

WHY BLACKS LOVE BUSH—FRED BARNES

MAY 28, 1990 • \$2.95

THE NEW REPUBLIC

What now for Voice of America? • Rosovsky's college guide • Panama's identity crisis

THE SHRINKING SOUND BITE

...the reporter as theater critic, the obsession with 'gaffes,' and other horrors of modern campaigning. BY KIKU ADATTO

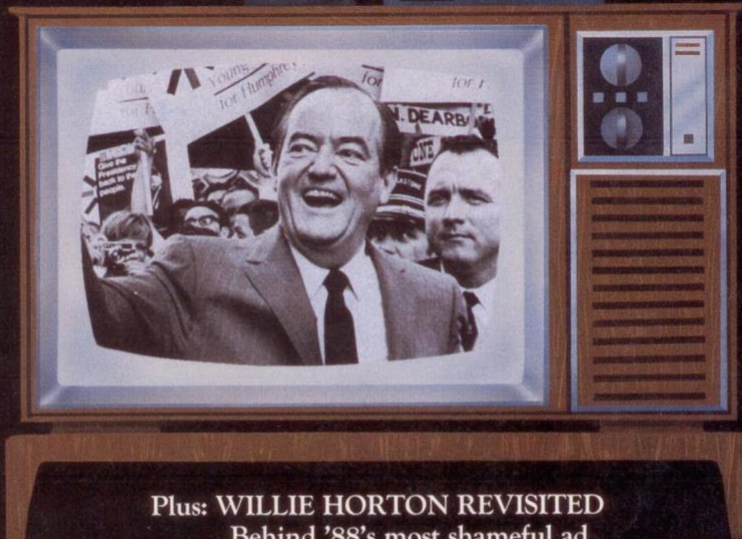
42 seconds

average length of 'sound bites,' or uninterrupted blocks of speech by candidates, on network evening news programs in the 1968 campaign



9.8 seconds

average length, 1988



Plus: WILLIE HORTON REVISITED
Behind '88's most shameful ad
Martin Schram, Joe Conason



THE INCREDIBLE SHRINKING SOUND BITE

By Kiku Adatto

Standing before a campaign rally in Pennsylvania, the 1968 Democratic vice presidential candidate, Edmund Muskie, tried to speak, but a group of anti-war protesters drowned him out. Muskie offered the hecklers a deal. He would give the platform to one of their representatives if he could then speak without interruption. Rick Brody, the students' choice, rose to the microphone where, to cheers from the crowd, he denounced the candidates that the 1968 presidential campaign had to offer. "Wallace is no answer. Nixon's no answer. And Humphrey's no answer. Sit out this election!" When Brody finished, Muskie made his case for the Democratic ticket. That night Muskie's confrontation with the demonstrators played prominently on the network news. NBC showed fifty-seven seconds of Brody's speech, and more than a minute of Muskie's.

Twenty years later, things had changed. Throughout the entire 1988 campaign, no network allowed either presidential candidate to speak uninterrupted on the evening news for as long as Rick Brody spoke. By 1988 television's tolerance for the languid pace of political discourse, never great, had all but vanished. An analysis of all weekday evening network newscasts (over 280) from Labor Day to Election Day in 1968 and 1988 reveals that the average "sound bite" fell from 42.3 seconds in 1968 to only 9.8 seconds in 1988. Meanwhile the time the networks devoted to visuals of the candidates, unaccompanied by their words, increased by more than 300 percent.

Since the Kennedy-Nixon debates of 1960, television has played a pivotal role in presidential politics. The Nixon campaign of 1968 was the first to be managed and orchestrated to play on the evening news. With the decline of political parties and the direct appeal to voters in the primaries, presidential campaigns became more adept at conveying their messages through visual images, not only in political commercials but also in elaborately staged media events. By the time of Ronald Reagan, the actor turned president, Michael Deaver had perfected the techniques of the video presidency.

For television news, the politicians' mastery of televi-

KIKU ADATTO, a fellow at Harvard University's Joan Shorenstein Barone Center, is writing a book about TV coverage of the 1968 and '88 campaigns.

sion imagery posed a temptation and a challenge. The temptation was to show the pictures. What network producer could resist the footage of Reagan at Normandy Beach, or of Bush in Boston Harbor? The challenge was to avoid being entangled in the artifice and imagery that the campaigns dispensed. In 1988 the networks tried to have it both ways—to meet the challenge even as they succumbed to the temptation. They showed the images that the campaigns produced—their commercials as well as their media events. But they also sought to retain their objectivity by exposing the artifice of the images, by calling constant attention to their self-conscious design.

The language of political reporting was filled with accounts of staging and backdrops, camera angles and scripts, sound bites and spin control, photo opportunities and media gurus. So attentive was television news to the way the campaigns constructed images for television that political reporters began to sound like theater critics, reporting more on the stagecraft than the substance of politics.

When Bush kicked off his campaign with a Labor Day appearance at Disneyland, the networks covered the event as a performance for television. "In the war of the Labor Day visuals," CBS's Bob Schieffer reported, "George Bush pulled out the heavy artillery. A Disneyland backdrop and lots of pictures with the Disney gang." When Bruce Morton covered Dukakis riding in a tank, the story was the image. "In the trade of politics, it's called a visual," said Morton. "The idea is pictures are symbols that tell the voter important things about the candidate. If your candidate is seen in the polls as weak on defense, put him in a tank."

And when Bush showed up at a military base to observe the destruction of a missile under an arms control treaty, ABC's Brit Hume began his report by telling his viewers that they were watching a media event. "Now, here was a photo opportunity, the vice president watching a Pershing missile burn off its fuel." He went on to describe how the event was staged for television. Standing in front of an open field, Hume reported, "The Army had even gone so far as to bulldoze acres of trees to make sure the vice president and the news media had a clear view."

So familiar is the turn to theater criticism that it is difficult to recall the transformation it represents. Even

as they conveyed the first presidential campaign "made for television," TV reporters in 1968 continued to reflect the print journalist tradition from which they had descended. In the marriage of theater and politics, politics remained the focus of reporting. The media events of the day—mostly rallies and press conferences—were covered as political events, not as exercises in impression management.

By 1988 television displaced politics as the focus of coverage. Like a gestalt shift, the images that once formed the background to political events—the setting and the stagecraft—now occupied the foreground. (Only 6 percent of reports in 1968 were devoted to theater criticism, compared with 52 percent in 1988.) And yet, for all their image-conscious coverage in 1988, reporters did not escape their entanglement. They showed the potent visuals even as they attempted to avoid the manipulation by "deconstructing" the imagery and revealing its artifice.

To be sure, theater criticism was not the only kind of political reporting on network newscasts in 1988. Some notable "fact correction" pieces offered admirable exceptions. For example, after each presidential debate, ABC's Jim Wooten compared the candidates' claims with the facts. Not content with the canned images of the politicians, Wooten used television images to document discrepancies between the candidates' rhetoric and their records.

Most coverage simply exposed the contrivances of image-making. But alerting the viewer to the construction of television images proved no substitute for fact correction. A superficial "balance" replaced objectivity as the measure of fairness, a balance consisting of equal time for media events, equal time for commercials. But this created a false symmetry, leaving both the press and the public hostage to the play of perceptions the campaigns dispensed.

Even the most critical versions of image-conscious coverage could fail to puncture the pictures they showed. When Bush visited a flag factory in hopes of making patriotism a campaign issue, ABC's Hume reported that Bush was wrapping himself in the flag. "This campaign strives to match its pictures with its points. Today and for much of the past week, the pictures have been of George Bush with the American flag. If the point wasn't to make an issue of patriotism, then the question arises, what was it?" Yet only three days later, in an ABC report on independent voters in New Jersey, the media event that Hume reported with derision was transformed into an innocent visual of Bush. The criticism forgotten, the image played on.

Another striking contrast between the coverage of the 1968 and 1988 campaigns is the increased coverage of political commercials. Although political ads played a prominent role in the 1968 campaign, the networks rarely showed excerpts on the news. During the entire 1968 general election campaign, the evening news programs broadcast only two excerpts from candidates' commercials.

By 1988 the number had jumped to 125. In 1968 the only time a negative ad was mentioned on the evening news was when CBS's Walter Cronkite and NBC's Chet Huntley reported that a Nixon campaign ad—showing a smiling Hubert Humphrey superimposed on scenes of war and riot—was withdrawn after the Democrats cried foul. Neither network showed the ad itself.

The networks might argue that in 1988 political ads loomed larger in the campaign, and so required more coverage. But as with their focus on media events, reporters ran the risk of becoming conduits of the television images the campaigns dispensed. Even with a critical narrative, showing commercials on the news gives free time to paid media. And most of the time the narrative was not critical. The networks rarely bothered to correct the distortions or misstatements that the ads contained. Of the 125 excerpts shown on the evening news in 1988, the reporter addressed the veracity of the commercials' claims less than 8 percent of the time. The networks became, in effect, electronic billboards for the candidates, showing political commercials not only as breaking news but as stand-ins for the candidates, and file footage aired interchangeably with news footage of the candidates.

The few cases where reporters corrected the facts illustrate how the networks might have covered political commercials. ABC's Richard Threlkeld ran excerpts from a Bush ad attacking Dukakis's defense stand by freezing the frame and correcting each mistaken or distorted claim. He also pointed out the exaggeration in a Dukakis ad attacking Bush's record on Social Security. CBS's Leslie Stahl corrected a deceptive statistic in Bush's revolving-door furlough ad, noting: "Part of the ad is false. . . . Two hundred sixty-eight murderers did not escape. . . . [T]he truth is only four first-degree murderers escaped while on parole."

Stahl concluded her report by observing, "Dukakis left the Bush attack ads unanswered for six weeks. Today campaign aides are engaged in a round of finger-pointing at who is to blame." But the networks also let the Bush furlough commercial run without challenge or correction. Before and even after her report, CBS ran excerpts of the ad without correction. In all, network newscasts ran excerpts from the revolving-door furlough ad ten times throughout the campaign, only once correcting the deceptive statistic.

It might be argued that it is up to the candidate to reply to his opponent's charges, not the press. But the networks' frequent use of political ads on the evening news created a strong disincentive for a candidate to challenge his opponent's ads. As Dukakis found, to attack a television ad as unfair or untrue is to invite the networks to run it again. In the final weeks before the election, the Dukakis campaign accused the Republicans of lying about his record on defense, and of using racist tactics in ads featuring Willie Horton, a black convict who raped and killed while on furlough from a Massachusetts prison. (See "The Making of Willie Hor-

ton" by Martin Schram, page 17.) In reporting Dukakis's complaint, all three networks ran excerpts of the ads in question, including the highly charged pictures of Horton and the revolving door of convicts. Dukakis's response thus gave Bush's potent visuals another free run on the evening news.

The networks might reply that the ads are news and thus need to be shown, as long as they generate controversy in the campaign. But this rationale leaves them open to manipulation. Oddly enough, the networks were alive to this danger when confronted with the question of whether to air the videos the campaigns produced for their conventions. "I am not into tone poems," Lane Venardos, the executive producer in charge of convention coverage at CBS, told *The New York Times*. "We are not in the business of being propaganda arms of the political parties." But they seemed blind to the same danger during the campaign itself.

So successful was the Bush campaign at getting free time for its ads on the evening news that, after the campaign, commercial advertisers adopted a similar strategy. In 1989 a pharmaceutical company used unauthorized footage of Presidents Bush and Gorbachev to advertise a cold medication. "In the new year," the slogan ran, "may the only cold war in the world be the one being fought by us." Although two of the three networks refused to carry the commercial, dozens of network and local television news programs showed excerpts of the ad, generating millions of dollars of free airtime.

"I realized I started a trend," said Bush media consultant Roger Ailes in *The New York Times*. "Now guys are out there trying to produce commercials for the evening news." When Humphrey and Nixon hired Madison Avenue experts to help in their campaigns, some worried that, in the television age, presidents would be sold like products. Little did they imagine that, twenty years later, products would be sold like presidents.

Along with the attention to commercials and stagecraft in 1988 came an unprecedented focus on the stage managers themselves, the "media gurus," "handlers," and "spin-control artists." Only three reports featured media advisers in 1968, compared with twenty-six in 1988. And the numbers tell only part of the story.

The stance reporters have taken toward media advisers has changed dramatically over the past twenty years. In *The Selling of the President* (1969), Joe McGinniss exposed the growing role of media advisers with a sense of disillusion and outrage. By 1988 television reporters covered image-makers with deference, even admiration. In place of independent fact correction, reporters sought out media advisers as authorities in their own right to analyze the effectiveness and even defend the truthfulness of campaign commercials. They became "media gurus" not only for the candidates but for the networks as well.

For example, in an exchange with CBS anchor Dan Rather on Bush's debate performance, Stahl lavished admiration on the techniques of Bush's media advisers:

STAHL: "They told him not to look into the camera. [She gestures toward the camera as she speaks.] You know when you look directly into a camera you are cold, apparently they have determined."

RATHER [laughing]: "Bad news for anchormen I'd say."

STAHL: "We have a lot to learn from this. Michael Dukakis kept talking right into the camera. [Stahl talks directly into her own camera to demonstrate.] And according to the Bush people that makes you look programmed, Dan [Stahl laughs]. And they're very adept at these television symbols and television imagery. And according to our poll it worked."

RATHER: "Do you believe it?"

STAHL: "Yes, I think I do, actually."

So hypersensitive were the networks to television image-making in 1988 that minor mishaps—gaffes, slips of the tongue, even faulty microphones—became big news. Politicians were hardly without mishaps in 1968, but these did not count as news. Only once in 1968 did a network even take note of a minor incident unrelated to the content of the campaign. In 1988 some twenty-nine reports highlighted trivial slips.

The emphasis on "failed images" reflected a kind of guerrilla warfare between the networks and the campaigns. The more the campaigns sought to control the images that appeared on the nightly news, the more the reporters tried to beat them at their own game, magnifying a minor mishap into a central feature of the media event.

Early in the 1988 campaign, for example, George Bush delivered a speech to a sympathetic audience of the American Legion, attacking his opponent's defense policies. In a slip, he declared that September 7, rather than December 7, was the anniversary of Pearl Harbor. Murmurs and chuckles from the audience alerted him to his error, and he quickly corrected himself.

The audience was forgiving, but the networks were not. All three network anchors highlighted the slip on the evening news. Dan Rather introduced CBS's report on Bush by declaring solemnly, "Bush's talk to audiences in Louisville was overshadowed by a strange happening." On NBC Tom Brokaw reported, "He departed from his prepared script and left his listeners mystified." Peter Jennings introduced ABC's report by mentioning Bush's attack on Dukakis, adding, "What's more likely to be remembered about today's speech is a slip of the tongue."

Some of the slips the networks highlighted in 1988 were not even verbal gaffes or misstatements, but simply failures on the part of candidates to cater to the cameras. In a report on the travails of the Dukakis campaign, Sam Donaldson seized on Dukakis's failure to play to ABC's television camera as evidence of his campaign's ineffectiveness. Showing Dukakis playing a trumpet with a local marching band, Donaldson chided, "He played the trumpet with his back to the camera." As Dukakis played "Happy Days Are Here Again," Donaldson's voice was heard from off-camera calling, "We're over here, governor."

One way of understanding the turn to image-conscious coverage in 1988 is to see how television news came to partake of the postwar modernist sensibility, particularly the pop art movement of the 1960s. Characteristic of this outlook is a self-conscious attention to art as performance, a focus on the process of image-making rather than on the ideas the images represent.

During the 1960s, when photography and television became potent forces for documentation and entertainment, they also became powerful influences on the work of artists. Photographers began to photograph the television set as part of the social landscape. Newspapers, photographs, and commercial products became part of the collage work of painters such as Robert Rauschenberg. Artists began to explore self-consciously their role in the image-making process.

For example, Lee Friedlander published a book of photography, *Self Portrait*, in which the artist's shadow or reflection was included in every frame. As critic Rod Slemmons notes, "By indicating the photographer is also a performer whose hand is impossible to hide, Friedlander set a precedent for disrupting the normal rules of photography." These "postmodernist" movements in art and photography foreshadowed the form television news would take by the late 1980s.

Andy Warhol once remarked, "The artificial fascinates me." In 1988 network reporters and producers, beguiled by the artifice of the modern presidential campaign, might well have said the same. Reporters alternated between reporting campaign images as if they were facts and exposing their contrived nature. Like Warhol, whose personality was always a presence in his work, reporters became part of the campaign theater they covered—as producers, as performers, and as critics. Like Warhol's reproductions of Campbell's soup cans, the networks' use of candidates' commercials directed our attention away from the content and toward the packaging.

The assumption that the creation of appearances is the essence of political reality pervaded not only the reporting but the candidates' self-understanding and conduct with the press. When Dan Quayle sought to escape his image as a highly managed candidate, he resolved publicly to become his own handler, his own "spin doctor." "The so-called handlers story, part of it's true," he confessed to network reporters. "But there will be no more handlers stories, because I'm the handler and I'll do the spinning." Surrounded by a group of reporters on his campaign plane, Quayle announced, "I'm Doctor Spin, and I want you all to report that."

It may seem a strange way for a politician to talk, but not so strange in a media-conscious environment in which authenticity means being master of your own artificiality. Dukakis too sought to reverse his political fortunes by seeking to be master of his own image. This attempt was best captured in a commercial shown on network news in which Dukakis stood beside a television set and snapped off a Bush commercial attacking

his stand on defense. "I'm fed up with it," Dukakis declared. "Never seen anything like it in twenty-five years of public life. George Bush's negative television ads, distorting my record, full of lies, and he knows it." The commercial itself shows an image of an image—a Bush television commercial showing (and ridiculing) the media event where Dukakis rode in a tank. In his commercial, Dukakis complains that Bush's commercial showing the tank ride misstates Dukakis's position on defense.

As it appeared in excerpts on the evening news, Dukakis's commercial displayed a quintessentially modernist image of artifice upon artifice upon artifice: television news covering a Dukakis commercial containing a Bush commercial containing a Dukakis media event. In a political world governed by images of images, it seemed almost natural that the authority of the candidate be depicted by his ability to turn off the television set.

In the 1950s Edward R. Murrow noted that broadcast news was "an incompatible combination of show business, advertising, and news." Still, in its first decades television news continued to reflect a sharp distinction between the news and entertainment divisions of the networks. But by the 1980s network news operations came to be seen as profit centers for the large corporations that owned them, run by people drawn less from journalism than from advertising and entertainment backgrounds. Commercialization led to further emphasis on entertainment values, which heightened the need for dramatic visuals, fast pacing, quick cutting, and short sound bites. Given new technological means to achieve these effects—portable video cameras, satellite hookups, and sophisticated video-editing equipment—the networks were not only disposed but equipped to capture the staged media events of the campaigns.

The search for dramatic visuals and the premium placed on showmanship in the 1980s led to a new complicity between the White House image-makers and the networks. As Susan Zirinsky, a top CBS producer, acknowledged in Martin Schram's *The Great American Video Game*, "In a funny way, the [Reagan White House] advance men and I have the same thing at heart—we want the piece to look as good as [it] possibly can." In 1968 such complicity in stagecraft was scorned. Sanford Socolow, senior producer of the "CBS Evening News with Walter Cronkite," recently observed, "If someone caught you doing that in 1968 you would have been fired."

In a moment of reflection in 1988, CBS's political correspondents expressed their frustration with image-driven campaigns. "It may seem frivolous, even silly at times," said Schieffer. "But setting up pictures that drive home a message has become the No. 1 priority of the modern-day campaign. The problem, of course, is while it is often entertaining, it is seldom enlightening."

Rather shared his colleague's discomfort. But what troubled him about modern campaigns is equally troubling about television's campaign coverage. "With all this emphasis on the image," he asked, "what happens to the issues? What happens to the substance?" •