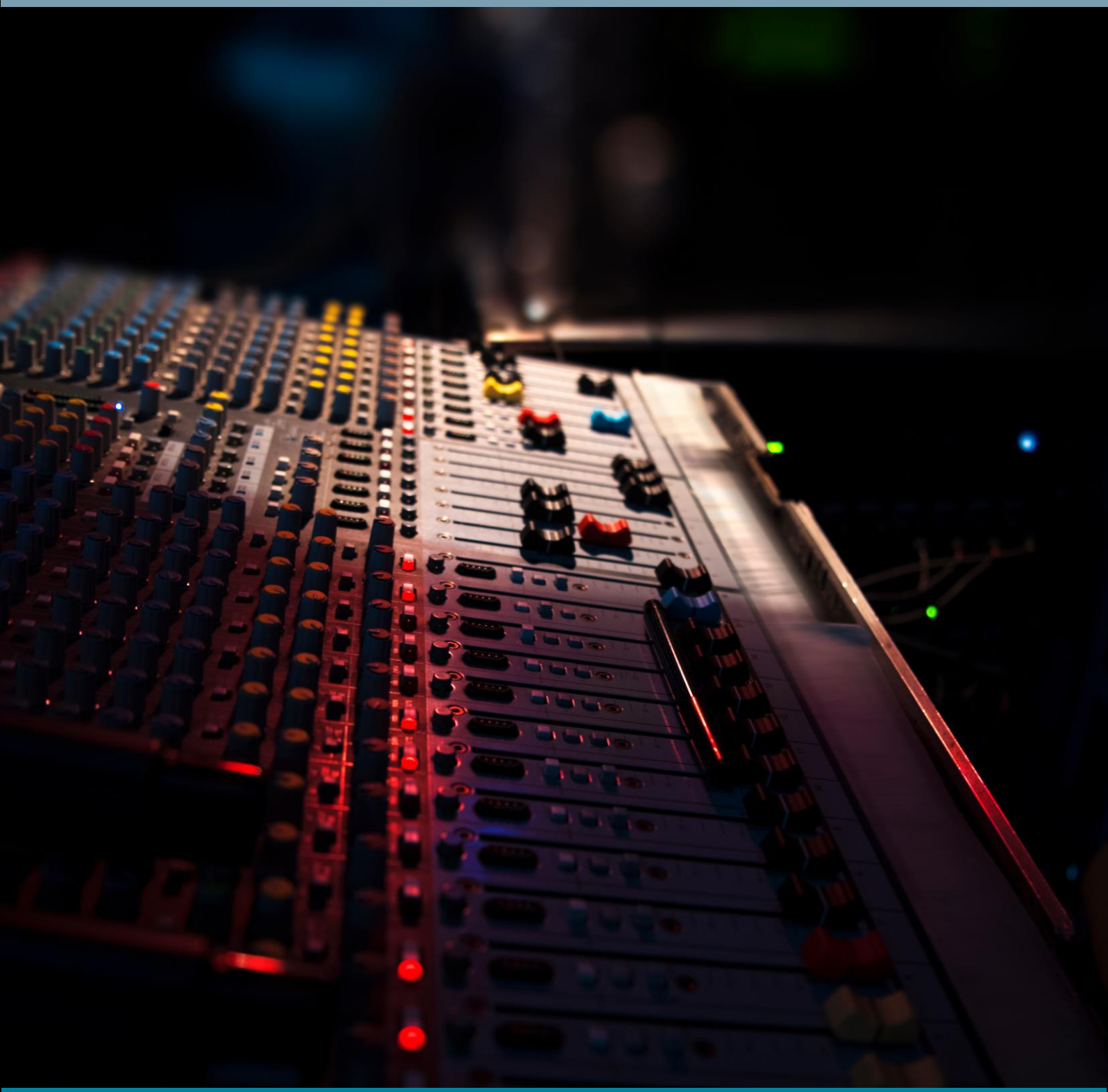
Level 4 Assistant Recording Technician

End-Point Assessment Specification



AIMASSESSMENT

www.aimgroup.org.uk/epa

Who is this specification for?

This specification has been created for anyone involved in training and supporting apprentices on this standard and should be read in conjunction with AIM's policies and procedures found on www.aimgroup.org.uk/eparesources

Disclaimer

The information contained in this specification was correct at the time of publication. Whilst we endeavour to keep the content up to date, we would recommend that you also refer to https://skillsengland.education.gov.uk/media/4581/st0944_assistant-recording-technician_l4_ap_for-publication-280920.pdf for up to date information on the EPA standard and the assessment plan.

To report any errors, please contact: assessment@aimgroup.org.uk

Version history

Version number	Version code	Date	Changes made with page number(s)	Checked by (initials and date)
2	ART/SP/024/V2/280425/HL	11.04.24	Changes to maths and English requirements page 5	NM 06/05/25
3	ART/SP/028/V3/181125/LC	18.11.25	ESFA changed to DFE page 3 Links updates and references/links to clinics deleted throughout	NA

Contents

1. An Introduction to AIM Assessment

Who is AIM Assessment?

AIM Assessment is part of the AIM Qualifications and Assessment Group, a leading Awarding Organisation (AO) and Access Validating Agency (AVA) offering award-winning qualifications and Access to HE Diplomas for over thirty years.

AIM Qualifications and Assessment Group is an independent, Ofqual recognised, end-point assessment organisation (EPAO) responsible for an apprentice's final assessment to ensure they can do the job for which they've trained.

AIM is regulated by Ofqual, CCEA, Qualifications Wales and the Quality Assurance Agency for Higher Education (QAA) to ensure we maintain quality standards in our delivery and provision.

Role

As an end-point assessment organisation (EPAO) we assess apprentices' knowledge, skills and behaviours learnt throughout their apprenticeship.

The assessment is taken after the training has been completed, and when the apprentice's employer and training provider are satisfied that the apprentice is ready. If the end-point assessment (EPA) is successful, an apprenticeship certificate is issued by the Department for Education (DFE). We work closely with employers and providers from the start of the apprenticeship to support apprentices and their employer/training provider on their journey towards a successful EPA.

2. Why choose AIM for your EPA?

AIM's exceptional end-point assessments are characterised by ten guiding principles.

By embodying these principles, we not only validate an apprentice's readiness for the industry but also enhance the overall quality and credibility of apprenticeships.

1. Assessments are undertaken by assessors with the **relevant skills**, **experience** and specific **industry knowledge**.

2. Assessments should produce **consistent results**, no matter who conducts or takes it, ensuring reliability in the evaluation process.

3. Assessments should **accurately measure** what it's intended to assess in order to guarantee that the assessment truly reflects the apprentice's capabilities.

4. The assessment process should be **fair and impartial**, avoiding bias or discrimination against any apprentice.

5. Assessments should be **accessible to all** apprentices, accommodating diverse backgrounds, abilities, and learning styles.

6. Assessments should have **clearly defined criteria and expectations** to ensure apprentices understand what they're being assessed on.

7. All parties (apprentice, employer and training provider) should know how the apprentice will be assessed; the process should be **transparent** to instil confidence in its fairness.

8. Assessment tasks and questions should mirror **real work scenarios** to help apprentices showcase their practical skills, knowledge and behaviours.

9. The assessor should provide **constructive feedback** to help apprentices understand their strengths and areas for improvement.

10. There should be **a close partnership** between the EPAO, and the training provider/employer to ensure the assessment meets everyone's needs.

3. Standard summary

Standard name	AIM Qualifications Level 4 Assistant recording technician End-Point Assessment
ST code	ST0944 Version: 1.0
Role profile of the apprenticeship	The broad purpose of the occupation is to produce a high-quality recording. They work on the technical aspect of recording. This requires balancing and adjusting sound sources using equalization and audio effects, mixing, reproduction and reinforcement of sound. This usually starts with a "sound brief" which outlines what is required. Their job is to check that this is delivered, engaging with artists and clients. This can include the placing of microphones, pre-amp settings, the setting of levels, the specification and set up of equipment. They monitor the quality of the recording in relation to the equipment setup and use this information to make adjustments. They adapt their approach to suit the artist and to achieve the final sound required. They record how the equipment was set up, so it can be replicated if required. They also store the final audio files in a suitable format, and which protects the security of the data. An Assistant Recording Technician resolves hardware and software problems and monitors the use of software. They engage with the artist and/or client to ensure that their needs are met. The physical recording of any project is done by an audio engineer. It is a creative profession where musical instruments and technology are used. Assistant Recording Technicians assist with the recording of master files and ensure that audio files are stored securely. Typical job titles include Assistant audio engineer, Assistant recording engineer, Mixing engineer and Recording assistant. The purpose of the apprenticeship (qualification) including end-point assessment, is to ensure that the apprentice has learnt the knowledge, skills and behaviours needed to undertake the role of an Assistant recording technician.
Duration	Typically 24 months training and four months EPA
Apprenticeship process	The apprentice will typically spend 28 months on their apprenticeship. Apprentices working 30+ hours per week will spend a minimum of 20% (ie at least six hours per week) of their time off-the-job, learning with a training provider, college, or with their employer. After their training period the apprentice will begin their end-point assessment (EPA) to check they have the knowledge, skills and behaviours (KSBs) required for this role. This assessment should be completed within four months and will be conducted by AIM's specialist end-point assessors.
Gateway*/ other requirements	Apprentices must have satisfied the following before Gateway*: ▪ Spent at least 12 months on their apprenticeship programme ▪ Employer confirmation that the apprentice is ready to take EPA ▪ Achieved maths and English qualifications at Level 2 - this only applies to apprentices aged 16-18 at the start of their apprenticeship training. For apprentices aged 19+ at the start of their apprenticeship training, achieving L2 English and maths is not mandatory. ▪ Submitted a portfolio of evidence and mapping grid; an approved project report proposal.

<table>
<tr><td></td><td>*Gateway is the point at which apprentices enter the end-point assessment period</td></tr>
<tr><td>Assessment methods</td><td>▪ Assessment method one: Project report, presentation and questioning
▪ Assessment method two: Professional discussion underpinned by a portfolio of evidence</td></tr>
<tr><td>Overall grading</td><td>Grading that is achievable for this standard:
<table>
<tr><th>Assessment method one: Project report, presentation and questioning</th><th>Assessment method two: Professional discussion underpinned by a portfolio of evidence</th><th>Overall grading</th></tr>
<tr><td>Fail</td><td>Any grade</td><td>Fail</td></tr>
<tr><td>Any grade</td><td>Fail</td><td>Fail</td></tr>
<tr><td>Pass</td><td>Pass</td><td>Pass</td></tr>
<tr><td>Pass</td><td>Distinction</td><td>Pass</td></tr>
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<tr><td>Appeals</td><td>The AIM Results and Appeals Policy can be viewed on the AIM website here: AIM Policies and Procedures</td></tr>
<tr><td>Reasonable adjustments</td><td>AIM can make reasonable adjustments to the way that an apprentice is assessed during their EPA, according to individual circumstances. For example, they may require practical arrangements be put in place to support them in an in-person assessment due to a diagnosed condition. For further information on applying for reasonable adjustments please visit: AIM Policies and Procedures</td></tr>
<tr><td>Results</td><td>AIM anticipates the release of results within 15 working days after the apprentice’s final assessment.</td></tr>
<tr><td>Preparation and support</td><td>Before Gateway, AIM will approve a Project reports’ suitability and establish time frames with the apprentice. For the assessments, AIM will provide guidance and preparation documents.</td></tr>
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4. Assessment methods

Assessment method one: Project report with presentation and questioning	
Summary of the assessment: The Project report is compiled after the apprentice has gone through the gateway. All work that contributes to the project is also completed after the apprentice has gone through the gateway. The work-based report should be designed to ensure that the apprentice's work meets the needs of the business, is relevant to their role and allows the relevant KSBs to be demonstrated for the EPA. This is followed by a presentation delivered by the apprentice, and then questions from an EPA assessor.	
Components	Component one: Project report Component two: Presentation and questioning
Timings/duration	Project report: 4,000 words (+/- 10%) excluding appendices Presentation: 20 minutes (+ 10%) Questioning: 40 minutes (+ 10%)
Submission requirements	AIM sign off the scope of the report before the report itself can be started.
Grading for this assessment method	Fail Pass Distinction
Assessment preparation and support from AIM	For the assessment, AIM will provide detailed guidance and preparation documents, including sample questions, which are available upon contracting with AIM.

Assessment method two: Professional discussion underpinned by a portfolio of evidence	
Summary of the assessment: A structured discussion with an assessor, supported by a portfolio of evidence	
Components	Component one: Professional discussion
Timings/duration	Portfolio of evidence completed on-programme and submitted at Gateway Professional discussion: 50 minutes (+ 10%)
Submission requirements	Typically 16 pieces of portfolio evidence Portfolio is submitted at Gateway along with a portfolio mapping grid
Grading for this assessment method	Fail Pass Distinction
Assessment preparation and support from AIM	For the assessment, AIM will provide detailed guidance and preparation documents, including example opening questions, which are available upon contracting with AIM.

5. Grading criteria/KSBs

During their end-point assessment (EPA), apprentices are assessed against the grading criteria which is underpinned by the knowledge, skills and behaviours (KSBs) which have been attained during the on-programme period. These have been listed below and are sourced from the https://skillsengland.education.gov.uk/media/4581/st0944_assistant-recording-technician_l4_ap_for-publication-280920.pdf EPA assessment plan for this standard [accessed: 18/11/2025].

Grading criteria

Assessment method one: Project report, presentation and questioning		
KSBs	**PASS – apprentices must demonstrate all the pass grading criteria**	**DISTINCTION – apprentices must demonstrate all the distinction grading criteria**
K1, K2, K3, K4, K5, K6, K7, K8, K14, K15, K19 S1, S2, S3, S5, S6, S8, S11, S14 B2, B5	S1, K19. Engages with the editor, producer and performer/client to establish recording requirements. Specifies hardware and software requirements to meet the sound specification. S6, B2, B5. Accepts responsibility for their own workload, schedules work methodically and systematically. Proactively considers workflow and other business priorities and risks and ensures other departments and stakeholders are kept informed of progress. Explains the resilience required and how motivation is maintained when facing challenges with competing priorities. S2, K1, K5. Configures and sets up studio hardware and software to meet the audio specification. Positions microphones, sets up amps and adjusts sound levels. Explains how the setup considers the final application of the sound and how this might differ for other applications. Considers the acoustics of the studio to produce the best quality outputs tailored to the purpose. K3, K6. Justifies the selection of audio equipment and the microphone type used. Explains where other microphone types would be more suitable and how regulating volume levels impact on sound quality. S5, K7, K8, K14. Sets up preamp, EQ, pan mute and fader inputs on the mixing console to meet the required sound brief. Mixes sound signals and sends them to the outputs	S1. Evaluates hardware and software options and justifies their choice based on a range of factors. S6, B5. Critically evaluates work scheduling and implementation, considers workflow and the minimisation of negative impact on other work.

	(aux sends, subgroups and main mix). Assists with the operation of the mixing console and balances and adjusts sound sources using equalization and audio effects, mixing, reproduction, and reinforcement of sound. K2 K4. Explains how to use software to edit and mix sound and how to minimise unwanted sounds in the recording. S3 S11 K15. Labels channels in line with protocols. Reviews the effectiveness of the setup and makes adjustment to audio equipment to achieve the required quality. Documents the improvements along with details of the studio setup to ensure repeatability on future recordings. S8. Manages the security and format and storage of audio files. Explains the security considerations when storing different types of sound files. S14. Disassembles equipment in line with protocols. Handles, and stores equipment correctly to ensure that it is not damaged. Safely restores the work area	S11. Evaluates the setup and is able to identify further improvements that would achieve better quality outcomes.

Assessment method two: Professional discussion underpinned by a portfolio of evidence		
KSBs	**PASS – apprentices must demonstrate all the pass grading criteria**	**DISTINCTION – apprentices must demonstrate all the distinction grading criteria**
K9, K10, K11, K12, K13, K16, K17, K18, K20, K21, K22, K23 S4, S7, S9, S10, S12, S13, S15, S16, S17, S18 B1, B3, B4, B6, B7	S4, K13, B3. Explains how they evaluate information to make set up recommendations, including recording software and hardware protocols, for different sound requirements and how they identify and integrate client's equipment. Describes how they keep up to date with and promote the use of new technologies to optimise performance. Describes how they support and maintain stakeholder relationships when preparing for and during the live recording. S13, K12, K20. Explains how the studio setup requirements are influenced by the media type and where the sound recording will be	S4, K13, B3. Explains how they implement new technologies and evaluates the effectiveness of these compared to the technologies that they replaced.

	used. Explains how audio is synchronised with other mediums/ productions. S9, K9, K10. Explains the common solutions to audio equipment problems and how problem-solving techniques are used to resolve equipment faults/issues. Describes typical faults/issues that are outside their level of responsibility and the process they follow to escalate these, including when issues with equipment require referral to a technician for repair/maintenance. S10. Explains how artist requirements and cost are considered when implementing solutions to address audio equipment faults in a live environment. Explains how this enables recording sessions to continue. S15. Explains how to monitor maintenance requirements of electrical equipment in line with company procedures and consider the frequency of checks required, the inspection requirements and testing needed. S7, S17, K11, B6, B7. Describes how they support stakeholders preparing for and during live recordings. Describes their responsibilities during recording and how they are sensitive to the needs of artists whilst balancing this with the priorities of the business. Explains how acting professionally and ethically, with a positive and respectful attitude enables effective and trusting working relationships to be developed with a range of internal and external stakeholders. K23. Describes the importance of meeting deadlines during recording sessions involving several external paid musicians. Explains the need to maintain the momentum of the recording session to minimise costs. S18, K16, K17. Explains how the security of sound files and physical assets on site can be protected. Describes the protocol used to label file names for mixes and recordings. Explains the requirements of a sound library to ensure easy retrieval and the backup procedures for digital sound files.	S9, K9. Evaluates the approach taken to gathering data to inform decision making and problem-solving techniques. S10. Explains how they evaluate the effectiveness of solutions to address live audio equipment faults and use lessons learnt to address future faults.

	S12, K18. Describes how credits are assigned and the implication of credits upon the recording. Describes how to log credits that are due to self or other individuals involved with the recording. S16, K21, K22, B1. Explains how they comply with, champion and promote compliance with statutory and organisational, environmental and health and safety regulations and policies. Explains how they assess health and safety risks in accordance with the Health and Safety at Work Act 1974 and how they mitigate electrical safety risks. Explains the sound advice guidance for the music and entertainment sector and how the Control of Noise at Work Regulations 2005 (CNWR) is considered. Explains when ear protection should be used. B4. Explains how they take full responsibility for keeping up to date with new technological developments and own professional development. Evaluates how they seek opportunities to enhance knowledge, skills, and experience.	

Knowledge, skills and behaviours (KSBs)

Knowledge
K1: Audio equipment set up requirements to meet differing recording specifications and its final application.
K2: How to use software to edit and mix sound.
K3: How to regulate volume levels and the impact on sound quality.
K4: How to minimise unwanted sounds.
K5: Audio dynamics of the studio and how this impacts on the quality of the recording.
K6: What different items of audio equipment are for, their functions and ideal uses, and in what situations they should be deployed. Different types of microphones and the situations in which they could be used to best effect.
K7: How to set up inputs and outputs on the mixing console and its impact on the final sound. To include pre-amp, EQ, pan/mute and fader.
K8: How to mix input sound signals and send them to the outputs (aux sends, subgroups and main mix).
K9: Procedures to identify and diagnose problems with audio equipment and common solutions for their resolution.
K10: When to refer issues with equipment to a technician for repair/maintenance.
K11: Boundaries of responsibility in regard to recording sessions.
K12: How the set-up of the studio is impacted by the type of music/sound being recorded and its final application.
K13: How to identify studio equipment and integrate with client's own equipment. The set up and operation of recording software and hardware protocols.
K14: Inputs and outputs assignment and how to set these up on equipment.

K15: The protocols for labelling and documenting channels.
K16: Back up procedures for digital sound files and sound library requirements.
K17: How the security of sound files and physical assets on site can be protected.
K18: How credits are assigned and the implications this has upon the recording.
K19: How to collaborate with producers and performers.
K20: How the requirements of different media can vary according to where the sound recording will be used (e.g. tv/film, computer games).
K21: The Health and Safety at Work Act 1974. Assessing the risks and potential health and safety issues that apply, particularly in relation to ear protection and electrical safety.
K22: The Control of Noise at Work Regulations 2005 (CNWR), and the relevant guidance for the music and entertainment sector.
K23: The importance of meeting deadlines during sessions that use several external paid musicians. The need to maintain the momentum of the recording session to minimise costs.

Skills
S1: Establish editor, producer and client requirements. Determines hardware and software needed to achieve the sound specification.
S2: Sets up the studio and equipment to meet sound brief. Takes into account acoustics to produce the best quality outputs tailored to the purpose. Positions microphones, sets up amps and sound levels.
S3: Reviews the effectiveness of the setup and adjusts equipment to achieve the required specification and quality.
S4: Evaluates information and makes recommendations, for different sound requirements. Supports stakeholders preparing for and during the live recording and maintains client relationships.
S5: Sets up and assists with the operation of the mixing console. Balances and adjust sound sources using equalization and audio effects, mixing, reproduction, and reinforcement of sound.
S6: Plans work in a methodical way to ensure the efficiency of the recording session and takes into account competing priorities.
S7: Balance the differing needs required by clients and the priorities of the organisation/ studio.
S8: Manage the security and format of different types of sound files.
S9: Uses problem solving techniques to diagnose equipment faults/issues. Escalates faults/issues when they are outside the levels of their own responsibility.
S10: Implements solutions to address equipment faults in a live environment to ensure the continuing running of the recording session. Considers cost and artist requirements when implementing the solution.
S11: Produce records related to the set-up of the studio and particular equipment for future reference/ continuous improvement and to ensure repeatability.
S12: Log when credits may be due to self or other individuals involved with the recording.
S13: Synchronises audio with other mediums/ productions.
S14: Restore work area and store equipment maintaining equipment integrity and to ensure the condition of the equipment is not compromised
S15: Monitor the maintenance requirements of electrical equipment in line with company procedures. Consider the frequency of checks required, the inspection requirements and testing needed.
S16: Complies with statutory and organisational health & safety regulations and policies.
S17: Supports stakeholders preparing for and during the live recording and maintains client relationships.
S18: Follow protocol to correctly label file names and archive the different mixes and multitrack recordings for easy retrieval.

Behaviours
B1: Champions the importance of adherence to the organisation's Environmental, Health and Safety management systems. Actively displays and promotes a safety first culture within the organisation.
B2: Operates in a systematic, proactive and transparent way.
B3: Keeps abreast of developments in emerging technologies and actively promotes the use of new technologies to optimise performance.

B4: Takes full responsibility for own professional development, seeking opportunities to enhance knowledge, skills and experience.
B5: Accepts responsibility for their workload with a responsible approach to risk. Demonstrates a high level of motivation and resilience when facing challenge.
B6: Sensitive to the needs of artists. Creates and maintains positive, professional, trusting and ethical working relationships with their team and the wider range of internal, external and connected stakeholders.
B7: Acts professionally with a positive and respectful attitude.

6. Regulatory references (internal use)

Ofqual General Conditions of recognition	
Design and development of qualifications	Condition E3 Publication of a qualification specification

Contact information

If you need help/assistance from the EPA team, please contact us using the details below.

Tel: +44 (0)1332 224654

Enquiries: assessment@aimgroup.org.uk

More information can be found on: **www.aimgroup.org.uk/epa**