



From acquisition to delivery, Baselight and Avid® provide the modern post-production facility with a total solution for file-based workflows.

Baselight's editing integration enables truly collaborative non-linear grading within an Avid non-linear editing environment. The advantage is a fast and easy creative interaction between colourist and editor—a modern workflow leading to higher quality results in less time.

For file-based camera media, the Baselight digital telecine process allows the source to be viewed, graded and converted into 'dailies' that fit into the offline editorial process, easily linking back for the online conform and grade.

The Baselight toolset, working within advanced, integrated workflows, allows the modern post-production facility to handle any media or workflow, now and in the future.

In short, better results guaranteed with fewer problems.

Change

Today's post-production environment is changing rapidly. It is hard to predict the future and the speed of change: there are so many technical advances and so many business pressures. Change is unavoidable—but it also presents an opportunity to re-engineer your facility for greater flexibility.

There are a wide range of new technical issues to consider:

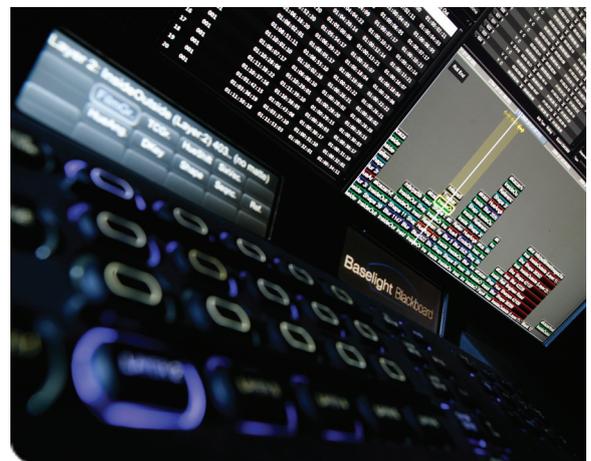
- » HD workflows and deliverables with higher production values.
- » 'Standards-free' environments.
- » Wide range of formats, wrappers and codecs.
- » Understanding and handling metadata.
- » Migration to a data-centric, tapeless workflow.
- » Digital acquisition from a range of new cameras.

The future

When Avid introduced non-linear editing, the world quickly migrated. Now, the industry is moving towards non-linear colour grading and integrated workflows.

Colour grading is necessary to meet the high production values of today's HD programmes, while data is increasingly digital and file-based: from acquisition, to post-production and delivery.

You need a solution that works today, but that can grow and adapt to handle the issues of the future.



Smooth, effortless grading with Baselight

Workflows

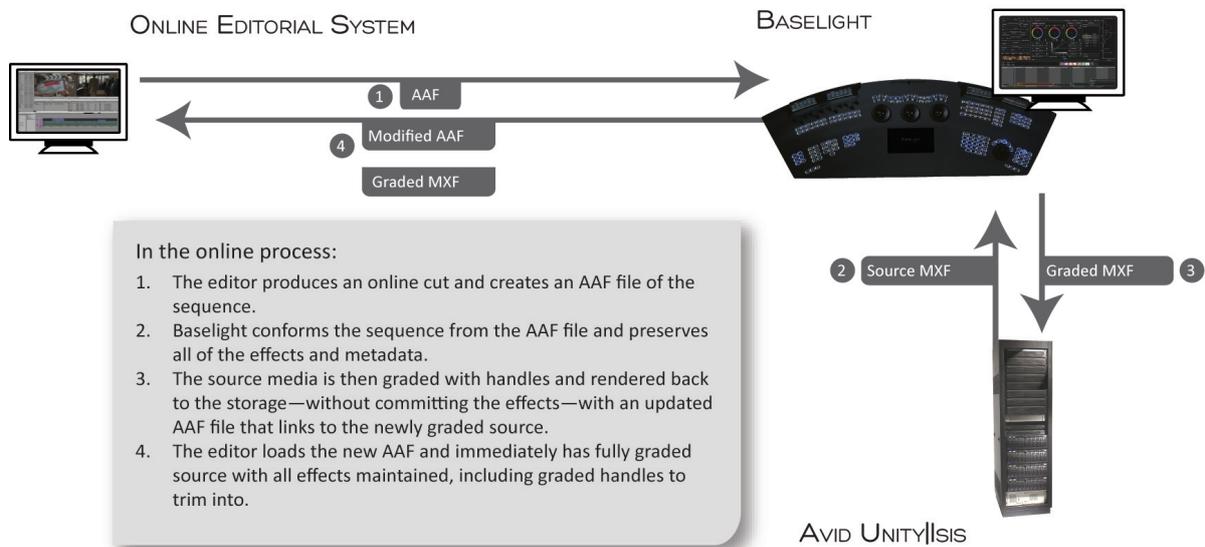
Baselight integrates with the full range of Avid editing systems (Media Composer®, Symphony™ and DS), and directly attaches to Avid Unity™ MediaNet and Avid Unity ISIS® storage systems. It also attaches to shared storage on file-servers, NAS and editing systems.

Baselight reads and writes Avid native media in MXF format and with Avid DNxHD® codecs directly to central or shared storage, and integrates media from digital cameras straight into the offline/online process.

All of this adds up to a fully integrated file-based workflow with Baselight: from acquisition to delivery.

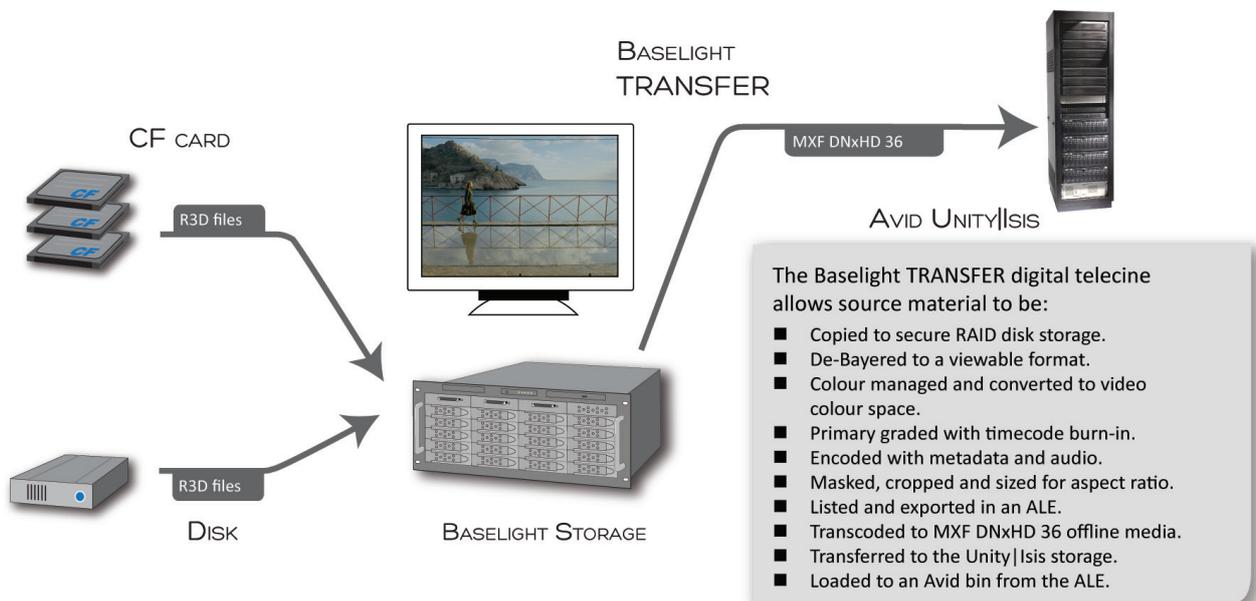
Non-linear colour grading and editing

In this workflow, the edit and effects are completely live and independent of the grading process. As the online process continues, these steps can be repeated many times; alternatively, the edit can continue in parallel to the grading process if required.



Digital telecine

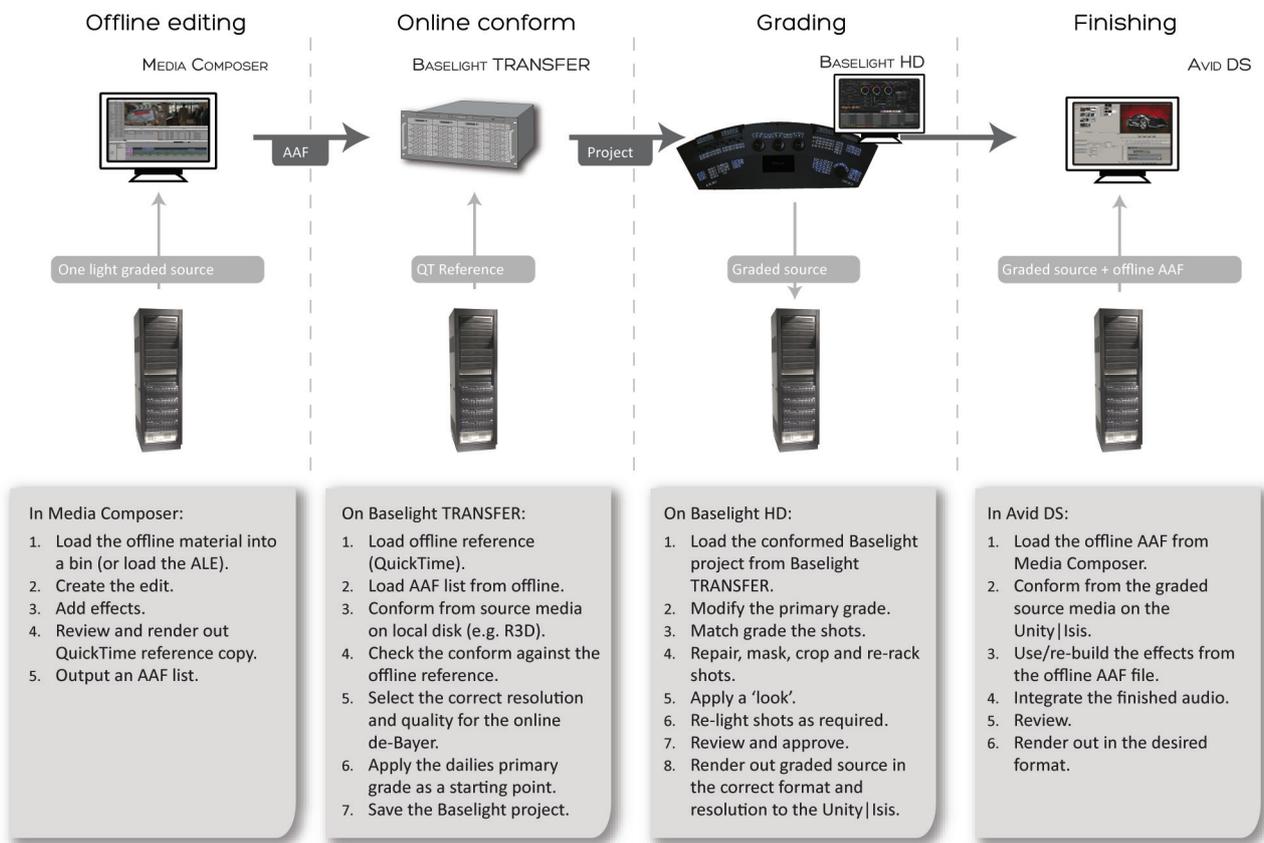
Where digital cameras are used for acquisition, there is no traditional telecine process. But before it can be used in the offline edit, source material needs to be graded and converted.



As all of the daily material is available non-linearly in a single timeline, it is easy to apply common operations across all of the material, or to copy grades to similar shots. All of the operations are live until the timeline is rendered and the material is written to the Unity|ISIS storage. Everything is rendered once in a pipeline, directly to the Unity|ISIS storage.

All digital editing, grading and finishing

This can be broken down into a series of stages and operations, as shown in the following diagram.



Digital editing, grading and finishing notes

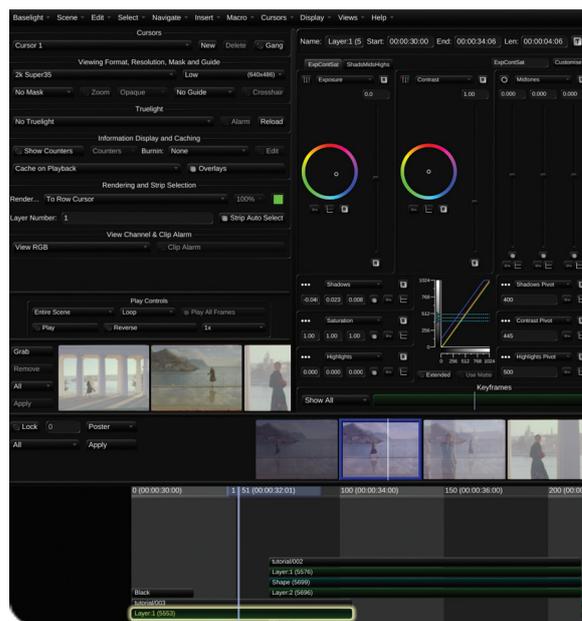
Online conform

For the online, the original source media is referenced at the correct resolution and quality. In a tape-based workflow, this would require a re-digitise process in the Avid; but for a file-based workflow, Baselight TRANSFER accesses the source files directly from its local storage.

Grading

The project is graded in context of the timeline order. Shots are matched and a 'look' is applied as required.

The graded source can be at any resolution or format depending on the desired quality and destination—whether it is intended for television or film, for example, as DNxHD 185 material or 2K sequential DPX files.

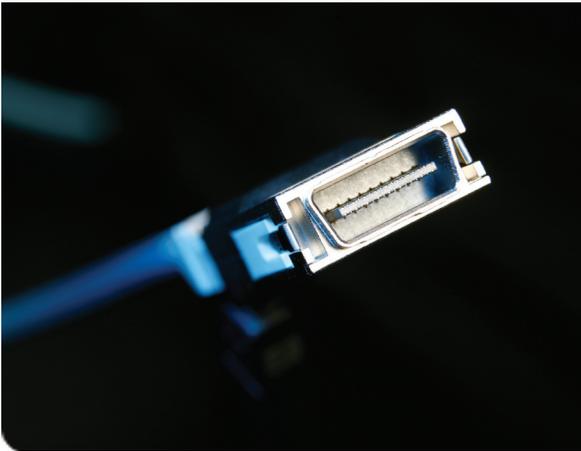


Powerful Baselight UI with full-featured toolset

Work how you want to—every workflow supported

Digital, file-based workflows break the boundaries of traditional methods. There are no rules and few standards; the choices are vast. This is a good thing—it gives you the flexibility to build your own workflows and to modify them as your needs change.

Baselight supports integration with a wide range of equipment, storage devices and networks, and can be configured to operate as you like.



Seamless efficiency with Baselight

Baselight: working today, designed for tomorrow

Baselight is the world-leading, high-performance, non-linear colour grading system, trusted by broadcast and post-production professionals around the world.

Baselight is a complete system:

- » Flexible, advanced software colour corrector, working at the speed of hardware colour correctors.
- » Hardware platform with integrated high performance, secure disk storage and HD/SD video I/O.
- » Supports all broadcast resolutions and frame rates.
- » Natively supports Avid MXF media and DNxHD codecs.
- » Supports Avid AAF metadata interchange.
- » Supports Avid ALE export.
- » Supports digital camera formats: RED, Phantom, D21, ARRIRAW, Sony S-Log, XDCAM, P2...

All formats handled

Video was simple compared to digital, file-based systems. Now you can be provided with source media in any input resolution and format, work in any intermediate format for interchange, and be asked for multiple deliverables in a variety of output resolutions and formats. You need to be able to adapt for any eventuality.

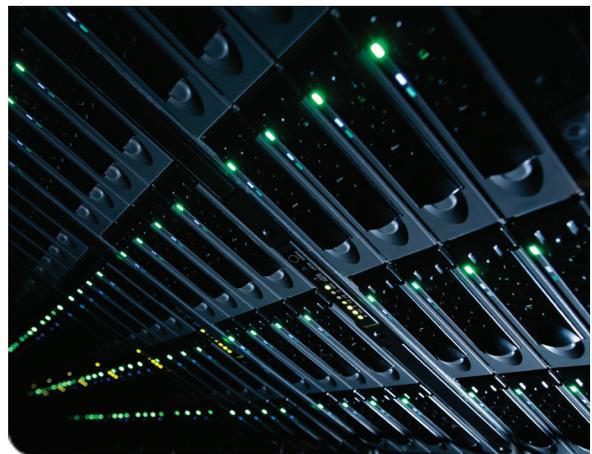
The source media can be encoded in a variety of ways:

- » Streaming or sequential files.
- » MXF or QuickTime media wrappers.
- » Codecs.
- » Various colour spaces, bit depths, resolutions, aspect ratios and spatial sampling.

Metadata can also exist in a number of locations and can describe the project, sequence, media file and/or individual frame. This metadata needs to be managed and passed on to other applications efficiently.

Baselight provides native support for all media and metadata for broadcast and post-production, without the need for transcoding—although Baselight can also transcode your media seamlessly in the pipeline if you require. It is your choice.

Change happens, and with change new devices and methods always arise; but as they do, Baselight adds support to keep you working efficiently.



Real-time power and extreme bandwidth

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