# SHOW PLACE

## Where Your Brand Takes Center Stage




MOSS

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# Introduction

## CHARACTER ON FULL DISPLAY

We live inside more screens than any generation before, and we trust what we see on them less by the day. Attention may be in infinite supply, but most of what we scroll past today leaves no trace by tomorrow.

That's precisely why physical presence has gained value. On a trade show floor, at a festival, inside and outside a stadium, or in the lobby of a headquarters, a brand must show up in person—unfiltered and unavoidable, often only a few feet from its competitors. These are some of the last places where a company's character is still on full display.

Advertising Week recently noted that younger audiences aren't short on attention—they're simply more decisive about who earns it. No algorithm can manufacture trust. In a physical space, a brand either earns attention, or it doesn't.

Here's what this industry rarely says out loud: The best version of this work starts with the people inside the experience. There are two audiences, not one: The guest—moving from conversation to conversation and overstimulated—and the sales team, selling, listening, and relying on the space to help move an introduction toward an opportunity. The best environments work for both, which is a harder and more human problem than it sounds.

Put plainly, a trade show booth (a "stand" in the U.K. and Europe) is not a line item. Neither is an

**72%**

of trade show attendees are more likely to buy from exhibitors they meet on the floor. **[1]**

activation. It's applied design under deadline—an idea given dimension for the few seconds someone has decided to pay attention.

That's the case for taking physical presence seriously. The pages that follow look at what brands risk when they get it wrong, what it takes to get it right, and what changes when physical presence is treated as infrastructure rather than an annual expense.

## The Value of Presence

"Events" undersells what this work actually covers. The same expertise that builds an exhibit on a convention floor also creates:

- Brand activations at fan fests and music festivals.
- AV and scenic environments behind keynote stages.
- Sponsor branding wrapping a stadium or a building.
- Pop-ups and cultural installations.
- Corporate headquarters lobbies and offices.

Some of these environments last three days. Others last three years. Each gives a brand dimension where people can enter, move through, remember, and talk about.

The strongest brands treat physical presence as infrastructure, not a one-time tactic.

**"Younger audiences aren't short on attention—they're simply more decisive about who earns it. No algorithm can manufacture trust. In a physical space, a brand either earns attention, or it doesn't."**






# Moss: Where Ideas Become Real

Moss, a Vomela Company, turns creative concepts into physical environments. Lightweight structures define space. Tension fabric and large-format print create volume, form, and visual impact. Lighting, dimensional elements, specialty materials, and fabrication add depth and detail—all backed by the engineering and on-site expertise required to make ambitious ideas buildable.

Much of what gets designed in this industry has never been built before. Turning it into something real takes a specific discipline: determining which systems and materials will hold the form; how a structure breaks down small enough to ship and comes together quickly on-site; matching every surface to a brand's exact color standard; and engineering rigging so anything suspended stays overhead. Get this stage wrong and everything downstream gets harder. Get it right and almost no one notices how much work it took.

Moss doesn't originate the creative idea. It engineers that idea to be buildable, produces it to be repeatable, and executes it at scale—indoors or out, one location or hundreds, permanent or temporary.

The idea is where it starts. Making it real is where Moss and Vomela come in.

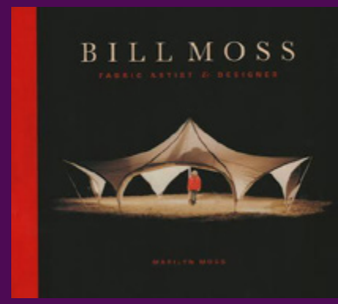





**"Much of what gets designed in this industry has never been built before. Turning it into something real takes a specific discipline."**

## 'Pop' Goes the Tent

The company's pedigree runs deep. Bill Moss trained as a painter at the University of Michigan, the Layton School of Art, and the Cranbrook Academy of Art before spending years as an artist for the Ford Times. In 1955, he designed the first Pop Tent, a tension fabric structure that opened in seconds with no loose poles and no manual. His Stargazer tent later entered the permanent collection of the Museum of Modern Art, and his life and work are chronicled in Marilyn Moss's book, *Bill Moss: Fabric Artist and Designer (2013)*.




Two decades after the Pop Tent, Bill and Marilyn founded Moss Tent Works in Camden, Maine, and kept refining the idea. Today's fabric and frame systems trace back to that same instinct: make structures lighter, smarter, and easier to deploy. Seventy years later, Moss operates across three regions and five countries, with 500,000 square feet of production across the United States, United Kingdom, Germany, Poland, and Spain. Keeping production close is how the work moves quickly and stays consistent.

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PART I

# The ‘Why’ and the ‘What’



# The Importance of the Space

For B2B brands, a live event audience is unusually valuable: people arrive prepared to evaluate, compare, ask questions, and buy. The environment has one job—earn attention, support conversation, and make the brand feel as credible in person as it does everywhere else.

At a major show, competitors may be only a few aisles away. Buyers make side-by-side judgments in real time, and the quality of the environment becomes part of that judgment. Physical execution signals competence—when the space feels considered, well-built, and unmistakably on brand, the company does too.

**68%**

of consumers say the quality of a brand’s signage reflects the quality of its products and services. [2]

Getting it wrong can cost more than getting it right. A build that arrives late, fails on site, or looks cheap does more than underperform—it wastes a moment with an audience that won’t happen in quite the same way again. The bigger risk is rarely spending too much. It’s thinking and planning too little. The best production partner is often the one the audience never notices, because the work simply shows up right and on time. And when the environment is built for the camera as well as the room, the physical moment can extend into digital reach long after the doors close.

This work spans one important axis: duration. At one end is the temporary—a festival shade structure, a sports fan fest, a pop-up, or a trade show exhibit that goes up in hours, performs intensely for a compressed window, then comes down and moves on. At the other end is the permanent—a corporate lobby, donor wall, or museum gallery that must perform for years while holding to the same brand standard every day.

The two ends may look nothing alike, but they draw on the same materials expertise, engineering discipline, and production craft. Treating each physical place as part of one coherent brand presence is what makes the work scalable.

# Six by One

Six specialties, one production discipline. Each draws on the same materials expertise, engineering, color control, and standard of execution, whatever the scale of the brief.

- **Events and Activations:** Trade shows, conferences, product launches, award shows, and brand activations. Dates don't move, audiences arrive on schedule, and the environment must perform immediately. These are the most demanding places a brand can show up, and the proving ground for everything else.
- **Exhibits and Stands:** Tension fabric structures and modular systems engineered for the show floor. Fast to install and dismant, efficient to ship, and designed for reuse across a program. This is the offspring of the original 1955 Pop Tent.
- **AV and Stage:** Borderless projection screens, stage backdrops, and scenic forms engineered for visual clarity. Moss works alongside production teams on keynotes, launches, and live broadcasts where wrinkles, seams, and fit become visible instantly.
- **Outdoor and Festivals:** Shade structures, truss covers, welcome entries, and large-scale activations engineered for weather, crowds, and repeated use. The work spans cultural festivals, fan fests, races, and music events, including the New York Marathon.
- **Sports Venues:** Stadium, arena, suite, and field branding for leagues, teams, and sponsors. Signage and activations turn the venue into a branded experience, from Wembley to the AT&T Pro-Am at Pebble Beach.
- **Environments:** Permanent branded interiors for corporate offices, hospitality, education, museums, and healthcare. Glass and wall graphics, dimensional letters, specialty signage, and accessible wayfinding create the places a brand lives in every day.



**98%**

of consumers create digital or social content at live experiences and events.[3]














## When the Pressure Mounts

The challenge changes depending on where you sit, but the pressure converges in the same place. The finished environment must work.

For brand and experiential leaders, the question is consistency. Can the tenth activation feel as considered as the first, across markets, venues, and months of execution?

For agencies and designers, it's constructability. Can an ambitious concept survive engineering, materials, shipping, installation, and budget without losing what made it compelling?

For operations and procurement teams, it's control. Can fewer partners, repeatable systems, regional production, and smarter reuse reduce risk and total program cost?

For everyone, the deadline is real. The doors and gates open when they open, and the earlier constructability enters the conversation, the more of the original idea survives the trip from screen to site.

**"Getting it wrong can cost more than getting it right. A build that arrives late, fails on site, or looks cheap does more than underperform—it wastes a moment with an audience that won't happen in quite the same way again."**

**80%**

of event attendees say sustainability matters to them. [6]



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PART II

# The ‘How’



# Making the Rendering Real

If physical presence creates impact, execution determines whether that promise survives contact with the real world. This channel is unusually unforgiving. The show opens when it opens. The game starts on schedule. There is no beta version and no hiding a miss.

The work must survive shipping and assembly, read clearly across a crowded hall, and perform under whatever light, weather, traffic, and handling the venue serves up. What looks effortless in a rendering can become unbuildable, unshippable, and/or unsafe at full scale.

Moss moves projects through four connected phases so the idea can survive the journey from screen to site:

- **Discover and Scope,** where the brief, budget, schedule, and engineering realities are aligned early.
- **Design and Approve,** where graphic layouts, structural drawings, materials, and engineering signoffs are resolved before production begins.
- **Build and Quality,** where fabrication, color control, and quality assurance happen across the United States, United Kingdom, Germany, Poland, and Spain.
- **Execute and Strike,** covering installation, live support, teardown, and the details required to make the finished result feel effortless.

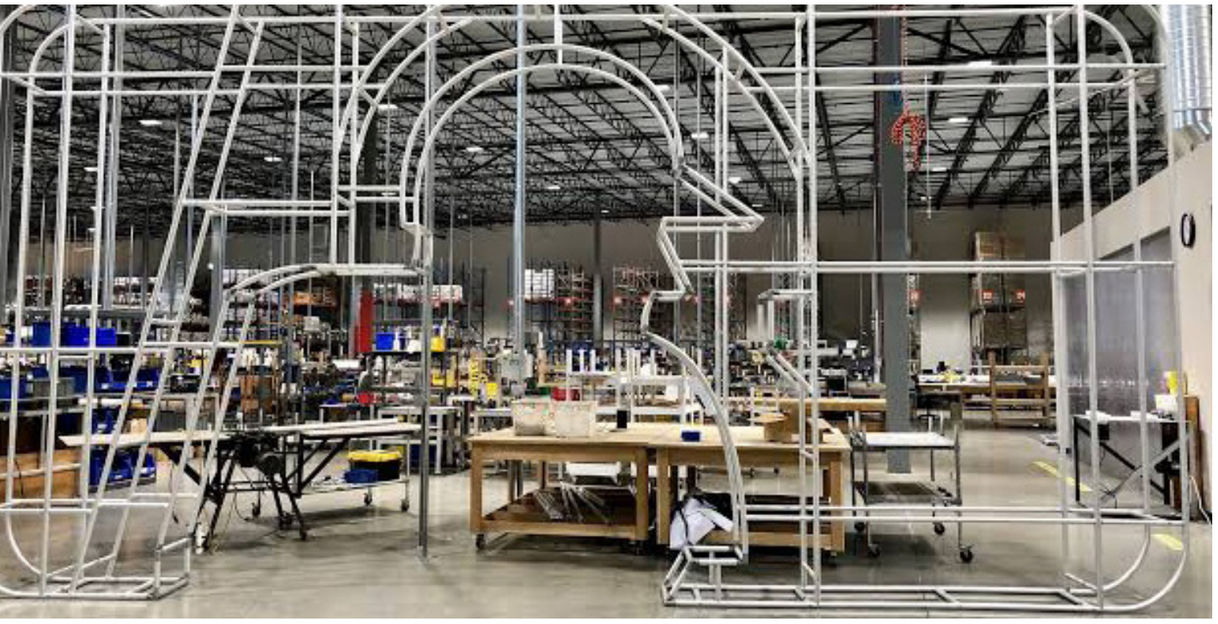
Project management is the throughline for all four phases—one team keeping decisions, approvals, schedules, budgets, vendors, production, freight, and field execution moving together, so complexity is managed before it reaches the client or the show floor. One of the most expensive mistakes is a beautiful design that was never engineered for production. Moss works upstream so tolerances, rigging, loads, shipping, materials, and installation are considered before they become problems on site.

The principle is simple: Don’t engineer the value out of the idea. The “wow” is the point. The job is to make it producible, shippable, safe, and repeatable without sanding away what made it compelling in the first place. That discipline can save money early, because a failed installation costs far more than the planning that prevents one.

Color is one of the quietest ways a program can drift. We work to one master color standard across fabric, rigid substrates, print, and paint, using spectrophotometry and shared calibration across facilities. The technical work has a simple business outcome: The brand stays the brand, whether it appears on fabric in Chicago, a painted element in London, or a repeat program months later.

For any brand running more than a single build, complexity compounds quickly. Install quality varies by crew; timelines slip against immovable dates; small local substitutions can accumulate. The business case for a managed system isn't only consistency—it's speed, risk reduction, and a lower cost of repeating what already works.

Moss approaches this as a systems problem, not simply a production problem. Standardized kits and documentation, regional production, installation expertise, and Moss OS (a proprietary, integrated digital platform designed to streamline ordering, project execution, and client management) help create one point of accountability across a program. The payoff is practical: fewer handoffs, faster decisions, clearer visibility, and less exposure when something changes close to opening.






Experience is knowing where to look before something becomes a problem. In a category defined by immovable deadlines, the strongest partner is the one that finds trouble early, resolves it quickly, and keeps the client focused on the experience rather than the recovery plan.

Reuse is a decision made at the beginning, not something hoped for at the end. Systems that assemble quickly, travel efficiently, and redeploy without reengineering reduce waste, but they also improve the economics of a recurring program. The more intelligently an environment is designed for its second, fifth, or twentieth use, the lower the cost and complexity of showing up again.

Sustainability becomes practical when it's designed into the system. Reusable structures extend the life of a program and reduce what's discarded after each use. Moss also offers a portfolio of sustainable material options, including PVC-free gaskets for fabric graphics, PVC-free and recycled-content fabrics, and SustainaTex Ocean, made from reclaimed ocean plastic. Moss has also earned a Gold EcoVadis sustainability rating for being in the top five percent of companies worldwide. In the U.K. and Europe, where environmental expectations are often more stringent, the REssential materials line was developed to support those requirements.

PART III

# The Moss Difference

# One Partner, More Places

Complex programs tend to fail in familiar ways: inconsistent execution, concepts that were never engineered for manufacturing, fragmented vendor relationships, and no system connecting one location to the next. These aren't isolated production mistakes—they're the result of recurring work being managed as a string of disconnected projects.

Moss and Vomela are built to close those gaps.

The hardest part of physical brand-building often lives between a compelling concept and a flawless build. For brands operating across markets or locations, consistency isn't cosmetic—it shapes recognition and trust. The environment that defines a brand at one event has to feel like the same brand at the next dozen. What begins as a hands-on process must become a repeatable system without losing the qualities that made it distinctive. Moss has made that transition with brands across categories and continents, combining global reach with local production depth.

And because Moss is part of Vomela, that same standard of execution can extend beyond the physical experience—into retail environments, transportation graphics, marketing collateral, and direct mail—without a brand having to start over with a new partner. One relationship, one standard, across every place a brand needs to show up.



# Conclusion



# The Places People Remember

Digital will always win at convenience and reach. But that's precisely why physical presence matters. A built environment can do something a screen cannot: surround someone with a brand and make the experience tangible.

A screen can tell someone something. A room can make them feel it. Feeling is what people carry with them afterward.

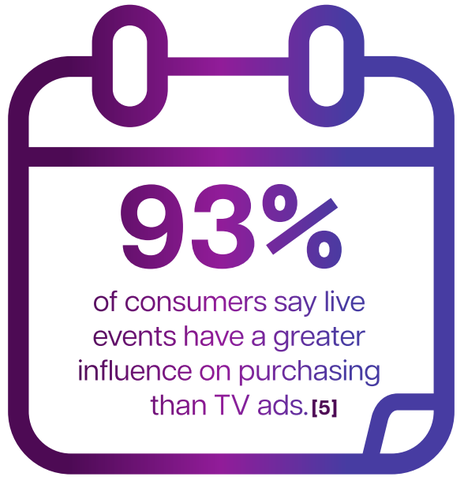
Physical places, however, are unforgiving. They reward planning and punish shortcuts right out in public. The experiences that succeed are engineered for the real world from the first sketch. Built to ship. Built to install. Built to endure. And when the moment calls for it, built to come down cleanly and, if called for, go up again somewhere else, recognizably the same.

No single place stands alone. A festival activation, keynote stage, stadium takeover, corporate lobby, or pop-up experience are all one expression of a brand that also lives online, on the road, and in the hands of customers. Each makes the others more convincing.

That is the work the Moss and Vomela teams are built for: translating creative intent into the physical world, from brief to build, wherever a brand needs to show up.

For the marketer, it protects the brand. For the agency, it protects the idea. For the operations team, it reduces risk. For the people walking into the finished environment, none of that work should be visible. They should simply feel that the brand showed up exactly as it intended.

**Bring the Idea.**
**We Will Make It Real.**



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## Sources


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**[4] EventTrack 2026,** Event Marketer in partnership with Sparks. https://www.eventmarketer.com/article/exclusive-research-eventtrack-2026/

**[5] Forbes Insights,** “Experiences That Matter” live-events study. https://www.forbes.com/forbesinsights/

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## About Moss

Moss, a Vomela Company, is a global specialist production partner for physical brand experiences. For seventy years, Moss has brought to life what agencies and brands imagine, engineering design intent into three-dimensional environments for the people who experience them. Across 500,000 square feet of production in the United States, United Kingdom, Germany, and Poland, Moss produces exhibits, events, branded interiors, sports and outdoor environments, and cultural installations, all supported by account management, project management, engineering, color management, fabrication, and installation expertise. The idea is where it starts. Making it real is where Moss comes in.

## About Vomela

Vomela is the parent company behind Moss and a visual communications company with capabilities that extend into transportation graphics, retail environments, marketing collateral, and automated direct mail through PFL. Moss brings the group's specialist expertise in exhibits, events, branded environments, and international production across the United States, United Kingdom, Germany, Poland, and Spain.

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