

ARISDA Bridge

User Manual

Version 1.0 · DaVinci Timecode · Studio Clock · Work Time & Invoice

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1. Introduction

ARISDA Bridge is a Windows application for video editors and studios that combines three independent functions in one app:

- **DaVinci Timecode** — displays the timecode from DaVinci Resolve on a simulated nixie display and can optionally drive PunchLight studio hardware (SDU2 display, DLI warning light).
- **Studio Clock** — runs completely independent of DaVinci Resolve: NTP-synchronized real time, stopwatch, countdown with alarm.
- **Work Time & Invoice** — automatically tracks in the background how long you work on which project, and generates invoices from it.

After starting the app you choose which of the three functions you want to use — each runs independently of the others.

Why ARISDA Bridge? Who is it for?

ARISDA Bridge automates tedious manual tasks around DaVinci Resolve: no more reading or setting timecode by hand, no more running a separate studio clock, no more manually logging work time in a spreadsheet. The app is aimed at freelance editors, small edit suites and post-production teams working with DaVinci Resolve who want to professionalize their workflow — without expensive additional studio software.

Use Cases

- Broadcast and streaming productions that need an exact, visible timecode during recording/playback (e.g. live editing, broadcast sign-off).
 - Edit suites with multiple workstations that use a central studio clock for time zones, breaks, or a countdown for presentations and screenings.
 - Freelance editors and small post-production teams who want to track project time per client and generate invoices directly from it.
 - Integration with PunchLight studio hardware (SDU2 display, DLI warning light) for visible status indicators in the edit suite or audio studio.
 - Recording rooms: the SDU2 display automatically shows a red record light as soon as DaVinci Resolve starts recording — so a voice talent or producer in the recording room instantly sees that recording is active, with zero extra effort. Just start recording with the PunchLight hardware connected.
-

How it works: Resolve Timecode Architecture

The Edit page and Fairlight page in DaVinci Resolve technically deliver different timecode sources — ARISDA Bridge unifies both into one continuous display: on the Edit page it combines the Scripting API with an internally simulated counter (SIM engine) plus MIDI/MCU for Play/Rec/Stop; on the Fairlight page it instead reads a real LTC audio signal — the most precise source available. Both paths lead to the same timecode display (internally always a nixie display, optionally also output via MIDI to SDU2/DLi hardware).



Resolve Timecode Architecture: how ARISDA Bridge unifies the Edit and Fairlight pages.

System Requirements

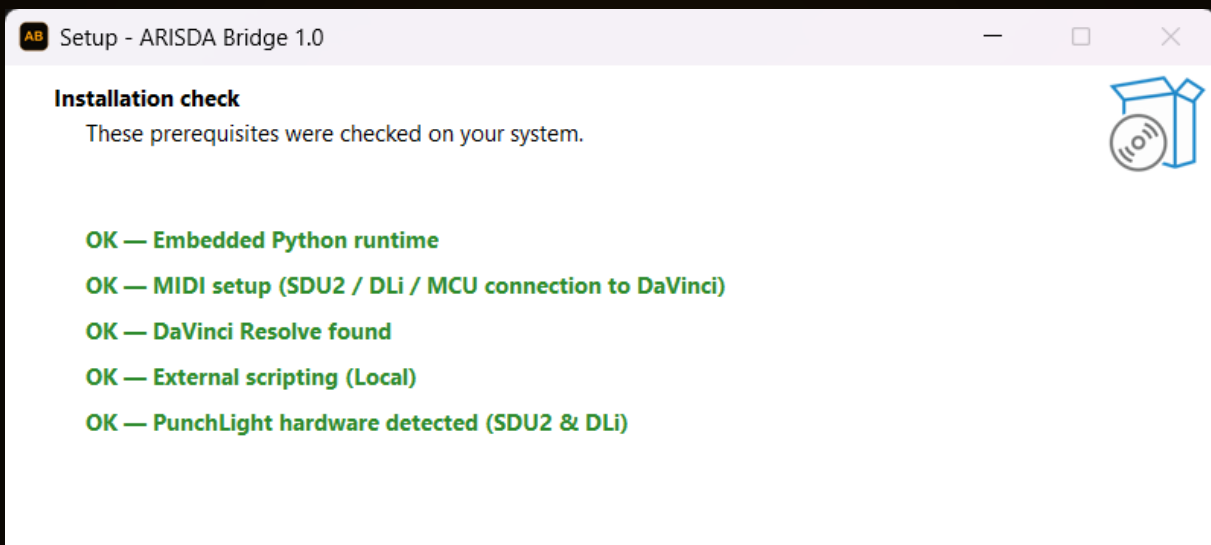
- Windows 11 (version 24H2 or 25H2)
- DaVinci Resolve Studio — full version (not Free), only needed for Timecode mode
- For hardware integration: PunchLight Studio Display USB (SDU2) and/or Studio Warning Display (DLi), optional
- Internet connection: may be needed only during first installation (one-time download of about 200 MB for a missing Windows component, see chapter 2) — not required afterwards.

What the installer sets up and checks automatically: see chapter 2, Installation.

2. Installation

The installer sets up ARISDA Bridge completely on its own — no separate Python installation, no manual MIDI configuration needed. Before copying any file, the installer checks whether DaVinci Resolve and/or an already running ARISDA Bridge are still open (this also counts an invisible background process with no window). If so, a dialog appears with three options: “Retry” (after you close the app yourself), “Quit now” (the installer closes both programs itself — caution: unsaved work in Resolve will be lost) or “Cancel” (ends the installation without changing anything). This ensures the installation isn’t disrupted by locked files or occupied MIDI ports.

Right at the end of installation, the app automatically checks five important prerequisites and shows the result at a glance:



The installation check appears automatically at the end of setup.

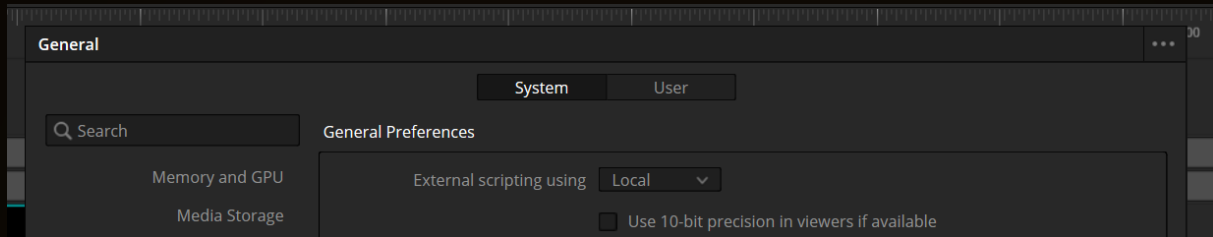
- **Embedded Python runtime** — checks whether the bundled Python environment (including all required libraries) actually starts.
- **MIDI setup (SDU2 / DLI / MCU connection to DaVinci)** — checks whether the required MIDI connections to DaVinci Resolve could be set up.
- **DaVinci Resolve found** — checks whether DaVinci Resolve is installed at the default path.
- **External scripting (Local)** — checks/sets the Resolve setting automatically that is needed for the timecode connection via API (see 2.1).
- **PunchLight hardware detected** — purely informational: shows whether an SDU2 display or a DLI warning light is connected.

The color of each line immediately shows whether action is needed:

- **Green** — done, no action needed.
- **Red** — a real problem, with a hint directly below on what to do (e.g. run Windows Update or install DaVinci Resolve Studio).
- **Yellow/orange** — purely informational, not an error. Appears e.g. for “PunchLight hardware detected” when no hardware is connected — the app still works fully, PunchLight hardware is optional.

2.1 If “External scripting” is marked red

ARISDA Bridge sets this Resolve setting automatically as soon as DaVinci Resolve has been started once via the Bridge — Resolve must therefore have run at least once. If the line stays red anyway, check it manually like this: DaVinci Resolve → Preferences → System → General → “External scripting using” must be set to “Local”.



Resolve preferences: System → General → External scripting using = Local.

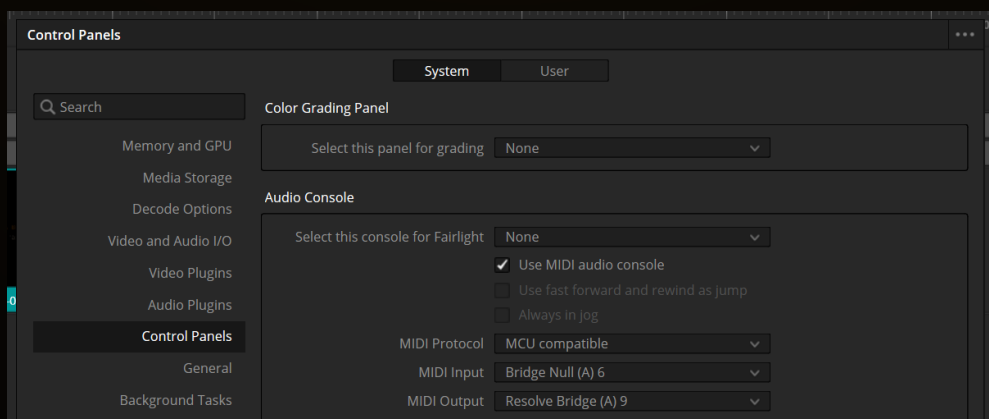
2.2 If “MIDI setup” is marked red

This setting is also normally set automatically by the app. To check manually: DaVinci Resolve → Preferences → System → Control Panels → Audio Console. There it should show:

- “Use MIDI audio console” — checked.
- MIDI Protocol — “MCU compatible”.
- MIDI Input / MIDI Output — each set to a “Bridge Null” resp. “Resolve Bridge” entry (not “None”).

Important: DaVinci Resolve only lets you select exactly one MIDI input and one MIDI output here, not several at once. Both must be permanently set to the Bridge’s MIDI Loopback ports — if another MIDI device or application is already assigned there, the Bridge cannot connect to DaVinci Resolve.

If all of that is correct and the line still stays red, the Windows component “Windows MIDI Services” is probably missing on this system. On a reasonably up-to-date Windows 11 (24H2 or newer) it’s usually already built in and just needs to be enabled — the installer does that automatically. If it’s completely missing (older, not-yet-updated systems), the installer downloads and sets it up itself if needed (about 200 MB, requires an internet connection once during installation). If that also fails (e.g. no internet at install time), the results page shows a clickable direct link to catch up manually.



Resolve preferences: System → Control Panels → Audio Console.

You normally never need to touch either setting yourself — the app takes care of it automatically. This page is only for reference in case the installation check marks one of the two red.

3. First Start & Mode Selection

After starting ARISDA Bridge the mode selection screen appears. Every element on this screen, in detail:



The mode selection at start.

3.1 The Three Mode Buttons

DaVinci TC, Clock and Work Time — one click switches immediately into the respective mode (see chapters 4–6).

3.2 Language Selection

Bottom left: one click cycles through all five app languages — German → English → Spanish → French → Italian → back to German. The chosen language applies to the entire app interface and is saved.

3.3 “DaVinci Auto”

Bottom center: a three-state switch that advances with every click:

- **OFF** — ARISDA Bridge neither starts nor closes DaVinci Resolve.
- **START** — DaVinci Resolve starts automatically as soon as you start ARISDA Bridge.
- **START+QUIT** — additionally starts automatically AND is also closed when ARISDA Bridge quits.

Switching from OFF to START starts DaVinci Resolve immediately. If you then switch on to START+QUIT, Resolve is already running and won't be restarted.

3.4 Design Switch

Bottom right: switches between the two visual designs “NRM” (dark, see above) and “VNT” (light) — see chapter 7.

3.5 License Key Icon

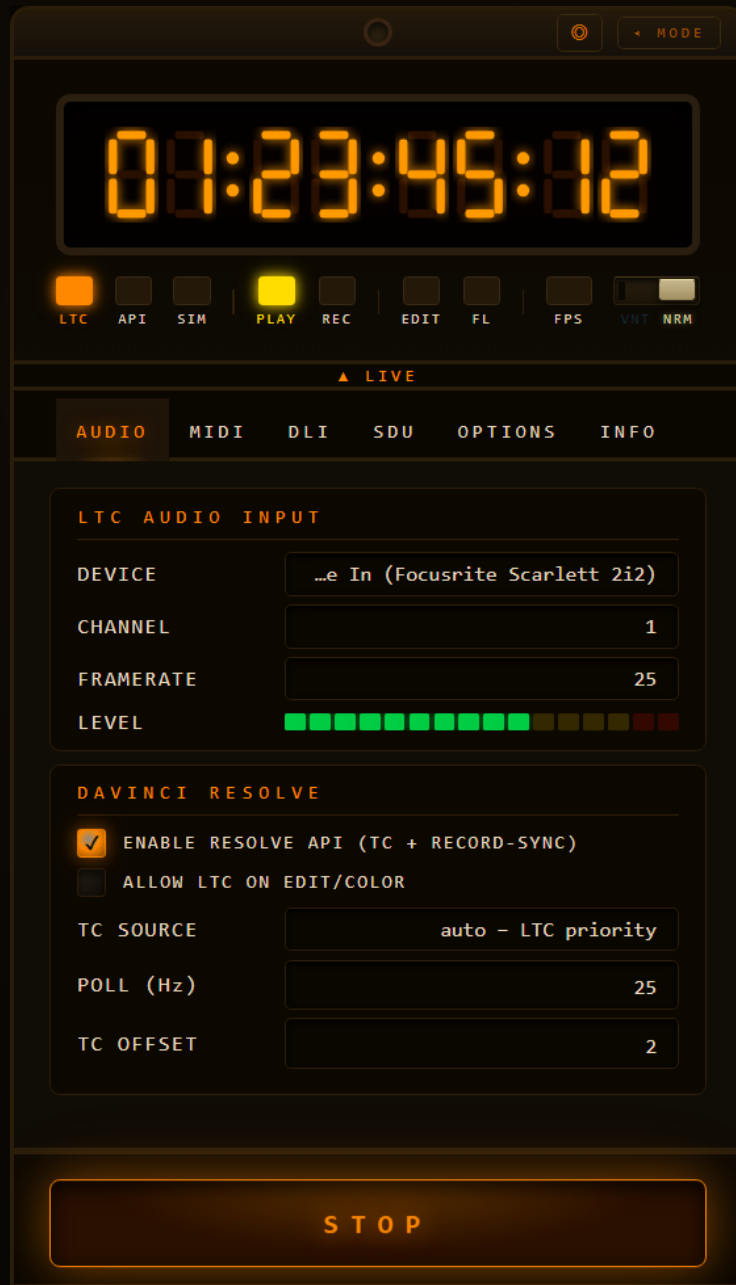
Top right: opens the license key entry/check window at any time — see chapter 8.



The key icon top right.

4. DaVinci Timecode Mode

This mode displays the current timecode from DaVinci Resolve — on the Edit page via the Scripting API combined with MIDI/MCU, on the Fairlight page via an LTC audio signal. The panel is divided into six tabs (Audio, MIDI, DLI, SDU, Options, Info).



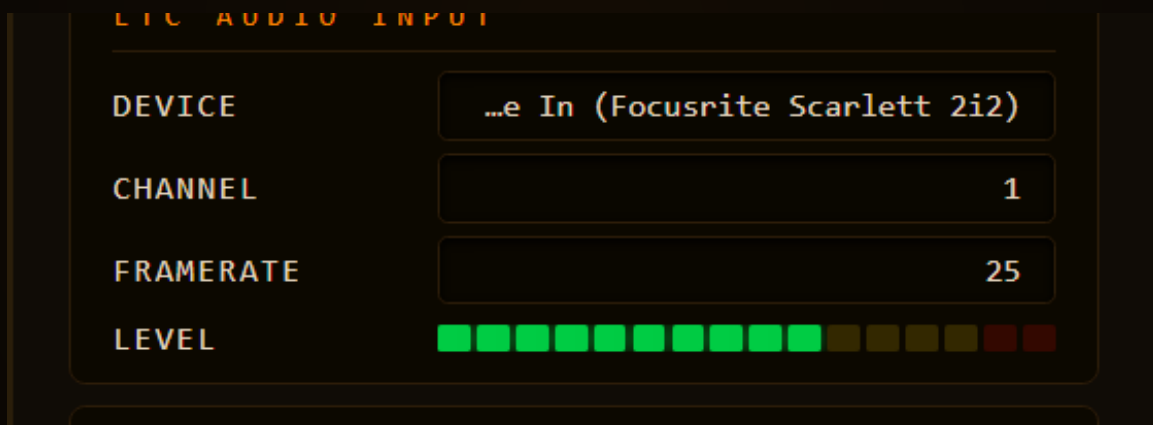
The complete panel, here on the Audio tab: timecode display, status lights, tab bar and the LTC audio input with DaVinci Resolve connection.

4.1 Audio — LTC Level & DaVinci Resolve Connection

The Audio tab is the central entry point for timecode reception and shows three things: the chosen audio device for the LTC input, its channel and framerate, and the level of the incoming signal.

DaVinci Resolve generates the LTC signal on the Fairlight page itself: Fairlight menu → Synchronization Settings → enable Generate Code → select the desired audio interface and output channels. A reference file from arisdabridge.com isn't needed for this — that's only required for LTC Precision Mode (see below).

Typical setup: DaVinci Resolve outputs the LTC signal on the Fairlight page via an audio output. The signal first runs to a mixer that routes it further — not to the sound card configured in DaVinci Resolve, but to the inputs of a **second, separate sound card** that isn't configured in Resolve at all. That's exactly what you set here under **Device**, including the channel (left/right) under **Channel**. With the correct device and channel, ARISDA Bridge detects the LTC signal absolutely reliably — the **Level** bar immediately shows whether a signal is actually arriving: green moving = clean signal, dark = check device/channel selection or cable/routing.



LTC input: Device (second sound card), Channel, Framerate and Level.

Alternative without a cable: capturing LTC via audio loopback — without a second sound card or mixer, the LTC signal can also be captured purely in software, as long as DaVinci Resolve outputs its audio on the same sound card the PC itself uses. Two options:

- **Windows “Stereo Mix”** (available on many sound card drivers, may need enabling under Sound settings → Recording → “Show Disabled Devices”) — a virtual recording device that captures exactly what's currently playing through the Windows default output. No cable, no extra software, the simplest way to test quickly. Downside: the LTC tone is also audible through your speakers/headphones, since Stereo Mix mirrors the entire output mix.
- **Virtual audio cable** (e.g. the free “VB-Audio Virtual Cable”) — DaVinci Resolve's LTC output is routed specifically to a virtual output device with no real speakers attached. ARISDA Bridge captures its input as a loopback. Cleaner than Stereo Mix because the tone is never audible — but requires a one-time routing setup in DaVinci's audio settings.

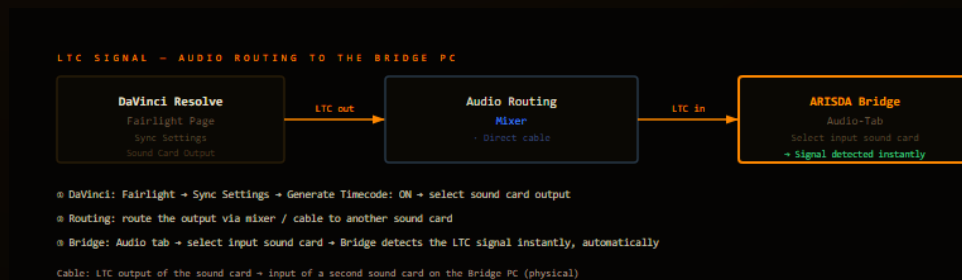
Below that are two switches that determine **how** ARISDA Bridge talks to DaVinci Resolve:

- **Enable Resolve API (TC + Record-Sync)** (default: on) — connects ARISDA Bridge to the Edit page via the DaVinci Resolve Scripting API. This lets the app read the timecode directly from Resolve and detect Play/Stop/Record, without any audio cable at all. Required for the “API” TC source (TC SOURCE, above) and for MIDI/MCU control (4.3).
- **Allow LTC on Edit/Color** (default: off) — normally LTC is only evaluated on the Fairlight page. Enabled, it also applies on Edit/Color — useful when a downloaded LTC reference file (arisdabridge.com) sits on the timeline and is sent to the app via mixer and second sound card as above: saved as a template, the timecode then runs perfectly in sync with the configured framerate on the PunchLight SDU display.



Both switches enabled (checked).

The official routing diagram summarizes the wiring step by step once more:



LTC signal routing to the Bridge PC: DaVinci Resolve → mixer/cable → second sound card → ARISDA Bridge.

LTC Precision Mode (unique feature) — the only known solution that delivers exact timecode even on the Edit and Color page, even during jumps while playing back. No software trick: normally Resolve's Scripting API freezes during playback on the Edit page (a limitation confirmed by Blackmagic Design). Instead of estimating or simulating, ARISDA Bridge instead runs a real LTC signal directly along with your timeline — frame-accurate timecode just like on the Fairlight page, on every page.

- **Load LTC audio file** — download the free LTC reference file (24p/25p/50i, matching the timeline framerate) from arisdabridge.com.
- **Place on timeline and save as template** — drag the file onto an audio track once, route it to a separate output (no audible signal in the export), save as a project template.
- **Enable “Allow LTC on Edit/Color”** — **done** — from now on every new project from this template delivers exact timecode, no re-setup needed.

4.2 Status Indicators — the LED Row

Above the timecode display sits a row of small lights. They always show, regardless of the currently open tab, where the timecode comes from and what DaVinci Resolve is doing right now:



The complete LED row (example: Fairlight page, LTC, 25p, playback).

- **LTC** — the timecode source right now is a real LTC audio signal (Fairlight page). LTC (Linear Timecode) is a standardized SMPTE timecode signal transmitted as audio (see 4.1) — the most precise source available, highest priority.
- **API** — timecode currently comes via the DaVinci Resolve Scripting API (Edit page, while stopped/paused). The API is the programming interface through which ARISDA Bridge talks directly to DaVinci Resolve and reads the timecode, entirely without an audio cable.
- **SIM** — the internal SIM engine counts the timecode up itself in real time during playback, without waiting for the API (including a small built-in correction for the typical API delay). As soon as a real LTC signal arrives again, LTC takes over automatically — SIM doesn't jump ahead itself, it simply steps back.
- **PLAY** — DaVinci Resolve is currently playing back.
- **REC** — DaVinci Resolve is currently recording.
- **EDIT** — the Edit page is the active page in DaVinci Resolve.
- **FL** — the Fairlight page is the active page in DaVinci Resolve.
- **FPS** — detected framerate (e.g. 25p), determined automatically from the timecode signal.

Note on framerate detection: When switching very quickly between timelines with different framerates, the framerate may in rare cases not be detected correctly. If this happens, simply stop and restart DaVinci Timecode mode in panel operation — the app re-initializes internally and reliably detects the correct values afterwards, without needing to restart DaVinci Resolve itself.

4.3 MIDI — Device Selection

Selects the MIDI devices for the SDU2 and DLi hardware as well as the MCU input over which DaVinci Resolve sends Play/Stop/Record signals. The blue dot next to **MIDI IN** lights up as soon as a MIDI signal actually arrives at ARISDA Bridge — just like the level bar for LTC audio (4.1), that's the fastest diagnosis of whether the connection is really working.

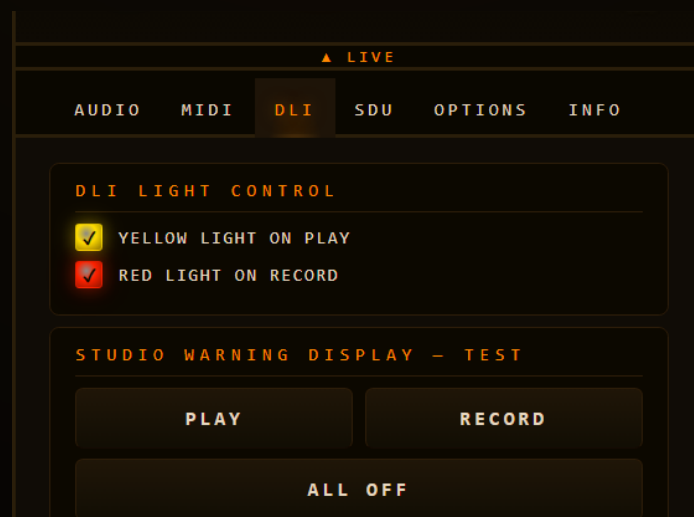


MIDI tab: device selection, MIDI IN lights up on incoming signal.

4.4 DLi — Warning Light

Determines whether the PunchLight studio warning light glows yellow on Play and red on Record, with a test function for both states.

- **Yellow light on Play** (default: on) — DLi glows yellow while playback is active.
- **Red light on Record** (default: on) — DLi glows red while DaVinci Resolve is recording.



DLi tab: light control and test.

4.5 SDU — Studio Display

The corresponding light control and test function for the PunchLight Studio Display USB (SDU2).

- **Yellow light on Play** (default: on) — SDU glows yellow while playback is active.
- **Red light on Record** (default: on) — SDU glows red while DaVinci Resolve is recording.



SDU tab: light control and test.

4.6 Options

Automation: whether ARISDA Bridge runs automatically at program start, and whether/how DaVinci Resolve is started/closed together with the Bridge (see also 3.3).

- **Autostart on launch** (default: on) — starts ARISDA Bridge automatically as soon as Windows logs in, so the Bridge never has to be started manually.
- **Keep the app always on top** (default: off) — keeps the ARISDA Bridge window permanently above all other windows, including DaVinci Resolve. Handy with a single monitor when the timecode should stay visible despite foreground switches. A double-click on an empty area of the window (not on an input field or a button) additionally switches to true Windows fullscreen — there, “always on top” is automatically suspended, since it isn't needed there. Press Escape to leave fullscreen again.
- **TC red on Record** (default: on) — colors the timecode digits on the nixie display red while DaVinci Resolve is recording — in addition to the red REC light (4.2), a striking, immediately recognizable hint that recording is in progress.
- **Experimental: allow SIM start on Fairlight even without LTC** (default: on) — without this option, the automatic simulation (SIM, see 4.1) would only start on the Edit page; on Fairlight the timecode would simply stay frozen without an LTC source — which, especially on a laptop (no audio interface for LTC), could easily look like a bug the first time you try it, even though it wasn't one. Enabled by default for that reason. The moment a real LTC signal is present, it takes over immediately anyway — the simulation only runs as long as no LTC is there. Can be switched off here if needed; LTC remains the recommended, more stable source for Fairlight mode.



Options tab: all four automation options enabled (checked).

4.7 Info — LTC Basics & Setup

Explains in sub-tabs (LTC, MIDI, DLI, SDU, Bridge) what LTC is and how the individual components are set up — a built-in quick guide right inside the app.



Info tab: step-by-step guide to LTC setup.

4.8 Live Fullscreen Mode

Via “▲ LIVE” ARISDA Bridge hides all settings and shows only the timecode as a large display — on any monitor you choose (even a third or fourth, if DaVinci itself already spans two monitors), without any PunchLight hardware. Use “▼ PANEL” to go back.



Live mode: pure timecode display on any monitor you choose.

Why does DaVinci Resolve sometimes react slowly?

This is not caused by ARISDA Bridge but by Resolve's internal scripting engine — a limitation known to Blackmagic Design. An isolated background process ensures that a slow API response never blocks the entire app.

With an LTC signal connected (see 4.1), ARISDA Bridge instead reacts immediately, even when the API is currently hanging: the LTC signal forces the timecode directly, independent of Resolve's scripting interface.

Even without LTC at all, the app stays fully usable — with one known limitation: a jump during playback (e.g. clicking to a different point in the edit while Play is running) is not detected immediately. The API only delivers the correct value after a stop — only then does ARISDA Bridge again take over the actual timecode exactly.

The reason for the delayed API response is usually at the start: the very first playback after loading a project starts delayed in Resolve itself, because the playback engine is first initialized internally (decoders, caches, audio). ARISDA Bridge, however, reacts immediately to the play command and therefore runs slightly ahead for a brief moment on the very first play. After the first stop the API synchronizes automatically, after that everything is exactly in sync.

The SYSTEM LOG Panel

At the bottom edge of the panel, ARISDA Bridge continuously shows what's currently happening in the background — with a timestamp and color-coded:

- **Green** — normal operation, everything fine (e.g. “Bridge active”, “DaVinci Resolve connected”, a change of timecode source).
- **Yellow/orange** — a hint, usually about optional extra hardware that isn't currently connected (e.g. “DLi not found”). Not an error — in this case the Bridge simply keeps running normally without that extra feature.
- **Red** — a real problem, usually with an explanatory note directly below on what to do.

The newest messages appear at the bottom, the panel scrolls automatically. The small copy icon top right in the panel copies the entire history of the current session to the clipboard — handy for reviewing a longer session at leisure.

SYSTEM LOG

```
[09:41:07] DaVinci Resolve connected [icon]
[09:41:09] DLi not found: '' - Bridge continues without it
(optional extra hardware).
[09:42:14] TC source: API → LTC (Play active)
[09:44:31] Resolve worker terminated (code 1)!
[09:44:36] Resolve worker restarting...
[09:44:41] DaVinci Resolve connected [icon]
```

The SYSTEM LOG panel with typical green, yellow and red messages.

5. Studio Clock Mode

The studio clock runs completely independent of DaVinci Resolve and offers three sub-modes, switchable via the three tabs at the top of the panel: Time, Stopwatch, Countdown.

5.1 Time

Shows the current, NTP-synchronized real time — useful as a studio clock on screen or on a hardware display.

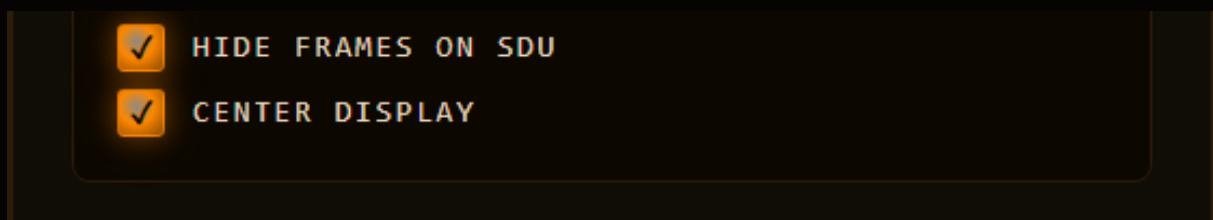


Time mode with NTP-synchronized real time.

5.2 SDU2 Display Options

Two important checkboxes control how the time is shown on the **physical SDU2 display** (regardless of whether Time, Stopwatch or Countdown is currently active):

- **Hide frames on SDU** (default: off) — hides the two frame digits on the SDU2 so that only **HH:MM:SS** is shown instead of **HH:MM:SS:FF**. Useful in Clock mode, since there are no frames there.
- **Center Display** (default: off) — only has an effect together with “Hide frames on SDU”. Without this option the two now-empty digit positions sit at the right end of the 8-digit SDU2 display (**HH:MM:SS·**). Enabled, one empty position moves to the start AND one to the end, so the time appears centered (**·HH:MM:SS·**), including correctly repositioned separator dots.



Both options enabled (checked).

5.3 Stopwatch

A classic stopwatch whose reading is also output to the SDU2 hardware.

- **Start** — starts the stopwatch, or resumes it exactly where it stopped after a pause (the same button then serves to stop it).
- **Lap** — remembers the currently displayed reading as a lap time in a list, without interrupting the running stopwatch. Only works while the stopwatch is running.
- **Reset** — stops the stopwatch and resets both the time and all remembered lap times to zero.



Stopwatch mode.

5.4 Countdown

A timer with a fixed duration, counting either down or up. When it reaches the end of the set duration, the PunchLight warning light blinks as an alarm if hardware is connected.

- **Countdown (Duration)** — the classic countdown: counts the entered duration (HH:MM:SS) down to 0.
- **Count Up (Duration)** — instead counts up from 0 to that same entered duration; handy when a fixed span of time should visibly run alongside (e.g. a talk's speaking time) without the numbers running backwards. The alarm triggers in both modes once the set duration is reached.
- **HH : MM : SS** — the duration the timer starts with; identical for both modes.
- **Hrs/Min/Sec** — sets which unit the four quick-add buttons add time in.
- **+5 / +10 / +15 / +30** — adds this value (in the selected unit) to the set duration, without having to fill in the input fields by hand.
- **Alarm sound on completion** (default: off) — in addition to the blinking PunchLight warning light, the app itself plays a sound the moment the timer reaches 0. The sound keeps repeating until the countdown is manually stopped or reset. With the checkbox off, behaviour is unchanged (blinking light only, no sound).



Countdown mode with preset duration shortcuts.

6. Work Time Mode

This mode automatically tracks in the background how long you work on each DaVinci Resolve project — phase-accurate by the DaVinci pages Edit, Color, Fairlight, Fusion, Deliver, Media as well as “External” (outside DaVinci). Create clients, assign rates, view statistics per project, generate an invoice as a PDF (for German companies optionally also as XRechnung XML) in 5 languages: all directly in the app.

All data is stored exclusively locally on your own computer.



Project list (left) and detail view of a selected project including invoice amount, budget, VAT rate and day list (right).

At a Glance

- **Automatic, in the background** — counts only real work: Resolve in the foreground, user active.
- **Phase-accurate per page** — Edit, Color, Fairlight, Deliver, Fusion, Media, color-coded breakdown.
- **Clients & rates** — hourly, half-day, day rates per client, invoice as PDF.
- **Invoice in 5 languages** — automatically in your client's language (German, English, Spanish, French, Italian), selectable individually per client, including the correct tax rate — noticeably simplifies bookkeeping with clients abroad.
- **Invoice numbers with year** — format PREFIX-YEAR-NNNN (e.g. INV-2026-0001), with an automatic warning for numbers already used or skipped.
- **Active time / Total time** — switchable per project: only active work or total open time.
- **Per-day billing** — set hourly, half-day or day rate individually for each working day, or a fixed price for the whole project.
- **CSV & TXT export** — export tracked time for external accounting, directly from the project overview.
- **Data backup** — back up and restore all work-time data as a file at any time.
- **Status light shows the page** — the small light at the top takes on the color of the page you're currently working on (Edit, Color, Fairlight, Deliver, Fusion, Media, or gray for “External”) and is visible in every mode (Work Time, Clock, DaVinci Timecode).
- **Day-by-day breakdown with one click** — clicking a day shows that day's own time breakdown in the chart, including “External”.

Precise Time Tracking Straight From the DaVinci API

Bridge reads the real playback status directly from the DaVinci API — not just whether DaVinci is in the foreground. If the timeline is playing, it always counts as work, even during a quick glance at another window. It also distinguishes phase-accurately which page you're actually working on (Edit, Color, Fairlight, Deliver, Fusion, Media). The moment you actually leave DaVinci — research, emails, a break — the time keeps running automatically under its own “External” category, with no manual stopping and no false idle alert.



	Edit (Cut & Edit)
	Color
	Fairlight
	Fusion
	Deliver
	Media (Media Page)
	External — worked outside DaVinci Resolve, still tracked as work time

Status Light

The small light at the top of the header shows at a glance which kind of work time is currently running — it takes on the same color as the page you're actually working on (the same color table as the time breakdown above). That way you can tell at a glance, without even reading anything, which area you're currently in — and this isn't limited to Work Time mode, it works exactly the same way in Clock mode and in DaVinci Timecode mode.



Status light: pink here, because work is currently happening on the Color page.

	Edit — actively editing in DaVinci Resolve.
	Color — actively color grading.
	Fairlight — actively working on audio.
	Deliver — actively exporting or setting up a render.
	Fusion — actively compositing or working with effects.
	Media — actively reviewing or organizing footage.
	External — working outside DaVinci Resolve (e.g. email, research), but still counted as work time.

The same orange as “Deliver” also means: time tracking is currently paused manually. Dark/off means: nothing is being tracked right now — e.g. because no project is open or DaVinci Resolve isn't connected.

6.1 Project List & Overview

All projects with tracked time appear on the left, color-coded bars showing the breakdown by page. A green check marks a finished project, a crossed-out circle an excluded one.

- **Period filter** (All/Today/Week/Month/Year) narrows the display.
- **Search field** filters the project list by name.
- **“export finished only”** — checkbox, restricts CSV/TXT export to finished projects.
- **CSV / TXT** — exports the currently shown list for external accounting.
- **Revenue by client** — switches the right side (from the project detail view shown above) to the revenue breakdown: pie chart plus a table with time, amount and percentage share per client, with every project listed individually below including client, time and amount (shown in the image below).

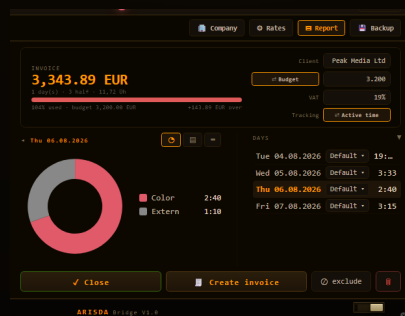


Revenue-by-client view: pie chart, client table and project list with amounts.

6.2 Project Details, Budget & VAT

Clicking a project opens the detail view on the right with the following controls:

- **Chart type** (pie/share/bar icons) — switches how the time breakdown by page (Edit/Color/Fairlight/Deliver/Fusion/Media) is displayed.
- **Client** — assigns the project to a client created in 6.5; that client's rates and invoice language then automatically apply to this project.
- **Budget / Fixed price** — toggle for the billing type: with “Budget” the entered amount is only a reference value, billing is actually based on tracked time and rates (with a progress bar for used/remaining). With “Fixed price”, exactly the entered amount is used as the invoice total instead, regardless of tracked time. For fixed-price projects, the detail view additionally shows the running **effective rate** (fixed price ÷ hours already worked) and a usage bar — so you can tell at any time whether the flat price is still worthwhile.
- **VAT** — overrides the global company rate (Company tab, 6.4) for this one project. Always pre-filled with the global rate; if that isn't already 7 %, 7 % can additionally be selected — the reduced German rate for the transfer of film copyright (§ 12 (2) no. 7c UStG). Leave on “global” unless an exception applies.
- **Active time / Total time** — toggle for what counts as work time: “Active time” (default) only counts time with actually detected activity in DaVinci Resolve. “Total time” additionally counts time the project was simply open in Resolve without active editing (e.g. research, discussion at the workstation).
- **Day list** — selectable per working day: “Default” (automatic classification: up to 5 hrs = half day, up to 8 hrs = full day, above that day + overtime), or fixed “Hours”, “½ day”, “1 day” for that one day.
- **Click a day** — clicking a day in the day list switches the chart on the left to that single day (the heading shows the date with a small arrow to jump back), including the “External” time tracked that day — regardless of whether “Active time” or “Total time” is selected. Clicking the same day again shows the breakdown for the whole selected period again.
- **Sort order** (▼/▲ switch next to the “DAYS” heading) — reverses the order of the day list: the default (▼) shows days in chronological ascending order, clicking it (▲) instead shows the most recent day first. The chosen setting is saved and persists across app restarts.
- **Close** — marks the project as done (reversible).
- **Create invoice** — opens the invoice dialog (see 6.3).
- **Exclude** — removes the project from overview, revenue and export, without deleting it.
- **Delete** — permanently removes the project including all tracked time (with confirmation prompt).



After clicking “Thu 06.08.2026”: the chart now shows only this one day, including the External time shown in gray.

6.3 Create Invoice

“Create invoice” opens a dialog that actively asks for the following details before every invoice:

- **Invoice number** — pre-filled with the prefix, year and next free number from the Company tab (e.g. INV-2026-0012), can be overwritten here for this one invoice. A number already used or a skipped number triggers a confirmation prompt before proceeding anyway — duplicates and gaps in the numbering always stay a deliberate decision.
- **Purchase order number** (optional) — the client's order/PO number, appears on the invoice if required by the client.
- **Show detailed time tracking** — additionally lists every tracked day individually on the invoice instead of just the total.
- **Delivery date matches invoice date** — default: on. Deselect for a differing service period, and the actual period of the tracked work is used as the delivery date instead.
- **Also export as XRechnung (XML)** — only visible when the Company tab has no country or Germany entered (XRechnung is a German e-invoicing format). Produces a machine-readable XML file according to the EN 16931/XRechnung standard alongside the PDF, validated with the official KoSIT validator.

The invoice is automatically created in the language stored for the client (see 6.5).

The screenshot displays the ARISDA Bridge V1.0 application. A modal dialog titled "INVOICE" is open, requiring the following information:

- Invoice number:** 42
- Order number (optional):** (empty field)
- Options:**
 - ☐ Show detailed time tracking
 - ☒ Delivery date matches invoice date
 - ☐ Also export as XRechnung (XML)

The background interface shows a project list on the left with "Mountain Doc" (23:17) selected. On the right, a client summary for "Peak Media Ltd" is visible, including a budget of 3.200, VAT of 19%, and a tracking status of "Active time". The bottom of the screen features buttons for "CSV", "TXT", "Close", "Create invoice", "exclude", and a trash icon.

Invoice dialog with invoice and PO number, options and the XRechnung checkbox (only when country = Germany).

What the Finished Invoice Looks Like

Illustrative example with fictional data — the actual PDF invoice the app generates from tracked time:

Musterfirma Postproduktion GmbH, Musterweg 5, 12345 Musterstadt

Sample Client Media Ltd
123 Example Street
10115 Sample City

Date: 2026-08-24
Invoice no.: RE-2026-0099
Handled by: John Smith

INVOICE

Dear Sir or Madam,
please find enclosed the invoice for the project "Sample Project" as follows:

Project: Sample Project

Service		Unit Price	Amount
Hourly rate — Sample Project	14.63 h	87.50 EUR	1.279,97 EUR
Jul 5, Jul 6, Jul 12, Jul 19, Aug 2			
Net			1.279,97 EUR
plus 19% VAT			243,19 EUR
Total			1.523,16 EUR

DETAILED TIME TRACKING

2026-07-05	Hourly rate	1.50 h
2026-07-06	Hourly rate	3.20 h
2026-07-12	Hourly rate	2.10 h
2026-08-02	Hourly rate	4.00 h
2026-08-05	Hourly rate	3.83 h

ACTIVITY OVERVIEW

Edit	10:22
External	2:54
Fairlight	0:43
Deliver	0:23
Color	0:18

Please transfer the amount of 1,523.16 EUR within the next 14 days to the account of Musterfirma Postproduktion GmbH, IBAN: DE00 0000 0000 0000 00, BIC: XXXXXXXXXX. The delivery date matches the invoice date.

Kind regards

John Doe

Illustrative example with fictional data, not a real customer or invoice.

6.4 Company

Here you store your company details — they appear automatically on every invoice. Country also automatically determines the suggested currency, the VAT rate and the label of the tax field (e.g. VAT ID in Germany, EIN in the US, P.IVA in Italy).

- **Orange-outlined fields** are legally required on every invoice (under German law: § 14 UStG) — for other countries, please check against local law.
- **Blue-outlined fields** are practically important but not legally mandatory (e.g. for payments or e-invoicing): currency, IBAN, BIC, bank, email, signature.
- **Prefix / Next no.** — the suggested value for the invoice number, automatically incremented by 1 with every invoice created; the year is automatically prepended (see 6.3) and reset automatically at the turn of the year.
- **Signature** — a PNG/JPG image, appears on the invoice as a signature.
- **0 % VAT note** — appears only when the VAT rate is set to 0; pre-written suggestions for small-business/reverse-charge rules where researched for the selected country, otherwise free text.

TC

CLK

Settings

Company

Rates

Report

Backup

Revenue by client

All

Today

Week

Month

Year

Search project...

3 projects

✓ Podcast S02E113:15

Corporate Film12:55

Mountain Doc23:17

TOTAL

DONE

39:27

↓ CSV

↓ TXT

COMPANY · invoice issuer

Company name

Musterfilm Schnitt GmbH

Address

Beispielstraße 12, 80331 Musterstadt

Postal code

City

Country

Deutschland

State

Bayern

Currency

EUR

VAT rate (%)

19

Suggestion based on country – adjust if needed.

Email

kontakt@musterfilm-beispiel.de

Contact person

IBAN

BIC

Bank

VAT ID

Tax ID

Tax number

Phone

Web

ARISDA Bridge V1.0

VMT

NRM

Company tab: invoice sender details with color-coded fields.

6.5 Rates & Clients

Here you manage your clients and their billing rates:

- **+ Client** — creates a new client via the name field.
- **Click name** — renames an existing client (applies to all assigned projects).
- **Four rates per client** — hourly, half-day, day and overtime rate; empty fields count as 0.
- **Language code** (DE/EN/ES/FR/IT, click to change) — this client's invoice language, independent of the app language.
- **Address, ZIP, City** (orange-outlined) — appear on every invoice to this client.
- **Client no.** — the client's own reference number, optional.
- **Email** — stored for XRechnung delivery (6.3).
- A project is assigned to a client in its detail view (6.2) so that client's rates and invoice language apply. Per-day billing: up to 5 hrs = half day, over 5 hrs = day, over 8 hrs = day + overtime.

The screenshot displays the 'Rates' tab in the ARISDA Bridge V1.0 application. The interface is divided into a sidebar on the left and a main content area on the right. The sidebar shows a 'Revenue by client' section with a table of projects: 'Podcast S02E11' (3:15), 'Corporate Film' (12:55), and 'Mountain Doc' (23:17). Below this is a 'TOTAL' button and a 'DONE' button, with a total time of 39:27. The main content area is titled 'CLIENTS (EUR)' and features a '+ Client' button. It lists two clients: 'Peak Media Ltd' and 'Studio Nord GmbH'. Each client entry includes a table of rates (Hour, Half, Day, OT) and a form for address and contact information. The 'Peak Media Ltd' client has rates: Hour 95, Half 380, Day 680, OT 130. The 'Studio Nord GmbH' client has rates: Hour 85, Half 340, Day 600, OT 115. The form fields for each client include 'Street + no. *', 'Postal code', 'City *', 'Client no.', 'Client's email (for XRechnung)', and 'Client VAT ID'. The 'Rates' tab is highlighted in the top navigation bar, and the 'ARISDA Bridge V1.0' logo is visible at the bottom.

Rates tab: clients with rates, address and language.

6.6 Backup

Saves all work-time data (projects, clients, company, settings) to a file — useful before a reinstall or as a safeguard against data loss. “Open another backup” also lets you restore a freely chosen backup file — this replaces all current data.

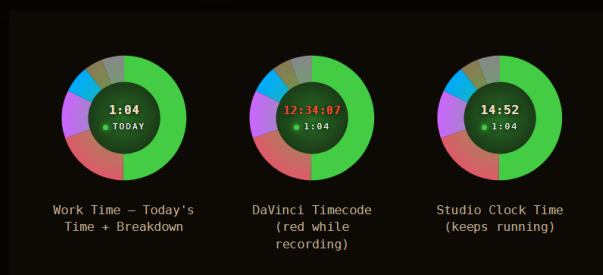


Backup tab: create and restore backups.

6.7 The Live-Ring — Floating Daily Overview

The Live-Ring shows the complete daily overview for the **project currently loaded in DaVinci Resolve** as a small, borderless circle that **always floats on top of DaVinci Resolve**. Instead of keeping the whole Work Time window open, you see at a glance: how much has been tracked today on this project, how it breaks down by DaVinci page, and whether time is actively running right now.

The ring uses the exact same calculation and the same colors as this project's detail view (see 6.2) — it's simply the compact, always-visible version of it. When the project loaded in DaVinci changes, the ring switches with it.



The Live-Ring. In ARISDA Bridge, clicking the center switches it between Work Time, DaVinci Timecode and Clock (see below); in ARISDA TimeTrack the center always shows the day's time.

Opening & Closing

- The **Live-Ring button**  in the header of the Work Time view opens the Live-Ring. The Work Time window disappears while it's open, only the ring stays visible. The app's taskbar entry stays intact.
- The Live-Ring can only be opened while **DaVinci Resolve has a project loaded** — otherwise a brief notice appears. If the project is closed in DaVinci while the ring is open, the app automatically returns to the normal view.
- **Double-click** on the ring brings back the normal Work Time view.
- If the Live-Ring was active the last time you quit, the app automatically reopens it on the next start, as soon as a DaVinci project is loaded.

Moving & Resizing

- **Move** — click and drag the dark center: the ring follows the mouse like a normal Windows window.
- **Resize** — move the mouse over the colored ring: the cursor turns into a left-right double arrow . Only then can the ring be enlarged or shrunk by dragging; the arrow stays visible for the whole action, and the ring's edge follows the pointer exactly. Alternatively, use the **mouse wheel** over the ring. The chosen size is saved.

What the Ring Shows

- **Color ring** — the loaded project's today breakdown by DaVinci page (Edit, Color, Fairlight, Fusion, Deliver, Media, External), exactly like its pie chart in the detail view (6.2). If nothing has been tracked on this project today yet, the ring is gray.
- **Center** — the time tracked today on this project, with “TODAY” below it.
- **Blinking dot** before “TODAY” — appears while time is actively running: in DaVinci Resolve (dot in the color of the current page) or “External” (gray dot).

ARISDA Bridge Only: Switching the Center

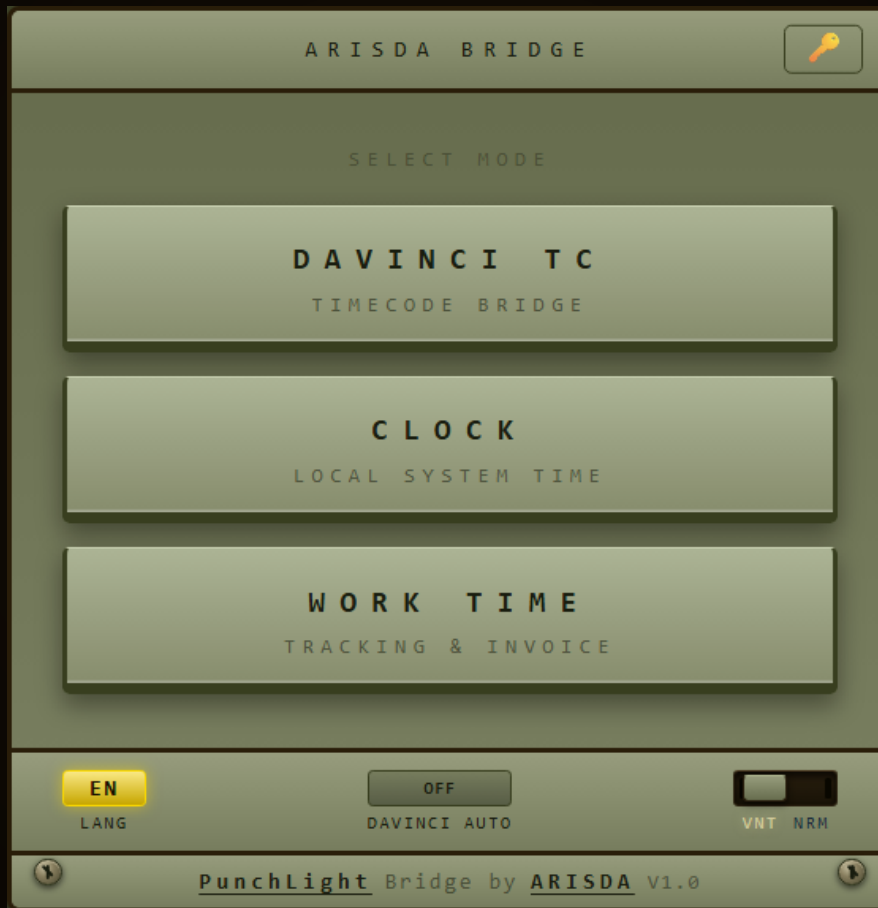
In ARISDA Bridge, the Live-Ring can also be opened from DaVinci Timecode mode (Chapter 4) and from Clock mode (Chapter 5). A **click on the center of the ring** then cycles through three displays:

- **Work Time** — today's tracked time on the loaded project (as above).
- **DaVinci Timecode** — the current timecode from DaVinci Resolve, frame-accurate; the digits turn red while DaVinci is recording.
- **Clock** — the current studio clock time, keeps running inside the ring.

The color ring (daily breakdown) stays visible in all three displays — work time tracking keeps running in the background in ARISDA Bridge in every mode. In ARISDA TimeTrack this switcher doesn't apply (there's no Timecode or Clock mode there); the center always shows the day's time.

7. Design

ARISDA Bridge offers two designs, switchable at any time by clicking the “VNT | NRM” switch bottom right in the panel (see chapter 3): a dark design in a nixie-amber look (“NRM”) and a lighter, olive-green design (“VNT”) — pure personal taste, no function is restricted by the choice.



The alternative “VNT” design.

8. Licensing

ARISDA Bridge is a one-time license purchase (no subscription), valid for one PC. As long as no valid key is stored, the DaVinci Timecode mode cannot be started — Studio Clock and Work Time mode can be used independently of that.

You enter the license key via the key icon top right in mode selection (see 3.5) — at any time, not just on first start. Clicking it opens the entry window:



License key window: enter and activate the key, buy directly, or close again with the × top right.

Every purchase is backed by a voluntary 7-day money-back guarantee — if the app doesn't work as expected, a single email to support is enough.

9. ARISDA TimeTrack — The Standalone Work Time App

If you only need time tracking and invoicing (Chapter 6) but neither the DaVinci Timecode nor the Studio Clock, you can get exactly that feature as its own, smaller app: **ARISDA TimeTrack** (one-time license purchase, no subscription). Everything around time tracking, clients, rates, budgets, day-by-day breakdown, PDF and XRechnung invoicing, CSV/TXT export and the Live-Ring works identically to Work Time mode in ARISDA Bridge — the instructions in Chapters 6 and 6.7 apply one-to-one.



The ARISDA TimeTrack window: project list, invoice, budget, time breakdown by DaVinci page and day list — the same Work Time feature as in ARISDA Bridge, just as its own app (example data).

What's the Same

- Automatic background tracking by DaVinci page (Edit, Color, Fairlight, Fusion, Deliver, Media) plus “External”.
- Clients with four rates and their own invoice language, project budgets or fixed price with effective rate, per-day classification.
- PDF invoice in 5 languages, plus XRechnung (XML) for German companies.
- Data backup, crash-safe autosave, all data stays local only.
- The **Live-Ring** (6.7) — floating daily circle over DaVinci Resolve.
- “DaVinci Auto” (automatically start/quit Resolve alongside) and the “VNT | NRM” design switch.

What's Different From ARISDA Bridge

- **Only one function, no mode switching.** TimeTrack starts directly in the Work Time view — there's no mode selection, no DaVinci Timecode mode (Ch. 4) and no Clock mode (Ch. 5), and therefore also no PunchLight hardware, no LTC, no MIDI.
- **Live-Ring without center switcher.** Since there's no Timecode or Clock mode, the center of the Live-Ring in TimeTrack always shows the day's time — the Work Time/Timecode/Clock click-switcher (6.7) doesn't apply.
- **Window layout.** Status dot and time + date at the top, language and license key top right, the **Live-Ring button**  in between (in ARISDA Bridge the same button sits left of the “MODE” button). The ARISDA wordmark and the “VNT | NRM” design switch at the bottom.
- **License.** Its own license key, independent of an ARISDA Bridge license.
- **Requirements — deliberately minimal.** Only Windows 11 and **DaVinci Resolve Studio** (full version, not Free) are needed — nothing else. Unlike ARISDA Bridge (Chapter 4), ARISDA TimeTrack needs **no MIDI, no second/additional sound card, no audio interface and no PunchLight hardware** — it doesn't access DaVinci's MIDI ports and doesn't read an LTC audio signal. The TimeTrack installer also sets “External scripting = Local” (see 2.1) automatically.

Design

TimeTrack uses the same design principle as ARISDA Bridge: the dark “NRM” design in the nixie-amber look and the lighter “VNT” design, switchable at any time with the “VNT | NRM” switch (Chapter 7). The time-breakdown colors (Edit green, Color red, Fairlight purple, Fusion blue, Deliver orange, Media olive, External gray) are identical in both apps.

Support & Contact

Questions, wishes or suggestions? Write to us: support@arisdabridge.com

More information, FAQ and free LTC reference files: <https://arisdabridge.com>

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