

Kateryna Yahelska*

DIGITAL COMMUNICATIONS OF LOCAL FASHION BRANDS IN PLACE BRAND BUILDING

The article examines the role and characteristics of digital communications of local fashion brands in shaping a place brand. It is substantiated that modern local fashion brands go beyond the traditional marketing function of product promotion and act as important agents in shaping the international perception of a territory, transmitting its cultural identity, creative potential, and social values through digital communication channels.

The choice of Ukraine, Poland, Romania, and Turkey as objects of comparative analysis, representing different models of development of fashion markets, digital economy, and competitive environment, is justified. It is established that the Ukrainian fashion market is at the stage of structural transformation, characterized by quite high fragmentation and the active use of digital platforms. It is proven that these features create favourable prerequisites for utilizing digital communications not only as a means of product promotion but also as a mechanism for shaping a place brand.

It is substantiated that the competitive advantage of Ukrainian local fashion brands lies in cultural authenticity, the integration of national identity into brand communications, and the use of digital platforms to form a positive image of Ukraine. The omni-channel model is identified as the most effective digital communication system for local fashion brands. A process model for shaping a place brand through the digital communications of local fashion brands has been developed, which structures the logical value creation chain — from shaping the brand identity of a local manufacturer and its digital communication activity to transforming audience engagement into the brand equity of the enterprise and the subsequent formation of the reputational capital of the territory. The proposed model demonstrates that a local fashion brand acts as a primary carrier of territorial identity, while digital communications, e-commerce, content marketing, and storytelling ensure the integration of territorial meanings into brand communications and contribute to increasing the visibility, competitiveness, and international reputation of the region or country.

Keywords: digitalization, branding, place brand, fashion industry, territorial reputation, market, social networks, advertising, positioning.

Fig. 4. Tab. 2. Lit. 18.

DOI: 10.32752/1993-6788-2026-1-301-53-64

* ORCID ID: 0000-0002-3760-003X

Peer-reviewed, approved and placed: 03.07.2026

Катерина Ю. Ягельська

ЦИФРОВІ КОМУНІКАЦІЇ МІСЦЕВИХ FASHION-БРЕНДІВ В ТЕРИТОРІАЛЬНОМУ БРЕНДИНГУ

У статті досліджено роль та особливості цифрових комунікацій місцевих fashion-брендів у формуванні бренду території. Обґрунтовано, що сучасні місцеві fashion-бренди виходять за межі традиційної маркетингової функції просування продукції та виступають важливими суб'єктами формування міжнародного сприйняття території, транслюючи її культурну ідентичність, креативний потенціал і соціальні цінності через цифрові канали комунікації.

Обґрунтовано вибір України, Польщі, Румунії та Туреччини як об'єктів компаративного аналізу, що представляють різні моделі розвитку fashion-ринків, цифрової економіки та конкурентного середовища. Встановлено, що український fashion-ринок

* State University of Trade and Economics, Kyiv, Ukraine.

перебуває на етапі структурної трансформації, вирізняється достатньо високою фрагментованістю та активним використанням цифрових платформ. Доведено, що ці особливості створюють сприятливі передумови для використання цифрових комунікацій як засобу просування продукції і як механізму формування бренду території.

Обґрунтовано, що конкурентною перевагою українських місцевих fashion-брендів є культурна автентичність, інтеграція національної ідентичності у бренд-комунікації та використання цифрових платформ для формування позитивного образу України. Визначено, що найбільш ефективною системою цифрових комунікацій для місцевих fashion-брендів є омніканальна модель. Розроблено процесну модель формування бренду території через цифрові комунікації місцевих fashion-брендів, яка структурує логічний ланцюг створення цінності – від формування бренд-ідентичності локального виробника та його цифрової комунікаційної активності до трансформації залученості аудиторії у брендовий капітал підприємства і подальшого формування репутаційного капіталу території. Запропонована модель демонструє, що місцевий fashion-бренд виступає первинним носієм територіальної ідентичності, тоді як цифрові комунікації, електронна комерція, контент-маркетинг і сторітелінг забезпечують інтеграцію територіальних смислів у бренд-комунікації та сприяють підвищенню впізнаваності, конкурентоспроможності й міжнародної репутації регіону або країни.

Ключові слова: цифровізація, брендинг, бренд території, fashion-індустрія, територіальна репутація, ринок, соціальні мережі, реклама, позиціонування.

Problem statement and its connection with important scientific and practical tasks. The digitalization of the economy and the rapid development of social media have significantly transformed approaches to brand formation. Traditional mass media act less and less as the primary tools of brand communications, while digital channels of interaction with consumers are becoming increasingly influential. These processes acquire particular significance for local fashion brands, which are progressively becoming important carriers of territorial identity.

In modern conditions, the concept of place branding goes beyond traditional territorial marketing. Alongside authorities and tourism organizations, local enterprises that represent a region or country at the national and international levels participate in territorial branding. Among such enterprises, fashion brands occupy a special place, as they transmit cultural codes, historical symbols, local values, and the creative potential of a territory through design, communications, and consumer experience.

For Ukraine, this issue acquires particular relevance in the context of increased international attention to Ukrainian culture and the development of national brands. At the same time, the specifics of local markets and the need for precise audience outreach increase the importance of digital communications, which, thanks to geo-targeting tools, ensure the direct integration of the brand into the modern consumer's digital environment and effectively transmit territorial identity.

Analysis of recent publications on the problem. The issue of shaping place brands and digital marketing communications today belongs to the interdisciplinary fields of marketing research and is closely linked to the functioning of various business sectors, in particular, the fashion industry.

The theoretical foundations of territorial branding were established by S. Anholt [1], who proposed the concept of competitive identity of territories, according to which the brand of a country or region is formed through a set of interconnected elements: culture, tourism, investment attractiveness, people, governance, and export potential. The further

development of the theory was carried out by G. Ashworth and M. Kavaratzis [2], R. Govers and F. Go [3], who substantiated the transition from traditional place marketing to the concept of place branding, where a place brand is viewed as the result of the interaction of a wide range of stakeholders rather than exclusively the activity of local government bodies. The next stage in the development of the theory was the transition to digital place branding. Modern studies by J. Eshuis and R. L. González [4], C. Corradini, E. Santini, and C. Vecchiolini [5], E. Cristyfol, A. Brandro, and J. de San Eugenio Vela [6], A. Gulpe and A. Briciu [7] prove that digital communications are gradually becoming the primary environment for shaping a place brand. Social networks, digital storytelling, user-generated content, digital communities, and interaction with stakeholders largely determine the international perception of cities, regions, and countries.

In Ukrainian scientific literature, the issue of territorial branding is reflected in the works of V. Biliavskyi [8], S. Vêleshchuk [9], I. Polishchuk, O. Yakushevska, V. Petrova [10], who consider a place brand as a tool for increasing the competitiveness of regions, developing tourism potential, attracting investments, and shaping a positive image of communities. Although much attention is generally paid to digital marketing communications, their characteristics and methodology in territorial branding are still insufficiently covered in domestic science. The foundational works in this sense are the studies by I. Yukhymenko-Nazaruk et al. [11], which examine the impact of digital tools on territorial marketing, and T. Iankovets and I. Levytska [12], who systematize the methods and tools of digital marketing for place branding. O. Kabanova, N. Terentieva, and N. Ragulina [13] investigate the impact of a digital brand on the development of the Ukrainian economy as a whole. I. Ponomarenko and D. Ponomarenko study the features of AI-based digital marketing for smart city branding [14]. At the same time, place branding research mostly overlooks the contribution of local business to the formation of a territory's digital image. In particular, the processes of shaping and promoting territorial brands with the help of local brands through digital communications remain insufficiently researched.

The purpose of the article is to substantiate the mechanism of shaping a place brand through the digital communications of local fashion brands.

Presentation of the main results and their substantiation. The concept of place branding considers a territory as a complex brand formed through a set of associations, images, and experiences of interaction of various target audiences with a specific place [9, p. 149]. In classic concepts of place branding, its implementation is linked to the development of tourism marketing, investment attraction, cultural diplomacy, and the improvement of the territory's infrastructure [1]. However, digital transformation has significantly changed the mechanisms of shaping a place brand. Social networks, marketplaces, online communities, and digital media have created new opportunities for business participation in forming territorial reputation. In this context, local fashion brands act as peculiar ambassadors of the territory, as their products combine material and symbolic value.

Unlike global brands, local ones are capable of more effectively integrating territorial identity into their own communications. The use of national motifs, local stories, cultural heritage, and social values allows for the creation of unique brand positioning while simultaneously shaping a positive image of the country or region.

Since local fashion brands function in different institutional, economic, and digital conditions, the effectiveness of their use of digital communications for place brand formation also varies. To identify the specific features of the Ukrainian market

and determine directions for adapting successful international practices, it is deemed appropriate to compare the national characteristics of the digital environment and local fashion markets whose experience may be useful for Ukraine. First of all, it is necessary to determine the vectors for comparison. Firstly, it makes sense to consider Portugal or Romania as countries undergoing a path similar to the Ukrainian one: historically, they were the “garment factory” for Western Europe (outward processing trade / raw materials provided by the customer, tolling scheme). However, in recent years, they have been making a successful transition from simple production (CMT / Outsourcing) to creating their own brands with high added value. Secondly, as an object of comparison, it is advisable to consider Poland as one of Ukraine’s largest trading partners in the export of textiles and clothing [15], as well as a market with a similar consumer mentality. Furthermore, the Polish fashion market demonstrates exemplary digitalization and the construction of powerful retail ecosystems (for example, the experience of LPP Group: Reserved, Cropp, etc., or the Allegro marketplace). While Poland demonstrates success in logistics and creativity, Turkey is a classic global example of a successful transition from a raw material and manufacturing hub to the creation of powerful national brands. Historically, Turkey has long been the main production site for the European mass market due to its proximity to the EU and cheap labour. However, Turkish business was able to use this experience to build its own vertically integrated giants (LC Waikiki, Koton, Colin’s, Mavi). The Ukrainian fashion sector worked for decades on raw materials provided by customers for brands like Zara or Hugo Boss. Now, especially in times of crisis, rapid import substitution and the emergence of local ecosystems are taking place, so Turkey is a kind of “mature” model of how a production base transforms into retail leaders. It should be noted that the Turkish textile cluster possesses a unique advantage – full-cycle fast fashion within a single country (from growing cotton and manufacturing fabrics to sewing and distribution), allowing them to respond to trends in a matter of weeks. Turkey also has powerful state support programs such as Turquality (subsidizing brands entering the global market) and the presence of its own raw material base (cotton). Therefore, Turkish brands are aggressive players in the markets of Eastern Europe and Central Asia, utilizing both omni-channel retail and local marketplaces (e.g., the experience of Trendyol). It should be noted that Ukrainian brands are now also actively entering EU markets (in particular, Goldi, Vovk, Kachorovska, Cher17, Gasanova, MustHave into the markets of Poland, Germany, etc.), although the Ukrainian fashion market is significantly smaller in volume compared to other countries: it is approximately 43 times smaller than the Turkish one and 18 times smaller than the Polish one. Thus, in 2026, the volume of the Turkish fashion market is projected at more than 22 billion USD, Poland’s – at nearly 18 billion USD, Romania’s – at over 13 billion USD, while the Ukrainian market amounts to only about 0,4 billion USD. However, this does not mean a lack of development potential for local brands – on the contrary, the low concentration of the Ukrainian market creates opportunities for forming new brands through digital channels. That is, the fragmentation of the Ukrainian market indicates the absence of significant dominance by individual international brands and creates favourable conditions for the development of local manufacturers. It is local fashion brands that can act as key entities in shaping the modern image of Ukraine in the digital space. At the same time, it should

be noted that the Ukrainian fashion market is at a stage of structural transformation. While in 2022 the predominant share of the market belonged to the “Other Brands” category (88%), which indicated a high level of fragmentation, data for 2023 show a decrease in this share to 31,9%. For comparison, in Poland, large international brands occupied a significant market share (Sinsay – 11%, Reserved – 10%, Zara – 5%), whereas in Ukraine, no single fashion brand occupied more than 3% (Sinsay). In just one year, the situation has changed significantly (Figure 1).

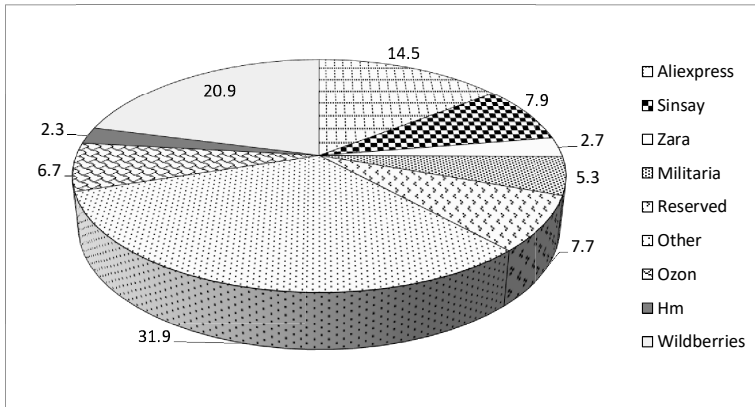


Fig. 1. Brand shares in Ukrainian fashion market in 2023, %, built by the author on Statista Market Insights data [16]

This does not mean a reduction in the number of local brands, as such a transformation rather reflects the strengthening role of digital marketplaces and cross-border e-commerce platforms (AliExpress, Wildberries, Ozon), which accumulate the sales of a large number of manufacturers under a single digital infrastructure.

It should be noted that Ukraine is situated between the mass Turkish segment and more expensive European markets (Figure 2).

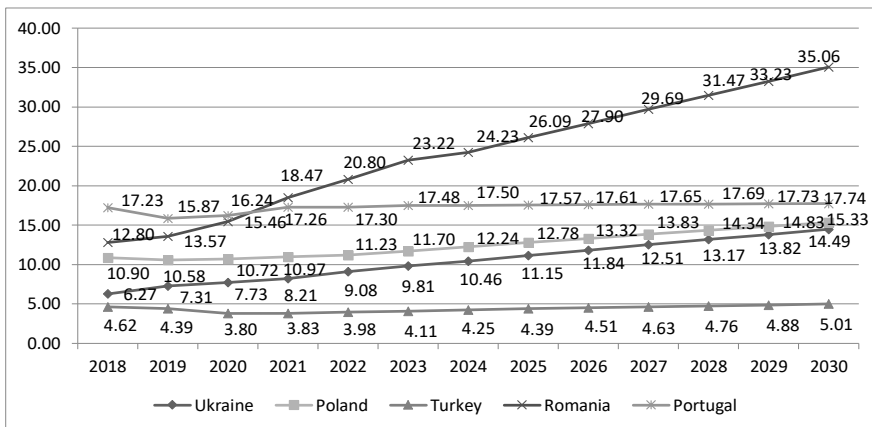


Fig. 2. Price position of Ukrainian brands (with forecast data), in USD, built by the author on Statista Market Insights data [16]

Which creates an interesting opportunity: local brands can compete not through low prices, but through authenticity, quality, niche appeal, sustainability, and social values.

We also observe a trend towards a decrease in the revenue share of luxury brands in all analysed countries (Table 1).

Table 1. Product types revenue share, %, built by the author on Statista Market Insights data [16]

Product	Luxury						Non-Luxury			
Country	2018	2022	2025	2026	2030	Growth rate, p.p.	2018	2026	2030	Growth rate, p.p.
Ukraine	25	18	16	15	11	-14	75	85	89	+14
Poland	5	5	4	4	3	-2	95	96	97	+2
Romania	5	3	2	2	2	-3	95	98	98	+3
Turkey	5	4	4	4	4	-1	95	96	96	+1

Thus, the Ukrainian market demonstrates a significant reduction in the share of the luxury segment: from 25% in 2018 to a projected 11% in 2030, meaning a decrease of 14 percentage points. At the same time, the share of non-luxury products is growing from 75% to 89%, which also constitutes 14 percentage points. This represents the largest structural change among the studied countries. Consequently, the Ukrainian fashion market is at a stage of structural transformation characterized by a reorientation of demand toward a more affordable price segment. This trend is likely driven by a combination of economic factors, changes in the purchasing power of the population, and the consequences of military events.

In general, the military events caused a significant reduction in the volume of the Ukrainian fashion market after 2022. While in 2021 its volume exceeded 3,7 billion USD, in 2022 it decreased to nearly 0,3 billion USD [16]. Despite this, a gradual recovery of the market is observed, which is largely associated with the development of e-commerce and digital sales channels. While in 2017 the share of Ukraine's online revenue in the fashion market was 10,5%, in 2022 it was 17%, and in 2025 it reached 31,9%, and according to forecasts, it will reach 35% in 2030 [16].

Social networks have acquired particular importance recently. An analysis of the advertising market in Ukraine shows a steady growth of investments in digital communications. Thus, the projected volume of spending on social media advertising in 2026 will reach 180 million USD, and by 2030 it will exceed 280 million USD. Moreover, 69,5% of total social media advertising spending will be generated via mobile devices [17], which must be taken into account when forming a brand's communication strategy and adapting its media content. The surge in social media engagement in Ukraine has prompted brands to increasingly allocate budgets to targeted advertising campaigns that take audience priorities into account (Figure 3).

When choosing priority channels for local fashion brands, it is fair, first of all, to mention Instagram, which remains a key environment for fashion brand formation due to its visual nature. According to [18], in 2026, 82% of marketers use Instagram, making it the second most popular platform after Facebook. Furthermore, Instagram delivers 43% of the highest ROI among social platforms, trailing only Facebook

(54%). For local fashion brands, Instagram can perform the functions of showcasing collections, developing brand style, collaborating with influencers, forming a loyal community, and driving user-generated content. At the global level, Facebook has over 3 billion monthly active users, is used by 86% of marketers, and provides the highest ROI among social networks (54%). For a local fashion brand, it is advisable to use Facebook primarily as an advertising tool via Meta Ads for geo-targeting, retargeting, promoting sales, and driving traffic to the website or marketplace.

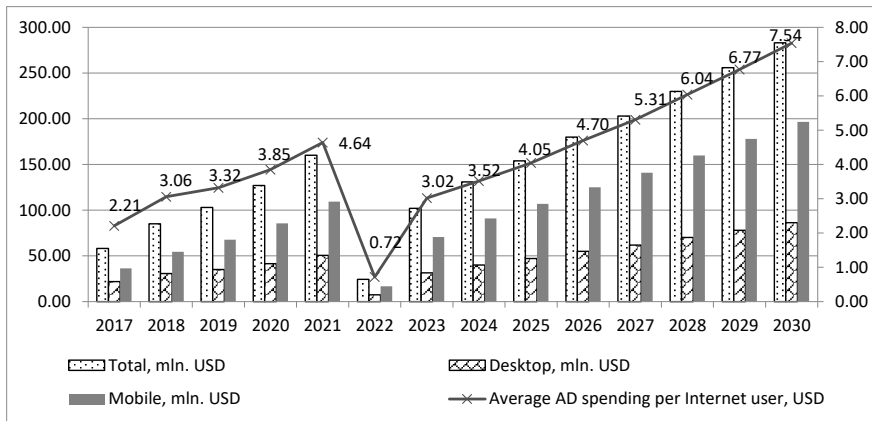


Fig. 3. Mobile & Desktop Ad spending in Ukraine, built on data [17]

Regarding TikTok, a rapid growth of its influence on digital marketing can be observed. Thus, the number of global TikTok users grew from 465,7 million in 2020 to 955,3 million in 2025. What is particularly important is that TikTok has nearly 2 billion monthly active users worldwide. Its share of the digital video advertising market is projected to grow from 7% in 2022 to 14% in 2027. For the fashion sphere, it is especially telling that among the brands most frequently mentioned by influencers on TikTok, the fashion retailer Shein leads, having been mentioned by over 20 thousand influencers. In addition, the men's and women's clothing categories are among the most profitable for TikTok Shop, with commissions exceeding 13-14%. Therefore, for local brands, it is advisable to use TikTok for launching new collections, demonstrating the production process, storytelling about the brand's local origin, collaborating with micro-influencers, and viral content. Also, 70% of marketers plan to increase their use of YouTube in the coming years, as it secures the third place for ROI among social platforms (33%), ensures high trust in content, and provides the opportunity to tell the brand's story. For a local fashion brand, YouTube is useful for fashion films, collection presentations, interviews with designers, and content about sustainable development and local manufacturing.

To strengthen national identity, Ukrainian brands are increasingly actively utilizing national symbols, elements of traditional art, historical narratives, and social messages in their communications. As a result, both the enterprise brand and the country brand are formed. An example of a digital ecosystem supporting local brands is the "Vsi. Svoi" marketplace, which unites Ukrainian manufacturers and promotes local

products. Such platforms provide a synergetic effect, where the promotion of individual brands simultaneously reinforces the perception of the country as a source of high-quality and creative fashion products.

Summarizing, let us define the key characteristics of the digital environment and the specifics of the local fashion markets of the studied countries (Table 2).

Table 2. Features of the digital environment and the specifics of local fashion markets, formed on the basis of [16-18]

Criteria	Ukraine	Poland	Turkey	Romania
The scale of the fashion market in 2026	Smallest among the countries studied (approximately \$0,41 billion)	One of the largest in Central Europe (approximately \$17,8 billion)	The largest among the countries studied (approximately \$22,7 billion)	Medium in scale (approximately \$13,7 billion)
Market structure	High share of local producers, lack of dominance of international brands	National chain brands dominate alongside international ones	High level of development of national production and exports	A combination of local and international brands
Level of competition among local brands	High development potential due to market fragmentation	Competition between strong local and international brands	Competition mainly due to scale of production	Moderate
Online commerce	Actively growing after 2022; digital channels have become the main tool for brand development	One of the most developed e-commerce markets in the region	High level of integration of online and offline sales	Steady growth of digital commerce
Major digital platforms	Instagram, TikTok, Facebook, YouTube, marketplaces (Vsi.Svoi)	Instagram, Facebook, TikTok, marketplaces (Allegro)	Instagram, TikTok, YouTube, marketplaces (Trendyol)	Facebook, Instagram, marketplaces (eMAG)
Positioning local brands	Authenticity, Ukrainian culture, local production, social responsibility	Fashion at an affordable price, modern design, scalability	Mass production and export orientation	A combination of local tradition and modern fashion
The main competitive advantage of local brands	Cultural authenticity and territorial identity	Advanced digital business models and strong local networks	Powerful production base and low cost	Combining local production and European integration

In each country, local brands play a significant role in shaping the brand of the territory, acting as carriers of cultural identity and contributing to the international positioning of the country.

The mechanism of transformation of local cultural identity into digital brand content can be explained using the model of digital communications of local fashion brands in the place branding system (Figure 4).

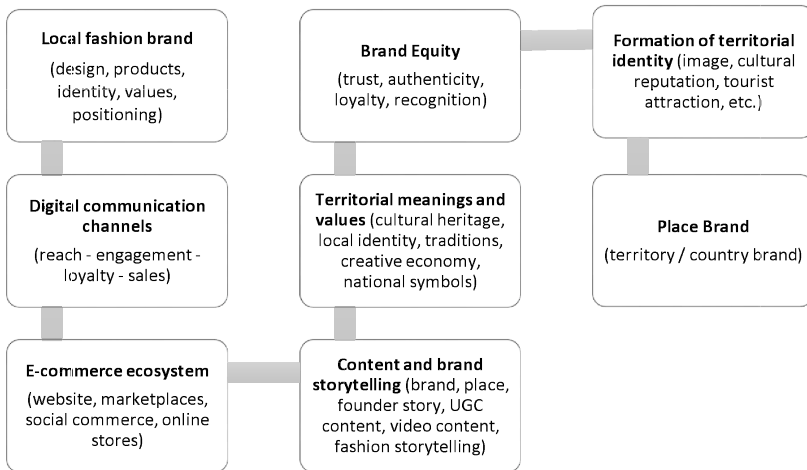


Fig. 4. Process model of territorial brand formation through digital communications of local fashion brand, developed by the author

The proposed model reflects the sequence of shaping a place brand through the digital communications of local fashion brands. It demonstrates the cause-and-effect relationship between the formation of an enterprise's brand identity, the use of digital communication channels, target audience engagement, the growth of the enterprise's brand equity, and the formation of the territory's brand equity. Thus, following the formation of the brand platform, social networks provide audience outreach and engagement. E-commerce and marketplaces ensure the conversion of digital contacts into sales. Content marketing and storytelling are aimed at building an emotional attachment to the brand. Territorial meanings are integrated into brand communications through cultural symbols, local stories, and social values, ensuring the formation of brand equity. The synergy of these elements ensures the simultaneous achievement of the enterprise's marketing goals and the tasks of shaping a positive image of the territory. In this way, the model allows for viewing a local fashion brand both as a market entity and as an active participant in the process of shaping a positive image and competitiveness of a territory.

Conclusions and prospects for further research. One of the key features of modern place branding is the transition from an institutional model to a network model. While previously a place brand was formed primarily by state or municipal structures, today an increasingly important role is played by business, non-governmental organizations, and local communities. In this context, fashion brands perform the function of cultural mediators between the territory and the global audience. Through digital communications, they are capable of transmitting the features of local culture,

demonstrating the country's creative potential, and shaping positive associations with the brand's place of origin.

The choice of Ukraine, Poland, Romania, and Turkey as objects of comparative analysis, representing different models of development of fashion markets and the digital environment, is substantiated. The conducted analysis indicates that the differences between the studied countries are determined both by the scale of the fashion markets and by the characteristics of their digital environment and the structure of the competitive field. Poland and Turkey have established national fashion ecosystems with a high level of digitalization and powerful local brands that are already undergoing international expansion. Romania demonstrates a mature development model where digital communications are integrated into comprehensive omni-channel marketing strategies. Against this background, the Ukrainian fashion market is at a stage of structural transformation, characterized by a fairly high market fragmentation, a significant share of independent local manufacturers, and the active use of digital platforms as the primary tool for brand development. These features create prerequisites for utilizing digital communications both as a means of product promotion and as a mechanism for shaping a place brand. The competitive advantage of Ukrainian local fashion brands is becoming cultural authenticity, the integration of national identity into brand communications, and the ability to transmit a positive image of Ukraine through digital channels. This provides grounds to consider local fashion brands as important stakeholders in the place branding system, combining commercial goals with the formation of the country's international reputation.

The most effective digital communication system for a local fashion brand should be based on an omni-channel approach, within which different social platforms perform different marketing functions. It is advisable to consider Instagram as the main tool for shaping brand identity and emotional interaction with consumers; TikTok as a channel for rapid content distribution and attracting new audiences; Facebook as a platform for high-precision targeting and retargeting; YouTube as an environment for building long-term brand trust through video storytelling. That is, for local fashion brands, the most appropriate digital communication model is: "Instagram and TikTok as the core of branding, Facebook as the advertising sales driver, and YouTube as a tool for long-term brand equity formation," which ensures the simultaneous achievement of visibility goals, audience engagement, trust building, and commercial efficiency.

The developed model structures the process of building a destination brand through the digital marketing tools of local clothing manufacturers. It reveals a logical value creation chain: from designing the identity of an individual company and its online activity – to converting consumer engagement into corporate brand equity, which ultimately scales up to the level of the reputational capital of the entire region.

A promising direction for further research is the development of methodological approaches to assessing the contribution of local brands to the formation of the brand equity of territories.

1. Anholt S. *Competitive Identity: The New Brand Management for Nations, Cities and Regions*. New York: Palgrave Macmillan, 2007. 134 p.

2. Ashworth G. J., Kavaratzis M. *Towards Effective Place Brand Management: Branding European Cities and Regions*. Cheltenham: Edward Elgar Publishing, 2010. 352 p.

3. Govers R., Go F. *Place Branding: Glocal, Virtual and Physical Identities, Constructed, Imagined and Experienced*. London: Palgrave Macmillan, 2009. 336 p.
4. Eshuis J., Ripoll González L. Conceptualising place branding in three approaches: towards a new definition of place brands as embodied experiences. *Journal of Place Management and Development*. 2024. Vol. 17(1). P. 61-79. <https://doi.org/10.1108/JPM-D-11-2023-0109>.
5. Corradini C., Santini E., Vecchiolini C. Place promotion, place branding and social media communication around entrepreneurial ecosystems: a Twitter analysis. *Regional Studies*. 2024. Vol. 58(10). P. 1831-1844. <https://doi.org/10.1080/00343404.2023.2239275>.
6. Cristyfol, E., Brandro, A., & de San Eugenio Vela, J. Building and communicating territorial brand values: The case of destination British Columbia. *GeoJournal*. 2024. № 89(4), Article 111. <https://doi.org/10.1007/s10708-024-11166-8>
7. Gulpe, AM., Briciu, A. Place Brands in the Digital Age: Analyzing Communication Strategies and Audience Engagement of Brands on TikTok. In: Kavoura, A., Briciu, VA., Briciu, A. (eds.) *Strategic Innovative Marketing and Tourism*. ICSIMAT. 2024. Springer Proceedings in Business and Economics. Springer, Cham. https://doi.org/10.1007/978-3-031-81962-9_45
8. Білявський, В. Територіальний брендинг як інструмент розвитку регіону (на прикладі житомирської області). *Вісник Хмельницького національного університету*. 2019. № 3. С. 42-47. URL: http://nbuv.gov.ua/UJRN/Vchnu_ekon_2019_3_10
9. Велешук С.С. Територіальний брендинг як інструмент соціально-економічного розвитку регіону. *Сталій розвиток економіки*. 2015. №3 (28). С. 146-152. <https://www.economdevelopment.in.ua/index.php/journal/article/view/589>
10. Полішук І., Якушевська О., Петрова В. Брендинг територій як інструмент стратегічного управління їх розвитком. *Наукові записки Національного університету «Острозька академія». Серія «Економіка»*. 2025. № 36(64). С. 54-60. [https://doi.org/10.25264/2311-5149-2025-36\(64\)-54-60](https://doi.org/10.25264/2311-5149-2025-36(64)-54-60)
11. Юхименко-Назарук І. А., Санжаревський О. І., Олексієвць Т. І., Матвій І. Р., Шитов В. М. Цифрова інтеграція в територіальному маркетингу. *Via Economica*. 2024. № 4. С. 207-211. <https://doi.org/10.32782/2786-8559/2024-4-29>
12. Янковець Т., Левицька І. Цифровий інструментарій брендингу територій. *Scientia Fructuosa*. 2024. № 156. С. 58-81. [https://doi.org/10.31617/1.2024\(156\)04](https://doi.org/10.31617/1.2024(156)04)
13. Кабанова О. О., Терент'єва Н. В., Рагуліна Н. В. Цифровий бренд і його вплив на українську економіку: аналіз ризиків і перспектив. *Актуальні питання економічних наук*. 2025. №8. <https://doi.org/10.5281/zenodo.14916540>
14. Пономаренко І. В., Пономаренко Д. В. Цифровий маркетинг на основі штучного інтелекту для брендингу розумних міст. *Проблеми сучасних трансформацій. Серія: економіка та управління*. 2024. №11. <https://doi.org/10.54929/2786-5738-2024-11-03-02>
15. World Bank. *Ukraine textiles and clothing exports by country, 2023*. World Integrated Trade Solution (WITS). URL: https://wits.worldbank.org/CountryProfile/en/Country/UKR/Year/2023/TradeFlow/Export/Partner/by-country/Product/50-63_TextCloth
16. Statista Market Insights. *Apparel*. URL: <https://www.statista.com/outlook/emo/fashion/apparel/worldwide?currency=USD#users>
17. *Social Media Advertising*. URL: <https://www.statista.com/outlook/amo/advertising/social-media-advertising/ukraine?srsltid=AfmBOooDpmHIQ4LMGqI1ShfhY8-o7kp3ccs06hHfBjYLSQpf6Pu5QdU8>
18. *TikTok marketing. Digital & Trends*. Statista. URL: <https://www.statista.com/study/70013/tiktok/>

1. Anholt S. *Competitive Identity: The New Brand Management for Nations, Cities and Regions*. New York: Palgrave Macmillan, 2007. 134 p.
2. Ashworth G. J., Kavaratzis M. *Towards Effective Place Brand Management: Branding European Cities and Regions*. Cheltenham: Edward Elgar Publishing, 2010. 352 p.
3. Govers R., Go F. *Place Branding: Glocal, Virtual and Physical Identities, Constructed, Imagined and Experienced*. London: Palgrave Macmillan, 2009. 336 p.
4. Eshuis J., Ripoll González L. Conceptualising place branding in three approaches: towards a new definition of place brands as embodied experiences. *Journal of Place Management and Development*. 2024. Vol. 17(1). P. 61-79. <https://doi.org/10.1108/JPM-D-11-2023-0109>.

5. Corradini C., Santini E., Vecchiolini C. Place promotion, place branding and social media communication around entrepreneurial ecosystems: a Twitter analysis. *Regional Studies*. 2024. Vol. 58(10). P. 1831-1844. <https://doi.org/10.1080/00343404.2023.2239275>.
6. Cristyfol, E., Brandro, A., & de San Eugenio Vela, J. Building and communicating territorial brand values: The case of destination British Columbia. *GeoJournal*. 2024. № 89(4), Article 111. <https://doi.org/10.1007/s10708-024-11166-8>
7. Gulpe, AM., Briciu, A. Place Brands in the Digital Age: Analyzing Communication Strategies and Audience Engagement of Brands on TikTok. In: Kavoura, A., Briciu, VA., Briciu, A. (eds.) *Strategic Innovative Marketing and Tourism*. ICSIMAT. 2024. Springer Proceedings in Business and Economics. Springer, Cham. https://doi.org/10.1007/978-3-031-81962-9_45
8. Biliavskyi V. Terytorialnyi brendynh yak instrument rozvytku rehionu (na prykladi Zhytomyrskoi oblasti). *Visnyk Khmelnytskoho natsionalnoho universytetu*. 2019. № 3. S. 42-47. URL: http://nbuv.gov.ua/UJRN/Vchnu_ekon_2019_3_10
9. Veleishchuk S. S. Terytorialnyi brendynh yak instrument sotsialno-ekonomichnoho rozvytku rehionu. 2015. *Stalyi rozvytok ekonomiky*. № 20153(28). S. 146-152. <https://www.economdevelopment.in.ua/index.php/journal/article/view/589>
10. Polishchuk I., Yakushevska O., Petrova V. Brendynh terytorii yak instrument stratehichnoho upravlinnia yikh rozvytkom. *Naukovi zapysky Natsionalnoho universytetu «Ostrozka akademiia». Seriiia «Ekonomika»*. 2025. № 36(64). S. 54-60. [https://doi.org/10.25264/2311-5149-2025-36\(64\)-54-60](https://doi.org/10.25264/2311-5149-2025-36(64)-54-60)
11. Yukhymenko-Nazaruk I. A., Sanzharevskyi O. I., Oleksiievets T. I., Matviiv I. R., Shytov V. M. Tsyfrova inte hratsiia v terytorialnomu marketynhu. *Via Economica*. 2024. №4. S. 207-211. <https://doi.org/10.32782/2786-8559/2024-4-29>
12. Yankovets T., Levytska I. Tsyfrovyi instrumentarii brendynhu terytorii. *Scientia Fructuosa*. 2024. № 156. S. 58-81. [https://doi.org/10.31617/1.2024\(156\)04](https://doi.org/10.31617/1.2024(156)04)
13. Kabanova O. O., Terentieva N. V., Rahulina N. V. Tsyfrovyi brend i yoho vplyv na ukrainsku ekonomiku: analiz ryzykiv i perspektyv. *Aktualni pytannia ekonomichnykh nauk*. 2025. № 8. <https://doi.org/10.5281/zenodo.14916540>
14. Ponomarenko I. V., Ponomarenko, D. V. Tsyfrovyi marketynh na osnovi shtuchnoho intelektu dlia brendynhu rozumnykh mist. *Problemy suchasnykh transformatsii. Seriiia: ekonomika ta upravlinnia*. 2024. № 11. <https://doi.org/10.54929/2786-5738-2024-11-03-02>
15. World Bank. Ukraine textiles and clothing exports by country, 2023. *World Integrated Trade Solution (WITS)*. URL: https://wits.worldbank.org/CountryProfile/en/Country/UKR/Year/2023/TradeFlow/Export/Partner/by-country/Product/50-63_TextCloth
16. Statista Market Insights. Apparel. URL: <https://www.statista.com/outlook/emo/fashion/apparel/worldwide?currency=USD#users>
17. Social Media Advertising. URL: <https://www.statista.com/outlook/amo/advertising/social-media-advertising/ukraine?srltid=AfmBOooDpmHIQ4LMGqI1ShfhY8-o7kp3ccs06hHfBJLsQpf6Pu5QdU8>
18. TikTok marketing. Digital & Trends. Statista. URL: <https://www.statista.com/study/70013/tik-tok/>