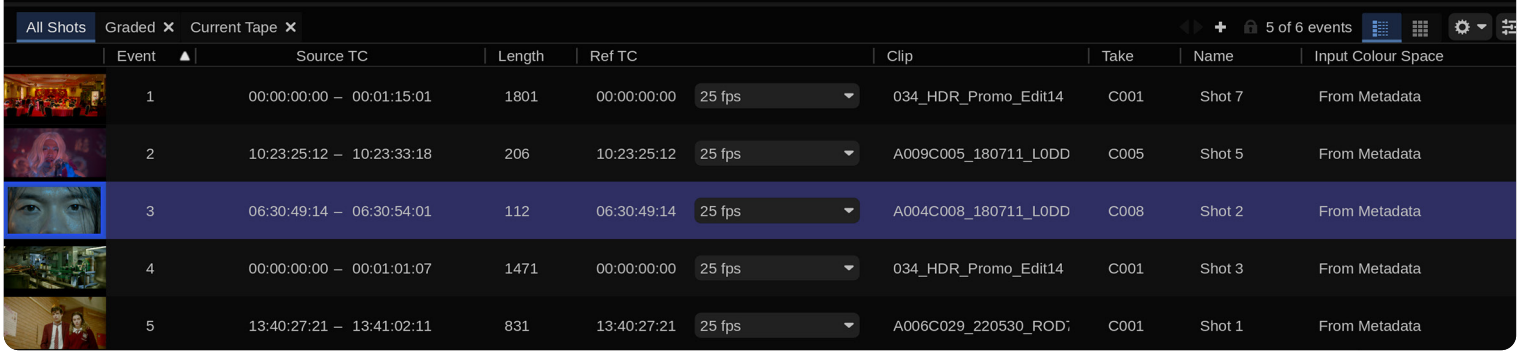
Daylight

Unlimited creativity for dailies

FilmLight



A powerful platform for dailies management and high-performance transcoding

Daylight 6

Available for Mac and Linux

Grading is no longer an island

Daylight is designed to handle the end-to-end requirements of your dailies workflow, from ingest and review, through audio syncing to the generation of material for editorial, VFX and other deliverables. The application utilises the core technology from turnkey Baselight systems, made available as a software package for macOS or Linux.

As the sophisticated look of productions continues to evolve, colour grading can become too restrictive when it is the final, isolated step in the process. However, when you develop the look 'near-set' with Daylight – and access the same information in editorial and VFX via Baselight Editions, or in a full Baselight suite – the creative intent can be communicated early and continually refined as the production develops.

Daylight bridges the gap between on-set preview and post-production by bringing sophisticated colour intent to your deliverables.

Full Baselight creativity

For cross-platform workflows, grades can be limited to CDL values or exported as 3D LUTs, but you don't need to be constrained by the lowest common denominator. All shots can have full Baselight grades – authored and applied using the same compact grading interface and tools familiar to users of Baselight Editions for Avid and NUKE.

Pre-authored looks can be quickly and easily applied from Chromogen, or targeted looks can be created using X Grade along with a range of other powerful operators and instantly applied to multiple shots. As Daylight contains the full creative toolset found in Baselight, it is also possible to build more advanced effects – for further details, see the *Baselight 6.0 datasheet*.

Extensive metadata support

Daylight provides comprehensive end-to-end handling of metadata. The system extracts all the data it can from the headers of your camera and audio files and displays relevant metadata fields in FLUX Manage and the Shots View – you can also choose to display metadata on thumbnails in the Scene and Galleries. Daylight has sophisticated media import rules that automatically apply actions to shots with particular metadata – e.g. apply a preset mapping only for a certain type of camera, or set decode parameters for a specified combination of lens type and tape name.

Versatile search operations in FLUX Manage help you to find and sort media quickly. Daylight also provides powerful metadata filtering tools, and allows you to save these filters as tabbed pages for easy retrieval of groups of images. Search results are automatically updated if the metadata changes, or you can lock a filter tab if you do not want the list of shots to change.

You can easily edit or create metadata in the Shots View or directly on the thumbnails, depending on the file format. Metadata can also be embedded into rendered output files so that it passes smoothly through your post-production pipeline.

The Gallery has also adopted the Shots View metadata handling. These metadata fields can be combined into complex queries that can be saved as filters, or you can perform a quick text search on-the-fly.

Where your output format does not support all the required fields you can also export metadata via a separate file such as a standard EDL or an Avid ALE.

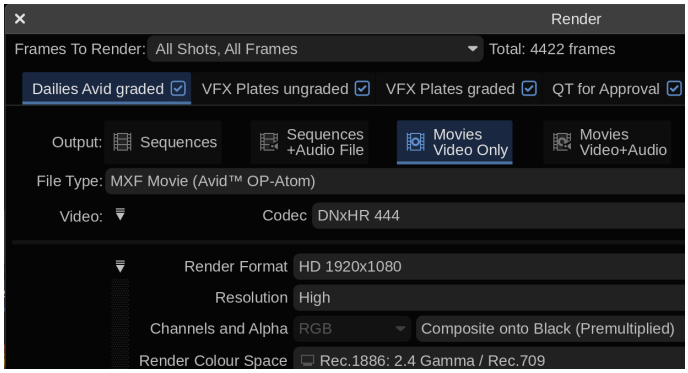
Render Queue with multiple deliverables

No need to wait for Daylight to finish rendering before you start the next operation. You can easily pause, re-order and resubmit tasks to the Render Queue enabling you to work more efficiently.

For high-throughput projects – such as those involving multiple high-resolution camera shoots – you can augment Daylight by building your own Linux render nodes (see the *Baselight RENDER and API datasheet* for more information). The included Baselight API allows programmers to easily automate Daylight actions using Python, Javascript etc.

Simultaneous multiple deliverables

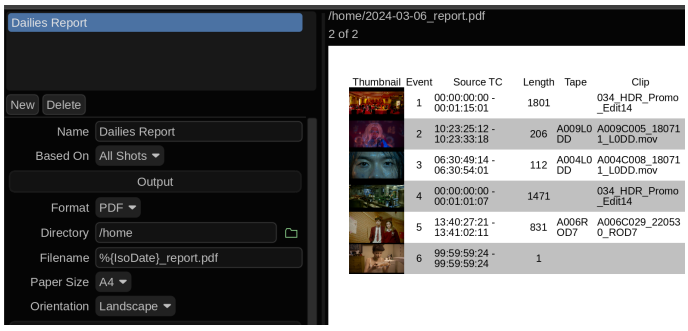
When working on dailies – where you want to queue up multiple renders from a day's shoot – you can further optimise the rendering process by simultaneously producing multiple deliverables from the same master footage; for example, producing QuickTime movies at the same time as rendered EXR files.



Render View - simultaneous multiple deliverables

Custom reports

Daylight's extensive metadata handling carries right on over into a fully-featured report generator that includes custom columns, colour accurate thumbnail images and cover pages. This means that you can produce a consistent, professional report at the end of every workday.



Reports View

The fastest renderer never runs

Working with Baselight or Baselight Editions in post?

Of course, the sophistication of the Daylight Render Queue is welcome when you have to deliver graded files; however, the fastest 'renderer' is the one that never actually runs – Instead of images, it delivers *grading metadata*.

If you are working with a post-production facility equipped with Baselight or the Baselight Editions plugin, the full grade from Daylight can be encapsulated in a completely portable, cross-platform 'BLG' file. No amount of additional GPUs or CPUs can be as fast or as flexible as this workflow.

Heard about the BLG file (Baselight Linked Grade file)?

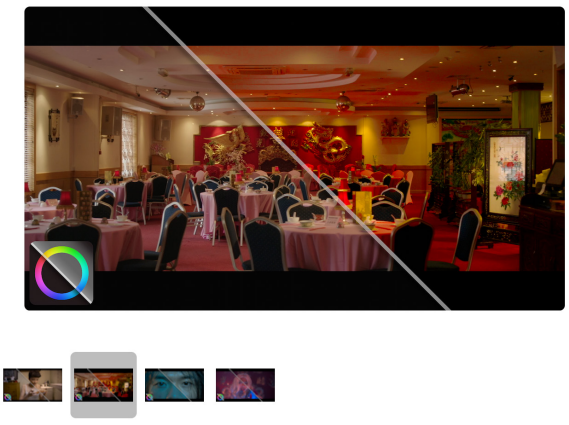
It's a multi-track OpenEXR file format that you can use to create, transfer and review looks.

When we use the term 'look', we're not just talking about a LUT or a restricted 'CDL-type' grade – the look within the BLG is the *full creative intent* with all the individual grading layers. It includes all grade information along with colour space transforms, conform metadata and spatial operations that can't be contained in a LUT, such as shapes, blurs, filters and added grain. A BLG file can even contain keyframes for dynamic effects within a look.

It interoperates fully between Baselight and Daylight as well as Baselight Editions within Avid, NUKE, and Flame, but you can also use the BLG file as a review format without any FilmLight hardware or software:

When you view a BLG file, it shows the graded image wiped with the original, with the BLG logo for easy identification.

Daylight provides you with the mechanism to create BLG files directly from existing grades, or to import BLG files into your scene.



BLG files viewed in Mac gallery view

Audio sync & playback

Audio can easily be synced with your camera footage – either using timecode in a fully automated process, or semi-automatically using a clap-detector, which pinpoints the exact time in the audio file that the clapper closes.

Daylight easily handles sound files that span multiple camera takes and waveforms help you to manually adjust sound sync on a per-shot basis.

If multiple groups of audio tracks have been recorded, these can be monitored separately and selectively rendered into the output deliverables as required.

Truelight Colour Spaces & ACES

Colour spaces in Daylight are implemented with a powerful function set that allows complex transforms, formerly only possible with 3D LUT mechanisms such as Truelight. Common conversions are performed with the speed, accuracy, and dynamic range provided by floating-point GPU processing. The Colour Space Journey shows colour space conversions being applied to the input media.

Colour Space Journey

'DRT families' ensure that Daylight always chooses the most appropriate colour space and rendering transform to ensure that your deliverables are optimised for their end viewing conditions.

A comprehensive set of input camera colour spaces (such as ARRI LogC and Sony S-Log) is included as standard, along with common display spaces (such as Rec.709 and P3), and since the definitions are external, extra colour spaces can easily be added when new cameras are developed.

Truelight Colour Spaces are perfectly suited to working within the ACES (Academy Color Encoding Specification) framework, enabling seamless and productive dailies grading with footage from multiple camera sources.

Professional panel support

Daylight provides support for Tangent grading panels, as well as Avid Artist Color and Transport devices. However, just because you're grading dailies, it doesn't mean you can't have a purpose-designed control surface. The FilmLight Slate grading control panel uses the same unique 'dynamic button' technology developed for Blackboard 2 but in a smaller size, ideal for the near-set environment.

Every button is context-sensitive with a high resolution display, so button legends change automatically depending on the current operation – for more information, see the *Slate datasheet*.

Chalk

The Chalk application for Slate lets you customise the buttons on the control surface to realise the high productivity required in an effective dailies process.

You can change the functionality of an existing button or swap button locations. You can even create custom buttons to map to any action. The buttons can be dragged and dropped around the control surface, giving you the flexibility to create your own custom layout, and changes are instant.

Transcoding in post

Baselight is well regarded for supporting all common RAW camera formats and delivery codecs natively as soon as they are released. Daylight makes use of this development to provide comprehensive support for all formats – including audio and retiming capabilities.

Sophisticated rescaling, filtering, masking and burnin operations, alongside Truelight Colour Spaces for accurate colour transforms, mean that all of your deliverable requirements can be met by one application.

With the multitude of technical choices available when transcoding today, the ability to create templates for individual clients and workflows allows you to produce consistent deliverable sets. By automating what can be a highly technical role (often thankless and error-prone), Daylight ensures your clients receive consistent, accurate material time after time.

This powerful set of functionality makes Daylight, with its associated Render Queue, eminently suitable as a transcode workhorse in the post-production arena.

For a full list of supported formats, see the *Baselight Codec Support datasheet*, available on the FilmLight web site.

Comprehensive support for cameras & deliverables

As well as native format support, Daylight provides for user-defined formats and a sophisticated format mapping system that allows resolution, aspect ratio, frame rate and colour space to be freely mixed within a project.

Burnins can also be added to any output deliverable so that you can display selected metadata alongside customised logos or other text and graphics, with preset burnin templates provided along with a simple editor.

And because the application runs on both Mac and Linux platforms, the most common requirements become simple tasks, like mounting exFAT data packs and attaching Thunderbolt drives.

HD-SDI monitoring

Professional grading requires professional monitoring. As an alternative to an HDMI or DisplayPort device, Daylight can drive an SDI display via a range of different AJA or BMD hardware output interfaces (see the *Specifications* section for details).

Chalk – button customisation for the Slate panel

Deploy with ease

Daylight software is available as an annual subscription or for quarterly rental. The annual subscription also offers a 'freelance' mode which allows the licence to be moved from machine to machine using a simple, web-based authentication scheme.

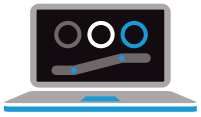
The Mac software will run on any system equipped with macOS 12-14. Using the same philosophy as Baselight Editions, Daylight on Mac uses whatever graphics card is installed without the need for special, CUDA-capable variants – so you can deploy via custom, high-performance systems or simple, portable laptops as necessary.

As your throughput requirements increase you can upgrade to the Linux version of Daylight (which runs on customer-supplied hardware and supports multiple Nvidia GPUs).

Scale with demand

Daylight's range of tested configurations provides the confidence to size your dailies pipeline to fit the budget and demands of any production starting with a macOS software licence, all the way up to Linux workstations with back-end storage and render capacity over 40/100GbE including integration of third-party solutions.

Daylight on macOS



Daylight on Linux

Platform Requirements

Minimum Mac spec. (supported on macOS 13-15)

Platform	» Intel with 4GB VRAM + 8GB RAM or Apple Silicon with 24GB Unified Memory (recommended)
Disk	» 1TB SSD (for image cache)*

Recommended:

SDI Video**	» AJA Kona 4/5, Io 4K/Plus, T-Tap/Pro, Io-X3 or BMD: Ultrastudio Mini/HD/4k, Decklink 8k Pro
Storage	» External high-performance RAID system

Linux (Rocky 8.9)

Processor	» Single 4th Generation Intel Xeon 24-core (recommended)
RAM	» 24GB RAM (128GB DDR5 4800MHz recommended)
GPU	» One or more* of the following Nvidia GPUs: Quadro RTX 6000, RTX A6000, RTX A4000, RTX 6000 Ada or RTX 4000 Ada, GeForce RTX 2080 Ti or GeForce Titan X. (Other GPUs have not been qualified but may be white-listed after testing by the user). *Note that GPUs must all be of the same model
Network	» 10/40/100 Gigabit Ethernet or other high speed interconnect
SDI Video**	» AJA Kona 4/5 or BMD: Ultrastudio Mini/HD/4k, Decklink 8k Pro

* External SSD recommended for cache drive
** Thunderbolt SDI devices require interface and OS support

Key features

- » Available as core Baselight technology on macOS or Linux platforms
- » Scalable for all dailies workflows, from a software-only macOS version to an industrial strength Linux hardware solution running on customer-supplied hardware
- » From ingest and review to generation of all deliverables
- » Powerful tools to filter and store groups of images based on metadata
- » Render-free delivery of colour intent via grading metadata
- » Supports grading with the full Baselight creative toolset, including version 6 tools such as X Grade and the application of looks developed with Chromogen
- » Powerful transcode engine with comprehensive support for camera/deliverable formats and output templates
- » Bridges gap between on-set preview and post-production
- » Sophisticated report generator
- » Extensive workflow automation and scripting capabilities using the built-in FilmLight API

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