



# Research on Communication Strategies for Online Micro Dramas From the Perspective of Empathy Theory: A Case Study of *The Little Nian and The Hunter*

Jingyun Shen

South China Normal University, Guangzhou, China

1335529836@qq.com

**Abstract.** Online micro dramas, a rapidly rising form of Internet audiovisual works in recent years, have drawn increasing attention from video creators. Particularly, *The Little Nian and The Hunter*, with its breakout success, provides a preeminent paradigm for communicators. Taking *The Little Nian and The Hunter* launched on the Kwai platform as an example, this research draws on relevant studies on empathy theory to explore innovative communication strategies and efficient empathy communication mechanisms for online micro dramas. The findings show that elaborately designed empathy mechanisms are capable of evoking the emotional resonance between a work and its audience. In terms of narrative techniques, a compact and rapid narrative rhythm aided by multidimensional conflicts and dramatic twists can improve a story's appeal and impact significantly. In the specific case of *The Little Nian and The Hunter*, the creators subtly integrate traditional Chinese elements from imagery symbols to value identity into modern narratives. Also, by virtue of the systematic application of multimodal fusion, the creators utilize vision and audition to enhance the work's artistic expression and the audience's immersive viewing experience.

**Keywords:** Empathy Theory, Communication Strategy, Emotional Resonance, Online Micro Drama, *The Little Nian and The Hunter*

## 1 Introduction

The explosive popularity of online micro dramas in recent years has drawn extensive public attention to this emerging form of Internet audiovisual works. In 2023, TikTok's paying users for micro dramas came to a 300% increase, and the daily average plays increased by 100% compared to 2022, with 12 micro dramas exceeding one billion views<sup>[1]</sup>. Back in 2022, the National Radio and Television Administration defined explicitly online micro dramas as “web audiovisual series with episodes ranging from tens of seconds to around 15 minutes, which feature a clear theme, an explicit storyline, and a relatively coherent and complete narrative”<sup>[2]</sup>.

Online micro dramas offer rich content and diverse styles that cater to Internet users' heterogeneous emotional needs, with their compact plots filled with unexpected twists being forthright promoters of viewers' interest. Owing to the technique of adopting an immediate conflict as the opening, these dramas have attracted a large number of fans and followers. For instance, *The Little Nian and The Hunter*, which premiered on Kwai, Little Red Book (Xiaohongshu), TikTok, and other platforms on February 5, 2024, tells the story of a little Nian (Chinese Year Beast) who does not understand why her kind, which is, in fact, pure and benign, has long been misunderstood by humans as vicious monsters and journeys back in time with Du Ji, a demon hunter, to discover the origin of Nians and reveal the true meaning of "Nian". The series quickly garnered enthusiastic responses, for its trailer on Kwai received over 500,000 likes and over 30 million views, landing it in the list of top ten trending topics on Kwai. The premiere of the first episode on Kwai attracted over 25 million viewers, with 386,000 likes harvested. Also, the hashtag #TheLittleNianAndTheHunter reached over 40 million views<sup>[3]</sup>.

*The Little Nian and The Hunter* is a huge success and exemplifies high-quality production and communication of online micro dramas. Its sophisticated creation conveys profound cultural sentiments, and its delicate emotions resonate with the audience, sparking widespread resonance. A case study of this successful online micro series is of great research value and significance for subsequent online micro dramas to develop innovative communication methods and strategies to attract the audience.

## 2 Literature Review

The prevalence of hot micro dramas is highly concerned with their communication strategies. This paper retrieves articles that share similar subjects and objectives with this study, to sum up the research content and findings of previous scholars. Specifically, the "literature review" section is unfolded from three perspectives: studies on empathy theory, advantages of online micro dramas in empathy communication, and the application of empathy theory to expedite the communication of online micro dramas, thereby defining the research scope and direction.

### 2.1 Research on Empathy Theory

Existing research on empathy theory primarily focuses on empathy categorization and empathy communication.

Empathy is a psychological term that typically refers to the generation of similar or convergent emotions or feelings among different individuals. In general, empathy can be divided into two dimensions: affective empathy and cognitive empathy. Affective empathy emphasizes direct resonance and experience of others' emotions based on one's experiences and emotional reactions, often awakened by emotional sensations and aesthetic experiences, whereas cognitive empathy usually involves indirect comprehension of others' emotional experiences via rational analysis and inference<sup>[4]</sup>.

Empathy plays a pivotal role in the process of communication. Currently, the community embraces two perspectives on empathy communication: one considers it as a form of communication, and the other a communication strategy. If viewed as a form of communication, empathy communication should refer to “the process where an individual engages in receiving, sharing, and expressing information in response to a group’s emotional scenarios, which leads to the formation, communication, and diffusion of common or similar emotions and feelings”<sup>[5]</sup>. Alternatively, if regarded as a communication strategy, two pathways can be identified: (1) the communicator directly transmits the content to the audience to evoke their empathy experience and emotional resonance; (2) the audience sharing the same empathy experience spontaneously gather to form interest groups and act as communicators to spread the content to other groups, thereby bringing about wider resonance about the content.

## **2.2 Research on Advantages of Online Micro Dramas in Empathy Communication**

Online micro dramas possess an inherent advantage in grasping the audience’ emotional needs so as to promote empathy communication. Existing academic studies tend to discuss online micro dramas in terms of their narrative techniques, media forms, and situational presentation.

Unlike traditional TV dramas, which rely highly on cumulative setups and gradual development, online micro dramas employ simple, fast, and direct narrative techniques, often setting up a conflict offhandedly at the beginning to capture the audience’ attention. It is because of the increasing demand for shorter viewing time that these dramas are welcomed, particularly when the terse and forceful dramas where consecutive, precipitous plot twists are stuffed into a short timeframe are inherently designed to trigger viewers’ curiosity<sup>[6]</sup>. This narrative technique allows for a fast release of content, aligning with Internet users’ contemporary preference for quick, concise, and immediate intake of quality stories and their desire to know briefly how the story develops or ends.

As an independent genre of short videos, online micro dramas serve as an excellent medium for empathy communication. In this process, online micro dramas create a synchronous virtual social platform to activate the audience’ sense of participation<sup>[7]</sup>. This genre breaks away from the traditional unidirectional narrative from communicators to the audience, empowering the audience to participate in the narrative to some extent, thereby enhancing their interactive experience.

Online micro dramas are often designed as a series for situational presentation, rendering the narrative more concrete and tangible and making it easier to induce emotional resonance among the audience. Compared to the traditional narrative technique, online micro dramas realize more vivid and entertaining situational presentation, allowing the audience to immerse themselves in historical scenes to gain a deeper understanding and experience of historical and cultural activities<sup>[8]</sup>. Online micro dramas inherit the emphasis on storytelling and abundant dramatic twists from typical TV dramas and present stories in short videos, so as to create a new audiovisual paradigm that meets the psychological needs of Internet users. In this context, online mi-

cro dramas can effectively inspire emotional resonance and empathy among the audience to significantly amplify the scope and effect of empathy communication.

### **2.3 Research on the Application of Empathy Theory in Expediting the Communication of Online Micro Dramas**

As for the application of empathy theory to expedite the communication of online micro dramas, three major perspectives can be identified: the grasp of the audience's emotional breakthrough points, the Chinese culture-based philosophy of creation, and multimodal fusion.

Popular online micro dramas are widely appreciated because they manage to capture the emotional breakthrough points of the audience to evoke emotional resonance. The content of online micro dramas should be sourced from the "pain points" Internet users have experienced online and draw on stories from the Internet, thereby leading to extensive emotional resonance<sup>[9]</sup>. Drama creators should stay discerning to hot topics in both reality and the Internet and be aware of what fascinates the audience, so as to present content that can resonate with and be recognized by the audience.

The Chinese culture-based creation philosophy for demonstrating national confidence and reinforcing the sense of identity is another important strategy for empathy communication through online micro dramas. Nowadays, online micro dramas featuring Chinese national customs and ancient customs occupy a significant share of the genre. We-Media creators should adhere to the principle of spreading Chinese culture and be committed to exploring the commonalities between past and present, thereby evoking resonance among the audience, fostering shared emotional consensus, and facilitating the reconstruction of collective memory<sup>[10]</sup>. From the external presentation to the internal ideological core, online micro dramas should serve as prototypes of Chinese elements in every aspect to revitalize the charm of traditional Chinese culture, thereby engaging the audience and enhancing the cultural confidence of Chinese people.

Multimodal fusion is a key technique for realizing empathy communication in the creation of online micro dramas. Research suggests that modality encompasses the media and channels required for discourse exchange, including languages, texts, images, and sounds. Only by using "multimodal" discourse can one activate the primary perception channels of the audience, thereby fostering empathy<sup>[11]</sup>. Online micro dramas can create emotional atmospheres through the shifts of camera language, the use of background music, and the selection of color tones, so as to enhance the audience's immersive experience and allow them to express and evoke their emotions.

The review and summary of relevant research on the communication of online micro dramas reveals that empathy theory plays a significant role in the development of communication strategies. Firstly, studies on empathy theory focus primarily on empathy categorization and empathy communication. Secondly, the advantages of online micro dramas in empathy communication include their narrative techniques, media forms, and situational presentation. Finally, the grasp of the audience's emotional breakthrough points, the Chinese culture-based philosophy of creation, and multimodal fusion are three channels towards the effective application of empathy theory

in promoting the communication of online micro dramas. This paper builds upon existing studies concerning empathy theory and communication strategies for online micro dramas to conduct a study on currently popular online micro dramas.

### 3 Methodology

This paper selects the online micro drama -- *The Little Nian and the Hunter* -- as the subject to explore its popularity on Kwai from its official release in February 2024 to July 2024. Meanwhile, a multidimensional analytical framework is adopted, which involves five key aspects: effective application of empathy strategies, reasonable selection of narrative techniques, innovative channels of empathy communication, integration of traditional cultural elements, and integrated application of multimodal expression. Through a systematic discussion of these elements, this research aims to reveal the communication mechanisms of this micro drama in the online cultural context and their influences on the audience's emotional resonance.

## 4 Research Conclusions

### 4.1 Empathy Strategies: Integration of Creators' Spontaneous Communication and the audience' Active Communication

As for the selection of empathy strategies, the primary channels include creators' spontaneous communication and the audience' active communication. In this case, *The Little Nian and The Hunter* employs both channels of empathy communication, leveraging not only the creation team and Kwai's great influence but also Internet users' initiative activities to realize a wider distribution of the work and thus multidimensional and cross-group communication effects.

Wisely, the creation team launched the work as a short video on Kwai, delivering it to Kwai users across China precisely and directly. The patriotic sentiments and cultural connotations embedded in this short video evoke emotional resonance among the audience and more importantly, deeper empathy experience. At the same time, the creators and Kwai utilized we-media technology to trigger topics among Kwai users, guiding discussions and emotional exchanges regarding the storylines. The eternal attachment to homeland expressed in this drama brought about extensive resonance among those who have left their homelands, and in turn, the the audience who were touched shared their feelings and interpretations about the series with other Kwai users, spreading the same empathy experience to a wider range of viewers. Prior to the official release of *The Little Nian and The Hunter* on Kwai, the creation team posted a trailer through the official Kwai account for promotion, which provoked the keen interest of many Kwai users. The trailer harvested 168,000 likes, indicating the audience's high expectations for the upcoming features. With the premiere of the first episode, the series' popularity sprang to a new height, with likes spiking to 480,000 and comments reaching 26,000. Enthusiastic feedback including "The little Nian is so

cute”, “That’s Qingshui Town”, and “In tears watching it” expressed the audience’s affection for the series and their strong emotional resonance with the content.

Moreover, the discussion and search volume under the hashtag -- #TheLittleNianAndTheHunter# -- surged on Kwai, with search keywords such as “filming location of *The Little Nian and The Hunter*” and “setups in *The Little Nian and The Hunter*” further indicating the series’ extensive influence among the audience and the vigorous discussion it induced. The widespread attention and in-depth discussion contributed to the series’ persistent heat and facilitated its viral communication on social media, placing it under the spotlight of cyberculture (Figure 1).



**Fig. 1.** Search Keywords for *The Little Nian and The Hunter* on Kwai

#小年兽与捉妖师: #The Little Nian and The Hunter

小年兽与捉妖师: The Little Nian and The Hunter

小年兽与捉妖师完整版: The Little Nian and The Hunter full edition

小年兽与捉妖师演员: Actors of The Little Nian and The Hunter

小年兽与捉妖师湖南卫视: The Little Nian and The Hunter Hunan TV

小年兽与捉妖师拍摄地点: Filming Location of The Little Nian and The Hunter

小年兽与捉妖师伏笔: Setups in The Little Nian and The Hunter

小年兽和捉妖师短剧: Micro Drama The Little Nian and The Hunter

## 4.2 Narrative Techniques: Direct Narrative with Multiple Conflicts and Dramatic Twists

Online micro dramas often adopt direct and rapid narrative techniques, discarding lengthy setups and detailed backstories. They are compact and packed with multiple conflicts and dramatic twists, delivering content at a fast pace to provide the audience with intense emotional satisfaction. By depicting the female protagonist, a Nian, being chased by villagers after her identity is exposed, *The Little Nian and The Hunter* captures the audience’s interest and entices them to continue watching. She and the hunter travel through time to uncover why Nians are despised by humans. Unexpectedly, they find that the ancestor of Nians is a timid girl, in stark contrast to the traditional image. While the Nian scares people, she never harms anyone.; instead, she scares people only to create opportunities for family reunions. With such a twist in-

serted, the audience can easily be overwhelmed by the inherent kindness of A Bao The Nian (Figure 2).



**Fig. 2.** Subtitles from *The Little Nian and The Hunter* Episode 2

Line 1: It seems to me that  
 Line 2: She has nothing to do with  
 Line 3: The vicious Year Beast we heard

The entire series consists of only five episodes, each compact in length. The first four episodes are kept within seven minutes, while the climactic final episode does not exceed fifteen minutes. Despite their brevity, the episodes proceed at a brisk and coherent pace, with each turning point presented straightforwardly without tedious setups. All story beats are rather critical and released densely to drive the whole story forward in a subtle manner. With the continuous incorporation of conflicts and surprising twists, the tension and depth of the narrative are further intensified, leaving the audience immersed in the ups and downs savoring the lingering aftertaste. This concise and efficient narrative technique demonstrates the creators' precise control over the narrative rhythm and their incisive insights into the audience's mentality. The series is a success that delivers a satisfying audio-visual feast within a limited time.

### 4.3 Empathy Communication: Ignite Emotional Experiences with Sincerity

In contemporary society, online micro dramas have emerged as a new form of media and an effective means for Internet users to satisfy their emotional needs and alleviate psychological stress. As it becomes a phenomenon, an increasing number of micro drama creators have devoted themselves to exploring the application of empathy the-

ory in creation to improve the emotional impact and influence of their works. However, the practical application effects tend to be highly inconsistent with their expectations. To achieve effective emotional communication, creators must delve deep into and pinpoint precisely the audience's emotional needs, presenting works that are subject to themes and materials that resonate with the audience and tug at their heart-strings. In the process of creation, it is of great importance for creators to possess a profound understanding and insight into the audience's emotional experiences, connecting skillfully the climaxes with their emotional triggers to elicit strong emotional reactions. Dramas, as the projection of the audience's emotional experiences, should be intense and sincere, rather than superficial imitation or rigid application, avoiding the pitfalls of formulaic and stereotypical creation.

The sustained bond of Chinese people to their homelands delivered in *The Little Nian* and *The Hunter* has moved myriad Internet users, which is the crucial reason for its widespread appeal and significant success. In the series, an elderly who stays in the small town speaks to the protagonist about how most young people have to leave their hometowns to earn a living as merchants or officials, wandering far from home to make ends meet, rarely having the chance to return. Despite being spoken in the context of ancient times, it is the reality for every modern migrant who struggles in strange lands and cannot return home at any time. "People no longer have a choice when they are away from home. As a busboy, you listen. As a storekeeper, if lucky enough, you serve. As a parent, you have kids requiring education. There's never a good reason," says the elderly. These lines resonate deeply with many young faces working far from home today, who can only reunite with their families in the Spring Festival on an annual basis (Figure 3).



**Fig. 3.** Subtitles from *The Little Nian and The Hunter* Episode 3

Line 1: People no longer have a choice

Line 2: When they are away from home.

Line 3: As a busboy, you listen.

Line 4: As a storekeeper, if lucky enough, you serve.

Line 5: As a parent, you have kids requiring education. There's never a good reason.

#### 4.4 Traditional Culture: From Superficial Imagery Symbol to Profound Value Identity

In recent years, online micro dramas rooted in Chinese folk culture have gradually become an important channel for Internet users to fulfill their emotional needs and relieve psychological stress, harvesting extensive enthusiasm and affection. As a representative work of this genre, *The Little Nian and The Hunter* achieves its success through the earnest exploration and precise grasp of the essence of traditional Chinese culture, as well as the seamless integration of traditional Chinese culture with modern cyberculture, thereby evoking strong emotional resonance and cultural identification among the audience.

On one hand, the series subtly employs imagery symbols at the visual and auditory levels. From the actors' makeup and costumes to the depiction of traditional customs, every detail is meticulously crafted, showcasing the unique charm of traditional Chinese culture, including the small horns on the head of A Bao the Nian and her red eyes and tiger-head cap. These elements are consistent with the portrayal of Nians in Chinese folklore to retrieve the audience's memories and imaginations of traditional culture. In addition, the custom of using firecrackers to scare away Nians and Nians' fondness for chestnut cakes illustrate vividly the cultural connotations and symbolic meanings embedded in traditional Chinese festivals (Figure 4).



**Fig. 4.** A Screenshot from *The Little Nian and The Hunter* Episode 1

On the other hand, by virtue of its national sentiment and cultural significance, the series constructs a Chinese-style romantic emotional experience through intense emo-

tional projection, which strengthens the audience's sense of national pride and sense of identity to Chinese culture. For instance, A Bao the Nian, living alone, would pretend as a fearsome beast every Spring Festival to strive for days off for the villagers, in gratitude for their care, even knowing that her actions would bring hostility to her kind. Her choosing to sacrifice her reputation to safeguard the reunion of the villagers is one of the key spirits in Chinese culture. This arrangement reflects the excellent Chinese tradition of mutual assistance and self-sacrifice for the sake of others and touches the hearts of the audience, evoking extensive empathy.

Above, the success of the online micro drama -- *The Little Nian and The Hunter* -- specifically on Kwai hinges upon the unique emotional experience and cultural identity forged based on the precise grasp of the emotional value of traditional Chinese culture and the integration between traditional culture and modern cyberculture. At the same time, a key inspiration can be derived for other creators -- the creation of online micro dramas should focus on the dedicated excavation of the connotations of traditional culture, precise capture of the audience's emotional breakthrough points, and delicate integration between traditional culture and modern aesthetics through innovative expression, thus crafting heart-stirring works capable of evoking resonance.

#### 4.5 Multimodal Fusion: Scenes, Music, and Colors

In online micro dramas, the application of multimodal fusion can optimize the emotional appeal of the content presented, acting as a significant channel of empathy communication. Monomodal descriptions tend to result in monotonous narratives, whereas the intervention of shot cut, background music, and color rendering can provide the audience with a more immersive experience to call forth their inner emotions. In this case, *The Little Nian and The Hunter* dexterously imports appropriate background music at climactic moments for emotional rendering and uses cold and warm tones to create atmospheres of melancholy or warmth, thereby provoking greater emotional resonance. For instance, when A Bao the Nian dresses up as a monster to perform a lion dance at the village entrance, the gentle and soothing accompaniment of classical instruments is mixed with the festive laughter of the children, along with slow-motion shots in warm tones, forging a melting scenario. Also, in the final scenes of the series, as the little Nian and the hunter run ahead joyfully, followed by villagers chasing cheerfully likewise, the camera focuses on the two protagonists while blurring the background scenes and filling the frames with multiple elements in red. At this point, a vibrant and bustling New Year atmosphere is celebrated by all households as the cheerful and festive background music plays.

## 5 Summary

The success of *The Little Nian and The Hunter* provides valuable references and insights for other creators, lighting up a development direction for online micro dramas. Firstly, by virtue of the meticulously designed empathy strategies, the creators man-

age to realize emotional resonance between the work and its audience, as well as the conveyance of similar emotions among them. Secondly, from the perspective of narrative techniques, the creators choose to adopt a direct and fast-paced narrative rhythm, with multiple conflicts and strong twists introduced, to improve the story's appeal and impact. Thirdly, the creators precisely identify the audience's emotional breakthrough point to bridge the gap between the work and its audience via a mechanism of leveraging emotional resonance to realize empathy communication. Fourthly, from imagery symbols to value identity, the creators subtly incorporate traditional cultural elements into modern narratives, forging an organic integration between tradition and modernity. Finally, the creators use multimodal fusion to assemble visual, auditory, and other elements, enriching the work's artistic expression and the audience's viewing experience.

As for the current sector of online micro dramas, homogenization and vulgar creations have emerged widely, and only high-quality ones can stand out from the fierce competition. The five communication strategies for online micro dramas mentioned above demonstrate the unique artistic originality for elevating the production standards and strengthening the work's emotional resonance with the audience via the effective application of empathy theory.

Based on this case study of *The Little Nian and The Hunter*, it is evident that online micro dramas are gaining increasing recognition and affection, indicating significant potential and market demand. With continuous improvements, more high-quality, diversified, and professional online micro dramas will emerge inevitably, while low-quality, derivative, and vulgar ones will be eliminated in the waves of development. As the competition intensifies in this field, works capable of touching the heart and evoking emotional resonance are more likely to stand out, and research on empathy communication strategies would become a focal point for online micro drama creators.

## References

1. Qian Lili from TikTok: Paying Users for Micro Dramas Increased by Over 300% in 2023 [EB/OL]. <https://www.ebrun.com/ebrungo/zb/543148.shtml>.
2. Chen Zequan. Research on the Narrative Characteristics, Communication Dilemmas, and Development Strategies of Online Micro Dramas on the "TikTok Micro Drama" Platform [J]. *Public Communication of Science & Technology*, 2024(10): 137-140.
3. InYouMedia (2024.02.12). *The Little Nian and The Hunter Went Viral: How Does Kwai Cultivate "Micro Drama Artists" Step by Step?* [https://www.baidu.com/link?url=spbTJCA8HIBEXeH-gvkYCnFtXMZBGVqyodqdbLe8\\_OE9IAZ2A846gxZSmoD9OLg\\_zIebuLwDIMnuAYU4RqVf57dO-\\_fNGzkAcZBmQwV1747&wd=&eqid=b271c3ed00050ea3000000666a75cf9](https://www.baidu.com/link?url=spbTJCA8HIBEXeH-gvkYCnFtXMZBGVqyodqdbLe8_OE9IAZ2A846gxZSmoD9OLg_zIebuLwDIMnuAYU4RqVf57dO-_fNGzkAcZBmQwV1747&wd=&eqid=b271c3ed00050ea3000000666a75cf9).
4. Huang Heqing and Su Yanjie. The Development of Empathy Across the Lifespan: A Perspective of Double Processes [J]. *Psychological Development and Education*, 2012,28(4): 434-441.
5. Liu H M, Song T. Measures of empathic communication: resonance and correction in reporting of major public health events [J]. *Press & Media*, 2020 (10) : 11-21, 31.

6. Zhou Sizhuo. Communication Characteristics, Dilemma and Countermeasures of short video platform "micro short drama" : A case study of "Kuaishou Little Theater" [J]. *Media*, 2022 (10) : 55-57.
7. Yang Yiwen. Discourse Construction and communication Strategies of network mini-plays from the perspective of Media Convergence [J]. *Contemporary Television*, 2024 (05) : 33-37.
8. Feng Mei, Huang Jing. Research on the creation and Dissemination strategies of cultural and Museal-related online mini-plays: A case study of Escape from the British Museum [J]. *Journal of Zhongzhou University*, 2024 (02) : 82-86.
9. Chen Zequan. A study on the narrative characteristics, communication difficulties and development strategies of network micro-short plays on the platform of "Douyin Short plays" [J]. *Science and Technology Communication*, 2024 (10) : 137-140.
10. Yang Yutong. Research on Communication strategies of Network mini-dramas from the perspective of Empathy: A case study of Escape from the British Museum [J]. *News Research Guide*, 2024 (05) : 243-246.
11. Zou Can. The basis, trigger mechanism and inspiration of empathic communication in the network short play Escape from the British Museum [J]. *New Media Research*, 2024 (03) : 99-102.

**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.

