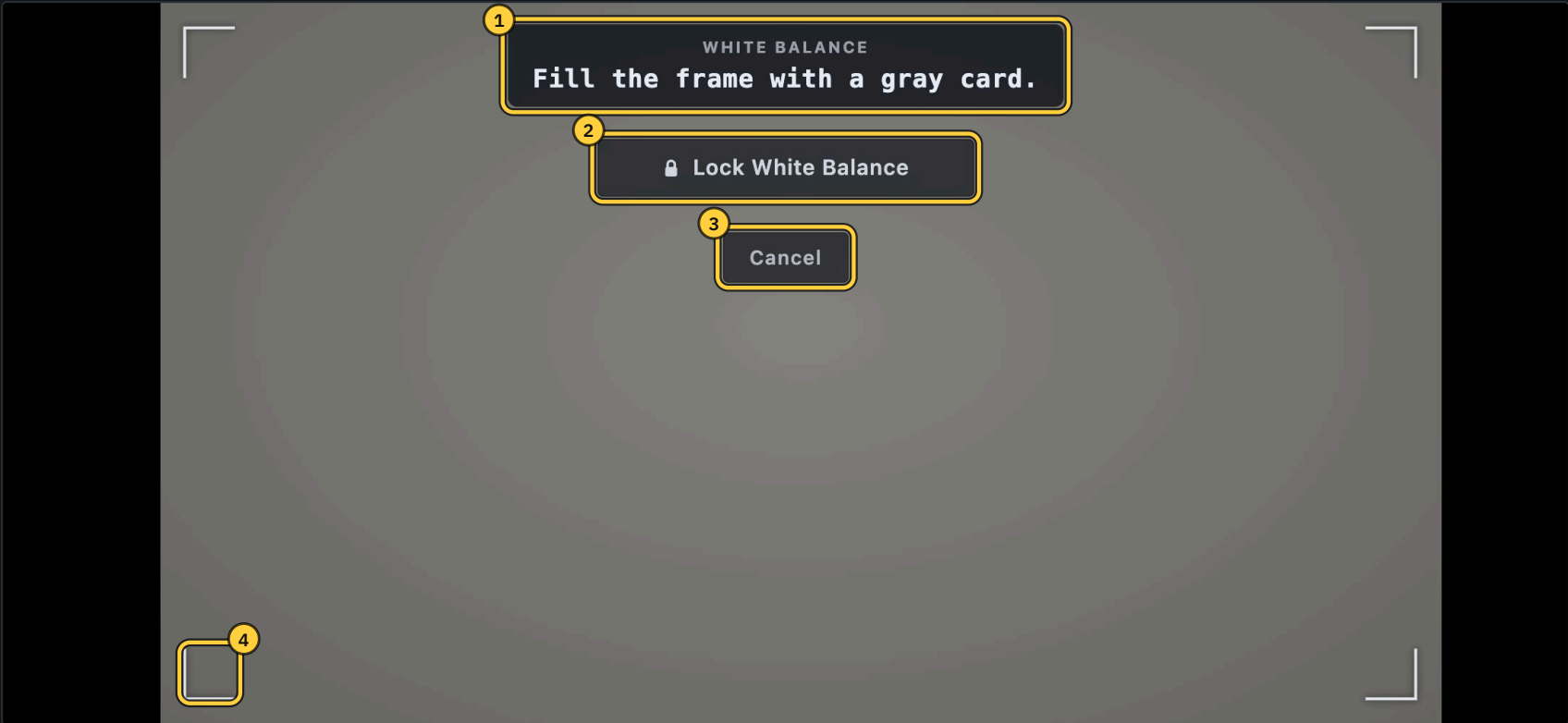


FIG 6.8 Measuring: the other controls fade out. The prompt (1), Lock White Balance (2) and Cancel (3) sit at the top; the corner brackets (4) mark the whole frame as the measured area.

IF THE ASSIST LINE READS	MEANS
GRAY CARD WB FAILED — TRY AGAIN	The camera refused the measurement; white balance is unchanged.
STOP RECORDING TO USE THE GRAY CARD	Measuring is not available during a take.
RECORDING — GRAY CARD CANCELLED	A take started from the Apple Watch, a remote or a hardware button ended the measurement.

Cancel (3) leaves without changing white balance.

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07

Set focus and make focus pulls

- 7.1 Manual focus
- 7.2 Focus pull (A/B)
- 7.3 Set mark A on the subject
- 7.4 Run the pull

7.1 Manual focus

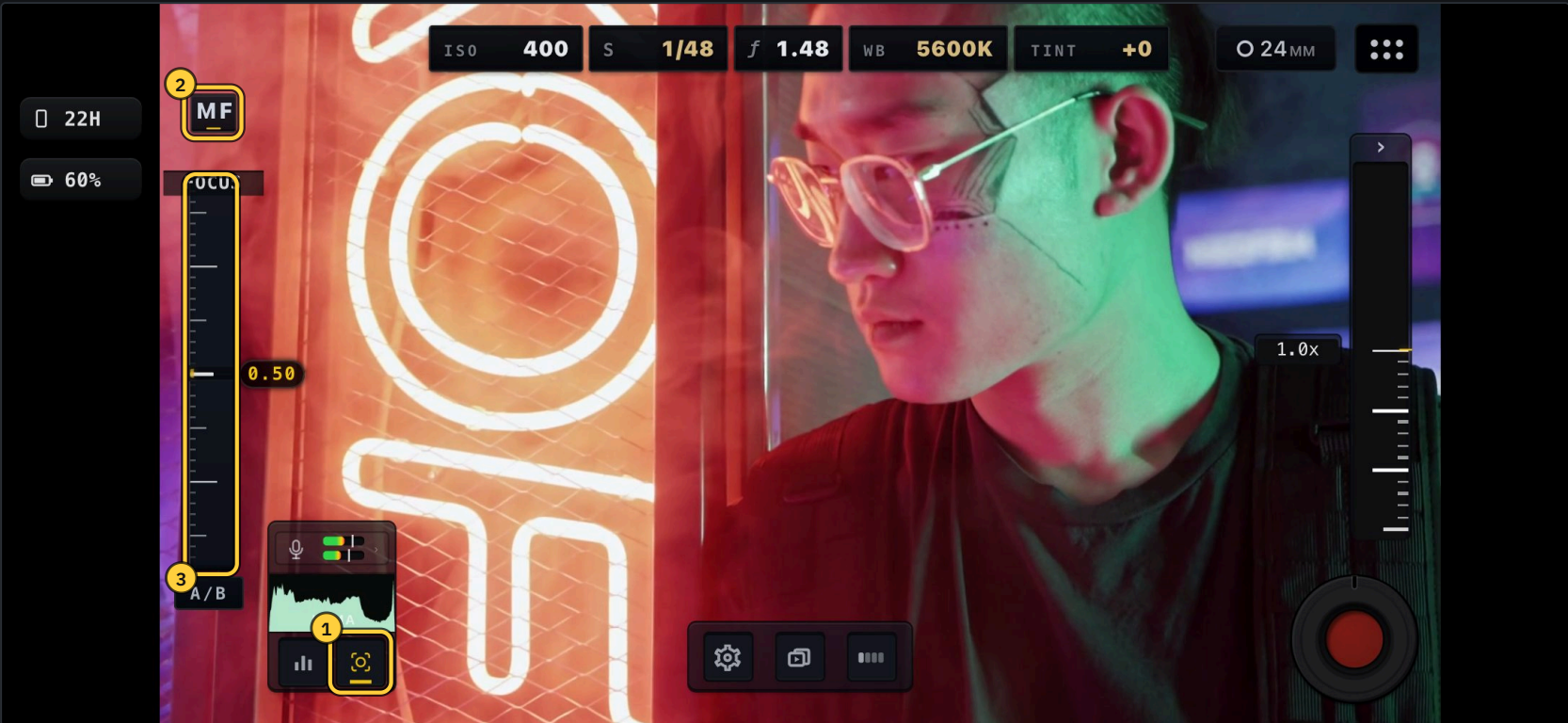


FIG 7.1 Manual focus on the Focus rail: the focus key (1) opens it, the AF/MF control (2) shows the mode, and the scale (3) sets the focus distance.

The AF/MF control (2) reads **AF** while autofocus runs, **AF** with an amber lock while focus is held, and **MF** with a gold mark after you drag the scale. Tap it to hold or resume autofocus.

Focus manually

- 1 Tap the focus key (1) to open the rail.
- 2 Drag the scale (3) up or down.

Expected result: the control reads **MF** with a gold mark, the rail turns gold, and focus stays where you set it. Peaking: [Exposure and focus tools](#) (p. 49).

Focus on a subject

- 1 With **Tap Action** set to OFF (the default), tap the subject in the preview.
- 2 With the Standard reticle, the focus and exposure point moves to where you tap; drag it to adjust.

Choose the reticle

In **More (:::)** > **Reticle**, choose Standard, Center or Hidden. [Reticle modes](#) (p. 24)

07

Set focus and make focus pulls

- 7.1 Manual focus
- 7.2 Focus pull (A/B)
- 7.3 Set mark A on the subject
- 7.4 Run the pull

7.2

Focus pull (A/B)

A/B stores two focus positions and moves between them over a set time. Numbers in the figure match the steps.

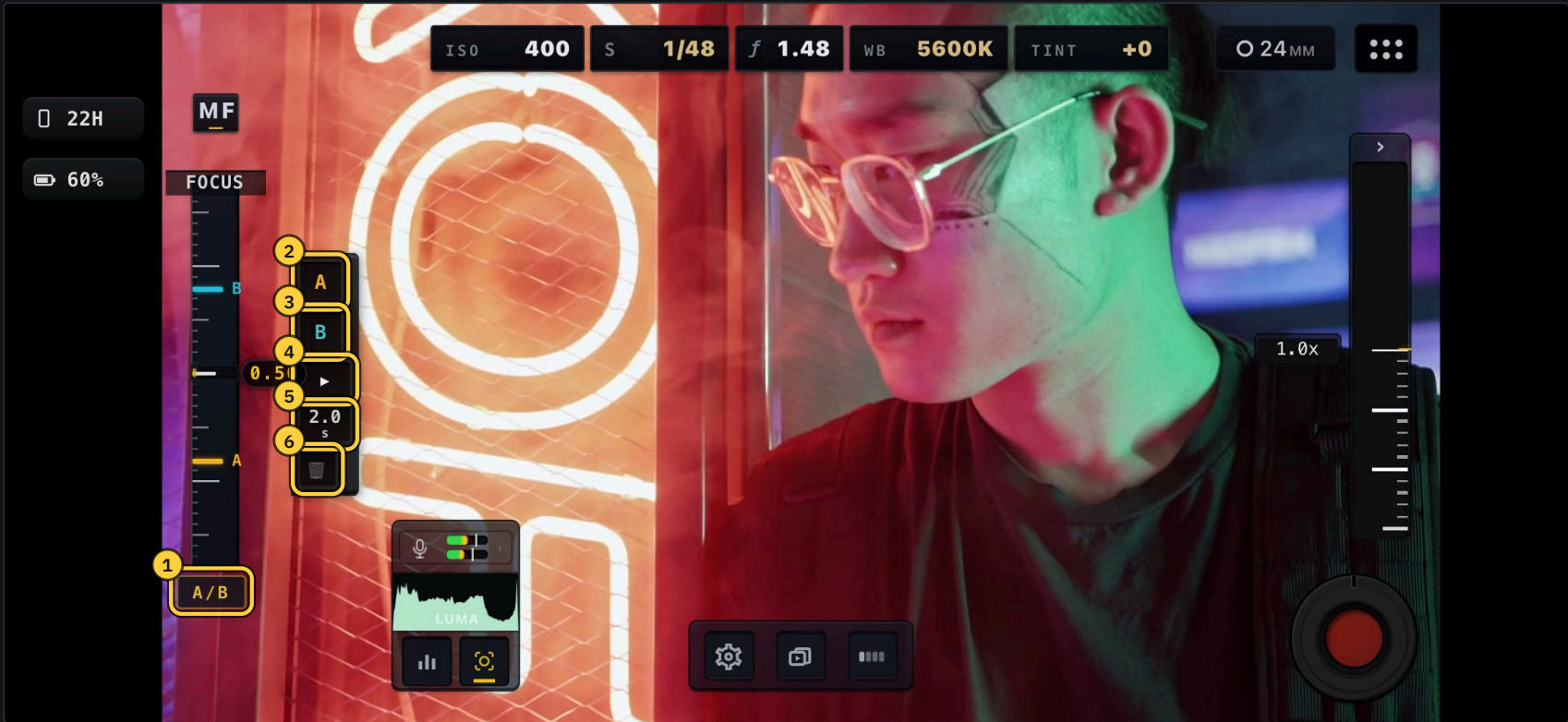


FIG 7.2 The A/B button (1) on the Focus rail opens the A/B controls: A (2), B (3), play (4), duration (5) and clear (6).

Set marks from subjects

- 1

On the Focus rail, tap **A/B** (1).
- 2

Tap an empty **A** (2), then tap subject A in the preview.
- 3

When A is accepted, **TAP ON SUBJECT B** appears by itself: tap subject B.
- 4

Tap the duration (5) and choose the move time, 0.5 to 3 seconds.
- 5

Tap **A** to return to the first mark, then play (4), labelled **A→B**, to run the pull.

07

Set focus and make focus pulls

- 7.1 Manual focus
- 7.2 Focus pull (A/B)
- 7.3 Set mark A on the subject
- 7.4 Run the pull

7.3 Set mark A on the subject

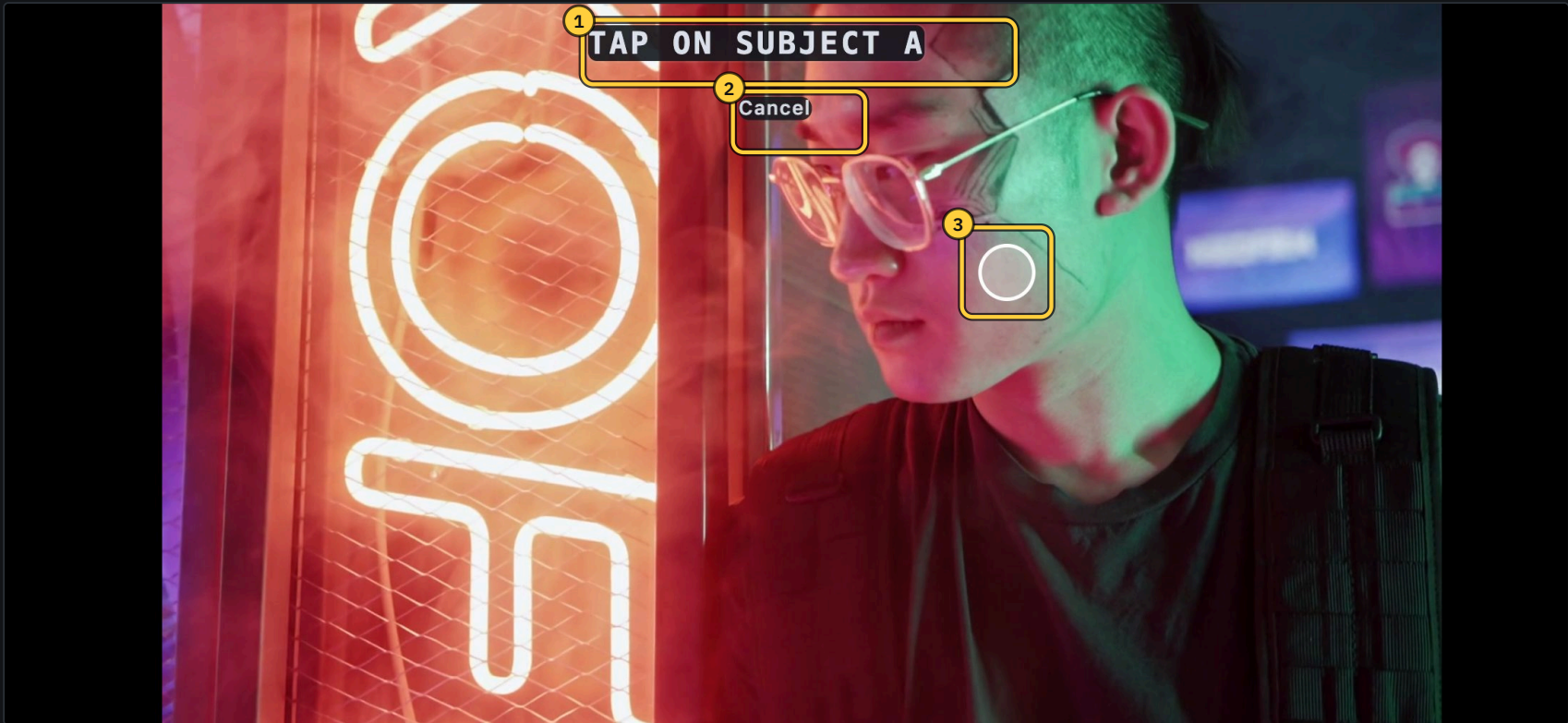


FIG 7.3 After tapping an empty A: the controls fade, TAP ON SUBJECT A shows at the top (1) with Cancel (2); tap the subject (3).

Tapping an empty **A** hides the controls so you can see the whole frame. Tap the subject you want in focus at mark A. If B is still empty, **TAP ON SUBJECT B** follows at once: tap subject B, and the controls return with both marks set. Tap **Cancel** to stop without setting the mark on screen.

Set a mark with the rail

During a take, or on a Remote controller, an empty A or B is set from the rail instead: tap it, drag the focus scale, then tap the same letter again to store the position. During a take the Assist Line reads **RECORDING — SET A ON THE RAIL.**

07

Set focus and make focus pulls

- 7.1 Manual focus
- 7.2 Focus pull (A/B)
- 7.3 Set mark A on the subject
- 7.4 Run the pull

7.4

Run the pull

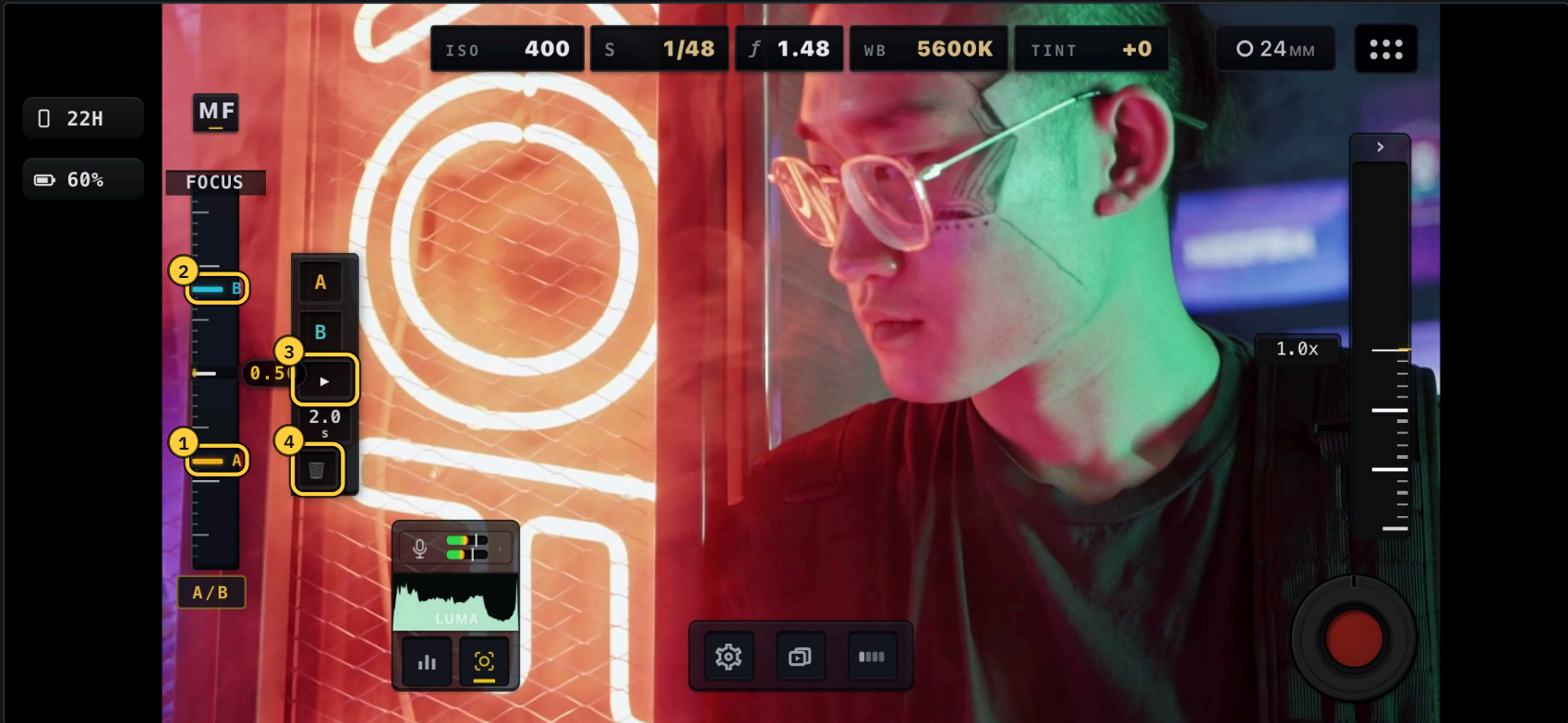


FIG 7.4 A pull in progress: the focus travels between A (1) and B (2); play (3) shows ► until the focus reaches a mark. Clear is (4).

Tap **A** to park the focus on the first mark; play (3) then reads A→B. Tap it: the focus moves to B over the duration you chose, and play shows ► while it travels. At B it reads B→A for the return move.

Replace or clear a mark

Select the mark and tap clear (4); with no mark selected, clear removes both. Moving the rail during a pull interrupts it.

08

Control zoom and make zoom moves

- 8.1 Zoom and the rocker
- 8.2 Animated zoom move (A/B)

8.1
Zoom and the rocker

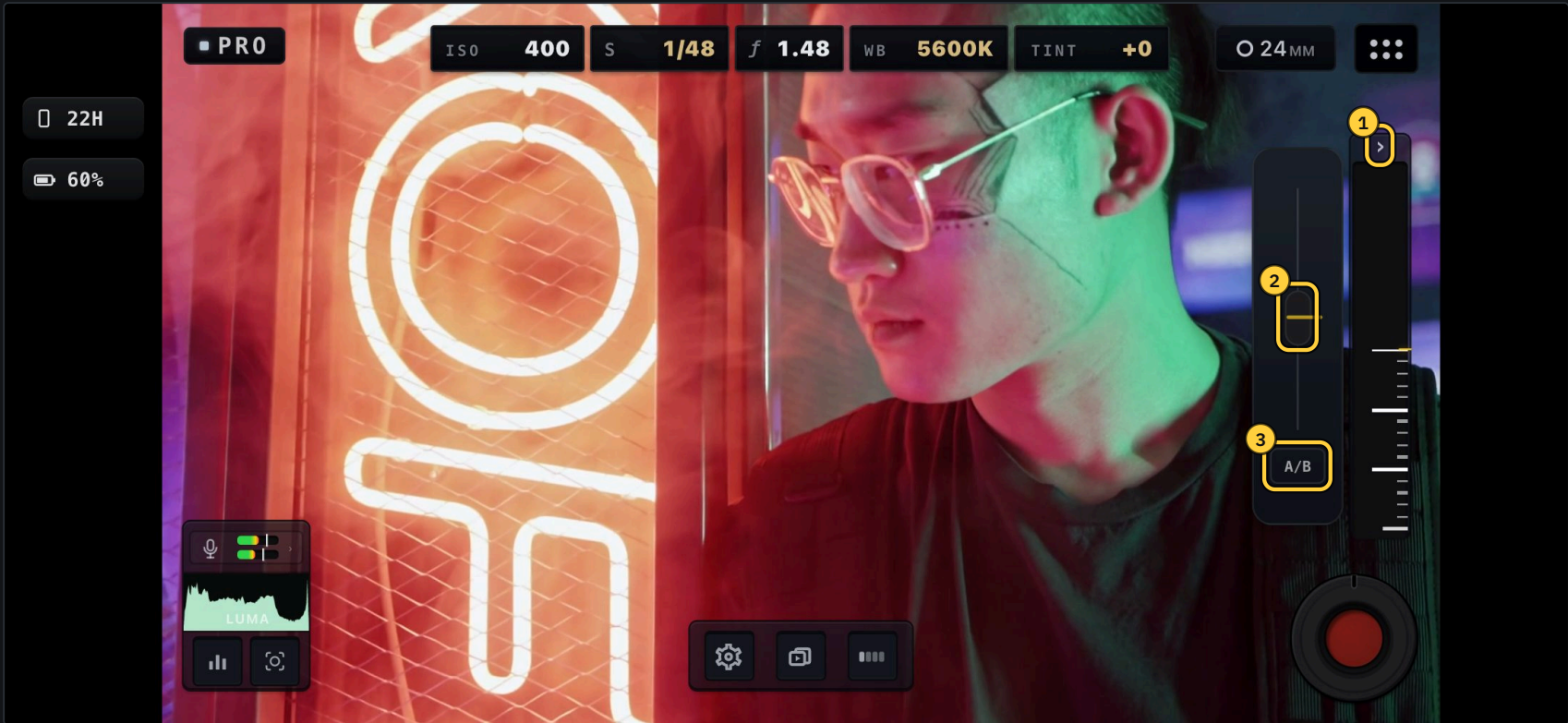


FIG 8.1 The zoom rail: tap > (1) to open the panel with the rocker (2) and the A/B button (3).

Set zoom directly

Drag the zoom scale at the right of the preview. Read the zoom factor beside it. The available range belongs to the active camera; zooming does not guarantee a switch to another physical lens.

Use the rocker

- 1 Tap the rail's expand control.
- 2 Move the rocker away from its center to zoom. Move it farther to increase speed.
- 3 Release to stop. Check the final framing.

08

Control zoom and make zoom moves

- 8.1 Zoom and the rocker
- 8.2 Animated zoom move (A/B)

8.2
Animated zoom move (A/B)

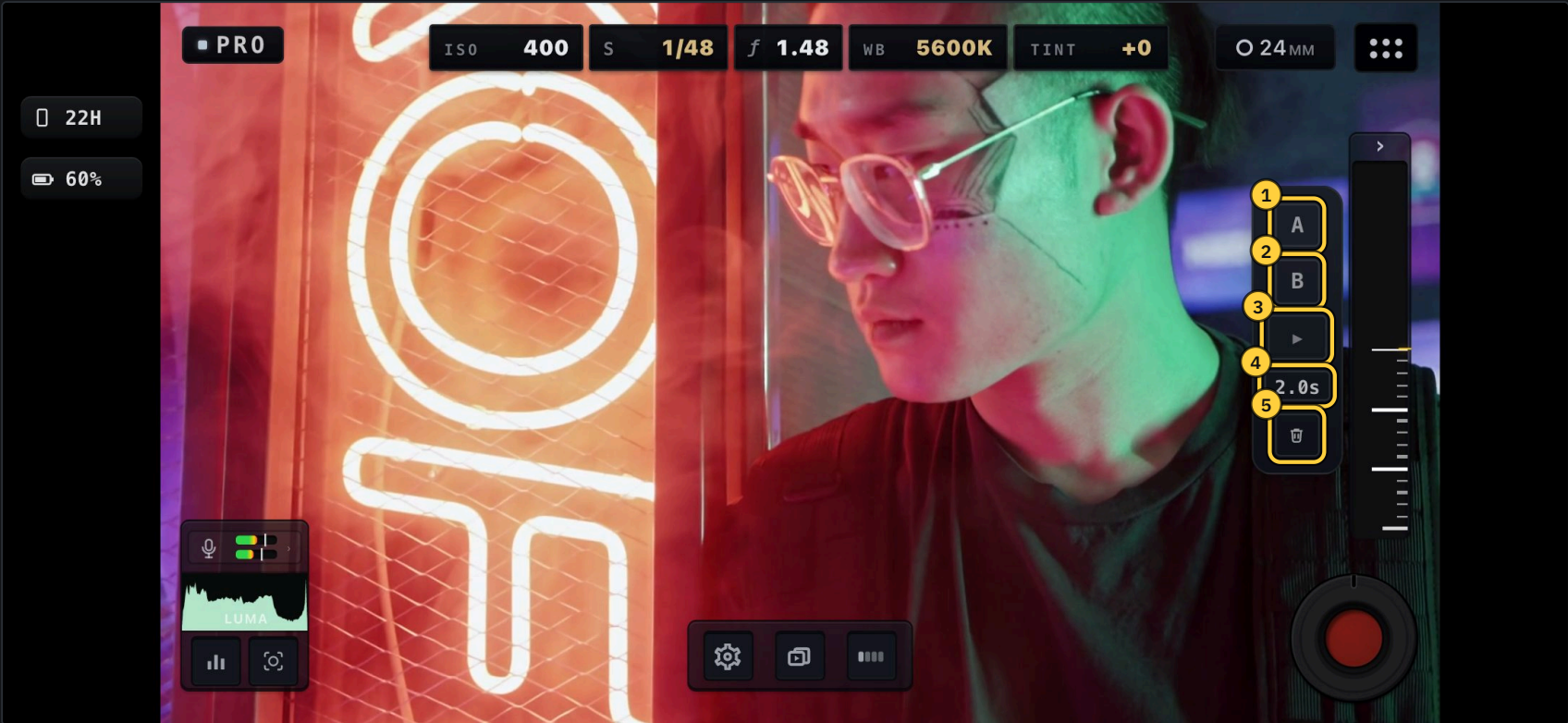


FIG 8.2 A/B mode: marks A (1) and B (2), play (3), duration (4) and clear (5).

- 1 Open the panel with > and tap A/B.
- 2 Tap an empty A (1), zoom with the rail, then tap A again to store it. Do the same for B (2).
- 3 Tap the duration (4) to choose 0.5 to 3.0 seconds (2.0 by default).

Select a mark and tap clear (5) to remove it.

✓ TIP ON SET
Digital zoom crops the image and can reduce detail. Set the physical lens first, then use only the zoom range needed for the shot.

08

Control zoom and make zoom moves

- 8.1 Zoom and the rocker
- 8.2 Animated zoom move (A/B)

8.2 · CONTINUED

Animated zoom move (A/B)

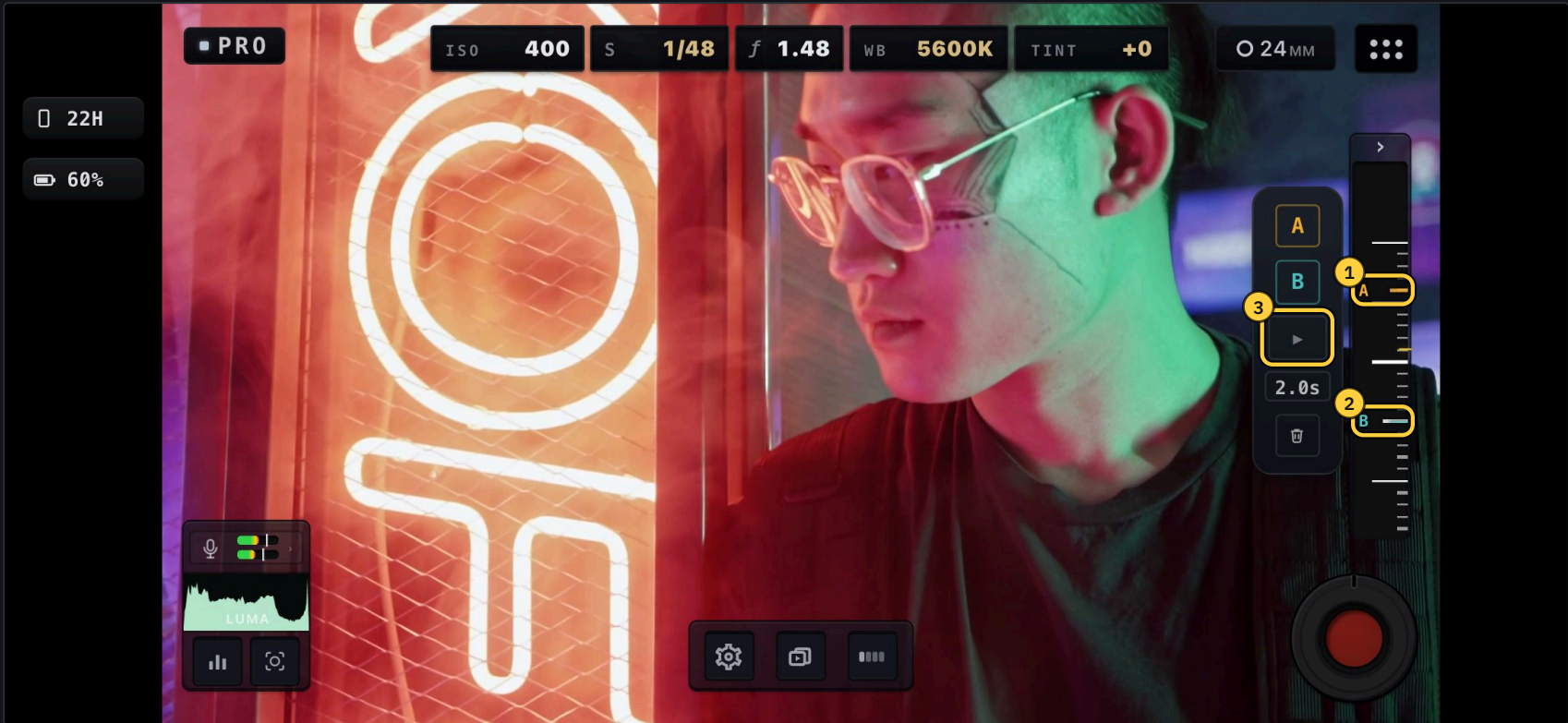


FIG 8.3 A move in progress: the zoom scale shows mark A (1) in amber and mark B (2) in teal. The scale scrolls beneath the fixed center marker as the zoom moves from A to B. Play (3) reads ► until it reaches a mark.

- 1 Tap **A** to go to the first framing: play now reads **A→B**.
- 2 Tap play (3). The zoom eases from A to B over the chosen duration, with a smooth start and stop; at B, play reads **B→A**: tap play again to return to A.

Tapping a stored mark always moves there in a third of a second. Touching the scale during a move stops it where it is.

09

Use scopes and monitoring tools

- 9.1 Scopes
- 9.2 Exposure and focus tools
- 9.3 Scopes and tools on HLG and Apple Log
- 9.4 Use Log View
- 9.5 Record a Log conversion

9.1

Scopes

Tap the monitoring tools key, or the scope tile, in the lower-left group to open the scopes panel. Choose a scope with the tabs (1–4) and an overlay with the tools (5–8).

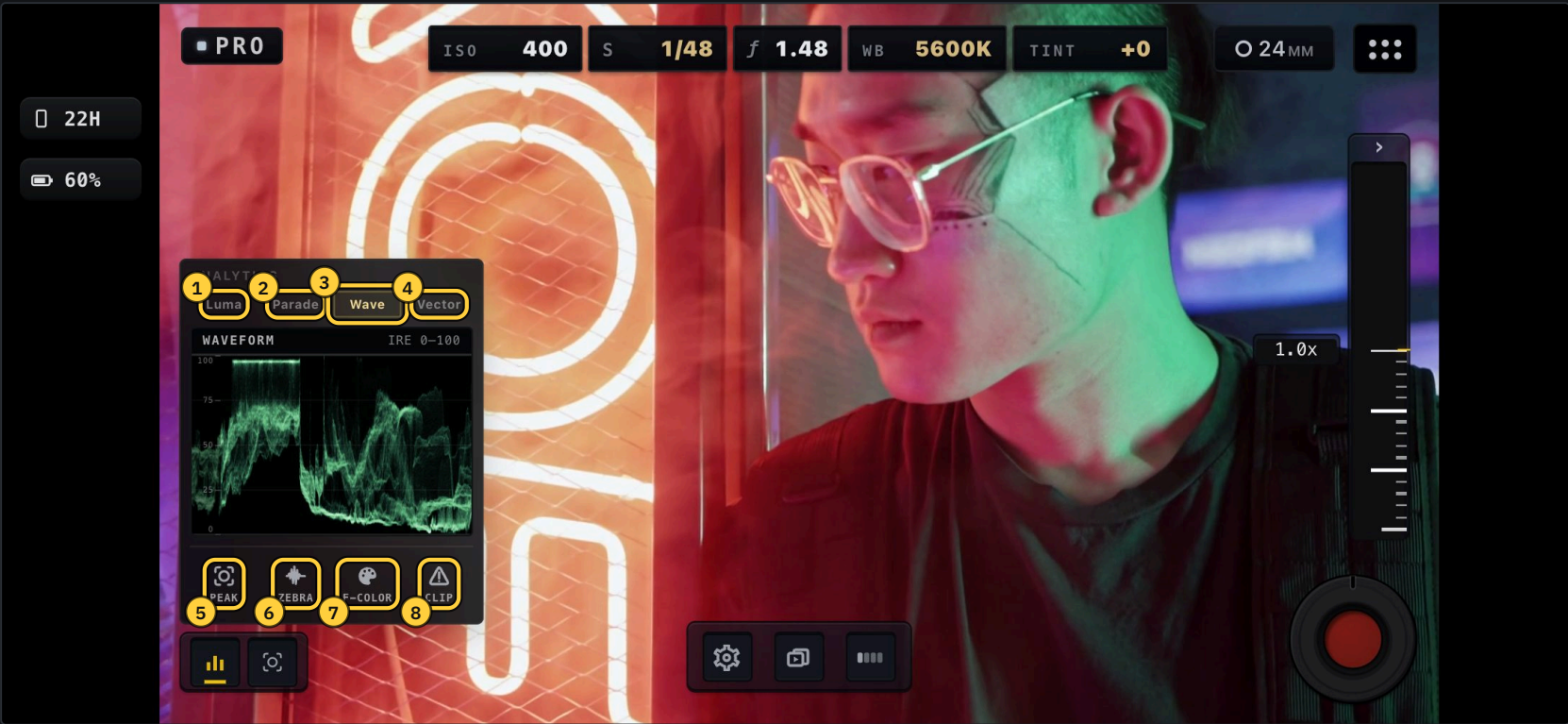


FIG 9.1 The scopes panel with Wave selected. Tabs: Luma (1), Parade (2), Wave (3), Vector (4). Tools: PEAK (5), ZEBRA (6), F-COLOR (7), CLIP (8).

SCOPE	SHOWS	SCALE
Luma (HISTOGRAM)	How brightness is distributed. ▼ and ▲ give the share of pixels at the very bottom and top; each turns red at 1 % or more.	0–100
Parade (RGB PARADE)	Red, green and blue side by side, left to right across the frame.	IRE 0–100
Wave (WAVEFORM)	Brightness (luma) across the frame, left to right.	IRE 0–100
Vector (VECTORSCOPE)	Color direction and saturation, with boxes where 75 % color bars land; the dashed outer ring is 100 %.	75 % / 100 %

09

Use scopes and monitoring tools

- 9.1 Scopes
- 9.2 Exposure and focus tools
- 9.3 Scopes and tools on HLG and Apple Log
- 9.4 Use Log View
- 9.5 Record a Log conversion

9.2 Exposure and focus tools

The tools (5–8 in the scopes panel) draw one overlay at a time on the picture. Tap the active tool again to turn it off; the Assist Line confirms, for example **Zebra On**. Your choice returns when you reopen Pro, and a preset can set it. Thresholds are fixed.

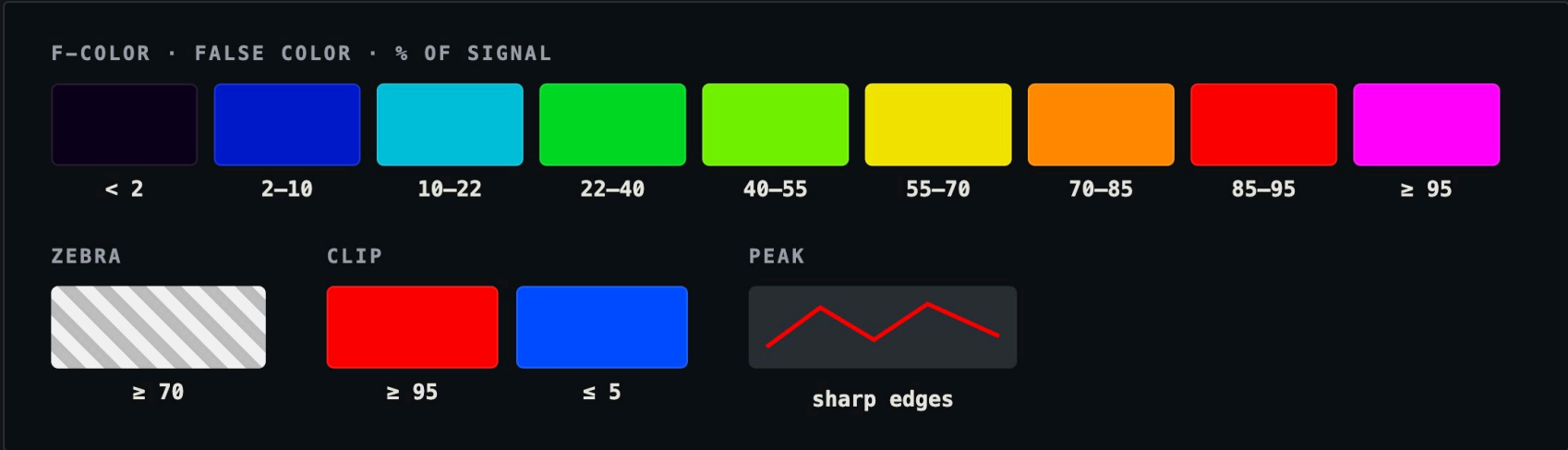


FIG 9.2 Tool colors and thresholds, in percent of the video signal range.

TOOL	MARKS	NOTES
ZEBRA	Pale diagonal stripes on everything at 70 % and above, fully drawn from 72.5 %.	One level only; it also marks areas above 100 %.
F-COLOR	Nine bands of color by level, from deep purple below 2 % to magenta at 95 % and above.	Drawn over the picture at 90 %.
CLIP	Red at 95 % and above, blue at 5 % and below.	Both fully drawn 2 % past the threshold.
PEAK	Red outlines on sharp detail.	Sensitivity is fixed. Settings › Interface Settings › Focus Peaking with Zoom shows it while you zoom.

09

Use scopes and monitoring tools

- 9.1Scopes
- 9.2Exposure and focus tools
- 9.3Scopes and tools on HLG and Apple Log
- 9.4Use Log View
- 9.5Record a Log conversion

9.3

Scopes and tools on HLG and Apple Log

The scopes and tools read the camera's source signal, independent of the selected Log View; the table gives each one's treatment of HLG and Apple Log. IRE in the scopes means percent of the video signal range; values above 100 or below 0 are not shown.

TOOL	HLG	APPLE LOG
ZEBRA	70 % of the HLG signal.	The scene level that reads 70 % on Rec.709, about 61 % of the Log signal (exact for neutral gray). It marks exposure, not clipping.
F-COLOR	Bands follow the HLG signal.	Bands follow the Log signal, so normal exposure sits lower: black reads cyan and 18 % gray yellow-green.
CLIP	Thresholds on the HLG signal.	Thresholds on the Log signal: blue does not appear, and red only on extreme highlights.
PEAK	Measured on the HLG signal.	Measured after converting to Rec.709 levels, so it behaves as on Rec.709.
Luma ▼ ▲	Measured on the HLG signal.	Measured on the Log signal, not the sensor: the sensor can clip before ▲ rises.

● NOTE MONITORING ONLY

Scopes and the exposure tools are drawn on the screen only; they are never recorded.

09

Use scopes and monitoring tools

- 9.1 Scopes
- 9.2 Exposure and focus tools
- 9.3 Scopes and tools on HLG and Apple Log
- 9.4 Use Log View
- 9.5 Record a Log conversion

9.4 Use Log View

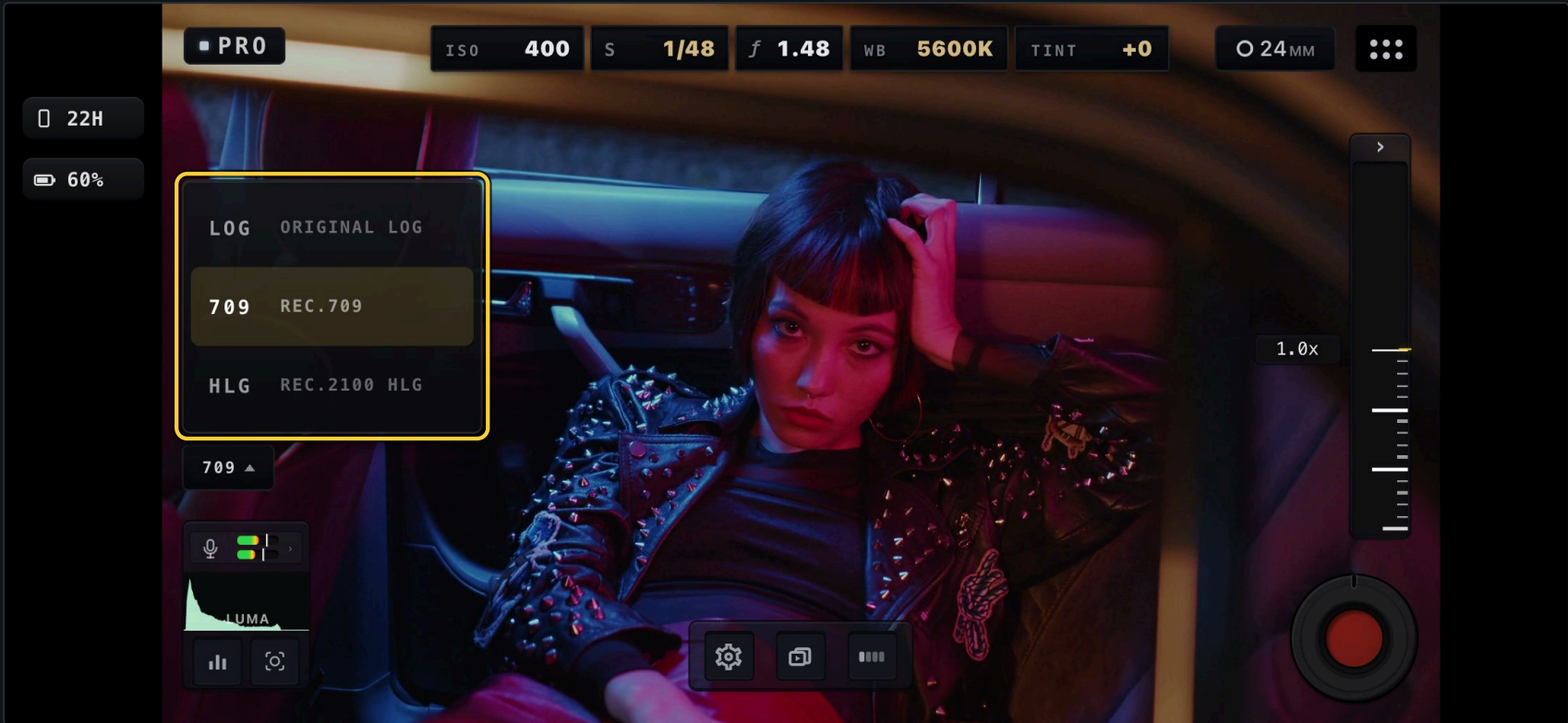


FIG 9.3 Open the LOG / 709 / HLG control to choose the monitoring view. Rec.709 is selected here.

Monitor a converted image and keep Log

- 1 Choose **Apple Log** or **Apple Log 2** under **Settings > Video Format > Color Mode**.
- 2 In **Log Look**, choose **Rec.709** or **Rec.2100 HDR**. Leave **Bake LUT in recording** off.
- 3 Return to Pro. Use the **LOG / 709 / HLG** control to change the view when available.

With baking off, the conversion affects the preview and the recorded file stays Log. Choose **Original Log** to see the unconverted image.

09

Use scopes and monitoring tools

- 9.1 Scopes
- 9.2 Exposure and focus tools
- 9.3 Scopes and tools on HLG and Apple Log
- 9.4 Use Log View
- 9.5 Record a Log conversion

9.5 Record a Log conversion

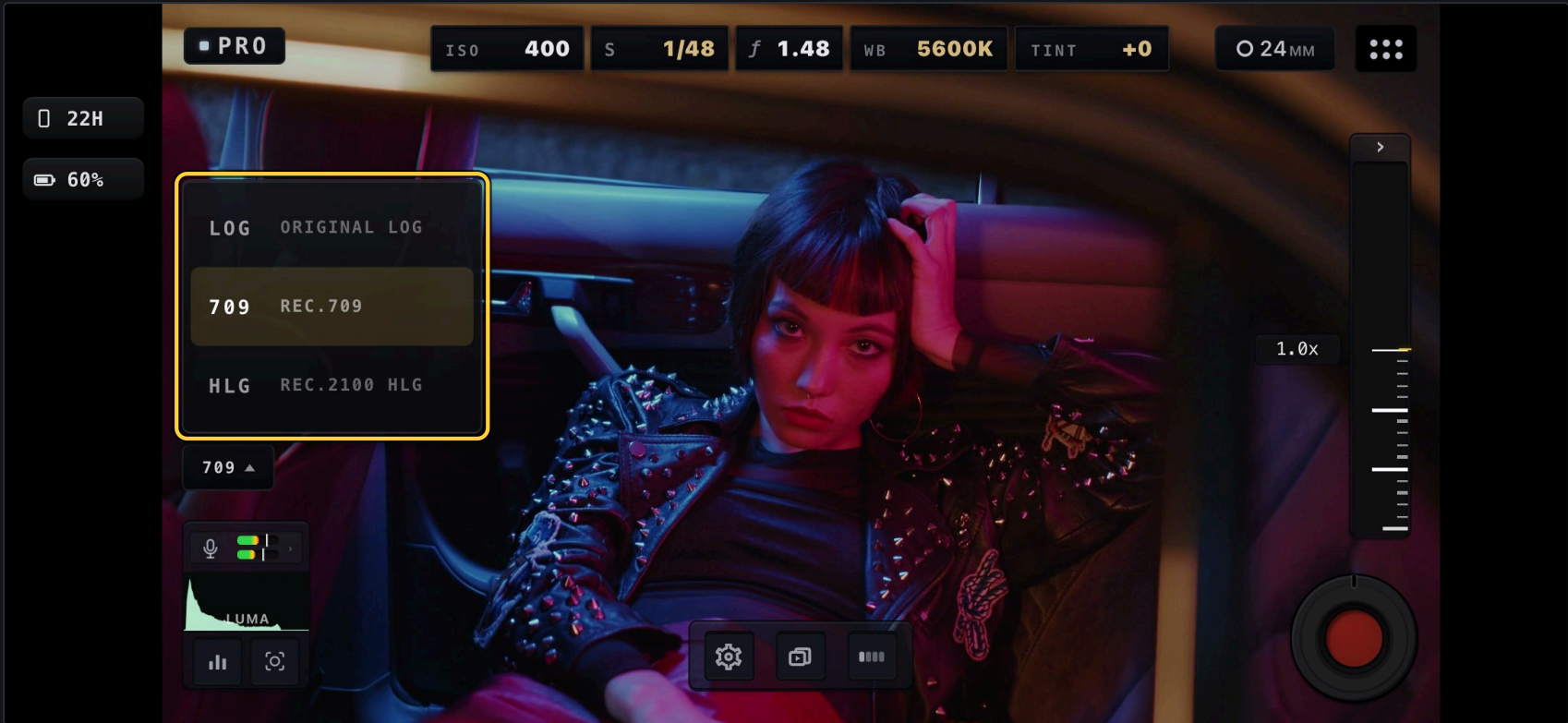


FIG 9.4 Choose the monitoring look in Pro; recording conversion is enabled separately in Settings > Video Format > Color Mode > Log Look.

Record the converted image

- 1 Before the take, select the converted look in **Settings > Video Format > Color Mode > Log Look**.
- 2 Turn on **Bake LUT in recording**. Read the destination-color description below it.
- 3 Record a short test and check the file and the receipt's look information.

CAUTION RECORDING EFFECT

When baking is active for a supported take, the file contains the converted image and the original Log is not saved. The look is fixed for that take. Set this deliberately before recording.

A recorded conversion works for single-camera takes up to 60 fps. Long-Record Mode records Log even with baking on; ProRes RAW stays RAW, with no conversion baked. The LOG / 709 / HLG chip selects the monitoring view only. MoviePro 10.0.4 does not import custom LUTs.

10

Set up and monitor audio

10.1 Microphone and monitoring

10.2 Choose the microphone

10.1

Microphone and monitoring

Tap the audio meters at the top of the lower-left group to open the audio controls. Tap anywhere outside them to close; starting a take also closes them on iPhone.



FIG 10.1 The audio controls, shown with headphones connected. Numbers match the list below.

10

Set up and monitor audio

10.1 Microphone and monitoring

10.2 Choose the microphone

10.1 · CONTINUED

Microphone and monitoring

CONTROL · WHAT IT SHOWS OR DOES

- 1

Input and format
The microphone being recorded, by its system name, such as IPHONE MIC or SHURE MV88; below it, the sample rate and audio format, such as 48K • AAC. The format reads AAC, 24-BIT, LPCM or 32F.
- 2

MON
Headphone monitoring. It appears only while headphones are connected; tap it to turn listening on (green). It starts off each time MoviePro opens.
- 3

Meters
Left and right level from –60 to 0 dBFS, with a white line holding each recent peak.
- 4

Gain button
Opens and closes the gain fader (6). Its icon shows the input type: microphone (built-in), plug (USB, wired or line) or Bluetooth.
- 5

PK
The highest recent level; it holds for a second, then falls back.
- 6

Gain fader
Input gain on MoviePro's scale of –12 to +24. It reads — and does not move when the input does not allow gain; use the microphone's own control then.

The meter icon

ICON	MEANS
Microphone	Built-in microphone.
Plug	USB, wired or line input.
Bluetooth	Bluetooth headset microphone.
Gray microphone with a slash	No input.

Meter colors

The compact meters turn red when a peak reaches –1 dBFS and amber when the level stays at –40 dBFS or below.

10

Set up and monitor audio

10.1 Microphone and monitoring

10.2 Choose the microphone

10.2

Choose the microphone

YOU CONNECT	MOVIEPRO RECORDS
Nothing	The built-in microphone set in Settings > Audio > Microphone : Auto, Bottom, Front (Top) or Back.
A USB, Lightning or wired microphone	The connected microphone: iOS normally routes to the microphone connected last. The built-in choice in Settings does not apply while it is connected.
A Bluetooth headset	Its microphone only with Settings > Audio > Bluetooth Mic turned on. With it off, Bluetooth is used for listening and the built-in microphone records. Turning it on also stops other apps' audio from mixing in.
Microphone set to None	No audio, whatever is connected.

Check the input name (1) in the audio controls before a take. On iPhone there is no control for choosing between two connected microphones: disconnect the one you do not want, or turn Bluetooth Mic off. A preset that saved an input applies it when that input is connected.

On iPad

The meter beside the PRO badge shows the source as MIC, USB, LINE, HSET or BT; tap it to open the same audio controls, and tap it again to close them. Recording does not close them on iPad.

Audio format and sample rate: [Audio and camera settings \(p. 73\)](#).

11

Save and recall presets

11.1 Save and apply a preset

11.2 Manage saved setups

11.3 Preset details

11.4 What a preset saves

11.1

Save and apply a preset

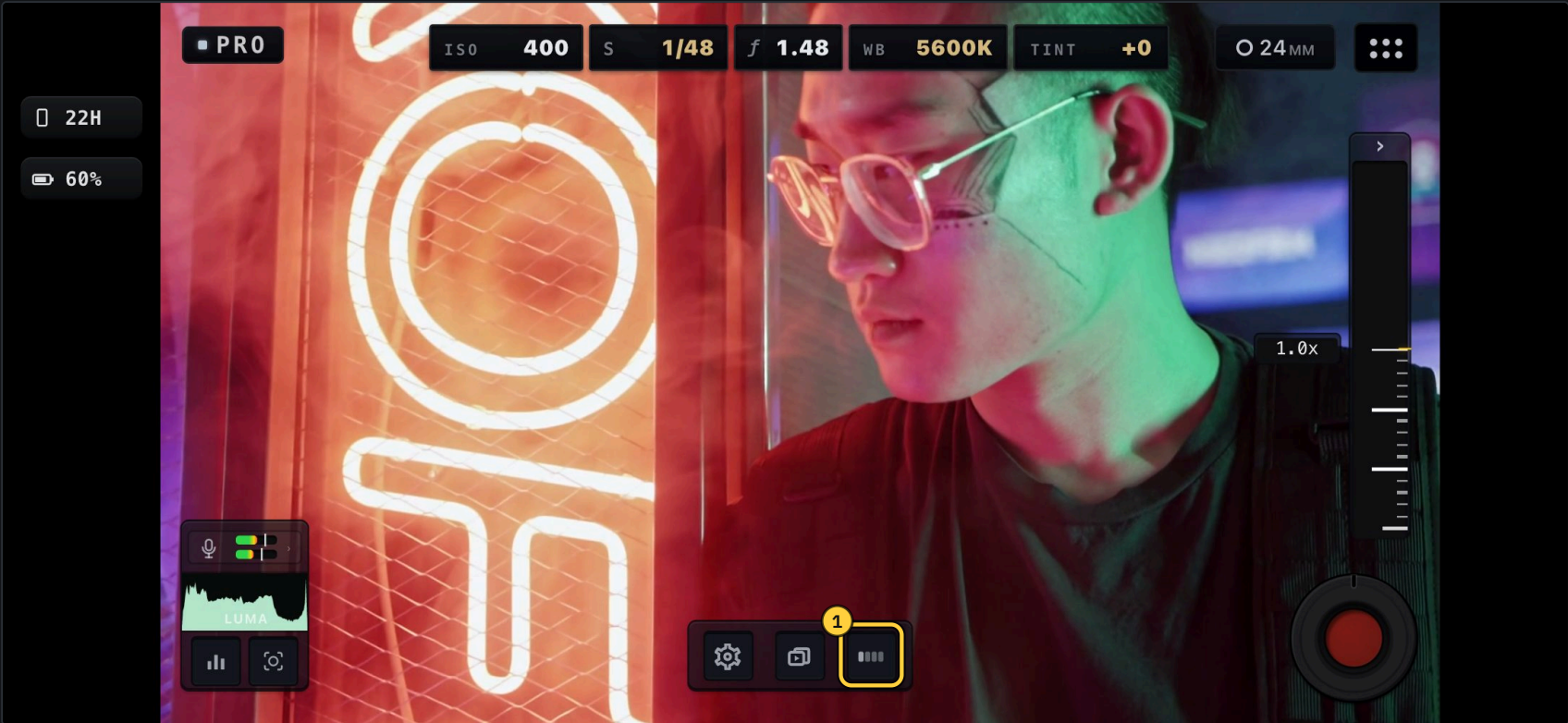


FIG 11.1 The Presets key (1) in the tray opens the Presets panel over the live view.

Save the current setup

- 1 Set up the camera.
- 2 Tap the Presets key (1).
- 3 Tap **+ New**, name the preset, and choose to save the current setup.

Apply a saved setup

- 1 Select the preset and tap **Use**. Presets cannot be applied during a take.
- 2 Applying replaces the current setup; save it as a preset first to keep it.

If the app reports **Preset not applied**: [Audio, presets and saved files \(p. 92\)](#).

11

Save and recall presets

- 11.1 Save and apply a preset
- 11.2 Manage saved setups
- 11.3 Preset details
- 11.4 What a preset saves

11.2 Manage saved setups

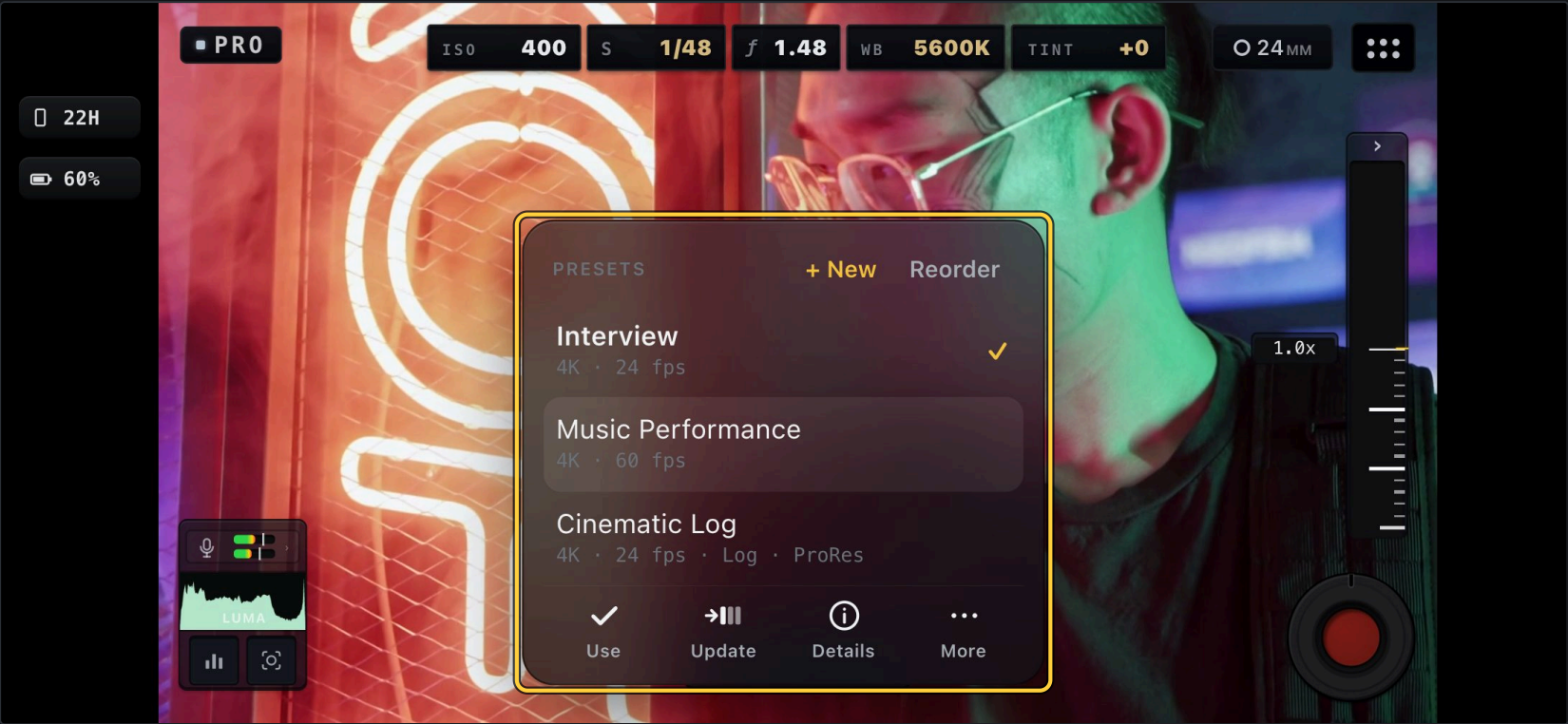


FIG 11.2 Use, Update, Details and More apply to the selected preset row.

ACTION	RESULT
Save	Stores settings in a row that has none yet.
Update	Replaces the stored setup with the camera's current settings. Read the confirmation.
Details	Lists the saved settings.
More	Rename, remove saved settings, or delete the preset.

The gold check identifies the preset currently applied. Changing a tracked camera or format setting can clear the check. The saved preset is retained; **Use** applies it again.

▲ **IMPORTANT** CONTROL STATE
If the app reports **Preset not applied**, read the failed setting and restore result. Check the camera before retrying. Applying is unavailable during a recording or another apply.

11

Save and recall presets

- 11.1 Save and apply a preset
- 11.2 Manage saved setups
- 11.3 Preset details
- 11.4 What a preset saves

11.3

Preset details

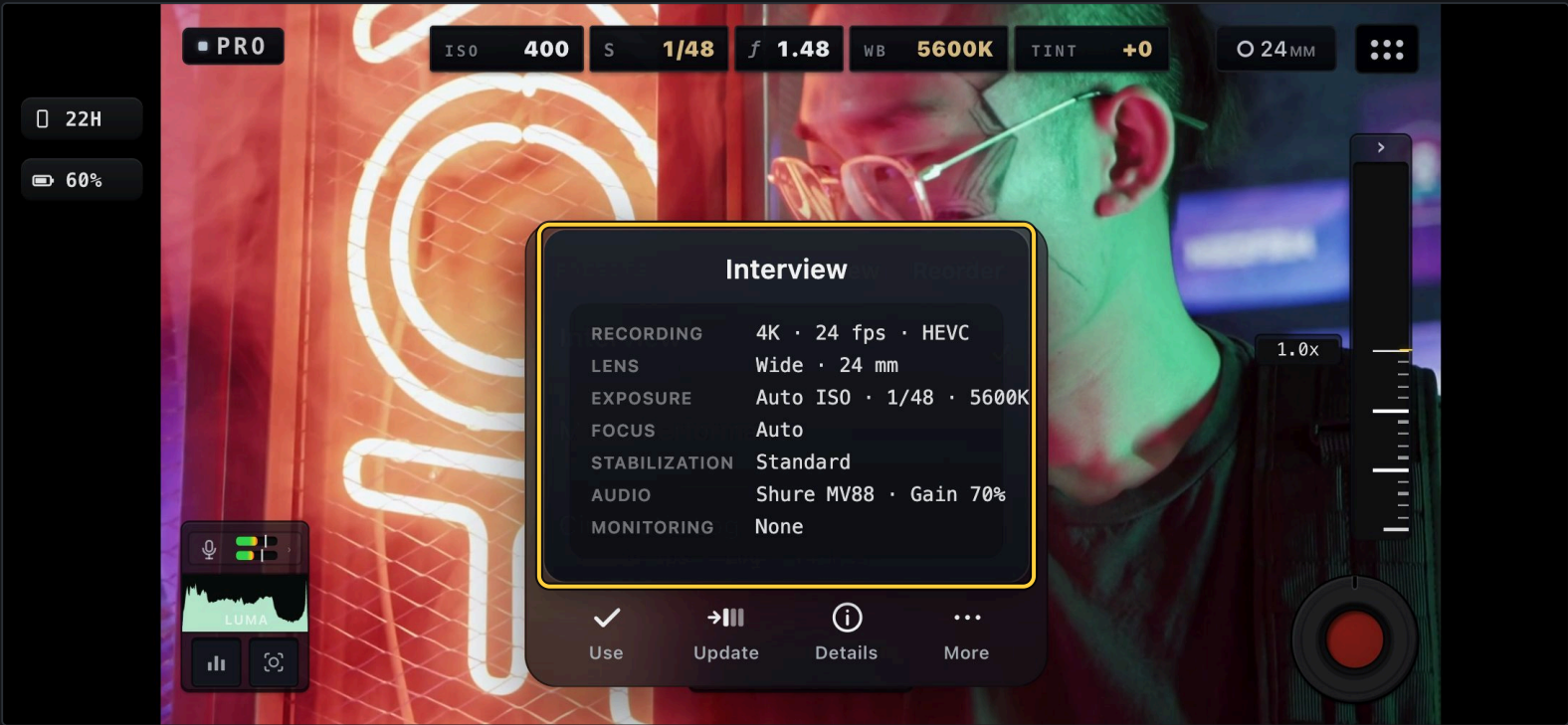


FIG 11.3 Details (the i in the action row) opens the saved settings above the row; tap it again, or the card, to close it.

ROW	SHOWS
Recording	Resolution · frame rate · color mode (when not Rec.709 8-bit) · codec.
Lens	Camera and focal length.
Exposure	Auto; ISO and shutter; or Auto ISO / Auto shutter (priority modes, Shutter priority (p. 34)). Then f, EV bias and white balance (Kelvin, AWB or WB locked) when saved.
Focus	Auto or Manual.
Stabilization	The saved tier, or the tier in use for the applied preset.
Audio	Input and gain.
Monitoring	Zebras, False Color, Clipping, Focus Peaking or None.

11

Save and recall presets

11.1 Save and apply a preset

11.2 Manage saved setups

11.3 Preset details

11.4 What a preset saves

11.4

What a preset saves

A preset holds the camera setup. Applying one changes only what it saved; every other setting stays as it is.

	SAVED	NOT SAVED
Recording format	Codec, resolution, frame rate, color mode, aspect ratio, Video Quality, stabilization and audio sample rate.	Long-Record Mode, Aspect Mode (Crop or Framing guide), Audio Format.
Camera	Front or back camera, lens and zoom.	
Exposure	ISO and shutter (automatic, priority or fixed), f and EV bias.	
White balance and focus	Automatic, or the locked values.	
Audio	Input and gain. If the saved input is not connected, the current one is kept and the Assist Line reads MIC UNAVAILABLE · INPUT KEPT.	The Microphone setting, including None.
Monitoring	Zebras, False Color, Clipping or Focus Peaking.	Log Look and Bake LUT in recording.
Clip and output		Next Clip, save destination, timecode, location tagging, desqueeze, 35mm Flip, HUD text size.

▲ IMPORTANT CONTROL STATE

Changing Long-Record Mode or Audio Format clears the preset's check mark, but **Use** does not set them back. Check both after applying a preset.

12

Check the result

12.1 Read the Take Receipt

12.1

Read the Take Receipt

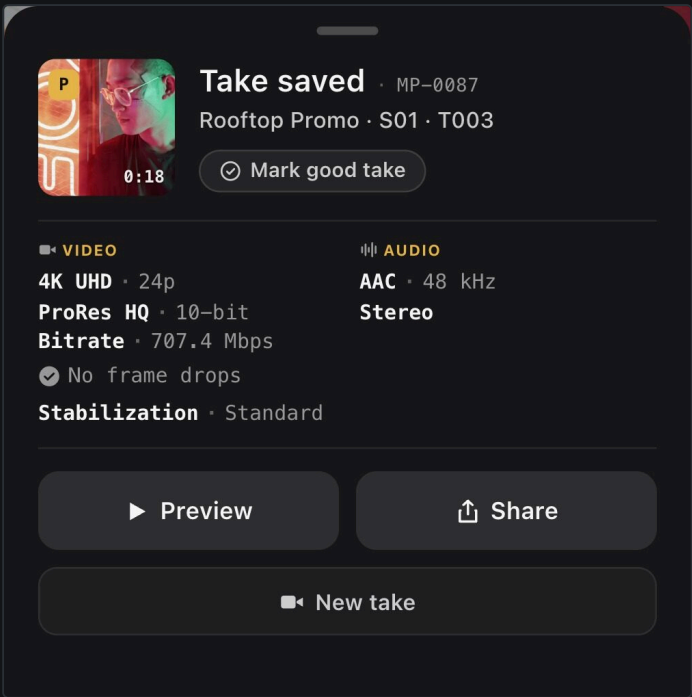


FIG 12.1 A full receipt with the saved format and actions.

INFORMATION	WHAT TO DO
Save result / destination	Confirm that the file reached the intended location.
Recording with changes	Check the actual settings against the setup you intended.
Exposure lock	Inspect any requested-versus-observed mismatch.
Dropped frames / interruption	Play the affected part, including the end of an interrupted take.
Look	Check which conversion was recorded when Log baking was enabled.

Use **Preview** to inspect the take, **Share** to export it, or **New take** to return to capture. The full card can also offer **Mark good take**.

Open the details

With **Take Receipt** off, a brief summary appears after stopping. Tap it to open the full receipt. With the setting on, the full card opens after each take and remains until dismissed.

Change this under **Settings** › **Interface Settings** › **Take Receipt**. A failed take opens the failure receipt regardless of the preference.

Check the result

Read the save outcome first. Then inspect the format, audio, frame-drop information, stabilization, and any issue rows. A receipt can report a saved take that still needs inspection.

■ CAUTION SAVE RESULT

A system-ended take may present an interruption alert in place of the normal receipt. Read the saved outcome and any ending-cut-short message before continuing.

13

Choose storage and prepare for long takes

13.1 Choose a save destination

13.2 Check remaining storage

13.3 Prepare for a long take

13.1

Choose a save destination

Select a destination

- 1
- Open
- Settings**
- ›
- Storage**
- ›
- Save Destination**
- .
- 2
- Choose the required destination. For
- Files**
- , select and authorize the folder.
- 3
- Return to Pro and check the destination and free-space display.

DESTINATION	SAVED RESULT
App Library	Keeps the original in MoviePro for browsing and review.
Photo Library	Saves to Photos with the required permission.
App Library & Photos	Keeps the original in MoviePro and adds a Photos copy. If the copy fails, the App Library original remains.
Files	Uses the folder selected through Files. Reauthorize or reconnect it if it becomes unavailable.
Connected SSD	Uses the drive when SSD recording has been selected and accepted. Verify the active destination.
Pro Video Storage (ProRes)	iOS 27 on supported devices: a reserved storage pool for ProRes, ProRes RAW and RAW HQ. Clips record into the pool and then save to the destination above. See below.

Use an external drive

Connect the drive, then accept the SSD recording choice if offered, or open Save Destination to change it.

■ CAUTIONSAVE DESTINATION

Keep the destination connected until the take has finished saving. A recording on an external drive may need to be located on that drive rather than in App Library.

Use Pro Video Storage for ProRes

In **Settings** › **Storage** › **Save Destination**, turn on **Use Pro Video Storage** (iOS 27, supported devices). It reserves storage for ProRes, ProRes RAW and RAW HQ with a single recording writer; it is one of the two places ProRes RAW can record, with an external SSD. HEVC, H.264 and Dual Capture separate files cannot use it, and it is inactive while Files or a connected SSD is selected. Check **Reserved** and **Remaining**, use **Configure Pro Video Storage** to set the reservation in iOS, and **Replenish Storage** between takes.

13

Choose storage and prepare for long takes

- 13.1 Choose a save destination
- 13.2 Check remaining storage
- 13.3 Prepare for a long take

13.2 Check remaining storage

Check remaining storage

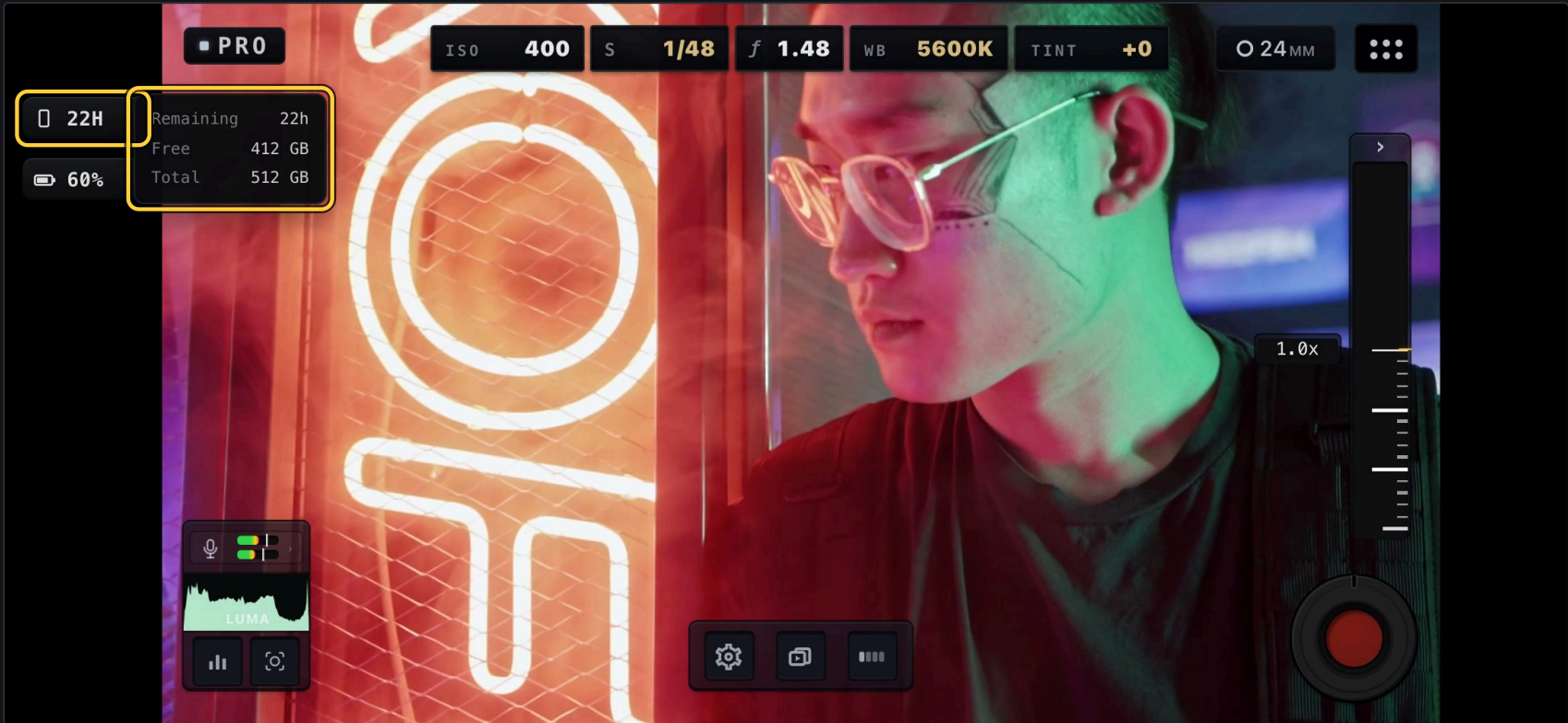


FIG 13.1 Tap the storage indicator for Remaining, Free and Total.

The storage indicator estimates the recording time left for the current format and destination, rounded down: 22H, 4:12H or 45M. It turns red below 10 minutes. Check it again after changing codec or frame rate.

13

Choose storage and prepare for long takes

13.1 Choose a save destination

13.2 Check remaining storage

13.3 Prepare for a long take

13.3

Prepare for a long take

Before the take

- 1 Choose the final camera, format, and save destination.
- 2 Check free space and the estimated remaining time. Leave room beyond the planned duration.
- 3 Connect power and secure the microphone and storage cables.
- 4 Check **Record Duration** so an unintended limit will not stop the take.
- 5 Make and play a test recording using the same setup.
- 6 Start the main take and monitor audio, storage, and temperature warnings.

Use Long-Record Mode

Open **Settings › Video Format › Long-Record Mode**. It records straight from the camera so long takes run cooler, and it changes what can be recorded: [Recording-mode limits \(p. 31\)](#).

Long-Record Mode does not write MoviePro's added timecode track or bake the selected Log View conversion.

For long ProRes takes on iOS 27, Pro Video Storage reserves space in advance: [Choose a save destination \(p. 61\)](#)

Respond to heat or low storage

If a warning persists, end the take safely when practical. Free space, allow the device to cool, or choose a less demanding format before the next take. Check the saved file for reported issues.

✓ TIP ON SET

Do not treat a remaining-time estimate as a guarantee. Power, temperature, storage speed, interruptions, and format limits can end a take earlier.

01
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14

Set clip information and timecode

14.1 Name clips with Next Clip

14.2 What the slate records

14.3 How Next Clip names files

14.4 Timecode, copyright and location

14.1

Name clips with Next Clip

Next Clip is a digital slate. Before you press Record, it tells MoviePro what the next recording is: the project and, if you log them, the scene and take. MoviePro stamps that identity on the clip when recording starts, names the saved file after it, and shows it again on the receipt and in Library.

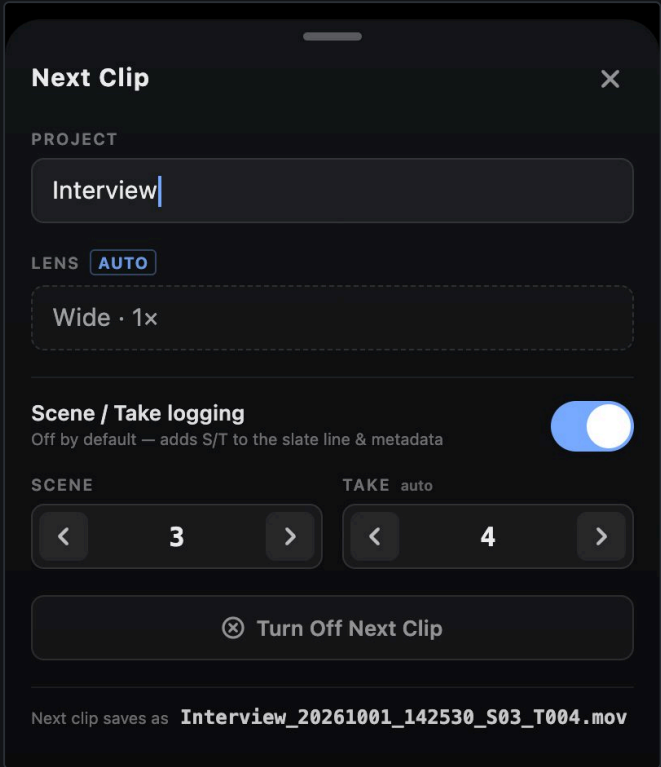


FIG 14.1 The Next Clip sheet set to project Interview, scene 3, take 4. The last line previews the next file name.

✓ TIP ON SET

Next Clip works in Pro and Dual Capture, not in Auto. In Dual Capture each file of the pair carries its own lens name in the slate, so the two files save under matching names.

Set up the next clip

- 1 Open **More (:::)** › **Next Clip**, or tap the clip slate when visible.
- 2 Enter the **Project** name. The lens field is filled automatically.
- 3 Enable **Scene / Take logging** when you need those identifiers, then set the scene and starting take.
- 4 Check the filename preview before returning to the camera.

Expected result: the line **Next clip saves as** shows the name the next recording will use, such as Interview_20261001_142530_S03_T004.mov. The date and time in the preview are replaced by the moment recording starts.

Turn Next Clip off

Choose **Turn Off Next Clip** in the sheet. This clears the project and turns off scene and take logging, and new clips return to MoviePro clip numbers such as MP-0044. Clips already recorded keep their names and metadata.

14

Set clip information and timecode

14.1 Name clips with Next Clip

14.2 What the slate records

14.3 How Next Clip names files

14.4 Timecode, copyright and location

14.2

What the slate records

FIELD	WHAT IT DOES
Project	A name for the job, such as the client, show or shoot. It stays set between takes and after MoviePro is closed, until you change it or turn Next Clip off.
Lens	Filled in from the active camera. It is shown for reference and cannot be edited.
Scene / Take logging	Off by default. When on, adds scene and take numbers to the slate, the file name and the clip metadata.
Scene	The scene number. Changing it starts the take count again at 1.
Take	The take number. It goes up by one after each take that saves; you can also set it by hand.

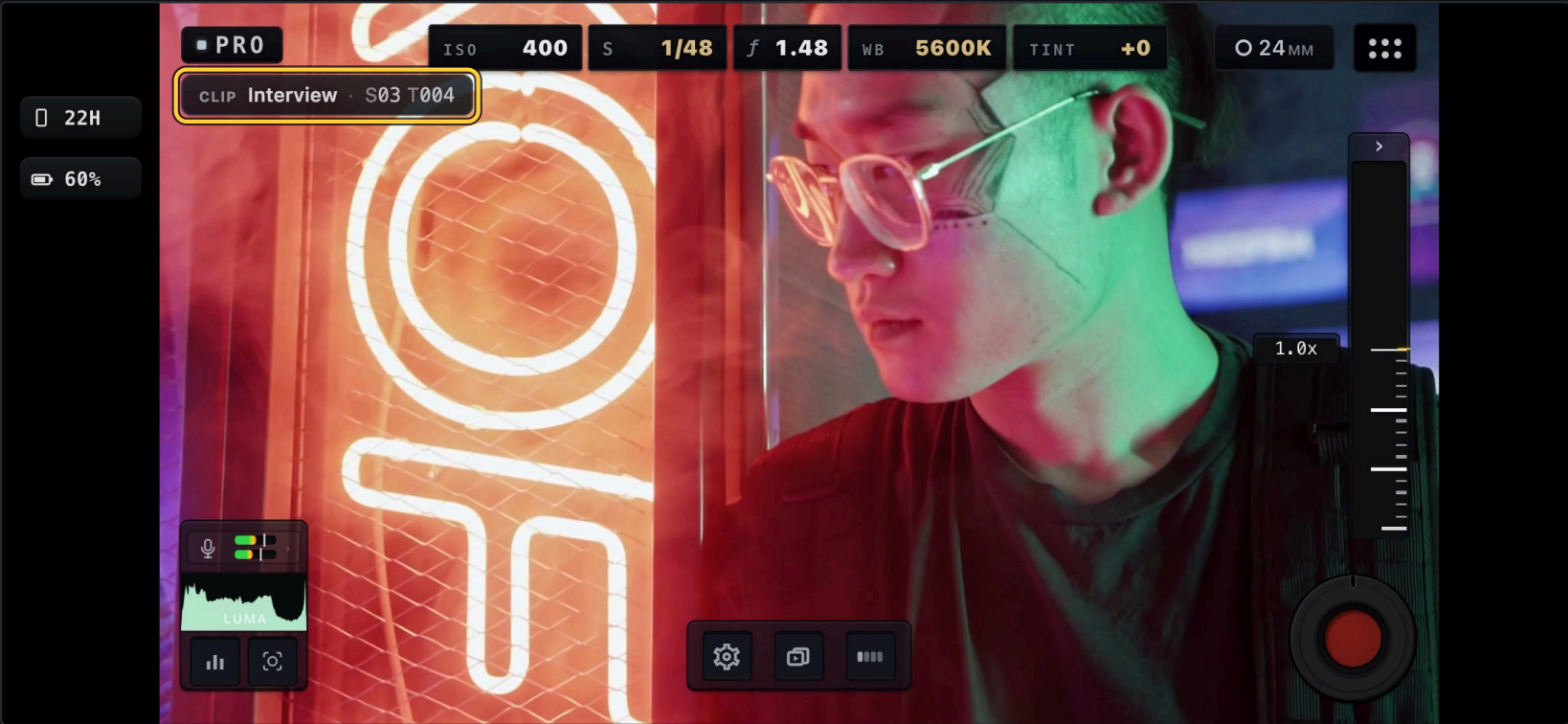


FIG 14.2 The slate chip under the PRO badge names the next clip: project Interview, scene 3, take 4.

Once a project is set, the slate chip appears under the **PRO** badge. Tap it to edit the slate. Logging scene and take without a project does not show the chip.

14

Set clip information and timecode

- 14.1 Name clips with Next Clip
- 14.2 What the slate records
- 14.3 How Next Clip names files
- 14.4 Timecode, copyright and location

14.3

How Next Clip names files

SLATE	SAVED AS
No project	MP-0043.mov, the MoviePro clip number
Scene and take logging, no project	MP-0043_S03_T004.mov
Project Interview	Interview_20261001_142530.mov
Project Interview, scene 3, take 4	Interview_20261001_142530_S03_T004.mov
Dual Capture pair, scene 1, take 1	Interview_20261001_142530_Wide_S01_T001.mov and Interview_20261001_142530_Front_S01_T001.mov

Characters that file names cannot contain, such as / and :, are removed from the project name; spaces are kept. If App Library already holds a clip with the same name, the new clip receives _2, _3 and so on rather than replacing it.

Where the slate appears

PLACE	WHAT IT SHOWS
Pro screen	The slate chip under the PRO badge, for the next clip.
Take Receipt	The slate the take was recorded under.
Library	The slate name on each clip card.
The recording	QuickTime metadata: the slate as the clip description, plus project, scene and take fields that editing applications can read.
Saved and shared copies	App Library files, Photos copies and shared clips use the slate name. Files and SSD recordings keep their written name, with the slate in their metadata.

When the take number changes

MoviePro reads the slate when recording starts, so editing it mid-take changes the next clip. After a take saves, the take number goes up by one; a take that fails to save does not count. The count never resets by itself: set **Take** by hand, or change **Scene** to restart at take 1.

14

Set clip information and timecode

- 14.1 Name clips with Next Clip
- 14.2 What the slate records
- 14.3 How Next Clip names files
- 14.4 Timecode, copyright and location**

14.4

Timecode, copyright and location

Set timecode

Open **Settings › Camera › Timecode**. Choose the count needed by the editing workflow.

SOURCE	BEHAVIOR
Record Run	Continues from previously recorded material and advances while MoviePro records.
Time of Day	Uses the device clock as the starting reference for each take. Useful for approximate alignment between recordings.

▲ IMPORTANT SYNC LIMIT

Time of Day is not a shared frame clock or genlock. Check synchronization in post. The added timecode track is unavailable for Long-Record Mode, ProRes RAW, and recordings above 60 fps.

Read the exported result

App Library can keep additional MoviePro details beside the recording. A copy in Photos or Files may not carry every Library field. Verify the information your editor receives before relying on it for a production.

Add copyright or location

Open **Settings › Metadata**. Enter copyright text and enable **Location Tagging** only when you want the recording to include location and have granted access.

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15

Review, organize, and share recordings

- 15.1 Review and share recordings
- 15.2 Check a clip's details
- 15.3 Send clips with AirDrop

15.1

Review and share recordings

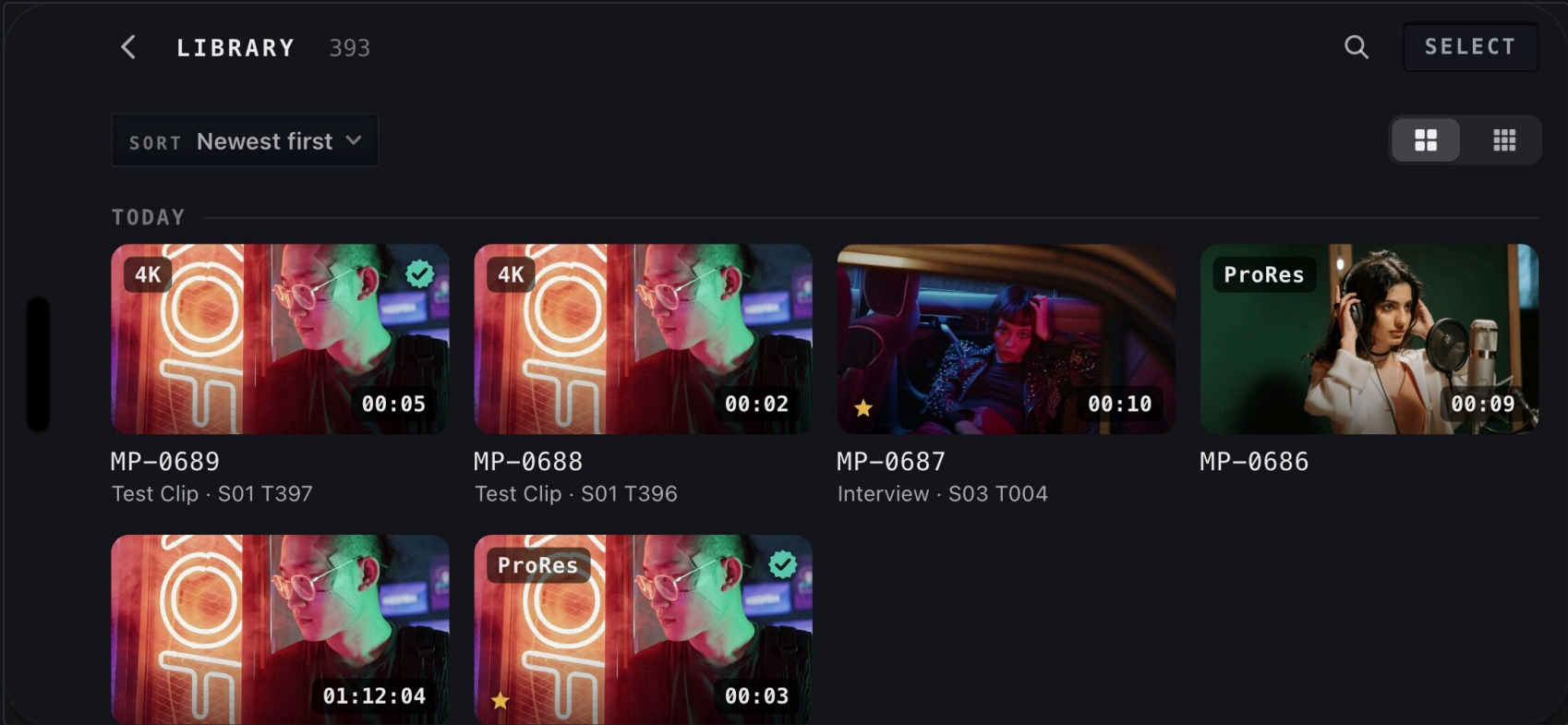


FIG 15.1 App Library. Example clips are illustrated with the photographs used throughout this guide.

Find and inspect a take

- 1
- Open
- Library**
- from Pro's utility controls.

- 2
- Use
- Find**
- to filter the grid, or change the sort order.

- 3
- Tap a clip to play it. Open its information panel to inspect the recorded format and reported issues.

Favorites and Good Takes mark the clips to keep; the Issues filter finds clips that need attention. Find filters the grid; it is not a text search.

Share one or more clips

Tap **Select**, choose the clips, tap **Share** and pick a destination; check the copies there when it finishes. [Send clips with AirDrop \(p. 70\)](#)

Delete a clip

Select the intended clips and choose Delete. Read the confirmation before proceeding. Check any separately saved Photos or Files copies at their own destinations.

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Review, organize, and share recordings

- 15.1 Review and share recordings
- 15.2 Check a clip's details
- 15.3 Send clips with AirDrop

15.2 Check a clip's details

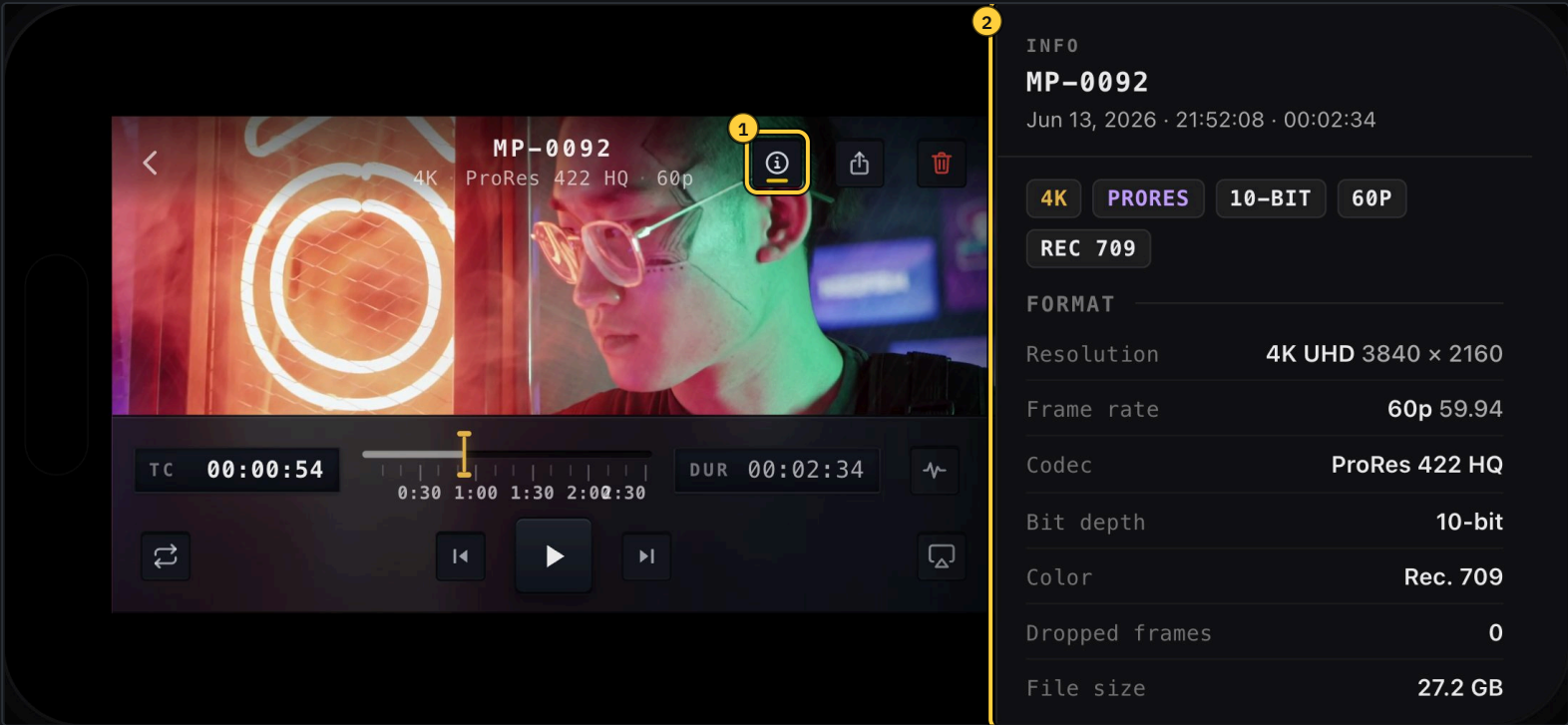


FIG 15.2 A clip in the Library player with INFO (1) open: the details panel (2) beside the picture.

Tap **INFO** (1) in the player to see what was recorded; the details stay with the clip after the receipt is gone. Rows appear only when the clip has that information. [Read the Take Receipt \(p. 60\)](#)

SECTION	SHOWS
Integrity	Only when flagged: recording stopped early, audio (no input or clip risk), or exposure.
Format	Resolution, frame rate, codec, bit depth, color, dropped frames and file size.
Audio	Source, codec, bit depth, sample rate with mono or stereo, and the peak level.
Capture	Preset, lens, ISO, shutter, white balance and tint, aperture and stabilization used for the take.
Slate	Project, camera, scene and take, and Good Take , which you can mark here. Name clips with Next Clip (p. 64)
Location · Camera Roll	Where it was recorded (when tagging was on); whether a Photos copy was saved.

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Review, organize, and share recordings

- 15.1 Review and share recordings
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15.3

Send clips with AirDrop

AirDrop sends the original recording to a nearby Mac, iPhone or iPad under its slate name, the same name it has in App Library. Naming: [How Next Clip names files \(p. 66\)](#).

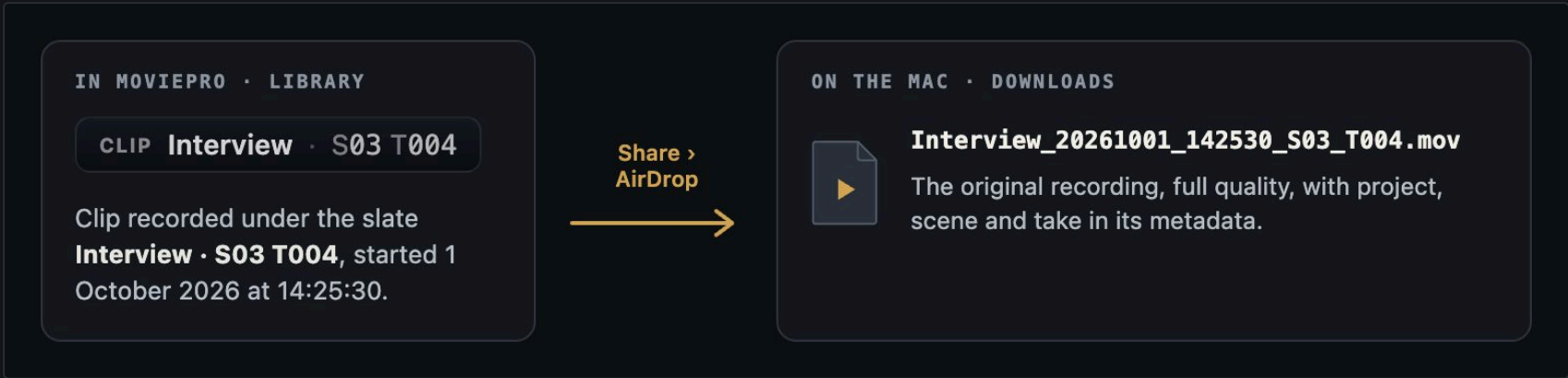


FIG 15.3 A clip recorded under the slate Interview · S03 T004 arrives on a Mac under its slate name.

Send a clip

- 1 Open **Library**, tap **Select** and choose one or more clips. **Share** in the clip player and on the full receipt works the same way.
- 2 Tap **Share**, then **AirDrop**, and select the receiving device.
- 3 On a Mac, open **Downloads** and play the file before removing the clip from the iPhone or iPad.

What arrives

YOU SEND	ARRIVES AS
One clip	One file under its slate name.
A Dual Capture pair	Two files, one ending _Wide_..., one _Front_...
Several clips	One file per clip.

A clip recorded without a project arrives as MP-0043.mov, or MP-0043_S03_T004.mov with scene and take logging on. Each file is the full original with the project, scene and take in its metadata, so long or ProRes takes are large.

16

Settings

16.1 Find a setting

16.2 Video format settings

16.3 Audio and camera settings

16.4 Interface settings

16.5 Metadata, storage and rig settings

16.6 App settings

16.1

Find a setting

Tap the **Settings** gear in the tray at the bottom of the Pro screen. Settings is one scrolling list of eight sections; tap a row to open its options, and read the explanation at the foot of each options screen. **Done** closes Settings and **Help** opens the online FAQ. The camera pauses while Settings is open. Not all settings apply to Dual Capture mode.

Video Encoding	HEVC >
Color Mode	SDR 8-bit >
Resolution	1920x1080 >
Frame Rate	30 >
Long-Record Mode	OFF >

FIG 16.1 The VIDEO FORMAT section at the top of the Settings list.

SECTION	HOLDS	DETAILS
VIDEO FORMAT	Codec, color mode, resolution and aspect, frame rate, Long-Record Mode.	Video format settings (p. 72)
AUDIO	Microphone, Bluetooth Mic, audio format, sample rate.	Audio and camera settings (p. 73)
CAMERA	Stabilization Preview, shutter units, timecode, front-camera mirroring, HDMI, record duration.	Audio and camera settings (p. 73)
INTERFACE SETTINGS	Tap Action, orientation, dimmer, peaking, Take Receipt, HUD text size.	Interface settings (p. 74)
METADATA, STORAGE, LENS & RIG	Location and copyright; save destination and drives; zoom control, desqueeze, volume shutter, 35mm flip.	Metadata, storage and rig settings (p. 75)
APP	Purchases, resets, first-run setup, support and version.	App settings (p. 76)

▲ IMPORTANT RECORDING SETUP

Codec, color mode, resolution, aspect ratio, frame rate, video quality and sample rate are saved with each preset; applying a preset changes them. Long-Record Mode, Aspect Mode and Audio Format are not saved: [What a preset saves \(p. 59\)](#).

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Video format settings

ROW	OPTIONS	EFFECT
Video Encoding	HEVC, H.264, ProRes (422, 422 HQ, 422 Proxy, 422 LT), ProRes RAW, ProRes RAW HQ; Video Quality for HEVC and H.264.	The codec, and what the rows below can offer. Codecs (p. 28)
Color Mode	Rec.709 8-bit or 10-bit, HDR, HLG HDR 8-bit, Apple Log, Apple Log 2; with Log, Log Look and Bake LUT in recording.	The recorded color. Color modes (p. 30)
Resolution	4K, 1080p or 720p, sized for the aspect ratio; ProRes RAW uses fixed 4.2K sizes.	Frame size. Default 4K where supported.
Aspect Ratio	16:9, 4:3, 2.40:1, 1:1.	Sets the frame shape for the resolution.
Aspect Mode	Framing guide, Crop.	Framing guide records the full frame with a guide on screen; Crop records the chosen aspect into the file.
Frame Rate	The standard rates this device supports at the chosen resolution.	Frame rates (p. 29)
Long-Record Mode	ON, OFF.	Records straight from the camera to run cooler for long takes: system data rate, AAC or LPCM audio, framing guide only, no timecode track, no 35mm Flip. Prepare for a long take (p. 63)

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Settings

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16.3

Audio and camera settings

AUDIO

ROW	OPTIONS AND EFFECT
Microphone	Auto (default), Bottom, Front (Top), Back, None. None records without audio. Some positions are mono only.
Bluetooth Mic	ON, OFF (default). Allows a Bluetooth input.
Audio Format	AAC (default), LPCM, IEEE Float (32-bit floating point; it cannot recover clipping at the microphone or input). Long-Record Mode and above 60 fps record AAC or LPCM: IEEE Float is written as LPCM.
Sample Rate	Auto, 44.1, 48 kHz (default); 96 and 192 kHz with LPCM or IEEE Float. Long-Record Mode and above 60 fps record at the source rate.

[Microphone and monitoring \(p. 53\)](#)

CAMERA

ROW	OPTIONS AND EFFECT
Stabilization Preview	Prefer Unstabilized (default) or Prefer Stabilized. Changes the preview only; recordings are unchanged. Stabilization: recording and preview (p. 23)
Shutter Units	Speed (default, e.g. 1/50) or Angle (180° = half the frame interval).
Timecode	Time of Day (default) or Record Run. Not written in Long-Record Mode, above 60 fps or with ProRes RAW. Timecode, copyright and location (p. 67)
Mirror Front Cam	ON, OFF (default). Front camera only.
Clean HDMI Feed	ON, OFF (default). Sends the picture without controls to an external display. Clean HDMI output (p. 78)
Record Duration	Unlimited (default), 1 min, 30, 15, 10 or 5 sec. Stops the take at that length.

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Settings

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Interface settings

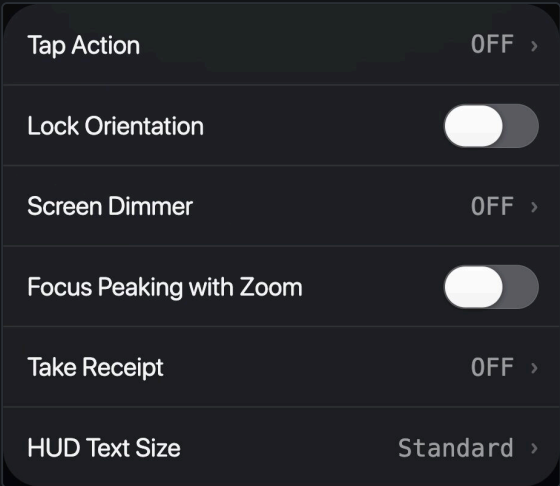


FIG 16.2 The INTERFACE SETTINGS section.

Tap to hide the interface

With Tap Action ON, a tap on the picture hides every control: telemetry, rails, the Assist Line, the storage and battery indicators, the timer and the Record button. The picture and the focus reticle stay. A tap anywhere brings the controls back. Hiding works during a take, but the Record button hides too, so bring the controls back before stopping. Tap-to-focus is unavailable while Tap Action is ON. This applies on iPhone; the iPad layout keeps its controls.

ROW	OPTIONS AND EFFECT	
01	Tap Action	OFF (default): tap to focus. ON: a tap hides the controls. ON (Except Reticles): currently the same as ON.
02		
03	Lock Orientation	ON, OFF (default). Freezes the interface in its current orientation.
04		
05	Screen Dimmer	OFF (default), Low, Medium, High, Black. Display only; recordings are not dimmed.
06		
07	Focus Peaking with Zoom	ON, OFF (default). Shows peaking while you zoom.
08		
09	Take Receipt	OFF (default): a brief summary after each take. ON: the full receipt every time. Read the Take Receipt (p. 60)
10		
11	HUD Text Size	Standard (default) or Large: larger labels and indicators.
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Settings

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Metadata, storage and rig settings

METADATA

ROW	OPTIONS AND EFFECT
Location Tagging	ON, OFF. Adds location to clips when iOS location access is granted.
Copyright	Text added to clip metadata.

LENS & RIG

ROW	OPTIONS AND EFFECT
Zoom UI	The zoom control: +/- Buttons or Rocker, and the Pro slider style.
Desqueeze	OFF (default), 1.33, 1.55, 2.0, for anamorphic lenses.
Volume Shutter	ON (default), OFF. Volume buttons or a Bluetooth remote start and stop recording.
35mm Flip	ON, OFF (default). Flips the image horizontally and vertically for 35mm lens adapters, in the preview and in normal recordings. Long-Record Mode does not support it.

STORAGE

ROW	OPTIONS AND EFFECT
Save Destination	App Library (default), Photo Library, App Library & Photos, Files/External Storage. Choose a save destination (p. 61)
Use Pro Video Storage	iOS 27 on supported devices: a reserved pool for ProRes and ProRes RAW; inactive while Files or an SSD is the destination. Prepare for a long take (p. 63)
Record to Connected SSD	On supported models: takes record straight to a connected SSD, with no internal or Photos copy.
Disk Space	App storage use, and Clear Temp Files.

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Settings

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App settings

ROW	EFFECT
Restore Purchases	Restores purchases made with your Apple Account.
Help	Opens the online FAQ.
Reset Camera Settings	Restores capture settings (video format, exposure, white balance, focus, stabilization, zoom and audio); keeps interface, metadata and destination settings and your presets.
Delete All Presets...	Removes saved presets; the camera keeps its current settings.
Reset All Settings	Restores every setting and removes saved presets. Purchases, recorded videos, app role and remote pairing are kept. Cannot be undone.
Show First-Run Setup Again	Replays the intro, permissions and scene choice; allowed permissions stay allowed.
Support	Contact Support (email with diagnostics), Rate MoviePro, Privacy Policy, Terms of Service and more.
About	The installed version and build.

17

Use Pro with rigs and controllers

17.1 Rigs and controllers

17.2 Clean HDMI output

17.1

Rigs and controllers

Use hardware recording controls

Open **Settings** › **Lens & Rig** and enable **Volume Shutter** when offered. Test the phone buttons or compatible remote trigger before mounting the camera. Confirm the actual recording state on screen after each trigger.

Use an external display

- 1 Connect the display through a compatible adapter or cable.
- 2 Open **Settings** › **Camera** › **Clean HDMI Feed** and select the required option.
- 3 Check the external image and its orientation before recording.

Display output is a monitoring connection. Confirm the phone's recording timer and save result separately.

Control Pro from another device

Run this iPhone from a second iPhone, or record on another phone from this one: [Remote Control \(p. 79\)](#).

Use Apple Watch

Watch the picture and start and stop takes from your wrist: [Apple Watch \(p. 89\)](#).

✓ TIP ON SET

Test the complete rig with power, microphone, storage, and display attached. Adding an accessory can change the audio route or available power.

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Use Pro with rigs and controllers

17.1 Rigs and controllers

17.2 Clean HDMI output

17.2
Clean HDMI output



FIG 17.1 With Clean HDMI Feed ON, the phone keeps its controls and the monitor shows only the picture.

CLEAN HDMI FEED	THE MONITOR SHOWS
OFF (default)	A mirror of the whole phone screen, controls included (standard iOS mirroring).
ON	The camera picture only: no controls, telemetry, timer or reticles; fitted to the screen with black bars. It keeps running during a take.

Set it in **Settings > Camera > Clean HDMI Feed**; the change applies at once, with the monitor connected. Connect the monitor with a USB-C display adapter or cable. In normal recording the monitor follows the Log Look view you choose; above 60 fps, in Long-Record Mode, with ProRes RAW and in Dual Capture it shows the camera picture without that view.

✓ **TIP ON SET**
The monitor is a viewing output. Check the take on the phone: its timer and save result are the record of what was saved. Opening Settings on the phone blanks the monitor until you return.

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Remote Control and Apple Watch

18.1 Remote Control

18.2 Choose a role

18.3 Connect the two phones

18.4 The controller screen

18.5 Hold the controller upright

18.6 The filming phone while controlled

18.7 Record from the controller

18.8 Apple Watch

18.1

Remote Control

Remote Control runs one iPhone, the filming phone, from a second one, the controller: its live picture, exposure, focus, zoom, presets and Record. The filming phone records and keeps the files; the controller holds none.

Before you connect

YOU NEED	DETAILS
MoviePro on both phones	One phone films (Source), the other controls (Control). An iPad can also be the controller, in landscape.
One network	Both phones on the same Wi-Fi network or Personal Hotspot.
Local Network access	Allow it when iOS asks. The controller needs it to find the filming phone.
Pro on the filming phone	The controller shows the filming phone's scene, Pro or Auto, and cannot change it: set Pro before you connect.
MoviePro open on both	Sending either phone to the background ends the session.
Remote Control unlocked, to record	In Pro, Record and Stop on the controller need Remote Control unlocked. Connecting and monitoring work without it.

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Remote Control and Apple Watch

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18.2 Choose a role

18.2

Choose a role

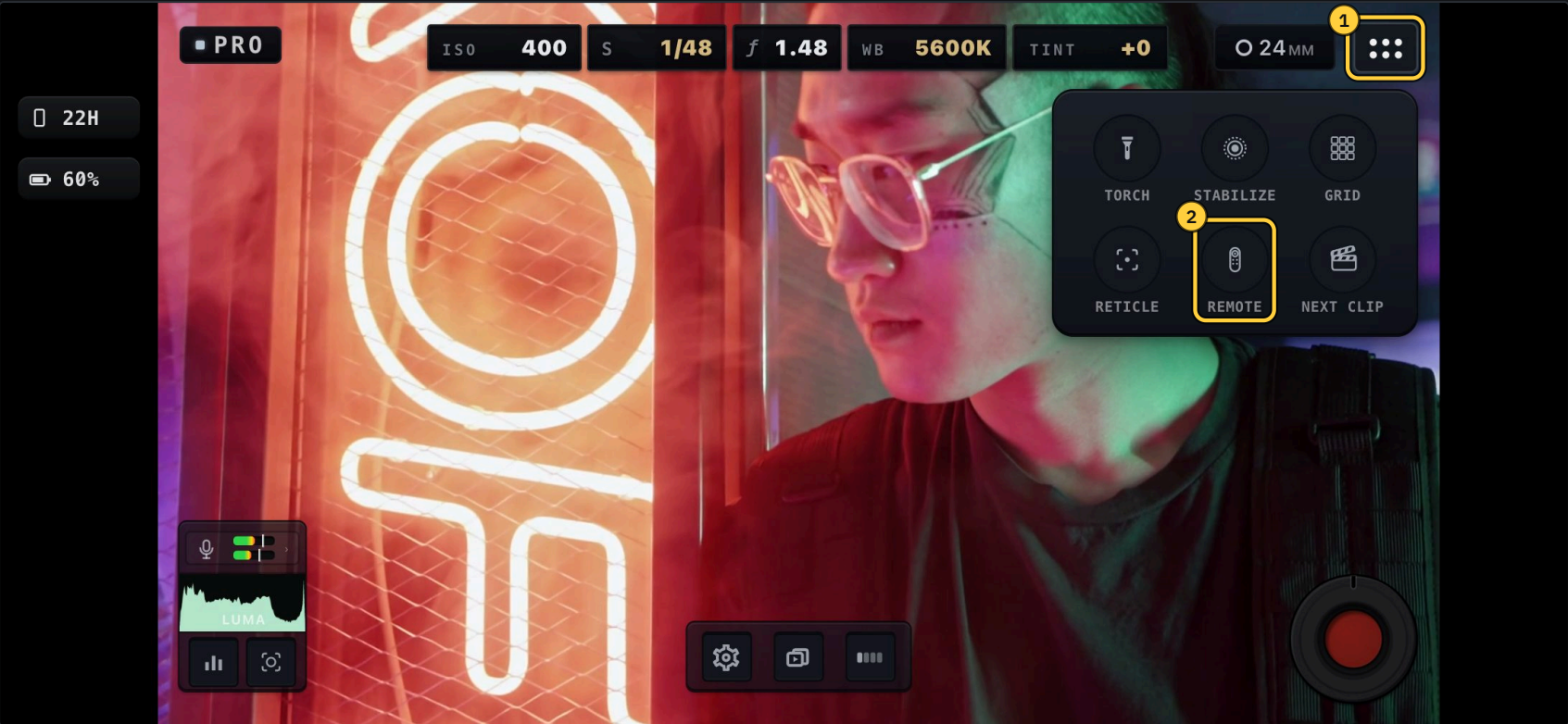


FIG 18.1 Tap More (⋮) (1), then Remote (2), to choose this phone's role.

Do this on both phones: **Source** on the filming phone, **Control** on the controller. The Remote tile stays lit while the phone is in Source or Control.

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18.2 · CONTINUED

Choose a role

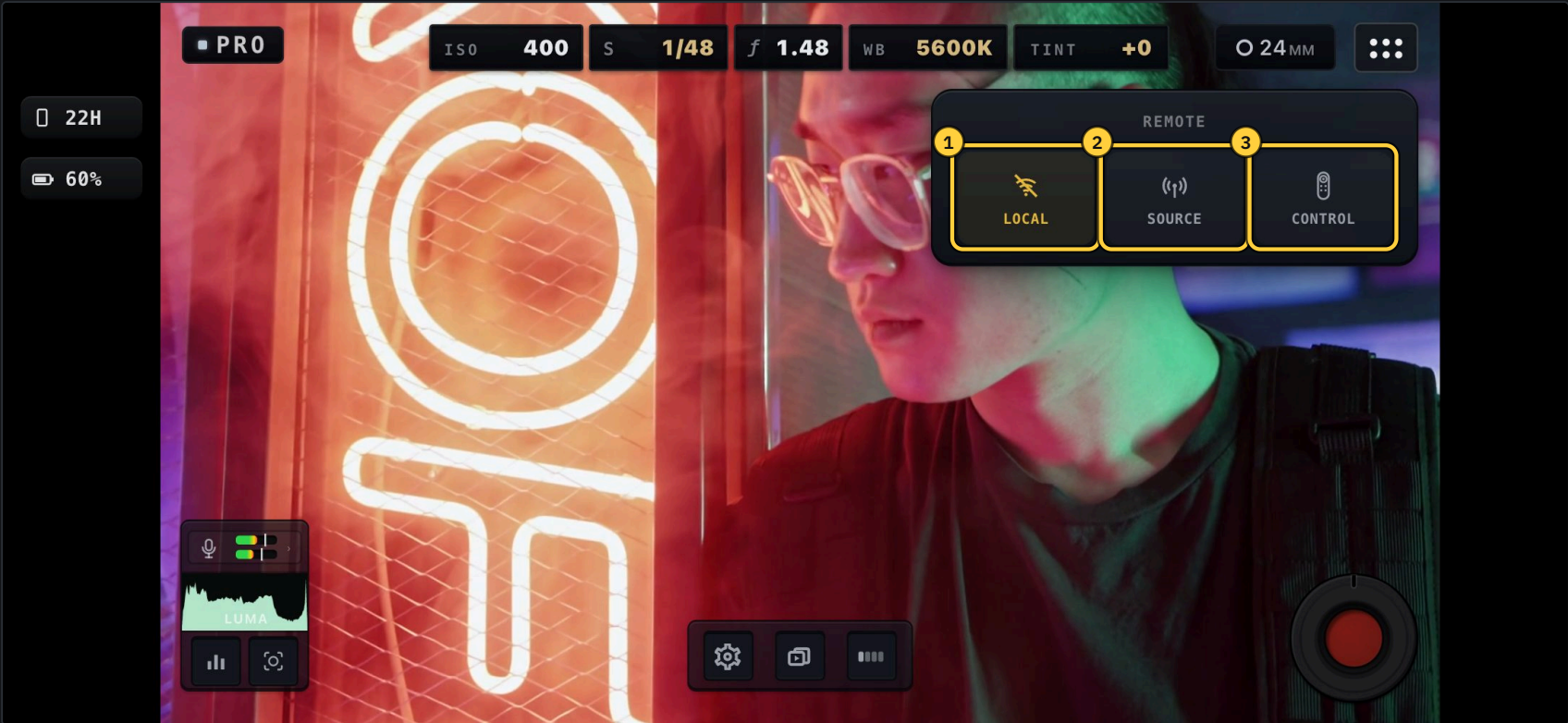


FIG 18.2 The Remote picker: Local (1), Source (2) and Control (3). The lit tile is the current role.

ROLE	THIS PHONE
Local (1)	Works on its own, with no Remote session.
Source (2)	Becomes the filming phone that a controller can find and run; a green antenna appears beside PRO .
Control (3)	Becomes the controller: the console opens to find a filming phone.

While two phones are connected, the picker also shows **LINKED** and the other phone's name.

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Connect the two phones

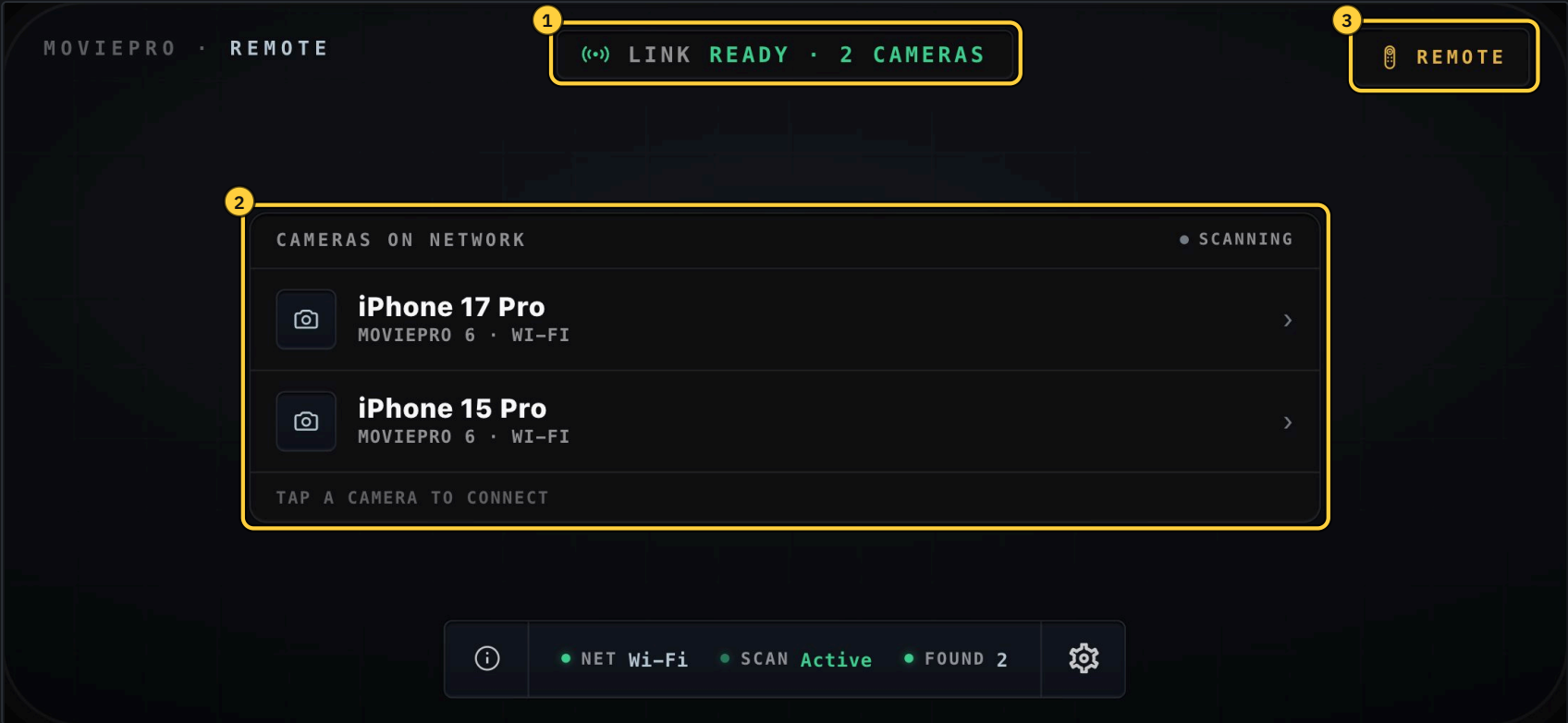


FIG 18.3 The controller's console: link status (1), the filming phones found on the network (2) and the role button (3).

- 1 On the filming phone, in Pro, open **More (⋮)** › **Remote** and tap **Source**. A green antenna appears beside **PRO**.
- 2 On the controller, open **More (⋮)** › **Remote** and tap **Control**. The console opens and searches by itself; the first time, tap **Allow Local Network**.
- 3 Tap the filming phone under **CAMERAS ON NETWORK** (2). Its row reads **LINKING**, then **Syncing with camera...** shows until the filming phone's screen arrives.

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18.3 · CONTINUED

Connect the two phones

ON THE CONSOLE

MEANS

LINK (1)	SEARCHING while it looks, READY · 2 CAMERAS when it finds filming phones, CONNECTING while it links.
Role button (3)	Switches this phone's role. The console calls the roles Camera , Remote Camera and Remote Control : the More menu's Local , Source and Control .
Bottom bar	Network (Wi-Fi or Offline), scan state and the number of filming phones found; the gear shows this phone's name.

A filming phone takes one controller at a time; a second controller is told **Camera is already controlled by another device**. Pairing needs no code or confirmation on the filming phone.

End the session

On the controller, tap Disconnect, or open **More (:::)** › **Disconnect**: it returns to the console and stays a controller. To use it as a camera again, choose **Camera** with the role button, or **Local** in **More (:::)** › **Remote**: MoviePro then opens in Auto. Roles are kept when MoviePro is closed and opened again.

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18.4 The controller screen

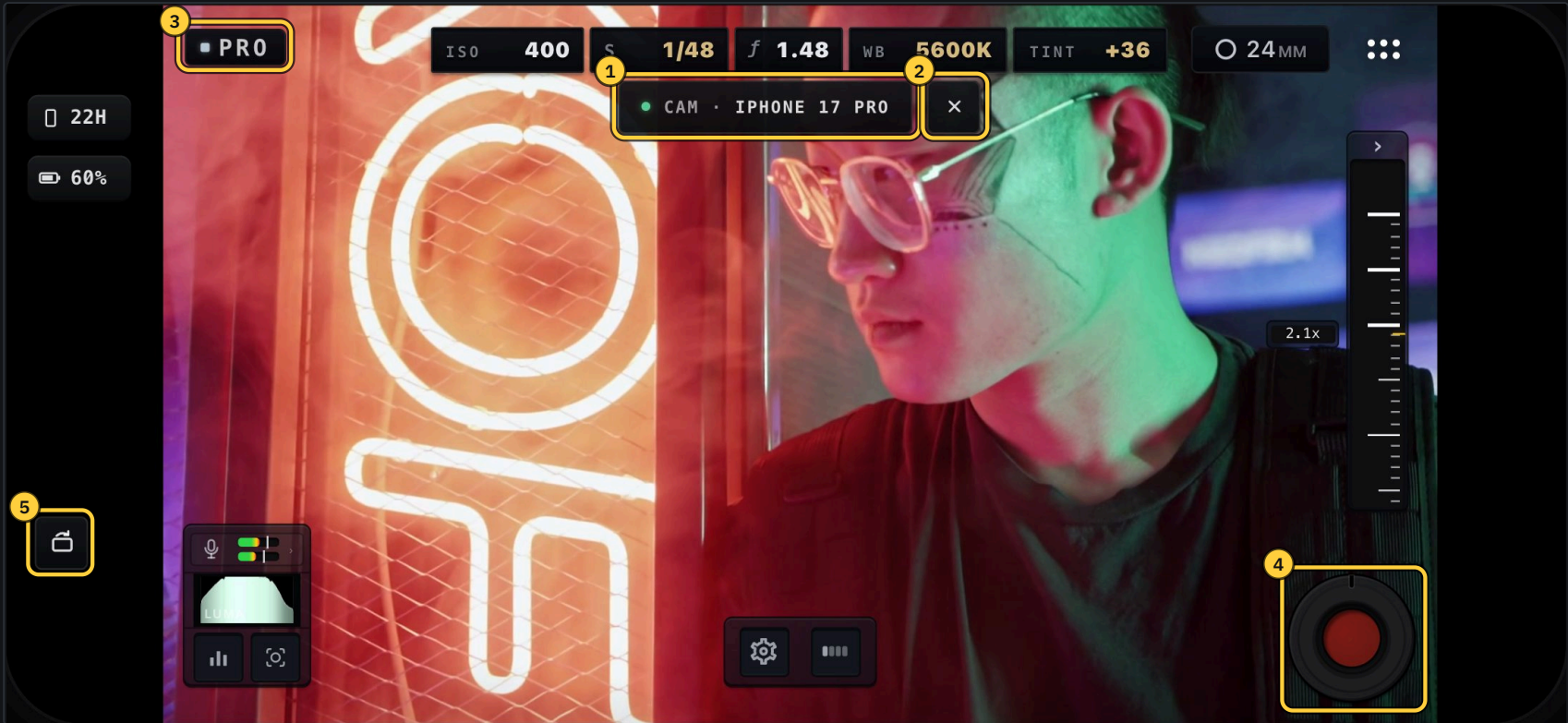


FIG 18.4 The controller shows the filming phone's Pro screen: the filming phone's name (1), Disconnect (2), the PRO badge (3), which only the filming phone can change, and Record (4). Rotate (5), in the band beside the Dynamic Island, switches to the upright layout.

The controller shows the filming phone's values, and changes are made on the filming phone, following its capabilities; the exceptions are in the table on the next page. Values show greyed until the filming phone first reports them.

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The controller screen

ON THE CONTROLLER

WORKS LIKE THIS

Exposure, <i>f</i> , WB and tint	Set on the filming phone with its rules: per-axis shutter or ISO, and <i>f</i> only on a filming phone with an adjustable aperture.
Focus and zoom	As on the filming phone, including A/B moves; empty focus marks are set from the rail.
Lens	The filming phone's cameras.
Presets	The filming phone's presets: apply, save, update, rename, reorder and delete.
Audio meters	The filming phone's levels and microphone. Input gain cannot be adjusted from the controller, and the link carries the meter readings only: you cannot listen to the filming phone from the controller.
Scopes and tools	Drawn from the picture sent over the link, which carries the filming phone's Log view.
More (⋮)	Torch and Stabilize act on the filming phone and appear once it reports them; Grid and Reticle change only the controller's view; Disconnect ends the session.
Settings	The filming phone's settings, greyed until they arrive; display preferences stay on the controller. Volume Shutter, resets, Files and Pro Video Storage are hidden.
Next Clip	Takes are named by the filming phone's slate, shown on the controller; the controller's own Next Clip is not sent.
Storage and battery	The filming phone's, updated every 2 seconds: the storage pill shows the recording time left on the drive it records to (internal, an external SSD or Pro Video Storage), the battery pill its charge. Both read unavailable until the filming phone first reports them; nothing is read from the controller. Heat and low-storage warnings arrive on the Assist Line, which repeats the filming phone's messages.

The picture is the filming phone's preview, sent as a 720p stream at up to 30 fps. Its quality does not affect the recording.

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18.5 Hold the controller upright

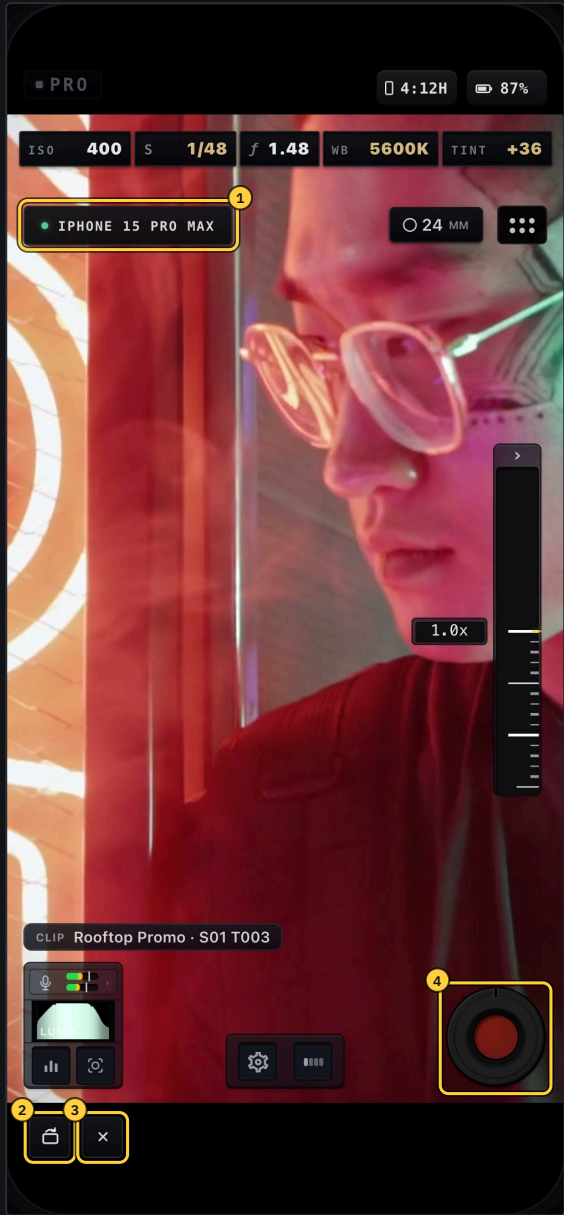


FIG 18.5 The controller held upright: the filming phone's name (1), rotate (2), Disconnect (3) and Record (4).

Orientation

On iPhone, the controller takes the filming phone's orientation when it connects. Rotate (2) switches the controller between upright and landscape; it is disabled during a take. An iPad controller stays in landscape.

Upright layout

The filming phone's name sits above the picture without the CAM prefix, and rotate and Disconnect sit together below the picture at the left. Everything else is placed as in Pro held upright: [iPhone portrait \(p. 14\)](#).

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Remote Control and Apple Watch

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18.6
The filming phone while controlled

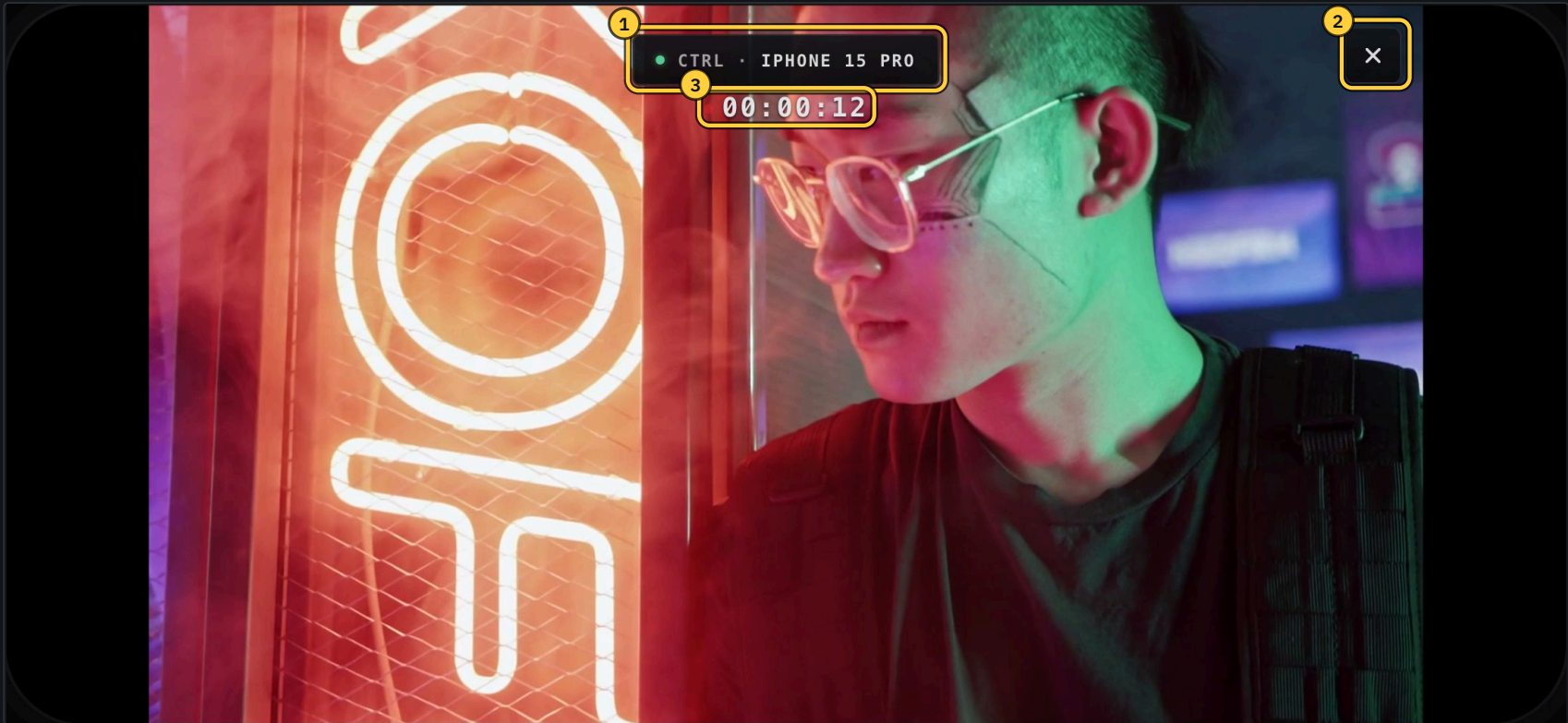


FIG 18.6 The filming phone while controlled: the controller's name (1), Disconnect (2) and, during a take, the recording time (3).

Its own controls are hidden and the picture stays. During a take a red dot pulses beside the recording time (3); while paused it is amber and steady. On a limited link it shows **Wi-Fi limited · bitrate reduced**.

Take back control

- 1 Tap Disconnect (2): the controller is dropped at once, without a confirmation, and the filming phone's own controls return. Disconnecting does not stop a take; use the filming phone's Stop.
- 2 When no take is recording, open **More (:::)** › **Remote** and tap **Local**. The Remote tile is locked during a take.

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Remote Control and Apple Watch

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Record from the controller

Record, Pause and Stop on the controller act on the filming phone's take. The timer shows its time in hours, minutes, seconds and frames at the filming phone's frame rate, and the Assist Line repeats the filming phone's messages.

YOU SEE	MEANS
Unlock Remote Control	Recording from the controller needs Remote Control unlocked.
Record without audio?	The filming phone has no microphone input; the take would have no sound.
CAMERA DIDN'T START RECORDING	The filming phone did not confirm the start within 8 seconds.
Camera not responding	Stop was not confirmed in time. The take may still be saved: check the filming phone.

Where the takes go

Takes are saved on the filming phone, to its Save Destination and with its slate. The controller shows the full receipt after every take, even with Take Receipt off, built from the filming phone's report and without a preview; its Library is hidden while connected. To share a take, disconnect and use the filming phone's Library, for example with AirDrop: [Send clips with AirDrop \(p. 70\)](#).

An Apple Watch paired with the controller starts and stops the filming phone's takes: [Apple Watch \(p. 89\)](#).

18

Remote Control and Apple Watch

- 18.1 Remote Control
- 18.2 Choose a role
- 18.3 Connect the two phones
- 18.4 The controller screen
- 18.5 Hold the controller upright
- 18.6 The filming phone while controlled
- 18.7 Record from the controller
- 18.8 Apple Watch

18.8

Apple Watch

The MoviePro app on Apple Watch shows the iPhone's picture and starts and stops its takes.

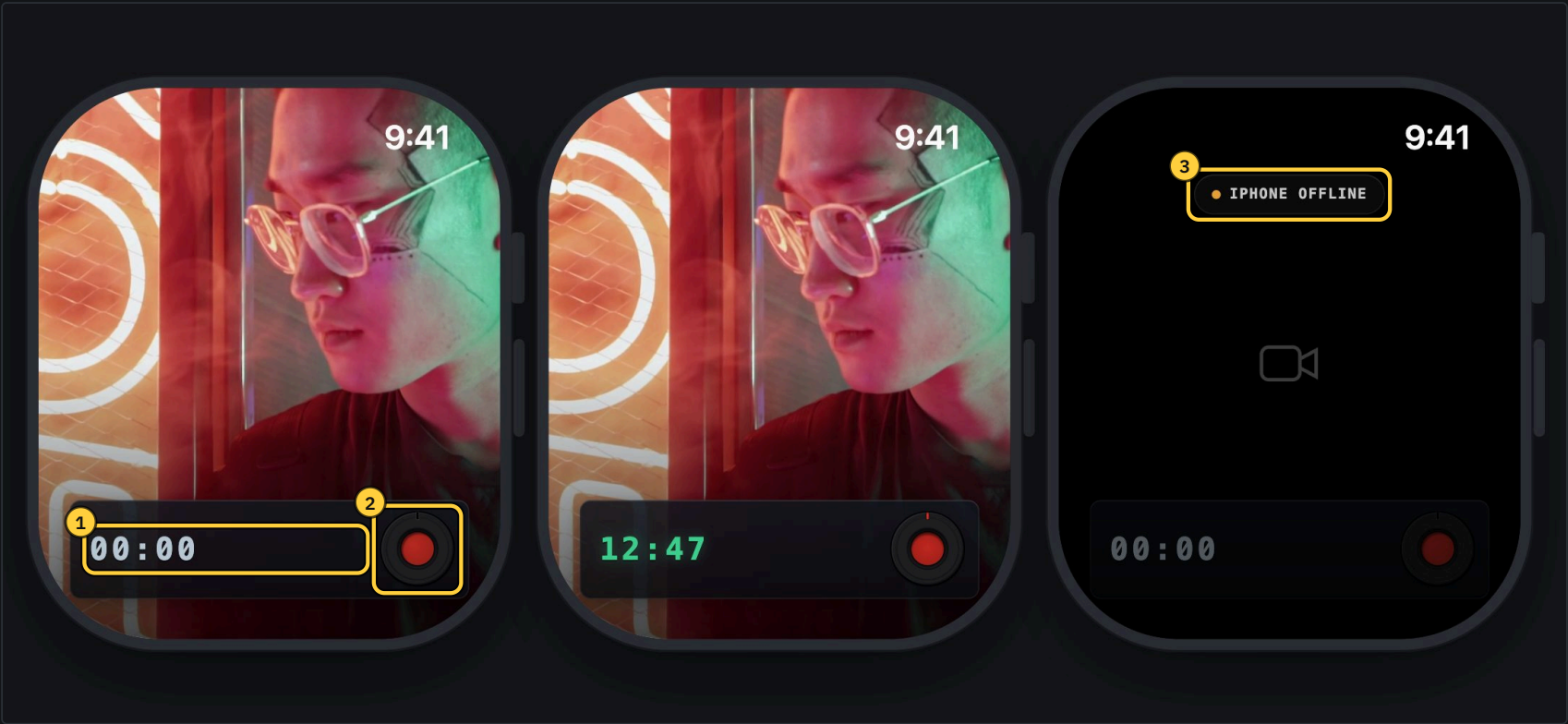


FIG 18.7 The MoviePro Watch app: ready (left), recording (middle) and with the iPhone out of reach (right). The iPhone's picture fills the screen, with the timer (1), Record / Stop (2) and, only when something is wrong, the status (3).

18

Remote Control and Apple Watch

18.1 Remote Control
18.2 Choose a role
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18.8 · CONTINUED

Apple Watch

CONTROL · WHAT IT SHOWS OR DOES

- 1

Timer
The take length in minutes and seconds, with hours after the first hour; green while recording. After Stop it holds the finished take's length for 4 seconds.
- 2

Record / Stop
Starts and stops the take on the iPhone. It is the Pro knob when the iPhone is in Pro or Remote and the Auto dome in Auto and Dual Capture; it dims with a spinner while the iPhone answers.
- 3

Status
Shown only when something is wrong: **IPHONE OFFLINE**, or the iPhone's message.

Record from the Watch

- 1

Open MoviePro on the iPhone, then open MoviePro on the paired Apple Watch.
- 2

Raise your wrist: the iPhone's picture appears. It stops when you lower your wrist.
- 3

Tap Record (2) to start a take on the iPhone; tap it again to stop.

The Watch uses the iPhone's own Record, so the same checks apply. When the iPhone needs a confirmation, such as recording without microphone access, the Watch shows the message with **OPEN MOVIEPRO ON THE IPHONE TO CONFIRM**. If the iPhone does not confirm a start within 15 seconds, it shows **THE IPHONE COULD NOT START RECORDING. CHECK MOVIEPRO AND TRY AGAIN**. A stop is given 120 seconds.

There is no Pause on the Watch. On an iPhone used as a Remote controller, the Watch starts and stops the filming iPhone's take; this needs Remote Control unlocked on the controller.

19

Troubleshooting

19.1 Recording and image problems

- 19.2 Audio, presets and saved files
- 19.3 Permissions
- 19.4 Remote Control problems

19.1

Recording and image problems

Recording does not start

CHECK	Read the Assist Line or alert. Check camera permission, the recording destination, available space, and the accepted format.
FIX	Wait for a lens change or preset application to finish.
CONFIRM	Retry once the controls are ready and confirm that the timer starts.

The take stops unexpectedly

CHECK	Read the stop message and save outcome. Check Record Duration, storage, power, temperature, and whether the app was interrupted.
CONFIRM	Play the end of the file.
IF CUT SHORT	If the message says the ending was cut short, inspect that region before using the take.

A format or control is unavailable

CHECK	Check the active lens, codec, color mode, frame rate, and Long-Record Mode.
FIX	Change the conflicting setting, then check the full format again.
NOTE	Some readouts, such as a fixed-lens aperture, are informational.

● NOTE SUPPORT DETAILS

If a problem repeats, keep the affected clip and note the lens, codec, color mode, resolution, frame rate, destination, and steps that led to it.

An exposure or focus lock does not hold

CHECK	Read the state in the relevant rail. A camera or format change may release or alter a hold.
FIX	Re-aim, let the image settle, and set it again.
CONFIRM	For exposure, inspect the full receipt's Exposure lock information after a test.

The preview and saved file look different

CHECK	Check Color Mode and Log Look. With Bake LUT in recording off, a Rec.709 preview can accompany a Log file.
CONFIRM	Confirm HDR support and color management in the player or editor.
ALSO CHECK	Also check recording crop, mirroring, desqueeze, and the active stabilization tier.

Frames are dropped or the phone is hot

CHECK	Inspect the receipt and play the file.
FIX	Free storage, check the drive and cable, and allow the device to cool. Reduce the recording load if necessary.
CONFIRM	Re-test with the final setup; a smooth preview alone does not confirm a clean recording.

19

Troubleshooting

19.1 Recording and image problems

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19.3 Permissions

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19.2

Audio, presets and saved files

The meters do not move

- CHECK
- 1

Check microphone permission.
- 2

Confirm the selected input and whether recording audio is enabled.
- 3

Reconnect the microphone and check the route name.
- 4

Speak close to the intended microphone and make a test take.

Audio clips or sounds distorted

- FIX

Lower input gain when the route allows it, reduce the microphone's own gain, or move it farther from the loud source.
- CONFIRM

Check the saved test through headphones.
- NOTE

Lowering headphone playback volume does not repair recorded clipping.

The wrong microphone is selected

- CAUSE

iOS normally records from the microphone connected last. **Settings > Audio > Microphone** chooses only the built-in microphone.
- FIX

Disconnect the microphone you do not want, or turn **Settings > Audio > Bluetooth Mic** off. Then check the input name in the audio controls: 10.2 Choose the microphone p. 55.

A preset does not apply

- CHECK

Wait for any active apply to finish, then read the reported failed setting. Check that its lens and format are available. Inspect the camera after a failed restore.
- FIX

Apply a compatible setup or update the preset deliberately.

The preset check mark disappears

- CHECK

A tracked setting changed. The saved setup remains in the preset; what it tracks: 11.4 What a preset saves p. 59.
- FIX

Use applies it again; Update replaces it with the current setup. Inspect Details before choosing.

A recording is missing

- CHECK

Check the selected destination at recording time. Look in App Library, Photos, or the selected Files folder or SSD. Read the save result. For App Library & Photos, check whether the original saved but the Photos copy failed.

The external destination is unavailable

- FIX

Reconnect the drive and verify it appears in Files. Re-select the folder or SSD in Save Destination. Check cable, power, free space, and write access.
- CONFIRM

Make a new short test and find the saved file before the next take.

19

Troubleshooting

- 19.1 Recording and image problems
- 19.2 Audio, presets and saved files
- 19.3 Permissions
- 19.4 Remote Control problems

19.3

Permissions

First-run setup asks for Camera and Microphone and cannot finish without both; Photos and Location are optional. Change any of them in the iOS Settings app under **Apps > MoviePro**, or tap **Open Settings** where MoviePro offers it.

The screen reads Camera Access Off

FIX

Tap **Open Settings** and turn on Camera. MoviePro starts again when you return to it.

Record asks: Record without audio?

CAUSE

Microphone access is off. Recording anyway makes a silent take; the Assist Line reads **NO MIC · RECORDING SILENT** throughout.

FIX

Turn on Microphone for MoviePro in the iOS Settings app. This alert has no Open Settings button.

The receipt reads Couldn't save to Photos

CAUSE

Photos access is off. The take is kept in App Library.

FIX

Allow Photos for MoviePro in the iOS Settings app, or set **Settings > Storage > Save Destination** to App Library.

Remote reports Local Network is off

FIX

Tap **Open Settings** and turn on Local Network. Only Remote needs it.

Clips have no location

CAUSE

Location access is off. Clips are saved without location, and no message appears.

FIX

Allow Location for MoviePro in the iOS Settings app, and turn on **Settings > Metadata > Location Tagging**.

19

Troubleshooting

- 19.1 Recording and image problems
- 19.2 Audio, presets and saved files
- 19.3 Permissions
- 19.4 Remote Control problems**

19.4

Remote Control problems

The filming phone is not in the list

- CHECK

Both phones on the same Wi-Fi network or Personal Hotspot, MoviePro open on both, and the green antenna beside PRO on the filming phone (**Source**).
- FIX

If the controller shows **Local Network is off**, tap **Open Settings** and allow it.

Could not link to the camera

- FIX

Bring the phones closer, check the network, and tap the filming phone again.

Camera is already controlled by another device

- FIX

Disconnect the other controller, or tap Disconnect on the filming phone, then connect again.

Syncing with camera... does not finish

- CHECK

Remote shows Pro and Auto only. Put the filming phone in Pro.

The link drops during a take

- EXPECT

The controller returns to its console; the filming phone does not stop its take because the link dropped.
- FIX

Tap the filming phone to reconnect; there is no automatic reconnect. Or stop the take on the filming phone.
- NOTE

If the filming phone left MoviePro, for example for a call or the Home screen, its take may have ended: check it on the filming phone.

The picture stutters or Wi-Fi is limited

- CAUSE

The link carries only the picture and the controls; the recording on the filming phone is not affected.
- FIX

Bring the phones closer, or use a less busy network or Personal Hotspot.

Record shows Unlock Remote Control

- FIX

Unlock Remote Control, or disconnect and record on the filming phone.

REF

Reference

R.1 Control-state reference

R.2 Glossary and support

R.1

Control-state reference

MARK OR LABEL	MEANING
ISO	Camera sensitivity setting.
S	Shutter time or angle, according to Shutter Units.
f	Aperture f-number; adjustable only on iPhone 18 Pro and 18 Pro Max.
WB / TINT	White-balance temperature and green-magenta adjustment.
AF / MF	Automatic focus / manual focus.
AWB / MWB	Automatic white balance / manually controlled white balance.
Open / closed padlock	Automatic / fixed state on an exposure rail. Check other exposure values for coupling.
A/B	Stored focus or zoom positions.
LOG / 709 / HLG	Current Log monitoring view. Recording conversion is controlled separately.

▲ IMPORTANT CONTROL STATE

Read the current control state after changing the camera or recording format. A saved preset cannot make an unavailable control active.

REF

Reference

R.1 Control-state reference

R.2 Glossary and support

R.2

Glossary and support

TERM	MEANING
Aperture	The lens opening. A smaller f-number admits more light. Adjustable only on iPhone 18 Pro and 18 Pro Max.
Aperture priority	<i>f</i> fixed; ISO and shutter automatic.
Shutter priority	Shutter fixed; ISO automatic (iOS 27 or later).
Codec	The method used to encode video, such as HEVC or ProRes.
Frame rate	The number of recorded frames per second.
Shutter angle	Exposure time expressed as a portion of one frame interval.
White balance	The adjustment that makes neutral objects appear neutral under the light.

Contact support

Open **Settings**, scroll to the **SUPPORT** section and tap **Contact Support**. Include the MoviePro version and build, device model, iOS version, recording format, lens, microphone, storage destination, and the steps that reproduce the problem. Add the receipt message and a short example when useful.

TERM	MEANING
Tint	The green-magenta component of white balance.
Log	A recording curve intended for color management or grading.
Bake	Apply a conversion to the saved recording instead of only displaying it.
HDR	High dynamic range; requires a suitable display and playback path.
Timecode	A time label used to identify frames and align material in an editing workflow.
Slate	Information used to identify a project, scene, and take.

About this edition

This edition (October 2026) covers Pro Mode in MoviePro 10.0.4. Device and format availability are described beside the affected operation. Check your installed version before following instructions for a newer control.

www.moviepro.app