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USENIX Example Paper

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Abstract

This is an example for a USENIX paper, in the form of an HTML/CSS template. Being heavily self-referential, this template illustrates the features included in this template. It is expected that the prospective authors using HTML/CSS would create a new document based on this template, remove the content, and start writing their paper.

Note that in this template, you may have a multi-paragraph abstract. However, that it is not necessarily a good practice. Try to keep your abstract in one paragraph, and remember that the optimal length for an abstract is 200-300 words.

1 Introduction

For the purposes of USENIX conference publications, the authors, not the USENIX staff, are solely responsible for the content and formatting of their paper. The purpose of this template is to help those authors that want to use HTML/CSS to write their papers. This template has been prepared by Håkon Wium Lie, and is based on a guide to using FrameMaker for USENIX papers, written by Pekka Nikander with the help of Jane-Ellen Long.

The rest of this paper is organized as follows. Section 2 gives a brief overview of related work, such as other templates and style manuals. Section 3 discusses the details of this template, and Section 4 contains our conclusions.

2 Related Work

Preparing good-looking publications is not easy. It requires understanding of style and typography. The purpose of the templates provided by the USENIX organization is to lift the burden of caring about typography from the authors. However, the authors still remain, and will always remain, responsible for the style.

2.1 Word and LaTeX templates

The USENIX website includes a template for Microsoft Word, as well as LaTeX templates. Many of the settings in the CSS style sheet of this template have been copied from the LaTeX templates.

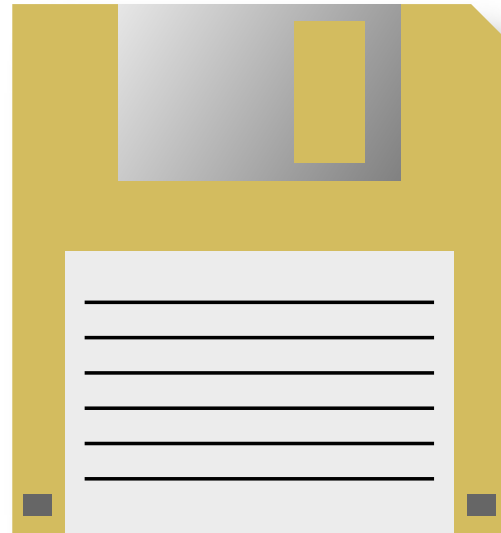


Figure 1: This figure is shown for illustrational purposes only; floppy disks are not required to use this template.

2.2 Style manuals

Besides typography, style is the second element of preparing easy-to-read publications. There are tens of good style manuals available. To mention just a couple, *The Elements of Style* by Strunk and White [1] is a classic, and has remained a bestseller since its introduction in 1930's. From the more contemporary ones, *Writing for Computer Science* by Justin Zobel [2] seems appropriate.

3 Implementation

In this section we cover the features included in this template. Our goal has been that the authors do not need to make modifications to the template; instead, they should be able to concentrate on the content and style. With this in mind, this template includes a number of features. On the other hand, we have also tried to keep this document simple and easy to maintain.

This template is written in HTML, with CSS to provide styling, and a small JavaScript to help format references.

Holmsen, Torstein Hansen, and Jostein Aanensen. We look forward to working with you!

Sales: Return customer rate is now 80%, proving value and willingness to pay. Film Factory Montreal is our first customer in Canada. Lumiere Numeriques have started using us in France. We also have new customers in Norway, and high-profile users such as Gareth Unwin, producer of Oscar-winning *The King's Speech*. Revenue for the first four months is 200 kNOK, compared to 339 kNOK for all of 2016. We are working on a partnership to safeguard sales in Norway while beginning to focus more on the US.



New team members: We've extended our organization with two permanent developers based in Łódź, the film capital of Poland. Two highly skilled interns from the University of Oslo's Entrepreneurship Program, will be working on market research until mid-June (starting in March), preparing for the US launch. Also, two computer science students are working as part-time interns during spring, on machine learning and analysis research, as well as innovative architectures based on the Swift language. We hope our interns will consider sticking around!

New mentor: We are honored to have Caitlin Burns joining us as a mentor. She's an

accomplished producer based in New York, an active member of the Producers Guild of America, and the collaboration has already yielded good results, including valuable contacts for our visit in Los Angeles. Oscar-winning VFX supervisor *Dave Stump* joined us earlier.

New York, St. Louis, San Francisco and Los Angeles: Pontus and Audun did a tour of the US in February and March, meeting users, partners and potential customers. The trip was very successful, with several high points, including meetings with Netflix, the Academy of Motion Picture Arts and Sciences, the International Cinematographers Guild, Local 871 (the script supervisors' union), one of the world's leading DITs, and Apple. See the separate attachment for a more detailed summary.

NAB: Andreas and Audun travelled to the National Association of Broadcasters convention (NAB) in Las Vegas for three hectic days in April. NAB gathers 100,000 participants from film and TV. It's a very efficient way of meeting people in the business, and getting an updated picture of the business landscape. The most exciting meeting was with PIX System, one of our most important competitors. It was interesting to note that they regarded the indie market as bigger than their own.

Andreas was able to secure us an invitation to the DIT-WIT party, with some of the world's leading DITs in attendance. It was a great place for informal feedback on Drylab Viewer. The pattern was the same as for other users: Initial polite interest turns to real enthusiasm the moment someone is able to personally try Drylab Viewer! We also met with Pomfort and Apple about our on-going collaborations; ARRI and Teradek/