

UNIVERSITY OF SAN FRANCISCO SCHOOL OF BUSINESS & MANAGEMENT

Paul Lorton, Jr. Ph.D.

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Education:

Ph D	1973 Educ Psychol	Stanford University
M.S.	1964 Educ Psychol	Ohio State University
B.S.	1961 Psychology	University of California, Los Angeles

Professional Positions

Faculty

McLaren College of Business, University of San Francisco (1973 - to present)

- Responsible for teaching elective courses in Management Information Systems to Undergraduate students.
- Designed the current course in Systems Analysis and Design and Database Management Systems and Technology for Business
- Teach in General Education areas involving basic computer literacy, statistics, research methods and opera

Consultant

San Francisco Unified School District (1969 to present)

Areas: Local Area Networks

Desktop Publishing

Evaluation and Assessment Database Management Systems

Use of Technology

Property Master:

San Francisco Lyric Opera (2004 to present)

- Provide and manage props for small opera company's productions under the direction of the Stage Director and the Stage Manager
- Provide video technical support for monitoring conductor back stage and recoding the conductor
- Provide support and assistance, with former student and USF alum, for the internet/web presence.

Treasurer (assistant):

San Francisco Lyric Opera (2007 to present)

Member - Board of Directors

San Francisco Lyric Opera (2007 to present)

Current Teaching Activities

- 1 Implement an evolving BA471 (Seminar in Systems Analysis)/BA472 (Seminar in Database Management Systems) experience for students interested in System Analysis and Database design This is a senior seminar with the opportunity to participate in real projects.
- 2. Continue the development of the course BA374 Technological Perspectives in Business, in line with various elements in the Undergraduate Curriculum revision project, including the AACSB requirements
- 3. Continue to work with the Industrial Change/History of Commerce material. This is a key research area and is listed below.
- 4. Continue to develop and deliver the Freshman Seminar on Personal Perspectives of Opera as well as a course on the Business of Opera. This is also a key research area and is listed below

Current Research Activities

The following items are topics that represent continuing research areas. The first seven items are projects in the San Francisco Unified School District (SFUSD). These items reflect the continuing efforts being made in strategic planning and technological approaches to facilitate that process.

- 1 Goals, Objectives & Activities
- In this effort we are attempting to define a rational decision-making model for a Superintendent and School Board. At present we continue working on the evaluation component as well as the electronic paperwork flow.
- 2 Effective Schools Evaluation in the SFUSD

Taking a model for evaluation developed elsewhere, we are trying to use it, or a similar model, in the SFUSD

- 3 Evaluation of Special Programs
- Contribute to the evaluation of various small SFUSD programs through adopting the main evaluation effort of which we are constantly in the midst
- 4 Local Area Networks in Instruction
- This area represents a long time interest where we are attempting to define and evaluate what is required for a LAN to be instructionally useful.
- 5 Statistical tools for using statistics as a tool.
- In this project, we wish to provide school site administrators with the tools needed to use statistical analysis effectively. The effort is closely allied with items 6 and 7.
- 6 Database programs for enhanced decision making
- 7. School Site Plan process

Much of the database procedure is in place; continued efforts will see useful data analysis processes developed as well as further refinement of the basic database system in to a process sought for its utility not dreaded for its burdensome requirements.

In addition to the items listed above, there are two additional items of continuing research:

- Industrial Changes/ History of Commerce. Continue to collect information on key and colorful aspects of the second wave in hopes that students will come to better understand the Third Wave. Also continuing to develop an extension of the Industrial Change consideration to include the first to second wave development.
- 2. Personal Perception of Opera/the Business of Opera. Continue to develop approaches and insight to help in communicating the historical and present, personal dimensions to appreciating Opera as a living evolving cultural force. In addition, extending this interest into the study of opera as a business entity.

Papers and presentations at AEA conferences over the past 16 years with the past five years covering the following topics:

Technology

2007

Lorton, P. Jr. Evaluation of the Computer's Efficacy in Education. AEA Annual Conference, Baltimore, MD, Nov 2007

2006

Lorton, P. Jr Improving the Effectiveness of Reporting through the School Accountability Report Card. AEA Annual Conference, Portland, OR, Nov 2006 (co-authors on the Paper include Jan Link and Lisa Kline)

2005

Lorton, P. Jr. Evolution of a Computer Driven Evaluation Acquisition Process. AEA Annual Conference, Toronto, Canada, Oct 2005 (co-authors on the Paper include Davida Desmond and Lisa Kline)

Opera

2007

Lorton, P. Jr. What Makes Opera Thrive: Learning From Evaluation in the Performing Arts AEA Annual Conference, Baltimore, MD, Nov 2007

2005

Lorton, P. Jr. Measuring Success in Opera: A Marketing Audit in the Performing Arts. AEA Annual Conference, Toronto, Canada, Oct 2005

Opera Productions

In my work as Property Master (and tech support) for the San Francisco Lyric Opera has involved the following productions (listed with their reviews):

2004 - Ceneretola

"More Romance than Farce" December 7, 2004 by Norman Rabkin San Francisco Classical Voice

2005 - Un Ballo in Maschera

"Grand opera, small stage -- no sweat" March 23, 2005 by Joshua Kosman, San Francisco Chronicle

2005 - Madama Butterfly

"Room at The Top" May 13, 2005 by James Keolker, San Francisco Classical Voice

2005 - Carmen

"Big Opera from the Heart" October 8, 2005 by Janos Gereben, San Francisco Classical Voice

2005 - Die Entführung aus dem Serail

"A Turkish Delight" December 9, 2005 by James Keolker, San Francisco Classical Voice

2006 - Tosca

"Getting it Right" March 4, 2006 by Michael Zwiebach, San Francisco Classical Voice

2006 - Rape of Lucretia

"A Ravishing Britten" May 9, 2006 by Janos Gereben, San Francisco Classical Voice

2006 - Il Trovatore

"The Benefits of Familiarity" September 16, 2006 by Michael Zwiebach, San Francisco Classical Voice

2006 - Magic Flute

"Mozart in a Holiday Mood" November 18, 2006 by Michael Zwiebach, San Francisco Classical Voice

2007 - Romeo & Juliet

"Overpowering the Stage" February 23, 2007 by Janos Gereben, San Francisco Classical Voice

2007 - Lucia di Lammamour

"Lighting a Fire Under Lucia" May 29, 2007 by Michael Zwiebach, San Francisco Classical Voice "Lovely Lucia" May 28, 2007 by Janos Gereben, The Examiner

2007 - Tales of Hoffman

"Small-Scale Tales" September 22, 2007 by Lisa Hirsch San Francisco Classical Voice "Transfigured tenor in 'Hoffman' lead" September 25, 2007 by Janos Gereben, The Examiner

2008 - La Bohéme

"Production With Two Faces" March 14, 2008 by Lydia Mayne, San Francisco Classical Voice

2008 - Turn of the Screw

"Eerie, magnificent 'Turn of the Screw" June 3, 2008 by Joshua Kosman, Chronicle Music Critic "Who's Screwy Now?" May 30, 2008 by Jason Victor Serinus, San Francisco Classical Voice

2008 - Aida

"Secret Love" September 19, 2008 by Georgia Rowe, San Francisco Classical Voice

Future Productions:

2009 - Don Giovanni

2009 - Rigoletto

2009 - Die Fledermaus

(This is a vector for public and peer review that is not usual in our school but it is an avenue that has some public credence as each of these productions has been reviewed. Links to the reviews are available on www.sflyricopera.org/reviews/reviews current.html)

Conference Participation

The main conference activity has been with the American Evaluation Association and their annual gathering in early November each year. For the past five years this has involved presenting papers, serving on review panels, and chairing sessions

Served as Chair or Discussant for the following:

AEA 2008 - Denver

Session Title: Building Policy and Practice in the Arts Sponsored by the Evaluating the Arts and Culture TIG Chair(s): Paul Lorton Jr, University of San Francisco

Session Title: Cell Phone Technology: Exploiting the Possibilities -- Not Lamenting the Past Sponsored by the Integrating Technology Into Evaluation Chair(s): Paul Lorton Jr, University of San Francisco

AEA 2007 - Baltimore

Session Title: Evaluating Schools and Processes Within Schools Sponsored by the Pre-K - 12 Educational Evaluation TIG Chair(s): Paul Lorton Jr, University of San Francisco

AEA 2006 - Portland

Session Title: Using Technology to Creatively and Robustly Manage and Monitor Complex Projects

Sponsored by the Integrating Technology Into Evaluation

Chair(s): John Nash, Open Eye Group

Discussant(s): Paul Lorton Jr, University of San Francisco

AEA 2005 - Toronto

Session Title: The Critical Role of Electronic Data Gathering in Evaluating Large-scale

Initiatives

Sponsored by the Integrating Technology Into Evaluation Chair(s): Paul Lorton Jr, University of San Francisco

AEA 2004 - Atlanta

Session Title: Issues Raised by Standards-based Educational Reform

Sponsored by the Pre-K - 12 Educational Evaluation TIG Chair(s): Paul Lorton Jr, University of San Francisco

Served on review panels for the following AEA Topical Interest Groups:

AEA 2007 - Baltimore

PreK-12 Educational Evaluation TIG
Integrating Technology into Evaluation TIG
Collaborative, Participatory & Empowerment Evaluation TIG

AEA 2006 - Portland

Teaching of Evaluation TIG Government Evaluation TIG

AEA 2005 - Toronto

Qualitative Methods Evaluation TIG

Beginning in 2008, I added Opera America's annual conference to the schedule. In 2008 this conference was held in conjunction with a variety of other performing arts groups in Denver as the National Performing Arts Conference (NPAC) as is done every four years.

Papers and Presentations in Progress

The following items are being prepared for publication:

A look at the Computer's Efficacy in Education

The current state of the effort to provide computers for instruction everywhere in education is to raise questions that have been on the agenda for 50 years. With the 2004 revisit of data collected in 2000, Fuchs and Woessmann reopened the argument that has dogged computer use in education (particularly K-12 instruction) since its flashy beginnings in the 1960's – do computers add, detract or have no discernable effect?

In this discussion we will look at the long history of the effort to evaluate the effectiveness of computers in instruction starting by looking at the current state of the art/enterprise, continuing with tracing evaluation efforts along the almost 50 years of progress and end the discussion by revisiting some of the fundamental issues in evaluation that suggest how we should view that which will be a continuing controversy until, like teaching reading as a response to the technology of the printing press, it disappears in the universal need to do such

Along the path we will look at the efforts of the 1960's where the argument for computers in education was the same as in evaluating the Dancing Bear – not that he

dances well but that he dances at all Then in the 1970 we will look at such seminal efforts as Robert Hess and Maurice Fisher's study of young students treating the computer (a primitive teletype machine at the time) as possessing almost human qualities The 1980's see evaluation expanding and often focusing on external criteria such as test scores. In the 1990's, while the struggle to demonstrate a positive effect on instruction from the use of computers and expanding range of uses and a concern over the "digital divide" turns the evaluation light on access and produces "NetDay." The 21st century has started by hosting many concerns and evaluations focused on those concerns ranging from appropriateness of access to the same fundamental questions from the dawn if this technology – does it improve achievement/test scores

In the end of this exploration, we will return to our starting point with "better questions." And in finding those better questions we will have a long history of evaluation on a important social/educational question to help us find future questions

Great Promise and Present Reality - Computers in Instruction

The 1960's saw the emergence of computer technology that could actually be used by school pupils in their classrooms to provide each individual student with the finest instruction available anywhere at their fingertips. Almost 50 years later, how has that early promise been realized?

Does the Computer Become the Book?

For the past 60 years, the computer (that is, the general purpose, stored program digital computer) has been a part of our storied present and fabled future. We look for the day when it becomes less a marvel and more the every day common place article that the printed page has become in that 5.5 centuries since the perfection of moveable type helped the technology deliver reading as a life necessity for the industrialized world

Produce and Textiles - from hard won necessities to throw away commodities

In our modern, 21st century world, the staples that produced the post industrial society that we take as the cheapest sort of commodity – basic food stuffs and textiles – were once the material of great revolutions and considerable compelling industry

Handel and the Business of Opera

For an enterprising young man with a in demand skill, London was the place to be in the first half of the 18th century Handel was that person and in a forty year career brought Italian opera and invented English oratorio to fashion a successful career and mold the shape of Opera as an enterprise with traces down to the present day

Funding Challenges for Opera

Classic performing arts (Symphony, Opera, Ballet) exist on massive funding support from the public outside the box office. It has been a dimension of these organizations where evaluation is seen to be important. For example, Michael Seltzer, in his guide, "Securing Your Organization's Future" list as the last phase of his plan for organizations to secure their financial future "Phase 10 Monitoring and Evaluating Your Fundraising Efforts: Laying the Groundwork for Next Year. "Seltzer also appreciates, "Most people have a tendency to walk away quickly from both successes and disappointments without reviewing them critically."

As a practical matter and to give this discussion a useful focus, the type of

organization addressed here is the not-for-profit (as they all are) organization dedicated to presenting Opera. Opera has some unique advantages and some disadvantages when it comes to fund raising — currently the main advantage is that it is popular and that popularity is increasing as major companies find ways to increase the exposure of a broader public to the art form. It is also a performance art form that includes many others under its umbrella — music, staging, singing, acting

That inclusive nature also produces the first disadvantage – it is expensive.

The nature of the art form and its expense does produce a curious state of affairs – no opera company supports itself through the box office. That is partly because the viewing public for Opera isn't asked to pay for the value it receives

Reviews in Performing Arts as Evaluation

As evaluation, reviews of public performances are not as well formed a discipline as those evaluation desired or required by various public and private projects yet they are just as, or even more critical to the publics understanding or appreciation of the product discussed in the review.

While those in evaluation have long held the interests of the stakeholders as paramount in framing an evaluation, reviewers of the performing arts are not as focused on such considerations nor even on defining who the stakeholders are

This discussion is a beginning on defining the effort of assessing reviews by casting such efforts into the realm of evaluation and defining the areas where such activity has sway and a role in moving the reviewed/evaluated forward

Using Opera as the performing art to be evaluated and focusing in greatest detail on the Opera companies in the greater San Francisco Bay area, this effort looks at how reviews are used as formative/summative evaluations and by those reviewed ad attempts to determine, from the reviewers, how they see their role

Art and Commerce – The evolution of Art into a consumer item for us all.

Three great artistic movements of the late 19th and early 20th century made artistic activities a part of ordinary life by design and intent. The Arts & Crafts movement (1880 to 1910), Art Nouveau (1890-1914) and Art Deco (1925 to 1939) were each formed in a conscious effort to bring artistic values into the ordinary items of daily life. The roots of this effort were a reaction to and beneficiary of industrialization that, on the one hand, lead to the production in quantity of ordinary items making them broadly affordable. On the other hand, factory produced items were eclectic in style without a conscious decorative sense or philosophy

Short Term Production Schedule

By January 21st, when faculty are due back on campus, I intend (and promise) to have my web site revision and expansion well under way; three papers completed and submitted to referred journals; two "Making of …" opera video's narrated and available for viewing and the first generation of the Canal video available