

SHOOT LIST & TREND READ

# Stillwater Physiotherapy

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Twenty-four photographs for a business with  
nothing photogenic in it, no patient it can show,  
and no outcome it is allowed to promise.

Kilkenny · Prepared 15 August 2026 · Twenty of these twenty-four carry no expiry date. The four that do are marked, and so is the date. One page of this document is about what you are not permitted to photograph, and it is the most useful page in it.

**Portfolio sample.** Stillwater is an invented clinic, built to show what the shoot list inside an €895 content strategy contains. No real practice is described, named or critiqued, and every count in this document is illustrative. The regulatory references on page seven are real and are cited so they can be checked.

## WHERE THIS STARTS

# Everything written about content marketing was written for somebody with a nice-looking product.

Cafés, bakeries and boutiques have it easy in one specific way: the thing they sell photographs well and is legal to photograph. A physiotherapy clinic has a treatment plinth, a roll of paper, some bands, and a room with no windows on the good side.

So clinics do one of two things. They post an anatomy diagram, or they post a stock photograph of a stranger holding their lower back. Twelve of the fourteen clinics I counted do the first and ten do the second, which means both of those pictures are now invisible.

The way out is not better lighting. It is a change of subject.

## The change of subject

You do not photograph the treatment, because it is dull and largely confidential. You do not photograph the injury, because you are not allowed to imply what will happen to it. You photograph **the cause** — the hurl, the laptop on two books, the buggy handle, the spade — and you photograph **the return**: the exact thing in Kilkenny that somebody wants to get back to.

## THE ARGUMENT IN ONE LINE

Nobody wants physiotherapy. They want the towpath at six on a Tuesday.

Every photograph in this list is either the thing that took that away from them, or the thing itself. There is no third category, and there is no picture of a spine.

## WHAT THIS DOCUMENT IS NOT

**I don't take the photographs.** It is written so that you, a member of staff with a phone, or somebody hired for three hours can all work from the same page.

**It is not legal advice.** Page seven sets out what the published codes actually say, with the sources, so you can check them or bring them to somebody who can advise you properly.

**It is not a promise of reach.** It is a promise that you will not spend an afternoon making the thirteenth version of a picture the county has already seen twelve times.

**The composition is what costs money. The caption is free.** So the durability goes in the composition, and anything trend-shaped goes in the caption, where changing your mind costs nothing.

## THE RULE UNDERNEATH ALL OF IT

# Three different things get called "a trend", and only one of them is worth pointing a camera at.

They have different lifespans, different costs and different correct responses. Treating them as one category is why keeping an account going feels like a treadmill.

## 2–5 yrs

FORMAT · LIFESPAN

### A way of composing

Hard shadow. The labelled group. The object staged where a person would be. The thing placed in somebody's actual day.

Older than the platforms and will outlast them. **Build the shoot from these.**

## 6–14 wks

TREND · LIFESPAN

### A specific execution

A caption pattern. An overlay. A sound. A three-frame escalation everybody recognises for a season.

Cheap to adopt, cheap to drop. **Keep these in the caption, never in the setup.**

## 2–5 wks

FAD · LIFESPAN

### A specific joke

A reference everybody gets for a fortnight and nobody gets a fortnight later.

Worth ten minutes on a phone. **Never worth a booked afternoon.**

## Why this matters more for a clinic than for a café

A café can reshoot. There is fresh product every morning, the room looks the same in December as in June, and a wasted afternoon costs an afternoon.

You cannot easily reshoot. Getting a hurl, a spade, a buggy and six borrowed objects onto one table at the same time, on a day the clinic is quiet enough to work in, takes real organising. It happens perhaps twice a year. So every frame has to be worth having in March, and building any of them around a joke with a five-week life would be an expensive mistake.

### THE TEST APPLIED BEFORE A SHOT GOES ON THE LIST

**Would this photograph still be worth posting in six months with a completely different caption?** If yes, it is a format and it goes in the shoot.

If it only makes sense next to one specific joke, it is not worth a booked afternoon. There are two of those suggested on page thirteen, both shot on a phone, both free.

## THE READ · WHAT IS ALREADY BEING DONE

# Saturation is a number, not a feeling.

"The internet is saturated" is true and useless. The question that changes what you photograph on Thursday is narrower: **which formats are already spent among the practices a Kilkenny patient is actually choosing between?**

So it is counted, with the set defined in advance so the count can be checked and repeated in ninety days by anybody, including you.

## The set

Fourteen practices within thirty minutes' drive that posted more than twice in the last thirty days: six physiotherapy clinics, three chiropractors, two sports-injury practices, two pilates and rehab studios, and one multidisciplinary clinic. Practices posting less than twice a month were excluded — they are not competing for attention, and counting them would flatter the result.

## The window

Sixty days ending 15 August 2026. Every grid post and every reel, coded by format. One post can count in two formats.

## What gets written down

The account, the date, the format, and a note of anything that does not fit the ten codes — because the eleventh format is usually hiding in that column. The sheet is handed over with this document. It is dull, it takes an afternoon, and it is the difference between a recommendation and an opinion.

### WHAT THE COUNT IS FOR

Not to score anyone — several of these practices are good and one is better at this than you are. It is to find the formats nobody nearby is using, so that your photograph is the first thing in that shape somebody has seen this week.

That is a far lower bar than being original. You do not need to invent a way of taking a photograph. You need to be the only clinic in Kilkenny using one.

### WHY IT GETS RECOUNTED

Because it moves, and it moves fastest when a format works — the reason it fills up is that somebody saw you doing it.

The recount is at ninety days and takes about forty minutes. If two of the three open formats have closed, the affected shots are replaced before the next session rather than after it.

Being original is hard. Being the only clinic in Kilkenny doing it is not.

## THE READ · COUNTED

# Ten formats, fourteen practices, sixty days.

The middle column is the number of the fourteen accounts that used that format at least once in the window. The verdict is mine and it is about you specifically — a format can be crowded and still be right for a practice with a different reason to use it.

| FORMAT                                 | USED BY | VERDICT | WHAT THE COUNT SHOWED                                                                                      |
|----------------------------------------|---------|---------|------------------------------------------------------------------------------------------------------------|
| Anatomy diagram carousel               | 12 / 14 | SPENT   | Four of the twelve use the same stock illustration set. Two use the identical image.                       |
| "Three exercises for..." to camera     | 11 / 14 | SPENT   | The default clinic post nationally. Useful content, entirely invisible as a picture.                       |
| Stock photo, stranger holding back     | 10 / 14 | SPENT   | Nobody in these photographs has ever been to Kilkenny. Patients can tell.                                  |
| Practitioner, arms folded, by the logo | 9 / 14  | SPENT   | Reads as a dentist in 2011. It also puts a person on camera who mostly does not want to be.                |
| Before-and-after posture               | 6 / 14  | CROWDED | Crowded — and see page seven before considering it. There are published rules about this specific picture. |
| Quote over a gym floor                 | 6 / 14  | CROWDED | Costs nothing, says nothing, and is indistinguishable between practices.                                   |
| Equipment as hard-light still life     | 1 / 14  | OPEN    | One post, once, by a pilates studio. Everything else in the county is shot in flat overhead light.         |
| Labelled group of objects              | 0 / 14  | OPEN    | Not used by any of the fourteen. Not used by any clinic I could find in the southeast.                     |
| Object staged where a person would be  | 0 / 14  | OPEN    | Solves your actual constraint: it needs no patient, no model release and no face.                          |
| The cause, instead of the injury       | 0 / 14  | YOURS   | Nobody is photographing what put people on the table. It is the whole idea and it is sitting there unused. |

**The top six describe every clinic in the country.** They are used because they are easy, and they are easy because they require no decision. The cost is that a patient scrolling past cannot tell you apart from the practice eleven minutes away — and when two things look identical, people choose on distance and price. You cannot win either of those on purpose.

**The bottom four are the afternoon.** Three are borrowed wholesale from categories where they are exhausted — fragrance, speciality coffee, confectionery — and arrive here completely unseen. The fourth is the change of subject on page two, and it cannot be copied quickly because copying it means admitting publicly that you had the idea second.

*Every count on this page is illustrative — Stillwater is an invented clinic. On a real job these are counted by hand from live accounts, dated, and the working handed over with the document so it can be checked or repeated.*

## THE IDEA THE SHOOT IS BUILT ON

# Photograph the cause and the return. Never the injury, never the treatment.

Three of the four formats used here were taken from categories where they are worn out. The fourth is the subject itself, and the subject is where the whole advantage sits.

## BORROWED · FROM FRAGRANCE AND SKINCARE

### Hard-shadow still life

One object, one hard light, a long shadow doing most of the work. Shot outdoors in direct sun — the light every guide tells businesses to avoid, because that advice is about faces.

A hurl in hard sun is a genuinely striking photograph. A hurl in flat light is a hurl.

## BORROWED · FROM SPECIALITY COFFEE

### The labelled group

The whole range in one frame with each item named inside the picture, so it survives being screenshotted, reposted or watched with the sound off.

Your range is not a list of treatments. It is eleven objects. That is shot O7, and it is the most useful photograph you will own.

## BORROWED · FROM CONFECTIONERY

### The object where a person would be

The thing sitting where somebody should be sitting: a folding chair at the sideline with nobody in it, one shoe on the mat by the door.

No face, no patient, no consent form, and more feeling in it than any stock photograph of a stranger's back.

## NOT BORROWED · AND NOT COPYABLE

### The cause and the return

Every clinic in Ireland photographs the middle of the story — the treatment, the exercise, the diagram. The two ends are empty.

**The cause** is what put somebody on the table: a hurl, a laptop propped on two books, a buggy handle, a spade, a driver's seat, a stairs. These are ordinary objects and every one of them is instantly recognisable to the exact person who needs you.

**The return** is the specific thing they want back, named and local: the towpath at six, the sideline on a Sunday, the bottom step of their own stairs.

A rival can copy hard shadow this week. To copy this they have to change what they believe the business is for, and that takes longer than a season.

## WHY THIS ALSO SOLVES YOUR COMPLIANCE PROBLEM

A photograph of a spade makes no claim about anybody's recovery. It cannot minimise a condition, cannot imply an outcome and contains no patient. The safest pictures available to you are also the most distinctive ones, which is a rare and lucky alignment.

## THE CONSTRAINT PAGE

# What a regulated practice is not free to photograph — and what the published codes actually say.

This is set out because most content advice is written for businesses with none of these constraints, and following it would put you on the wrong side of rules that are published, specific and easy to check. Nothing here is legal advice; the sources are named so you can read them or bring them to somebody who advises you properly.

**THE TITLE** "Physiotherapist" and "physical therapist" are protected titles in Ireland. Both are regulated under the same register by the Physiotherapists Registration Board under CORU, and protection of title came into effect on 30 September 2018. The Board also sets the Code of Professional Conduct and Ethics that registrants work to. In practice: be exact about who in your photographs and captions is described as what.

**CLAIMS** Health claims must be substantiated. The ASAI Code requires claims about health treatments to be backed by substantiation. It also states that unqualified claims such as "cure" are not generally acceptable, and that communications must not claim to cure illness or dysfunction where that is not the case.

**PHOTOGRAPHS** Photographs are specifically named. The Code requires that communications take care not to minimise, trivialise or create unrealistic expectations, "in particular in the use of photographs". A recovery story shot beautifully is still a claim.

**BEFORE AND AFTER** The picture six of the fourteen are posting is the one with rules attached. The Code restricts the improper use of images of changes in the human body caused by disease or injury, and restricts references to recovery presented in improper, alarming or misleading terms. This is why before-and-after is marked "crowded" on page five rather than simply recommended against — it is not banned, it is governed, and most people using it have not read the governing text.

**WHO APPEARS** Representations giving the impression of professional advice require suitable qualification. If somebody in a photograph reads as a clinician giving advice, they need to actually be one.

**PATIENTS** No patient appears in any frame in this list, and that is a design decision rather than a caution. Health information is special-category personal data; consent for using a patient's image needs to be specific, informed, freely given and withdrawable, and it needs to be documented. Every one of the twenty-four shots is built to need none of that.

**Sources.** CORU, Physiotherapists Registration Board — [coru.ie](http://coru.ie). Advertising Standards Authority for Ireland, Code of Standards, 7th edition, section 11 (Health & Beauty) — [adstandards.ie](http://adstandards.ie). Checked 15 August 2026. Codes are revised; check the current edition before relying on any of this.

**The useful consequence.** Every constraint above removes an option that was already saturated. You are not permitted to make the picture everybody else is making, which is the best piece of luck in this document.

## THE TREND READ

# Four things running now, and what I would do with each.

## THIS PAGE ONLY

Written 15 August 2026. Treat as expired after 14 November 2026. Nothing else in this document has an expiry date. If you are reading this page after that date, the shots are still good and this page is not.

All four are caption and edit patterns rather than compositions, which is why adopting or dropping them never requires another shoot.

| WHAT IS RUNNING                                                                                                                                       | USE BY                  | VERDICT                     | WHY                                                                                                                                                                                                                                                       |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>The escalating caption.</b><br>Three frames of the same category, the caption climbing across them — "just one?" · "...maybe two" · "fine, three". | <b>14 November 2026</b> | YES                         | Shot 14 is the bottom of a staircase. "Just one flight." · "...maybe two." · "Fine — three, and then I'll ring you." It is funny, it is recognisable to precisely the right person, and it makes no claim about anything.                                 |
| <b>The calendar screenshot overlay.</b> A phone-calendar block laid over the photograph, the event named as the thing itself.                         | <b>14 November 2026</b> | YES                         | Over shot 13 — the empty chair on the sideline — a calendar block reading "Sunday 14:30, match" does more work than a paragraph. It is the return, stated as an appointment, which is a language your patients already think in.                          |
| <b>The gamified grid.</b><br>Products arranged into a game and drawn over in crayon.                                                                  | <b>Running</b>          | NO                          | Turning injuries into a game is the wrong register for a clinic, and it would take about one comment for somebody to say so publicly. Right idea, wrong business — a bakery three doors down could use it happily.                                        |
| <b>The "which one are you?" collage.</b> A cut-and-paste grid of characters or moods, inviting a pick.                                                | <b>Late in its run</b>  | YES — BUT NOT FOR THE SHOOT | This one fits you unusually well: eleven cause-objects, "which one put you here?" It is close to the end of its run, so do it in the next few weeks — and do it on a phone from shot 07, which you will already have. It needs no camera time of its own. |

**How yes and no get decided.** Two questions. Does adopting this require a photograph I would not otherwise take? And does it contradict something the practice has already committed to — including the codes on page seven? A yes to either is a no.

**When this page expires.** On a retainer it is rewritten every month. Bought on its own, a replacement page is €49 and takes two days. The other thirteen pages do not need reissuing, which is the entire reason the trend read is a separate page rather than woven through the document.

## THE AFTERNOON

## Three hours and twenty minutes, grouped by light rather than by post.

This is not the order you will post in. It is the order the light allows. Everything needing the same light is shot together and sorted out afterwards — organising a shoot by caption instead of by light doubles the time and produces frames that will not sit together in a grid.

|       |                                                                                                                                                                                                                                                                                                                                                                                                |
|-------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 13:30 | <b>Gather the objects.</b> The eleven causes on one table before anybody picks up a camera: hurl, laptop, two books, buggy, spade, running shoe, car seat or headrest, kettlebell, shopping bags, a stair rod or handrail section, a child's car seat. Most are borrowed from staff. This is the part that takes organising, and it is why the shoot happens twice a year rather than monthly. |
| 14:00 | <b>Block A · hard light — the car park, back corner.</b> Shots 01–06. Direct sun only. If it clouds over, stop and move to Block B rather than faking it with a lamp; faked hard light reads as fake immediately.                                                                                                                                                                              |
| 14:55 | <b>Block B · flat light — the treatment room with the blind up.</b> Shots 07–12. Everything overhead from a fixed height. Tape the camera position before you start.                                                                                                                                                                                                                           |
| 15:45 | <b>Block C · out in Kilkenny.</b> Shots 13–18. Two people. This is the block that gets cut if the day runs late — protect 13 and 15 and let the rest wait for another evening.                                                                                                                                                                                                                 |
| 16:35 | <b>Block D · the clinic as a patient sees it.</b> Shots 19–24. Shot last, after hours, with nobody in the building. No patients, no notes visible, no screens on.                                                                                                                                                                                                                              |
| 17:20 | <b>Done.</b> Back up the card before anybody leaves.                                                                                                                                                                                                                                                                                                                                           |

### What one afternoon buys

Twenty-four frames, with variants, is a comfortable quarter at three posts a week — and more, because shot 08 is eleven posts on its own and shot 07 regenerates as a carousel, a grid and the quiz on page eight.

The alternative is photographing as you go, which for a clinic means photographing almost nothing, because the working day has no spare hands in it and the room is occupied.

#### IF YOU ARE HIRING SOMEBODY

Three hours plus travel, two locations, no models, no studio. Page fourteen is written to be handed over on its own.

Ask for a content or brand shoot rather than a product shoot — different day, different quote. Most Irish brand photographers do not publish prices, so expect to describe the job first. Sending this document is the fastest way to get an accurate number back.

## Block A · Hard light

THE CAR PARK, BACK CORNER · 14:00–14:55 · DIRECT SUN ONLY

Six causes, shot the way fragrance shoots a bottle. The county shoots everything in flat overhead light because that is the advice, and the advice is about photographing faces.

### 01

#### The hurl

A hurl laid on the tarmac in hard afternoon sun, shadow running out of frame towards the camera. Nothing else in the picture. Ash, tape, wear on the bas — the closer you get, the better it reads.

**LIGHT** DIRECT SUN, 45° BEHIND

**FEEDS** THE SINGLE MOST KILKENNY PHOTOGRAPH YOU OWN

**USE BY** NO EXPIRY

### 02

#### Two books and a laptop

A laptop propped on two hardbacks at exactly the wrong height, on a chair, in hard sun. No hands, no person. Everyone who worked from a kitchen table recognises this instantly.

**LIGHT** DIRECT SUN, HARD SIDE

**FEEDS** DESK-NECK AND SHOULDER POSTS

**USE BY** NO EXPIRY

### 03

#### The handle

A buggy handle cropped tight, hard-lit, the shadow of the frame falling across it. Shot from the height of somebody pushing it, leaning slightly forward.

**LIGHT** DIRECT SUN, FROM ABOVE

**FEEDS** NEW-PARENT BACK, WRIST, SHOULDER

**USE BY** NO EXPIRY

### 04

#### The spade

A garden spade with clay still on the blade, stood upright, long shadow. Do not clean it. The clay is the whole reason the picture works.

**LIGHT** DIRECT SUN, LOW

**FEEDS** SPRING AND AUTUMN — THE SEASONAL BACK

**USE BY** NO EXPIRY

### 05

#### One shoe, laces open

A single running shoe, hard shadow, laces undone and spread. One shoe rather than two, because one shoe reads as interrupted and two reads as a shop.

**LIGHT** DIRECT SUN, 60° SIDE

**FEEDS** RUNNERS · THE RETURN POSTS

**USE BY** NO EXPIRY

### 06

#### Where you sit for two hours

The top of a steering wheel and the edge of a headrest, shot from the driver's position with the sun coming through the windscreen. Bleached and hard, deliberately.

**LIGHT** DIRECT SUN THROUGH GLASS

**FEEDS** COMMUTERS, DRIVERS, DELIVERY WORK

**USE BY** NO EXPIRY

## Block B · Flat light

TREATMENT ROOM, BLIND UP · 14:55–15:45 · CAMERA OVERHEAD, FIXED

Tape the camera position before the first frame and do not move it. The value of this block is that the frames match each other, which is a discipline rather than a skill.

### 07

#### The eleven things

All eleven cause-objects overhead on the bone sheet, arranged in a loose grid with 40mm of clear space around each so a name can be set into the picture afterwards. The most useful frame in the set.

**LIGHT** FLAT LIGHT, CAMERA OVERHEAD  
**FEEDS** CAROUSEL · GRID · THE QUIZ ON P8  
**USE BY** 14 NOVEMBER 2026

### 08

#### One cause, one card

Each object alone, overhead, same height, same light, same crop. Eleven identical frames that cut together as a set and give you eleven posts from one setup.

**LIGHT** FLAT LIGHT, CAMERA TAPED IN POSITION  
**FEEDS** ELEVEN POSTS, ONE PER CAUSE  
**USE BY** NO EXPIRY

### 09

#### What is actually on the table

The equipment laid out overhead in order of use — bands, tape, a pin, a roller, a strap. Photographed as objects with respect, the way a chef photographs knives.

**LIGHT** FLAT LIGHT, SLIGHT SIDE RAKE  
**FEEDS** WHAT A FIRST APPOINTMENT INVOLVES  
**USE BY** NO EXPIRY

### 10

#### Torn tape

A single strip of kinesiology tape, torn rather than cut, on the bone sheet. Close enough that the fibres read. The most photogenic object in the building and nobody has noticed.

**LIGHT** FLAT LIGHT, CLOSE CROP  
**FEEDS** DETAIL · TEXTURE · THE QUIET POST  
**USE BY** NO EXPIRY

### 11

#### The appointment card

The physical card, overhead, the date written by hand. The most ordinary object you own and the one that proves a person wrote it rather than a system.

**LIGHT** FLAT LIGHT, SQUARE ON  
**FEEDS** BOOKING POSTS · AVAILABILITY  
**USE BY** NO EXPIRY

### 12

#### The plinth, empty

The treatment table with fresh paper drawn across it, shot from above, nobody in the room. No claim, no patient, no diagram. It says there is a place for you and says nothing else.

**LIGHT** FLAT LIGHT FROM THE WINDOW  
**FEEDS** THE STEADY POST · ABOUT PAGE · WEBSITE  
**USE BY** NO EXPIRY

## Block C · Out in Kilkenny

THE CLUB, THE TOWPATH, AN ORDINARY HOUSE · 15:45–16:35

The returns. Nothing here contains a clinic, a claim or a patient — and this is the block that will outperform everything else you post, by a distance.

**13**

### The empty chair

A folding chair on the sideline at the club with nobody in it, pitch behind, shot low. Take it when the ground is empty. The absence is the subject.

**LIGHT** LATE AFTERNOON, AMBIENT**FEEDS** THE RETURN · CALENDAR OVERLAY**USE BY** 14 NOVEMBER 2026**14**

### The bottom step

A domestic staircase shot from the bottom step looking up, at the height of somebody deciding whether to. Any ordinary house. Handrail in frame.

**LIGHT** AVAILABLE LIGHT, NO FLASH**FEEDS** THE ESCALATING CAPTION · STAIRS AND KNEES**USE BY** 14 NOVEMBER 2026**15**

### The towpath at six

The path along the Nore, low sun, nobody in it. This is the picture of what people actually want back, and it contains no clinic, no equipment and no claim.

**LIGHT** GOLDEN HOUR, 30 MIN BEFORE SUNSET**FEEDS** THE RETURN · THE ANCHOR IMAGE**USE BY** NO EXPIRY**16**

### The gate

A farm gate half-open, the kind you have to lift and swing. Shot from the side you would stand on. Rural patients recognise the specific movement immediately.

**LIGHT** LATE AFTERNOON, SIDE LIGHT**FEEDS** FARMING · LIFTING · SHOULDER**USE BY** NO EXPIRY**17**

### The shoe on the mat

One running shoe on the mat inside a front door, laces done, pointed out. Same shoe as shot 05, now ready. The two together are a before and after that makes no clinical claim at all.

**LIGHT** AMBIENT HALL LIGHT**FEEDS** PAIRS WITH 05 · THE RETURN**USE BY** NO EXPIRY**18**

### The lane at six

An empty swimming lane with the water still. Early or late, when the pool is quiet. Ask first; most pools will say yes to ten minutes if you explain.

**LIGHT** AVAILABLE LIGHT, NO FLASH**FEEDS** SWIMMERS · SHOULDERS · REHAB**USE BY** NO EXPIRY

## Block D · The clinic, after hours

EMPTY BUILDING, NOBODY IN IT · 16:35–17:20

No patients, no notes, no screens on. Every frame here is built to need no consent form, which is why it can be shot at all.

**19**

### Hands, and a band

The practitioner's hands anchoring a resistance band. Hands only, no face, no patient, cropped at the wrist. Shot at 1/60 so there is a trace of movement in it.

**LIGHT** ROOM LIGHT, SLOW SHUTTER**FEEDS** EXERCISE POSTS WITHOUT A TALKING HEAD**USE BY** NO EXPIRY**20**

### The plan being written

A hand writing on the treatment plan, the sheet deliberately out of focus so nothing on it is legible. The gesture is the subject; the content must not be.

**LIGHT** ROOM LIGHT, SHALLOW FOCUS**FEEDS** WHAT YOU ACTUALLY LEAVE WITH**USE BY** NO EXPIRY**21**

### The door, half open

The treatment room door ajar with light spilling into the corridor. Empty room beyond. Answers the question everybody has before a first appointment: what is behind there.

**LIGHT** CORRIDOR LIGHT, AMBIENT**FEEDS** FIRST-APPOINTMENT NERVES · REASSURANCE**USE BY** NO EXPIRY**22**

### Ten to nine

Reception before anyone arrives, shot from the patient's side of the desk at standing height. No screens on, no paper visible, nobody in it.

**LIGHT** MORNING WINDOW LIGHT**FEEDS** OPENING · ARRIVAL · WHAT TO EXPECT**USE BY** NO EXPIRY**23**

### The space nearest the door

The parking space closest to the entrance, empty, with the door visible behind it. It sounds like a joke. It is the single most asked question by anybody who is in pain.

**LIGHT** AVAILABLE LIGHT, WIDE**FEEDS** ACCESS · GETTING HERE · PRACTICAL POSTS**USE BY** NO EXPIRY**24**

### Nine steps

The walk from that space to the front door, shot at walking height from the car. Count them and put the number in the caption. Nobody else in the county is answering this question.

**LIGHT** AVAILABLE LIGHT, LOW ANGLE**FEEDS** ACCESS · THE PRACTICAL POST THAT GETS SAVED**USE BY** 14 NOVEMBER 2026

## HAND THIS PAGE OVER

# The brief, on one page, for whoever is holding the camera.

## THE BRIEF

Stillwater is a physiotherapy clinic that photographs neither the treatment nor the injury. It photographs the cause — the object that put somebody on the table — and the return: the specific thing in Kilkenny they want to get back to.

**Three hours twenty, two locations, no models, no patients.** Four light blocks, twenty-four numbered shots, pages ten to thirteen.

**Hard light in Block A is intentional.** Direct sun, long shadows, no fill. It is the decision the whole shoot rests on.

**Nothing legible.** No patient names, no notes in focus, no screens on, no appointment book open at a real week.

**Deliverables.** Edits plus raws. Block B delivered as a matched set — same crop, same height, same white balance.

## FINDING SOMEBODY

I do not take photographs and I do not take a fee for pointing you at someone who does. Ask for "a content or brand shoot, three hours, on location" — it is a different quote from a product shoot. Most Irish brand photographers quote on enquiry rather than publishing a price, so expect to describe the job. Handing over this document is usually the fastest way to get an accurate number.

## HOW YOU WILL KNOW IT WORKED

Not followers, and not how the pictures feel. One number: **the share of new patients who name something specific they want to get back to when they book.**

Add one line to the booking form and count it. If the photographs are doing their job, people arrive already describing the return rather than the pain — and a patient who can name what they are working towards is a patient who finishes the course of treatment. Check it at ninety days.

## WHEN THIS DOCUMENT EXPIRES

**Page eight expires 14 November 2026.** Nothing else does.

**Page seven should be rechecked yearly.** Codes get revised. The sources are named on it so the recheck takes ten minutes.

**The count on page five is rerun at ninety days.** Open formats fill up, and they fill up fastest when they work.

**The twenty-four shots are good for a year at least,** because they are compositions rather than references, and compositions do not date at the speed the internet does.

## Nobody wants physiotherapy. Photograph the towpath, and the hurl that took it away.

Stillwater is an invented clinic. It exists to show how a shoot list and trend read is built for a business with real constraints — counted saturation, formats borrowed from categories where they are spent, trends kept in the caption where they are cheap to drop, the published codes read rather than guessed at, and an expiry date printed on the one page that has one.