**Tactile Art at the British Museum film transcript**

Claire Lawrence: I’m Claire Lawrence, I’m a tactile artist and I’m registered blind, and I’m here at the British Museum to have a look at the American Dream exhibition to see if everything they’ve done to make it more accessible for blind and partially sighted people helps me to engage with it more.

Stuart: I’m Stuart Frost, I’m Head of Interpretation at The British Museum. When we’re developing any new displays, new exhibitions, we want to reach out to the widest possible audience, and sometimes it’s an audio descriptive guide.

Audio descrition: Against a cobalt blue background sits a white figure, his outline printed in red ink.

Stuart: When we’re developing any new displays, new exhibitions, we want to reach out to the widest possible audience, and sometimes it’s an audio descriptive guide.

Audio description: He has a bulldog on his lap…

Stuart: We want to focus on a selection of objects that represents the exhibition effectively, but then also picking images that we think would work really well as tactile drawings. So for the American Dream exhibition there’s this book here, which features 12 works and has a braille description on one page and then the image on the next.

Claire: You could fold it back quite easily and be in front of the image and touching it at the same time and get that relationship and not feel like you’re standing out like a sore thumb.

Stuart: It’s quite a complicated print. I think producing these tactile images is in itself a bit of an art.

Sue: I’m Sue King, RNIB’s Tactile Images and Maps Consultant. It might be a map for a railway station, it might be an exhibition at the British Museum that they’re putting on. A lot of people call tactile images ‘line drawings’, but if they were just raised lines, the fingers wouldn’t understand what belonged to what. So by the adding of texture you actually make complete shapes for the fingers to feel. So the waistcoat’s under the jacket, so we make that a stronger texture from the waistcoat.

Claire: It does transform the piece of art into a whole new piece of art. It gives it a different life. I’m sure actually a lot of people that aren’t even visually impaired would probably enjoy this level of engagement with the piece as well as looking at it. It just gives you that bit more information. It also emphasises the areas where the artist really wanted to draw the eye to the image, which is great.

Voiceover: RNIB is 150 this year. Share your story at rnib.org.uk/150years #RNIB150

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