PORTFOLIO



FRANCIS NJENGA

Video editor, colourist, director

Nairobi, Kenya (UTC+3). Working globally.

ABOUT

I'm Francis Njenga, known as Frnck. I've spent close to a decade editing documentary, long-form interview, music and brand films for international organisations, agencies and artists. I own the full post pipeline, from story structure to colour and sound, so what leaves my timeline is ready to publish.





2017
Editing professionally since

40TB+
Of footage handled

What I bring

Story-first editing for any format: documentary, brand, music, social and interview, with colour, sound and motion in-house. I adapt to the team, the brief and the platform.

Clients I've worked with

WORLD RESOURCES INSTITUTE	AFRICAN DEVELOPMENT BANK	NaPO Nature and People as One
ROAM	Z GROUP	UNICORN PROGRAMME
BTL	ROUTES	ELUJ
FAT JOE	Powered by cue	JILLIAN MICHAELS

HOW I WORK

Senior editing is judgement: knowing what the story is, what the audience needs, and what to leave out. This is the order I work in, whatever the format.

01
STRUCTURE

I paper-edit interviews before touching an effect. Every section has to answer a question, and the order is built around what the viewer needs to know next.

02
PACE

I cut for retention without cutting out the soul: strong openings, answers trimmed to the line that lands, and room to breathe where a thought needs it.

03
FINISH

Colour from log in DaVinci Resolve, a clean sound mix, and motion graphics that explain rather than decorate. Delivered ready to publish.

Toolkit DaVinci Resolve, Premiere Pro, After Effects, Photoshop, Frame.io, Seedance, Kling, GPT Image

SELECTED WORK

Close to a decade across development and conservation documentary, brand films and music, and most recently social and paid media for international brands and creators. Select a row to jump to it.

2025	**African Development Bank** YouthADAPT documentary series, six countries	Editor
2025	**NaPO** Nature and People as One: RAMAT, NCC, HCN	Editor
2025	**Routes** Agency reel	Editor
2024	**World Resources Institute** TerraFund for AFR100: Wezesha	Editor
2021–25	**Roam** Brand, product and use-case film series	Concept, director, editor
2021	**Unicorn Programme** 45-minute multicam documentary	Editor
2019–23	**Chris Kaiga, Kahu$h, Debe** Music videos and short film	Director, editor, colourist
Recent	**Fat Joe, Eluj, Jillian Michaels, Powered by Cue** Social and paid media	Editor



Still from the YouthADAPT series

▶ Watch the series

Case study 01, documentary series

YOUTHADAPT ↗

Client
African Development Bank, GCA, CIF

Year
2025

Role
Editor

Format
8 to 10 minute films

6
Countries

1 year
In production

3
Partners: AfDB, GCA, CIF

The brief

YouthADAPT is an annual challenge run by the Global Center on Adaptation, the African Development Bank and Climate Investment Funds, backing youth-led climate adaptation businesses across Africa. Each winner needed a film that made their work clear and human.

My role and approach

Edited a year-long, multinational series shot across six countries. Shaped every story into an 8 to 10 minute film with a consistent structure, grade and sound, so the series reads as one body of work.

The programme

Since 2021 the YouthADAPT Challenge has awarded $5.4 million to 41 youth-led enterprises from 20 African countries, with grants of up to $100,000 each.



Still from the Roam film series

▶ Watch the series

Case study 02, brand film series

ROAM ↗

Client
Roam, electric mobility

Years
2021 to 2025

Role
Concept, director, editor

Format
Brand, product and use-case films

15+
Films edited

3 roles
Concept, direction, edit

5 yrs
With the brand

The brief

Roam builds electric motorcycles and buses for African roads, founded as a research project at a Swedish technical university. As the company grew, it needed films that explained the product and showed it working for real riders and businesses.

My role and approach

I started editing for Roam as the company was beginning and grew with the brand: shaping concepts and strategic video ideas, then directing and editing from pre-production to final delivery, across use-case films, product launches and Roam Park.

The impact

The films were screened at climate and e-mobility events Roam was invited to. Over the same years Roam was an Earthshot Prize finalist (2022), made TIME's 100 Most Influential Companies (2022, as Opibus) and ranked first in Kenya on the FT's list of Africa's fastest-growing companies (2025).



Still from Wezesha, TerraFund for AFR100

▶ Watch the film

Case study 03, impact film

TERRAFUND FOR AFR100 ↗

Client
World Resources Institute

Year
2024

Role
Editor

Project
Wezesha

$33M
Deployed by TerraFund, to Jan 2024

192
Restoration projects funded

27
African countries

The brief

WRI's TerraFund for AFR100 backs locally led land restoration across Africa. Wezesha tells that story through the people doing the work on the ground.

My role and approach

Edited community interviews and field footage into Wezesha, keeping the voices of the people restoring the land at the centre of the story.

The programme

By 2030 the TerraFund portfolio is projected to grow 12.7 million trees, restore 47,000 hectares and create 52,000 jobs. Kenya's Greater Rift Valley is one of its three priority landscapes.



Still from the NaPO Conservation Cup film

Case study 04, conservation films

NATURE AND PEOPLE AS ONE ↗

Client
NaPO, Marsabit, Kenya

Year
2025

Role
Editor

Projects
Ramat, NaPO Conservation Cup, HCN

3
Films edited

550+ ha
Land restored through Ramat

2025
NaPO wins the UNDP Equator Prize

▶ Watch the films

The brief

NaPO is a women- and youth-led Indigenous organisation restoring drylands around Mt. Marsabit with Rendille and Samburu pastoralists. It needed films for its programmes, including Ramat, its restoration model, and the NaPO Conservation Cup, a youth football tournament.

My role and approach

Edited three films from field footage and community interviews, letting elders, women and young players tell the story in their own words.

The impact

The NCC film is featured on NaPO's website alongside its 2025 Equator Prize.

MORE FILMS

Conservation, community and documentary stories for agencies and organisations working across Africa.



ROUTES ↗

Agency reel, 2025. Editor.

▶ Watch



MUSIC THAT MOVES

Chris Kaiga, 2021. Director, editor, photographer.

▶ Watch



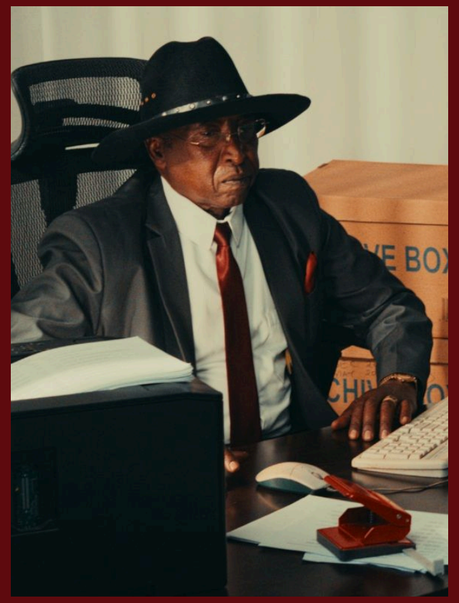
THE UNICORN PROGRAMME

45-minute multicam documentary, 2021. Editor.

▶ Watch

MUSIC & FILM

Directing, editing and colour on music videos and short film, where rhythm, pace and the grade carry the emotion.



PANDA BASI

Debe ft. Mvua, 2023
Directed, edited, graded

▶ Watch



MASTINGO

Kahu$h ft. Chris Kaiga, 2020
Directed, edited, graded

▶ Watch



I WANT

Chris Kaiga, 2019
Directed, edited, graded

▶ Watch



INSHA

Nairobi Ableton User Group, 2022
Directed, edited, graded

▶ Watch



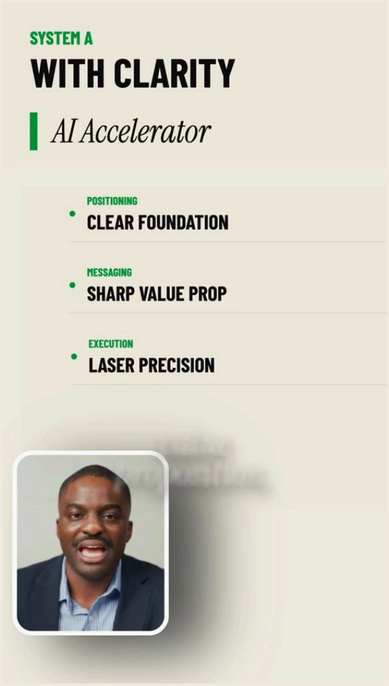
3 SUITS

Short film for Luca, 2021
Directed, edited, graded

▶ Watch

SOCIAL & PAID

Recent short-form and performance work for international brands and creators. Built for the scroll: a hook in the first seconds, platform-native pacing, and captions that carry the story with the sound off.



POWERED BY CUE

AI clarity series, edit and motion

▶ Watch the reel



ELUJ

The Founders Room

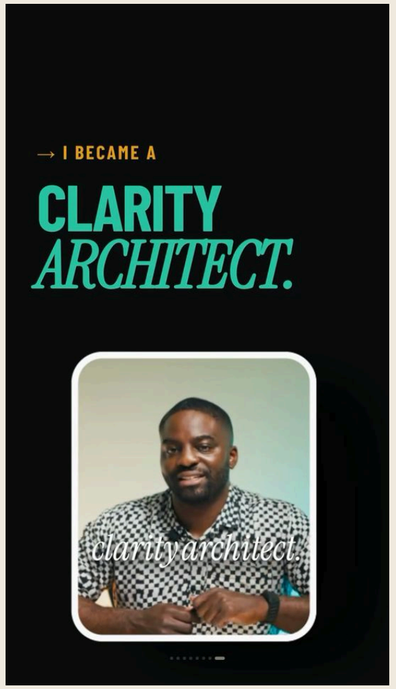
▶ See the breakdown



FAT JOE

BTL Exomind and Emsculpt, social

▶ Watch the reel



POWERED BY CUE

Clarity Architect, edit and motion

▶ Watch the reel

Results

193K+

views across the Fat Joe (108K) and Jillian Michaels (85.3K) reels, with 6,200+ likes and 290 comments.

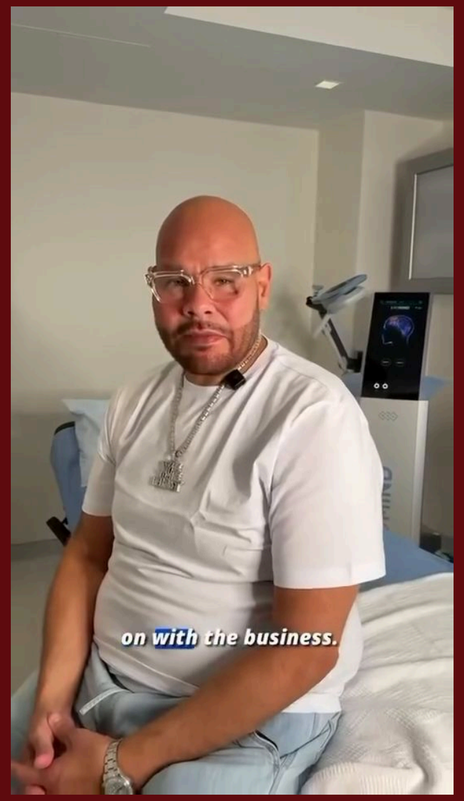
First two weeks after posting, and still growing.

Campaign breakdowns

BTL x Z Group

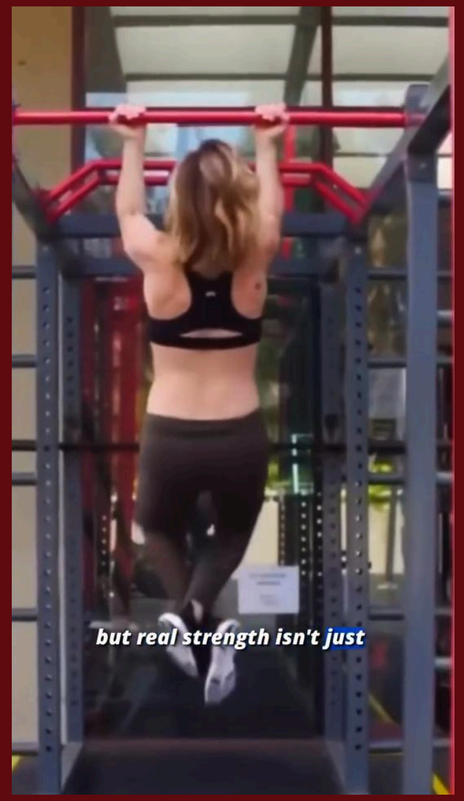
Eluj, Sydney

Powered by Cue



Fat Joe, @fatjoe

▶ **Watch the reel**



Jillian Michaels, @jillianmichaels

▶ **Watch the reel**

Campaign breakdown 01, talent-led social

BTL ↗ X Z GROUP ↗

Agency
Z Group, talent booking and brand marketing

Brand
BTL: EMSCULPT NEO, EXOMIND

Role
Editor

Talent
Fat Joe, Jillian Michaels

Goal
Awareness and impact

Year
2026

193K+
Views across both reels in the first two weeks

6,200+
Likes

290
Comments

The brief

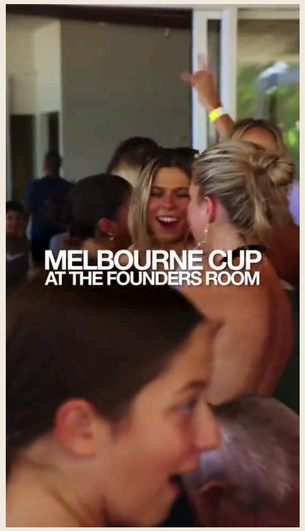
Z Group paired celebrity talent with BTL to raise awareness of EMSCULPT NEO, a 30-minute, non-invasive treatment that builds muscle and reduces fat, posted on the talent's own channels.

My approach

Built each reel around the talent's own story: Fat Joe on staying strong every day, Jillian Michaels on the core muscles beneath the six-pack. Word-by-word captions carry it with the sound off.

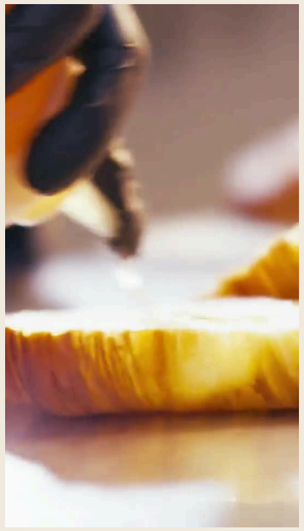
The impact

Within the first two weeks of posting: 108K views on Fat Joe's reel and 85.3K on Jillian Michaels', with 6,200+ likes and 290 comments. Posted to the talent's own channels, the numbers are still growing every day.

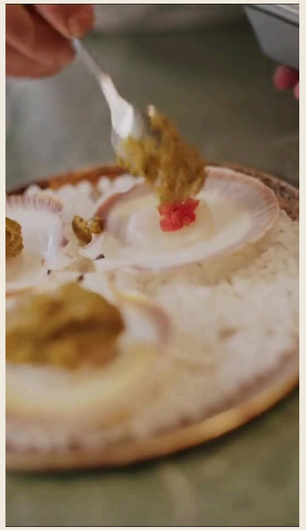


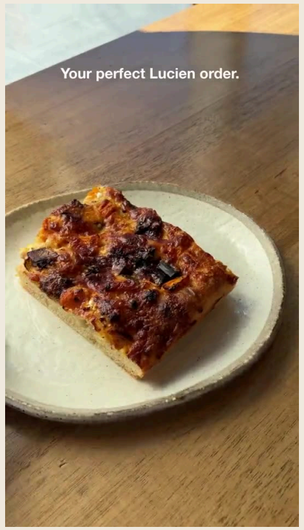
The Founders Room


Ela Ela


Martha's


Lucien


Ela Ela



Lucien

Campaign breakdown 02, social and paid ads

ELUJ, SYDNEY ↗

Agency
Eluj, Sydney, Australia

Clients
Restaurants, cafés and events

Role
Editor

Format
Social and paid reel ads

Platforms
Instagram, TikTok

Year
2026

6
Reels shown here

4
Brands: The Founders Room, Ela Ela, Martha's, Lucien

The brief

Eluj is a Sydney studio making social campaigns and brand films for more than 70 clients, including Coles, Moët & Chandon and Westpac. I worked with the team to edit reel ads for its hospitality clients, from restaurants and bakeries to live events.

My approach

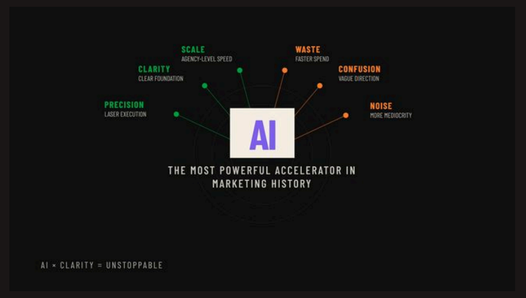
Appetite in the first seconds: hands, heat and texture up front, pacing cut to the platform, and a clear call to action for paid placements.

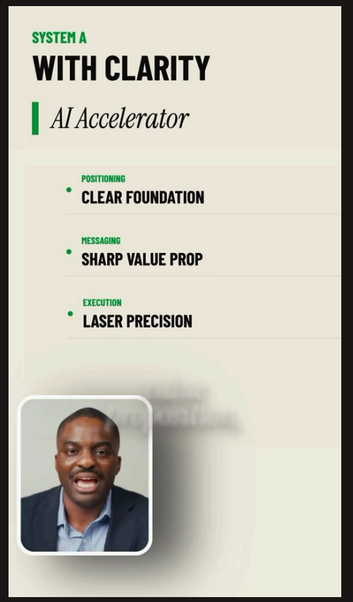
Campaign breakdown 03, edit and motion design

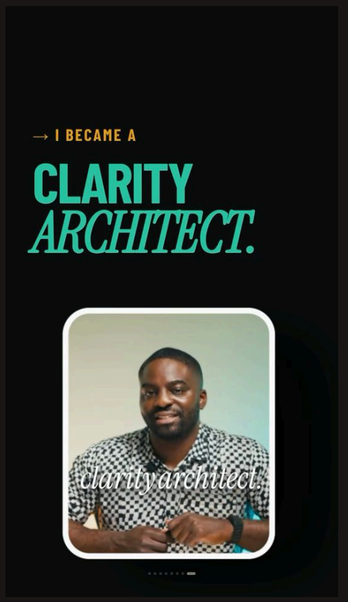
POWERED BY CUE ↗

















▶ Watch the YouTube channel

▶ View the motion style guide

▶ AI series reel

▶ Clarity Architect reel

The brief

Powered by Cue helps business owners fix their positioning and brand clarity. Its ideas are frameworks, so the content needed a visual language that makes strategy easy to follow.

My approach

Worked directly with the founder to build a YouTube editing structure aligned with the brand, backed by a motion graphics system from framework reveals to formula builds, and cut reels from the long-form episodes for the brand's social pages.

The work

Client
Powered by Cue

Role
Editor, motion designer

Format
YouTube episodes, social reels, graphics

Toolkit
Motion style guide, 16:9 and 9:16

AI IN MY WORKFLOW

I use AI from the first transcript to the final frame. It speeds up the slow parts of editing and opens up new visuals, while the editorial calls stay mine.

Transcription	Hours of interviews become searchable text, so I find the strongest lines fast.
Story development	Transcript-based paper edits and structure drafts let me test story options before I commit on the timeline.
Motion and finishing	AI-assisted motion graphics, cleanup and upscaling to finish faster without cutting corners.
Image and video	Key art, editorial concepts, storyboards and generated shots with Nano Banana, GPT Image, Seedance and Kling.



AI image and video generation: editorial concepts and campaign key art

LET'S WORK

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