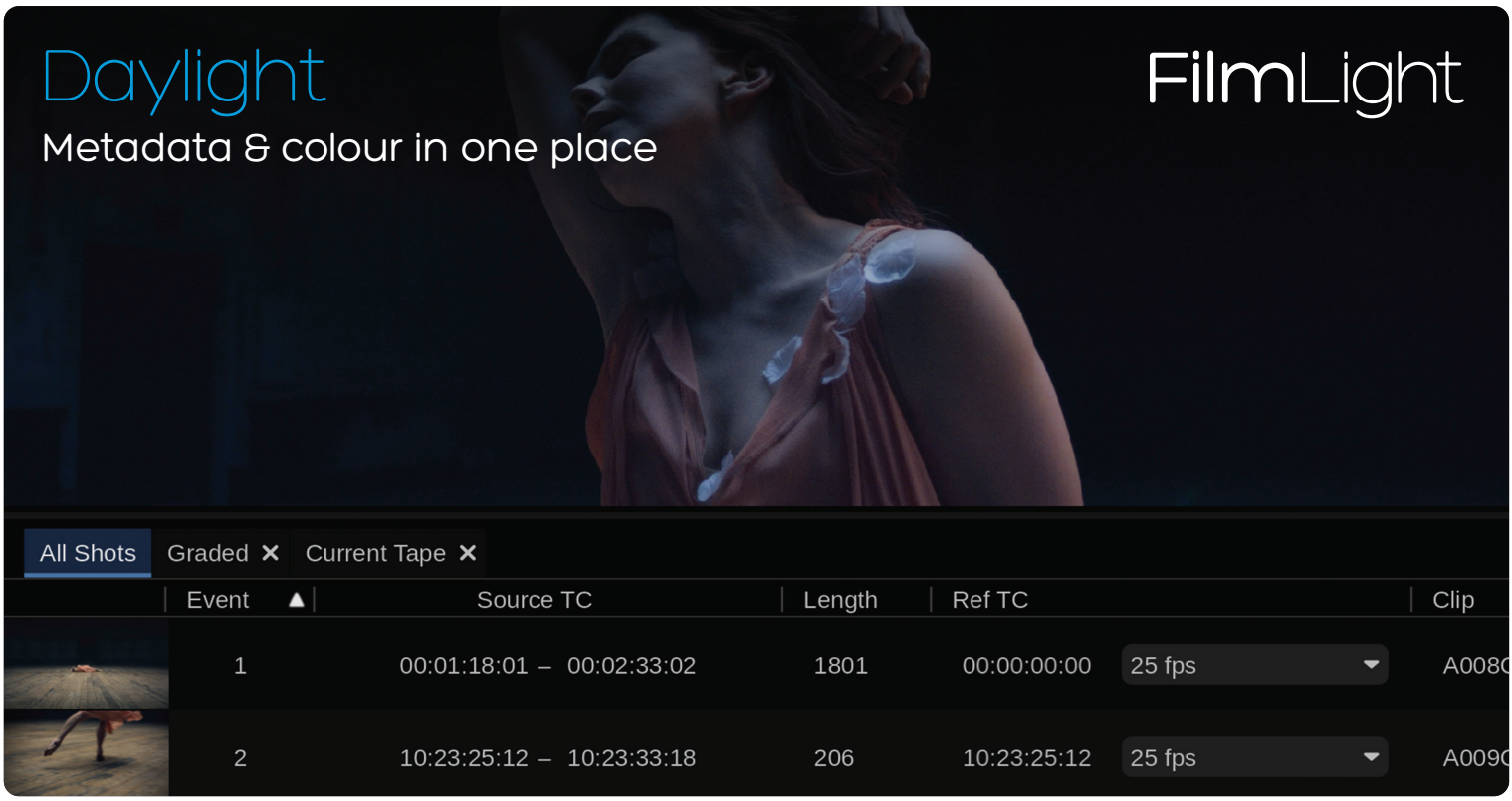
# Daylight

## Metadata & colour in one place

FilmLight




## A powerful platform for dailies management and high-performance transcoding

Daylight 7

Available on macOS and Linux

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.

Daylight is available on macOS or Linux.

### Why customers choose Daylight

> I wanted an automated dailies workflow - and for that I needed a system that could do two things:
>
> 1. Perform all the steps of a dailies operator from a Python script - connect to a database, create a job/scene, import media, set the colour spaces and formats, and do the render.
> 2. Run automations in the background while allowing users to operate the software at the same time.
>
> Daylight's integration with the FilmLight API makes this possible because it runs separately to the main software and provides access to everything you need.
>
> It was easy to add it to the in-house system to keep track of renders, execute billing according to the dailies running hours, keep track of server usage for maximum efficiency between renders and grading, and it also automated the post rendering like LTO offloads and reports.
>
> **Thibault Carterot, Owner, M141 Paris**

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### Extensive metadata support

Daylight provides comprehensive end-to-end metadata management. The system automatically extracts metadata from camera and audio file headers, and displays the relevant information in Flux Manage and the Shots View. Metadata can also be displayed on thumbnails in the Scene and Galleries.

Daylight includes advanced media import rules that can automatically apply actions based on metadata. For example, presets can be applied for specific camera types, or decode parameters can be set for particular lens and tape combinations.

Flux Manage offers flexible search tools to quickly find and organise media. Metadata filters can be saved as tabs, making it easy to access specific images. The search results update automatically when metadata changes, or you can lock tabs to keep results fixed.

Metadata can be edited or created directly in the Shots View or on thumbnails, depending on the file format. It can also be embedded into rendered output files so that it moves smoothly through the post-production pipeline.

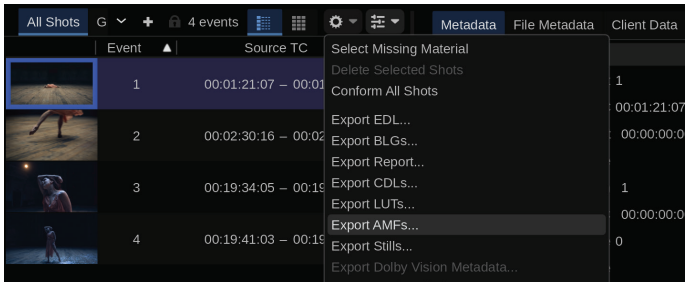
The Gallery handles metadata the same way. Combine metadata fields into complex queries and save them as filters, or perform a quick text search on-the-fly.

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.

## Grade via CDL/AMF or with full Baselight creativity

Daylight supports cross-platform colour workflows, allowing grades to be constrained to CDL values or exported as 3D LUTs, AMF metadata, or BLG files. This flexibility ensures compatibility with all grading systems.

If a Filmlight workflow is selected, grade data can be transferred to Baselight Editions for Nuke or Avid . In addition, creative looks can be created directly within Chromogen and applied quickly within the workflow (see later in this document for more information).




Export options in Shots View

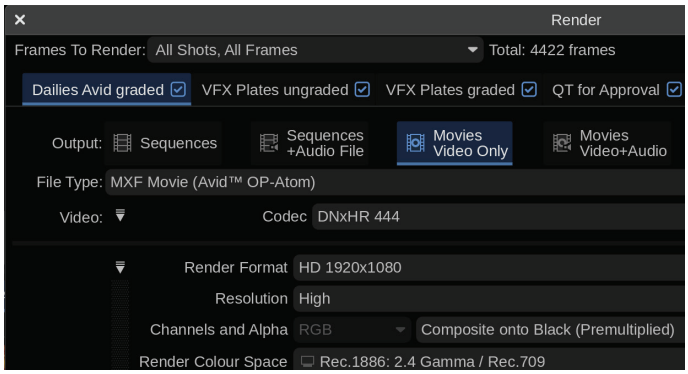
## Render Queue with multiple deliverables

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

For high-throughput projects – such as those involving multiple high-resolution camera shoots – you can augment Daylight by adding your own Linux render nodes (see the *Baselight RENDER and API datasheet* for more information). The FilmLight 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.




Produce multiple deliverables simultaneously from the Render View

## FilmLight API

FilmLight API (FLAPI) is the glue that allows different systems within a production workflow to communicate and exchange production data automatically - while still permitting users to operate the Daylight software uninterrupted.

FLAPI compatibility enables adopters to integrate systems, processing tools, and delivery platforms into a single connected workflow, improving efficiency and reducing the need for manual work across the entire production pipeline.

### Real-world examples

- In a media workflow, Daylight can send shot metadata via the API to your **asset management system**.
- You can use the API to start renders from another app, or even a spreadsheet, so non-Daylight users can **render media assets** without returning to the dailies suite.

## The fastest renderer never runs

### Working with Baselight or Baselight Editions in post?

The Render Queue is useful when delivering graded files; however, the fastest workflow avoids rendering images and instead delivers grading metadata.

If you are working in a facility with Baselight or Baselight Editions, the full grade from Daylight can be exported in a completely portable, cross-platform 'BLG' file. This file contains the grade without having to deliver new media.

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

### What is a BLG file (Baselight Linked Grade file)?

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

A look in BLG terms is not just a LUT or CDL. It contains the full creative grade including:

- grading layers
- colour space transforms
- conform metadata
- blurs, filters and grain for dynamic effects

It interoperates fully between Baselight and Daylight as well as Baselight Editions within Avid, NUKE, and Flame. 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 ID.

BLG files viewed in Mac gallery view

## Audio sync & playback

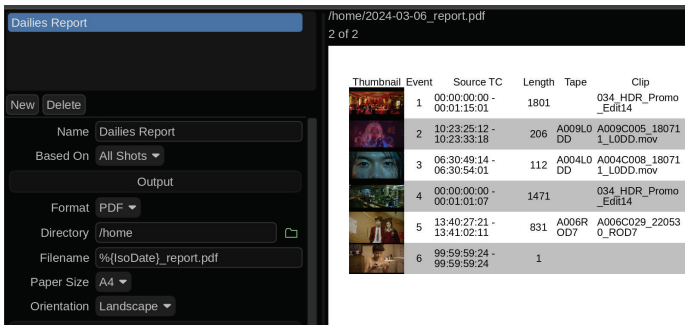
Audio can easily be synced with your camera footage – either using timecode in a fully automated process, or semi-automatically with a clap-detector, which pinpoints the exact time in the audio that the clapper closes.

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.

## Custom reports

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




Reports View

## Professional panel support

Daylight provides support for Tangent grading panels, as well as Avid Artist Color and Transport devices. But just because you're grading dailies, it doesn't mean you can't have a purpose-designed control surface. The Slate 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. The Chalk application lets you customise the buttons on the control surface even further to realise the high productivity required in an effective dailies process. For more information, see the *Slate datasheet*.

Slate panel

## 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.

'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 is included as standard (such as ARRI LogC and Sony S-Log), 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 framework, enabling seamless and productive dailies grading with footage from multiple camera sources.


Colour Space Journey

## Transcoding in post

Daylight is developed from the same code as Baselight - so it supports all common RAW camera formats and delivery codecs natively as soon as they are released. This means it includes the same audio and retiming capabilities found in Baselight too.

Sophisticated rescaling, filtering, masking and burnin operations, alongside Truelight Colour Spaces for accurate colour transforms, mean that all of your deliverable requirements are 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 Render Queue, the ideal transcode workhorse in the post-production arena.

For a full list of supported formats, see the *Baselight Codec Support datasheet*.

## 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).

## 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.

## Deploy with ease

The macOS software will run on any system equipped with macOS 14-15 or macOS 26 Tahoe. 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).

Note, too, that the annual subscription offers a 'freelance' mode that allows a licence to be moved from machine to machine using a simple, web-based authentication scheme.

## 24-hour technical support

Daylight includes 24-hour technical support, providing users with direct telephone and email access to our global team of specialists. This includes software and workflow support, as well as guidance on any of your own custom FLAPI implementations.

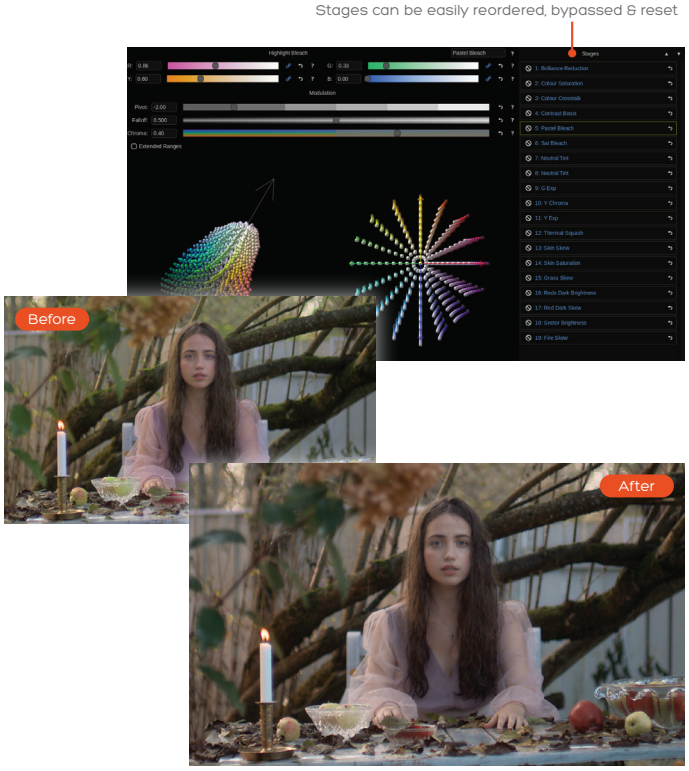
## Scale with demand

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.

## New in Daylight v7: Fully editable Chromogen looks

The Chromogen look development tool has been produced by FilmLight's image engineers alongside the world's foremost colour creatives, and is designed from the ground up to produce scene-referred looks. It operates in FilmLight's opponent colour space, specifically developed to meet the challenges of modern wide-dynamic-range camera data. And it combines advanced colour sector manipulation with stages - addressing characteristics such as Colour Saturation, Colour Crosstalk, Highlight Bleaching, Brilliance Reduction and more - that can be easily reordered.

Now users can edit Chromogen looks directly in Daylight, and save finished looks as presets for easy access, or export them as LUTs for on-set previsualisation. In Baselight or Daylight, Chromogen looks are applied as floating-point transforms, which means they automatically work across the full range of input material and desired deliverables.




Chromogen look development

## ACES AMF workflows

The ACES Metadata File (AMF), which is an XML-based sidecar file, is widely being adopted as a standardised 'recipe' for colour intent across the industry.

AMF export is available from the Shots View or via FLAPI in automated workflows, ensuring input colour spaces are correctly tagged with CDL grades, and incorporating ACES Reference Gamut Compression and LUTs in ACES Common LUT Format (CLF). Daylight-specific operators, such as Chromogen, are rendered to a CLF LUT referenced within the AMF.

## Key features

- Custom licence duration - only pay for the time you really need.
- 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 tools such as X Grade and 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

## Platform Requirements

### Minimum macOS specification
(supported on macOS 14-15 or macOS 26 Tahoe)

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

### Recommended:

| | | |
|---|---|---|
| SDI Video[2] | » | 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[3] 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). |
| 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 |

1 External SSD recommended for cache drive.
2 Thunderbolt SDI devices require interface and OS support.
3 Note that GPUs must all be of the same model.

Main image:
'Five Brahms Waltzes in the Manner of Isadora Duncan'
Graded by Veronica Tiron

**Head Office & EMEA**
London, UK
t: +44.20.7292.0400
info@filmlight.ltd.uk

**China**
Beijing
t: +86.139.1073.7940

**France**
Paris
+33.7.4973.7971

**Germany**
Munich
t: +49.89.323.094.85

**India**
Mumbai
t: +91.9819.426.677

**Japan**
Tokyo
t: +81.3.5715.2490

**Korea**
Seoul
t: +82.10.7244.6122

**Mexico**
Mexico City
t: +52(1)55.5165.2132

**Singapore**
Singapore
t: +65.9670.3283

**Thailand**
Bangkok
t: +66.956.873.183

**USA**
Los Angeles
t: +1.323.785.1630

www.filmlight.ltd.uk

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