Mapping Professional Competency

by Fitri Nurmahmudah

MAPPING PROFESSIONAL COMPETENCY FOR TEACHERS PRODUCTIVE ARTS AND CULTURE OF VOCATIONAL SCHOOL

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ABSTRACT

The purpose of the study was to analyze educational background, analyze the suitability of teacher competence or linearity, and map the professional competence of productive teachers in the Vocational School of Arts and Culture in the Special Region of Yogyakarta. This research is a descriptive qualitative research. The research stages are; collect information related to teacher educational background, education and training data, and conduct interviews regarding the professional competence of art and culture productive teachers. The research subjects were school principals, administrative heads, and teachers. Evaluation uses the discrepancy model, which is looking for gaps between teacher abilities and teacher competency standards. The research population is principals and productive teachers of SMK Arts and Culture. Data collection techniques, namely: observation, interviews, and documentation. Data validation uses source triangulation and collection. Data analysis used descriptive techniques and simple mathematical analysis.

The results showed that: (1) the educational background of productive teachers; dance, musical arts, theater arts, and puppetry arts 96.67% in accordance with the legal basis set by the Ministry of Education and Culture, (2) the suitability of the competence or linearity of productive teachers according to learning materials in SMK, so that there are no difficulties in the implementation of the learning process, and (3) a map of professional competence (passport) for productive teachers; dance, musical arts, theater arts, and puppetry are 30% of teachers in the mastering category and 70% in the very mastered category. Based on passport skills, it is recommended that 8 (26.67%) teachers attend secondary level training, 9 (30%) teachers attend advanced training, and 13 (43.33%) teachers attend advanced level training. The implication of mapping the professional competence of productive teachers is difficult to implement if it only relies on knowledge assessment, to get valid results it is necessary to practice competence. The results of the study are recommended for consideration by the relevant agencies in making policies, recruiting, and improving the quality of teachers, determining teaching tasks and burdens, develop teacher coaching models, as a reference for teacher quality research, and as discussion material regarding the professional competence of productive vocational teachers.

Keywords: productive teachers, professional competence, vocational school

INTRODUCTION

Education is one of the indicators of success in developing the quality of teachers. Education is improving not only productivity and performance, but also teachers' capability [1]. Quality improvement can be seen from how much teachers have the ability and competence in teaching, especially in Vocational High Schools. It aims to improve students' skills. Teachers who can adapt and be ready for all changes will also be able to provide a balance to increase the competence of vocational high school students [2]. Competence is the basis for teachers in developing their own capacity and improving the quality of education. Teacher competencies include professional, pedagogic, social, and personality [3].

The competence of SMK teachers in Indonesia still needs to be improved. This is like the results of research which says that the competence of vocational school teachers is still relatively low [4]. Many productive

teachers have not studied their fields in depth [5]. The performance of high productive teachers is because there is a relationship with the competencies they have of 71.5% [6]. The professional competence of productive teachers can increase when they have obtained teacher certification [7]. The development of the professional competence of productive teachers requires the support of the principal [8]. Professional competence needs to be developed through the content of learning materials and the substance of knowledge regarding learning materials [9].

Previous research has given complex results, but there are several important points that need to be improved. This research is different from previous research because this research is to map the professional competence of vocational school teachers in the field of Arts and Culture. This is because mapping is important in the process of forming the output of SMK graduates in accordance with the needs of DU/DI. The importance of this research is to become the main reference by schools in improving the competencies possessed by teachers in depth. Therefore, the competence of SMK teachers needs to be further improved in all aspects aimed at developing themselves in accordance with their professional capacity [10].

Vocational high schools are the spearhead of the implementation of the vocational learning process. This is because it has a different education system, infrastructure, and ecosystem compared to other levels. The process of implementing learning can involve DU/DI to improve students' skills [11]. Program development and implementation of vocational learning in vocational high schools involves official educational institutions, education stakeholders, and synergy with DU/DI. Vocational High School prioritizes the development of student competencies in accordance with certain jobs professionally.

Therefore, it is important in creating active student participation, teacher professional competence, and the capability of DU/DI in achieving good learning outputs [12].

Various literatures that have been described above, the state of the art of this research is the latest analysis related to the mapping of vocational teachers according to the needs of DU/DI. The thing that underlies the mapping is to be able to determine the suitability between the competence and professionalism of SMK teachers in providing learning and training to students. The ultimate goal is to be able to meet the needs of DU/DI and fill the vacancies of vocational graduates. This is interesting to do because it is one of the efforts that can help local governments to be able to improve the quality of vocational graduates through a comprehensive understanding of teachers who have competencies in accordance with their fields. Of course, it will be easier to develop teacher capacity in accordance with actual conditions that can be used as learning materials for vocational students.

METHOD

Research Design

The research design used is descriptive qualitative. The reason for using this approach is to collect information related to mapping the professional competence of productive teachers without making changes to the subject being studied. The object of this research is the mapping of the professional competence of productive teachers in the Arts and Culture Vocational School of Yogyakarta Province.

Data Collection

Data collection techniques using natural setting techniques, namely: observation, interviews, and documentation. The interview guide consists of the main instruments and supporting instruments. The main instrument is humans while the supporting instruments are interview guides, observation sheets, and documentation checklists. Data collection techniques are carried out to make it easier for researchers to explore [13] related to the mapping of productive teachers in vocational high schools. Data collection techniques, instruments, and data sources in collecting research data are presented in Table 1.

Table 1. Data Collection Techniques

Research Problem	Data Collection Techniques	Guideline	Participants
Background analysis education, linearity, and mapping.	Interview, observation, and document study.	Interview guidelines, observation sheet, checklist.	Principal, head of administration, and teacher.

Areas of expertise consist of expertise programs and expertise programs consist of expertise competencies. Derivatives from the field of expertise to the competence of expertise become the material for making a research grid, as shown in table 2.

Table 2. Data Collection Guidelines

Expertise Program	Expertise Competency	Expertise	Indicator (Question)
Cultural Arts/ Creative Industries	Performing Arts	Dance Art	Measured by 11 questions, namely; knowledge of dance, bodybuilding, basic dance, basic dance elements, movement patterns, choreography I, accompaniment, make-up, fashion, choreography II, and production of works.
		Musical Arts	Measured by 10 questions, namely; basic musicality, titi laras/solfeggio, percussion instruments, stringed instruments, stringed instruments, membrane instruments, wind instruments,

	vocals, computer notation, and musical creativity.
Theater Arts (Actor)	Measured by 10 questions, namely; dramaturgy, body work, sound processing, taste, monologue, acting techniques, fragment playing, play analysis, directing, and theater management.
Puppet Art	Measured by 11 questions, namely; knowledge of puppetry, puppetry rhetoric, wayang movement techniques, sabet, vocals/chess, sulukan, puppetry accompaniment, play, puppetry standards, sanggit, and puppeteer criticism.

Research Procedure

The procedures used in this study are (1) identifying problems, (2) analyzing the SKG scores of productive teachers, (3) compiling data collection grids, (4) process (5) data retrieval, (6) data analysis, and (7) interpretation and drawing conclusions.

RESULTS AND DISCUSSION

The discussion is carried out by processing document study data and interview results. Document study data is used to analyze the educational background of the teacher and the suitability of the competence or linearity of the teachers of the Vocational High School in the Special Region of Yogyakarta for Arts and Culture. Meanwhile, the results of the interviews were used to map professional competencies and to arrange the passport skill positions of the SMK teachers in the Arts and Culture of Yogyakarta City.

Document study data shows that respondents with undergraduate (S1) arts backgrounds are 20 teachers, S1 arts education teachers have nine teachers, and diploma graduates (D3) are one teacher. While the postgraduate certificate (S2) teacher is one teacher for the arts and one teacher for education. In terms of teacher participation in education and training (training); 25 teachers have a functional training frequency of 0-3 times, one teacher has a functional training frequency of 4-7 times, and four teachers have a functional training frequency >7 times. Other data shows that no teacher has ever attended technical training and all teachers have attended leadership training. Based on teacher award data, there are six teachers who have received regional awards, four teachers have received national awards, and none have received international awards. The details are listed in table 2.

Table 3. Teacher Education Background

No.	Guru	D3 D3	S1 Seni	S1 Pdd	S2 Seni	S2 Pdd	Diklat Fungs.			Diklat Teknisi			Diklat Kepem		
							0-3	4-6	>7	0-3	4-6	>7	0-3	4-6	>7
1.	Dance	0	6	7	0	0	13	0	0	13	0	0	13	0	0
2.	Musical Arts	1	10	1	0	1	10	1	1	10	0	0	10	0	0
3.	Theater Arts	0	3	0	1	0	1	0	2	3	0	0	3	0	0
4.	Puppet Art	0	1	1	0	0	1	0	1	2	0	0	2	0	0

Mapping of professional competence and preparation of passport skills for productive SMK teachers based on interview results. Interview data were collected based on the answers to questions from the population, which consisted of 30 art and culture teachers, one principal, and one head of administration. The questions are derived from the teacher competency standards (SKG) compiled by the Technical Implementation Unit of the Ministry of Education and Culture. The SKG is the basis for the preparation of education and training programs to improve the quality of teachers in the Ministry of Education and Culture. The Education and Training Program is divided into four levels, namely; elementary, intermediate, advanced and advanced levels. The SKG for vocational education is grouped into six areas, namely; (1) technology and engineering, (2) business and tourism, (3) agriculture, (4) arts and culture/creative industries, (5) maritime, and (6) information technology. Meanwhile, the priority programs for the revitalization of vocational education are; maritime, tourism, agriculture, and creative industries.

Analysis of educational background and suitability or linearity of professional competence of productive teachers of Art and Culture Vocational Schools based on document study data. The research data shows that the population of productive teachers at the Art and Culture Vocational School in the Province of D.I. Yogyakarta consists of; 13 teachers of dance, 12 teachers of musical arts, 3 teachers of theater arts, and 2 teachers of puppetry. In terms of educational background; dance teachers who graduated from S1 pure arts totaling 6 teachers and S1 dance education teachers totaling 7 teachers; musical arts teachers who graduated from S1 pure arts with 10 teachers, 1 teacher in arts education, and 1 D3 art teacher; theater arts teachers with a bachelor's degree in fine arts totaling 3 teachers; Puppet art teacher graduated from S1 pure arts with 1 teacher and S1 dance education with 1 teacher. Of the four skill competencies, the theater arts teachers (3 teachers) and puppetry arts (2 teachers) are classified as very few, but this is not a problem, as explained by the principal;

"It's not a small problem...but the number of subjects is that much...so there are enough people who teach...the need for teachers is only that much...it's in accordance with the required subjects"

The population of productive teachers of the Arts and Culture Vocational School in the Province of D.I. Yogyakarta numbered 30, with details; 29 teachers (96.67%) graduated from S1 and one teacher (3.33%) graduated from D3. In detail, 20 teachers (66.67%) graduated from S1 fine arts, 9 teachers (30.00%) graduated from S1 arts education, and 1 teacher

(0.33%) graduated from D3 arts. Law of the Republic of Indonesia Number 14 of 2005 (UU. No. 15/2005) concerning Teachers and Lecturers, article 9 states that the academic qualifications as referred to in article 8 are obtained through higher education undergraduate programs (S1) or four diploma programs (D. IV). Based on the legal basis, there is still one teacher (0.33%) of the D.I.Y of Art and Culture Vocational School. Yogyakarta who have not met the requirements of academic qualifications. As a plus, there are two teachers who graduated from the postgraduate program, teachers participate in various trainings, and several teachers have received regional and national awards.

Judging from the linearity of the professional competence of productive teachers at SMK Arts and Culture D.I. Yogyakarta is 100% in accordance with the needs of the learning program, in other words the basic knowledge of the teacher is in accordance with the demand for curriculum substance. Indeed, there is a difference between S1 pure arts graduates and S1 arts education, but technically and learning theory is the same, there are only differences in the substance of pedagogical learning, where S1 arts education gets Deed IV while S1 fine arts does not get Deed IV.

This was corroborated by the principal, who stated:

> "Many teachers have an art education background in dance skill competence, because there is a new S1 art education in dance, others are still pure arts, such as musical arts, theater arts, puppetry arts…but on average plus deed IV at that time …"

Mapping of professional competence and preparation of passport skills for productive teachers of Art and Culture Vocational Schools based on interview results. Respondents' answers were analyzed and adjusted to the SKG criteria. Respondents' answers were grouped into four and entered into column 1, column 2, column 3, and column 4. Using simple mathematical analysis, the average of the answers to questions was found to determine the indicator value. The average value of the indicators is grouped into four categories, namely: a value of 0.0-0.1 in the non-mastering category, a score of 1.1-2.0 in the less mastering category, a score of 2.1-3.0 in the mastering category, and a score of 3.1 -4.0 category is very dominant. The division of these four categories is adjusted to the level of training formulated by the UPT Ministry of Education and Culture.

Based on the process of grouping the questions, assigning a score to each indicator, and taking the school average, the results of the study are as follows.

Dance Skills Competence

The dance skill competency indicator is measured by 11 questions, namely about; knowledge of dance, bodybuilding, basic dance, basic dance elements, movement patterns, choreography I, accompaniment, make-up, fashion, choreography II, and work production. Knowledge of dance is shown by explaining the history, functions, and types of dance. Body exercise is shown by explaining flexibility and strength training. The basic dance is shown by explaining wiraga, wirama, and wirasa. Elements of basic dance are shown by explaining the variety of motion, energy, space, and tempo. Movement patterns are

shown by explaining the motives, phrases, and range of motion. Choreography I is shown by explaining coordination, movement stimulation, improvisation, exploration, and dance composition. Accompaniment is shown by explaining the function of accompaniment and accompaniment of dance creations. Make-up is shown by explaining contemporary make-up and make-up. The fashion is shown by explaining the materials for the dance performances and the creative dance attire. Choreography II is shown by explaining the body's flexibility and the concept of storytelling dance works. The production of the work is shown by explaining the concept of the script, staging management, and dance documents.

The results of the interviews showed that 10 productive dance teachers had scores above 3.1 or categorized as very mastering and three teachers were categorized as mastering, namely; GST 6, GST 10, and GST 12. Thus, it can be concluded that most of the productive teachers of dance are very well versed in learning materials. The average of all indicators for dance teachers is in the value of 3.01-4.0 which means they are categorized as very mastered. The highest average is on the basic dance indicator (3.85) and the lowest is on the accompaniment indicator (3.25). In detail can be seen in table 4.

Table 4. Indicator Values of Dance Teachers (GSTa)

Name	Indicator Value										
	Dance Knowledge	Body Work	Basic Dance	Basic Dance Elements	Motion Pattern	Choreographer I	Accompaniment	Cosmetic	Fashion	Choreographer I	Production of Works
GSTa 1	3,0	3,6	4,0	3,66	3,0	3,0	3,0	3,0	3,0	3,60	3,0
GSTa 2	4,0	3,0	4,0	3,38	3,67	3,0	3,0	3,0	3,0	3,0	3,86
GSTa 3	3,5	3,4	3,71	3,50	4,0	3,60	3,50	3,33	3,80	3,0	3,29
GSTa 4	4,0	4,0	4,0	4,0	4,0	4,0	3,0	4,0	4,0	4,0	3,86
GSTa 5	3,75	3,40	3,0	3,0	3,0	3,90	3,25	3,50	3,80	3,60	3,29
GSTa 6	2,25	3,40	3,57	2,75	3,28	3,0	2,25	3,00	2,40	4,0	3,14
GSTa 7	4,0	4,0	4,0	4,0	4,0	3,0	3,75	4,0	4,0	4,0	3,28
GSTa 8	3,0	3,0	4,0	3,66	3,71	3,40	3,0	3,0	3,0	3,0	3,0
GSTa 9	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0
GSTa 10	2,75	3,0	4,0	3,50	4,0	3,20	3,0	3,0	2,80	4,0	2,43
GSTa 11	4,0	4,0	3,71	3,66	3,28	3,70	4,0	3,87	3,20	3,20	3,14
GSTa 12	3,0	3,0	4,0	3,25	3,28	2,70	2,50	3,33	3,0	2,80	2,14
GSTa 13	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0	4,0
Average	3,48	3,52	3,85	3,57	3,63	3,42	3,25	3,46	3,38	3,55	3,26

The indicator value of mastery of professional competence of dance productive teachers is used as material for preparing passport skills and recommendations for education and training levels that must be followed. The following are the skills passport positions and training recommendations that dance teachers must follow.

Table 5. Passport Skills for Dance Teachers (GSTa)

Name	Average	Passport Skill Position				Training Suggestions
GSTa 1	3,26	○	○	○	●	Advanced education and training, increasing competence in knowledge of dance, movement patterns, choreographer I, accompaniment, make-up, fashion, work production.
GSTa 2	3,35	○	○	○	●	Advanced education and training, increasing competence in bodybuilding, choreographer I, accompaniment, make-up, fashion, choreographer II.
GSTa 3	3,51	○	○	○	●	Advanced level training, project work, staging management.
GSTa 4	3,90	○	○	○	●	Advanced level training, project work, staging management.
GSTa 5	3,41	○	○	○	●	Advanced education and training, improvement of basic dance competencies, basic elements of dance, movement patterns. .
GSTa 6	3,00	○	○	●	○	Middle level education and training, increasing competence in dance knowledge, basic dance elements, choreographer I, accompaniment, make-up, and fashion.
GSTa 7	3,82	○	○	○	●	Advanced level training, project work, staging management.
GSTa 8	3,25	○	○	○	●	Advanced education and training, increasing competence in knowledge of dance, bodybuilding, accompaniment, make-up, fashion, choreographing II, production of works.
GSTa 9	4,00	○	○	○	●	
GSTa 10	3,24	○	○	○	●	Advanced level training, project work, staging management.
GSTa 11	3,61	○	○	○	●	Advanced education and training, increasing competence in knowledge of dance, bodybuilding, accompaniment, make-up, fashion, work production.
GSTa 12	3,00	○	○	●	○	Advanced level training, project work, staging management.
GSTa 13	4,00	○	○	○	●	Middle level education and training, increasing competence in knowledge of dance, bodybuilding, choreographer I, accompaniment, fashion, choreographer II, production of works.

Karawitan Art Skills Competence

The indicator of competence in musical arts skills is measured by 10 questions, namely; basic musicality, titi laras/solfegio, percussion instruments, stringed instruments, stringed instruments, membrane instruments, wind instruments, vocals, computer notation, and musical creativity. The basis of musicality is shown by explaining scales, harmonies, dynamics, melodies and songs, intervals, rhythms, and tempos. Titi laras/solfegio is shown by explaining how to read the melody, write the notation, and the notation transcript. Percussion instruments are shown by explaining techniques, patterns, and working on percussion instruments. The plucked instruments are shown by explaining the techniques, patterns, and

working on the playing of the plucked instruments. The stringed instrument is shown by explaining the techniques, patterns, and working on playing the stringed instrument. Membrane instruments are shown by explaining techniques, patterns, and working on playing membrane instruments. Wind instruments are shown by explaining the techniques, patterns, and working on the playing of wind instruments. Vowels are shown by explaining vocal techniques, rhythmic vocals, and non-rhythmic vowels. Computer notation is shown by explaining the installation of fonts/programs to the computer and computer notation writing applications. Musical creativity is shown by explaining creativity, forms of creativity, stages of creativity, creative design, and products of musical creativity.

The results of the interviews showed that six productive teachers of musical arts had scores below 3.0 or categorized as mastering and six teachers were categorized as very mastered, namely; GSK 2, GSK 3, GSK 4, GSK 5, GSK 9, and GSK 12. Thus, it can be concluded that all productive teachers of musical arts master the learning materials. The average indicator of the musical arts teacher is spread at a value of 2.01-4,00 which means that it is categorized as mastering and very mastering. The highest average is on the titi laras indicator (3.47) and the lowest is on the wind instrument indicator (2.55). In detail can be seen in table 6.

Table 6. Indicator Value of Musical Arts Teacher (GSK)

Name	Value Indicator									
	Musical Basics	Titi Laras	Percussion instruments	plucked instruments	String instruments	membrane instrument	wind instrument	Vocal	compilation notation	musical creative
GSK 1	3,00	3,00	2,75	3,00	3,00	3,00	2,29	3,00	2,75	2,89
GSK 2	4,00	4,00	4,00	2,13	4,00	4,00	2,00	4,00	2,00	4,00
GSK 3	4,00	4,00	4,00	3,00	3,00	3,38	2,50	4,00	2,00	3,83
GSK 4	4,00	4,00	4,00	3,50	3,50	4,00	3,50	4,00	3,00	4,00
GSK 5	4,00	4,00	4,00	3,00	4,00	3,50	3,00	4,00	2,00	4,00
GSK 6	3,00	3,50	2,00	2,50	3,50	3,50	3,00	3,43	2,50	2,40
GSK 7	3,00	3,00	3,00	3,00	3,00	3,00	3,00	3,00	3,00	3,00
GSK 8	2,81	3,00	2,25	1,00	2,50	2,50	1,25	2,14	3,00	2,33
GSK 9	3,13	3,00	3,00	3,00	4,00	3,00	2,00	3,00	3,50	3,06
GSK 10	3,00	3,00	3,00	2,00	3,00	3,00	3,00	2,57	2,75	2,78
GSK 11	3,13	3,14	3,00	3,00	3,00	3,00	2,00	3,00	2,00	2,44
GSK 12	4,00	4,00	4,00	3,14	3,14	4,00	3,00	3,00	3,00	4,00
Average	3,42	3,47	3,25	2,69	3,30	3,32	2,55	3,26	2,63	3,23

The indicator value of mastery of professional competence of productive musical arts teachers is used as material for preparing passport skills and recommendations for education and training levels that must be followed. The following are passport skill positions and training recommendations that must be followed by musical arts teachers.

Table 7. Skill Passport for Karawitan Arts Teacher (GSK)

Name	Average	Passport Skill Position				Training Suggestions
GSK 1	2,87	○	○	●	○	Middle level education and training, improvement of competence of percussion instruments, wind instruments, computer notation, and musical creativity.
GSK 2	3,41	○	○	○	●	Advanced training, competence improvement of stringed instruments, wind instruments, computer notation.
GSK 3	3,39	○	○	○	●	Advanced education and training, improving the competence of stringed instruments, string instruments, wind instruments, computer notation.
GSK 4	3,75	○	○	○	●	Advanced level training, project work, staging management.
GSK 5	3,55	○	○	○	●	Advanced level training, improvement of computer notation competence, project work, staging management.
GSK 6	2,93	○	○	●	○	Middle-level training, improvement of all competencies of percussion instruments, stringed instruments, computer notation, and musical creativity.
GSK 7	3,00	○	○	●	○	Middle level education and training, strengthening all competencies.
GSK 8	2,28	○	○	●	○	Middle-level training, improvement of all competencies, especially on stringed instruments and wind instruments that have extreme values.
GSK 9	3,07	○	○	○	●	Advanced education and training, increasing competency strengthening and increasing the competence of inflatable instruments.
GSK 10	2,81	○	○	●	○	Middle-level training, improvement of all competencies, especially in stringed instruments, vocals, computer notation, musical creativity.
GSK 11	2,77	○	○	●	○	Middle-level training, improvement of all competencies, especially in wind instruments, computer notation, musical creativity.
GSK 12	3,53	○	○	○	●	Advanced level training, project work, staging management.

Theater Arts Skills Competence

The theater arts skill competency indicator is measured by 10 questions, namely; dramaturgy, body work, sound processing, taste, monologue, acting techniques, fragment playing, play analysis, directing, and theater management. Dramaturgy is shown by explaining the history of theater, style of performance, and dramaturgy. Exercise is shown by explaining endurance, flexibility, and bodybuilding skills. Sound processing is shown by explaining body anatomy, breathing techniques, articulation, diction, intonation, tempo, tone, timbre, and speech. Taste is shown by explaining imagination, concentration, gesture, and sensitivity of the five senses. Monologues are shown by explaining improvisational monologues and text-based monologues. The characterization technique is shown by

explaining the individual and group characterization techniques. Playing fragments is shown by explaining character analysis, acting style, staging style, and role playing. The analysis of the play is shown by explaining the type, style, structure of the play, and the preparation of the analysis report of the play. Directing is shown by explaining the concept of directing, role training, technical training, and staging. Theater management is shown by explaining organizational management and production management.

The results of the interviews showed that the productive teachers of theater arts had scores above 3.0 or categorized as very mastered. Thus, it can be concluded that the productive teachers of theater arts are very good at learning material. The average indicator of the theater arts teacher is at a value of 3.42-4.0 which means that it is categorized as very mastered. The average score is 4.00 in dramaturgy, taste processing, monologue, acting technique, and directing. In detail can be seen in table 8.

Table 8. Indicator Values for Theater Arts Teachers (GATe)

Name	Value Indicator									
	dramaturgy	Body Work	Vocal work	Taste work	Monologue	Acting Technique	Play Fragments	Action Analysis	Directing	Teather Manage.
GSTe 1	4,00	3,50	3,22	4,00	4,00	4,00	3,60	3,25	4,00	4,00
GSTe 2	4,00	3,83	4,00	4,00	4,00	4,00	4,00	4,00	4,00	4,00
GSTe 3	4,00	3,00	4,00	4,00	4,00	4,00	4,00	3,00	4,00	3,00
Rerata	4,00	3,44	3,74	4,00	4,00	4,00	3,87	3,42	4,00	3,67

The indicator value of mastery of professional competence of theater arts productive teachers is used as material for preparing passport skills and recommendations for education and training levels that must be followed. The following are the skills passport positions and training recommendations that must be followed by theater arts teachers.

Table 9. Passport Skills for Theater Arts Teachers (GATe)

Name	Average	Passport Skill Position	Training Suggestions
GSK 1	3,76	○ ○ ○ ●	Advanced level training, project work, staging management.
GSK 2	3.98	○ ○ ○ ●	Advanced level training, project work, staging management.
GSK 3	3,70	○ ○ ○ ●	Advanced level training, project work, staging management.

Skills Competence of Puppeters

The indicator of the competence of puppetry skills is measured by 11 questions, namely; knowledge of puppetry, puppetry rhetoric, wayang movement techniques, sabet, vocals/chess, sulukan, puppetry accompaniment, play, puppetry standards, sanggit, and puppeteer criticism. The knowledge of puppetry is shown by explaining the kawruh of puppetry, elements of the art of puppetry, the diversity of wayang, wanda and wayang characters, and the form of wayang performances. The puppetry rhetoric is shown by explaining janturan, pocapan, dialogue, and antawecono. The puppet movement technique is shown by

explaining cepengan, tanceban, solah, bedholan, and entasan. Sabet is shown by describing war; failure, flowers, animals, snatches, maces, and war between characters. Vocals/chess are shown by explaining blangkon, standard, articulation, and character voices. Sulukan is shown by explaining sulukan, ada-ada, pathetan, sendhon, and cute. The accompaniment of the puppetry is shown by explaining titilaras, dodogan and keprakan, forms of accompaniment, gending and tembang, and kombangan. The play is shown by explaining the standard play, plot, theme, storyline, and scene structure. The principles of puppetry are shown by explaining the rules of gancaran, balungan, and puppetry. Sanggit is shown by explaining sanggit plays, sabet, and gynem. The critique of the puppeteer is shown by explaining the appreciation, analysis of the play, and the evaluation of the puppeteer.

The results of the interview show that the productive teacher of puppetry has a value above 3.0 or is categorized as very mastering. Thus, it can be concluded that the productive teacher of the art of puppetry is very well versed in the learning material. The average indicator of the teacher of puppetry is at a value of 3.00-3.57 which means that it is categorized as very mastered. In detail can be seen in table 10.

Table 10. Indicator Values of Puppet Arts Teachers (GSP)

Name	Value Indicator										
	Knowledge of Puppeters	Puppeters Rethoric	Puppet Movement Technique	Sabet	Vocal/ Catur	Sulukan	Puppeter's Accompaniment	Lakon	Pakem Pedalang	Sanggit	Kritik Pedalang
GSP 1	3,60	3,45	4,00	3,71	3,63	3,25	3,30	3,70	3,67	4,00	3,00
GSP 2	3,00	3,00	3,00	3,00	3,00	3,00	3,00	3,00	3,00	3,00	3,00
Rerata	3,30	3,23	3,50	3,36	3,32	3,13	3,15	3,35	3,34	3,50	3,00

The indicator value of mastery of the professional competence of productive puppetry teachers is used as material for preparing passport skills and recommendations for education and training levels that must be followed. The following are the passport skill positions and training recommendations that must be followed by puppetry art teachers.

Table 11. Skills Passport of Master of Puppet Arts (GSP)

Name	Average	Passport Skill Position	Training Suggestions
GSTa 1	3,57	○ ○ ○ ●	Advanced level training, project work, staging management.
GSTa 2	3,00	○ ○ ● ○	Advanced education and training, improvement in all competencies.

The recapitulation of the passport skills of productive teachers of dance, musical arts, theater arts, and puppetry at the Yogyakarta Arts and Culture Vocational School is shown in Figure 1.
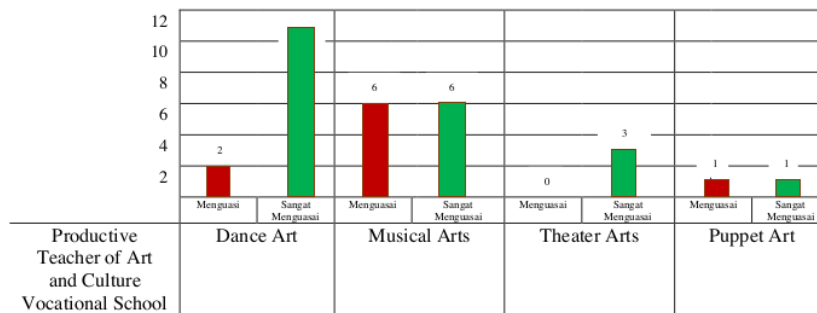
Figure 1 Recapitulation of the passport skills of productive teachers at the Cultural Arts Vocational School

Based on the discussion on the educational background of productive teachers at the Art and Culture Vocational School of D.I. Yogyakarta can be concluded that; educational background of 29 productive teachers (96.67%) in accordance with the Act. No. 14/2005 concerning Teachers and Lecturers and productive teacher (3.33%) is not in accordance with the Law. No. 14/2005 concerning Teachers and Lecturers. The aspect of teacher competency suitability or linearity strongly supports the learning process, because most teachers are the best graduates from the Performing Arts Vocational School who continue to S1 in the arts.

The results of the study were corroborated by the explanation of the principal who said;

"...the academic quality of mastering the competencies of productive teachers...thank God, all of them have mastered it and we even take it from practicing teachers who are indeed…especially our alumni who are the best…productive teachers are alumni of the poorest SMKI Kasihan (Volume of Performing Arts). already entered into ISI or other PT "

And the teacher's statement about the suitability of the course with learning materials in SMK;

"there is a suitability of the lecture material with the learning material in SMK, because studying at the Indonesian Art Institute (ISI) majoring in dance and teaching dance subjects, so there are no difficulties in teaching"

The map of the professional competence of productive teachers shows 9 (30%) teachers in the master category and 21 (70%) teachers in the very master category. Taking into account the map of professional competence of productive teachers, it is recommended that 8 (26.67%) teachers attend secondary level training, 9 (30%) teachers attend advanced training, and 13 (43.33%) teachers attend advanced level training. Mapping the professional competence of productive vocational teachers is very difficult to do if it only relies on discussions based on mastery of knowledge. Ideally, the mapping of the professional competence of productive SMK teachers is carried out with practice or audit skills, so that the teacher's skills can be known factually. However, this is very

difficult to do, besides being expensive, time consuming, and involving many testers. The success of mapping the professional competence of productive SMK teachers depends on the seriousness of all education stakeholders, principal leadership, and teachers.
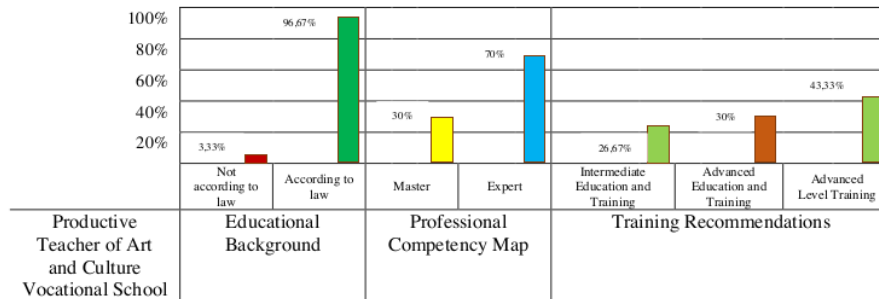

Figure 2 Background, Competency Map, and Training Recommendations

Figure 2 shows the condition of productive teachers at the Yogyakarta Special Region of Arts and Culture Vocational School, a map of the professional competence of productive teachers, and training recommendations that can be followed by teachers. The results showed that the productive teachers of the Yogyakarta Special Region of Arts and Culture Vocational High School were very qualified to carry out arts and culture learning in SMK and what needed to be improved was the teacher's participation in functional training. Unfortunately, the opportunity to take part in functional training is very limited and usually the names of the training participants have been determined from the education and training organizers, so accuracy is not guaranteed and sometimes does not match the needs of the school. This was expressed by several teachers who stated that;

"We haven't had the opportunity to take part in the training, because usually the education and training organization has appointed a name (by name) to participate in the training and sometimes it coincides with other activities."

The results of this study are corroborated in the results of research which say that vocational teachers are required to master new competencies in a comprehensive manner such as having hard skills and soft skills through education and training [14]. The same thing was conveyed from the results of the study which stated that the soft skills of productive teachers need to be developed through functional training [15]. Training for productive teachers can provide new insights on individual effective job performance specific for vocational teaching profession [16]. The teacher competency test results were used to measure the mastery of pedagogic and professional competence of teachers at all subject matter and all levels of schools [17].

Functional education and training attended by productive arts and culture

teachers can improve and evaluate the learning process. This is in line with the results of research which says that professional development is about teachers learning, learning how to learn and transforming their knowledge into practice for the benefit of their students' growth. [18]. Teacher's general knowledge in the context of professional development is related to improving the implementation capability of tactical and strategic tasks [19].

Based on the results and discussion above, it can be concluded that the importance of mapping productive teachers in Vocational Schools is certainly not only in the field of Arts and Culture but also in other fields. It aims to deepen the knowledge of teachers in accordance with their competencies, skills, and capacities and which are relevant to their ability to teach. The professional competence of teachers is very urgent in developing the mindset, skills, and abilities of vocational high school students.

CONCLUSION

The educational background of productive teachers at SMK Arts and Culture D.I. Yogyakarta, which consists of competency skills; dance, musical arts, theater arts, and puppetry 96.67% in accordance with the legal basis set by the Ministry of Education and Culture. The suitability of the competence or linearity of productive teachers at SMK Arts and Culture Yogyakarta according to learning materials in SMK, so there are no difficulties in implementing the learning process.

Map of professional competence (skill passport) of productive teachers at the Yogyakarta Special Region of Arts and Culture, which consists of skill competencies; dance, musical arts, theater arts, and puppetry are 30% of teachers in the mastering category and 70% in the very mastered category. Based on passport skills, it is recommended that 8 (26.67%) teachers attend secondary level training, 9 (30%) teachers attend advanced training, and 13 (43.33%) teachers attend advanced level training.

The implication of this research is that the mapping of professional competence of productive teachers is difficult to implement if it only relies on knowledge assessment, to get valid results it is necessary to practice competence. However, at least by mapping knowledge-based professional competencies, it can be seen the quality of theoretical mastery of productive teachers in the Arts and Culture Vocational School. The results of the study are recommended for consideration by the relevant agencies in making teacher recruitment policies and improving teacher quality, determining teaching tasks and burdens, developing teacher coaching models, as a reference for teacher quality research, as well as discussion material regarding the professional competence of productive vocational teachers.

have been willing to be participants in this study.

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