



# K-POP Dance Girls and Moslem Women in Indonesia: An Axiological Review

Yin Yin Septiani<sup>1(✉)</sup>, Kasiyan<sup>2</sup>, and Ardi Saputra<sup>3</sup>

<sup>1</sup> Art Education Study Program, Postgraduate Program Yogyakarta State University,  
Yogyakarta, Indonesia

ardiyinyin@gmail.com

<sup>2</sup> Fine Arts Education Department, Faculty of Languages and Arts, Yogyakarta State University,  
Yogyakarta, Indonesia

<sup>3</sup> Out-of-School Education Study Program, Faculty of Teacher Training and Education,  
Sriwijaya University, Palembang, Indonesia

**Abstract.** The growth and development of K-Pop Dance Girls in Indonesia cannot be separated from the role of teenagers including Indonesian Moslem teenagers who idolize them. In essence, Moslem women in Indonesia treat culture and religion as the basis of life. However, the presence of K-Pop Dance Girls is actually able to subconsciously affect the personality of the fans. The influence is in the form of Korean culture and lifestyle which potentially degrades Indonesian culture among teenagers. Furthermore, K-Pop Dance Girls is part of a Korean capitalization program towards Indonesia. Therefore, a review is needed to understand the nature of K-Pop Dance phenomenon in Indonesia. It begins by investigating the stylistic shifts among Muslim women who emulated K-Pop girl dancers and by giving K-Pop dance girls an axiological evaluation based on Indonesian culture and values. The results of this study can be used as a basis for taking various alternative solutions toward the K-Pop Dance Girls phenomenon in Indonesia. This paper attempts to provide an analysis of the meaning and impact of K-Pop Dance Girls existence in Indonesia.

**Keywords:** *K-Pop Dance* · Women · Axiology

## 1 Introduction

Talking about K-Pop in Indonesia cannot be separated from the Hallyu phenomenon or the Korean Wave. This phenomenon does not only appear in Indonesia but also exists and grows all over the world. In general, Hallyu can trigger many people in the country to learn Korean language and culture [1]. In Indonesia, Hallyu has been developed into a popular dish for teenagers. Various offerings about Korea appear in the form of films, dramas, music, and also include a complementary part of music, namely K-Pop Dance. The existence of Korean dishes has become a tool to transfer Korean culture to teenagers in countries affected by the Korean Wave, including Indonesia. Of the various tools available, K-Pop Dance is the tool that functions best in transferring Korean culture. K-Pop Dance is a dance movement performed by a band when singing on the entertainment

stage. Korean band groups can be divided into two groups, namely male bands (Boys Band) and female band groups (Girls Band).

In particular, the dance moves which the Girls Band performed while singing had quite real consequences for Indonesian young women. The group produces a dance with a modern concept, both group movements and costumes used. Movements and costumes complement the integrity of K-Pop which is very much enjoyed by teenagers. The process of introducing Korean pop culture in Indonesia is inseparable from the increasing technological advances in the world. The transfer of K-Pop Dance is very massive since the internet is able to reach up to rural areas. Various kinds of social media through the internet present K-Pop Dance among teenagers such as YouTube, Instagram, Facebook, and so on. One proof that K-Pop Dance is favored by teenagers is the large number of K-Pop Cover Dances in Indonesia, which attracts them to conduct a competition.

The response given by Indonesian youth was extraordinary; both children and adults are attracted to K-Pop Dance. This condition is inseparable from the assumptions that western or foreign culture is better than the local one. This statement is supported by various facts of Indonesian youth's daily lives. For instance, the style of dress, food, language, body gestures and various competitions which are a matter of pride for today's youth generation. Satisfaction becomes a high value for teenagers if they are able to fully imitate their idols. The desire and effort to imitate is also undeniable because there are internal factors from the strength of the culture that teenagers have.

Interpreting the phenomenon of K-Pop Dance in Indonesia, it deserves to be one of the criticisms regardless of the condition being part of an art. K-Pop Dance Girls, especially young women, have become a special assessment and study in the circumstance of cultural life in Indonesia. The study which becomes the basis for measuring the inappropriateness of the K-Pop Dance Girls phenomenon is the contradictory Indonesian culture. Indonesia has heterogeneous cultures depending on the ethnic origins in each province. This situation was formed because Indonesia is an archipelagic and agricultural country. Thus, the culture in Indonesia tends to follow the geographical conditions of the region. However, from the abundant variety of cultures, it can be agreed that Indonesian culture is a culture that is recognized as a national identity.

Ref [2] stated National identity is a product of cultural ideals that present itself in various facets of a country's life, give it its unique traits, and set it apart from other countries. Briefly put, each region's distinct ethnic cultural values make up the identity of the Indonesian people. These principles are then combined into a single entity, which ultimately constitutes the national identity of Indonesia.

One of the main national identities of the Indonesian nation is the basic philosophy of Pancasila. In Pancasila, right on the first precepts, the Indonesian nation is a nation who believes in God and it is undeniable that the Indonesian population is dominated by Moslems. In fact, Indonesia is now starting to show a style symbolizing Moslem and a trend for Indonesian people, such as hijab, robes and so on. But on the other hand, young women are also influenced by Korean culture with their K-Pop Dance. K-Pop Dance presents a western-adopted style which emphasizes feminism, such as hair style, body curves, make-up and opened-clothes. Meanwhile, the style of Moslem women is

more covered-up and does not highlight feminism, and sometimes rising to contradictory conditions among people.

Starting from the conditions in Indonesia described above, the following study attempts to criticize the phenomenon of K-Pop Dance Girls juxtaposed with Moslem women in Indonesia from an axiological point of view. In this study, axiological theory is used, which according to [3] axiology is a theory of value related to the usefulness of the knowledge gained. Bramel in [4] divided axiology into three parts, namely moral conduct, aesthetic expression, and socio-political life. The research method used in this study is qualitative research. The research approach uses a hermeneutic phenomenological approach that focuses on the interpretation of material objects. In this case, the material object is the phenomenon of K-Pop Dance Girls in Indonesia.

## 2 Discussion

### 2.1 Teenage Moslem Women and Style Shift

Talking about the lives of teenagers is one of the interesting topics to discuss. In the discussion of this study, we specifically investigated the adaptation of Moslem women to K-Pop Dance Girls in Indonesia. Moslem girls in Indonesia are hereditary born to Moslem parents and possess Indonesian culture. However, in the course of life and trends occur, a new phenomenon is created i.e., a shift in their personality style. Ref [5] stated that personality is an organization of biological, psychological, and sociological factors underlying individual behavior. Thus, in general there are two personality-forming factors, namely internal and external factors. The forming factor from inside is engaged by the culture and beliefs of parents, while from the outside it is influenced by idols from other countries, in this case the ones that are quite influential are western countries (Europe-America) and east Asian countries (Japan and Japan). Korea).

Furthermore, in its development, the internal and external factors which shape the style of Moslem women in Indonesia experience ups and downs. Culture and beliefs passed down through parents as internal factors have changed. The original style or characteristics of Moslem women are very difficult to identify due to cultural factors currently. In general, in terms of style, they follow the modern trends which are developed on the social surface, with the aim of being considered as part of modern youth or slang. Meanwhile, internal factors in terms of belief are experiencing rapid development in the current era. In the 80s, it was very difficult to distinguish between Moslem and non-Moslem women, although in the 2020 statistical data the number of Moslem populations in Indonesia reached 87.2% [6]. This is not without reason, but at that time Indonesian culture was still very strong in shaping one's style. Starting from the 2000s, the trend or style of Moslem women in Indonesia developed symbolized by headscarves and *syar'i* clothes until now.

Indonesia, which cannot be denied as a consumptive country, has begun to change especially in adolescents. Since Korea roamed around the world with the aim of capitalization, Indonesian youth are also affected, especially in style and behavior. K-Pop Dance Girls became one of the main actors in the formation of this phenomenon. If you look at the factors that arise, it will be interesting to study more deeply related to



**Fig. 1.** Artist K-Pop Dance Girls Aespa (Source: <https://kpophit.com> Downloaded on June 17th 2021 at 9:37 PM)

how Indonesian Moslem young women adapt to K-Pop Dance Girls in which they are Moslem meanwhile they are obsessed to imitate their idols.

### **Dress Style Imitation**

One of the style shifts in Moslem women in Indonesia who idolize K-Pop is a shift in clothing style. In the context of Moslem girls who idolize K-Pop, if it is observed in detail, it will be clear that they are imitating. The imitation of clothing is not without value but further collides with cultural and religious values. This condition is a fairly interesting concern to study and at the same time people will consider this something normal. The imitation of the clothing style will be seen in the following image.

Figures 1 and 2 above are illustrations of clothing style imitation of K-Pop Dance Girls idols (picture 1) by Indonesian Moslem women (picture 2). The imitation of this clothing style shows that Indonesian Moslem women who idolize K-Pop Dance Girls will try their best to be the same. Dance cover performers pay more attention to the details of the idol and have a total appearance so that they get the recognition that they are 'similar' to the idol character on the cover [7]. The embodiment of this phenomenon is basically contrary to Indonesian culture which has the identity of polite and friendly. Apart from that, Indonesia also has the title as one of the largest Moslem countries. So from the basis of culture and belief, imitation of the K-Pop Dance Girls style is against the principle.

From the figure (Fig. 2), it observed that the teenager is combining the clothes she uses. This combination consists of imitating the style of idols and also maintaining the principles of religious beliefs. If we look in detail, the first costume tries to show the resemblance which consists of facial make-up, a white shirt above the navel with a perforated pattern, long black pants, and shoes. The second costume tries to maintain the principle of being a Moslem teenager, namely using a hijab, black cuffs covering the



**Fig. 2.** Cover K-Pop Dance Girls AESPA (Source: <https://www.instagram.com/akukarima/> Downloaded on June 17th 2021 at 8:15 PM)

stomach and hands with the aim of not revealing the genitals as a Moslem woman, but observationally also tries to show that she is wearing feminine clothes like the idol.

### **Dance Movement Style Imitation**

K-Pop Dance not only shows the style of clothing but is also equipped with dance movements (choreography). Dance movements are one of the complementary attractions of K-Pop performances. Almost all K-pop displays dance, and it becomes something that is lacking if the K-pop appearance does not include dance. K-Pop Dance has had a tremendous impact on teenagers in Indonesia. In line with [8] that the function of dance is the existence of dance that has values and uses that provide benefits to society, especially in social life.

One of the proofs that K-Pop Dance has an influence appears in K-Pop Dance cover groups becoming the competition event. In the competition to cover dance, it takes good cohesiveness in costumes and movements. The following is the embodiment of the cover of K-Pop Dance Girls in Indonesia (Figs. 3 and 4).

In the picture above, we can see that there is an imitation of movement styles and costumes in dance movements. Moslem girls in Indonesia (Fig. 1) try to be like the idolized K-Pop Dance group (Fig. 2). The dance movements in that two dance groups have both similarities and differences. It will be a matter of pride for everyone if they are able to be the same as their idols as well as the group of teenagers who love K-Pop Dance. The similarities seen in those two pictures are the movement, the color of clothing and the number of personnel. This similarity is deliberately carried out by Moslem women who cover K-Pop Dance as a form of identity for K-Pop Dance lovers (Fig. 2). According to [9], social identity is an attribute which comes from the social environment or a group.

Apart from the similarities, there are also differences between those two groups. The differences are the form of costume models and hairstyles. This difference arises because



**Fig. 3.** Group K-Pop Dance Girls IZ\*ONE. (Source: <https://www.youtube.com/watch?v=nnVjsos40qk> downloaded on June 18th 2021 at 10:42 PM)



**Fig. 4.** Group Cover K-Pop Dance Girls ALORC (Source: <https://www.youtube.com/watch?v=f3Sp3IA-8xs> downloaded on June 18th, 2021, at 19:50 PM)

the cover group has limitations in cultural and religious principles. The K-Pop Dance Girls group showed a feminine style of clothing with short skirts and tight shirts that accentuated the shape of the body. Meanwhile, groups of young K-Pop lovers did not do this. This is because in Indonesian culture and Islamic religious beliefs they are not allowed or inappropriate. So, they wear longer clothes and wear a headscarf. However, there is one interesting thing in the picture above in which a group of teenage lovers of K-Pop use a hijab with a color that matches the hair color of the K-Pop Girls group.

## 2.2 Axiology of K-POP Dance in Cultural Indonesia

Exploring K-Pop Dance in Indonesia is not just looking at physical changes, but further than that is the value of K-Pop Dance itself. Values in philosophy are studied in the axiological field which will be discussed in depth in this section. Axiology is valued as a benchmark for truth, ethics and morals as a normative basis for research and exploration, as well as the application of science, Wibisono in [10]. It can be interpreted that the value in this case is the value of the usefulness of a person's knowledge as measured by an agreement i.e., culture and belief. Furthermore, Bramel [4] divides axiology into three parts i.e., moral conduct, aesthetic expression, and socio-political life. Bramel's

statement was used as the basis for the axiological analysis of K-Pop Dance Girls among Moslem young women in Indonesia.

### **Citizenship Ethics in Indonesia**

Ref [11] stated that Ethics are moral principles and standards that serve as a person's or a group's rules for determining appropriate behavior. In the context of being Indonesian, this opinion can be an appropriate measure given the very heterogeneous conditions in Indonesia. The differences that exist in Indonesia for now are united with one nation and state agreement in the form of a state basis i.e., Pancasila. Besides Pancasila, factors considered unifying differences among each group are cultural customs. These two tools are still the basis for running the life of the state.

Referring to the opinion above, the phenomenon of K-Pop Dance Girls entering the life of Indonesian citizens can be assessed in the context of ethics. In general, the ethics of Moslem women who love K-Pop Dance are identified from two fields of study, descriptive and normative ethics, Rapar in [12]. In a descriptive ethical point of view, it does not emphasize judgments of good and bad or wrong and right, but emphasizes the experience of habits which have occurred for a long time. Moslem female teenagers in Indonesia described ethically do not have habits like K-Pop Dance women. Moslem girls in Indonesia have a habit of behaving politely, dressing neatly and discreetly, speaking softly and moving (dance) with a graceful tempo. This condition is in contrast to K-Pop Dance Girls who show coquettish behavior, dress femininely, talk or sound spoiled, and dance with sensual movements. So, from the point of view of descriptive ethics, imitating to become a K-Pop Dance woman is not in line with the customs of the Indonesian nation.

Normative ethics focuses on an assessment of the attitudes that a person should have and actions that have value in life. The good and right view in this case uses a measuring instrument by engaging the norms of customs and the teachings of religious beliefs. Ethics that have been set in this case religion and customs can lead a person to be good. Related to K-Pop Dance Girls who later became idols for young women when viewed from the point of view of normative ethics studies, they have bad values. One of the points that shows this unkindness is the teachings of Islam about the behavior of Moslem women. Islam does not teach dressing that shows the nakedness, does not teach dancing with movements that arouse male lust, and also does not teach making sounds with spoiled tones in public places.

The results of the K-Pop Dance Girls study on Moslem female teenagers above illustrate that ethically living in Indonesia is not right. This inaccuracy is based on a fairly fundamental cultural difference between the two. Indonesia, which until now has made Pancasila as the basis for a view of life for citizens. In Pancasila, one of them emphasizes the almighty divinity in this case is Islam for Moslem women. Therefore, if you look at the phenomenon of K-Pop Dance Girls and are measured by Islam, it becomes a mistake in behavior. In terms of Indonesian culture, seeing K-Pop Dance Girls also has an inaccurate value. This is because Indonesian culture upholds the values

of politeness, both in dress, behavior, and speech. So, it is very contrary to K-Pop Dance girls who actually adopt a western style.

### **K-Pop Dance: Aesthetic or Not?**

Talking about axiology will always be followed by a section on aesthetic studies. According to [13], Aesthetics always talks about problems, questions and issues about beauty, scope, values, experiences, thinking behavior of artists, art, as well as aesthetic and artistic issues in human life. Beauty is definitely not a trait that exists in things objectively but rather resides in the psyche, David Hume in [14]. In line with this view, beauty is a relative judgment and cannot be judged in general. Until now, aesthetics is still a debatable issue among the public. This is because the value of beauty is in the mind of every individual or group who observes it.

Beauty is very closely related to art, which in this case, one of them is the art of dance (dance). Susanne Langer in [15] stated that the evolution of emotional states and consciousness is greatly influenced by art. Making art has the unique ability to develop, articulate, and convey beliefs and true emotions using visual thinking and images rather than words. Related to the art of dance in this study are K-Pop Dance Girls who are present in Indonesia, until now they have been judged as beautiful or vice versa. According to George Santayana's viewpoint in [14], when a person views certain objects, beauty and pleasure are one and the same.

He views beauty as a commodified, imposed emotion of pleasure into the thing being admired. Hence, the presence of K-Pop Dance Girls who are present in Indonesia as an art can be interpreted as aesthetic for individuals or groups who like it. For Moslem young women who like K-Pop, it is natural that it is based on art and does not abandon the principles of religion and culture. The basis used is reflected in their efforts to maintain clothes that still cover their genitals and use the hijab as a symbol of Moslem.

In essence, related to K-Pop Dance Girls among Moslem youth, it becomes beautiful or not depending on who is watching and the group of K-Pop lovers. Thus, who can give an assessment as an aesthetic work or not? In aesthetics there is no ideal beauty. Beauty is a natural thing and refers to something that is pleasing to those who create the object or to the audience of the object as long as it does not conflict with the basic laws of religion and culture.

### **K-Pop Dance is a Capitalization Tool in Indonesia**

From the point of view of art, K-Pop Dance Girls are an integral part of the art that has value and beauty. However, this value and beauty also has a different value when viewed from a cultural perspective. Talking about K-Pop Dance in Indonesia indirectly also discusses Korean and Indonesian culture. Regarding the two countries, in fact, they are two countries that have had diplomatic relations of cooperation for quite a long time. The two have collaborated in many fields including technology, energy, forestry, education, fisheries and defense.

The number of collaborations in various fields and the long time made the process of transferring Korean culture run smoothly. Korean culture first entered Indonesia through the world of entertainment with tools such as Korean dramas, K-Pop music, K-Pop Dance and others. The influence of K-Drama and K-Pop is not only an agenda for the South Korean culture industry, but also an instrument of the South Korean government



to spread South Korean culture [16]. Ref [17] stated that Korean drama series often display illustrations of Korean people's lives, especially the procedures for dressing, food, and products that are consumed daily. This is an opportunity to grow influence on the lifestyle of the audience. These tools are very popular and popular among the people of Indonesia. The high enthusiasm of Indonesian citizens makes the Korean economy increase. One of the reasons for this improvement in the Korean economy is the role of actors in the entertainment world. They became icons in the marketing of Korean government products such as electronics and cosmetics.

The role of actors, especially K-Pop Dance Girls, is also quite large for young women in Indonesia. This can be seen from the various changes in the lifestyle of young women. Lifestyle changes that follow Korean culture have resulted in increased demand for Koreanism needs, such as clothing, electronics, accessories, food, and others. BLIP through YouTube Insights in its research in 2019 stated that of the 90 million K-Pop fans in the world, 9.9% are in Indonesia. This figure puts Indonesia in the position of the second largest number of K-Pop fans in the world, Jung and Lee [16]. In addition, there was also a 3.3% increase in imports of Korean food and consumer goods from South Korea.

This condition illustrates that K-Pop Dance is potentially used as a medium in improving the Korean economy. They use Korean culture (Korean Wave) to market their products worldwide. The phrase "Korean Wave" is used to refer to South Korean cultural items, including television TV shows, drama series, movies, music, contemporary dance, cuisine, video games, and cosmetics [18]. This is in line with [19] that the Korean Wave is a fast growth in the South Korean cultural industry and the export of these cultural products to the international world.

The Korean Wave program has a main character in addition to actors in the Korean entertainment world, namely the Korean government itself. The government is the main engine of diplomacy so that the media can easily promote Korean culture. So, the impact is an increase in the demand for Korean products. At this stage, it can be said that K-Pop Dance Girls can be used as a tool for capitalization in Indonesia.

### 3 Conclusion

Based on the results of a study on K-Pop Dance Girls against Moslem teenage women in Indonesia, it can be found that K-Pop Dance Girls are able to influence and change the personality of teenagers. This change is not just beautiful from the point of view of art, but more than that, it is able to question cultural values and beliefs. Changes in Moslem women who love K-Pop Dance can be seen from changes in the way they dress and changes in dance moves. These two changes are fundamental because they are able to break through their identity as Indonesian and Moslem women. K-Pop Dance Girls are not only changing the identity of teenagers, but more than that. K-Pop Dance is able to be a very appropriate tool to facilitate capitalization in Indonesia. Teenagers' love for Korean idols has an impact on the demand for needs related to Korean life. This demand is then increasingly able to increase Korean income.

The conditions that have been studied require an evaluation and new breakthroughs. First, it is necessary to foster and inculcate the identity of the Indonesian nation to the

younger generation who are continuously affected by globalization. Second, there is a need for bilateral cooperation between Indonesia and Korea in the field of culture to be developed. Thus, the results of cooperation between the two countries can be mutually beneficial and improve the economies of both countries.

## References

1. Ira Haryani S. *Korean Wanna Be*. Yogyakarta: Eazy Book, hal. 8. 2012.
2. Wibisono, Koento. *Identitas Nasional, Aktualisasi Pengembangannya melalui Revitalisasi Nilai-Nilai Pancasila dalam Memaknai Kembali Pancasila*. Yogyakarta: Penerbit Lima. 2007.
3. Suriasumantri, J. S. *Filsafat ilmu: Sebuah Pengantar Populer*. Jakarta: Sinar Harapan. 1999.
4. Amsal, B. *Filsafati Ilmu*. Jakarta: Rajawali Pers. 2009.
5. Roucek, S.J dan Warren, L.R. *Pengantar Sosiologi*. Jakarta: Bina Aksara. 1994.
6. Badan Pusat Statistik. *Sensus Penduduk 2020*. Indonesia. 2020
7. Setia Sari, Nuariafa. Korean Fashion Style. *Jurnal Paradigma*. Volume 03 No. 03. 2015
8. Hidayat, R. *Wawasan seni tari*. Artikel (Diterbitkan). Malang: Jurusan Seni dan Desain Fakultas Sastra Universitas Negeri Malang. 2005.
9. Baron & Byrne, D. *Psikologi sosial*. Jakarta: Erlangga. 2004.
10. Surajiyo. *Filsafat ilmu dan perkembangannya di Indonesia*. Jakarta: Bumi Aksara. 2007.
11. Bertens, K. *Etika*. Jakarta: Gramedia Pustaka Utama. 2007.
12. Sidi Ritaudin, M. Mengenal Filsafat dan Karakteristiknya. *Kalam: Jurnal Studi Agama dan Pemikiran Islam*. Volume 9, Nomor 1; Juni 2015
13. Sutarjo, A. Wiramihardja. *Pengantar Filsafat*. Bandung: PT. Rafika Aditama. 2007.
14. Sukatmi, Sukantina. Nilai-Nilai Keindahan dan Keindahan Musik Menurut Beberapa Filsuf. *Jurnal filsafat*, Seri 16 November 1993.
15. Suk-mun LAW, Sophia. Visible Voices of Asylum Seekers – the Art of Vietnamese Boatpeople in Hong Kong. *International Journal of Humanities and Social Science*. Vol. 2 No. 1; January 2012: 81–93
16. Annisa Nur Islamiyah, Nafila Maulina Priyanto, dan Ni Putu Dyana Prabhandari. Diplomasi Budaya Jepang dan Korea Selatan di Indonesia Tahun 2020: Studi Komparasi. *Jurnal Hubungan Internasional*. Tahun XIII, No. 2, Juli - Desember 2020. <https://doi.org/10.20473/jhi.v13i2.21644>
17. Salam, Ivan, Susie Perbawasari, dan Kokom Komariah. Hubungan antara Terpaan Drama Korea di Televisi dengan Gaya Hidup Penonton, *eJurnal Mahasiswa Universitas Padjajaran*, Vol1 (1): 24. 2012
18. Jang, Gunjoodan Won K. Paik. Korean Wave as Tool for Korea's New Cultural Diplomacy *Advances in Applied Sociology*. Volume2(3): 196–202. 2012 <https://doi.org/10.4236/aasoci.2012.23026>
19. Kim, Tae Young dan Jin D.Y. Cultural Policy in the Korean Wave: An Analysis of Cultural Diplomacy Embedded in Presidential Speeches, *International Journal of Communication*, 10: 5514–5534. 2016.

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

