



Brent 2020, London Borough of Culture



NO BASS LIKE HOME ONLINE FESTIVAL FREQUENTLY ASKED QUESTIONS

ABOUT NO BASS LIKE HOME

No Bass Like Home is the story of reggae in Britain passes through the heart of Brent. The pioneering Trojan and Pama record labels were founded here in the 1960s, bringing Caribbean classics to British listeners for the first time. Brent produced key musicians of its own: from The Cimarons, Britain's first homegrown reggae band, to Willesden's Janet Kay, the first British-born black female singer to top the UK reggae charts.

Over the last two years, Brent 2020 has worked with the community to establish and grow the digital reggae archive, presenting the stories of the people who made this reggae revolution happen – singers and musicians, DJs and retailers, producers and promoters – and the fans who hung on every beat and bassline across the borough.

The reggae heritage series reaches a spectacular conclusion with the [NO BASS LIKE HOME Online Festival](#). Brent 2020 has collaborated with Seani B to create a music festival that captures and celebrates the borough as a powerhouse of producing and distributing reggae and black British music across the UK and globally.

All views of the artists expressed throughout the online stream are their own and not the views of Brent 2020, London Borough of Culture or Brent Council.

COVID SAFETY MEASURES

NO BASS LIKE HOME Online Festival was recorded before lockdown. All performances were filmed at the Brent Black Music Co-op (BBMC) in Willesden Green.

The production crew and artists were advised to follow clear guidance on hygiene, cleaning and hand sanitising. All attendees were required to complete a Covid-19 declaration, which will be kept on file for 28 days. All attendees in any work area were asked to comply with the one metre social distancing rules imposed for working environments as recommended by the Public Health Agency.

The number of people allowed at the BBMC at any one time was dictated by the space in each location throughout the building and monitored by an appointed Covid-19 officer. Work schedules were adjusted to reduce the number of production and artists on site at any one time as well as relocating workers to other tasks where necessary.