

“Time for Dinner”: Comparing Similarities in  
the Family-Oriented Marketing of Meal  
Delivery Kits and TV Dinners

## **Introduction**

Since the dawn of the post-industrial era in the 1920's, America's consumer landscape has been shaped by a vast array of convenience items ranging from the automated washing machine to the vacuum-cleaning robot, with such items finding an integral role in the daily life of the American nuclear family. Within this paradigm of convenience, food is no exception. A 2016 report from the United States Department of Agriculture, titled "U.S. Household's demand for convenience foods," found that the household consumption of convenience foods, or "foods that save... time in meal preparation and cleanup," has only increased within the last forty decades (Okrent et al. i).

This trend is reflected by the popularity of the TV Dinner during the early Cold War and the rise of the Meal Delivery Kit in the modern day. TV Dinners- processed "heat-and-eat" tray meals- enjoyed considerable success during their peak, with 13 million units being sold annually by 1956 (Smith 172). Meanwhile, the Meal Delivery Kit, usually a box containing the pre-portioned ingredients to make a certain dish, has an industry that is projected to grow between \$3 billion and \$5 billion over the next decade (Segran 1). In many respects, the Meal Delivery Kit can be seen as a reiteration of the TV Dinner. Both convenience food products promise to ease the burden of food preparation in the context of an increasingly busy modernity. In particular, TV Dinner and Meal Delivery Kit companies apply this ideal to the American nuclear family, with advertisements selling their products as a means to preserve the family dinner tradition from the perceived threat of rising work-to-family conflict.

However, current literature has not yet profiled how such an approach has been used to captivate American consumer audiences. Therefore, within my paper, I plan to further explore the family-oriented appeals made by Meal Delivery Kit and TV Dinner advertisements. This task

will be accomplished through a mixed-method analysis of print and media marketing materials from firms of both product categories. The first step will be to generate a quantitative point system that can be used to gauge a certain convenience food advertisement's referencing of work-to-family conflict, followed by a qualitative, descriptive analysis of each advertisement's contents and messaging. Using such data, I hope to codify and illustrate the post-industrial nuclear family's sustained desire for convenience foods, leaving behind a scale for future marketing campaigns to take direction from and a valuable case study for sociologists to further comprehend the motivations behind American consumer behavior.

### **Literature Review**

Because Meal Delivery Kit and TV Dinner advertisements attract families off the promise to ease meal preparation in the face of tighter schedules and busier lives, a discussion of the American family dinner tradition is warranted. The family dinner is defined as an occasion in which all members of a nuclear family gather around to eat together in close proximity. In a historical article written for *NPR*, Mackensie Griffin, a Master's in Food Studies from New York University, attributes its foundations to the popularization of the dining table- a cultural export from Elizabethan Europe- in the late 18<sup>th</sup> century. During the mid-20<sup>th</sup> century, the family dinner developed into a time for cultivating "a sense of family," becoming glorified within paintings like Norman Rockwell's *Freedom from Want* and TV shows such as *Leave It to Beaver* (Griffin 1). In his 1960 book, *The Sociology of Child Development*, renowned sociologist James H.S. Bossard wrote, "it is at the dining table... that the family is... at its greatest ease" (232-233).

In recent times, these sentiments continue to ring true. According to a 1990 *New York Times/CBS News* survey, which polled 1,370 adults from across the continental United States and interviewed 31 of those respondents in-depth, around 80 percent of American families with

children eat together on a typical weeknight and 74 percent deem the family dinner “very important.” Additionally, nearly all interviewees believed that the family dinner “provided a peaceful respite from the frenzy of their day” and made them feel as “though they were a family,” prompting Thomas Weisner, an anthropology professor at the UCLA, to state that “clearly, the symbolic meaning of dinner has not changed very much.” Respondents were also mentioned acting as if “eating dinner together was as integral to family life as fidelity is to marriage” (Kleiman 1). Such a statement reinforces the criticality of the family dinner within households, and implies that families still view it as a necessary event. Throughout American history, the family dinner has been integral to facilitating familial connection- a role that has not diminished.

Despite its continued importance, American families themselves retain a strong sense that the family dinner’s existence is being threatened by modern burdens. A 2013 study from the University of South Florida’s Department of Psychology found that “families report that they share fewer meals together than in the past,” with the word “report” being key to indicating the view originates from the opinions of those surveyed (Cho et al. 88). Additionally, anecdotal evidence reveals individuals subscribing to the notion of recent trends affecting the family dinner. Patty Winters, “a buyer for a packaging manufacturer in St. Paul,” stated in regards to having family dinner that “some nights it is not so easy... because everything these days is at such a fast pace.” Joan Hoehn, the wife of a busy fire captain in Cottage Grove, Oregon, commented in an interview that “family dinner is important... but it is not possible to do... all the time” (Kleiman 1). Even experts have voiced similar beliefs. Around the time the *New York Times/CBS News* poll was conducted, David Blankenhorn, executive director of the Institute for American Values (a nonprofit, nonpartisan think tank for family policy), stated that he was “concerned that given today’s pressures, dinner will become... optional” (Kleiman 1). Based on consumer perception,

which ultimately determines consumer behavior, family dinners are becoming increasingly difficult to achieve.

The source of such anxiety and doubt surrounding the future of the family dinner has been deemed Work-to-Family Conflict (abbreviated WTFC). WTFC is defined as “a type of interrole conflict that occurs when fulfillment of work demands makes it difficult to successfully perform in the family domain” (Cho et al. 89). According to a 2008 University of South Florida study published in the *Journal of Vocational Behavior* that studied workplace factors’ influence on family dinner frequency, WTFC’s effects are exacerbated by higher employment hours, less flexible work arrangements, and low employer concern for employee family needs (Allen et al. 337-338). While the latter two factors are difficult to record and quantify, a 2002 study authored by Michael Hout and Caroline Hanley (both sociology professors specializing in economics and inequality) sought to assess changes in American household’s average working hours. Utilizing monthly data from the Census Bureau’s Current Population Survey and accounting for the labor force participation rate, they found that “husbands’ and wives’ combined work hours” have grown “by 12 or 13 hours per week since 1968” (Hout et al. 23). Largely caused by married women entering the workforce, the results support the concept of the American family effectively becoming busier since the late 1960’s. When connected with the increase in female employment brought on by the onset of World War II, this time span can be extended to the beginning of the Cold War. Using this reasoning, it can be said that both Meal Delivery Kits and TV Dinners enjoyed considerable popularity during periods of rising household working hours and, therefore, rising WTFC.

This correlation is no coincidence, as both products succeed via messaging that suggests the alleviation of WTFC and family dinner barriers. Currently, the Meal Delivery Kit industry is

capitalizing on those very ideas. In December of 2014, Blue Apron announced that it would begin to offer a Family Plan featuring “kid-friendly dishes designed to serve four people” (Segran 1). The pursuit of such a strategy by a top firm in the industry indicates that companies view the American family as a demographic where the main selling points of the Meal Delivery Kit are particularly enticing. This tactic is also made evident through the remarks of prominent industry leaders. Nick Taranto, co-founder of Plated, has often expressed that “there’s not enough time in modern lives to recipe-select or grocery-shop” (Moskin 1). In an interview with the business magazine *Fast Company*, he explicitly combined this concept with the ideal of the family dinner by saying, “the family dinner stopped with our grandparents,” and that humans possess a “primal desire to eat food together” (Segran 1). With these remarks, Mr. Taranto generates the image of Meal Delivery Kits as being a means to prevent the nostalgic, family dinner tradition from “dying” at the hands of constrained modern life. On top of promoting their products as convenient, Meal Delivery Kit companies are also attempting to market them as engines for familial bonding.

During the baby boomer generation’s love affair with TV Dinners, similar appeals were present. As more women juggled between joining the workforce and performing basic domestic tasks after World War II, they “simply did not have the time they once had for preparing traditional meals for their families” (Smith 172). Much like Meal Delivery Kits now, TV Dinners were marketed as a time and effort saving substitute for a home-cooked meal, with oven-heating being the only required step in food preparation. According to Deborah Duchon, a nutritional anthropologist at Georgia State University, in the 50s “convenience became a priority for us... people embraced TV trays and TV Dinners... because it was futuristic and convenient” (Gust 52-54). For families and especially working mothers, the TV Dinner was seen as helping to reduce

the burden of domestic cooking, allowing for moments of unity around the dining table or in front of the television.

Current literature establishes that the general consumer population believes that having regular family dinners is becoming harder to maintain. Work-to-family conflict is largely responsible for generating this attitude. Within this context, convenience food products such as Meal Delivery Kits and TV Dinners brand themselves as the solution to controlling WTFC pressures, a recurring message apparent within their commercials. So far, no research paper has profiled this consistent marketing strategy. Thus, this study analyzes the advertisements of Meal Delivery Kits and TV Dinners, later using the findings to illustrate the role that WTFC and related concepts play in convenience food advertising. In the process, a basic point system for evaluating a convenience food advertisement's appeal towards families will be formulated, generating a model for similar research and leading to results that reveal the causes of consumer demand for such products.

## **Method**

The method and research structure was largely influenced by the example studies “Get Classy: Comparing the Massive Marketing of Anchorman 2 to the Non-marketing of Beyoncé’s *Beyoncé* Album” and “Cosmetics Advertisements in Women’s Magazines: A Cross-cultural Analysis of China and Korea” (Philp 219-249)(Yu et al. 685-704). Although not involving the food industry, both provided background on the context surrounding two product categories, performed a comparative analysis, and then reached a meaningful take-away. Due to its demonstrated efficacy in the aforementioned studies, a similar process will be undertaken in this paper, with Meal Delivery Kit and TV Dinner advertisements serving as the points of

comparison. Additionally, the mixed-method analysis contains two stages: a quantitative stage and a qualitative stage. The quantitative stage will be used to select the materials for analysis, while the qualitative stage will be used to discuss the messaging and appeals found within the advertisements. This approach was selected because it demonstrates the point system’s function while creating a narrative around each advertisement profiled, presenting them through two different, but complementary, lenses.

For the quantitative stage, a scale has been developed in order to justify the marketing materials included for analysis. Marketing materials will be retrieved from Google Images and iSpot.tv, an online television commercial database. The scale allows for a rough means to quantify an advertisement’s inclusion of factors related to convenience foods, WTFC, and family dinners. It is composed of the categorical point system as follows:

Audible/Textual	(Point Allotment)	Visual	(Point Allotment)
Appeal to Time	(1)	Appeal to Convenience	(2)
Appeal to Effort	(1)		
Appeal to Quality	(1)	Appeal to Quality	(1)
Appeal to Family	(2)	Appeal to Family	(2)

In the table, advertisements are split into “Audible/Textual” and “Visual” Components. Depending on if an advertisement is print or media, the left column will shift between recording textual or audible characteristics, respectively. A 2004 study titled “Perceptions of meal convenience: the case of at-home evening meals” determined that convenience is composed of time and effort (Jaeger et al. 317). Thus, in the Audible/Textual Column, “Appeal to Time” and “Appeal to Effort” are used to represent convenience. Because the study involves convenience foods’ impact on the family dynamic, the table records both convenience food-related markers



(“Appeal to Time,” “Appeal to Effort,” “Appeal to Quality,” & “Appeal to Convenience”) and family-related markers (“Appeal to Family”). For the Visual Column, the marker “Appeal to Convenience” is utilized due to challenges in depicting time or effort visually. The marker of “Appeal to Quality” is present in both columns and refers to the “home-cooked” product nature advertised by Meal Delivery Kit and TV Dinner companies (as opposed to fast food or take-out). The marker of “Appeal to Family” is also present in both columns and is weighted 2 points (no partial points awarded) due to the significant role the ideal of family has within the analysis. According to this setup, there is a grand total of 10 possible points, with 6 points in convenience food-related markers and 4 points in family-related markers. Mathematically, an advertisement that gains at least 7 points must contain both convenience food-related and family-related markers. For this reason, if an advertisement gains at least 7 points on the scale, it will contain a sufficient relation to the project’s core ideas and proceed into the qualitative stage.

For the qualitative stage, point allotments assigned to an advertisement will be justified verbally, category by category. After this, a freeform (non-formulaic) analysis will proceed, with descriptions inspired by and reminiscent of those found within the model study, “The Economies and Conveniences of Modern-Day Living: Frozen Foods and Mass Marketing, 1945-1965” (Hamilton 33-60). The freeform analysis will be structured by certain aspects of interest found within a given advertisement, which are defined based on their role in the creation of the advertisement’s overall message. Each section will end with a connection of the overall message to the larger idea explored within the paper- the relationship between Meal Delivery Kits, TV Dinners, the family dinner tradition, and Work-to-Family Conflict.

## Analysis

Advertisement 1:



Magazine - Blue Apron by Aparna Sikkil Kannan

Audible/Textual	(Point Allotment)	Visual	(Point Allotment)
Appeal to Time	0	Appeal to Convenience	0
Appeal to Effort	1		
Appeal to Quality	1	Appeal to Quality	1
Appeal to Family	2	Appeal to Family	2

Total point allotment: 7

The ad does not appeal explicitly to time within the text. However, it does make a textual appeal to effort through the line “we’ll prepare the meal,” which suggests that a Blue Apron kit eliminates the hassle involved in the cooking process. The ad also promises “restaurant or take-out style meals,” comparing the resultant product to gourmet cuisine and thereby fulfilling the marker of a textual appeal to quality. There is also a clear textual appeal to family within the phrase “prepare to impress your family” and mentions of the words “love” and “hugs.”

There are visually no cues to indicate any direct, defensible appeal to convenience (as there is no inclusion of the Meal Delivery Kit box). The visual appeal to quality can be found within the fresh-looking appearance of the food on the tables. The visual appeal to family can easily be seen in the image of the family sitting around the dining table. Thus, the ad passes the threshold with 7 points.

This Blue Apron Meal Delivery Kit print advertisement contains strong references to the alleviation of WTFC, evident through its main catchphrase “we’ll prepare your meal, you just prepare to impress your family.” Such a statement appeals to WTFC by creating the impression that the Meal Delivery Kit allows for one to exert almost no effort in making dinner, with Blue Apron taking care of nearly all required tasks in meal preparation (at least according to the advert). Therefore, the main message of the ad is that a Blue Apron Meal Delivery Kit will allow one to create better, more “impressive,” meals while also counteracting the negative effects of WTFC, allowing for family time and enjoyment. Through the ad, Blue Apron implicitly positions itself as a solution for WTFC and a tool to make family dinners possible.

Advertisement 2:



No Place Like Home on Swanson Night, 1966

Audible/Textual	(Point Allotment)	Visual	(Point Allotment)
Appeal to Time	0	Appeal to Convenience	2
Appeal to Effort	0		
Appeal to Quality	1	Appeal to Quality	1
Appeal to Family	2	Appeal to Family	2

Total point allotment: 8

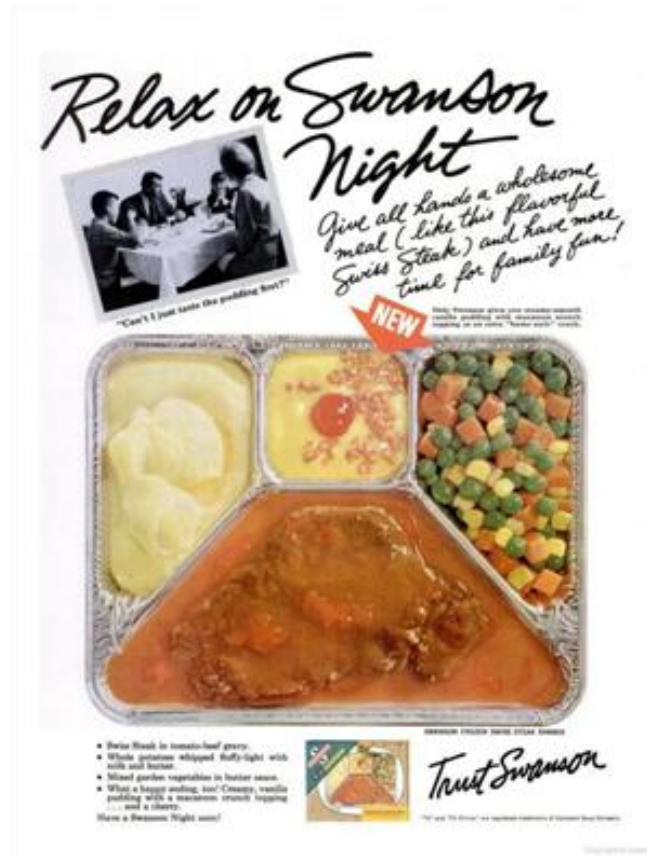
There are neither textual appeals to time nor effort within the advertisement. However, there is a detailed textual appeal to the home-cooked quality of the TV Dinner meal, as indicated through the phrases “‘home styled’ touch” and the descriptions of the component foodstuffs, particularly in regards to their consistencies and tastes. There is also a textual appeal to family

through the sentence “no wonder there’s always a full house on Swanson Night,” which conjures up a sense of unity.

The photographs of the tray serve as visual appeals to convenience, reminding the viewer of the product’s pre-processed nature. The presence of the business attire-wearing father in the family portrait does as well, emphasizing the TV Dinner’s role in conveniently providing food for working-class families. There is also a visual appeal to quality as shown through the zoomed-in, enhanced images of the product. Finally, there is an obvious visual appeal to family in the cartoon family portrait. Thus, the ad passes the threshold with 8 points.

Unlike the Advertisement 1, this Swanson TV Dinner print advertisement contains a much larger appeal to family togetherness and, with the phrases “extra homey touch” and “home sweet home” communicating the message that Swanson TV Dinners are near-perfect replications of actual home cooking, just more convenient. However, this Swanson advert is not completely lacking in its appeal to WTFC, subtly referring to the busy nature of the modern family through its inclusion of the father in clothes suggesting his recent return from work. With these details taken into account, the ad argues that Swanson is the ideal, convenient “replica dinner” for the working family, enabling all members to eat together without a sacrifice in quality or taste.

Advertisement 3:



Swanson TV Dinner Ad (1965)

Audible/Textual	(Point Allotment)	Visual	(Point Allotment)
Appeal to Time	1	Appeal to Convenience	2
Appeal to Effort	1		
Appeal to Quality	1	Appeal to Quality	1
Appeal to Family	2	Appeal to Family	2

Total point allotment: 10

There is a highly evident textual appeal to time within the line “more time for family fun!” The same applies to a textual appeal to effort where it states, “relax on Swanson night.” The textual appeal to quality can be found in the bulleted list describing the portions of the TV Dinner. The textual appeal to family is included in the phrase “family fun.”

Visually speaking, the appeal to convenience can again be found in the placement of a compartmentalized TV Dinner tray at the center of the advertisement, communicating the ready-made aspect of the product. There is also a visual appeal to quality as indicated by the arrow pointing towards the tray, drawing attention to the close-up shots of the food. Finally, the black-and-white photograph in the upper left corner is an obvious visual appeal to family. Thus, the ad passes the threshold with 10 points.

This Swanson TV Dinner print ad has a combination of the appeals found in Advertisements 1 and 2. The central message of Swanson TV Dinners allowing heads of households to “relax” while “having more time for family fun” reflects Advertisement 1’s argument that Blue Apron Meal Delivery Kits remove the hassle of cooking, leaving behind only the desirable aspects of the family dinner to be enjoyed by the customer. Also, the mention of the TV Dinner as a “wholesome meal” and the ostensibly mouth-watering description of its contents promote the idea that Swanson offers a convenient, compromise-free alternative to the traditionally-prepared family dinner. Again, like Advertisement 2, the inclusion of the father in work clothes ties the ad to WTFC. Overall, this advert conveys that Swanson TV Dinners act to preserve the sanctity of the family dinner against the onus of WTFC by generating quicker, more effortless meals.

Advertisement 4: HelloFresh- ‘Harmony in the Kitchen’

Audible/Textual	(Point Allotment)	Visual	(Point Allotment)
Appeal to Time	1	Appeal to Convenience	2
Appeal to Effort	1		
Appeal to Quality	1	Appeal to Quality	1
Appeal to Family	2	Appeal to Family	2

Total point allotment: 10

In the audio, there is a mention of how the Meal Delivery Kit box is delivered right to one’s door, which is an appeal to both time and effort as you do not have to waste time considering different options for dinner or effort shopping at the grocery store. There is a direct audible appeal to quality within the line “fresh ingredients, healthy recipes.” There is also an audible appeal to family through phrasing such as “when we cook together, we rise above our differences,” which reinforces the idea that the family dinner is an important occasion for familial bonding.

There is a visual appeal to convenience as the display of the box with packaged ingredients inside communicates the kit’s provision of fresh food without the need for additional labor besides cooking. There is a visual appeal to quality as well through the shots of the food items being chopped. Those scenes are made to emulate conventional meal preparation, reinforcing the concept of how Meal Delivery Kits retain the feel of normal “home cooking.” There is also a blatant visual appeal to family within the scenes of family members enjoying the experience of cooking together. Thus, the ad passes the threshold with 10 points.

This HelloFresh media ad, while it focuses more on the act of meal preparation, makes use of appeals similar to ones found within Advertisement 1, where the Meal Delivery Kit is still depicted as only leaving the blissful aspects of cooking for the customer to perform. In the



opening scene of the advertisement, we already see depictions of the impersonal atmosphere generated by modern life and WTFC, with the father returning from work/checking mail and the daughter texting on her phone, an antisocial activity that drives her further away from spending time with her family. Later on, however, the introduction of the Meal Delivery Kit cuts through this atmosphere and they begin to take delight in each other’s presence and the leisure of cooking. A similar situation plays out with the young couple and toddler. Even if the act of making dinner is the focal point of this advertisement, lines such as “when we cook together, we find harmony in the kitchen” suggest a similarity between the notions of “cooking together” and “eating together,” branding both as opportunities for family bonding. The Meal Delivery Kit box featured in the ad even contains the slogan “More than Food” and the advertisement’s audio contains the phrase “we make more than a meal,” indicating that HelloFresh is selling the ulterior product of familial connection. Again, just as Advertisements 1-3 have done, HelloFresh presents itself as a convenience food product helping to facilitate family interaction within a paradigm of rising WTFC.

Advertisement 5: Blue Apron- ‘Heirloom Tomato’

Audible/Textual	(Point Allotment)	Visual	(Point Allotment)
Appeal to Time	1	Appeal to Convenience	2
Appeal to Effort	1		
Appeal to Quality	1	Appeal to Quality	1
Appeal to Family	0	Appeal to Family	2

Total point allotment: 8

The line, “fresh ingredients, step-by-step recipes, delivered to your door,” parallels a similar statement made in Advertisement 4 and acts as an audible appeal to both time and effort.

There is also a direct appeal to quality within the audio, with the phrase “when you cook with incredible ingredients, you make incredible meals,” suggesting that Blue Apron’s products are of the highest caliber. There is no explicit audible appeal to family.

The inclusion of the Meal Delivery Kit box within the advertisement again constitutes a visual appeal to convenience, as the box represents how the kit has already gathered ingredients and recipes for the customer, saving them time and energy. Next, a visual appeal to quality is accomplished through the shots in which the heirloom tomatoes are on a farm, showing the fresh, organic nature of the product included in the kit. Finally, the scene in which the family is cooking together serves as a visual appeal to family. Thus, the ad passes the threshold with 8 points.

This Blue Apron media ad contains tropes previously seen within Advertisement 4, marketing the Meal Delivery Kit as a vehicle for “quality family time.” Despite this, the ad does utilize a unique strategy. By employing the phrase “cultivated for generations,” the advertisement connects the heirloom tomato to a lineage of culinary and agricultural history, generating the intangible message that, by cooking with the heirloom tomato, one’s family will be partaking in a long-held tradition. Such language fits suitably with the issues raised by WTFC. As mentioned in the literature review, the majority of American households believe that they are having less family dinners today than before, which they attribute to modern constraints and the effects of WTFC. Therefore, Blue Apron’s marketing of the heirloom tomato kit as being part of a legacy appeals particularly well within this context, allowing for customers that cook with it to sense as if they are being transported to a simpler time when WTFC was of no concern. Effectively, if one’s family cooks with a Blue Apron kit, they can still return generations back, to when family meals were in their “intended” state. In this commercial, Blue Apron uses the

imagery regarding the convenience of its kit as well as the associations surrounding the heirloom tomato to promote the Meal Delivery Kit's ability to counteract WTFC.

Advertisement 6: Swanson- "TV Dinner Ad from the 1950's" (Unnamed)

Audible/Textual	(Point Allotment)	Visual	(Point Allotment)
Appeal to Time	0	Appeal to Convenience	2
Appeal to Effort	1		
Appeal to Quality	1	Appeal to Quality	1
Appeal to Family	2	Appeal to Family	2

Total point allotment: 9

There is no mention of an appeal to time in the audio. There is, however, an appeal to effort when the father has his shopping experience eased by the assistant's suggestion to try Swanson, which implies that buying Swanson removes the trouble of having to decide between numerous brands of frozen dinners. An audible appeal to quality can be found when the mother mentions that "this turkey is delicious, and the slices are bigger." There are also appeals to family apparent in the line "guess we'll have to send daddy to the store every time" and quips about shopping for the family dinner.

There are visual appeals to convenience within the shots of the TV Dinner packages and TV Dinner trays on the dining table, to the same effect as in Advertisements 2 and 3. Next, there is a visual appeal to quality through the close-up scenes of the turkey dinner, which cause the product to appear more appetizing. Lastly, the visual appeal to family can be found within the family and dinner table's roles as the focal points of the advertisement. Thus, the ad passes the threshold with 9 points.

This Swanson TV Dinner media ad perpetuates the idea that the TV Dinner brings individuals together at the dining table. Regarding labor and the idea of “work,” the father’s purchase of the “higher-quality” Swanson frozen dinner allows him to save time and return to his family earlier, in comparison to experiencing greater WTFC by remaining at the store to tediously choose between the other “average” frozen dinners. Swanson, by simply being the “best” on the market, partially alleviates the stresses of shopping tasks and makes way for family interaction. Additionally, by featuring the dialogue between a happy husband and wife, the advert poses a situation where the TV Dinner assists in creating a “family moment,” with the product itself becoming the topic of a well-spirited domestic conversation. Much like Advertisements 1-5, this Swanson media ad presents the TV Dinner as a product that combats WTFC and brings family members closer together.

### **Discussion**

Through the analysis, it is evident that an appeal towards the preservation of the family dinner in the face of an increasingly hectic work-family dynamic has been a central point in the marketing arcs of both modern-day Meal Delivery Kits and Cold War-era TV Dinners. However, the study possesses some design flaws. The scale used to measure each advertisement’s appeal towards families serves only as a general tool and in no ways accounts for all possible marketing situations. Moreover, the allotment of points and the qualitative analysis process were partially based off subjective interpretations of the marketing materials in question. The final fault of the paper rests upon the fact that it treated implicit appeals to family convenience as the sole factor for the success of Meal Delivery Kits and TV Dinners, viewing the advertisements through a narrow lens. Due to these limitations, additional studies that take a more inclusive approach are called for.

Regardless, the results of the study are able to illustrate the perpetual search for convenience in post-industrial life, where American consumers look to various products in order to compensate for the perceived shortcomings in their respective modernity (in this case, the shortcomings of WTFC and daily work/tasks interfering with family interactions). In future years, research concerning other convenience product categories should be conducted, linking cutting-edge innovations with their historical parallels in order to further demonstrate this concept, as it helps explain one of the trends found not only within American advertising- but within our society at large.

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