**Author’s moral rights**

The two main moral rights introduced in the UK are:

***Paternity***: the right to be identified as author of a literary, dramatic, musical, or artistic work, or as director of a copyright film. Generally, this is when a work appears in public, such as through performance. The right of paternity must be asserted by the author. A statement that the right has been asserted will commonly be found in the prelim pages of books, usually saying something like, ‘The right of XYZ to be identified as the author of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988’.

***Integrity***: the right of authors and directors to prevent derogatory treatment of their work. This moral right does not need to be asserted in any formal way. The right applies to the treatment of the whole or any part of the work. Derogatory treatment will occur when there is addition to, deletion from, or alteration to, or adaptation of a work, which amounts to distortion or mutilation of the work, or is otherwise prejudicial to the honour or reputation of the author or director.

While this right looks on paper as if it might be helpful, moral rights in the UK are considered rather weak, and there have not been many cases where moral rights have been litigated in court. Those that have been considered have decided that the translation of a literary or dramatic work does not amount to derogatory treatment, nor does an arrangement or transcription of a musical work involving no more than a change of key or register.

There is also a right to prevent false attribution of a literary, dramatic, musical, or artistic works and a film, and a right of privacy in certain photographs and films.

**Questions**

Does the author of a dance have moral rights in her work? How does the author of a dance generally assert her right to be identified? Can she choose not to enforce her moral rights? What might amount to derogatory treatment of a dance work?