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Sommario/riassunto	While jury decision making has received considerable attention from social scientists, there have been few efforts to systematically pull together all the pieces of this research. In Jury Decision Making Dennis J. Devine examines over 50 years of research on juries and offers a "big picture" overview of the field. The volume summarizes existing theories of jury decision making and identifies what we have learned about jury behavior, including the effects of specific courtroom practices, the nature of the trial, the characteristics of the participants, and the evidence itself. Making use of those foundations, Devine offers a new integrated theory of jury decision making that addresses both individual jurors and juries as a whole and discusses its ramifications for the courts. Providing a unique combination of broad scope, extensive coverage of the empirical research conducted over the last half century, and theory advancement, this accessible and engaging

volume offers "one-stop shopping" for scholars, students, legal professionals, and those who simply wish to better understand how well the jury system works.

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Autore	Kondo A. M. (Ahmet M.)
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 Engines Stack 517 -- 11.6.9 Interfaces between Modules of the Content
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transmission Visual Media Coding and Transmission Transmission is an output of VISNET II NoE, which is an EC IST-FP6 collaborative research project by twelve esteemed institutions from across Europe in the fields of networked audiovisual systems and home platforms. The authors provide information that will be essential for the future study and development of visual media communications technologies. The book contains details of video coding principles, which lead to advanced video coding developments in the form of Scalable Coding, Distributed Video Coding, Non-Normative Video Coding Tools and Transform Based Multi-View Coding. Having detailed the latest work in Visual Media Coding, networking aspects of Video Communication is detailed. Various Wireless Channel Models are presented to form the basis for both link level quality of service (QoS) and cross network transmission of compressed visual data. Finally, Context-Based Visual Media Content Adaptation is discussed with some examples. Key Features: . Contains the latest advances in this important field covered by VISNET II NoE . Addresses the latest multimedia signal processing and coding algorithms . Covers all important advance video coding techniques, scalable and multiple description coding, distributed video coding and non-normative tools . Discusses visual media networking with various wireless channel models . QoS methods by way of link adaptation techniques are detailed with examples . Presents a visual media content adaptation platform, which is both context aware and digital rights management enabled . Contains contributions from highly respected academic and industrial organizations Visual Media Coding and Transmission will benefit researchers and engineers in the wireless communications and signal processing fields. It will also be of interest to graduate and PhD students on media processing, coding and communications courses.

3. Record Nr.	UNISA996543372603316
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Sommario/riassunto	Das Buch versucht ein in der Musik des 20. und 21. Jahrhunderts zunehmend an Bedeutung gewinnendes Verstandnis von "Musik als Wahrnehmungskunst" (Helmut Lachenmann) für die Musikwissenschaft fruchtbar zu machen: Die ineinander verschrankten Konzepte der performativen Analyse und des performativen Horens rucken Wahrnehmungsprozesse ins Zentrum musikologischer Methodik. Zum einen wird dabei die zentrale Stellung von Klang, Zeit und Raum in der neuen Musik seit 1900 in breite musikhistorische und -asthetische Diskurse eingebettet, zum anderen wird mit dem Prinzip der musikalischen Morphosyntax klangliche Materialitat als Ausgangspunkt horend-analytischer Aktivitat begriffen. Wahrnehmung posttonaler Musik ist als performative Aktivitat durch die Erfahrungen des Alltags- und Musikhorens vielfaltig ausgestaltbar und dabei durch eine Verflechtung von morphologischen und metaphorischen Schichten gepragt. Die Analysen werfen so neue Perspektiven auf ein breites Spektrum posttonaler Instrumentalmusik von Arnold Schonberg, Edgard Varese, Giacinto Scelsi, Bernd Alois Zimmermann, Gyorgy Ligeti, Pierre Boulez, Morton Feldman, Gyorgy Kurtag, Helmut Lachenmann, Brian Ferneyhough, Gerard Grisey, Salvatore Sciarrino und Isabel Mundry.

