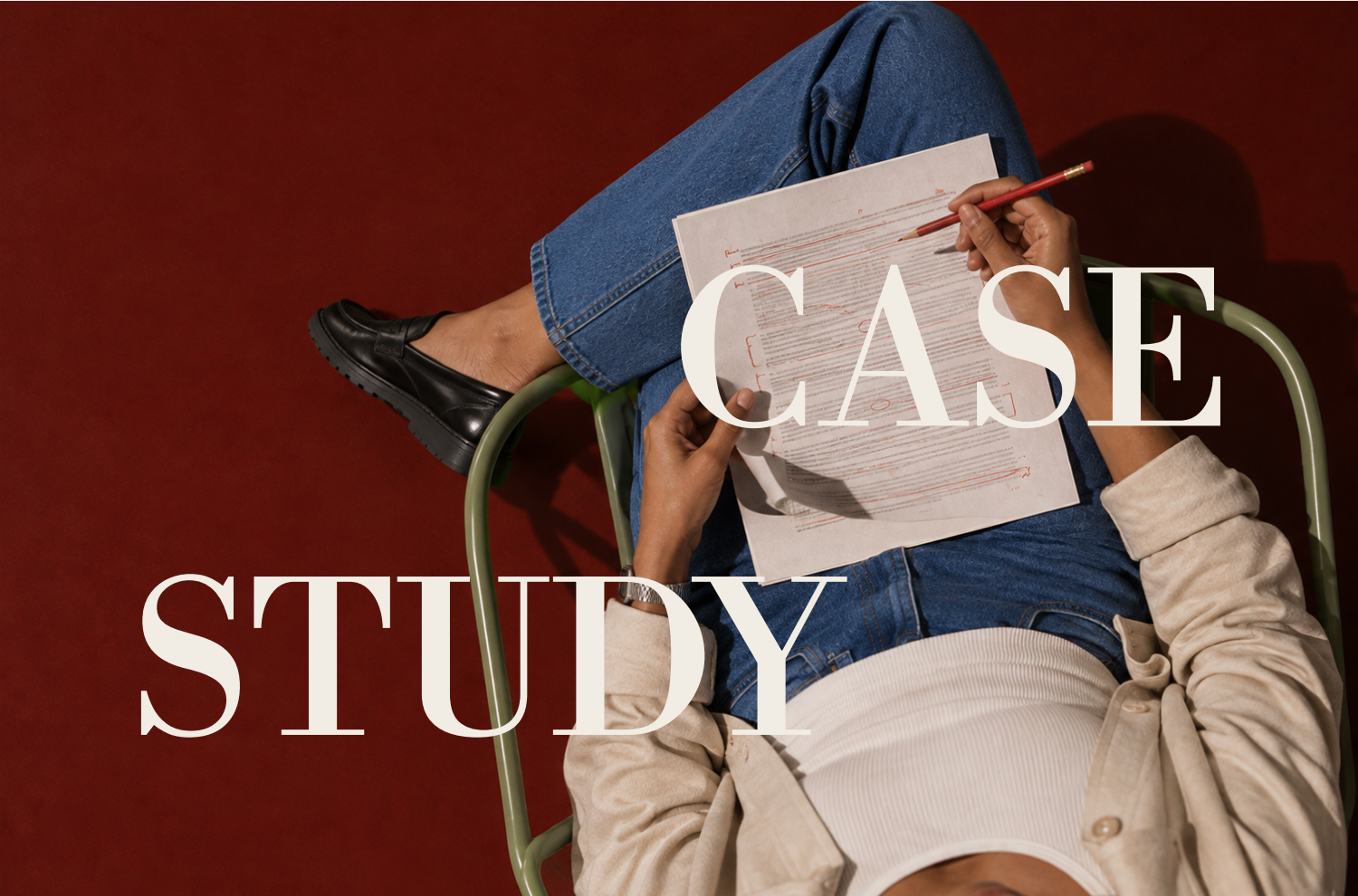


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CASE STUDY

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Bank Windhoek

Letting the proof answer the promise.

An independent editorial audit of Bank Windhoek's website, public social channels, campaigns, and social-impact communication.

❖ **Case study note:** This audit is based on publicly available communications. It was not commissioned by Bank Windhoek.

01 / The brief



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Brand reviewed: [Bank Windhoek](#)

Project: Public communications audit

Scope: Website, LinkedIn, Instagram, Facebook, campaigns, and social impact communication

Editorial question: Can Bank Windhoek's everyday communication sustain the emotional promise of "Is it possible to love a bank?"

Bank Windhoek has asked a question most banks would avoid.

"Is it possible to love a bank?" It's not a promise about rates, convenience or even trust. It asks whether a financial institution can earn something warmer through the way it behaves and the way it speaks.

Once the question has been asked, every public sentence becomes part of the answer. This audit looks at what happens between campaign peaks: on the website, in the newsroom, and in the posts that carry the ordinary week.

A bold campaign can introduce the idea. The rest of the communication has to make it believable.

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02 / The context

The brand does not have to invent proof. It already has it.

Audience

Bank Windhoek speaks to personal banking customers, businesses, corporate audiences and younger Namibians building their first meaningful relationship with a bank.

Their needs differ, but the underlying expectation is similar: clear information, reliable service and some sign that the institution understands the life around the transaction.

Brand

[Bank Windhoek](#) combines the practical promise of progress with the more emotional question introduced through its [“Is it possible to love a bank?” campaign](#).

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Its community work gives that question substance. [The 2026 Cancer Apple Project](#) focuses on childhood cancer and the effect a diagnosis has on children and their families. The bank also supports the [Katuka Mentorship Programme](#), alongside long-running investment in sport and community initiatives.

Communication

The public channels are active and polished. The website is largely functional. News stories often follow a press-release structure. Social posts frequently begin with the initiative, event, or institution before reaching the person affected by it.

The human detail is present. It simply arrives too late.

Category

Banking communication has real obligations: accuracy, clarity, restraint, and trust. None of those requirements make institutional language inevitable.

The editorial task is not to make serious information sentimental. It is to show why the information matters without weakening the facts.

Warmth and trust are not competing settings.

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03 / Editor's notes

- ❖ The campaign question is more useful as an editorial standard than as a campaign line alone. Every piece of communication can either supply evidence or leave the question hanging.
- ❖ Bank Windhoek's strongest human material often appears after the administrative frame: the announcement, the partnership, the amount, the date, and the quotation.
- ❖ Social-impact stories contain people, stakes, and change. The copy still tends to choose the institution as its main character.
- ❖ The routine voice is polished, measured, and safe. That is not a writing error; it is the reason the emotional promise becomes less visible between campaigns.
- ❖ A sponsorship figure is evidence. It is rarely the whole story.

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04 / The findings

1. The campaign and the everyday voice operate at different emotional levels.

“Is it possible to love a bank?” creates curiosity, intimacy, and a degree of risk. Routine communication often returns to familiar corporate language: commitment, impact, support, and partnership.

The campaign asks for a feeling, yet the everyday copy frequently answers with an institution.

2. The proof is strong, but its order weakens it.

Bank Windhoek’s community work gives the brand specific evidence of care. Yet many stories begin with launch details, executives, sponsorship values or programme history before showing what changed for a person or a community.

The facts belong in the story. They do not always belong first.

3. Separate initiatives do not yet read as one coherent body of work.

Cancer support, mentorship, sport, and other community programmes are communicated as distinct activities. Individually, they show commitment. Collectively, they could say something larger about the kind of progress Bank Windhoek chooses to support.

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The activity is visible. The throughline requires more first.

4. The website carries less personality than the campaign.

The website has a practical job: help people understand products, manage banking, and take the next step. But practical copy can still recognize the person making the decision.

If the emotional position appears mainly in campaign and news content, the customer's most frequent brand experience remains more functional than distinctive.

5. The bank's role is sometimes described more fully than the audience's outcome.

Institution-led sentences explain what Bank Windhoek has launched, sponsored, or reaffirmed. They are less consistent about what someone can now do, access, or understand as a result.

Care becomes more credible when the outcome is named.

The editorial problem: Bank Windhoek has already given the brand a question worth answering. Its everyday communication does not yet bring enough of the available proof close to the beginning.

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05 / The editorial strategy

Let the proof answer the question.

Treat every routine communication as a chance to show what a more human banking relationship looks like in practice. Begin with the person, need, or change; explain Bank Windhoek's role; provide the necessary facts; and give the audience a clear next step.

Editorial principles:

1. **Use the promise as a standard, not a slogan.** The copy does not need to repeat the campaign question. It needs to behave as though the question matters.
2. **Begin with human consequences.** Lead with what changed, what is at stake, or why the reader should care.
3. **Put the institution in the right place.** Bank Windhoek should be visible as the enabler, partner, or provider—not automatically the first subject of every sentence.
4. **Let numbers support the story.** Sponsorship values, participation figures, and anniversaries add scale. They should strengthen meaning rather than replace it.
5. **Connect the work.** Frame community initiatives as different expressions of one idea: progress that becomes personal.
6. **Keep the restraint.** Human does not mean gushy. The strongest warmth will usually come from a precise detail.
7. **End with use.** Tell the reader what they can understand, choose, join, or do next.

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Voice shift

Current tendency	Edited voice
Institution-led	Person-aware
Announcement-oriented	Story-led
Broadly warm	Specifically human
Polished but familiar	Measured and recognizable
Initiatives presented separately	One coherent idea expressed through different work

Representative current pattern:

Bank Windhoek remains committed to supporting communities through impactful initiatives.

Edited expression:

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Support becomes meaningful when someone can point to what changed. Start there.

06 / The recommendations

1. Create an editorial standard for the space between campaigns.

Build a short set of rules for routine publishing around one test: does this piece give the audience a reason to believe the campaign promise?

The answer may be a clearer product explanation, a more useful service update, a specific community outcome, or a story that allows a person to be seen. It does not need to be emotional in the same way every time.

2. Rebuild social-impact stories around consequence.

Use a consistent story order for major community and sponsorship content:

- ❖ The person, need, or moment;

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- ❖ What changed or could change;
- ❖ Bank Windhoek's role;
- ❖ The scale, history, and supporting facts; and
- ❖ How to participate or learn more.

This preserves the reporting. It gives the reporting somewhere to land.

3. Create a throughline for community communication.

Connect cancer support, mentorship, sport, and other programmes through a shared editorial idea: progress is most credible when people can feel it in their own lives.

The wording should flex by initiative. The logic should remain recognizable.

4. Bring the brand promise into key website journeys.

Refresh the homepage, About content, and selected products or service introductions so they do two jobs: orient the customer and reflect the brand's point of view.

This is not an invitation to make every banking page emotional. A fee, requirement, or condition should remain exactly as clear as it needs to be. The opportunity sits in the framing around the decision.

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5. Give each channel a defined editorial role.

Channel	Voice	Job
Website	Clear, calm, personal	Help people understand, choose, and act
Newsroom	Factual, story-led, specific	Record the work without burying its human significance
Consumer social	Direct, warm, useful	Bring the brand into everyday situations and timely action
LinkedIn	Informed, reflective, evidence-led	Explain the wider value of partnerships and institutional work
Campaigns	Bold, concise, emotionally assured	Set the question and create memory

07 / The work

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A. Revised messaging hierarchy

1. **The human point:** Who is this for and what is at stake?
2. **The change:** What becomes possible, easier, or better?
3. **The proof:** What facts, figures, or history establish scale and credibility?
4. **The next step:** What can the audience do now?

Editor's note: Meaning comes first. The institution and the mechanics still appear; they arrive in an order the reader can use.

B. Campaign extension direction

From campaign line to everyday editorial test.

Use “Is it possible to love a bank?” as a question the communication system must keep answering, not a phrase every channel must keep repeating.

A question this bold should not disappear when the campaign ends.

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The answer should be visible in clearer choices, useful service, and community work told from the human side.

Editor's note: Repetition would reduce the campaign to a verbal device. Evidence allows it to become a standard.

C. Social-impact editorial direction.

From institutional announcement to human consequence.

Begin with the person or need at the centre of the programme. Explain the change the work is intended to make, then place Bank Windhoek's partnership, funding, and history around that meaning.

One good mentor cannot make every decision for you. She can make the next one feel less lonely.

Katuka connects ambitious Namibian women with experienced mentors who can offer perspective, challenge, and practical guidance. Bank Windhoek's continued support helps the programme give more women room to grow into the work and the lives they are building.

Editor's note: The programme and partnership remain clear. The opening gives the reader a reason to care before asking them to absorb the institutional detail.

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D. Homepage editorial direction

From institutional promise to personal progress.

Frame products and services around the progress customers are trying to make, then help them identify the relevant banking path.

Illustrative hero:

Your progress has a shape. Your bank should recognize it.

From the month in front of you to the plans that take years, find banking designed to help you move with clearer choices and support that stays close.

Editor's note: The line gives “progress” human scale. The supporting copy should then lead quickly into useful product and service choices.

E. Social editorial direction

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From event recap to useful proof.

Open with a detail, outcome, or observation people can recognize. Explain the initiative and Bank Windhoek's role, then give the audience a clear way to respond.

Illustrative Cancer Apple Project post:

An apple is a small thing. In this project, small things add up.

The 2026 Cancer Apple project is focused on children living with cancer and families carrying the emotional and financial weight beside them. Buy apples or apple juice, or make a virtual donation through [eApple](#), to help turn a familiar annual ritual into practical support.

Editor's notes: The post gives the action emotional context without turning the subject into sentiment. The reader knows what the project supports and what to do next.

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08 / The proposed shift

This direction would turn Bank Windhoek's campaign question into an editorial discipline.

The website would remain practical, but the framing would better recognize the person making the decision. Social-impact stories would keep their facts while giving more space to the people, moments, and consequences that make those facts matter. Social posts would do more than record participation; they would show what participation changed.

Across the system, the bank would sound less like an institution describing its care and more like one providing evidence of it.

The campaign would not have to carry the full emotional position by itself. The ordinary week would help.

09 / The IOW takeaway

Bank Windhoek does not need warmer adjectives. It needs to move the evidence closer to the beginning.

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The brand has already asked the difficult question. Its community work, service, and customer relationships contain credible answers. The editorial opportunity is to arrange those answers so people can see them before the paragraph starts sounding like a bank again.

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