

BRAND BOOK AS A TOOL OF MANAGEMENT FOR PRODUCTS PROMOTION

A brand book is a document with a detailed description of a brand, from the company's philosophy to the methods for arranging different versions of the logo. The term comes from the English word "brand book" and literally translates as "brand book." Such a document is essential for any company – it's a kind of guide that will help employees and contractors adhere to the organization's policies and its visual style [1].

The importance of a brand book is difficult to overstate. It's more than just a collection of rules for using a logo or color palette; it's a systemic document that reflects the company's philosophy, mission, and values. It's through a brand book that a brand gains a voice and a face, becoming recognizable and consistent in its communications.

Historically, brand books emerged as a response to the need of large corporations to manage their image in the face of massive growth. A brand book is a document that sets out rules and standards binding on all stakeholders. It outlines not only the technical parameters of the logo, fonts, and colors, but also the brand's philosophy, positioning, tone of communication, and key messages. Thus, a brand book becomes more than just a design tool, but a strategic document reflecting the essence of the company.

Modern brand books include several levels of information. The first level is conceptual. It describes the brand's philosophy, mission, values, and unique selling proposition. The second level is visual. It establishes rules for using the logo, color palette, fonts, graphic elements, and photographs. The brand book details how the logo should appear in different situations, which versions are acceptable and which are unacceptable, how to combine brand colors, and which fonts to use in headings and body text. The third level is verbal. It defines the tone of communication, style of speech, and keywords to be used in advertising and informational materials. This section is especially important for companies operating in international markets.

A brand book serves several functions simultaneously. First, it ensures uniformity and consistency in communication. Regardless of who creates the advertising layout or presentation, the result will be consistent with the brand style. Secondly, a brand book saves a company's resources. Instead of constantly redesigning its design, employees use established standards, which speeds up the process and reduces the likelihood of errors.

Thirdly, a brand book builds trust with its audience.

A brand book takes on particular importance when a company enters foreign markets. Here, it serves as a navigator, helping the brand adapt to new conditions while maintaining its identity. For example, color schemes can have different cultural meanings in different countries, and a brand book should take these nuances into account. Communication tone also requires adaptation: what is perceived as friendly and open in one culture may seem overly familiar in another. Therefore, international companies create expanded versions of brand books that include localization guidelines.

The Belarusian experience of developing brand books is gradually evolving in the context of the transition from the Soviet tradition of "corporate style" to a modern understanding of the brand as a complex phenomenon. During the Soviet era, companies had only basic elements of visual identity— a logo, a color scheme, and sometimes standardized fonts. However, brand philosophy and emotional impact were virtually absent. Today, Belarusian companies entering foreign markets are faced with the need to create comprehensive brand books that include not only visual standards but also strategic guidelines [2].

An example is **Santa Bremor**, one of the largest food producers. For exports to Europe and the CIS, the company's brand book outlines packaging design guidelines, the use of corporate colors and logos, and the adaptation of slogans for different languages. It's important to note that packaging plays a key role in brand perception in foreign markets, and it conveys quality and trust. Another example is **Mark Formelle**, a Belarusian fashion brand that is actively developing a chain of stores outside the country. Their brand book includes not only visual elements but also point-of-sale design standards and social media communication guidelines, which helps maintain a consistent brand image across multiple countries.

Large industrial companies, such as **BelAZ** and **MTP**, also use brand books, but their specificity is tied to industrial products. Here, the emphasis is on the logo, corporate colors, and a strict visual style intended to convey reliability and technological advancement. However, the emotional component in such brand books is less pronounced, which distinguishes the Belarusian experience from its Western counterparts. Overall, it can be said that Belarusian companies often limit their brand books to the visual component, paying less attention to brand philosophy, storytelling, and communication tone.

International practices demonstrate a more comprehensive approach. For example, **Coca-Cola's brand book** is more than just a set of rules for using the logo and corporate colors. It incorporates a brand philosophy fo-

cused on joy, communication, and positive emotions. The document outlines key messages that should be conveyed in all advertising campaigns, regardless of country. **IKEA**'s brand book emphasizes simplicity, accessibility, and functionality. The company's visual standards reflect this philosophy: minimalism, light colors, and clear forms. At the same time, **IKEA**'s brand book includes rules for localizing communications for different countries. For example, advertising materials are adapted to cultural specifics while maintaining the overall style and values of the brand. **Apple** takes a different approach: their brand book is built on the principles of minimalism and austerity. It clearly defines the rules for using the logo, corporate colors, and fonts. The emotional component is expressed through the brand philosophy: innovation, simplicity, and premium. This allows **Apple** to maintain a consistent image across all countries, creating a sense of exclusivity and technological leadership among consumers.

The unsuccessful experiences of Belarusian companies also demonstrate the importance of a well-thought-out brand book. For example, some food manufacturers, entering Eastern European markets, faced challenges with packaging perception. Designs that seemed familiar and understandable domestically were perceived as outdated or bland abroad. As a result, their products lost out to competitors offering a more modern and emotionally charged visual style. Such mistakes stem from the lack of a comprehensive brand book that would outline the rules for adapting designs to different markets.

Another example concerns IT companies that attempted to enter Western markets but limited themselves to technical product specifications. Their brand books included a logo, color palette, and basic design guidelines, but lacked a brand philosophy and emotional values. As a result, the companies were perceived as faceless service providers rather than brands with a unique atmosphere. This reduced their competitiveness and hindered the development of a sustainable image.

Conclusion. A comparison of Belarusian and international experience shows that Western companies view brand books as strategic documents that integrate philosophy, visual and verbal standards, emotional values, and localization guidelines. Belarusian companies often limit themselves to visual elements, making their brands less stable in international communications. However, a clear trend is emerging: more and more Belarusian companies recognize the need for a comprehensive approach and are beginning to incorporate storytelling, tone of voice, and digital standards into their brand books.

When developing a brand book for entering foreign markets, Belarusian companies must consider a number of key factors that determine the

success of their promotion. First, cultural differences must be considered. For example, color associations vary greatly: red often symbolizes energy and passion in Europe, while in some Asian countries it can be associated with good luck and celebration. Therefore, international versions of the brand book should include recommendations for adapting visual elements and communications to specific markets.

Secondly, tone of voice is an important element. Belarusian companies often limit themselves to a dry, informative style that may be understood domestically but fails to evoke an emotional response abroad. Foreign brands actively use a friendly, inspiring, or innovative tone, which helps build an emotional connection with consumers. A brand book should clearly outline example wording, acceptable speech style, and key messages that convey the company's values.

The third important aspect is the digital component. Modern brand books are increasingly being created as online platforms, where all rules and standards are compiled. This format is convenient for international partners, designers, and marketers, as it allows them to quickly find the necessary information and use it in their work. Belarusian companies should move from static PDF documents to interactive systems that can be updated and adapted in real time. The fourth recommendation concerns storytelling. In international practice, a brand book often contains not only design guidelines but also examples of narratives that should be conveyed in advertising and communications.

Thus, a brand book is a document that brings together a company's philosophy, its visual and verbal standards, and the rules for using the logo and other elements of its corporate identity. When entering foreign markets, a brand book becomes especially important, as it helps adapt the brand to the cultural specifics of different countries while maintaining its identity. Belarusian experience shows that companies already use brand books to promote their products abroad, but there is potential for development in the areas of emotional and digital components. International practice demonstrates a comprehensive approach.

LITERATURE

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