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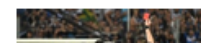
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
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
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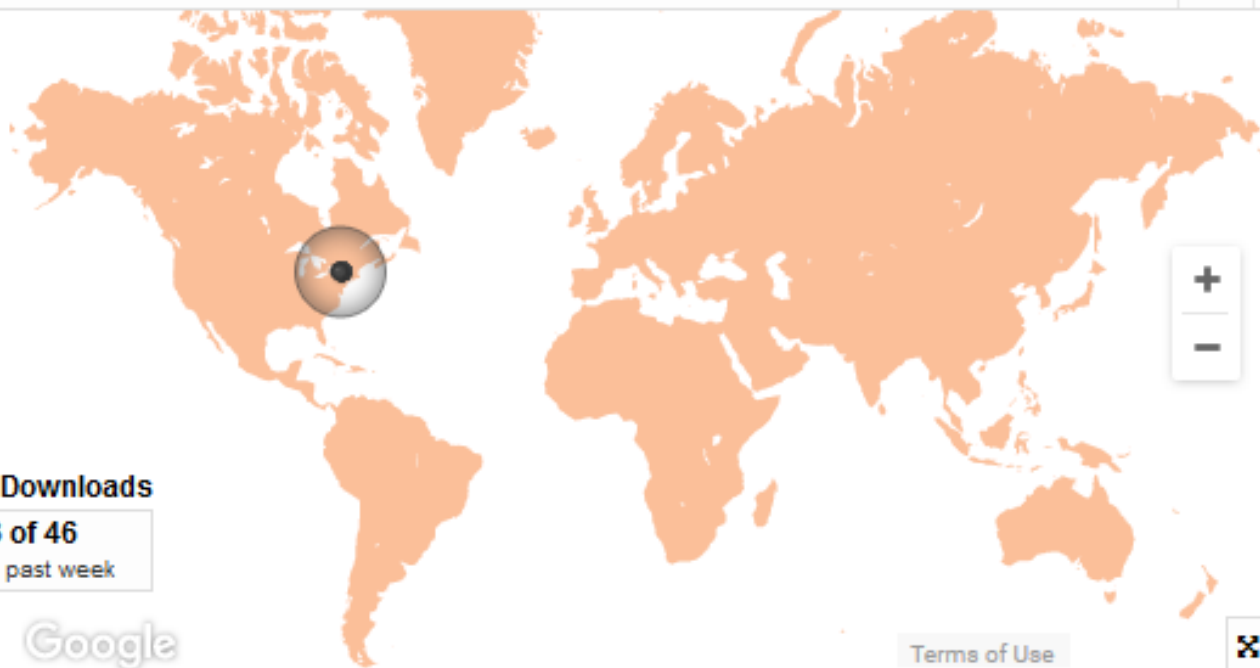
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Sir Ronald Fisher, F. R. S.

Published 7 May 1953. DOI: 10.1098/rspa.1953.0064

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Abstract

Any topological framework requires the development of a theory of errors of characteristic and appropriate mathematical form. The paper develops a form of theory which appears to be appropriate to measurements of position on a sphere. The primary problems of estimation as applied to the true direction, and the precision of observations, are discussed in the subcases which arise. The simultaneous distribution of the amplitude and direction of the vector sum of a number of random unit vectors of given precision, is demonstrated. From this is derived the test of significance appropriate to a worker whose knowledge of precision lies entirely in the internal evidence of the sample. This is the analogue of 'Student's' test in the Gaussian theory of errors. The general formulae obtained are illustrated using measurements of the direction of remanent magnetization in the directly and inversely magnetized lava flows obtained in Iceland by

7 May 1953

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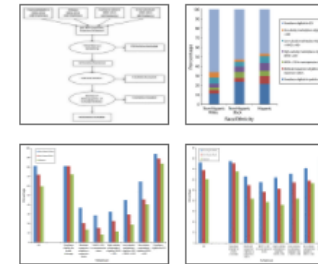
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1. Series pneumatic artificial muscles (sPAMs) and application to a **soft** continuum robot

doi: [10.1109/ICRA.2017.7989648](https://doi.org/10.1109/ICRA.2017.7989648)

Greer, Joseph D. ; Morimoto, Tania K. ; Okamura, Allison M. ; Hawkes, Elliot W. (May 2017, IEEE International Conference on Robotics and Automation)

We describe a new series pneumatic artificial muscle (sPAM) and its application as an actuator for a **soft** continuum robot. The robot consists of three sPAMs arranged radially around a tubular pneumatic backbone. Analogous to tendons, the sPAMs exert a tension force on the robot's pneumatic backbone, causing bending that is approximately constant curvature. Unlike a traditional tendon driven continuum robot, the robot is entirely **soft** and contains no hard components, making it safer for human interaction. Models of both the sPAM and **soft** continuum robot kinematics are presented and experimentally verified. We found a mean position accuracy of [more »](#)

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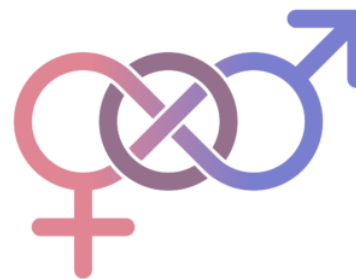
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Member M Selim Yavuz

I am a PhD student at Leeds Beckett University and I also teach at that university as a [part-time lecturer](#) on different modules as part of music production course. I come from a computer science and engineering and historical musicology background. [My research currently](#) focuses on the genealogy of death/doom metal music networks in northern England. I have previously worked on [John Dowland's religious oeuvre and Elizabethan social structures in 17th century](#); and I have also written a dissertation on [the ideas of death and suicide in depressive suicidal black metal music](#). I am an editorial assistant of [Metal Music Studies journal](#). I co-edit the book and media review sections in the journal. If you would like to review any material for the journal, please [contact me](#). I am also the Communications Officer of [International Society for Metal Music Studies](#).



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Deposit 'Quiet These Paintings Are': the function of slowness in doom metal styles

Doom metal music is comprised of richly varied styles. These styles sound significantly different from time to time, yet they still are referred under a doom umbrella. One compelling trait emerges among these seemingly disparate styles. Especially when compared to other heavy and extreme metal music styles, these doom styles always stay on the slower end of the spectrum. This idea of slowness should not be only understood from a pace standpoint, rather, it is the slowing down and lowering of different aspects in the music. Besides the heaviness or the 'low' apparent in the tempi of these musics, one notices it in tessitura occupied, in song structures, in lyrics, in dynamics and in the perception of the music. According to Scott & O'Doyle, lifelessness and deceleration of doom achieves immediacy by opening up a reflective space and this decline 'to the point of timelessness' leads to affirmation in the music. Furthermore, Coggins also explores drone doom as mystical texts providing therapeutic spaces for the listener. With the help of these discussions, a group of doom styles materialises: funeral doom, death doom, and gothic doom. This presentation examines these styles under the light of 'low'ness in order to show the coherence of these styles in both cultural and musical terms. It is important to note that these styles show crucial divergence from both other doom styles and other metal music cultures. This divergence requires exploration in order to correctly categorise these musical cultures, an exploration which only then bends to deeper connections among these styles. This presentation also proposes to comment on these connections through an expedition into the cultures in question keeping the function of the 'low' in mind.



M Selim Yavuz

2 May 2017

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







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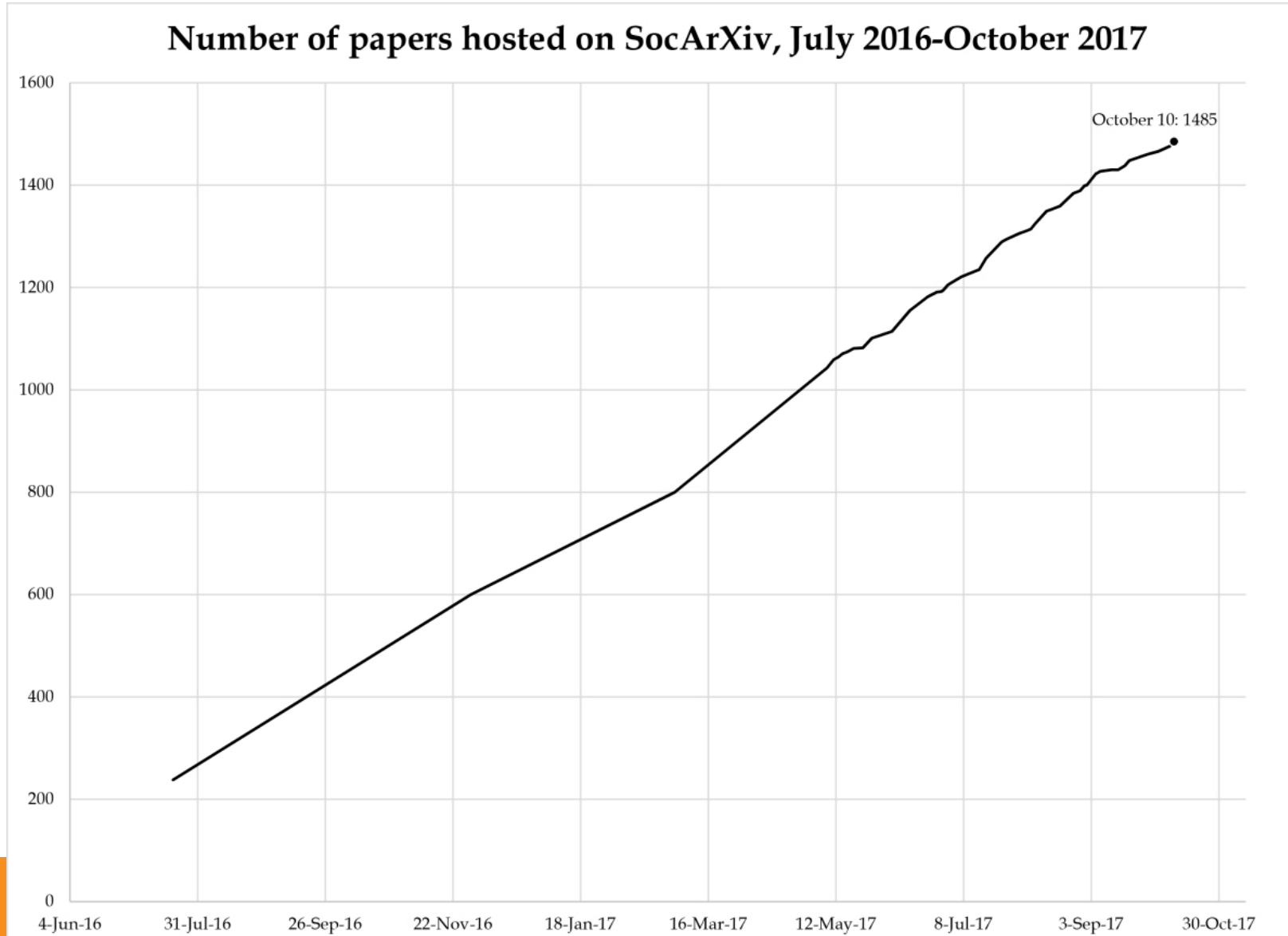
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Description: I wrote this in 2007 as a student trying to think about Blade Runner through both religious studies and anthropology. An updated version is in progress. Excerpt: "By threatening binary systems and insisting on an identity of plurality, replicants and cyborgs are granted access to a sanc ...

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Queering Outer Space

Michael P. Oman-Reagan



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Thank you, Questions?

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