

Design for Social Media: A Critical Study on E-Banners for Hotel Promotion in the Indian Luxury Hospitality Sector

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Abstract- This paper discusses how social media e-banner design can be used to market the hotel in the Indian luxury hospitality industry. The research question of the paper is that although social media communication, online reviews, brand narratives, and luxury positioning is a well-researched topic, little focus has been placed on the micro-design of hotel e-banners as a very specific form of promotion. The visual communication logic and the theory of hospitality branding are combined in the study that examines the effects of colour, typography, imagery, layout simplicity, cultural symbolism, and visual coherence in influencing the perceived luxury, brand recall and intention to engage. The research design assumed a descriptive and analytical design. The main information was collected with the help of a structured questionnaire questionnaire that was distributed amongst 100 social-media users, who are already aware of the luxury travel content, and the information was qualitatively interpreted with the help of observing the chosen banners of the leading Indian luxury hotels brands. The results show the continuously positive attitude to experience-oriented, visually disciplined, and mobile friendly banners. Quality of imagery, simplicity of layout and premium colouring became particularly potent as parameters of creating positive perception. A positive response to a reserved use of heritage and cultural cues by the respondents also affirm that digital luxury communication in India can be favored in case authenticity is justified by modern visual refinement. The conclusion of the paper is that e-banners are not to be viewed as decorative inserts but an instrument of strategic branding that is rather compact and promotes the formation of impressions prior to the occurrence of further interactions.

Keywords: social media, e-banners, luxury hotels, hospitality branding, visual communication, digital marketing, India.

I. INTRODUCTION

The booming digital media has transformed the communication approach of the hospitality industry, especially in the areas where image, aspiration and consumer experience are the key elements of competitive positioning. The social media platforms, including Instagram, Facebook, and YouTube, have already become a significant point of brand contact among luxury hotels due to their ability to convey a story visually, spread a campaign rapidly, and measure audience engagement (Mangold and Faulds, 2009; Leung et al., 2015). This is of particular importance in the Indian luxury hospitality industry. The luxury property business is in such a market that consumers usually consider not only the promises of services but also symbolic value, prestige, exclusivity, and cultural sophistication. Taj, Oberoi, and ITC hotels are thus much dependent on digital imagery to convey the feel, life-style, and image of the brand within condensed contexts. In that regard, the social media e-banner is not merely an ad but a small visual message, with the help of which a hotel conveys quality, emotion, and difference (Ye, 2021; Michael and Fuste-Forne, 2022). Although such communication has a strategic significance, there is a lot of scholarly discourse that is focused on a larger scope of conversation including: electronic word-of-mouth, influencer marketing, online reviews, quality of websites, and social media interaction. The e-banner as a unit of analysis is comparatively less isolated in comparatively less work especially when it comes to design elements typography hierarchy, colour palette, choice of imagery, visual balance, and cultural cues. This exclusion is important since initial seconds of

exposure to a banner can determine whether the users will disregard, recollect, or even click or link the brand with luxury. The current paper thus examines how the social media e-banner design influences the marketing of luxury hotels in India. It integrates a directed literature review with descriptive survey data and explanation based on visual communication, luxury brand and consumer-response theory.

II. REVIEW OF LITERATURE AND RESEARCH GAP

The analyzed literature demonstrates that digital hospitality promotion has ceased to be mere online presence and become very visual and experience-driven communication. Within the literature, three themes are replicated: first, social media has turned into the hotel central branding channel; second, luxury communication is heavily dependent on symbolic and emotional visual elements; third, culture-based storytelling can enhance originality and recollection in hospitality promotion. Nevertheless, the particular

dynamics of the social media e-banner are not well-researched, especially regarding the Indian luxury-hospitality sphere (Belias et al., 2023; Leung et al., 2015; Ye, 2021; Koc and Ayyildiz, 2021).

In order to display the 18 studies reviewed in a format that is succinct and publication ready, the literature is summarized in Table 1.

Collectedly, the analyzed articles promote a specific study of the e-banner as one of the units of visual branding. A significant portion of the previous literature addresses the social-media strategy, online reviews, consumer engagement, the design of websites, CRM, or platform differences in general terms. Minor focus has been made regarding the combination of colour, typography, imagery, layout harmony, visual hierarchy as well as culturally encoded cues that are present within a social media banner to influence a luxury perception within the Indian hotel industry. The current research lies within that gap.

Table 1. Literature synthesis of the 18 studies that make up the review.

Study	Focus	Key insight for this paper	Specific gap
Belias et al. (2023)	The use of digital marketing in luxury hotels.	The focus of the luxury-hotel visibility and guest-perception lies in social media and online reputation.	The focus on strategies is evident, whereas the analysis of the design on the banner level is not present.
Fernández-Martín et al. (2026)	Online advertisement optimization of hotels.	The attention and the performance of the ad are dependent on the banner position and the type of images.	The Indian luxury branding and cultural hints are not discussed.
Shan (2025)	User engagement and visual strategy of social media.	The visual strategy has a potent impact in high-end hotel branding, in terms of user engagement.	Fails to separate e-banner designing factors in the Indian context.
Ye (2021)	Luxury social media branding.	Aspirational and symbolic communication is a constant advantage to luxury brands.	The banner design that is specific to the platform is unexplored.
Koç & Ayyıldız (2021)	Planning of culture and tourism marketing.	The concept of culture-sensitive design enhances authenticity and differentiation in communication in hospitals.	No special attention to social media e-banners.
Pathak & Kumar (2024)	E-content marketing in the 5 star hotels.	Digital content helps in supporting hotel performance and visibility of the hotel in India.	Banner communication design mechanics are not described in detail.

Study	Focus	Key insight for this paper	Specific gap
Giglio et al. (2020)	User-generated imagery branding.	Contented visual cues and aesthetic consistency affect luxury perception.	Pays attention to visual information in general, not banner construction.
Michael & Fusté-Forné (2022)	Imagery of the experiences in luxury hotels.	The use of emotion laden images assists in conveying exclusivity and experience.	More emphasis on narrative rather than on banner design format.
D'Souza (2025)	Hospitality marketing trends in the social media.	The social media strategy and branded content are becoming more important in the promotion of hospitality.	The communication variables that are Banner-specific are not in isolation.
Selvakumari & Sujatha (2020)	Online marketing in the hospitality sector.	Hospitals have begun to rely on digital channels as the core of the outreach and interaction with customers.	The visual design in the luxury segment is not expounded upon.
Hilman & Hidayat (2024)	Customer retention and visual communication design.	Customers experience and retention will be influenced by visual communication.	Is not specific to hotel e-banners or Indian luxury positioning.
Blal & Sturman (2014)	The impact of online review on hotel sales.	Hotel performance and consumer judgment is determined by digital impressions.	Focuses on reviews as opposed to visual promotion.
Leung et al. (2015)	Facebook or Twitter in marketing hotels.	Social-media marketing depends on platform choice.	Fails to discuss the role of banner composition in response.
Rizka & Hidayatullah (2020)	Instagram interaction and luxury value concept.	The purchase intention can be enhanced by making use of luxury value perception due to social-media engagement.	The elements of the visual design are not analysed on a case-by-case basis.
Alsoud et al. (2023)	Tourist purchase intention and brand image.	The social media marketing has an impact on intention that is mediated by brand image.	Reduced emphasis on innovative design variables in adverts.
Van Huy & Thai Thinh (2024)	Quality and perception of hotel websites service.	Customers base their judgment of hospitality brands on digital quality cues.	The quality of the website is mentioned instead of a banner design on the social media.
Leue et al. (2013)	Hotel social media marketing Luxury.	The Luxury Hotels are using the social media to widen their brand presence and interactions.	Simple initial work without much focus on details on visual design.
Slivar Tiganj & Alerić (2012)	Hotel companies CRM based on Facebook.	The social media facilitates interaction with relationships and promotion in hotels.	Beyond the scope of creative-format analysis.

III. THEORETICAL FRAMEWORK, OBJECTIVES, AND HYPOTHESES

The analysis of the research is informed by four supplementary viewpoints. To start with, the AIDA model indicates that promotional message should capture the attention of the audience, maintain interest, generate desire and induce action. Second, the Stimulus-Organism-Response model is useful in

explaining the effects of banner features like colour, imagery and composition as stimuli that affect internal assessment and behavioural intent. Third, the theory of luxury-branding emphasizes exclusivity, symbolism, aesthetic discipline and restricted access. Fourth, the visual communication theory considers hierarchy, balance, readability and coherence as determinants of message effectiveness. The combination of these

frameworks helps to argue that the hotel e-banner is a powerful branding tool. Not only does it carry information, but also a visual system of cues, with

which the users can conclude on quality, emotional promise, authenticity, and premium positioning.

Table 2. Study objectives and hypotheses

Objectives	Hypotheses
To examine the visual design elements-colour, typography, imagery, layout and composition as applied in the e-banners of social media of Indian luxury hotels.	H1: The better the visual design of e-banners, the higher the perceived luxury value.
To test the ability of e-banner design to portray the luxury brand identity, exclusivity and experience value.	H2: The visuals based on experience and emotion will be more responsive to the audience as compared to those based on pricing and heavy information.
To determine the contribution of cultural and heritage factor to e-banners that promote the attractiveness of luxury hotels in India.	H3: Addition of the Indian cultural and heritage cues positively affects the interest and authenticity perception.
To determine the perception and interest of the audiences towards various styles of e-banners designs.	H4: Visual balance and minimalist layouts enhance recall and likeability.
To understand if professionally designed e-banners raise the intention of users to engage with hotel content on the social media.	H5: E-banners that are well and professionally written can cause intention to engage in hotel content.

IV. RESEARCH METHODOLOGY

4.1 Research design

The research was descriptive and analytical in nature with some little qualitative observation. The descriptive component analyzed the evaluation of the respondents on the important attributes of e-banners but the analytical component determined how the evaluation matched the hypotheses that were expressed and with the conceptual expectations based on the visual communication and theory of luxury-branding.

4.2 Population and sample

The target population was made up of individuals who actively surf or visit social-media content of travel and luxury-hospitality in-person. A total of 100 respondents was used as the final survey sample. This is a sufficient size to conduct an exploratory study that will reveal the direction of patterns, and the concentration of responses as well as the tendencies of the constructs within the perception research in digital-marketing.

4.3 Sampling technique

Purposive sampling was used. The respondents had to be included on the conditions of daily social-media use and of being acquainted with the hotel promotional materials. To make contextual interpretation, e-banners of the chosen brands of leading luxury hotels in India were also considered to draw the common features of the visuals, including the use of high-quality colours, focus on a picture, typography, and simplicity of the layout.

4.4 Data collection

Data were gathered using a form of questionnaire, which was based on 5-point Likert scale. The items were based on banner appeal, colour quality, clarity of typography, simplicity of layout, quality of imagery, brand consistency, perceived luxury value, recall, and engagement intention. Books, journal articles, and studies on hospitality and marketing about social media branding, design communication, and luxury consumption were used as secondary sources.

4.5 Tools used

The survey was conducted with the administration of the survey through Google Forms, the coding and

tabulation of the results through Microsoft Excel, and percentage, mean, and standard-deviation interpretation through the use of a spreadsheet as the descriptive main analysis. Since the paper is placed in a conservative way, the concluding discussion focuses on descriptive evidence as opposed to the inferential arguments which cannot be checked on their own using the existing drafts.

4.6 Ethical considerations

The involvement was voluntary. It was explained to the respondents that the questionnaire could be used only in academic purposes and that no personally identifying information would be disclosed and responses will be discussed in aggregate form.

V. RESULTS AND DISCUSSION

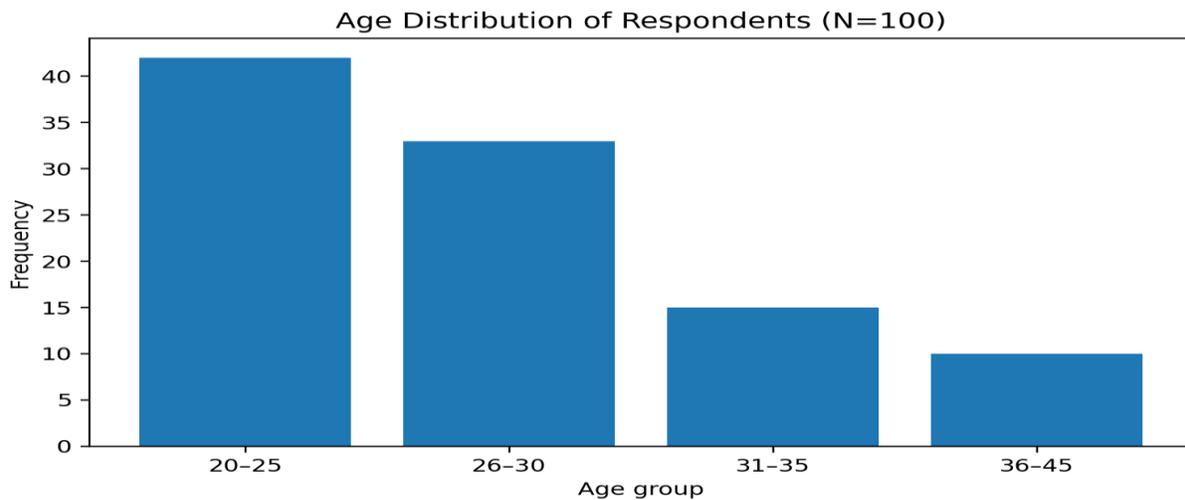
5.1 Demographic profile of respondents

The sample of the respondent was relatively young and digitally active. Three-quarter of the respondents were aged 20 to 30 years, half of them were male, and 88% used social-media daily. The profile suits in the research since the paper will examine banner communication on web space where exposure, scrolling behaviour, and interaction are common. Due to the sample size that is precisely 100 the frequency and percentages in Table 3 have the same value and are numerically the same.

Table 3. Demographic characteristics of respondents (N = 100)

Variable	Category	Frequency (f)	Percentage (%)
Age	20–25 years	42	42
	26–30 years	33	33
	31–35 years	15	15
	36–45 years	10	10
Gender	Male	58	58
	Female	42	42
Social media usage	Daily	88	88
	3–4 times/week	12	12

Figure 1. Age distribution of respondents



Note: Figure 1 is accurate. With N = 100, the frequency values and percentage values for the age categories are the same in numerical terms (e.g., 42 respondents = 42%).

5.2 Evaluation of visual design elements

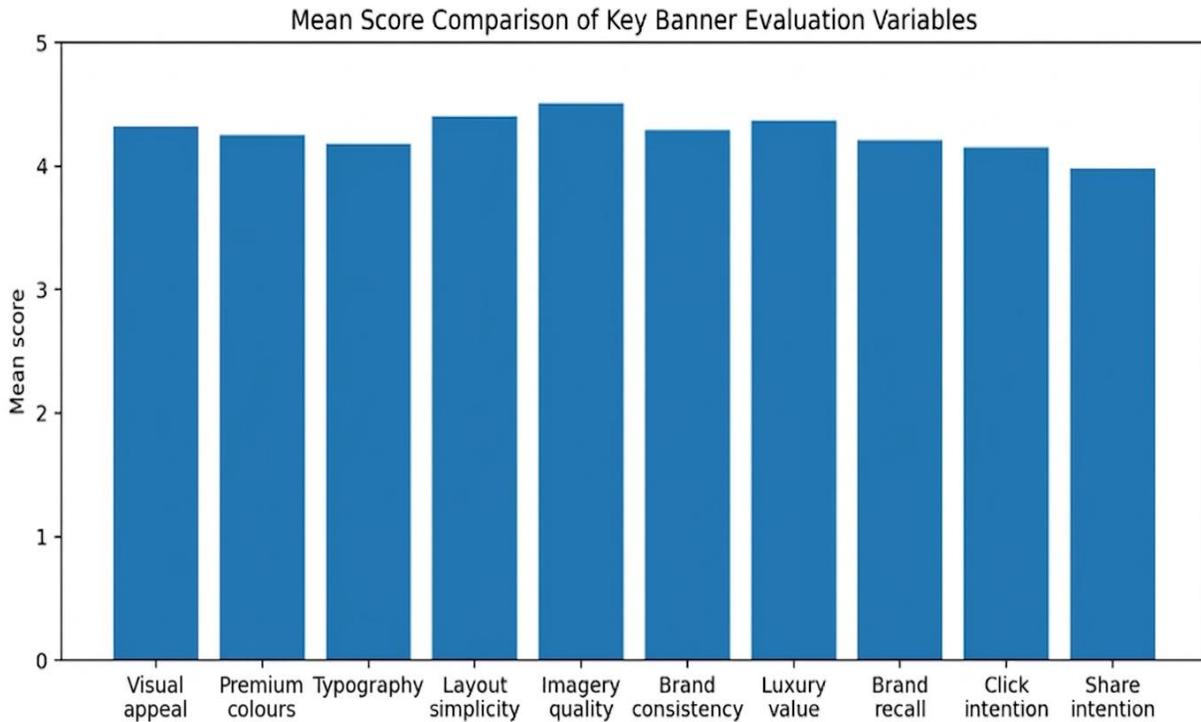
The analysis of mean-scores demonstrates that the banners are rated in favourable terms constantly. The highest mean was found in imagery quality (4.51) then in layout simplicity (4.40) then banner visual appeal

(4.32) and brand consistency (4.29). The trend reveals that the respondents had the greatest association of luxury with polished visual ambiance, simple design, and professional blend of branding.

Table 4. Mean scores of visual-design evaluation variables

Variable	Mean	SD
Banner visual appeal	4.32	0.61
Colour scheme – premium feel	4.25	0.68
Typography clarity	4.18	0.72
Layout simplicity	4.40	0.55
Imagery quality	4.51	0.49
Brand consistency	4.29	0.63

Figure 2. Mean-score comparison of key evaluation variables



5.3 Perceived luxury, recall, and engagement intention

Construct-level scores are positive in outcome variables. The perceived luxury value came out to mean 4.37, which shows that the respondents mostly perceived the analyzed banners as premium, and aspirational. Brand recall (4.21) and click intention

(4.15) were also positive, and share intention (3.98) was slightly less. It implies that properly designed banners can be more efficient in regards to creating an impression and arousing curiosity than direct peer-to-peer sharing.

Table 5. Outcome variables related to luxury perception and engagement

Variable	Mean	SD
Perceived luxury value	4.37	0.58
Brand recall	4.21	0.67
Click intention	4.15	0.74
Share intention	3.98	0.82

5.4 Integrated discussion of findings

The greatest response was linked with quality of imagery. This is in line with the perception that luxury hospitality is initially envisioned in the appearance of atmosphere, first in the form of architecture, space, food, wellness, and curated experience, and then determined by functionality. Digital luxury signalling therefore seems to revolve around quality imagery. The second most powerful feature was layout simplicity. This observation can be used in arguing that luxury communication does not need to be overt. The lack of textual clutter and clean composition accompanied by spaciousness makes the banner to communicate the message of confidence and exclusivity, but crammed arrangements border on being perceived as mass-market advertising. The optimistic attitude to colour treatment and brand consistency implies that premium perception is not created by using one design device but orchestration. When the palette, typography, image style and logo positioning is considered as a unity of an identity

system, that is luxury. Cultural and heritage information seems to have a role to play in the Indian setting. Design directions that indicate authenticity and place-based richness were positively received by the respondents, but the reaction to these trends can only be viewed as an indication and not a definitive statement. The general evidence indicates that these elements are best when applied together with refinement as opposed to their use as a decorative flourish. That is, cultural coding appears to reinforce the brand character without making it less visual. The findings also suggest the existence of the social media banners that pre-engagement judgement is affected. Users do not always make a purchase at the moment; however, they are able to gain an impression of prestige, relevance, and professionalism out of a tiny visual element. To marketers in the hotel industry, this renders the banner an effective touchpoint within the decision process of the guest as opposed to an inconsequential creative asset.

5.5 Hypothesis-wise interpretation

Table 6. Hypothesis-wise interpretation based on descriptive evidence

Hypothesis	Statement	Status	Interpretation
H1	The better the visual design of e-banners, the higher the perceived luxury value.	Descriptively supported	The positive reaction to the appeal, imagery, layout, and colour prove that the high-quality of design shows greater premium perception.
H2	The visuals based on experience and emotion will be more responsive to the audience as compared to those based on pricing and heavy information.	Descriptively supported	The reply pattern leans more towards rich and visual impact communication as opposed to cluttered or transactional messages.
H3	Addition of the Indian cultural and heritage cues positively affects the interest and authenticity perception.	Indicatively supported	The replies indicate that the visual signs, which are related to the heritage, can enhance authenticity and engagement, yet the data must be interpreted as hinting in this descriptive dataset.

Hypothesis	Statement	Status	Interpretation
H4	Visual balance and minimalist layouts enhance recall and likeability.	Descriptively supported	The scores of layout simplicity and positive recall are high and reflect that banners with a balanced and uncluttered design are more effective compared to banners with a dense design.
H5	E-banners that are well and professionally written can cause intention to engage in hotel content.	Descriptively supported	The general trend on click intention, visual appeal, and brand consistency indicates that there were more plans to interact with professionally organized banners.

VI. MANAGERIAL IMPLICATIONS

1. The visual discipline of the luxury hotel banners should be of priority. Higher quality colour palettes, refined imagery, minimal typography and apparent space orders are better than crammed promotional designs.
2. Discount-led communication should not be desired over experience-led. Aspiration, atmosphere and emotional promise are better branding tools than hard price focus in luxury hospitality.
3. The Indian luxury brands are able to distinguish themselves through the incorporation of culturally significant visual messages used with restraint. The authenticity must be supported with heritage motifs, architecture, and aesthetics that are locally-based without undermining modern sophistication.
4. The concept of banner design must be carried out in a mobile-first way. Text should still be readable at small size, image focal points must not be lost as the screen size is reduced and layouts must be readable in the event of exposing to fast-scrolling.
5. E-banners should be regarded as strategic branding units in the marketing teams. The choices made in the banner design must be in line with the general identity and checked to match other campaigns and platforms.

VII. LIMITATIONS AND SCOPE FOR FUTURE RESEARCH

The research is founded on 100 respondents and thus the study is only to be understood as an exploration study and not to be generalised globally. The review is limited to the case of the non-interactive e-banners and

not dynamic, animated, and video-based social media designs. The results are perception-based and they do not directly target live campaign conversion and booking results. Future research can involve a comparative study of luxury and non-luxury hotels, experimental design or eye-tracking, evaluation of banner designs using A/B framework, and determining whether culturally localised designs yield better performance with domestic and international groups of people.

VIII. CONCLUSION

This paper has come to the conclusion that the design of social media e-banners is a significant strategic aspect of promotion of luxury hotels in India. Visual quality does not just adore the message, but it assists in building the luxury meaning of the brand prior to further interaction. Through the descriptive evidence, quality of imagery, simplicity of layout, high-quality colour treatment, and consistency of the brand came out as the most powerful dimensions of design. Cues associated with culture and heritage also offered a positive contribution that was more tentative when used in a sophisticated and balanced way. The general response trend shows that the luxury hospitality communication within social media is enhanced when banners are kept under visual discipline, experience-based and mobile phone compatible. The paper makes the e-banner a small but meaningful branding form. Where the Indian hotels targeting luxury customers with a need to be more digital, well crafted banners might enhance the first impressions, reinforce prestige, aid recall, and promote user engagement in a social-media landscape where there is a lot of clutter.

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