Tomas Dulkys Visuals

Business Plan

Module: DM3105 - Enterprise Focus A

Programme: BA (Hons) - Digital Media Design: 3D Visualisation

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1. Executive summary

Tomas Dulkys Visuals is a UK-based freelance 3D visualisation practice specialising in architectural and interior still imagery, supported by process-led staged visuals and optional short clips. The business provides clear, structured visual communication for architects, interior designers, property developers, and private residential clients who require clarity before construction or investment decisions.

The business operates as a low-overhead sole trader model, allowing flexibility, direct client communication, and sustainable growth. The unique value proposition lies in a step-by-step visual workflow, which improves client understanding, reduces revision risk, and supports informed decision-making.

Year 1 financial forecasts indicate an estimated annual net income of £15,387, based on conservative project volumes and controlled operating costs. The business aligns with Sustainable Development Goal 8 (Decent Work and Economic Growth) by promoting fair freelance practice, responsible pricing, and efficient design communication.

2. Business details

Business Name: Tomas Dulkys Visuals

Legal Structure: Sole Trader

Owner: Tomas Dulkys

Services:

Architectural & interior still renders

Staged design development visuals

Short 6–10 second visual clips (optional add-on)

Operating Model: Home-based freelance practice

Target Market: United Kingdom (initially) with potential for EU expansion

3. Key personnel Vision

The business is owned and operated solely by Tomas Dulkys, who is responsible for:

- Client communication

- 3D production and visual development

- Branding and website management

- Marketing and promotion

- Financial management and administration

The long-term vision is to establish a trusted, process-driven visualisation practice known for clarity, reliability, and professional communication, with the potential to collaborate with small studios or expand into a micro-team structure in the future.

VISION STATEMENT

4. Business ideas

The core idea is to provide visualisation as a communication tool, not just as a final image. Many clients struggle to understand drawings or isolated final renders, leading to confusion, revisions, and uncertainty.

Tomas Dulkys Visuals addresses this gap by offering staged still visuals, progressing from spatial blockouts to refined atmospheric imagery. This approach applies motion-based principles such as sequencing and reveal within a still-image workflow, ensuring clarity while remaining realistic for freelance production.

5. Business goals

In 5-10 years' time:

Tomas Dul Visuals aims to evolve into a highly specialised, process-led visualisation studio recognised for clarity, reliability, and structured creative workflows. The business will continue refining its staged-visual approach, expanding from individual freelance delivery to a small, collaborative team capable of handling larger architectural and interior projects. This growth will be driven by ongoing improvements in workflow efficiency, adaptation to emerging visualisation technologies, and a consistent focus on industry standards. By building long-term relationships with architectural and design studios, the company will strengthen its position in the UK and European markets while maintaining the flexibility and precision that define its current practice.
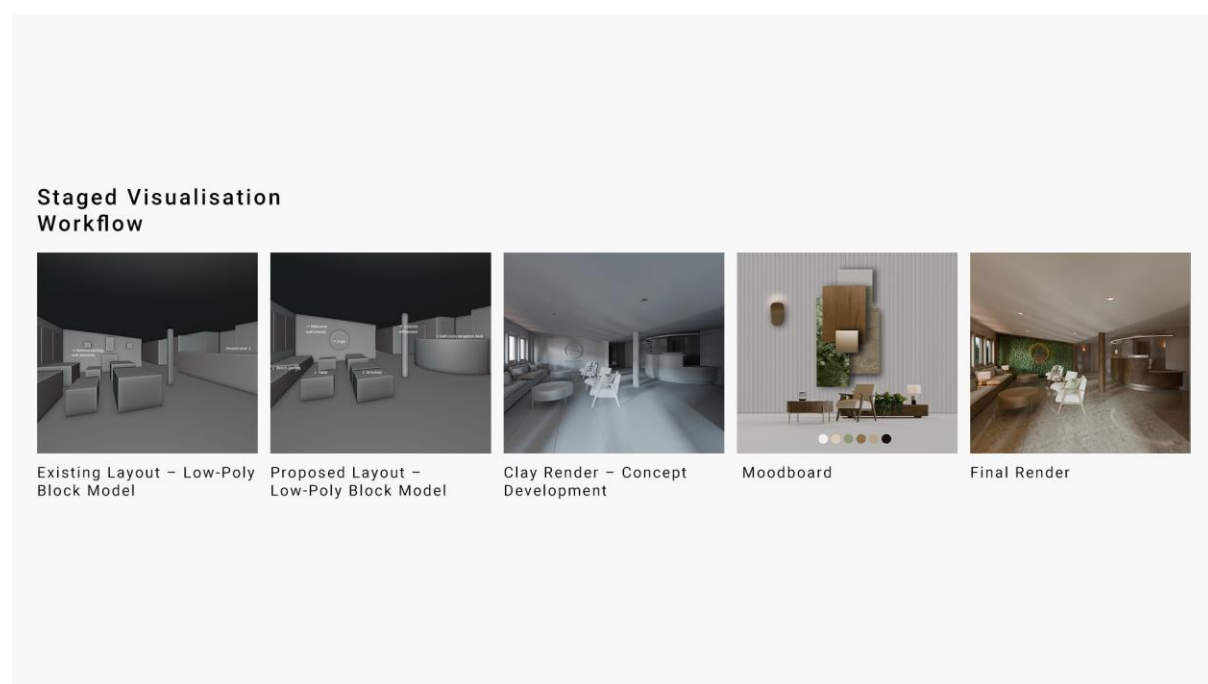

Figure 1. A structured five-stage process guiding clients from concept to final render with visual clarity and control.

6. What the business does

Tomas Dulkys Visuals provides architectural and interior visual content through a process-led approach that combines a clear creative identity with practical design support. The studio produces visuals that assist early-stage design understanding, client presentations, and property marketing, using a workflow that moves from layout

blockouts and clay renders to refined photorealistic stills, with optional short clips for digital promotion. Influenced by architectural photography, atmospheric design, and motion-based sequencing, the work stands out for its clarity, realism, and structured narrative flow, helping stakeholders understand both the creative direction of the studio and the tangible value it brings to design teams and developers.

7. What makes the business different?

This visualisation practice stands out through a structured, narrative-driven workflow that gives clients a clearer and more coherent understanding of their designs. Instead of producing disconnected images, the work is developed in stages that mirror the logic of architectural decision-making, resulting in visuals that communicate intent with precision and consistency. This approach offers a level of clarity, predictability, and design alignment that is uncommon in freelance visualisation, where output often varies in quality and lacks a clear process. By focusing on staged development, controlled visual narrative, and a disciplined production method, the business provides a distinct and dependable alternative within a competitive market.

8. Legal requirements

The business operates as a registered sole trader and complies with UK tax and accounting regulations, as well as copyright and licensing requirements for all visual content produced. Professional indemnity and public liability insurance are in place to protect both the business and its clients when delivering commercial visualisation work. Data protection responsibilities also apply when handling client information, in line with UK GDPR. Legal and insurance obligations are met by maintaining accurate financial records, ensuring all software and assets are fully licensed for commercial use, holding appropriate insurance policies that are reviewed annually, and following clear data-handling practices to safeguard client materials and communication. All project files, references, and deliverables are managed in accordance with copyright and professional standards.

SALES AND MARKETING

9. Market research

Understanding the Target Audience

Architectural visualisation clients continue to prioritise clear, reliable still imagery because it integrates smoothly into design workflows and supports quick decision-making. Industry reports show that architects and developers rely on visuals to communicate design intent, secure approvals, and market properties effectively (Prelikj, 2025). Smaller studios and independent developers, in particular, seek high-quality stills that balance clarity, realism, and cost efficiency.

Known Trends in the Market

Recent analysis highlights several key trends shaping the visualisation sector. Real-time rendering is becoming more common as firms adopt tools like Enscape and Twinmotion to speed up design iteration and client presentations (CAV Architecture, 2025). AI-assisted workflows are also expanding, with many studios using AI for ideation, material suggestions, and rapid visual exploration. Despite these developments, photorealistic still imagery remains the dominant output because it offers predictable quality and is easier to integrate into established architectural processes (Prelikj, 2025).

How This Informs Business Decisions

These trends confirm a stable demand for high-quality still visuals, especially among clients who need clear communication but do not have the budget for animation or VR. Understanding market behaviour helps shape pricing, service focus, and promotional strategy. It also highlights opportunities to differentiate through structured workflows, consistent quality, and design-aligned visual storytelling. Competitor analysis shows that many freelancers prioritise stylistic output over process, creating space for a more disciplined, workflow-driven service (CAV Architecture, 2025).

10. Profiling customers

The business serves a range of clients who rely on visualisation to support design clarity, communication, and decision-making. Primary customers include architectural and interior design studios seeking structured visuals that help them explain unbuilt spaces to clients, as well as property developers who require clear, reliable imagery for planning, investment communication, and marketing. Marketing agencies use visual content to strengthen promotional campaigns, while private residential clients look for understandable representations of proposed home improvements. Across all groups, common needs include a clearer understanding of unbuilt environments, predictable costs, and reduced design uncertainty. By focusing on a process-led workflow that delivers clarity, consistency, and design-aligned visuals, the business is positioned to meet these expectations and support customers in making confident, informed decisions.

11. Profiling Competitors

The architectural visualisation market includes a mix of large studios, mid-sized agencies, and independent freelancers, each offering different strengths and limitations. Large studios typically provide high-end animation, VR, and complex rendering pipelines, supported by advanced software and substantial teams. However, industry reports note that these studios often operate with higher costs and longer turnaround times, making them less accessible to smaller clients or early-stage projects (Global Info Research, 2025). Freelancers, by contrast, offer more affordable services and quick delivery, but their output is often limited to static imagery and varies significantly in quality due to inconsistent workflows (QY Research, 2024). Within this landscape, the business positions itself between these two extremes by offering a clear, staged visualisation process that mirrors architectural decision-making. This provides clients with structured development, predictable results, and design-aligned clarity—advantages not commonly found in low-cost freelance work. The main limitation is smaller production capacity compared with large studios, but this is balanced by greater flexibility, closer client collaboration, and a more focused, process-led approach. Understanding these competitive dynamics helps the business position itself as a reliable, design-driven alternative in a market where quality and workflow consistency are increasingly valued.

12. Managing market risks

Creative service businesses face several predictable risks, particularly in the early stages. Income stability can fluctuate due to irregular project flow, and relying on a small number of clients increases financial vulnerability. Workload consistency and time management also present challenges, especially when project scopes expand without clear boundaries. The architectural visualisation sector is additionally shaped by rapid technological change, meaning that new tools, AI workflows, and client expectations can shift quickly (Prelikj, 2025). These factors create a market environment where adaptability and clarity are essential for long-term sustainability.

These risks are managed through a structured, process-led workflow that defines scope, deliverables, and expectations from the outset. Breaking projects into clear stages reduces revision creep and supports more accurate scheduling. Project-based pricing and staged communication help stabilise income and ensure clients understand what is included at each step. Keeping operating costs low and focusing on still imagery as the core service reduces financial pressure while allowing the business to scale gradually. Ongoing learning, selective collaboration, and monitoring industry trends ensure the practice remains competitive and responsive to technological change. Together, these strategies reduce uncertainty and support steady, sustainable growth.

13. Pricing

The business operates on a project-based pricing model, with rates shaped by scope, complexity, and deliverables. This approach allows clients to understand costs from the outset and supports clear scoping before production begins. Pricing is aligned with a staged visualisation workflow, where outputs progress from layout blockouts to refined still imagery, helping manage revisions and maintain predictable production time. In Year 1, rates are set conservatively to reflect an early-career position, while allowing room for growth as portfolio quality and client trust develop. Services focus primarily on architectural still renders, supported by occasional short clips for promotional use. This structure reflects industry norms for freelance visualisation practitioners and is supported by guidance on independent pricing strategies (A-Wise, 2025). The Year 1 financial forecast models a realistic monthly project volume, estimating income from three still render projects and one short clip per month, resulting in a projected annual income of £19,200 and net income of £15,387. Operating costs are kept minimal to support financial sustainability, with key expenses covering software licences, stock assets, marketing, accounting, and home-office utilities. As a sole trader with no staffing costs, the business maintains low overheads while delivering

professional standards. This pricing strategy supports cash flow planning, workload flexibility, and sustainable income management for a solo freelance practice (LT Accounting, 2025; GOV.UK, n.d.).

14. Promotion and advertising

The business will be promoted through a combination of structured online presence and platform-specific content. The website acts as the central brand hub, presenting project case studies and guiding visitors through service understanding and next steps. Instagram supports visual discovery through short clips and atmospheric stills, while LinkedIn is used for professional outreach, sharing process-focused content aimed at studios and agencies. Behance provides curated portfolio visibility, and freelance platforms such as Upwork and Fiverr offer early client access and feedback. Longer-term discoverability is supported by structured project titles, readable descriptions, and SEO-friendly formatting, helping search engines and AI tools surface relevant content (Google Search Central, n.d.). An overview of these channels and their roles is summarised in Figure 2.

Marketing Channels and Promotion Strategy

Channel	Purpose	Type of Content
Website	Centarl brand presence	Project case studies (stills, motion visuals)
Instagram	Visual discovery	Short clips (Reels), stills
LinkeIn	Profesional reach	Process, project context, updates
Behance	Portfolio visibility	Curated project presentations
Freelance platforms	Early client access	Service listings, feedback
SEO / AI tools	Long-term discovery	Structured text & clarity

Tomas Dulkys
V I S U A L'S

This strategy is shaped by a SWOT analysis conducted during the planning phase. Strengths include a clear, staged workflow, strong visual clarity, and a focused service offering built around architectural stills. Weaknesses include limited production capacity and early-career visibility, which may affect reach and scalability. Opportunities lie in freelance platforms, emerging AI-driven discovery tools, and the growing demand for structured visualisation among small studios and developers. Threats include market saturation, inconsistent freelance quality across platforms, and rapid shifts in client expectations. By aligning promotional efforts with these insights, the business focuses on clarity, consistency, and platform-specific engagement to build trust and support realistic growth (Chaffey and Ellis-Chadwick, 2019).

RUNNING THE BUSINESS

15. Staff

The business is operated solely by the owner during its first year, with no additional staff required. As a freelance practice, all production, communication, and administrative tasks are managed independently. This structure keeps operating costs low and supports flexible workload management while the business develops its client base. The table below outlines the core role within the business and the skills required to deliver professional visualisation services.

Role	Total cost	Necessary experience	Specialist skills and/or qualifications
Freelance Visualiser (Owner-Operator)	No salary cost (self-employed income)	Experience in architectural visualisation, client communication, and managing projects independently	Blender proficiency, node-based materials, lighting & composition, Adobe Creative Cloud, scene optimisation, file organisation, structured workflow management, basic accounting

This structure is appropriate for a small, early-stage freelance business and allows the practice to remain financially sustainable while building a portfolio and client relationships. Additional support, such as subcontracted animation or specialist modelling, may be considered in future years if project volume increases, but this is not required in Year

16. Premises

The business operates from a dedicated home-office workspace, which provides a practical and cost-effective environment for freelance 3D visualisation work. No external premises are required at start-up, as all production tasks can be carried out using existing hardware, software, and a controlled digital workflow. Working from home keeps overheads low and supports flexible scheduling, which is essential for a sole-trader practice in its early stages. The only premises-related costs are a proportion of home-office energy and internet usage, already accounted for in the financial forecast.

Premises required at start-up	Cost £
Home-office workspace (energy & internet contribution)	50 per month

17. Suppliers

Key suppliers and their credit terms

Supplier	What you'll buy from them	Number of days' credit
Adobe Creative Cloud	Photoshop, Premiere Pro	No credit (monthly subscription)
Blender Foundation / Marketplace	Add-ons, assets, tools	No credit (monthly subscription)
HDRI Haven / Poly Haven	HDRIs and textures	No credit (free / donation-based)
Stock assets platforms (CGTrader, Poliigon, TurboSquid, iMeshh)	3D models, textures, materials	No credit (pay on purchase / annual subscription)
GitHub Pages	Website hosting	No credit (free hosting)
Namecheap, Inc.	Annual domain registration for tomasdulkys.co	No credit (annual payment)
Norton	Antivirus and security software	No credit (annual subscription)
Accounting service	Bookkeeping / tax support	No credit (monthly fee)
Hardware suppliers (Amazon, Currys)	Computer components, peripherals	No credit (pay on purchase)

18. Equipment

Equipment	Purpose	Cost
Laptop (suitable for 3D visualisation and rendering)	Main production device for all 3D and post-production work	Already owned

External SSD	Project backups and asset libraries	Already owned
Cloud storage subscription	Online backup and file synchronisation	Annual subscription
Blender	Main 3D production tool	Free
Adobe Creative Cloud	Post-production and editing	Annual subscription
Norton Antivirus	System security	Annual subscription
GitHub Pages	Website hosting	Free
Domain (Namecheap, Inc.)	Website domain	Annual payment

19 Managing operational risks

The main operational risks for a solo 3D visualisation practice relate to workflow reliability, equipment performance, and project delivery. Hardware failure, software crashes, or data loss could disrupt production, while unclear scope or excessive revisions can lead to delays and reduced profitability. Working alone also means there is no internal backup if illness, technical issues, or unexpected workload changes occur.

These risks are managed through a structured, staged workflow that defines scope and deliverables from the outset, reducing revision creep and supporting predictable scheduling. Regular backups to both external SSD and cloud storage protect project files, while maintaining a stable, optimised software environment reduces the likelihood of technical disruption. Keeping operating costs low, monitoring workload capacity, and maintaining clear communication with clients ensures deadlines remain achievable and the business can operate consistently and sustainably.

20 Finance

Revenue Projections and Budgeting

The business generates income through two core services: still renders and short clips. Based on conservative estimates, the forecast assumes an average of three still render projects and one short clip per month, with pricing aligned to industry benchmarks. This results in a projected annual income of £19,200. Budgeting focuses on maintaining low operating costs and planning around irregular freelance income. Monthly costs remain under £320, covering essential software, hardware depreciation, marketing, and home-office expenses. This approach supports stable cash flow and reduces financial pressure during quieter periods.

Financial Analysis Tools

A simple profit and loss forecast was prepared to estimate Year 1 performance. The forecast shows a positive net income of £15,387, with clear separation between fixed and variable costs. While break-even analysis is less relevant for a solo service business, the forecast acts as a benchmark for monitoring income stability and cost control. Cash flow planning is prioritised to reflect the realities of freelance work, where payment timing can vary between clients. See Figure 3 below for a breakdown of projected income and costs.

Profit & Loss Forecast — Year 1

Figures are indicative and combine industry guidance with the specific operating costs of Tomas Dulkys Visuals.

Category	Description	Monthly (£)	Annual (£)
Income	Still renders (avg. 3 projects/month)	900	10,800
	Short clips (avg. 1 project/month)	700	8,400
Total Income		1,600	19,200
Cost	Software licences (Adobe Creative Cloud, Microsoft, Antivirus (Norton))	43.33	519.96
	Website & hosting	1.92	23.04
	Stock assets & licences	40	480
	Hardware depreciation	60	750
	Marketing & promotion	80	960
	Accounting & tax services	40	480
	Home-office energy & internet	50	600
Total Costs		317.75	3,813
Net Income	Estimated net income	1,282	15,387

Figure 3. Estimated monthly and annual income and costs based on conservative projections and specific operating expenses for Tomas Dulkys Visuals.

Business Viability and Investment

The financial plan demonstrates that the business can operate sustainably without external funding. Low overheads, staged pricing, and a focused service offer reduce risk and support gradual growth. The forecast provides a realistic foundation for future planning and could support investment in upgraded equipment or collaborative projects if demand increases. The business remains viable as long as project flow is maintained and costs are managed carefully.

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